

# Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £4 (U.K.)

NEWSPAPER

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
 #GEE4EM740M099074# 002 0668 000  
 BI MAR 2396 1 03  
 MONTY GREENLY  
 3740 ELM AVE APT A  
 LONG BEACH, CA 90807-3402

IN MUSIC NEWS



**Sleeper Expected To Awaken U.S. Interest**  
 SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 11, 1995

ADVERTISEMENTS

Rusted Root



OVER 100,000 SOLD

On tour with the Spin Doctors  
 New "Send Me On My Way" video

Management: Rob Kos for Metropolitan Entertainment  
 © 1995 PolyGram Records, Inc.

## DCC Called Dead; MD Seems Frail

BY ED CHRISTMAN and PAUL VERNA

NEW YORK—While cassette sales continue to decline, the format's would-be successor, DCC, has been pronounced dead by industry executives. The fragile health of the MiniDisc, the other replacement format, also appears to be weakening.

In the case of DCC, a consensus has emerged that the format is effectively dead, but that its parents, Philips and Matsushita, have

(Continued on page 87)

## MCA Group Soars To Record Year

### Expansion Boosts Revenues Past \$2 Bil

BY CRAIG ROSEN

LOS ANGELES—Buoyed by its continuing international expansion and a banner year for its Uni Distribution



LIVE



TELLER



PALMESE



BLIGE

International, MCA Music Publishing, and MCA Music Entertainment Services.

While MCA Music Entertainment Group chairman/CEO Al Teller says

able to do what we set out to do."

In 1994, MCA Music Entertainment International mushroomed from four subsidiaries in the United Kingdom, Canada, Germany, and a joint

Corp. and Geffen Records, MCA Music Entertainment Group has posted gross worldwide revenues of more than \$2 billion.

Topping \$2 billion made 1994 a record-breaking year for the MCA Music Entertainment Group, which also includes MCA Records, GRP Records, MCA Music Entertainment

all of the companies contributed to the "spectacular year," he points to the international growth and the success of Geffen as key factors.

Says Teller, "Our expansion overseas was a very powerful factor in our growth this past year. It was a very ambitious game plan that we set out to accomplish, and happily we were

venture in Japan with Victor, to 16 divisions, including new outposts in Sweden, Holland, Belgium, France,

(Continued on page 94)

## Disney Eases Into 'Lion King' Date

BY SETH GOLDSTEIN

NEW YORK—Disney hopes to save the retail community—and itself—from the excess said to be plaguing "Snow White And the Seven Dwarfs"



when "The Lion King," its next cartoon heavyweight, arrives March 3.

Rather than pump as many as 30 million copies of "The Lion King" immediately into the market, the studio has decided to hold back at least 20%-30% of preorders, to be delivered as

(Continued on page 74)



SEE PAGE 37

## Miami Dance Clubs Help Expose New Latin Acts

BY JORDAN LEVIN

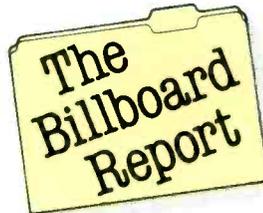
MIAMI—Every Thursday night is Latin Night at Stefano's, Key Biscayne's popular dance spot where club DJ Carlos Sarli not only plays the latest salsa and merengue sounds, but also nearly any cassette or CD given to him by the string of recording artists, managers, and record promoters who visit his DJ booth.

If a new tune fills the dancefloor, Sarli will continue to rotate the song,

often creating a house favorite and maybe even a radio hit. If the number drains the dancefloor, at least the song benefited from instant exposure and could perhaps be retooled or improved.

Sarli's weekly auditions, which are emulated at numerous Latin clubs in the Miami area, exemplify the growing importance of this city's Latin nightspots as promotional tools for local radio stations and record labels. "Clubs contain an

(Continued on page 45)



## CD-ROM Creates New Challenge: 'Tech Support'

BY MARILYN A. GILLEN

NEW YORK—After half an hour on the phone with a frustrated customer who couldn't get a CD-ROM game to work, Time Warner Interactive's Don Godwin realized something: "She

## WarnerActive

didn't have a CD-ROM drive."

It was not a typical call, but it was perhaps a foreshadowing of the myriad customer-service demands that lie ahead as mainstream America boots up the 8 million to 12 million multimedia PCs now believed installed in U.S. homes, and drops in the estimated 19.5 million pieces of multimedia software that will be sold for them in 1995.

"If you are the type of person who has become accustomed to pushing

(Continued on page 19)

THE Rankin FAMILY  
 North Country

Multi-Platinum Canadian Recording Artists  
 "Entertainer of the Year"  
 (1994 JUNO AWARDS)

Cema DISTRIBUTION

IN STORES MARCH 7th

THE MODERN AGE

Ass Ponys Introduce A 'Little Bastard'

SEE PAGE 85



11 MILLION RADIO LISTENERS ALREADY KNOW ABOUT

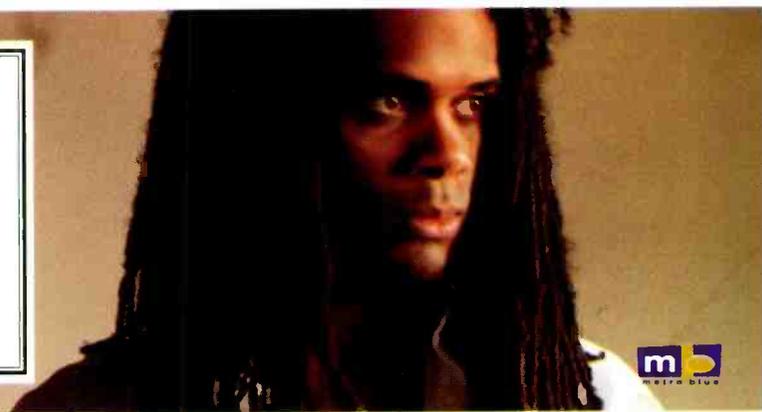
## ANDRU DONALDS

IT'S YOUR TURN.

The first release from Metro Blue.  
 Featuring the Top 20 Billboard Monitor debut single **Mishale**  
 Nationwide Promo Tour On Now  
 For a free Andru Donalds CD call: 1-800-424-1994

PRODUCED AND ARRANGED BY ERIC FOSTER WHITE FOR 4MW PRODUCTIONS, INC.  
 MANAGEMENT: MARK SHIMMEL, KAHANE/SHIMMEL MANAGEMENT

©1995 CAPITOL RECORDS, INC.



ADVERTISEMENT

million sold  
worldwide



WORLDWIDE TOUR STARTING IN APRIL



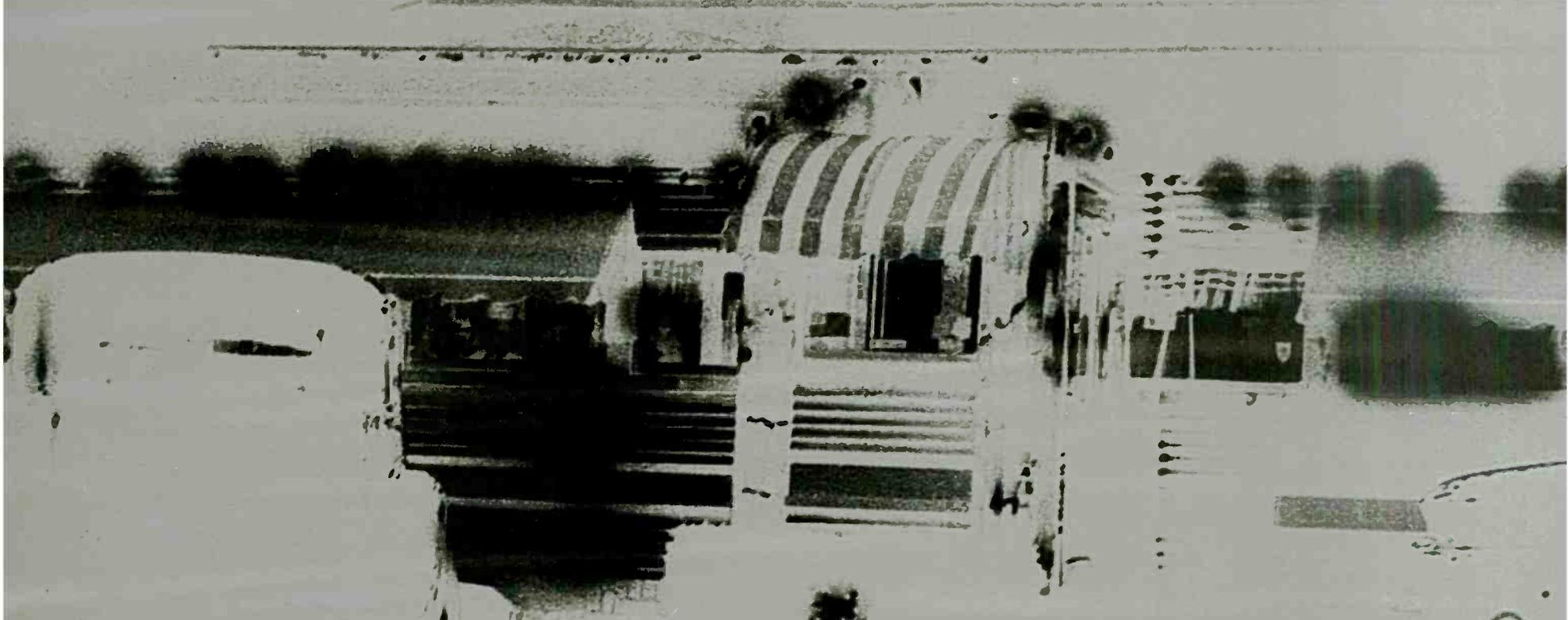
© 1995 PolyGram Records, Inc.

bon jovi cross road  
over ten m



WATCH FOR THEIR WORD

# faith prayer glory always



BRAZIL	GOLD	NORWAY	2xPLATINUM	#1 ALBUM IN:
FRANCE	GOLD	PORTUGAL	2xPLATINUM	ARGENTINA
MEXICO	GOLD	PHILIPPINES	2xPLATINUM	AUSTRALIA
THAILAND	GOLD	SWITZERLAND	2xPLATINUM	AUSTRIA
ARGENTINA	PLATINUM	USA	2xPLATINUM	BELGIUM
CHILE	PLATINUM	DENMARK	3xPLATINUM	DENMARK
BELGIUM	PLATINUM	SPAIN	3xPLATINUM	FINLAND
FINLAND	PLATINUM	IRELAND	3xPLATINUM	GERMANY
HOLLAND	PLATINUM	JAPAN	3xPLATINUM	INDONESIA
KOREA	PLATINUM	MALAYSIA	3xPLATINUM	ITALY
SOUTH AFRICA	PLATINUM	SINGAPORE	3xPLATINUM	JAPAN
SWEDEN	PLATINUM	AUSTRALIA	4xPLATINUM	NEW ZEALAND
AUSTRIA	PLATINUM	CANADA	4xPLATINUM	PORTUGAL
GERMANY	2XPLATINUM	UK	4xPLATINUM	SOUTH AFRICA
HONG KONG	2xPLATINUM	TAIWAN	4xPLATINUM	SWITZERLAND
NEW ZEALAND	2xPLATINUM	ITALY	4xPLATINUM	UK
		INDONESIA	4xPLATINUM	

...the journey continues

“ALWAYS” 3 MILLION SOLD WORLDWIDE - USA PLATINUM

# No. 1 IN BILLBOARD

VOLUME 107 • NO. 6

PG. No.

TOP ALBUMS

HOT SINGLES

TOP VIDEO

• <b>THE BILLBOARD 200</b> • ★ BALANCE • VAN HALEN • WARNER BROS.	92
<b>TOP CLASSICAL</b> ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	49
<b>TOP CLASSICAL CROSSOVER</b> ★ VISION: THE MUSIC OF HILDEGARD VON BINGEN GERMAINE FRITZ / EMILY VAN EVERA • ANGEL	49
<b>COUNTRY</b> ★ THE HITS • GARTH BROOKS • LIBERTY	34
<b>HEATSEEKERS</b> ★ TRANSMISSIONS FROM THE SATELLITE HEART THE FLAMING LIPS • WARNER BROS.	20
<b>JAZZ</b> ★ MTV UNPLUGGED • TONY BENNETT • COLUMBIA	47
<b>JAZZ / CONTEMPORARY</b> ★ BREATHLESS • KENNY G • ARISTA	47
<b>R&amp;B</b> ★ COCKTAILS • TOO SHORT • DANGEROUS	22
• <b>THE HOT 100</b> • ★ CREEP • TLC • LAFACE	90
<b>ADULT CONTEMPORARY</b> ★ LOVE WILL KEEP US ALIVE • EAGLES • GEFEN	83
<b>COUNTRY</b> ★ MI VIDA LOCA (MY CRAZY LIFE) • PAM TILLIS • ARISTA	32
<b>DANCE / CLUB PLAY</b> ★ DON'T BRING ME DOWN • SPIRITS • MCA	30
<b>DANCE / MAXI-SINGLES SALES</b> ★ BABY • BRANDY • ATLANTIC	30
<b>LATIN</b> ★ QUE NO MI OLVIDE • BRONCO • FONOVISA	35
<b>R&amp;B</b> ★ BABY • BRANDY • ATLANTIC	24
<b>HOT R&amp;B AIRPLAY</b> ★ CREEP • TLC • LAFACE	26
<b>HOT R&amp;B SINGLES SALES</b> ★ BABY • BRANDY • ATLANTIC	26
<b>RAP</b> ★ BIG POPPA / WARNING • THE NOTORIOUS B.I.G. • BAD BOY	27
<b>ROCK / ALBUM ROCK TRACKS</b> ★ BETTER MAN • PEARL JAM • EPIC	85
<b>ROCK / MODERN ROCK TRACKS</b> ★ WHEN I COME AROUND • GREEN DAY • A&M / REPRISE	85
<b>TOP 40 AIRPLAY / MAINSTREAM</b> ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	86
<b>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</b> ★ CREEP • TLC • LAFACE	86
<b>HOT 100 AIRPLAY</b> ★ ON BENDED KNEE • BOYZ II MEN • MOTOWN	88
<b>HOT 100 SINGLES SALES</b> ★ BABY • BRANDY • ATLANTIC	88
• <b>TOP VIDEO SALES</b> • ★ THE MASK • NEW LINE HOME VIDEO	68
<b>LASERDISCS</b> ★ SPEED • TWENTIETH CENTURY FOX	72
<b>MUSIC VIDEO</b> ★ HELL FREEZES OVER • GEFEN HOME VIDEO	73
<b>RENTALS</b> ★ THE CLIENT • WARNER HOME VIDEO	71

## Paramount Preps For 'Gump' Vid Debut Projects Highest Sales Without Cross-Promotions

■ BY SETH GOLDSTEIN

NEW YORK—"Forrest Gump" strides into home video April 27 on the strength of a massive advertising campaign, but without the help of chocolates, Bubba's shrimp, or bumper stickers.

Despite the cross-promotion potential of the \$300 million box-office phenomenon, Paramount Home Video says it's going it alone. There will be no partners to help along cassette sales—highly unusual for a major direct-to-sell-through title that Paramount thinks will do in excess of 10 million units at \$22.95 suggested list.

The studio talked to numerous candidates, says sales and marketing executive VP Jack Kanne, but couldn't find one that matched its commitment to "Gump." None had the "integrity and scope" of what Paramount has in mind, Kanne says.

Wholesalers were sharply divided about the success of "Gump" when Paramount announced the sell-through release (Billboard, Dec. 3, 1994), its first since the 5.2 million-unit "Wayne's World," which generated as many returns as consumer purchases. With its adult themes, predictions for the PG-13 "Gump" ranged from well under 10 million to more than 20 million tapes.

Kanne, however, says consumer research indicates "a tremendous upside" for the movie, second only this year to Disney's "The Lion King," due March 3. According to data collected by National Research Group, which regularly measures sell-through prospects, 32% of all respondents showed definite interest in buying "Gump," compared to 38% for "Lion King" and 28% for MCA/Universal Home Video's "Jurassic Park."

"That's not to say we're going to sell 5% more than 'Jurassic Park,'" Kanne is quick to note. However, Paramount believes the wide demographic enthusiasm for "Gump"—from 12-year-olds to their grandparents—indicates it should "go out with numbers that really saturate the market." Shipments will "definitely be in eight figures," says Kanne. "We've said from day one that this will be the biggest movie in our history."

Paramount, which began developing video plans for "Gump" shortly after its theatrical release last summer, decided early on to withhold the cassette until the Academy Award nominations were in. A less successful "Gump" would have been delivered to retail in December, six months after the big-screen debut.

But Kanne says the studio didn't want to lose "all the impact" resulting from the nom-

inations; the decision to re-release the movie theatrically immediately following the Academy's announcements was also "absolutely" made to benefit video, he adds.

Paramount, meanwhile, has scheduled its biggest ad campaign ever supporting "Gump," including what Kanne describes as "a ton of money on network television." The four-month TV blitz, covering Mother's, Father's, Memorial, and Independence days, is anticipated to generate 2.5 billion gross impressions.

Helping recoup the investment is a 37-minute, \$9.95 spinoff called "Through The Eyes Of Forrest Gump," which reveals the secrets of the special effects that have fascinated audiences. Kanne considers the limited-availability short another profit center;

"Eyes" reorders won't be accepted after July 28.

Like other suppliers in the wake of the "Jurassic Park" fiasco, when major retailers broke the Oct. 4 street date by several days, Paramount is exercising firmer control over shipments. Wholesale deliveries will be made as close as possible to April 27 to remove the temptation to break ranks. While he won't say how close, Kanne says, "it's less than three weeks. We want to stay on top of who's out and when." The studio will have an 800 number manned for an "extended time," he says, to track complaints and act on them.

Pricing is also under scrutiny. Paramount will impose a \$14.95 minimum-advertised price and won't pay its share of co-op fees to MAP violators.

## Trans World Plans To Downsize; Musicland Could Face Takeover

■ BY ED CHRISTMAN

NEW YORK—Wall Street's devaluation of music retail stocks has caused Trans World Entertainment to announce plans to downsize. At the same time, a key investor in the Musicland Group is trying to position the chain as a takeover target.

Albany, N.Y.-based Trans World announced it is closing 129 stores, leaving it with 570 locations. With the downsizing, planned for a two-year period, it will take a pretax charge of \$21 million in its fiscal fourth quarter, which ended Jan. 28. The company is projecting a loss of 65 cents-75 cents per share. After that charge, the company's shareholder equity will be approximately \$120 million.

Bob Higgins, chairman and CEO of the chain, says the moves are part of an overall strategy to improve company performance.

In that effort, Trans World succeeded in fine-tuning its new inventory replenishment system after more than a year of wrestling with it, helping to boost comparable-store performance in the fourth quarter. Also, observers say the company has improved senior management with the addition of senior VP John Whitehead.

Trans World has been ailing for nearly two years, and a dramatic move by the chain has been anticipated by suppliers as well as competitors. Trans World shares were trading at

\$6 on Feb. 1, the day before the restructuring was announced; the stock's 12-month high was \$14.

Although the stores targeted for closure comprise about 13.5% of the company's sales, management expects 1995 revenues to top those of 1994.

Due to the store closings and other recent operating results, Trans World is technically in default of loans supplied by its senior creditors, which total \$140 million in debt. Those creditors have granted Trans World temporary waivers to March 31 on the defaulted items, while the parties renegotiate a restructuring of the credit facilities.

Meanwhile, an investor group led by SC Fundamental Value Fund L.P. has upped its stake in Musicland to 8.8% from 7.1% of outstanding shares. According to its Securities and Exchange Commission filing, SC Fund views Musicland's stock as undervalued and will try to determine strategies to enhance value. As part of that, it says it may seek to acquire the company or start a proxy contest.

But those familiar with SC Fund say its management is likely hoping to attract a suitor for Musicland and, failing that, will try to get representation on the company's board of directors.

Musicland closed Feb. 1 at \$9.25; its 12-month high was \$22.50.

### THIS WEEK IN BILLBOARD

#### WHAT THEY DID AT MIDEM

Billboard's opening coverage of MIDEM, the music industry fair held Jan. 30-Feb. 3 in Cannes, includes an examination of European dance-pop's future and the launch of a new association of independent-label producers. **Page 50**

#### HOW ALTERNATIVE IS 'ALTERNATIVE'?

Every radio person has a different definition, so what does "alternative" really mean? Steve Knopper gets some answers from industry people. Meanwhile, WDRE Long Island, N.Y., and its satellite affiliates are offering an "alternative" network. Rick Clark reports. **Page 81**

©Copyright 1995 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$249.00. Continental Europe £205. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan ¥119,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	62	International	50
Artists & Music	10	Jazz/Blue Notes	46
Baptiste's Rhythm Section	25	Latin Notas	35
Between The Bullets	94	Lifelines	80
The Billboard Bulletin	96	The Modern Age	85
Boxscore	18	Music Video	48
Canada	56	Newsmakers	29
Chart Beat	96	Popular Uprisings	20
Classical/Keeping Score	46	Pro Audio	75
Clip List	49	R&B	21
Commentary	8	Radio	81
Continental Drift	18	The Rap Column	27
Country	31	Retail	57
Dance Trax	28	Shelf Talk	68
Declarations of Independents	59	Single Reviews	63
Enter*Active File	64	Studio Action	77
Executive Turntable	12	Top Pop Catalog	60
Global Music Pulse	55	Update	80
Hits Of The World	54	Video Monitor	49
Home Video	67	Vox Jox	84
Hot 100 Singles Spotlight	89	<b>CLASSIFIED REAL ESTATE</b>	78
			80

## Merger Puts Evergreen In Top 5 Of Broadcast Ranks

NEW YORK—Evergreen Media Corp. will become the country's fifth-largest radio broadcasting company thanks to an agreement reached Feb. 1 to merge the company with Broadcasting Partners Inc. The deal, valued at approximately \$243 million, is the first consolidation of two publicly traded radio broadcasters.

Under the agreement, Evergreen will acquire all of Broadcasting Partners' common stock for \$12 per share and .46 shares of Evergreen's class A common stock. Evergreen also will refinance approximately \$81 million of Broadcasting Partners' long-term debt. The deal is expected to close in the spring or early summer.

Evergreen previously was the ninth-largest radio group with revenues of \$95 million, according to the 1994 edition of Duncan's Radio Market

Guide. Broadcasting Partners, which ranked at No. 29, had revenues of \$40 million last year, Duncan reports.

Perry Lewis, chairman/CEO of Broadcasting Partners, will join Evergreen's board of directors upon completion of the deal. It is unclear what role Lewis' two partners, vice chairman/COO Lee Simonson and president Barry Mayo, will play.

Evergreen owns and operates 11 stations in six markets. Broadcasting Partners owns and operates 11 stations in five markets. The merged entity will control four FM stations in Chicago, a violation of FCC law. However, the groups plan to seek a waiver from the FCC to permit Evergreen to own and operate those stations (WLUP, WRCX, WVAZ, and WEJM-FM) for a limited time after the deal is closed. **PHYLLIS STARK**

## Bowen Departs Liberty, Citing 'Health Problems'

■ BY EDWARD MORRIS

NASHVILLE—Jimmy Bowen has relinquished his duties at Liberty and Patriot Records and will officially resign from his presidential and CEO posts at those labels March 31.

According to an announcement from EMI Records Group North America (of which Liberty and Patriot are divisions), Bowen is leaving because of "health problems." Bowen underwent surgery for thyroid cancer in December. He has since left Liberty and Patriot under the interim leadership of Wayne Halper, senior VP of business affairs, and Bill Catino, senior VP of promotion.

A statement that Liberty issued following the surgery said Bowen's prospects for a full recovery were good. Since the operation, Bowen has been recuperating at his home in Hawaii.

A spokeswoman for EMI refused to say if Bowen would be contractually prohibited from working for another label after his resignation becomes final. She did say that the interim managers of the labels are empowered to conduct business as usual until a new leader is hired. At press time, no replacement for Bowen appeared to be waiting in the wings.

Even before Bowen's illness was disclosed, Liberty was searching for a general manager to oversee day-to-day label operations. Sources say producer Scott Hendricks and artist manager Ken Levitan, who works with Lyle Lovett, Nanci Griffith and Los Lobos, are among those being considered for the slot.

In addition to severing his ties with Liberty and Patriot, Bowen is also leaving his post as co-chairman of EMI's Christian Music Group, an operation of which he was crucial in starting via EMI's purchase of Sparrow Records in 1992.

Sources at Liberty say that Garth Brooks—the label's top artist—has been disappointed in the sales level of his recent albums and has blamed Bowen for it.

(Continued on page 95)



**Producers Honored.** Legendary producers are honored by the New York chapter of NARAS at its recent A&R Producers Luncheon at New York's Supper Club. Shown, from left, are Dave Grusin and Larry Rosen, founders of GRP Records; Bruce Lundvall, president of Blue Note Records; Mike Berniker, VP of A&R, special projects for Sony Music; and Richard Mohr, former A&R producer for RCA Red Seal Records.

## Atlantic Probes Own Distrib Practices Reports Put New Focus On Use Of Free Goods

■ BY ED CHRISTMAN

NEW YORK—The issue of "free goods" and their abuse by record-industry personnel has resurfaced as a result of an ongoing internal investigation at Atlantic Records into the possible theft of CDs.

According to sources, the probe is trying to determine if some former and perhaps current label employees received illicit cash payments in return for the unauthorized disbursement of free goods to unnamed parties.

The investigation was first reported in the Jan. 31 edition of *The Wall Street Journal*. Apparently in response to that article, the Warner Music Group issued a statement, saying the company, which oversees the Atlantic Group, Warner Bros., and Elektra/EastWest, is conducting an internal investigation, with the help of outside counsel, into certain distribution activities. Although the statement is not specific, sources indicate the investigation focuses on activities at Atlantic Records and does not include Warner Bros. or Elektra/EastWest.

The inquiry, according to the company statement, was begun several weeks ago by the management of the Atlantic Group, "immediately after the matter was brought to its attention." But some executives familiar with the

## Bills Worry Performing Rights Groups Restaurant/Bar Fee Collections Targeted

■ BY BILL HOLLAND

WASHINGTON, D.C.—Officials from ASCAP, BMI, and SESAC say they face higher operating costs and loss of license revenue if legislation favoring small restaurants and bars passes in 10 states.

Their woes may be exacerbated Monday (6), when Rep. F. James Sensenbrenner Jr., R-Wis., is expected to introduce federal legislation that would allow restaurant owners to play radio and TV in their establishments through an unrestricted number of speakers without having to pay music fees.

Bills recently proposed or introduced in 10 states would require rights groups representatives to give prior notice of a visit, show ID, provide customers with a hard-copy repertoire list, and divulge the license fees of neighboring establishments.

The performing rights groups say identical bills introduced in New Jersey, Virginia, New Hampshire, Oklahoma, and Colorado, as well as legislation planned in Maryland, Wyoming, Florida, and Washington state, constitute what one insider calls a problem of "epidemic proportions."

The first of the bills was introduced in New Jersey last June, and is now pending in a Senate committee.

Opponents of the measures say the bills would place barriers in the performing rights societies' efforts to have establishments pay for the public use of their repertoire. In addition, the new prior notice of visits would allow those who wish to avoid paying licensing fees for playing background music through overhead speakers the opportunity to disconnect the systems, say the rights groups.

ASCAP, BMI, and SESAC officials say the bills are the work of the 750,000-

member National Restaurant Assn., in connection with state groups through the Music Licensing Coalition.

"This is without a doubt a concerted effort by the NRA to make it difficult, costly, and in some instances impossible for ASCAP and the other performing rights groups to conduct their business," says Richard Reimer, ASCAP director of legal affairs.

However, Katy McGregor, legislative representative for NRA, says, "We don't oversee the state groups; they're not federated, and we don't give them marching orders."

The NRA says the pending bills are a reaction to years of complaints by members about rude treatment and arbitrary license fees by performing rights group field staffs.

NRA members have also expressed a need for a workable, affordable alternative to blanket licenses imposed by

(Continued on page 89)

## Bergman Defends ASCAP After Dylan, Diamond Exit

■ BY IRV LIGHTMAN

NEW YORK—ASCAP chairman Marilyn Bergman, responding to the defection of Bob Dylan and Neil Diamond to SESAC, says the performance right society will maintain membership of its key writers by "telling our story—that we are the most stable, fair, and open" of its competitors.

Speaking Feb. 1 from Cannes, where she was attending MIDEM, Bergman acknowledged that Dylan and Diamond's moves from ASCAP to its newly ambitious rival (Billboard, Feb. 4) had received "intense" scrutiny from

attendees.

"I just ran into Neil's people, and said, 'Look, don't be embarrassed.' I'd be disingenuous if I said we're not sorry to see them go. The door is open to them if and when they want to return. Their careers flourished at ASCAP, and their catalogs grew and deepened at ASCAP."

Bergman, however, is less accepting of the SESAC approach that appeared to be a key incentive in luring the two legendary performer/writers to the SESAC fold, giving the society its most prominent writer members in its 64-year history.

"The [advances] they paid to the two writers were one-third in excess of its annual revenues. You're talking about a New York corporation with Wall Street backing," says Bergman. "We won't take money away from our members to pay other members when it comes down to it." Both ASCAP and BMI are prohibited by federal consent decrees from using dollar advances to attract or maintain their memberships.

SESAC partner/co-chairman Freddie Gershon call Bergman's comment on the relationship between the Dylan and Diamond advances and SESAC's revenues "inaccurate," but adds that the

(Continued on page 89)

situation say the problem has been percolating under the surface for more than a month.

According to those executives, irregularities in company procedures were discovered by Atlantic Group executives in the process of responding to subpoenas issued by the Federal Trade Commission, which is investigating music industry pricing and advertising practices.

vertising practices.

In October, the FTC, which had spent more than a year focusing on the six major distribution companies, for the first time subpoenaed information from the labels. Those subpoenas are said to have requested all documentation concerning cooperative-advertising payments policies, the distribution

(Continued on page 89)

## Sony's Ohga Urges DVD Cooperation

■ BY STEVE McCLURE

TOKYO—Sony Corp. president Norio Ohga called on its digital videodisc rivals, Toshiba and Time Warner, to pool resources with Philips and Sony in order to avoid a costly format war.

Sanyo Electric Co. president Yasuaki Takano said Jan. 27 that Sanyo would try to mediate between the two DVD camps.

Ohga's remarks, at Sony's Jan. 26 press reception in Tokyo, followed the announcement of the double-sided, 270-minute Toshiba/Time Warner DVD format in Tokyo and Los Angeles Jan. 24 (Billboard, Feb. 4). The format has the support of Matsushita,

Thomson, Pioneer, and Hitachi, as well as MCA, Paramount Home Video, and Turner Home Entertainment.

The Sony/Philips DVD format features a single-sided disc with 135 minutes of playback time.

A Sony spokesman here says the company is taking a "wait and see" stance toward the competing standard and is "looking to see how Philips and Sony's technology can be used to create a better format for the consumer and for the industry."

The spokesman says that possible discussions with the rival group should not be seen as a precursor to Sony withdrawing its DVD proposal.

However, some industry analysts

here say it's only a matter of time before Sony abandons its format. Barry Dargan, electronics industry analyst at S.G. Warburg Securities (Japan), calls Sony's move "a face-saving exercise," adding, "I don't think they could possibly want a format war, and they're probably going to lose it if they try it. I would think that behind the scenes they're desperately trying to reach an agreement."

Says another Tokyo-based analyst: "It's ludicrous for Sony and Philips to try to move in a direction opposite from the rest of the industry. I think Sony will climb down."

In related news, Ohga is expected to

(Continued on page 74)

# SIMPLE MINDS

## GOOD NEWS FROM THE NEXT WORLD

The new album featuring

### SHE'S A RIVER

Produced by Keith Forsey & Simple Minds

Worldwide representation: Clive Banks for **CBI**

#### ON TOUR

2/9 SEATTLE WA	2/22 CLEVELAND OH
2/11 SAN JOSE CA	2/23 TORONTO ONT
2/12 SAN DIEGO CA	2/25 BOSTON MA
2/13 LOS ANGELES CA	2/26 WASHINGTON DC
2/14 SALT LAKE CITY UT	2/27 NEW YORK NY
2/16 DENVER CO	3/1 ATLANTA GA
2/18 MINNEAPOLIS MN	
2/19 CHICAGO IL	
2/21 DETROIT MI	

AND MORE!  
dates subject to change

Virgin

©1995 Virgin Records Ltd.

Editor in Chief: **TIMOTHY WHITE**

## EDITORIAL

Managing Editor: **KEN SCHLAGER**

Deputy Editor: **Irv Lichtman**

News Editor: **Susan Nunziata**

Director of Special Issues: **Gene Sculatti**; Dalet Brady, Associate Director  
Bureau Chiefs: **Craig Rosen** (L.A.), **Bill Holland** (Washington),  
**John Lannert** (Caribbean and Latin America)

Art Director: **Jeff Nisbet**; Assistant: **Raymond Carlson**

Copy Chief: **Bruce Janicke**

Copy Editors: **Marisa Fox**, **Elizabeth Renaud**, **Carl Rosen**

Radio: **Phyllis Stark**, Senior Editor (N.Y.), **Eric Boehlert**, Features Editor (N.Y.)

Talent: **Melinda Newman**, Editor (N.Y.)

Senior Writer: **Chris Morris** (L.A.)

R&B Music: **J.R. Reynolds**, Editor (L.A.)

Country Music/Nashville: **Edward Morris**, Editor, **Peter Cronin**, Associate Ed.

Dance Music: **Larry Flick**, Editor (N.Y.)

Retail: **Ed Christman**, Senior Ed. (N.Y.), **Don Jeffrey**, Associate Ed. (N.Y.)

Home Video: **Seth Goldstein**, Editor (N.Y.), **Eileen Fitzpatrick**, Associate Ed. (L.A.)

Pro Audio/Technology: **Paul Verna**, Editor (N.Y.)

Enter\*Active: **Marilyn A. Gillen**, Editor (N.Y.)

Music Video: **Deborah Russell**, Editor (L.A.)

Heatseekers Features Editor: **Carnie Borzilo** (L.A.)

Staff Reporter: **Trudi Miller Rosenblum** (N.Y.)

Administrative/Research Assistant: **Terri Horak** (N.Y.)

Editorial Assistant: **Brett Atwood** (L.A.)

Contributors: **Catherine Applefeld**, **Jim Bessman**, **Fred Bronson**,  
**Lisa Collins**, **Larry LeBlanc**, **Jeff Levenson**, **Maira McCormick**, **David Nathan**,  
**Havelock Nelson**, **Deborah Evans Price**, **Heidi Waleson**

International Editor in Chief: **ADAM WHITE**

International Deputy Editor: **Thom Duffy**

International Music Editor: **Dominic Pride**

European News Editor: **Jeff Clark-Meads**

German Bureau Chief: **Wolfgang Spahr**

Japan Bureau Chief: **Steve McClure**

Far East Bureau Chief: **Mike Levin**

## CHARTS & RESEARCH

Associate Publisher: **MICHAEL ELLIS**

Director of Charts: **Geoff Mayfield** (L.A.)

Chart Managers: **Suzanne Baptiste** (Senior Manager R&B/Reggae), **Anthony**

**Colombo** (Album Rock/New Age), **Ricardo Companioni** (Dance),

**Dave Elliott** (Hot 100), **Datu Faison** (Rap/Jazz/Gospel/World Music),

**Steven Graybow** (Adult Contemporary), **Wade Jessen** (Country),

**John Lannert** (Latin), **Mark Marone** (Modern Rock/Studio Action),

**Geoff Mayfield** (Billboard 200), **Marc Zubatkin** (Video/Classical)

Chart Production Manager: **Michael Cusson**

Assistant Chart Production Manager: **Paul Page**

Archive Research Supervisor: **Silvio Pietrolungo**

Administrative Assistants: **Steven Graybow** (N.Y.), **Michele Botwin** (L.A.)

## SALES

Associate Publisher/U.S.: **JIM BELOFF**

Advertising Services Manager: **Michele Jacangelo**

New York: **Ken Karp**, **Norm Berkowitz**, **Ken Piotrowski**,

**Patricia A. Rod Jennings**, **Doug Ferguson**, **Erica Bengtson**

Classified (N.Y.): **Jeff Serrette**, **Laura Rivchun**

L.A.: **Jodie LeVitus**, **Gary Nuell**, **Deborah Robinson**,

**Lezle Stein**, **Alyse Zigman**, **Evelyn Aszodi**

Nashville: **Lee Ann Photoglo**, **Mary DeCroce**

Associate Publisher/Intl.: **GENE SMITH**

Europe: **Christine Chinetti** (London), **Robin Friedman**

Tokyo: **Tokuro Akiyama**, 044-433-4067

Southeast Asia: **Grace Ip**, 310-330-7888 (L.A.)

Milan: **Lidia Bonguardo**, 011-3936-254-4424

Paris: **Francois Millet**, 33-1-4549-2933

Melbourne: **Amanda Guest**, 011-613-824-8260/8263 (fax)

Latin America/Miami: **Angela Rodriguez**, 305-441-7976

Mexico: **Daisy Ducret** 213-525-2307

## MARKETING

Director of Marketing: **ELISSA TOMASETTI**

Promotion Coordinator: **Melissa Subatch**

Special Events Manager: **Maureen Ryan**

Design Coordinator: **Tony Santo**

Circulation Manager: **Jeanne Jamin**

European Circulation Manager: **Sue Dowman** (London)

Assistant Circulation Manager: **Adam Waldman**

Group Sales Manager: **Jeff Somerstein**

Circulation Promotion Account Manager: **Trish Daly Louw**

Marketing and Publicity Associate: **Gayle Finkelstein**

## PRODUCTION

Director: **MARIE R. GOMBERT**

Advertising Production Manager: **John Wallace**

Associate Advertising Production Manager: **Lydia Mikulko**

Advertising Production Coordinator: **Cindee Weiss**

Editorial Production Manager: **Terrence C. Sanders**

Assistant Editorial Production Manager: **Drew Wheeler**

Specials Production Editor: **Marcia Repinski**

Systems/Technology Supervisor: **Barry Bishin**

Composition Technicians: **Marc Giaquinto**, **Morris Kliegman**, **Anthony T. Stallings**

Directories Production Manager: **Len Durham**

## ADMINISTRATION

Senior VP/General Counsel: **Georgina Challis**

Director of Research: **Jane Ranzman**

Directories Publisher: **Ron Willman**

On-Line Sales/Support: **Vince Beese**

Distribution Director: **Edward Skiba**

Billing: **Debbie Liptzer**

Assistant to the Publisher: **Kara DioGuardi**

PRESIDENT & PUBLISHER: **HOWARD LANDER**

## BILLBOARD OFFICES:

### New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

### Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex 66-4969

fax 213-525-2394/2395

### Washington, D.C.

806 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

### London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

Fax: 44-171-323-2314

44-171-323-2316

### Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

### Tokyo

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

Telephone: 3-3262-7246;

fax: 3-3262-7247

## BPI COMMUNICATIONS

Chief Executive Officer: **GERALD S. HOBBS**

President & Chief Operating Officer: **Arthur F. Kingsbury**

Executive Vice Presidents: **John Babcock Jr.**, **Martin R. Feely**,

**Robert J. Dowling**, **Howard Lander**

Senior Vice Presidents: **Paul Curran**, **Ann Hair**,

**Rosaloe Lovett**, **Georgina Challis**

Vice Presidents: **Glenn Heffernan**

Chairman Emeritus: **W.D. Littleford**

# Commentary

## Studio Producers Deserve Compensation

BY PETER FILLEUL

Why should a record producer be remotely interested in performance rights? In the U.S., there is no history of record companies or performers being compensated for broadcast or public performance of sound recordings to which they have contributed, therefore the question of "record producers" participating in revenues as performers hardly arises.

However, now that a performance right bill is once again making its way through Congress, that question is of the utmost importance.

When the balance of revenue from sound recordings shifts from physical to transmission sources, the future of studio producers, as principal contributors to every sound recording, will be deeply affected. The trouble is that technological change moves faster, much faster, than legislative change.

To clear up a point of possible confusion, international conventions and treaties use the word "producer" to refer to record companies—those who manufacture—so individual "record producers" in Europe have been reluctantly forced to adopt the term "studio producer" to differentiate ourselves.

The worry for individual studio producers is that their role will not be adequately recognized or represented in the lobbying, consultation, and legislative process that will materially affect the prospect of them being properly paid for their work in the future—regardless of the format in which it is delivered. In short, without performance income, studio producers may risk losing royalty income altogether, a situation that would undermine what little security exists in the profession as a whole.

In what is grandly called the European Union, the existence of a "performance right" has, for many years, provided an opportunity for producers and performers to participate in revenues generated from the broadcast or public performance of their catalogs. Until this year, the Rome Convention (a relatively ancient instrument that responds more to the technical and legal expectations of the '50s than the multichanneled, superhighwayed '90s) has provided the principal framework governing how performance revenues are handled by its signatories. Among its protocols, the convention provides '50s definitions of producers and performers that, albeit unsympathetic to the realities of today's recording process, provide the foundations for all the systems of remuneration allocation. Even new legislation in Europe still relies heavily on these antiquated foundations.

In order to address these historical inconsistencies, it has been necessary for studio producers to carefully analyze the various elements of their job. The studio producer fulfills a pivotal role in the recording process. We combine administrative and technical responsibilities to the record company with a creative and directional relationship with the artist, usually under a contractual arrangement, in which we are paid by the record company out of the artist's royalty "bundle." This somewhat anomalous situation has provided studio-producer organizations with a respectable argument to divide the focus of their own claims between the so-called "producer share" and the "performer

share" of remuneration.

Throughout mainland Europe, systems involving collection societies, usually jointly owned and controlled by producers and performers, collect license fees from users (broadcasters and the like) and distribute shares of remuneration to the contributors. With one exception—Spain—such remuneration is shared equally between producers and performers, but the rules for distribu-

**'The worry is that the producer's role will not be adequately recognized.'**

**Peter Filleul is vice chairman of Re-Pro, the London-based Guild of Recording Producers, Directors and Engineers.**

tion differ slightly from country to country.

Individual shares of remuneration are generally based on calculations involving notification of broadcast uses from a variety of sources—radio logs, samples of broadcasts, and even product sales figures—together with special formulas that suggest values for particular roles in the recording process. Revenues are not inconsiderable: From a straw poll of Re-Pro members, we estimate that even now, studio producers can expect 20%-30% in additional income.

In the U.K., however, the arrangements are different: There is no "right" to receive remuneration and no performers' collection society. Licensing and distribution of performance income is handled by a company set up for the benefit of, and controlled largely by, the major record labels. This company has, for many years, made *ex gratia* payments to featured artists and session musicians. These payments are about a third of net total performance income, but studio producers have never been included in the equation. (Net total performance income for the U.K. has been in the region of 30 million pounds for the last couple of years and is projected to increase substantially in the future.)

## LETTERS

### WILLIAMS' 'HONESTY' THRILLS LAVIN

What a thrill to see Timothy White's piece on Dar Williams (Music To My Ears, Billboard, Jan. 28). She is the best singer/songwriter to emerge in a long time. My eighth album is coming out soon and I talk up Williams in my liner notes, but it looks like I won't have to work so hard to get her noticed now that you've spotted her.

I became a huge fan through "The Honesty Room," and only got to see her live about two months ago at Harvard. Thrilling is the word I use to describe her performances—totally focused, quietly powerful. Your piece really made my day, and made me proud to be in this business.

Christine Lavin  
New York

### NO CONCRETE IN PAVEMENT 'DEAL'

Contrary to the article "Goldberg Addresses Warner Bros. Crew" (Billboard, Feb. 4), in which Warner Bros. chairman

It seems ridiculous that featured artists and session musicians would participate in a share of the performance revenue while the studio producer, most often the key figure in the realization of a product, is excluded.

The E.U. is in the process of "harmonizing" the way in which these revenues are handled, and this process seems set to bring the U.K. closer to mainland European practices. The Performing Artists Media Rights Assn. is expected to set up the U.K.'s first performers' collection society this year.

Meanwhile, in the U.S., producers have no organization to help coordinate and represent a united voice on their behalf. The time is now for studio producers, session directors, programmers and remix engineers in the U.S. to get together to ensure that their position is appropriately represented in the negotiations over performance legislation.

A body that represents studio producers would be able to join with the Recording Industry Assn. of America and the entertainment unions to reinforce the arguments for the establishment of a proper performance right. Such a right may one day enable producers—and other contributors to the sound recordings that make up the U.S. catalog—to participate in huge revenue streams from domestic and international sources.

We are pleased to see the extraordinary amount of U.S. interest there has been in the London-based International Managers Forum, an artist managers' group. Like managers, studio producers are people for whom the prospect of sharing hard-earned experience may initially be colored by fears of commercial disadvantage and professional suspicion, but the reality has been that the benefits of networking immediately outweigh such forebodings.

Please do not allow a deeply individualistic environment to prevent our profession's voice from being heard. Producers are crucial to every recording and have much to contribute to the industry's understanding of the effects of technological and legislative change.

Danny Goldberg discusses a supposedly "completed" deal with Pavement, Matador, and Warner Bros., no such deal exists. Pavement records for Matador on a one-off, album-by-album basis. They are free to sign with any label of their choice at any time, major or independent. While Matador plans to release a new Pavement album in early April, any discussions with Warner Bros. about a possible manufacturing, distribution, and marketing agreement for this specific title are still in the formative stages.

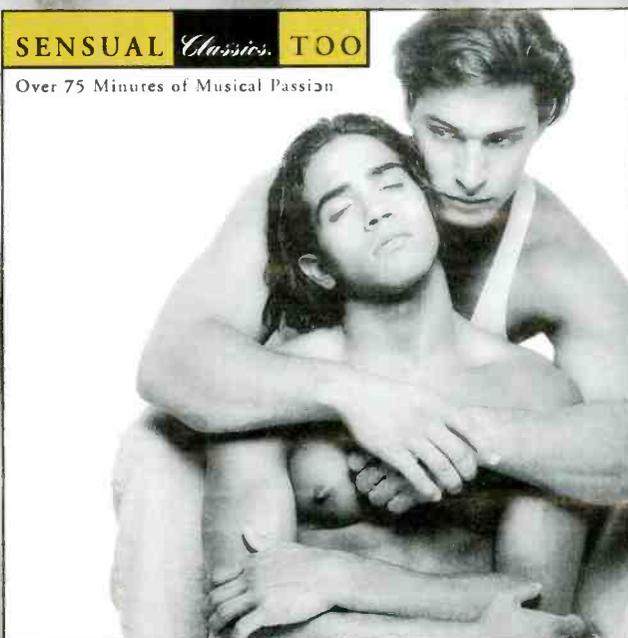
Pavement is not signing with Warner Bros. Records. Any agreement with Matador authorizing the label to use the distribution and marketing resources of Warner Bros. and WEA will in no way oblige Pavement to release future recordings with any of the above companies.

Gerard Cosloy  
Co-president  
Matador Records  
New York

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.

**SENSUAL** *Classics* **TOO**

Over 75 Minutes of Musical Passion



**Over 75 minutes of musical passion for men**

**Tchaikovsky, Schubert, Mozart, Ravel, Chopin and others**

***Sensual Classics, Too***

Available on CD/cassette 98724-2/4

**COMING OUT FEBRUARY 7**

To order, contact your WEA sales rep

Photo: Hans Fährmeier



© 1995 Atlantic Classics/Warner Classics International



# Artists & Music

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

## MTV Play For Epitaph Acts Bodes Well For All Indies

BY DEBORAH RUSSELL

LOS ANGELES—As acts on the independent Epitaph Records label continue to garner significant airplay on MTV, an air of cautious optimism prevails among independent label executives who hope they have spotted a trend.

Since June 1994, Epitaph's Offspring have assaulted the MTV airwaves with the clip "Come Out And Play (Keep 'Em Separated)" and its follow-up videos "Self Esteem" and "Gotta Get Away." Epitaph was the first independently distributed label since 1991 to attain Buzz Bin status with "Come Out And Play" (Billboard, July 2, 1994). And cur-

rently, it's the only independent imprint with multiple tracks among the network's 50 most-played videos.

Offspring's "Gotta Get Away" enters regular rotation on Monday (6) and ranks as the No. 3 clip on the current MTV playlist, while label mates Rancid, whose video

"Salvation" first appeared in regular rotation Jan. 9, is ranked No. 22. The Offspring clip "Self Esteem," in regular rotation since Sept. 5, was eliminated from MTV's top 50 rota-

(Continued on page 95)



EPITAPH

## BMG Ariola Tops Labels With 13 Echo Award Noms

BY WOLFGANG SPAHR

HAMBURG—BMG Ariola is the leading company in the nominations for the German record industry's Echo Awards.

BMG Ariola has 13 nominations, followed by EMI with eight, and PolyGram with seven. The awards will be presented Feb. 14 at the Bavaria Studios in Munich.

The three-hour awards show is being staged by the German industry, with an investment of more than \$500,000. Parts of the show will be broadcast by the German TV channel ZDF.

According to Gerd Gebhardt, chairman of Deutsche Phono Akademie,

(Continued on page 53)



GOISERN



**Monkee Business.** The original members of the Monkees receive five multiplatinum awards commemorating U.S. sales of more than 15 million units for the albums "The Monkees"; "More Of The Monkees"; "Headquarters"; "Pisces, Aquarius, Capricorn & Jones Ltd.," and "The Birds, The Bees And The Monkees," recently reissued by Rhino Records. Shown, from left, are Peter Tork, Michael Nesmith, Davy Jones, and Micky Dolenz.

## Arista's Sleeper Awakens Interest U.K. Group Seen As 'International Band'

BY PAUL SEXTON

LONDON—London indie rock quartet Sleeper has sprung to life at the outset of 1995 with a crossover single, an eagerly awaited debut album, and the personal endorsement of Arista Records president Clive Davis.

"Smart," set for U.S. release March 14 on Arista, features an engaging combination of attitude and accessibility, and includes the group's May 1994 independent chart-topper "Delicious" and another favorite from the same EP, "Lady Love Your Countryside." Arista will lead off the U.S. campaign with "Delicious" as the first single at the end of February.

In the U.K., where Sleeper has been signed to Indolent Records since mid-1993, "Smart" is due Feb.



SLEEPER

13. It will be distributed by RCA Records, at whose offices Indolent is based.

Indolent also reserves the right to distribute its product independently—an option it exercised when it issued three Sleeper singles last year

(Billboard, June 4, 1994). Those releases gained the group considerable notoriety, with top spots on many critics' "most likely to" lists in 1994.

Sleeper crashed the U.K. singles chart and daytime playlists last month with "Inbetweeners," which Indolent says has sold 34,000 copies in three weeks.

Meanwhile, a raft of music paper front covers have featured lead singer and spokeswoman Louise Wener, whose forthright opinions on female sexuality, censorship, and other issues have been manna for feature editors. Sleeper also features guitarist Jon Stewart, bassist Deed Osman, and drummer Andy McClure.

Davis was in London this week for a Jan. 31 secret gig by Sleeper, which went under the alias the Inbetweeners for the night. His presence was seen as a measure of the international belief in the band's commercial potential.

(Continued on page 94)

## Ezio's 'Boots' Made For Climbing With Arista Deal

BY DOMINIC PRIDE

LONDON—Since taking the stage at one of BMI's talent showcases here, acoustic two-piece group Ezio has never looked back.

On the third song at the packed gig at Dingwalls in London's Camden Town, Arista's A&R execs Nigel Grainge and Chris Hill shook hands with Ezio's manager, Laurie Jay, on a deal. Now Ezio is looking forward to a five-album pact with Arista and, more immediately, the launch of their first major-label album, "Black Boots On Latin Feet," due here Jan. 30. The first single, "The Further We Stretch," is due Feb. 13.

Ezio's singer, Ezio Lunedi, remembers the night as one of great trepidation: "Every record company A&R [rep] was there, and the reason why I was so frightened was that if no one liked us, there was literally nowhere else to go. If Arista hadn't signed us then, no one would have signed us."

Luckily for Lunedi and his Kenya-born partner, who goes by the name of Booga, Arista's Grainge and Hill were at the front of the stage, watching. "All the rest were at the bar," says Booga. "We hear A&R departments talking about the lack of talent. Maybe someone should turn them round and point them at the stage to remind them."

Ezio's style involves pushing acoustic guitars to the limits. On stage the two guitars come in for punishment, with Lunedi's percussive attacks underpinning Booga's weaving melodies and occasional stabbing chords. Almost every song builds up into a two-guitar climax, which can occasionally be more breathtaking than the song itself.

With a rich enough sound from two

(Continued on page 86)



EZIO

## Spin Fetes 10 Years With Atlantic Set

BY TRUDI MILLER ROSENBLUM

NEW YORK—Atlantic Records is collaborating with Spin to honor the magazine's 10th anniversary with a greatest-hits boxed set featuring influential artists selected by the publication's staff.

The set is the magazine's first commercial release, but Spin special projects director Matt Hanna says it's not the last. "We're talking with Atlantic about a continuing series of releases," he says.

Tentatively titled "Spin's 10th Anniversary Box Set," Hanna says the set "will recap the last 10 years in popular music. We're focusing on artists that

we've worked with, and also the most important and influential artists." The project, which will contain three to five CDs, is due out in May.



In addition to choosing the artists that appear on the set, Spin staffers, headed by music editor Craig Marks, will write the liner notes. Artists confirmed at press time are Tori Amos, Afghan Whigs, Arrested Development, the Beastie Boys, Beck, Breeders, the B-52s, Nick Cave, De La Soul, Dinosaur Jr, Faith No More, Jesus & Mary Chain, Hüsker Dü, Lemonheads, L7, New Order, Nirvana, and

U2, with more artists expected to be announced in early February.

The set will consist of previously released tracks, Hanna says. "Because it's a greatest-hits package, we probably won't market it like a traditional record release, with radio play and a video on MTV," he says. "Instead, we'll concentrate on television advertising and creative ways of marketing: possibly the home-shopping channels, probably an infomercial, bearing in mind that it's important for us not to come off as cheesy. We plan on doing very innovative and image-conscious advertising." Commercials most likely will run on MTV,

(Continued on page 74)

## FRENCH STARS IN VICTOIRES SPOTLIGHT

BY EMMANUEL LEGRAND

PARIS—Polydor's MC Solaar, Barclay's Alain Bashung, and Columbia's Francis Cabrel lead the list of nominees for the Victoires de la Musique, the French music awards to be presented Feb. 14 here.

Bashung has four nominations, two for "Ma Petite Entreprise" (best song and best video) and one for "Chatterton" (best album). Additionally, his shows at Olympia are nominated as best concert. Cabrel, whose album "Samedi Soir Sur La Terre" has sold more than 1.5 million units in France,

is nominated twice, as best male act and for best album. In 1990, Cabrel had five nominations.

Rap artist Solaar, who earned the Victoire for new act in 1991, has three nominations: best male act, best album ("Prose Combat"), and best video ("Nouveau Western"). Another rap act, Delabel's IAM, is nominated



SOLAAR

(Continued on page 53)

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE®

MUSIC BEYOND THE EXTRAORDINARY

# Cassandra Wilson

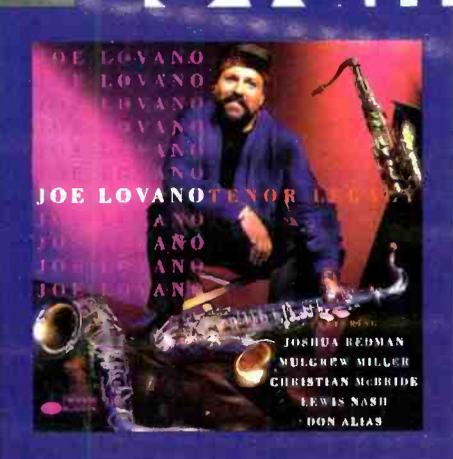
A revolutionary jazz vocal recording

★★★★★ *Downbeat*

"RECORD OF THE YEAR" *Stereo Review*



# Joe Lovano



"Lovano is a dream player for the nineties who mixes romance with risk" *Steve Fetterman, Rolling Stone*

"One of the most admired tenor saxophonists to step out of the shadows and into the limelight of leadership in the past decade, Lovano has everything..." *Gary Giddins, Village Voice*



# Lena Horne

The legend returns with one of the finest recordings of the year.

"Simply put, this album is a triumph for Lena Horne, a true jazz-pop diva" *George Kanzler, Newark Star Ledger*

Look out for "An Evening With Lena Horne" coming in March!

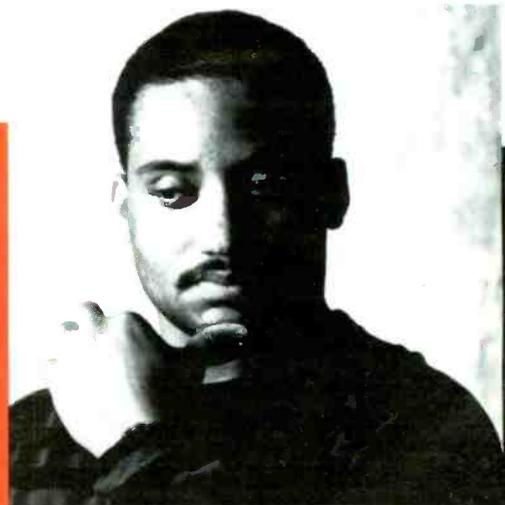
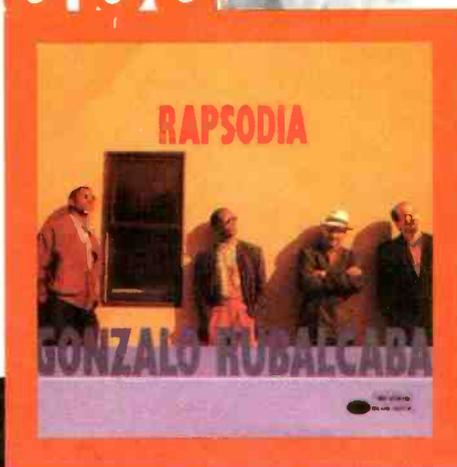


# Gonzalo Rubalcaba

The revolutionary pianist from Cuba scores with his most commercial record to date.

"The best pianist I've heard in a decade" *Dizzy Gillespie*

"This kind of unity in performance is unreal" *Mort Fega, Cox News Service*



## Brunswick Label To Return With Classic R&B Reissues

BY LARRY FLICK

NEW YORK—The 75th anniversary of Brunswick Records, the classic R&B label with a vast history that includes recordings by Jackie Wilson and Gene Chandler, will be marked



by its reactivation as a free-standing company.

The new incarnation of Brunswick will be helmed by siblings Paul and Mara Tarnopol, whose father, the late Nat Tarnopol, was VP of the label during its late-1950s-mid-'70s heyday. Mara Tarnopol will oversee the company's business affairs, while Paul Tarnopol will handle product de-

velopment and marketing.

A steady stream of retrospectives by artists signed during Nat Tarnopol's tenure will begin March 21, when an 18-cut compilation tracing the career of Barbara Acklin, famous for such R&B nuggets as "Am I The Same Girl," hits the street. That set will be followed April 4 by a remastered recording of Wilson's classic "Live At The Copa" album, originally released in 1962. Other vintage acts that have digitally remastered collections due out include Chuck Jackson, the Chi-Lites, Issac Hayes, Young-Holt Ltd., the Artistics, and Bohannon.

Paul Tarnopol says Brunswick also  
(Continued on page 27)



**Renaissance Man.** Melvin Van Peebles, center, announces his return to recorded music with a new Capitol album, "Ghetto Gothic," due April 4. In addition to composing and recording music, Van Peebles is known as an actor, playwright, novelist, screenwriter, and filmmaker. The film "Panther," which he wrote and co-produced, is due out in April. Shown with Van Peebles are Matt Robinson, Capitol VP of A&R, left, and Gary Gersh, Capitol president/CEO.

## RIAA Files Suit Against Former Cutout Dealer

BY CHRIS MORRIS

LOS ANGELES—A decade ago, John LaMonte was the central victim of one of the most celebrated music-industry court cases of the day. Today, LaMonte—a recent member of the federal Witness Protection Program—has resurfaced and is being accused of major record piracy activities by a dozen labels.

In 1984-85, LaMonte, then a cutout dealer in Darby, Pa., was embroiled in a disagreement over the payment of \$1.25 million he owed for 4.7 million cutout MCA albums.

In the course of the dispute, LaMonte's jaw was broken by a reputed New York mob figure. LaMonte's subsequent cooperation with federal authorities helped result in a highly publicized 1988 extortion trial that ended in the conviction of Roulette Records president and Strawberries Records owner Morris Levy and several reputed East Coast mobsters (Billboard, June 4, 1988).

Last month, LaMonte and his company, Creative Sounds Ltd., were sued in federal court by the Recording Industry Assn. of America on behalf of 12 member labels. The action charges LaMonte with copyright infringement, trademark infringement, and unfair competition, among other claims.

The plaintiffs in the suit—filed Jan. 11 in U.S. District Court in L.A., but only revealed publicly after papers had been served—are A&M, Arista, BMG, Capitol, Chrysalis, K-Tel International, MCA, PolyGram, Sony Music Entertainment, Tommy Boy, Virgin, and Warner Bros.

The suit charges that LaMonte was responsible for reproducing and distributing illicit copies of various recorded works.

It alleges that LaMonte violated the copyrights of recordings by, among others, Paula Abdul, Chicago, Aretha Franklin, Glenn Frey, Jour-  
(Continued on page 94)

## Mac's 'Rumours' 2nd Best Seller Ever Carey, Boyz Also Achieve Certs Milestones

LOS ANGELES—Fleetwood Mac's 1977 Warner Bros. album "Rumours" vaulted into second place among the best-selling albums of all time in February certifications by the Recording Industry Assn. of America.

At 17 million, "Rumours" now trails only Michael Jackson's 1982 Epic set "Thriller," certified for sales of 24 million, on the all-time list. It leapfrogged over Boston's self-titled 1976 Epic debut, which now ranks No. 3 with sales of 15 million.

Also last month, Mariah Carey's 1993 Columbia album "Music Box" was certified for sales of 8 million, equaling the level of her self-titled 1990 debut. Whitney Houston is the only other female artist to top sales of 8 million twice.

Boyz II Men surpassed its own record-setting performance as an R&B group by reaching the 7 million mark with its sophomore Motown album "II." That milestone ties the sales scored by 1994's top-selling albums, Arista's Ace Of Base set "The Sign" and Disney's soundtrack for "The Lion King."

Wynonna Judd's MCA debut "Wynonna" became the best-selling studio album by a female country artist, logging sales of 4 million. Greatest-hits packages by Patsy Cline and Anne Murray also have attained that pinnacle.

Aerosmith's Geffen compilation "Big Ones" joined the Boston group's Columbia "Greatest Hits" package in the multiplatinum category with certified sales of 2 million. The group also snagged a gold award for its 12-CD boxed set "Box Of



JUDD

Fire," which pulled together the band's complete Columbia oeuvre.

Some other Geffen/DGC albums enjoyed a big month in January: The Eagles' "Hell Freezes Over" reached quadruple-platinum status, while Nirvana's "MTV Unplugged In New York" hit triple platinum.

Additional multiplatinum certifications for John Mellencamp's Mercury

albums "Uh-Huh," "Scarecrow," "American Fool," and "The Lonesome Jubilee" pushed the Indiana singer/songwriter's U.S. cumulative sales total over 14 million.

Achieving multiplatinum sales for the first time were country act the Kentucky Headhunters ("Pickin' On Nashville," Mercury Nashville, 2 million) and singer/songwriter Lenny Kravitz ("Are You Gonna Go My Way," Virgin, 2 million).

First-time million-sellers included country vocalist Faith Hill (Warner Bros.), country comic Jeff Foxworthy (Warner Bros.), rapper Da Brat (Columbia), hip-hop group A Tribe Called Quest (Jive), alternative act Weezer (DGC), Canadian thrush Sarah McLachlan (Arista), modern rock group Hootie & the Blowfish (Atlantic), and—for its 1982 best-of compilation—hard rock diehard Bachman-Turner Overdrive (Mercury).

Debutante gold-album award winners included comic Adam Sandler (Warner Bros.), rapper Method Man  
(Continued on page 86)

## WW1 Accuses Dick Clark Of Contract Breach

LOS ANGELES—Westwood One Inc., the nation's largest supplier of radio programming, has filed suit against Dick Clark and his Olive Enterprises Inc. for breach of contract over two Clark-hosted syndicated radio shows.

The suit involving Clark's "Countdown America" and "Rock, Roll And Remember" was filed Jan. 26 in Superior Court here.

In the suit, WW1 claims that Clark and Olive Enterprises, which were under contract with WW1 through Dec. 31, 1994, breached their contract with the network by advertising the programs and soliciting potential affiliates in October.

(Continued on page 15)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Larry Mestel is promoted to executive VP/chief operating officer of the Island Entertainment Group in New York. He was senior VP/chief financial officer of Island Records.

Frances Pennington is promoted to senior VP of media and creative development for EMI Records in New York. She was VP/GM of publicity.

Matt Pierson is promoted to senior VP of jazz for Warner Bros. Records in New York. He was director of A&R/staff producer.

Jennifer Marwood is promoted to senior VP of the Atlantic Group in New York. She was VP of human resources and administration for Atlantic Records.

Elektra Entertainment Group in New York names Josh Deutsch VP of A&R and Steve Heldt VP of sales. They were, respectively, VP of A&R at Capitol and senior director of sales and field marketing at Elektra.



MESTEL



PENNINGTON



PIERSON



HELDT



BELLA



BELLA



PETERSEN



DUNITZ

Manny Bella is appointed VP of urban promotion and marketing for Capitol Records in New York. He was VP of R&B promotion at EastWest/Elektra Entertainment.

Sylvia Coleman is promoted to VP of business affairs for Sony Music Entertainment Europe in London. She was director of corporate business affairs for Sony Music Entertainment (U.K.).

Roberta Peterson is named senior director of A&R and administration for Geffen Records in Los Angeles. She was VP/GM of A&R at Warner Bros.

Kathy Acquaviva is appointed senior director of publicity for the RCA Records Label in Los Angeles. She was VP of publicity at Hollywood Records.

Nick Light is promoted to director of artist development and touring for Mercury Records in New York. He was manager of artist development.

Michael Neal is promoted to senior director of business services for Sony Music in New York. He was associate controller.

Stanford Singer is appointed director of archives and vault operations for

BMG in New York. He was manager of NBC News Archives.

Benson Music Group in Nashville names Cliff Branch director of A&R, Gloria Tyler-Mallery director of gospel marketing, and Duane McCrea coordinator of gospel radio/retail promotions. They were, respectively, an independent producer/songwriter, marketing manager at Benson, and an independent promoter on exclusive retainer to Benson.

PUBLISHING. Jody Graham Dunitz is named executive VP of Sony Music

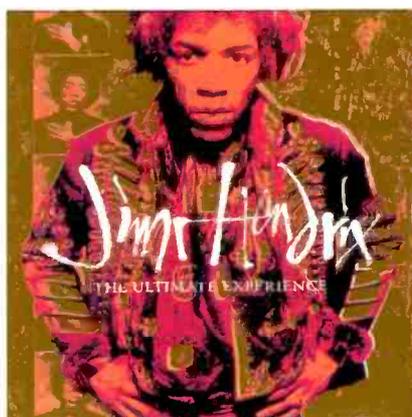
Publishing in Los Angeles. She was a partner at the law firm of Manatt, Phelps & Phillips.

The Goodman Group/Arc Music Corp. in New York promotes Bernadette Gorman to VP/GM and Juan Carlos Barguil to VP of finance. They were, respectively, GM and controller.

RELATED FIELDS. Tonya Bates is named VP of sales and service for VideoScan in Los Angeles. She was national sales manager for Capitol Cities ABC Video.

# Handled With Care.

In 1993, MCA Records released **The Ultimate Experience**. Featuring Jimi Hendrix's greatest recordings with an elaborate booklet of history and art, it quickly became his first Platinum album in decades.



MCAC/D-10829

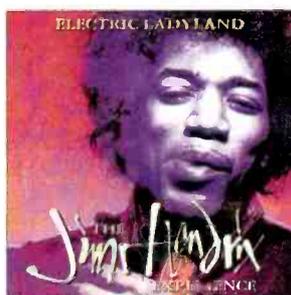
The original Jimi Hendrix Experience albums – **Are You Experienced?**, **Axis: Bold As Love** and **Electric Ladyland** – soon followed, and they too reflect the care and detailed attention demanded by great music. These first four releases were then combined into the boxed set **The Ultimate Experience Collection**.



MCAC/D-10893



MCAC/D-10894

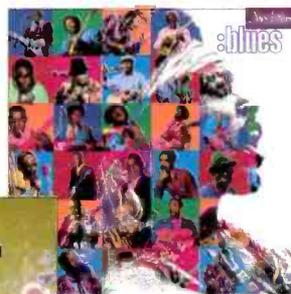


MCAC/D-10895

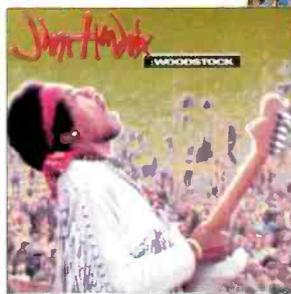


MCAC/D4-10936

In 1994, we released Jimi's astounding **:blues**, which *Guitar Player* acclaimed as the year's "Best Historic/Reissue Recording." This was followed by **:Woodstock**, similarly praised by *Rolling Stone* as its "Best Reissue Album."

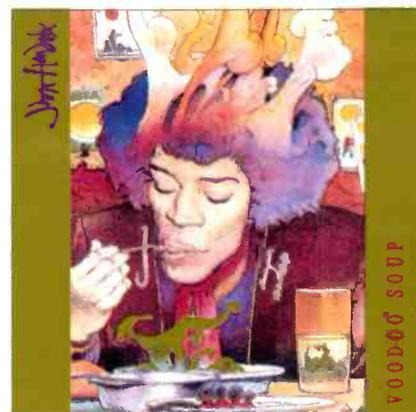


MCAC/D-11060



MCAC/D-11063

Now, MCA prepares for the release of **Voodoo Soup**, a collection of the songs originally created for Jimi's never-completed fourth studio album. Featuring more than a dozen rare tracks, one previously unreleased, it is nothing less than inspirational.



MCAC/D-11236

For Jimi Hendrix, MCA Records and millions of fans, the Experience has never been more alive.

MCA

## Diverse Fans To Get Fix Of Morphine 'Moody' Act Aims High With New Ryko Set

■ BY CHRIS MORRIS

LOS ANGELES—Listeners are jonesing for Morphine, says Kenn Norman, manager of L.A.'s Rhino Records store, which has experienced solid sales on the Boston trio's 1993 release, "Cure For Pain."

Discussing the band's appeal, Norman says, "It's a rock thing, but it's not a rock thing—it's a *moody* rock thing, and there always seems to be a market for that stuff."

Now Salem, Mass.-based indie label Rykodisc will attempt to raise the national tolerance for Morphine's unusual atmospherics with the band's third album, "yes," scheduled for release March 21.

The manner in which Morphine creates its unique mood—with the odd combo of Mark Sandman's smoky vocals and two-string slide bass, Dana Colley's baritone sax and occasional doubled tenor, and Billy Conway's funky drum backbeat—can sometimes nonplus an uninitiated crowd.

"We've faced some bewildered audiences," Sandman says. "But they usually get over it after a song or two, it seems like, and settle down, and listen to what we're doing. We haven't really faced a lot of hostility—just a little bewilderment, occasionally. Sometimes they don't even notice at first, and then



MORPHINE: Mark Sandman, Dana Colley, and Billy Conway.

after a few songs, they come up and go, 'Hey—there's no *guitar* player here. Hey, look at that *bass*—what's *that*!'"

Morphine got its start in 1990, following the breakup of Sandman and Conway's last band, Treat Her Right. At the time, Sandman, inspired by Middle Eastern and African musicians, began experimenting with one-stringed instruments. "It suddenly just sort of dawned on me that every string has every note," he says.

Saxophonist Colley jammed on baritone in Sandman's studio, and the pair was intrigued by the mesh of sounds. "It wasn't like 'Eureka!' or anything like that," Sandman says. "It was, 'This is different—let's try a gig and see if it flies.'"

With original drummer Jerome Deupree, who was replaced by Conway two

years ago, Morphine recorded its 1992 debut "Good" for Cambridge, Mass.-based Accurate Records (later reissued by Rykodisc), and broke through with the '93 follow-up "Cure For Pain."

That last album already was enjoying airplay and robust sales—thanks to the band's busy touring schedule (over 150 dates in 1994)—when it received an additional boost: Five songs from "Cure For Pain" were used in the soundtrack of the acclaimed '94 art-house film "Spanking The Monkey."

Sandman says, "I thought they used the music pretty well, but I'd really like to write music specifically for film, or for certain scenes, at least. That whole trend in films where they just string together songs by popular bands sort of irks me."

With "Cure For Pain" still selling steadily following the movie's release  
(Continued on page 18)



Cashing In. Henry Rollins, left, Joe Strummer, second from left, and producer Rick Rubin, second from right, pay homage to Johnny Cash, right, following Cash's sold-out show at the Pantages Theater in Los Angeles. Cash has been nominated for a Grammy Award for best contemporary folk album for his release "American Recordings."

## Village Vanguard Turns 60, Celebrates Poetry, Folk Roots

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—When Max Gordon opened his modest club in New York's Greenwich Village, "he had no idea what he was doing," says his widow, Lorraine. "He just enjoyed having a place to go at night and listen to poets."

But in the 60 years since, the Village Vanguard has become an artistic landmark, helping to launch the careers of countless performers, including John Coltrane, Eartha Kitt, Pete Seeger, Woody Allen, Aretha Franklin, Lenny Bruce, Harry Belafonte, Leadbelly, Thelouious Monk, Mike Nichols, and Elaine May.

In the '50s, the Vanguard turned primarily to jazz and has since become known as one of the world's premier jazz clubs. But for its 60th anniversary, the club is going back to its roots in folk music, comedy, and poetry, presenting a week of diverse artists who have forged its history.

The celebration begins Feb. 20 with an opening-night gala sponsored by Absolut Vodka. From Feb. 21-26, the club will host performances by pianist Shirley Horn, comedian Dick Gregory, poet Allen Ginsberg, pianist Bobby Short, pianist Jimmy Rowles, comedian Irwin Corey, and folksinger Seeger. "We wanted to recreate the beginnings of the Vanguard, when it had

poetry and folksinging and comedy and other formats, and we went out to find people who were a part of it," says Lorraine, who plans to film and record the concerts. Although there are no firm commitments, discussions are under way with several labels and broadcast outlets about future use of the material.

For the following three months, Verve, Blue Note, and Columbia will each adopt selected weeks at the club to showcase artists on their rosters. Absolut will sponsor five weeklong engagements as part of its Absolut Vodka Jazz Concert Series.

Max Gordon started the club in 1934 on Charles Street, and a year later moved it to its current basement location on Seventh Avenue South. (In honor of the anniversary, New York City plans to name the corner of Seventh Avenue and Perry Street "Max Gordon Corner.")

Per Max's wish, at first the club focused on poetry readings: "The poets would declaim their art, and people would throw money on the floor. It was a very bohemian operation," says Lorraine. In 1938, Max was approached by the satirical comedy group the Revuers—Adolph Green, Betty Comden, Judy Holliday, and Alvin Hammer—who became the club's first nonpoetry act. By 1940, the Vanguard was showcasing such artists as Josh White, Burl Ives, and Corey.

Seeger, who first played as a solo act at the Vanguard in 1946 for \$200 a week and then with the Weavers in  
(Continued on page 16)



## Atlantic, A&M Sprout New Imprints; Human League Has New Label, Single

LOTS AND LOTS OF LABELS: There seems to be no slowdown in the number of imprints being created by major record companies these days. Coming soon will be a new Atlantic label headed by Jason Flom. Flom, senior VP at Atlantic and head of A&R, will vacate his A&R post to helm the new imprint, which will include a roster of newly signed artists and some acts already on Atlantic. Atlantic president Val Azzoli will appoint a new head of A&R. Sales and marketing for the new label will probably be handled by Atlantic.

A&M is planning an offshoot tentatively titled Studio C, according to sources. The label has been in the talking stages since last summer, but nothing definitive has been worked out. However, some alternative rock acts have already been approached about signing to the imprint.

Up and ready to go is Nashville-based Paladin Records, run by attorney Jim Zumwalt. The first signing is Steve Forbert, whose album "Mission Of The Crossroads Palm" will come out March 28. The release marks the beginning of a relationship between Zumwalt and Giant Records, which is helping to fund the release. Giant will also distribute the record and consult on marketing, publicity, and promotion for the noncountry label.

LONDON CALLING: The last time the Human League made any real human contact in the U.S. was in 1986 with its No. 1 hit "Human." The group also disappeared in its native England in 1990 after its last Virgin album fizzled. But now the band is back. Newly signed to EastWest in the U.K., the band's first single, "Tell Me When," has been the Airplay Top 40 leader in Britain for the past few weeks. The album, "Octopus," which came out in England the last week of January, is slated for release April 25 in the U.S. on EastWest/Elektra. A club mix of "Tell Me When" will go to DJs Feb. 14, and the radio mix ships Feb. 28.

THIS AND THAT: D Generation and EMI have parted ways... John Hiatt has inked with Capitol Records. His next record, which is in the mixing stage, will not come out until the summer. "Clearly, John's next record is an important mark in his career, and with a new label, it's important to take the time to set the stage for the campaign," says Tim Devine, Capitol's VP of A&R. Rumors have been swirling about Devine leaving the label, but he says he's staying put... After 24 years at Warner Bros., Roberta

Petersen has left the label for Geffen Records, where she will be senior director of A&R and administration... American Recordings has signed Donovan. His debut for the label, produced by Rick Rubin, will be released later this year... ICM has signed both the Stone Roses and Jill Sobule for booking... Bonnie Raitt has completed taping of an A&E special that will air Feb. 25 and again on March 2... Christine Lavin's Shanachie debut, "Please Don't Make Me Too Happy," will be released March 22... Mute Records has signed Atlanta group Toenut.



by Melinda Newman

MY FUNNY VALENTINE: Just in time for Feb. 14 come two albums with contrasting points of view about Cupid. SBK/EMI offers "Moments In Love: Volume One," a sweet collection of songs detailing love lost and gained by such artists as Jon Secada, Wilson Phillips, Tasmin Archer, Go West, and Boy George. More to our liking in tone, if not musicality, is "Cupid's Revenge," a collection of punk rock love songs on

Continuum Records. Among the titles are my two favorites: "Your Pretty Face Is Going To Hell" by Iggy & the Stooges and "If You Love Somebody, Set Them On Fire" by the Dead Milkmen. Pass the chocolate and the ammo.

ON THE ROAD: Roxette will play China Feb. 19. The show, slated for the 16,000-seat Workers Stadium in Beijing, marks one of the few commercial appearances of a Western band in China... Simple Minds will start its first U.S. tour in three years on Feb. 9 in Seattle... Dionne Farris will begin her first solo tour Jan. 26 in Vancouver. It will last through the spring... Offspring are touring Japan, New Zealand, and Australia, and will return for U.S. dates starting Feb. 16... The artist formerly known as Prince will launch a world tour starting in the U.K. March 3... Jimmy Buffett will start a minitour in April that will take him throughout the South.

BRUCE WATCH: The final track listing is in for Bruce Springsteen's greatest hits album, due Feb. 28 on Columbia Records, and it includes four newly recorded songs. In addition to the previously mentioned "This Hard Land" and first single "Secret Garden," also on the 18-track package are "Murder Incorporated" and "Blood Brothers." The four new songs were recorded with the E Street Band in January. The other 14 songs are previously released hits.

# Motown's Boyz Are Ill-Time Winners At American Music Awards

■ BY CRAIG ROSEN

LOS ANGELES—Boyz II Men again have proved they need not get down on bended knee and plead for acclaim. The Motown vocal quartet was a three-time winner Jan. 31 at the 22nd annual American Music Awards, held at the Shrine Auditorium here.

The group was named favorite band, duo, or group in the pop/rock field, while its long-running No. 1 hit, "I'll Make Love to You," was named favorite single in two categories—pop/rock and soul/rhythm & blues.

Other big winners included Arista's Ace Of Base, Columbia's Michael Bolton, and MCA's Reba McEntire, who took two awards each.

Ace Of Base was named favorite new artist and favorite band, duo or group in the pop/rock field. The Swedish popsters won over competitors Pink Floyd and the Stone Temple Pilots.

Bolton took honors for favorite male artist, pop/rock, and favorite artist in the adult contemporary category.

McEntire's "Read My Lips" was named favorite country album; she also was named favorite female country artist for the eighth consecutive year.

Two current acts no longer operating under their original monikers were feted with special awards.

Prince was presented with the Award Of Merit. The honor was accepted by the artist formerly known as Prince after a blistering and bizarre performance in which the singer paid tribute to his former self with a video montage punctuated by on-stage pyrotechnics and dirty dancing. Once the former Prince was finished declaring his earlier incarnation dead, the singer, who now uses a symbol for a name, performed a medley of new material.

Influential hard rock act Led Zep- pelin was honored with the International Artist Award. Vocalist Robert Plant and guitarist Jimmy Page—who recently reunited for the "Unledded" TV special, "No Quarter" album, and forthcoming tour—performed the

Zeppelin classic "Black Dog" live from London. The award was presented to the duo in London, along with Jason Bonham, son of the late Zeppelin drummer John Bonham. Bassist/key- boardist John Paul Jones, who was not invited to rejoin his old band- mates, accepted his award in L.A.

Other winners in the pop/rock cat- egories included Walt Disney Records' "The Lion King" sound- track, which won favorite album hon- ors, and Mariah Carey, named fa-

vorite female artist.

In the soul/rhythm & blues field, Babyface was named favorite male artist, while Anita Baker took the award for favorite female artist. Toni Braxton's self-titled album was named favorite album, and All-4-One was named favorite new artist.

Perennial AMA winners Alabama took the favorite country group honor for the 13th consecutive year, while Garth Brooks took favorite male artist for the fourth consecutive year.

Other country winners were Tim McGraw, who received the favorite new artist award, and Vince Gill, whose "Whenever You Come Around" was named favorite single.

Snoop Doggy Dogg came out on top in the rap/hip-hop category, win- ning as favorite artist.

The only rock acts receiving awards from voters were Nirvana and Counting Crows. The former was named favorite artist in the heavy metal/hard rock category, while

Counting Crows was honored as fa- vorite alternative artist.

Musical highlights included Little Richard and the Go-Go's joining forces for a 40th-anniversary ren- dition of "Tutti Fruitti"; a Maddona- Babyface duet on "Take A Bow"; and a 10th-anniversary tribute to USA For Africa's "We Are The World" featuring Quincy Jones, Kenny Rogers, and Harry Belafonte, all of whom were instrumental in the origi- nal 1985 recording.

## WW1 SUES CLARK

(Continued from page 12)

After WW1 aired its final shows the weekend of Nov. 26 (Billboard, Nov. 19, 1994), Clark's recently re- surrected United Stations Radio Net- works began offering the shows for syndication the weekend of Dec. 3.

United Stations was originally set to begin syndicating "Rock, Roll And Remember" Jan. 1 and "Countdown America" Jan. 15. The latter pro- gram was renamed "The Dick Clark U.S. Music Survey" because Clark did not own the original name of the show (Billboard, Oct. 29, 1994).

WW1 is seeking contract damages, preliminary and permanent injunc- tive relief, interest to the date of en- try of judgment at a rate of 10% per annum, attorney's fees, and costs of the suit.

All parties involved declined to comment on the suit. Meanwhile, United Stations is still offering the two programs, which run on approx- imately 100-150 stations each.

With the dream of becoming a major force in country music, Ray Pennington and Mel Holt founded Step One Records in 1985.

Over its first decade, SOR has entrenched itself within the coun- try music industry, and become a home to legendary artists Ray Price, Charlie McCoy, Cal Smith, Hank Thompson, Faron Young and Kitty Wells.

Billboard's March 11th issue highlights the label's successes and explores its his- tory. We'll also give you an insider's look at SOR's future.

Join us in commemo- rating this special occasion. Contact your ad rep today!

Billboard Salutes

**SOR**

STEP ONE RECORDS

Ten Years of Incredible Growth!

ISSUE DATE: March 11th  
AD CLOSE: February 14th

CONTACT:  
Lee Ann Photoglo  
615-321-4294

# MCA's Charlie Sexton Takes Root With 'The Wishing Tree'

BY RICK CLARK

MEMPHIS—By the time Charlie Sexton signed to MCA 10 years ago, at the age of 16, word had circulated throughout the music world of this hotshot Austin, Texas, guitar prodigy who had amassed several lifetimes of experience by the time he was old enough to drive.

"Before I made records, there was a kind of folklore like, 'Hey, in Austin, Texas, there is this kid who plays the guitar.' I would go to these places all around the world and there was always someone that had heard some story about me," says Sexton, whose first two albums, "Pictures For Pleasure" (1986)

and "Charlie Sexton" (1989), were solid but unexceptional albums that focused more on his chiseled looks and guitar prowess than a unique artistic vision.

After his second album, Sexton became part of Arc Angels, a Texas group that also featured Doyle Bramhall II, and Stevie Ray Vaughan rhythm section alumni Tommy Shannon and Chris Layton. They released one self-titled album on DGC in 1992, which received solid album rock support and retail activity. Meanwhile, with an eye toward his next album, Sexton began writing and "trying to get the real stuff on paper," determined not to make another big guitars album.

The result is "Under The Wishing Tree," which will come out March 21 on MCA under the numerically incorrect moniker the Charlie Sexton Sextet (there are only four in the band).

To help him achieve his goal, Sexton hooked up with producer/engineer Malcolm Burn.

"Charlie seemed clear on what kind of record he wanted to make. He didn't want to do a big old, dumb rock record, so we hit it off pretty quick," says Burn. "This particular record is his debut of being more than just a guitar player. He arranged parts and played violin, cello, mandolin, drums, and half the instruments on the record. He wrote

most of the material, and he has found his voice as far as his singing goes. It is a whole new thing for him, and I think, in a good way, a lot of people are going to be in for a surprise."

Concerning his early presentation as a striking, young guitar idol, Sexton says, "A lot of people base what I'm about on that. When it came down to it, I really had nothing to do with it. One day, I was this guy playing around town. The next day, I was doing a record and it was, 'Oh! He looks like this and blah blah blah.'"

"The next flip of the coin was me being attacked for it. It was like, 'Wait a minute. All I did was play guitar!' It wasn't like a mask I put on or anything... In Austin, I grew up in a musical place where the only reason a song was there was to be a vehicle for the guitar solo," says Sexton, who co-wrote some of the songs with Tonio K. Craig Ross,

and James McMurtry. "That is all great, but where I personally come from, there is more to it than that. The song should be great, and if you have a good guitar solo, then great. I was never into the whole guitar hero thing anyway. I like music too much."

This time out, Sexton presents a wide range of musical elements set within a cohesive framework that has many highlights, from "Sunday Clothes" and "Dark" to the haunting "Spanish Words" and the epic "Plain Bad Luck And Innocent." "Under The Wishing Tree" indeed marks the arrival of Sexton as a serious artist, one who should find a home, not only on traditional album rock outlets, but also on album alternative and the mainstream side of modern rock.

Executive VP of marketing Randy Miller says, "In the last week of February, we are going to ship a four-song sampler to AAA radio to introduce the record. We are going to let them have that three or four weeks before we go to any other format."

"We really feel that this sampler will do a good job of introducing the album to those musically aware, interesting stations that are inclined to play artists in depth. Hopefully, it will open the door to playing more songs off the album," Miller says. None of the four songs on the sampler is going to be the lead single from the album.

That distinction is taken by "Dark," (Continued on page 18)

## VILLAGE VANGUARD TURNS 60

(Continued from page 14)

1949, remembers the club's early years fondly. "It reflected Max's character—he was a quiet, thoughtful guy, but with perseverance and stick-to-it-iveness, always willing to try different things. The whole ambience reflected his personality. It was a quiet place; poets and painters came there, and with music in the background they would talk of higher things, of art and writing. Joe Gould, a Village character, would be there, sponging a few drinks and writing his oral history of the world. Some of the waiters were exiles from Franco's Spain, and we would sing to them songs of the Spanish Civil War."

The creative, intellectual atmosphere helped foster Seeger's music, he says. "It was an education for me. I realized that I was doing things musically which I'd never been able to do before, saying things politically that I'd never been able to say before. It was Greenwich Village, where you could sing what you wanted and no one would be shocked. If you wanted to sing about a young communist killed by thugs when he tried to help miners organize a strike, you could."

It was at the Vanguard that the Weavers were heard by Decca's Gordon Jenkins, who launched the group's

recording career.

Max, who also owned the Blue Angel uptown, "launched himself into finding talent, be it folksingers or calypso or gospel or jazz," says his wife. In choosing artists, there was no set agenda or master plan: "Whoever he happened to hear and like, he would invite to play," she says.

"Max became famous as a discoverer of talent," says Seeger. "He had wonderful taste in music. People would say, 'I don't know who's at the Vanguard tonight, but they always have someone good.' Many of the artists went on to be so famous that he couldn't afford them. But periodically, they would come back to play at the Vanguard anyway."

The club always had jazz trios and quartets among its acts, and in the '50s when many comedy and pop performers went to television, the Vanguard became a jazz club. "Again, Max's instinct was fantastic," says Lorraine, who married him in 1949. The Vanguard showcased many jazz artists in the beginning stages of their career, including Miles Davis, Monk, Dinah Washington, and Coltrane. Many of the artists recorded their Village Vanguard sets for subsequent release. Among the most noteworthy recordings were those by Coltrane, Bill Evans, and Sonny Rollins.

Max Gordon died in 1989, but Lorraine has continued running the club. "I'd never run a club before, but I had a very solid background in jazz," she says, noting that she was formerly married to Alfred Lion, founder of Blue Note Records, and helped him run the label. "It's a life I like very much and feel in tune with."

The club continues to offer premier jazz, with recent performances by Wynton Marsalis, Tommy Flanagan, Cecil Taylor, Art Farmer, and Clark Terry. "The Vanguard is a cultural institution that has weathered the ups and downs of the city and maintained its integrity," Lorraine says. "Jazz lovers come from all over the world. We've kept the art form of jazz alive consistently, without giving in to pop music or rap or funk—it's pure jazz... That is the gift the Vanguard has given New York City."

"There aren't many places that keep going decade after decade after decade," says Seeger. "If someone feels they have a good idea, I say learn from Max Gordon: Stick with it, and over the decades you will find you'll accomplish things you never thought you would."



CHARLIE SEXTON SEXTET: Raphael Gayol, Michael Ramos, George Reiff, and Charlie Sexton.

## Music Lover Expresses His Appreciation As Art

**ART FOR SONGS' SAKE:** Hans E. Hirschfeld has had a lifelong love affair—intense passion might put it better—with the American popular song, one that stretches back to his youth in Germany in the '20s. He can sing the lyrics of Irving Berlin's "Always" or Jerome Kern & Oscar Hammerstein's "Who" the way a native of Germany would get to know them: in their German translations.

Berlin-born Hirschfeld, whose immediate family fled the Nazi regime in 1936 and settled in Canada, has an artistic bent that in recent years has been devoted to collages, which offer colorful snapshots of the careers of America's leading songwriters.

Words & Music encountered several of them as they made appropriate backdrops on the walls of New York's Friar's Club, where the Songwriters Hall Of Fame announced its new writer inductees and scholars Jan. 10.

For Hirschfeld, it was love at first hearing after some Americans had left behind some of their popular recordings in an attached villa they had sublet from his family.

Less active in an export business he established in Canada, Hirschfeld has created 12 collages of such great writers as Jerome Kern, Richard Rodgers & Lorenz Hart, Irving Berlin, George & Ira Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, and Sammy Cahn, with plans to create several more featuring Harry Warren, Duke Ellington, Henry Mancini, and Harold Rome—all members of the Songwriters Hall Of Fame.

"I collect about four times what I need to make a collage and boil it down," says Hirschfeld. The material includes newspaper or magazine clippings, photos, sheet music, and actual 7-inch singles.

Hirschfeld, who has corresponded with but is not related to Al Hirschfeld, the masterful pen-and-ink chronicler of show business personalities, hopes to work out some way in which the public can obtain high-quality reproductions of his work to pay his expenses and deliver the rest to charitable endeavors—perhaps the Songwriters Hall Of Fame itself.

As for those German translations of American popular songs, Hirschfeld says he has one particular favorite that captures the spirit of the piece: "It was the German lyrics for Lerner & Loewe's 'My Fair Lady.'"

**ENGAGEMENT PRESENT:** Sometimes songwriters have a real person in mind when they write

songs, such as Irving Berlin, who wrote "Always" for his wife Mary-ellen, and Richard Rodgers, who wrote "Dear Dear" (with lyrics by Lorenz Hart) for his wife-to-be Dorothy. Those attending the kick-off program for the silver anniversary of "Lyrics & Lyricists" at the 92nd Street Y in New York Jan. 22 learned that Alan Bergman wrote an engagement song for his intended, Marilyn (and lyricist partner for more than 35 years). The song, with a melody by Lew Spence, is "That Face." Bergman

said he took a chance and contacted Fred Astaire to offer the song to the great performer as a recording possibility. Astaire embraced it and made a commercial recording of "That Face." Alan and Marilyn are celebrating 37 years of marriage, and about as many years writing some of Hollywood's best songs, including the Academy Award-winning "The Windmills Of Your Mind" (music by Michel Legrand), "The Way We Were" (music by Marvin Hamlisch), and the score for the movie "Yentl" (music by LeGrand).

braced it and made a commercial recording of "That Face." Alan and Marilyn are celebrating 37 years of marriage, and about as many years writing some of Hollywood's best songs, including the Academy Award-winning "The Windmills Of Your Mind" (music by Michel Legrand), "The Way We Were" (music by Marvin Hamlisch), and the score for the movie "Yentl" (music by LeGrand).

**HIT STREAK AT 70:** Diane Charlotte Lampert has gotten strong consumer press attention over the fact that, at age 70, one of her songs, "Nothin' Shakin'," is on the best-selling Beatles' "Live At The BBC" album. Just for the record, she's also represented with samplings of two of her songs on Mercury Records' "Non-Fiction" album by Black Sheep, which made an appearance on Billboard's Top R&B Albums chart. Her biggest hit to date is "Break It To Me Gently," as recorded by Brenda Lee in 1962, and 20 years later by Juice Newton. Lampert wrote "Nothin' Shakin'" with John Gluck, Eddie Fontaine, and Cirino Colacrai. Interestingly, the song sampled "We Boys" and "Gotta Get Up," which were penned by Lampert with jazz musicians Cannonball and Nat Adderley for the musical "Big Man—The Legend Of John Henry," released on Fantasy Records. Lampert has also collaborated with Bernard Herrmann, Duke Ellington, Sammy Fain, Peter Schickele, and Wynton Marsalis, with whom she is writing a children's jazz project.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. Eric Clapton, "From The Cradle."
2. "The Lion King," Soundtrack.
3. Nirvana, "Nevermind."
4. Pearl Jam, "Ten."
5. Rage Against The Machine, "Rage Against The Machine."



by Irv Lichtman

## Monster Magnet Draws With Sonic Excess The Bombast Continues On A&M's 'Dopes To Infinity'

BY DAVID SPRAGUE

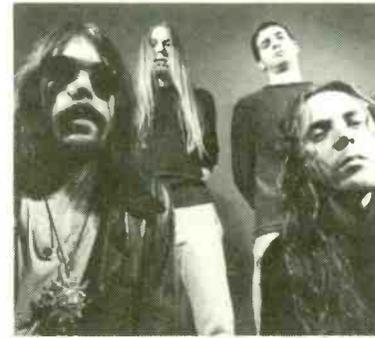
NEW YORK—"Less is more" has become a mantra of sorts among many modern musicians. But for Dave Wyndorf, the singer/guitarist/mastermind of Monster Magnet, there's no doubt that too much is not enough.

"I remember when I first started going to shows, there was this feeling of being totally overwhelmed," says Wyndorf. "That's something I've always wanted to re-create: I never feel like I'm giving people enough."

The quartet, which releases its fourth album, "Dopes To Infinity," on March 21, has never shied away from excess. Its smoke-and-light-shrouded live shows redefine sensory overload, as do Wyndorf's lyrics—wry incantations that blend comic book imagery and touchstones of what he's dubbed "bong culture."

That combination has gotten the New Jerseyites pigeonholed as a heavy metal band, which Wyndorf—who admits to patterning the band after acts as diverse as MC5, Can, and Hawkwind—disputes.

"There's a line between heavy metal and hard rock," he says. "It's a difference in attitude—the difference between, say, Blue Oyster Cult and that whole pointy-head stock guitar and funny hair mentality. The stadium rock thing is totally ludicrous, and we're



MONSTER MAGNET: Dave Wyndorf, Ed Mundell, Jon Kleiman, and Joe Calandra.

very knowing of that."

A&M product manager Brad Pollak thinks that dichotomy is a strength. "Monster Magnet is as powerful to an alternative audience as to a metal audience," he says. "They have that base at metal, but the elements of humor, of the superfantastic, let kids who buy hard alternative stuff know that the band is coming from the same place as them."

As with Monster Magnet's A&M debut, "Superjudge," much of the label's marketing plan revolves around the band's incessant touring. "Last time out, we wanted to make sure people saw this band, so we limited ticket prices to \$5, and by the second time through a market, places were filled," says Larry

Weintraub, A&M VP of artist development.

"I can't emphasize enough how important the visual element is to the whole Monster Magnet package," Weintraub says. "For people who haven't seen them yet, we've put together a [promotional] video documentary, with live footage and the videoclips from the last record." Additionally, A&M will make the documentary available at cost (\$5-\$7) to fans at Monster Magnet's concerts.

Monster Magnet's members are no strangers to the grass-roots approach: Wyndorf has been a proponent since his days in Shrapnel, a teenage concept-punk band—whose members dressed in military uniforms—which had a passionate following in the late '70s.

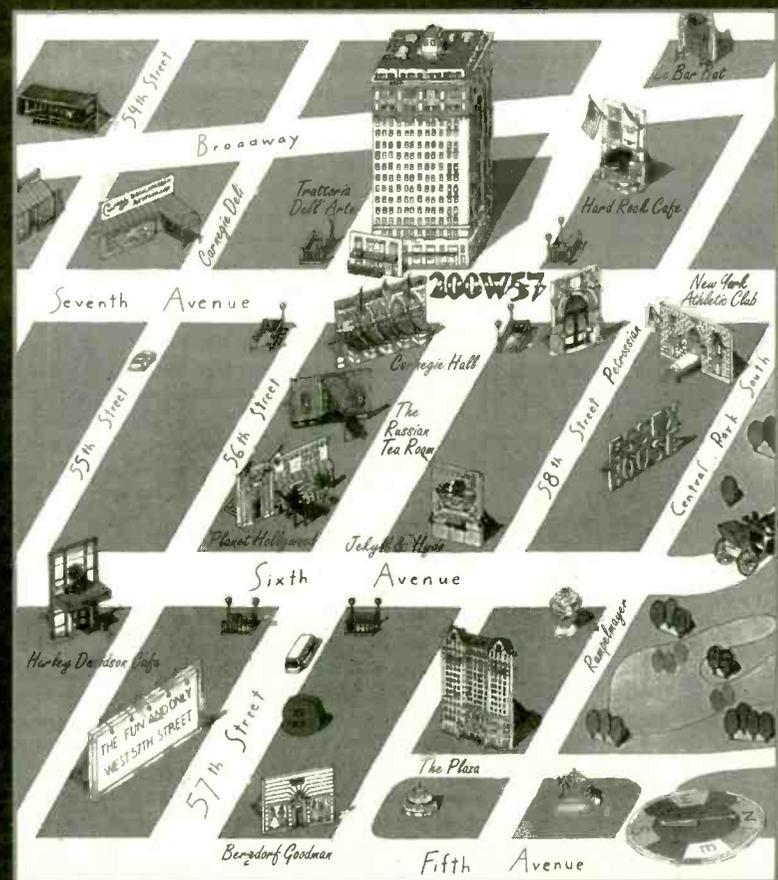
After Shrapnel's breakup, Monster Magnet issued a pair of self-released cassettes before issuing the mood-altering "Spine Of God" through Caroline in 1991.

"That album is an encapsulation of bong culture," says Wyndorf, chuckling. "It's all about the guy down at the flea market who sells rock mirrors and thinks his Doors albums are the Holy Bible. In that culture, drugs are the only recreation for a lot of people."

Admittedly, "Dopes To Infinity" touches down in that territory long enough to disgorge such vertiginous pieces as

(Continued on next page)

## The Sweetest Suites On 57th Street



200W57

THE RODIN STUDIOS

SUITES FROM 800-5,500 SQUARE FEET.

For more information, please contact: Paul S. Prince (212) 372-2003

© 1995 200 WEST 57TH STREET ASSOCIATES



NEWMARK

## RYKO'S MORPHINE AIMS HIGH WITH NEW SET

(Continued from page 14)

(and now home-video exposure), the band and its label are plotting a long-term campaign for "yes."

"This record's a little more traditional, I guess—not musically, but in the way it's being marketed," Sandman says. "First we're gonna do a promo tour of Europe. That's in the beginning of March, for a couple of weeks. Then we do a promo tour in the U.S., which is right around the time [the record] comes out, for a few weeks, hitting like eight cities. We're gonna do a lot of press, and we have a show in each city."

The promo tour, which will include a March 28 stop at the Roxy in L.A. and will conclude April 11 at Irving Plaza in New York, will be succeeded by a more extensive road trek that will incorporate multnight "residencies" at smaller venues in some locales.

Sandman says, "It's a way to not have to travel every single day, and a way to get to see some of the cities we're interested in. We're not gonna do

it every single place, but we have our favorite cities, and we'll definitely do it there. We're trying to do that in Europe also, this time."

Summer European tour dates will include a stop at England's prestigious Glastonbury Festival and large shows in Belgium and Denmark.

Rykodisc marketing director John Hammond says the label will take aim at alternative radio with the lead track "Honey White" (with the lubricious "Super Sex" the European lead-off). Video plans are currently being formulated.

With the acceptance of "Cure For Pain," Hammond says, "We're in a much stronger position at radio, simply because of the band's history now, and we're going to have a right to demand a lot of airplay on the record."

Other plans for the record are less conventional. Hammond says, "At our first big planning meeting, Mark came in with a raft of good ideas that we're

now looking at. I want to look at doing late-night TV buys. I bet the percentage of Morphine audience that is awake goes up as you get later at night... It might be a more efficient ad buy. We're hoping to do some sort of a black-light poster. Things like that."

As the sales of "Cure For Pain" burgeoned to 300,000 worldwide, according to Rykodisc, the decidedly left-field band has recruited a diverse audience that the company seeks to tap further with "yes." (According to SoundScan, "Cure The Pain" has sold 107,000 in the U.S.)

Says Hammond, "You can name almost any... youth-trend sort of group, and you'll find a lot of Morphine fans. I don't just mean [people aged] 18 to 24, but people in their 20s and 30s and 40s are into the group."

## SEXTON TAKES ROOT

(Continued from page 16)

which MCA will service to album rock and modern rock radio at the end of March, says Miller.

"Charlie has had a great success with the Arc Angels, which has provided us with a road map to follow, in terms of radio stations and markets where there was some strong success," Miller says. "It allows us to go into those markets and build a campaign customized for each of those markets."

Those include San Francisco, Pittsburgh, Hartford, Conn., Milwaukee, Nashville, Memphis, and, not surprisingly, all of Texas.

While Sexton is excited about "Under The Wishing Tree," he views his work and the marketplace with a philosophical attitude of someone who has been around the block more times than most 26-year-old artists.

"It is funny, because as soon as you figure out the music business and who gets played on what station, everything changes," says Sexton. "Hopefully, I am trying to write the best songs I can and give the best reading that is appropriate for that song. I'm intent on serving what is best for the music, and hopefully there is a place for it."

## MONSTER MAGNET

(Continued from page 17)

"Ego, The Living Planet" and the first single, "Negasonic Teenage Warhead" (which also appears on the soundtrack to "S.F.W.").

According to A&M national director of rock promotion Mike Rittberg, the single—which will ship to radio on Feb. 28—will be aggressively worked to commercial rock radio. "Monster Magnet always did well with college stations," he says. "But with bands like Soundgarden and Pearl Jam and even White Zombie, the atmosphere is finally there for them at commercial radio."

And while Monster Magnet's sonic palette has broadened to include numbers like the Farfisa-fueled garage-rock "Dead Christmas," Wyndorf & Co. are still saying yes to sonic excess.

"Maybe it's bombastic, but ordinary things tend to take on gargantuan proportions when I write songs," he says. "I like it when things are spinning out of control and look to be heading for a cliff."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MEMPHIS:** "Memphis has influenced the world with every stage of its musical growth, from Sun Records to Stax, Hi, and Ardent. We wanted to show some of what was going on right now in this region with this release," says Greg Roberson, who along with local musician Martin Chytil, produced "Memphis (In The Meantime)," a 17-track anthology on Gravel sauce Records that features local unsigned bands. "We basically

contacted working bands who were either local big draws or new that a lot of people hadn't heard of that were doing something interesting," says Roberson. Included on "Memphis (In The Meantime)" are Freeworld, Son Of Slam, DDT, Dynamo Hum, Neighborhood Texture Jam, Impala, Big Ass Truck, Her Majesty's Buzz, Rob Jungklas, Six Million Dollar Band, Psychic Plowboys, the Marilyns, Mash-O-Matic, Three, Otis, and Ultra Plush. Roberson enlisted local photographer Bill Eggleston (whose work graces Big Star and recent Primal Scream albums) to provide the cover shot, and producer Jim Dickinson to write the liner notes. John Hiatt gave permission to title the collection after one of his songs. Local modern rock stations WRXQ Memphis (which was a sponsor for the collection) and WDRE Network affiliates in Little Rock, Ark., and Memphis have been playing tracks regularly from the CD. Other sponsors include distributor Select-O-Hits and Rocking Chair Studios. Besides local retail outlets, "Memphis (In The Meantime)" can be ordered for \$10, plus \$2 postage and handling, from Gravel sauce; its mailing address is P.O. Box 12181, Memphis, Tenn. 38182-0181. Proceeds go to Habitat For Humanity.



CHYTIL AND ROBERSON

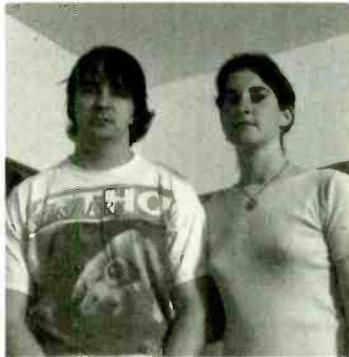
RICK CLARK

**DETROIT:** The four members of SPANK are all local music vets. Tim Diaz (guitar, vocals) and Joe Lambert (bass, vocals) were in the multi-award winning country-rock group Red C. Dion Roddy (guitar, vocals) was the lead singer for the immensely popular local band Missionary Stew. And drummer Nino Dmytryszyn was in folk-rock group Ash Can Van Gogh (which is still getting airplay around Michigan) before he moved to England and played with the Belltower. Originally formed as a side project, the band gradually moved up from the basement and has spent the last year playing in southeastern Michigan, Chicago, and Toledo, Ohio. Spring plans include East Coast dates as well as a trip to Minneapolis/St. Paul. "The whole point of SPANK was to have fun playing, while at the same time allowing each [of the three] songwriters the chance to pursue his creative vision," says Diaz. "It's all about vibe and feel." SPANK's all-American rock-pop'n'twang, with its strong harmonies, sensual guitars, and eclectic sensibilities, is solidly in the domain currently claimed by bands such as Counting Crows and Hootie & the Blowfish. Its debut CD, "Gargling Oil," which was released in late January on local label Drum Dancer Records, also draws on influences like the Band and Gram Parsons. Contact William Brandt Management at 810-545-1232.

KAREN KOSKI

**CHAPEL HILL, N.C.:** Songs based on news of the day are a time-honored pop music tradition, but few such tunes get under the skin as effectively as Red Star Belgrade's "Union, S.C."

The lead track on the band's excellent, new four-song release, "Union, S.C.," is an Uncle Tupelo-esque twang ballad that tells the story of Susan Smith, the South Carolina mother who has been accused of drowning her two children. The song features weepy lap steel guitar by ex-Firehose singer ed FROMOHIO (aka Ed Crawford, who lives in Chapel Hill) and lyrics that veer between brilliantly perverse ("They'll never find 'em in the lake if I cry an ocean") and chilling ("Sometimes I can even fool myself"). Red Star Belgrade has been together a little more than a year, led by singer/guitarist Bill Curry with his drummer wife Graham Curry and a revolving cast of bassists. As befits a band led by a sometime rock critic and full-time Neil Young acolyte, Red Star Belgrade plays rock and country, and does both exceedingly well. "We're kind of half country and half alternative rock, or whatever," Bill Curry says. "I don't know if that's good or not, if it's just gonna confuse people. But some of our songs can maybe bridge the gap between rock and country." Contact Bill Curry at 919-942-9254.



RED STAR BELGRADE

DAVID MENCONI

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Arena, Myriad Convention Center, Oklahoma City	Jan. 25-26	\$1,627,700 Gross Record \$85/\$50/ \$25	22,425 two sellouts	462 Concerts
EAGLES	The Pyramid Memphis	Jan. 30	\$1,188,320 Gross Record \$86/\$61/ \$46	18,665 sellout	Mid-South Concerts
EAGLES	America West Arena Phoenix	Jan. 23	\$1,026,665 \$85/\$50	14,829 sellout	Avalon Attractions
FRANCIS CABREL DANIEL STEFF	Montreal Forum Montreal	Jan. 19-22	\$675,047 (\$360,794 Canadian) \$49.50/\$39.50/ \$29.50	24,392 26,160 four shows	Paul DuPont Hebert
EAGLES	Bob Devaney Sports Center Lincoln, Neb.	Jan. 28	\$649,610 \$90/\$65/ \$50	8,953 sellout	Fey Concert Co.
BOYZ II MEN BABYFACE BRANDY	Rosemont Horizon Rosemont, Ill.	Jan. 13	\$548,355 \$40/\$30	14,625 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	USAir Arena Landover, Md.	Jan. 12	\$500,710 \$40/\$30	15,279 sellout	Haymon Entertainment
STEVIE WONDER	Fox Theatre Detroit	Dec. 31- Jan. 1	\$431,100 \$100/\$50/ \$37.50	9,471 two sellouts	Brass Ring Prods.
BROOKS & DUNN TRACY LAWRENCE LARI WHITE	Joe Louis Arena Detroit	Dec. 31	\$385,685 \$45/\$27.50	12,246 13,896	Brass Ring Prods.
BOYZ II MEN BABYFACE BRANDY	Hartford Civic Center Hartford	Jan. 18	\$336,456 \$40/\$30	9,065 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.

## CD-ROM CREATES NEW CHALLENGE: TECH SUPPORT

(Continued from page 1)

bread into a toaster, a CD into a player, or a tape into a VCR deck and having it just work, this is a new concept," says Godwin, Time Warner Interactive's manager of testing and customer support.

The analogy holds true for record labels just venturing into CD-ROM, mixed-mode, and CD Plus music releases. Accustomed to putting music and video titles on the market and never hearing back from the consumer, they now must adjust to a world in which consumers often need help running their new software.

The expense of providing technical support, usually via 800 numbers, is significant. Based on the experience of computer software companies, support can add from \$2-\$12 to the cost of each unit sold. Other software companies peg the cost at \$5-\$8 per call, though the figures vary widely depending on the size of the company and the scale of its operation. Some firms have found they can reduce costs by moving toward online and E-mail support service.

Calls are budgeted on average at 10-15 minutes apiece, according to a survey of computer software companies, and the number received can range from several dozen to several hundred a day. Staffs handling the calls range from a handful to a roomful.

### PLUG-AND-PRAY

"Unlike other game formats, CD-ROM is not yet really plug-and-play, it's plug-and-pray," says Sam Goldberg, VP of marketing at video game company Acclaim, which has just begun to branch out into the computer marketplace. "That being the case, it puts a tremendous burden on having good technical support. Quite frankly, that's one reason why we as a company have been somewhat reluctant to get into it."

At record labels, which have appeared increasingly eager to "get into it" over the last several months, interactive point people are gearing up for those new demands.

"When MCA first brought me on board, I went to [the label heads] and explained to them that the software industry is very different from the record industry," says Alex Melnyk, VP of interactive media at MCA Records. "It sounds basic, but it was something I knew we would have to begin to confront very early on so that we wouldn't be going in blindly, and the issues like tech support wouldn't come as a late surprise."

But even veteran computer software companies, accustomed to the 800-line drill, say that this first-ever "multimedia Christmas" was something different, bringing in not just greater numbers of callers—up to about 200 calls a day at San Mateo, Calif.-based Sanctuary Woods, for instance, from a norm of 60-100—but also different kinds of calls.

### REACHING A NEW CONSUMER

"We've gone from the 'early adaptor' who had some kind of technical expertise to the next level of people who are more likely to be technically unsophisticated," says Norman Beil, VP of new media at Geffen Records and a co-producer of "Vid Grid," the label's joint-venture CD-ROM project with Jasmine Multimedia. "But that's the group we wanted to, and need to, reach."

"There's going to be a certain amount of hand-holding required for a while," says Charles Golvin, VP of

## Heading Problems Off At The Pass

NEW YORK—While no one is predicting that the phones will stop ringing anytime soon, a number of computer-software veterans have developed some aggressive approaches to easing the burden of technical support.

Graphix Zone, developer of CD-ROMs featuring recording artists Prince and Bob Dylan, is putting a proactive twist on an increasing move among software publishers toward providing support online, either through bulletin boards that enable consumers to download the latest drivers and game-play hits or through E-mail correspondence.

When customers first load a Graphix Zone CD-ROM, they are confronted with an electronic registration form on-screen; once filled in, it is routed electronically via modem to Graphix Zone's headquarters.

"It gives us all the information about what kind of computer the person has, how much memory, how many colors, etc.," says Angela Aber, executive VP. "So if you do call us, we can pretty quickly spot what the problem might be."

Graphix Zone, which is debating whether to go to the pro-active extreme and actually *contact* people when they see through their registration forms that they are going to have a hardware problem, is only one of many companies seeking ever more aggressive "precall" stances with the goal of "heading off of problems at the pass," says Acclaim's Sam Goldberg.

"There are solutions already out there," says 7th Level's George Grayson. "It just takes time to move them through the system."

A move away from more taxing DOS-based programs and toward more user-friendly Windows systems is hailed as a sign of fewer "help!" calls to come; the new version of the operating system, Windows '95, is expected to move CD-ROM games even further toward "plug-and-play."

The surge of new hardware in the market—though resulting in a flurry of calls from brand-new users—is also seen as easing the situation in the demand for tech support in the long run.

"A lot of the problems we have been seeing have been with older computers

that aren't up to the demands of new software or that aren't configured properly," says Stephen Jordan, director of distribution services at Sanctuary Woods. "That problem is disappearing."

Scrupulous testing, too, is a simple but effective means of easing the tech-support burden, says WarnerActive's David Archambault. "When a product comes in to us, we won't distribute it until we have tested it on as many different platforms as possible, to figure out what compatibility issues could arise," he says.

"A lot is in what you do upfront," says Grayson. "If you do a good job of testing and debugging your software and try it with a variety of environments and look to see what people are really using, you minimize your customers' problems."

The key word is minimize. "You can have a fully tested, stable product like 'Vid Grid,' and still confuse people," says Geffen's Norman Beil. "One caller to Jasmine couldn't get his disc to load. It turns out he still had it in the jewel box." **MARILYN A. GILLEN**

engineering and chief technology officer for Philips Media, which recently expanded its publishing umbrella from only CD-i into CD-ROM and other platforms—and beefed up its tech-support staff to about 20.

"Customer service we believe is going to make or break a company," says David Archambault, VP/GM of Warner Active, Warner Music Group's newly formed CD-ROM publishing unit, whose mandate includes establishing an umbrella 800-line service available for use by its affiliated companies and, when they are ready, its sister labels. "And it's going to make or break a reputation. As the industry increasingly grows toward a more traditional consumer base, and a less sophisticated technical consumer purchasing these new CD-ROM products, we are going to have to cater increasingly to their needs."

### THE BACKLASH SCENARIO

Like a yellow caution flag, Disney Interactive's holiday experience with its "Lion King: The Animated Storybook" CD-ROM stands as vivid testimony to the kind of consumer backlash that can be ignited by a failure to anticipate customers' needs. The new Disney interactive arm moved a reported 300,000 copies of the disc into U.S. homes in the weeks before Christmas, and then was faced with an influx of calls in the days afterward when the buyers—many surrounded by impatient children—couldn't get them to work.

Disney Interactive executives, who declined to be interviewed for this article, laid the blame on the inability of those users' 8-bit sound cards to play back the audio, which was designed for higher-end 16-bit cards. It subsequently offered a reformatted version designed for 8-bit systems to any unhappy buyers.

The incident should not have been noteworthy, says one veteran software publisher, except for the initial lack of responsiveness on Disney Interactive's part, which he says caused a flare-up of ill will. "They had eight people answering phones—with hun-

dreds of thousands of pieces of product out there," he says. "No one could get through, and then when they did they got blamed for not reading the package [which did note the sound-card requirement]. That's not going to make a happy customer."

### THE PHONES ARE RINGING

Industry executives polled estimate that anywhere from 10%-30% of all units of CD-ROM product bought by customers, no matter how "clean" technically, will require technical support of some sort—including calls from users simply seeking game-play tips. That means that a title selling a commendable 50,000 units could generate 5,000-15,000 inquiries.

The lower estimates tend to favor Macintosh product, generally regarded as plug-and-play, while the higher numbers generally are rung up for DOS-based games, which are about as far from plug-and-play as computer product comes these days. Windows titles fall in the midrange.

Since the well-publicized Christmas flap, Disney Interactive has reportedly upgraded its tech team to some 50 people and added an 800 number in place of its toll line.

"I don't see it as having a lasting effect—keeping those new customers from going back to the marketplace," says George Grayson, president/CEO of Richardson, Texas-based CD-ROM developer 7th Level and a 14-year veteran of the computer industry. "But you never want the customer to have a negative impression as their first impression."

"Something the industry has to realize is the power that online services lend to people now," says Matt Lee, 7th Level's director of technical support. "Negative press spreads like wildfire over bulletin boards and in 'bug' forums, and once it starts it's unstoppable."

### CONCERN FOR RETAILERS, TOO

Titles that cause customers' grief also cause retailers' grief—and "don't last long on shelves," says one publisher of children's "edutainment" ti-

ties.

As those manning the front lines in CD-ROM sales and rentals, retailers are often the first target for perplexed or disgruntled customers, they say—and thus they have more than a passing interest in the quality of software publishers' proffered assistance.

"On evenings and weekends, the [software company] help lines are not in service, and it's your staff and mine having to answer those [technical] questions," says John Fudge, president of Houston-based video chain Latest & Greatest.

Mike van der Kieft, director of new business development for Blockbuster Entertainment, says his chain "talks to developers constantly about these kinds of issues."

Two unresolved points van der Kieft says Blockbuster ran across during its tests with CD-ROM sales and rentals in California are that some of the help lines are toll calls, not 800 numbers—"which disturbs the customer"—and that many are not in service on evenings and weekends. "All we can do when they come in weekends is tell them to wait until Monday—and that's not what they want to hear when they're standing there in front of you," he says.

Blockbuster has gone as far as to screen all titles for ease of use before buying them, van der Kieft says. "It is particularly important in the rental market, because when a customer selects a title, the clock is ticking."

Even "popular titles" that don't make the plug-and-play grade won't matriculate to Blockbuster shelves.

### LABEL MOVES

Record labels, too, have been watching the actions of computer software companies with interest, though for different reasons than those of retailers. For them, the technical issues those companies have been dealing with are becoming increasingly less theoretical.

MCA, for instance, is aiming for a September release of its first two CD-ROM titles: one centered on B.B. King and the other on Patsy Cline.

The titles will be the first installment in an ongoing MCA "Portrait" series, Melnyk says.

Geffen has already released its first CD-ROM title, "Vid Grid." Island Records will launch a Cranberries CD-ROM in March, and Philips Media bowed two mixed-mode albums—playable on both CD decks and computers with CD-ROM drives—in association with Ardent Records in January.

Arista also is putting a mixed-mode disc into circulation in March—Sarah McLachlan's Nettwerk Records album "Freedom Sessions"—while Deutsche Grammophon has a Gil Shaham CD-ROM set for release this spring.

BMG worked with developer Ion on an interactive David Bowie CD-ROM last year, and Motown Records has launched its first title, the video game "Rap Jam Volume One," through its new multimedia division.

Other labels are venturing into CD Plus, a variation on the mixed-mode concept. Sony Music says it plans to have at least two titles in the marketplace by late spring, a timetable also targeted by Atlantic Records for release of its first CD Plus albums. Warner Bros. is among the other labels that have said they plan to release CD Plus albums in 1995.

### TESTING THE WATERS

Planned approaches to the burgeoning issue of technical support vary among label groups.

MCA will hire an outside firm to deal with technical support issues, says Melnyk, "at least for our first two or three projects"—an approach also favored by Sony Music's multimedia arm, according to Fred Ehrlich, senior VP/GM of Sony New Technology & Business Development.

Ehrlich cites the cost of providing "round-the-clock support" as one explanation for possibly pricing CD Plus at \$26.98, as opposed to \$16.98 for a standard CD. The \$10 differential falls into the higher end of the "added cost" range pegged by computer software specialists for support.

"We need to test the waters and see what kind of monies we are spending in that area and see if eventually what we will want to do is have that internally," says Melnyk. "But initially—because it is so important and because it is new to us—it is essential to have a strong, experienced technical support staff. If you hire a two- or three-man team and 10 people call at once and can't get through, you're going to immediately be giving people a bad first impression."

Philips Media and its mixed-mode Ardent titles, which will be priced as regular albums, are "a little ahead of the game because we are already set up for technical support because of our CD-i publishing," says Michael Kushner, president of multimedia music at Philips Media.

Philips Media also is handling technical support for the Cranberries CD-ROM and DG's Shaham releases. Any multimedia PolyGram product that might be produced, however, won't necessarily go through Philips Media, he says.

The Warner Music Group has taken a unique approach to multimedia entree—acquiring stakes in various software developers such as Inscape (the Residents' "Bad Day On The Midway") and Hyperbole—and to

(Continued on page 87)

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING FEB. 11, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			★★★★ <b>No. 1</b> ★★★★★	
1	5	7	<b>THE FLAMING LIPS</b> WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
2	3	31	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
3	2	2	<b>THE ROOTS</b> DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!?!?!?
4	6	4	<b>WADE HAYES</b> COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
5	7	28	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
6	12	9	<b>OASIS</b> CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
7	—	1	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
8	—	1	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
9	8	29	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
10	9	8	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
11	17	6	<b>RANCID</b> EPITAPH 86434* (9.98/15.98)	LET'S GO
12	11	67	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
13	14	7	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	20	4	<b>SPONGE</b> CHAOS 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
15	10	2	<b>THROWING MUSES</b> SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
16	16	18	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
17	13	72	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
18	—	1	<b>BETTIE SERVEERT</b> MATADOR/ATLANTIC 92504/AG (10.98/15.98)	LAMPREY
19	—	1	<b>MASSIVE ATTACK</b> VIRGIN 39883 (9.98/15.98)	PROTECTION
20	—	1	<b>MARTIN ZELLAR</b> RYKODISC 10318 (9.98/14.98)	BORN UNDER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
21	21	48	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
22	19	21	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
23	18	13	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
24	24	13	<b>VICIOUS</b> EPIC STREET 57857*EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
25	23	4	<b>TODD SNIDER</b> MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
26	22	37	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
27	27	2	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	15	22	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
29	28	2	<b>DEION SANDERS</b> BUST IT 2421 (10.98/16.98)	PRIME TIME
30	26	10	<b>K-DEE</b> LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
31	36	14	<b>LORDS OF ACID</b> WHITE LBL/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
32	25	25	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
33	33	2	<b>RICHARD CLAYDERMAN</b> RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD
34	—	1	<b>DINK</b> CAPITOL 30333 (9.98/13.98)	DINK
35	30	14	<b>DEAD CAN DANCE</b> 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
36	—	9	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
37	32	18	<b>FREEDY JOHNSTON</b> ELEKTRA 61655/EEG (10.98/15.98)	THIS PERFECT WORLD
38	38	3	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
39	29	21	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
40	31	5	<b>DRU DOWN</b> RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME

## POPULAR UPRIISINGS

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

**KNOCK 'EM DEAD:** One of the original Southern California punk bands, the Zeros (not to be confused with the purple-haired Zeros), have resurfaced with a new album, "Knockin' Me Dead," released Jan. 31 on Rockville/Gasatanka.

Despite the San Diego-bred, Los Angeles-based band's many singles since 1977, this is the first time it has recorded a full-length album. In 1991,

Out") and Sweden's Sator ("Black and White"), while Hoodoo Gurus and Redd Kross have performed the band's "Wimp" in their live sets.

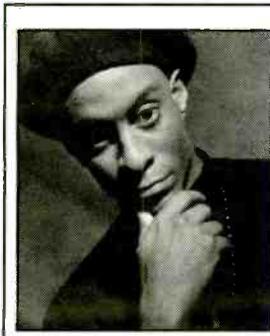
Gasatanka CEO Bill Bartell says, "It's not like they're jumping on the [punk rock] bandwagon; it's more like me forcing them to do this. My philosophy is, if it sold one copy that would be great, it would be my copy."

Bartell says after the album gains momentum at college radio, "Wimp" or possibly the title track, which features guest appearances by Redd Kross' Jeff and Steve McDonald and the Muffs' Kim Shattuck, will be serviced to modern rock radio. A video for "Wimp" is in the mix as well.

On the touring front, the Zeros are set to headline clubs in Europe in March and April and play 10,000-seaters as an opening act for Sator. Upon returning to the U.S., the Zeros will head out on a club tour either by themselves or with the Melvins, says Bartell.

**GODLY:** Any band that courts a record label by sending its demo tape along with a series of mailings—including cigarette butts, snakeskins, circuit boards, pornographic junk mail, and a nest of black widow spiders—certainly deserves some attention.

Fortunately, the band with



**Knowledgeable.** D-Knowledge, seen in films "Higher Learning" and upcoming "Panthers" and touring with Me'shell NdegéOcello, debuts with spoken-words album "All That And A Bag Of Words," due on Qwest/Warner Bros. Feb. 14. The set will be serviced to album alternative and jazz radio in February.

techno/industrial/rock music with the Macintosh Vision System, as well as such traditional instruments as guitars and drums.

"These guys grew up with Macs along with guitars," explains Johan Kugelberg, who handles alternative marketing and A&R for Onion/American. "They use technology as a tool. I think they use it in a fearless way; they toss it in a blender with strong songs."

Kugelberg says the band likely will find a fanatic audience the organic way, with touring naturally being a large part of that process.

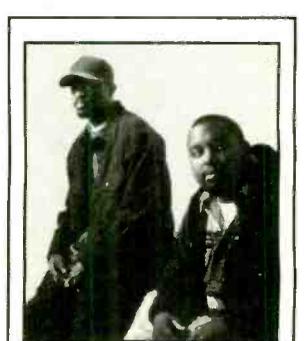
While dates aren't firmed up yet, Kugelberg hopes to have the band on the road in the spring for headlining club dates and opening slots.

The album's performance at college radio will dictate whether, or when, the label will pitch modern rock outlets on it.

**TID BITS:** Brian O'Neal of Rattlesnake Venom Records' Black Bart and former lead singer of the Busboys, will be featured performing "Good Rockin' Tonight" in Denzel Washington's upcoming Tri-Star film, "Devil In A Blue Dress," due early this summer. Black Bart will perform at the National Assn. of Recording Merchandisers convention Feb. 23 in San Diego

in support of its latest effort, "Bootleg Breakout."

**ROAD WORK:** Imago's Paula Cole heads out with Nettwerk/Arista's Sarah McLachlan March 2-April 5... The Drovers, who are working on a new album for Tantrum Records with Steve Albini producing, headed out Feb. 2 for a string of Midwest dates through March 17...



**Ultimate Rappers.** Los Angeles-based rap act the Nonce, which won KPWR (Power 106) L.A.'s "rap attack" six nights in row in September with Wild West Records single "Mix Tapes," makes its major-label debut Feb. 28 with "World Ultimate" on Wild West/American Recordings. "Mix Tapes," the first single from the album, goes to top 40/rhythm radio Feb. 14.

A&M's Ass Ponys are on a cross-country trek through March 18... Former Arrested Development singer turned Columbia solo artist Dionne Farris embarked on her first major tour Jan. 26. It wraps up March 31.

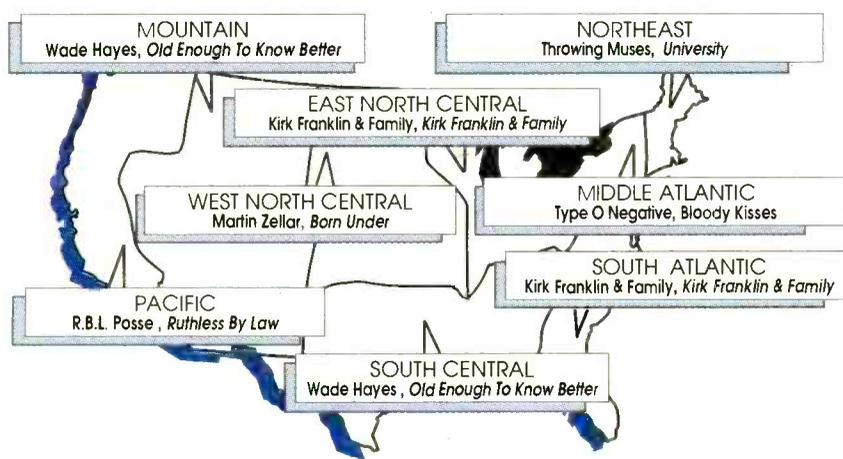


**Gone Solo.** The latest Guns N' Roses member to make his solo recording debut is the group's axeman, Slash, whose Slash's Snakepit's "It's Five O'Clock Somewhere" is due on Geffen Feb. 14. The first single, "Beggars & Hangers-on," is garnering heavy album rock airplay. A spring tour is in the works.

Bomp! Records pulled together the group's singles and demo tapes for the compilation "Don't Push Me Around."

Since that release, the Zeros' songs have been recorded by the Muffs ("Beat Your Heart

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Kirk Franklin/Family, *Kirk Franklin/Family*
  2. The Flaming Lips, *Transmissions From...*
  3. Subway, *Goodtimes*
  4. Lari White, *Wishes*
  5. Oasis, *Definitely Maybe*
  6. 4 P.M., *Now's The Time*
  7. Dink, *Dink*
  8. Wade Hayes, *Old Enough To Know Better*
  9. Rachelle Ferrell, *Rachelle Ferrell*
  10. The Roots, *Do You Want More?!?!?!?*

- SOUTH ATLANTIC**
1. Kirk Franklin/Family, *Kirk Franklin/Family*
  2. The New Life Community Choir, *Show Up*
  3. The Roots, *Do You Want More?!?!?!?*
  4. The Flaming Lips, *Transmissions From...*
  5. Vicious, *Destination Brooklyn*
  6. Subway, *Goodtimes*
  7. Lari White, *Wishes*
  8. Wade Hayes, *Old Enough To Know Better*
  9. Helen Baylor, *The Live Experience*
  10. Shenandoah, *In The Vicinity Of The Heart*

the unusual tactics, **God Lives Underwater**, has the music to live up to its eye-opening introduction.

The Philadelphia band's

self-titled debut EP is due on Rick Rubin's new imprint, Onion/American Recordings, Feb. 7.

The foursome records its



**Da' Bunny Boys.** Qwest vocalist Tevin Campbell greets Warner Bros. label executives after his recent performance at the Great Western Forum in Los Angeles. Campbell opened the concert, which also included Epic's Babyface, and Motown's Boyz II Men. Pictured, from left, are Warner Bros. executives Chris Crist, regional marketing manager; Ray Harris, senior VP of Black music promotion; Campbell; Hank Spann, VP of black music promotion; and promotion representative Gary O'Neal.

## Success, Variety Marked '70s R&B Black Radio Embraced Funk To Ballads

Throughout February, Billboard is commemorating Black History Month with a series of articles on the evolution of black songwriting in America. This second installment covers the '70s.

■ BY J.R. REYNOLDS

LOS ANGELES—Entering the '70s, R&B songwriters found themselves in a transition period, with both positive and negative events influencing their writing. The result was perhaps the most creatively diverse decade in R&B history.

The binding element that held the various forms of R&B music together was black radio, which included all

styles in its programming.

Says Warner Bros. VP Hank Spann—who was a DJ known as “the Soul Server” at WWRL New York in the '70s, “Music was a free-flowing situation back then. Consequently, you had the [Philadelphia] sound, the Motown sound, the Memphis thing, and the L.A. sound, all happening at the same time on the same stations.”

In other words, R&B radio had not started to fragment into subformats. “Radio brought a sense of family because kids during that time might have been into James Brown or the Temptations, and so could their parents,” says Spann.

As with the previous decade, songs were rooted mainly in romance. Chart-topping R&B hits like “Where Is The Love” by Roberta Flack & Donny Hathaway, “Sideshow” by Blue Magic and “Three Times A Lady” by the Commodores reflected America's taste for love ballads.

During the '70s, Kenny Gamble and Leon Huff wrote and/or produced 18 No. 1 R&B songs—including Billy Paul's “Me And Mrs. Jones,” which was No. 1 on both the Best Selling Soul Singles and Hot 100 Singles charts in 1972.

Huff says, “We wrote every day all day. Early on, we visited Motown [in Detroit] to see how they put their rec-

ords together, and when we got back to Philadelphia we scooped up all the local talent for our label [Philadelphia International].”

Gamble and Huff used in-house vocalists, musicians, writers, and ar-



EARTH, WIND & FIRE

rangers to create their label's signature sound. They also tapped musicians from the Philadelphia Symphony Orchestra.

“We had young and old [people] playing together,” says Huff. “The folks from the symphony got a kick out of playing on pop records, and all of us being from [Philadelphia] helped make our writing, producing, and arranging unique.”

While R&B labels continued developing individual identities, the events around them—the political assassina-

(Continued on page 22)

## Columbia 'Promises' Blues, Jazz, R&B Mix On BBC, Discovery TV Series Soundtrack

**BLACK HISTORY** Month Watch: Columbia Records is releasing the soundtrack “The Promised Land” in association with the BBC and Discovery Channel's five-hour documentary series that chronicles the migration of 6.5 million black Americans from the South to the North between 1942-70.

The soundtrack hits retail Tuesday (7), as a double-CD or -cassette package.

A special two-CD box configuration, featuring the documentary on video and a copy of the book by Nicholas Lehman that inspired the series, will become available after the program airs.

The series runs Feb. 12-15 on the Discovery Channel; all five episodes repeat Feb. 18.

The album features music by an array of artists, including Robert Johnson, Billie Holiday, Mahalia Jackson, Count Basie, James Brown, Sly & the Family Stone, Aretha Franklin, Marvin Gaye, Miles Davis, Earth, Wind & Fire, Public Enemy, Terence Trent D'Arby, Tramaine Hawkins, Nas, Dionne Farris, and Puff Johnson.

The series score was composed by Columbia artist Terence Blanchard.

Says Columbia's black music senior VP Tony Anderson, “Black music is immeasurably intertwined with black culture and has always been a major part of the black experience. It has been and will always be reflective of what's going on in our community. Music's historical contribution goes all the way back to when slaves were singing in the fields.”

**MORE HISTORY:** The Elektra Entertainment Group and the Atlantic Group have kicked off their annual Black History Month lecture series “Our Roots Run Deep.” Remaining lectures are scheduled for the next three Wednesdays, through Feb. 22 at the Time Warner building's screening room in New York.

The lectures feature political leaders, key entertainment industry executives, and recording artists who discuss issues relating to black Americans.

Recording artists speaking at this year's series include Scotti Bros.' James Brown, EastWest's Kam, Giant's Ahmad, and Mercury's Nefertiti. Also speaking are Minister Conrad Muhammad, Dr. Charshee

McIntyre, Alton Maddox, and Camille Yarbrough . . .

On Wednesday (8), EMI is releasing “Movin On Up,” a compilation of tunes popular during the '60s civil rights struggle, on its The Right Stuff imprint. The set features activist/empowering songs by artists like Curtis Mayfield, James Brown, Nina Simone, Sly & the Family Stone, the Staple Singers, and Stevie Wonder.

Walt Disney Records is releasing “Rhythm Of The Pride Lands” Feb. 28. The set was produced by Jay Rifkin and performed by South African artist Lebo M, who received a Grammy nomination for best instrumental arrangement with accompanying vocals on “Circle Of Life,” from the soundtrack to “The Lion King.” The set features pop-friendly songs laced with African choirs and rhythms. Its first single is “Hakuna Matata,” featuring Lebo and Jimmy Cliff, and drops Feb. 14.

**OLD SCHOOL MANIA:** Rhino's four-volume set “Smooth Grooves: A Sensual Collection,” which streets Feb. 14, is just the ticket for romance and nostalgia. The horned ones of Rhino really hit the needle on the vinyl with this four-CD compilation.

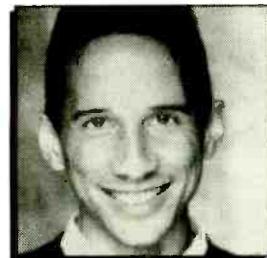
Imagine taking Mr. Peabody's way-back machine to a local record store 10 years ago and picking your favorite slow jams of the late '70s and early '80s—this set is what you'd come away with.

Sold separately, the four CDs includes such mood-makers as Earth, Wind & Fire's “Reasons,” the Floaters' “Float On,” Ray, Goodman & Brown's “Special Lady,” the Isley Brothers' “Between The Sheets,” and Heatwave's “Always And Forever” . . . Two more Valentine's Day releases sure to keep your loved one close to home—then again, maybe not—are Ichiban/Soul Classics' compilation albums “Cheatin'/From A Man's Point Of View” and “Cheatin'/From A Woman's Point Of View.”

The theme of these albums is obvious—gettin' some lovin' on the sly. Moral issues aside, the discs feature some of R&B's all-time favorite “cheating” songs of the last three decades, including Billy Paul's “Me & Mrs. Jones,” Luther Ingram's “(If Loving You Is Wrong) I Don't Want To Be Right,” and “I Don't Want To Do Wrong” by Gladys Knight & the Pips.



by J. R. Reynolds



## Underworld/Capitol's Jesse Offers Gospel Sounds, Wholesome Image

LOS ANGELES—Rather than veiling debut artist Jesse's religious beliefs and gospel background, Underworld/Capitol is using these wholesome influences as selling points.

Says Jesse (last name Campbell), “It's time for a change. People are tired of lyrics about sex and violence.”

His debut album, “Never Let You Go,” arrives April 4 and features R&B sounds rooted in his gospel upbringing.

The set is composed primarily of ballads and weaves tales of love and romance, rather than lust

and sex. Jesse co-wrote five of the album's 12 tracks.

The album presents soothing tenor vocals and conservative rhythms with classic R&B chord progressions. Track instrumentations vary from full studio orchestration to simple acoustic guitar and backbeat rhythms.

The 25-year-old Chicago native was raised in a strict household—his father is a Pentecostal pastor—and wasn't allowed to listen to secular music until he was 16. His early influences include gospel artists Vanessa Bell Armstrong, Rance Allen, and Daryl Coley.

“I'm just now going back to listen to all the old school music that I couldn't listen to when I was at home,” he says.

Jesse is the first artist on Underworld, a Capitol joint venture with film directors Allen and Albert Hughes and additional principal Daryl Porter.

Underworld/Capitol has been developing artist awareness with numerous performance dates around the country, including the gospel circuit, Capitol's annual company meeting, colleges, sporting events, high schools, trade conferences, benefits, and clubs.

Jesse also was featured in the gospel musical “Only The Strong,” which toured nationally from 1991-93.

“We've been doing a lot of setup work, and he'll continue doing a lot of live performing, because he sells himself so well on stage,” says Porter.

Capitol VP of creative services Ruth Carson says, “We treated his promotion launch like we would a street artist's—with lots of setup activity. The difference, of course, is the audience.”

The label hopes to add a track off “Never Let You Go” in the Hughes brothers-directed “Dead Presidents,” due midsummer from Caravan Pictures.

The first single, “When U Cry I Cry,” is a soul-stirring, traditional R&B ballad Porter thinks will appeal to a younger audience than such releases are typically targeted for.

“Jesse's not a hip-hop artist, but we hope his music will appeal to [young hip-hop fans] as well as R&B [consumers] because the music has a youthful

(Continued on page 25)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 11, 1995

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

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
<b>★★★ No. 1/Hot Shot Debut ★★★</b>						
1	NEW	1	1	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98) 1 week at No. 1	COCKTAILS	1
2	1	1	9	MARY J. BLIGE ▲ UPTOWN 11156/MCA (10.98/15.98)	MY LIFE	1
3	2	2	11	TLC ▲ <sup>2</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
4	3	3	22	BOYZ II MEN ▲ <sup>7</sup> MOTOWN 0323 (10.98/16.98)	II	1
5	4	4	3	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
6	7	7	20	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
7	6	9	18	BRANDY ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	8	6	17	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
9	11	17	3	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
10	9	8	10	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
11	5	5	3	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHINI'	5
12	13	13	11	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
13	10	10	15	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
14	15	22	8	KIRK FRANKLIN & FAMILY GOSPO-CENTRIC 72119/SPARROW (9.98/13.98) HS	KIRK FRANKLIN & FAMILY	14
15	12	11	15	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
16	17	12	20	ANITA BAKER ▲ ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE	1
17	16	14	32	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
18	14	16	18	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
19	20	20	21	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
20	18	21	12	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
21	19	15	32	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
22	21	18	16	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
23	24	23	10	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
24	22	—	2	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!?	22
25	23	19	11	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
26	26	26	19	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
27	25	24	20	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
28	NEW	1	1	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	28
29	27	30	35	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
30	28	29	11	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
31	31	28	19	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
32	32	25	12	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD	5
33	NEW	1	1	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
34	29	32	3	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
35	40	42	105	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
36	33	31	8	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
<b>★★★ Greatest Gainer ★★★</b>						
37	46	52	13	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
38	37	39	11	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	37
39	44	40	18	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
40	39	36	10	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
41	30	27	12	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
42	38	33	23	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
43	35	43	26	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
44	47	61	23	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
45	34	38	13	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
46	41	37	18	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
47	36	35	13	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
48	45	44	115	KENNY G ▲ <sup>7</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2

49	43	41	31	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
50	51	46	81	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
51	42	34	12	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
<b>★★★ Pacesetter ★★★</b>						
52	65	78	9	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
53	48	48	18	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
54	58	55	62	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
55	67	76	4	VARIOUS ARTISTS LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P.	55
56	49	49	12	PETE ROCK & C.L. SMOOTH ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT	9
57	52	47	15	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
58	63	58	13	BRAND NUBIAN ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
59	64	60	89	JANET JACKSON ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
60	60	54	22	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
61	55	53	64	R. KELLY ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
62	59	66	14	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
63	70	70	19	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
64	54	59	31	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
65	73	64	40	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
66	62	67	76	BABYFACE ▲ <sup>2</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
67	56	63	31	DA BRAT ▲ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
68	66	51	10	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
69	79	69	5	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	69
70	75	75	13	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
71	53	62	36	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
72	74	—	21	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
73	57	50	34	WARREN G ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
74	86	81	36	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
75	71	72	74	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
76	50	45	8	SOUNDTRACK PRIORITY 53948 (10.98/16.98)	STREET FIGHTER	34
77	69	68	70	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
78	61	56	10	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
79	68	57	8	BLACK SHEEP MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	24
80	93	86	41	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
81	72	79	10	GOLDY DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
82	76	84	12	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
83	84	80	17	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
84	81	77	114	SOUNDTRACK ▲ <sup>13</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
85	87	90	30	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
86	94	93	34	PATTI LABELLE ● MCA 10870 (10.98/15.98)	GEMS	7
87	78	74	17	DRU DOWN RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
88	82	87	27	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
89	RE-ENTRY	97	97	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
90	92	96	3	DEION SANDERS BUST IT 2421 (10.98/16.98) HS	PRIME TIME	90
91	88	94	19	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
92	100	—	16	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
93	80	73	68	SALT-N-PEPA ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
94	RE-ENTRY	22	22	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
95	90	95	3	N II U ARISTA 18751 (9.98/15.98) HS	N II U	90
96	91	82	27	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
97	77	65	10	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
98	85	—	54	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
99	RE-ENTRY	58	58	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
100	83	—	4	CAMEO W2F 3003/RAGING BULL (10.98/16.98)	IN THE FACE OF FUNK	83

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with 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.

## SUCCESS, VARIETY MARKED '70S R&B

(Continued from preceding page)

tions and riots of the '60s, the Vietnam War, and the Watergate scandal—increasingly influenced songwriters of the early- and mid-'70s. The result was such distraught singles as the Temptations' "Ball Of Confusion (That's What The World Is Today)," Marvin Gaye's "What's Going On," and the Isley Brothers' "Fight The Power."

During the same period, promising civil-rights gains coupled with positive American achievements—such as the 1969 lunar landing—fueled happier, more hopeful music. Indeed, the Jack-

son 5 debuted with four consecutive No. 1 singles on the Best Selling Soul Singles and Hot 100 charts—"I Want You Back," "ABC," "The Love You Save," and "I'll Be There."

In addition, a fun, new brand of R&B called funk emerged—led by such No. 1 R&B hits as the Ohio Players' "Funky Worm," Parliament's "Flashlight," and Rick James' "You And I." Here was the precursor of disco, which would become popular toward decade's end.

Songwriting also reflected a grow-

ing spirituality, as exemplified by No. 1 R&B songs like the Staple Singers' "I'll Take You There," Stevie Wonder's "Higher Ground," and Earth, Wind & Fire's "Shining Star."

EWf band leader/songwriter/producer/instrumentalist Maurice White says, "The '70s was a good time for setting new standards. Barriers were broken down in the '60s, and we could experiment with music and lyrics."

As with most bands, EWf recorded songs about love and relationships. But White wanted to deliver

more.

"I wanted to bring a consciousness and self-awareness to people," he says. "Showing people the positive aspects of self, as well as inspiring social accomplishment was important."

Although the band was grounded musically in gospel and jazz, White was determined to demonstrate a "universal" theme.

"We held the concept that [the races] are all the same," says White. "So we were trying to penetrate the [cultural mainstream] and let them

know that blacks had something going on, too."

While most label executives of the day tolerated creative departures—as long as they sold records—several embraced EWf's spiritual goals.

White says, "Richard Mack and Bruce Lundvall were great believers in what we were about. Clive Davis was very important to us because he brought us to CBS and shared our vision. He heard the music, but he also felt the consciousness of where we were coming from [lyrically]."



SUZANNE BAPTISTE'S  
**RHYTHM SECTION**

**AT THE TOP:** This week "Baby" by Brandy (Atlantic) takes a giant leap up the Hot R&B Singles chart 17-1, breaking the nine-week No. 1 run of TLC's "Creep" (LaFace). Sales on "Baby" are huge because it is backed with the funky hip-hop remix of "I Wanna Be Down," which features MC Lyte, Yo-Yo, and Queen Latifah. Airplay points from the remix of "I Wanna" are not included in "Baby's" total because it was Brandy's previous single. It has become common practice for record companies to include the remix of earlier singles on the commercial copy of the next single.

**HOLD ON:** "Candy Rain" by Soul For Real (Uptown) continues to grow like wildfire at radio. There is still a lot of life left in this record, and it is very possible that it will stick around long enough to make it to the top. "If You Love Me" by Brownstone (MJJ) gets pushed back to No. 4 by "Baby" and "Candy Rain." Even though it increased in points, it wasn't enough to sustain position and maintain a bullet.

**TIGHTEN UP:** The competition is really thick in the mid teens on the R&B Singles chart. First in the pack is "Can I Stay With You" by Karyn White (Warner Bros.) at No. 13. It ranks top five at eight stations, including KMJQ Houston, WFXE Columbus, Ga., and WHRK Memphis. At No. 14 is "Constantly" by Immature (MCA). It is top 10 at WQUE New Orleans, WBLX Mobile, Ala., WROU Dayton, Ohio, and KMJJ Shreveport, La. "This Lil' Game We Play" by Subway (Motown) may be at the end of the pack this week, but this song shows all the signs of a single that is getting ready to explode. It's No. 1 at KKDA Dallas and top five at five other stations, including KJMZ Dallas, WEAS Savannah, Ga., and KMJM St. Louis.

**FREAK OUT:** Last week I told you to keep an eye on "Freak Like Me" by Adina Howard (Mecca Don). This week it earns both the Greatest Gainer/Airplay and Greatest Gainer/Sales award. That's not bad, considering it's only been out for two weeks. This catchy song borrows the melody of "I'd Rather Be With You" by Bootsy Collins with some really funky beats underneath. "Freak Like Me" is top 10 at WXYV Baltimore, KJMZ, KMJJ, and KIPR Little Rock, Ark.

**GAINING SPEED:** "Dance 4 Me" by Christopher Williams (Giant) continues to build a solid base. It's No. 2 at WPLZ Richmond, Va., and top five at KJLH Los Angeles and WWIN Baltimore. "Whutcha Want?" by Nine (Profile) picks up the pace this week. It is breaking fast in the following markets: Los Angeles; Norfolk, Va.; Baltimore; Philadelphia; and Orlando, Fla. "Think Of You" by Usher (LaFace) is growing in both sales and airplay. It is top 10 at WCDX Richmond and KMJM.

**BRAND NEW:** "Cocktails" by Too Short (Dangerous/Jive) debuts at No. 1 on the Top R&B Albums chart. Naturally, it gets the Hot Shot Debut honor. Michael Bivens' latest discovery, Subway, enters the chart at No. 28 with its debut album "Good Times" (Biv 10). Jazz/R&B producer and artist George Duke debuts at No. 33 with his latest work, "Illusions" (Warner Bros.). On the Hot R&B Singles chart, the "King Of Dancehall," Shabba Ranks, returns to the scene with "Let's Get It On" (Epic).

**UNDERWORLD'S JESSE**

(Continued from page 21)

energy, and his lyrics discuss common relationship topics," he says.

The single was shipped Jan. 19 to retail and R&B radio. The label wants to gain a foothold at R&B stations before broadening to top 40/rhythm-crossover and possibly top 40/mainstream.

A promotion tour of one-stops is set to start after the album's release. The visits are tied into the overall marketing plan, which includes stops at key press, radio, and video outlets.

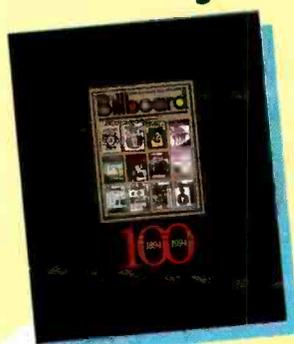
The videoclip of "When U Cry I Cry" ships Monday (6) to local programs, BET, and the Box. Carson says Jesse shows unusual emotion in his performances, and it will come through on the video. There currently are no plans for a concert tour.

J.R. REYNOLDS



**Diggin' The Scene.** The members of Pendulum hip-hop trio Digable Planets meet with DJ Jazzy Joyce, second from left, following a recent taping of "Showtime Live At The Apollo." Shown, from left, are Digable Planets' Doodlebug, Ladybug, and Butterfly.

Celebrating 100 years of unparalleled coverage.



**Billboard**

**Billboard's 100th Anniversary Issue**

From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's Anniversary Issue charts the history of the music industry, as well as

Billboard's evolution from 1894 to the present. All the eras of music are examined and celebrated, from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between inside this close to 300 page centennial edition. The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

Order individual copies @ \$15 each  
Special bulk discount offer!  
Order 5 or more copies @ \$7 each (Save over 50%)  
Order the special hard-bound edition @ \$50 each  
Limited availability -- Order now!

(Pre-payment required -- U.S. funds only)  
Add an additional \$6 per regular issue and \$20 per hard bound issue for foreign shipping  
Please allow 4-6 weeks for delivery.

**BILLBOARD 100TH ANNIVERSARY ISSUE ORDER FORM**

Enclosed is \$ \_\_\_\_\_ for \_\_\_\_\_ # of issues.

Regular Issue(s)       Hard-Bound Issue(s)

Charge to:       American Express       Visa       Mastercard

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Name: \_\_\_\_\_

Company/Title: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Mail coupon with payment to:  
Billboard, Adam Waldman, 1515 Broadway, New York, NY 10036 or fax credit card orders to: 212-536-5294

**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	3	11	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)	14	19	2	WHAT I NEED	CRYSTAL WATERS (MERCURY)
2	9	2	SEX ON THE BEACH	WHITEHEAD BROS. (MOTOWN)	15	11	12	I DO	PATRICE RUSHEN (SIN-DROME)
3	4	6	GET IT RIGHT	LSO (UTOPIA/BELLMARK)	16	15	12	I GET A BUZZ	CATO (WARNER BROS.)
4	10	6	PRETTY (BEFORE I GO TO BED)	RAYVON (VP)	17	—	3	WHY DO WE MAKE LOVE?	MICHAEL KYLE (WEB)
5	12	6	STRANGE	BOOGIEMONSTERS (PENDULUM/EMI)	18	22	4	DEEP N2 THE GAME	N2 DEEP (BUST IT)
6	16	2	I'M GOIN' DOWN	Y2N-VEE (PMP/RAL/ISLAND)	19	23	4	CHOCOLATE CITY	J.R. SWINGA (MOTOWN)
7	—	1	CRADLE TO THE GRAVE	THUG LIFE (OUT DA GUTTA/INTERSCOPE)	20	—	1	TRUE HOMIES	DE1 (REPRISE)
8	—	1	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)	21	—	1	YEAH, SHAWTY, YEAH	DJ KIZZY ROCK (TOMMY BOY)
9	5	18	RUNNING AWAY	NICOLE (AVENUE)	22	18	4	ANGEL	WAR (AVENUE)
10	—	1	MAD PROPS	DA YOUNGSTA'S (EASTWEST/EEG)	23	—	1	1-800-SUICIDE	GRAVEDIGGAZ (GEE STREET/ISLAND)
11	8	12	DISTANT LOVER	BETTY WRIGHT (MSB/SMG)	24	20	9	SWING YOUR OWN THING	PMD (PMD/RCA)
12	17	3	SHADOW OF A G	STR8-G (A&M/PERSPECTIVE)	25	—	1	BLAME IT ON THE FUNK	INDO 'G & LIL' BLUNT (LUKE)
13	14	12	SCALP DEM	SUPER CAT (COLUMBIA)					

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

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 entries like 'NO. 1' by Creep and 'If You Love Me' by Brownstone.

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 recurrent hits like 'Back & Forth' and 'When Can I See You'.

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

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with song titles, artists, and chart positions. Includes entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.' and 'AGE AIN'T NOTHING BUT A NUMBER'.

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). Includes top entries like 'PIMP OF THE YEAR' and 'SUKIYAKI'.

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

- Vertical list of R&B singles A-Z with song titles, artists, and chart positions. Includes entries like 'SITUATION: GRIMM (FROM HIGHER LEARNING)' and 'THIS LIL' GAME WE PLAY'.

# Do '60s 'Panther' Tales Apply To '90s?

## Polydor, Mercury Issue Sets To Complement Film

**REVOLUTION:** "Panther," a Gramercy Pictures film, is based on a screenplay by Melvin Van Peebles and directed by Mario Van Peebles. It's due at a theater near you April 21.

I checked out an advance screening of the flick and was impressed. The story was tight, revolving around the Black Panther Party as witnessed by a fictional character named Judge (Kadeem Hardison).

Despite historical inaccuracies, "Panther" has the potential to inspire new-jack kids who don't seem amenable to being part of structured affiliations and have problems with authority. Hopefully, it will cause misguided young rebels to do something to change the world using reasoned thought and discipline—not blind bravado.

The Black Panthers organization of the '60s was conceived by two men, Bobby Seale and Huey Newton. With thorough intellectual grounding, it went on to spark a global revolution, even encouraging a rainbow assortment of organizations like the Pink and Gray Panthers.

The idea behind the organization is that with coherent thoughts about empowerment, individuals can create a blueprint for the future and make it happen.

There will be at least two albums based on "Panther" (Billboard, Jan. 28). On March 21, Polydor-distributed Avatar will release "Pump Ya Fist: Hip-Hop Inspired By The Black Panthers."

The set features new tracks by KRS-ONE, Kam, Grand Puba, Rakim (working with supra-def-dope producer Easy Mo Bee), Jeru The Damaja, Speech, the Fugees, Chuck D., Ahmad, Yo Yo, Dred Scott, and 5ive-O.

A second release, the actual Mercury soundtrack, due April 4, will include a Dallas Austin-produced all-star track featuring SWV, Brandy, Me'shell NdegéOcello, Queen Latifah, Blackgirl, Brownstone, Jade, Sweet Sable, Jamecia, Monica (of Terri & Monica), Casserine, Da Brat,



by Havelock Nelson

Lalah Hathaway, Karyn White, Joi Xscape, Billy Laurence, Tyler Collins, and other fly gals. Other highlights include "The Ten Points," a chorus-line jam spotlighting Warren G, Busta Rhyme, KRS-ONE, Nas, Q-Tip, Coolio, Scarface, Li'l Malik, Method Man, Ill Al Skcratch; a James Mtume-produced track by the Last Poets; a Warren G-produced track by Aretha Franklin; Blackstreet; and the Sounds Of Blackness featuring Gil Scott-Heron.

**RAP MUSIC** has hit the big time. But, from a cash standpoint, it seems artists aren't as successful as they were in the '80s.

For various reasons, including the proliferation of rap music videos and violence at club dates—once a prime income source for rappers—the business is proving less lucrative.

Says StepSun CEO Bill Stephney, a former Def Jam exec, "Back in the day, a hot act like Kurtis Blow, Run-D.M.C., or Whodini could, on a typical weekend, play the Fever in the Bronx, come out to the Encore in Manhattan, maybe do a college gig or two in Jersey, then a skating rink on Long Island. Five gigs at \$3,000 cash, each.

"Groups can't see anywhere near that now. It's like they always say, 'Be careful what you wish for—you might get it.'"

**BACKSEAT:** Any "personal problems" Domino and producer DJ Battlecat may have had are history. The pair, who collaborated on the rapper's gold-certified, self-titled debut *Outburst* album, is recording the artist's sophomore set.

Domino also is producing tracks on

the work-in-progress, as is Solid Productions. Look for the album by the end of April... Conscious reggae home-girl Sister Carol has a track, "I Am What I Am," on her Heartbeat album "Call Mi Sister Carol" that KRS-ONE and Sidney Mills produced. It's bright, brisk, and floats effortlessly on spiritual vibes. Check it out... MC Eiht is scheduled to star in the film "Reasons," which Monty Ross is directing in Chicago. Describing his role as Neva, his first since portraying A-Wax in "Menace II Society," Eiht says, "I kill, I deal, I steal"... You can hear Funkmaster Flex performing his new Nervous/Wreck single "Nuttin' But Flavor" on WQHT New York and KPWR Los Angeles. You can see him in the Feb. 9 episode of Fox-TV's "New York Undercover." He'll be spinning the turntables during a club scene featuring the Notorious B.I.G. and Sticky Fingaz from Onyx... The upgrading that San Francisco Bay area indie artists have been making to major labels last year continues in the nine to five.

Mac Mall, who made a splash with his album "Illegal Business" (Young Black Brotha), has signed with Relativity.

He'll come with a new single in March and an album in April. Meantime, the artist will perform at label mate Dru Down's first Playas Party celebration Feb. 6 in Santa Monica, Calif... Assault/Big Beat/Atlantic's DFC is in the studio with producers MC Eiht, DJ Slip, Colin Wolfe, and D.O.C., who is now signed to Giant where he is recording a new album. According to sources, the performer—who injured his vocal chords in a car accident a few years back—still has a raspy tone... Crazy Sam, host of Nervous Thursdays on WNYC-TV's "Video Music Box," will hold a talent competition for singers, DJs, and rappers beginning Feb. 9 at Harlem's Victoria 5 Theater. The contest will run for 12 weeks.

The winners of the singing and rapping competitions will score recording deals with RAL.

consideration for later this year. "I want to spend much of this year exposing the music in its original form, though I think a lot of these songs are accessible to modern rhythms," he says.

Also on the agenda is possible placement of Brunswick material on soundtrack albums. "It is an interesting new avenue of bringing the music to a broad audience," he says, citing the inclusion of the Chi-Lites' "Oh Girl" on the 1994 MCA "Crooklyn" soundtrack as an example.

All Brunswick releases will be distributed in the U.S. by Navarre. Paul Tarnopol says a U.K./European distribution deal likely will be secured by the summer season. Staffing beyond administrative assistants is not on the agenda for the foreseeable future.

Columbia, and Warner Bros—and remain outside the Brunswick realm.

The Tarnopol era at the label began with the signing of Wilson in the mid-'50s; the label would go on to release some 20 albums by the artist.

Shortly after Tarnopol's death in 1988, parts of the Brunswick catalog were reissued under licenses to Sony and Rhino Records. Music licensed to Sony has reverted back to the Tarnopols, while Rhino is allowing the label to release material 18 months ahead of its contracted time.

At this point, the label will focus primarily on issuing material from its vaults, though new acts may be brought to the fold sometime in 1996. Paul Tarnopol says an album of classics remixed with '90s dance and urban beats is under

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	<b>BIG POPPA/WARNING</b> (C) (D) (T) BAD BOY 7-9015/ARISTA	★★★ No. 1 ★★★ ◆ THE NOTORIOUS B.I.G. 3 weeks at No. 1
2	2	2	7	<b>GET DOWN</b> (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
3	5	7	10	<b>WHUTCHA WANT?</b> (C) (T) (X) PROFILE 5426	◆ NINE
4	10	10	8	<b>MAD IZM</b> (C) (T) CAPITOL 58313	★★★ GREATEST GAINER ★★★ ◆ CHANNEL LIVE
5	4	3	37	<b>TOOTSEE ROLL ▲</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
6	3	4	5	<b>COCKTALES</b> (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
7	6	9	13	<b>KITTY KITTY</b> (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
8	11	12	3	<b>TOUR</b> (C) (T) SIGNET 162/RAL	CAPLETON
9	12	15	12	<b>NIKA</b> (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
10	8	8	14	<b>BRING THE PAIN</b> (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
11	7	5	14	<b>I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)</b> (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
12	9	6	27	<b>FLAVA IN YA EAR ▲</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
13	19	33	7	<b>PROCEED I</b> (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
14	22	—	2	<b>OH YEAH!</b> (C) (D) (T) ILLTOWN/MAD SOUNDS 631 243/MOTOWN	◆ ROTTIN RAZKALS
15	13	16	9	<b>RECORD JOCK</b> (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS	◆ DANA DANE
16	25	29	9	<b>THA BUTTERFLY</b> (C) (D) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
17	14	13	26	<b>THUGGISH RUGGISH BONE</b> (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
18	18	23	14	<b>PIMP OF THE YEAR</b> (C) (T) RELATIVITY 1223	◆ DRU DOWN
19	30	36	7	<b>SUPA STAR</b> (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
20	16	17	4	<b>RODEO</b> (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
21	17	14	15	<b>BLACK COFFEE</b> (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
22	15	11	17	<b>THE MOST BEAUTIFUL THING IN...</b> (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
23	26	20	5	<b>NUTTIN BUT FLAVOR</b> ◆ FUNKMASTER FLEX/GHETTO CELEBS (C) (T) (X) WRECK 20116/NERVOUS	
24	27	30	14	<b>HEAVEN &amp; HELL</b> ◆ RAEKWON FEAT. GHOST FACE KILLER (C) (T) LOUD 64204/RCA	
25	20	21	11	<b>DAAAM!</b> (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
26	24	24	16	<b>TIC TOC</b> (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
27	23	26	13	<b>VOCAB</b> (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
28	21	18	22	<b>PLAYAZ CLUB</b> (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
29	31	19	32	<b>TAKE IT EASY</b> (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
30	32	22	18	<b>BREAKDOWN</b> (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
31	29	27	13	<b>ROCKAFELLA</b> (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
32	28	25	22	<b>PARTY</b> (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
33	33	28	18	<b>FA ALL Y'ALL</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
34	<b>NEW ►</b>	1	1	<b>BROOKLYN ZOO</b> (C) (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
35	36	37	10	<b>TAKE YOU THERE</b> (C) (T) ELEKTRA 64496/EEG	◆ PETE ROCK & C.L. SMOOTH
36	34	31	17	<b>GIT UP, GIT OUT</b> (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
37	<b>NEW ►</b>	1	1	<b>SHADOW OF A G</b> (C) (M) (T) TUFF BREAK 580 880/A&M	◆ STR8-G
38	40	35	25	<b>JUICY/UNBELIEVABLE</b> ◆ (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
39	<b>NEW ►</b>	1	1	<b>CRADLE TO THE GRAVE</b> (C) (M) (T) (X) OUT DA GUTTA/INTERSCOPE 98174/AG	◆ THUG LIFE
40	39	43	12	<b>SCALP DEM</b> (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
41	35	32	10	<b>RIDE OUT</b> (C) (M) ATTITUDE 17021	◆ D.J. TRANS
42	37	34	11	<b>DO YOU SEE</b> (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
43	38	39	14	<b>BIOLOGICAL DIDN'T BOTHER</b> (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
44	42	38	28	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
45	<b>NEW ►</b>	1	1	<b>MAD PROPS</b> (C) (T) (X) EASTWEST/ELEKTRA 66174/EEG	◆ DA YOUNGSTA'S
46	<b>NEW ►</b>	1	1	<b>1-800-SUICIDE</b> (M) (T) GEE STREET 854 223*/ISLAND	◆ GRAVEDIGGAZ
47	41	46	12	<b>BEHIND BARS</b> (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
48	<b>NEW ►</b>	1	1	<b>DIP BABY DIP</b> (C) (T) (X) SCOTTI BROS. 78026	BREAKDOWN
49	<b>NEW ►</b>	1	1	<b>MAMA I'M IN LOVE</b> (C) TOMMY BOY 7651	◆ COOLIO
50	46	—	16	<b>STRAP ON THE SIDE</b> (C) (T) JIVE 42232	◆ SPICE 1

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.

## Hear Ye! Readers Speak Out On Dance Music Issues

**TALKIN' BACK:** At the top of '95, we issued a call to the citizens of clubland to make themselves heard—and to further utilize this column as a shared forum of expression, brainstorming, and information exchange.

The thesis was simple: Dance music is at a crossroad in its development and maturity. The time for complaining has ended. If our community is going to survive, greater focus on creating solutions to ongoing problems must be a priority. In the Jan. 7 edition of *Billboard*, we posed three questions, and opened the floor to opinions. Here is what some of you had to say:

*What is the primary obstacle(s) before you or your company right now? What steps have you taken to overcome it (or them)?*

Though the answers were fairly broad in scope, there was a clear common denominator—a lack of experience. But a little imagination and ingenuity has helped some get through the tough spots. The top three obstacles—with steps toward solutions—were:

1. Securing national retail distribution for 12-inch club records. "I'm just a small label, not based in either New York or Los Angeles," writes Charlie Castor of Slipped Disk Records in Columbus, Ohio. "Getting the attention of an independent distributor is about as hard as getting the attention of someone at a major label. What I've begun to do is press 500 copies of my records, and place them with local shops. I'm also promoting them to local DJs. It's starting to work. By getting some local action, people at the distribution companies are hearing about my company and are now starting to pursue me. The best thing is to work in your own town, and not always try to have a big national hit right away."

2. Gaining the attention of cross-

over/top 40 radio. "The line is a zillion miles long," says Pam Chester of PCP Records in Atlanta. "What are they looking for? Sometimes, I think the crappier the record, the more successful it will be. The records that do get on radio makes dance music sound trite. I know there is better stuff out there." Chester also has taken the local promotion route by exerting more effort on in-store play and getting exposure on small college stations with dance shows. "It's still tough, because they all want to cater to major labels or the well-known indies," she says. "But I've also been hitting unusual places like cafés and beauty salons—the



by Larry Flick

people running these places will play music if you give it to them on a cassette and blend the mixes together like a night at a club. It has actually helped. I got a call last week from a local mix-show DJ asking for copies of my records. It's a small step, but it's better than nothing."

3. Finding the right DJs for the right record. "There is no directory or method of finding who is out there, and what they're playing," says producer Arthur Mann. "A guy like me, who is just starting out, has to be frugal. I don't have the money to send thousands of records out to everyone." Although Mann says calling regional record pools for advice has helped, his idea of starting an annual DJ directory that lists music specialties is not bad. Anyone industrious enough to get the ball rolling?

*What is the key element needed to successfully market a dance act to mainstream audiences?*

The answers here were unanimous: Videoclips, attractive photos, and real songs. "You are not going anywhere without a hot look and a song that people can sing along with," says Tracee, a singer based in Los Angeles. "And all of this so-and-so featuring whoever doesn't cut it anymore. We need producers who want to be producers and let the artists blossom. You can't build an image that people will remember by putting the producer's name first. If we don't give mainstream people artists they can identify with, then they are not going to be interested."

*Is the term remixer obsolete?*

This made for a passionate discussion at this year's *Billboard* Dance Music Summit, and the answer is a resounding no. Folks at the producers' discussion at the summit voted that the term "mix produced by..." seemed more fair. Respondents to the column

poll tend to agree, offering "post-producer" as another, more accurate description.

This month's questions are: Is a nationwide DJ union a realistic possibility? What would its primary agenda have to be? To respond, fax your thoughts to 212-536-5358, or mail them to me at *Billboard*, 1515 Broadway, New York, N.Y. 10036, no later than March 3. You must give your name and affiliation to be included in the forum. As always, we look forward to your contributions. Remember, every voice increases our community's strength.

**ON-LINE:** Former *Ten City* front man Byron Stingily has inked a solo deal with New York's Nervous Records. The Chicago-based belter has just entered the studio with David Morales to cut a single that is tentatively slated for release in April. Although the song is not completed yet, we hear that it will twirl on the tightrope between the requisite deep-house rhythms and a more pop-friendly sound. European A&R execs are

already lining up to pick up the track for territories outside the States... Word on the street has it that the **Dust Brothers** have finally chosen a label home: the U.K.'s eternally hot deConstruction Records. Every label with vision has been courting this genius production team/act for the past few months. We are just waiting to hear when the ink actually hits the paper... **Melanie Williams** continues to woo U.K. clubsters and stateside import hounds with a lively cover of the **Stylistics'** pop/soul chestnut "You Are Everything." Originally heard in mid-tempo form on her fine Columbia U.K. disc, "Human Cradle," the track has been effectively re-recorded as an NRGetic houser with production team **Sweet Mercy**. Her honey-coated alto range soars and is complemented by guest vocals by **Joe Roberts** (who is now sadly unsigned in the U.S.—someone snag this potential star now!).

**EXECS IN MOTION:** Lots of career advancements and shifts in

clubland following at the moment. Epic's dance wunderkind **Frank Ceraolo** has been upped to director of marketing at the label after a smashing four years, leaving lovely cohort/promotion manager **Liz Montalbano** to helm the department. She will be focusing primarily on crossover radio and mix-shows, though club promotion will continue to be an active element of her job.

After 10 years with Warner Bros., **Shaye Sullwold** has vacated her gig as director of promotion for the label's contemporary music department. She is currently mulling over several options, and will make a decision shortly.

New Yorker **Ellen Hanken** has made the jump from director of promotion at Micmac Records to manager of radio promotion at *Strictly Rhythm*, while **Oscar Marino** has left his job as West Coast dance promoter for Columbia Records to join the staff of *Hitmakers*, a national radio tipsheet based in Los Angeles.

## Prodigy's Second Set Jilts Stereotypes U.K. Act Alters Its Sound, Image On Mute Debut

BY MARISA FOX

**NEW YORK**—As a thumping jungle beat starts to slice through what sounds like breaking glass and a droning horn, a mutated voice announces, "So I've decided to take my work back underground, to stop it from falling into the wrong hands."

The words are particularly appropriate considering they kick off "Music For The Jilted Generation," the ambitious, if not aggressive, second album by the Prodigy—the U.K. act credited with taking the techno/rave scene over the commercial top and transforming underground parties into multimedia teeny-bopper extravaganzas, complete with aromatherapy tents and all sorts of other new age, psychedelic indulgences.

But three years later, the XL Recordings act has switched its U.S. label from Elektra to the independent Mute Records. Prodigy front man Liam Howlett says he has no interest in repeating the act's commercial breakthrough, the single "Charly," which sampled a popular U.K. cartoon and became one of the rave genre's defining anthems.

"That's why we never put out anything like 'Charly' again," he says. "We didn't want to become a cartoon techno act."

True to this word, "Music For The Jilted Generation," while at times reeling an utterly synthetic and frenzied web, is subtler, more melodic, and mellower than the act's debut, "The Prodigy Experience." On the new album, Howlett says, "some beats only go up to 104 bpm, as opposed to



THE PRODIGY

155 bpm on the first." In addition, tracks like "Poison" feature square four-four house rhythms and old-school hip-hop break-beats, whereas "Voodoo People" challenges the notion that techno is synthesizer-driven by serving up live instruments, even guitar and flute.

Another stereotype the group reverses is the one that says dance music is just mindless, feel-good fodder. "I wouldn't necessarily call us political," says Howlett. "But the track 'Their Law' is aimed directly at the government and the police who are trying to squash the whole dance scene." The U.K.'s new criminal justice bill makes traveling in convoys of more than six cars illegal and is set up to stop ravegoers from reaching their destination, says Howlett.

"We're the jilted generation," he says, explaining the album's title. "Except we want to reclaim the term and be jilted by music, not by laws. It's strange, though, that the same laws don't apply to rock shows. They think raves feature more drugs than rock concerts."

And perhaps a glimpse of a Prodigy

show just may give the wrong impression. While 23-year-old roustabout Howlett mixes mind-bending samples, beats, rhythms, and keyboard progressions, Maxim Reality, the MC, prances about toasting, while dancers Leeroy Thornhill and Keith Flint, who has been known to jump out in a straightjacket, bounce and gyrate. In addition, the album ends with a piece in three parts titled "The Narcotic Suite," which consists of "3 Kilos," "Skylined," and "Claustrophobic Sting," intended to re-create particular drug experiences, Howlett says.

But the enterprising young man does not think the references will tarnish his album's chances of success. With "Music For The Jilted Generation" shooting straight to No. 1 in the U.K. its first week out—it had sold more than 300,000 units there by the end of 1994—and with a new U.S. label, the Prodigy has high hopes for statewide success. Though he acknowledges the States' predisposition for guitar rock, Howlett points out that Mute was the label that broke quintessential '80s electro-pop act *Depeche Mode* to the U.S. masses.

In addition, Howlett says he has patterned Prodigy after a rock band and hopes to be touring with a rock act for their U.S. tour in April. "We're a lot more influenced by Helmet than [Italian house act] Capella," he says. "We did a festival in Denmark, supporting [opening for] the Red Hot Chili Peppers, Frank Black, Suicidal Tendencies, and Biohazard, and we managed to stand up with those guys. It's because we play hard and never sold out."

### Billboard **Dance** **HOT Breakouts**

FOR WEEK ENDING FEB. 11, 1995  
**CLUB PLAY**

1. **JUMP FOR JOI** JOI CARDWELL EIGHT BALL
2. **WHEN DO I GET TO SING MY WAY** SPARKS LOGIC
3. **NEVER GET ENOUGH** WATERLILIES KINETICS/IRE
4. **I'M GOING ALL THE WAY** SOUNDS OF BLACKNESS PERSPECTIVE
5. **HOW I LOVE HIM** CYNTHIA TIMBER!

### MAXI-SINGLES SALES

1. **COME BACK LONDON** BEAT RADIOACTIVE
2. **GUCCI DANCE** SAM "THE BEAST" RELATIVITY
3. **AS-SALAAM-ALAIKUM** SHAKA EASTWEST
4. **RELEASE YO' Delf** METHOD MAN RAL
5. **LUNCHBOX** MARILYN MANSON NOTHING/INTERSCOPE

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



### Billboard Takes Dance Music To The Summit

Some of clubland's top acts gathered Jan. 18-20 to perform at the 2nd annual Billboard Dance Music Summit in San Francisco. Among the highlights was the closing-night bash at the Sound Factory, hosted by a bevy of Miami-based drag queens (1), who are pictured imitating Gloria Estefan (as in her new videoclip "Everlasting Love"). Another memorable occasion was the opening-night's Divas Unplugged concert, featuring (2) Jimmy Somerville and (3) Joi Cardwell, Kristine W., Eve Gallagher, Sandra Williams, and Dajae. Other acts seen performing during the confab showcases were (4) Lippy Lou; (5) Abigail; (6) Janice Robinson of Livin' Joy; (7) Adeva; (8) Michelle Weeks; (9) Laura Branigan; (10) Joe Roberts; (11) Frankie Knuckles; (12) Kym Sims; (13) Godwin; (14) Meechie; (15) the Angel; (16) Spirits; (17) Melanie Williams; (18) Roman of the Roman & Winnie Project. (Photos: Billy Douglas/Pat Johnson Studios)



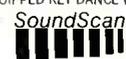
## CLUB PLAY

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
<b>***No. 1***</b>					
1	5	7	9	DON'T BRING ME DOWN MCA 54968 1 week at No. 1	◆ SPIRITS
2	4	5	9	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
3	1	2	9	CALL ME ELEKTRA 66172/EEG	DEE-E-LITE
4	7	9	9	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
5	6	8	10	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
6	2	1	9	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
7	10	12	6	CONTROL RADIOACTIVE 54953/MCA	TRACI LORDS
8	8	10	9	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
9	3	3	11	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
10	11	14	9	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047 THE MACK VIBE FEATURING JACQUELINE	
11	16	34	3	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
12	13	15	8	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
13	14	26	4	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
14	9	4	12	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	◆ SEAL
15	15	22	6	I FEEL LOVE WHITE LABELS/AMERICAN 41827/WARNER BROS.	◆ MESSIAH
16	27	44	3	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
17	28	35	5	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
18	12	6	14	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	◆ DONNA SUMMER
19	34	38	4	COLOR OF MY SKIN CUTTING 317	SWING 52
20	19	25	8	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
21	24	27	8	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
22	26	31	5	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
23	35	39	4	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
24	29	30	4	LICK IT S.O.S. 1008	ROULA
25	36	48	3	HANDS UP LOGIC 59006	CLUBZONE
26	21	13	11	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
27	25	21	10	CHANGE MAXI 2019	DAPHNE
28	17	24	8	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
<b>***Power Pick***</b>					
29	43	—	2	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
30	18	11	12	THE RHYTHM OF THE NIGHT EASTWEST 95808/EEG	CORONA
31	23	18	13	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
32	31	29	8	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO C+C MUSIC FACTORY FEATURING TRILOGY	
33	42	45	3	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
34	45	—	2	GOTTA BE FREE G-ZONE 440 605/ISLAND THE MACK MACHINE FEATURING KAREN B'ERNOD	
35	39	43	3	GIVE IT TO ME HARD BEAT 9401	STICKS & STONES
36	20	17	13	MAMA SAID VIRGIN 38460	◆ CARLEEN ANDERSON
37	41	46	3	SIDIKI MANGO PROMO/ISLAND	BAABA MAAL
38	22	16	12	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
<b>***Hot Shot Debut***</b>					
39	NEW	1	1	WHITE LINES PARLOPHONE IMPORT	DURAN DURAN
40	47	—	2	KEEP ON LUVIN' K48 010	MAYDIE MYLES
41	38	33	11	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
42	33	28	10	TAKE A TOKE-THE REMIX COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
43	NEW	1	1	PROMISE ME NOTHING REPRISE PROMO/WARNER BROS.	REPERCUSSIONS
44	NEW	1	1	I MUST BE FREE PULSE 8 802/RADIKAL	KYM SIMS
45	48	—	2	JUST CAN'T TAKE IT E-LEGAL 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
46	NEW	1	1	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
47	40	32	10	LUCKY YOU TRAUMA 51002	◆ THE LIGHTNING SEEDS
48	NEW	1	1	BOTTOM HEAVY TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
49	30	19	16	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
50	50	—	2	FAT BOY S.O.S. 1006	MAX-A-MILLION

## 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.

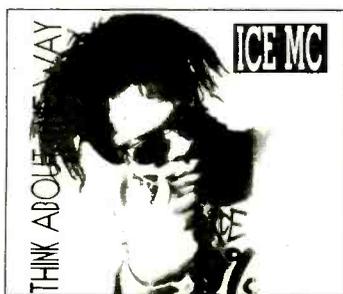


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1/GREATEST GAINER***</b>					
1	47	—	2	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
2	2	1	11	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
3	1	2	4	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
4	3	4	8	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
<b>***Hot Shot Debut***</b>					
5	NEW	1	1	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
6	6	6	7	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
7	5	7	3	TOUR (T) SIGNET 162/RAL	CAPLETON
8	7	8	13	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
9	9	5	6	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
10	4	3	29	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
11	NEW	1	1	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
12	11	9	10	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
13	8	18	8	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
14	12	13	9	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
15	17	10	17	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
16	10	11	4	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
17	13	24	4	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
18	36	28	8	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
19	NEW	1	1	MAD PROPS (T) (X) EASTWEST 66174/EEG	◆ DA YOUNGSTA'S
20	20	45	10	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
21	14	12	15	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
22	16	16	6	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
23	37	—	2	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
24	29	41	5	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSJONES
25	25	47	4	PROCEED I (T) DGC 19380/GEFFEN	◆ THE ROOTS
26	18	14	10	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
27	22	23	11	I BELONG TO YOU/HOW MANY WAYS (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
28	NEW	1	1	HOW I LOVE HIM (M) (T) TIMBER! 656/TOMMY BOY	CYNTHIA
29	NEW	1	1	1-800 SUICIDE (M) (T) GEE STREET 854 223/ISLAND	◆ GRAVEDIGGAZ
30	27	48	9	TAKE YOU THERE (T) ELEKTRA 66181/EEG	◆ PETE ROCK & C.L. SMOOTH
31	23	27	13	BE HAPPY (T) UPTOWN 54928/MCA	◆ MARY J. BLIGE
32	26	39	27	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
33	41	43	32	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
34	RE-ENTRY	3	3	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
35	31	20	15	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
36	33	26	24	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	◆ 20 FINGERS FEATURING GILLETTE
37	15	15	14	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
38	NEW	1	1	THE DREAM (T) TRIBAL AMERICA 58260/I.R.S.	DEEP DISH PRESENTS PRANA
39	19	—	2	CALL ME (T) (X) ELEKTRA 66172/EEG	DEE-E-LITE
40	21	38	13	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
41	42	21	18	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
42	RE-ENTRY	6	6	BOTTOM HEAVY (T) TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
43	43	—	32	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
44	RE-ENTRY	3	3	PIMP OF THE YEAR (T) RELATIVITY 1223	◆ DRU DOWN
45	RE-ENTRY	12	12	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
46	NEW	1	1	IT'S ALWAYS YOU (M) (T) TIMBER! 655/TOMMY BOY	GEORGE LAMOND
47	28	17	14	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
48	34	31	3	FAT BOY (M) (T) (X) S.O.S. 1006	MAX-A-MILLION
49	RE-ENTRY	5	5	DAAAM! (T) (X) LOUD 64202/RCA	◆ THA ALKAPOLIKS
50	38	—	12	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY

○ 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.

# ZYX: THE LEADER OF THE EURO WAVE!

No doubt the sound of 1995 will be Euro and we are right there with three hot releases to satisfy your cutting edge clientele!

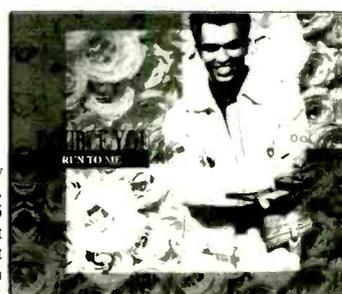


"Think About The Way" by Ice M.C. (ZYX #66014). It's Euro, it's ragga, it's uptempo, it's dubby, it's trippy, it's house, it's selling, it just got added to Power 96 in Miami. It's a smash!



"Don't You Wanna Know" by Abigail (ZYX#7498). Make no mistake, Abigail will be the big success story of 1995! We will take her from the British pop charts to the U.S. airwaves.

"Run To Me" by Double You (ZYX#7314). Already all over Power 96 in Miami, this is the latest from the act that brought you the international smash "Please Don't Go".



IF IT'S FAST, IF IT'S FRESH, IF IT'S FUNKY, IT'S ON ZYX!  
ZYX-MUSIC DISTRIBUTION LTD. 72 Otis Street - West Babylon - New York 11704 Phone: 516-253-0800 / Fax: 516-253-0128





Road Crew. Mark Collie, right, schmoozes with former Tennessee governor Ned Ray McWherter, left, and publicist Danny Petraitis during a promotion for the syndicated TV show "The Road."

## RCA, BNA Trim Artist Rosters For Focus Galante Hopes To Raise Labels' Market Share

■ BY EDWARD MORRIS

NASHVILLE—The new leaders of RCA and BNA Records are banking on tightened rosters and a top-to-bottom reorganization to help them gain bigger shares of the country market. Both labels function as divisions of the RCA Record Labels Group (RLG), of which Joe Galante is chairman.

Now operating under VP Dale Turner, BNA Records (until recently called "BNA Entertainment") has pared its roster from nine acts to five. RCA Records, headed by VP Tommy Daniel, has scaled back to 10

regular acts, as well as Country Music Hall Of Famer Eddy Arnold and K. T. Oslin, whose last album was a pop effort. BNA reportedly is looking to add a group to its stable.

In arriving at their new positions, Turner and Daniel swapped labels. Turner was VP of national country promotion at RCA, while Daniel served as BNA's senior director of sales and marketing.

As Turner sees it, he and Daniel had experience each other's label needed. "Tommy's strength lies in marketing and sales," he says. "Therefore, when Joe [Galante] looked at the two labels, he saw that Tommy's expertise was better suited to RCA. Mike Wilson [RCA's senior director of national country field promotion] has a pretty strong promotional team, so that was set . . . Joe saw for me the opportunity to grow and improve [BNA's] promotions posture within the industry and at radio."

Under the reorganization, a common support group offers such services as A&R and publicity for both

labels.

Even so, Turner says he is involved in A&R for BNA: "I am active in that I trust implicitly [senior VP of A&R] Thom Schuyler and Joe Galante. If they are thinking about signing an act, they'll have a conversation with me. If I discover or get excited about a potential signee, then I will take that upstairs and have a conversation with them. It's kind of a team effort."

Daniel says, "We're intricately involved in hearing the music, and responding to it, and giving the sense of 'this is going to work, and we're ready to go with it' or not. I have input at the A&R level, but they're really in control."

Turner says his responsibilities consist of beefing up promotion, adjusting the roster, and improving artist relations. The remaining BNA acts are platinum-selling Lorrie Morgan and John Anderson, plus Doug Supernaw, Jesse Hunter, and Kenny Chesney. (Chesney was on Capricorn.)

(Continued on page 33)

## Trade Group Cancels Toronto Meeting Country Music Assn. Responds To CMT's Ejection

MAPLE LEAF RAG: The Country Music Assn. hasn't exactly assembled a Music Row militia yet, but the normally low-key trade group is clearly in a fighting mood. In retaliation for Canada's booting CMT off its cable systems, the CMA board of directors has canceled—by unanimous vote—its July meeting in Toronto. The board will instead meet in Boston.

"Music is the universal language," says Ed Benson, CMA's executive director, "and CMA is opposed to any government sanctions which limit its free market availability."

CMT was dislodged from Canada Jan. 1 in spite of a number of appeals to government heavyweights on both sides of the border. In the latest turnaround, on Jan. 26, the Canadian Supreme Court dismissed CMT's leave for appeal. What next? A ban on Canadian Club?

WHILE WE'RE ON matters Canadian, we must pause for a moment and thank our northern neighbor for sending (or lending) us Lisa Brokop. Appearing utterly oblivious to the nationalistic frenzy swirling about her, the young Patriot Records star wowed an industry audience at her Jan. 24 showcase at Nashville's Ace Of Clubs. Brokop, 21, has none of the tentativeness or nervous effusiveness that afflicts so many good performers her age. And her sensitivity to lyrical content is remarkable. Among the well-wishers in the crowd was fellow Canadian artist Ronnie Prophet.



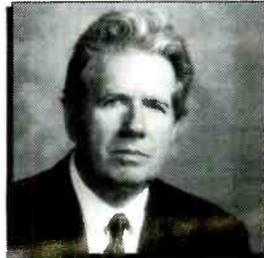
Clint Black has left his manager, Stan Moress. No word yet on new management . . . Tim DuBois, president of Arista Records/Nashville, has been named to the board of directors of Third National Bank. In his former life, DuBois was a CPA and a senior financial analyst for the Federal Reserve Bank in Dallas . . . Barclays American Mortgage Corp. has opened a music industry division office at 1102 17th Ave., South. It is headed by Claudia Evans and Linda Reese . . . The always awardable Vince Gill has picked up another honor, this one the Outstanding Nashvillian trophy from the Downtown Kiwanis Club. Gill was selected from a slate of 17 nominees.

The German American Country Music Federation recognized its best Jan. 22 in a ceremony held in Meinerzhagen. The winners were Jill Morris (female vocalist), Tom Astor (male vocalist), Autumn Leaves (vocal group), Carry & Ron (duo), Don Williams & Tom Astor (duet: "I'm Gettin' Good At Missin' You"), "Twenty Years Of Gold" (song by Ulli Moehring; single and album by Autumn Leaves), Helt Oncale (musician), Richard Weize of Bear Family Records (pioneer), Wild Bunch (newcomer), Dave Dudley (Hall Of Fame and international award), AFN Frankfurt (media), "Freudenschaft" by Tom Astor (super award single), and "Flieg Junger Adler" by Astor (super award album).

BOOK BIN: New from Eggman Publishing, Nashville, is "Looking For No. 1: Portraits And Passions Of Nashville Songwriters." The book—with photos by Dee Davis and text by Annie Price—features more than 60 composers who live along that spectrum ranging from Triumphant to Trying Hard.

MARK YOUR CALENDAR: Kent Blazy will headline the Songwriters Guild Of America's monthly New Song Show Feb. 15 at the Ramada Inn's Broken Spoke Cafe, 1412 Brick Church Pike. The show, which opens with songs performed by developing writers, is free . . . Prescott/Brown will perform March 4 at a Canadian Country Music Assn. luncheon as part of the Country Radio Seminar activities . . . The "Red Hot + Country" special will air March 7 at 8 p.m. EST on TNN . . . The third annual Tin Pan South songwriter festival will be held April 17-22 in Nashville, sponsored by the Nashville Songwriters Assn. International.

SIGNINGS: Ben Hayslip to a songwriting contract with Ten Oh Nine Music.



by Edward Morris

## Stone Has 'Faith' Columbia Will Boost Balladeer Image

NASHVILLE—After six albums on Epic Records, Doug Stone is set to release his seventh collection—"Faith In Me, Faith In You"—on Epic's sister label, Columbia.

The switch is not arbitrary. At Epic, Stone had to compete for radio and retail affection with fellow no-hat, smooth-singing, 30-something balladeers Joe Diffie and Collin Raye. And he didn't do badly. "Doug Stone," his 1990 debut album, is platinum. The four that followed are gold. His "Greatest Hits, Vol. I" package, released in November, had sold 112,000 copies by Jan. 22, according to SoundScan data.

Still, the move to Columbia will give Stone a new promotional team to work with and all the enthusiasm that entails.

Set for a March 14 release, "Faith In Me, Faith In You" gives full rein to Stone's rich, fluid, emotionally earnest style—from the exquisitely tender "Sometimes I Forget" to the snappy, hook-laden "Born In The Dark." The title cut will be his first single from the album.

As he did with his last album, Stone co-produced this one with James Stroud. "I started cutting the album Feb. 14, 1994," Stone says. "I cut 13 songs and went back to Sony and listened to them. And they said, 'Well, we think we've found some more that will beat these.' So we grabbed five more. 'Faith In Me' was one of those songs. 'Sometimes I

Forget' was one, and '[Honky Tonk] Mona Lisa,' I think, was one of them."

Stone says he loves working with Stroud. "He's fun. He walked in while we were doing guitar overdubs. And he said, 'Man, you're doing good,' and then he turned around and walked out . . . You can tell him, 'I'd like to have Dan Huff playing guitar' or 'I'd like to have this guy singing background,' and if they're qualified singers or pickers, we'll get them."

Since his first single, "I'd Be Better Off (In A Pine Box)," Stone has demonstrated a real talent for acting in the accompanying music videos. "I really enjoy doing them," he says. "It's just another way of telling the story. It gives you a visual effect that will stick in your mind if you don't remember the song exactly."

Stone's acting abilities earned him a starring role in the upcoming Disney movie, "Gordy." "It's a kids' movie," Stone says. "Disney is releasing it, I think, March 15." Several songs from Stone's early 1994 album, "More Love," are on the movie soundtrack.

In spite of the flood of new acts, Stone says he has no difficulty getting songs for his albums, and he has started writing more of his own material. "Faith In Me, Faith In You" contains three of his compositions.

(Continued on page 33)



STONE

Wal-Mart Tour To Present New Acts  
...see page 59

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING FEB, 11, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 139 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	13	<b>*** No. 1 ***</b> MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
2	5	10	13	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
3	9	13	11	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
4	4	7	18	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
5	11	12	13	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
6	10	15	14	HERE I AM E. GORDY, JR. (T. ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
7	3	1	25	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA ALBUM CUT
8	7	11	16	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
9	14	18	13	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
10	2	3	15	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
11	6	6	14	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
12	12	16	10	TENDER WHEN I WANT TO BE J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
13	15	19	10	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. OELMORE)	JOHN ANDERSON (V) BNA 64260
14	16	21	8	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
15	23	30	5	THIS WOMAN AND THIS MAN J. STROUD (J. PENNING, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
16	21	28	7	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
17	18	24	9	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
18	19	23	12	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
19	24	31	7	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64267
20	20	26	11	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
21	22	25	11	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
22	8	5	16	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
23	26	29	8	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
<b>*** Airpower ***</b>					
24	28	36	5	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
25	13	4	16	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
26	30	33	9	DOWN IN FLAMES M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	BLACKHAWK (V) ARISTA 1-2769
27	27	17	17	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
28	34	35	11	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
29	17	9	17	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
30	25	8	19	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
31	36	44	5	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNOW (C) BNA 64214
32	40	42	10	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
33	29	14	17	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
34	38	40	10	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	◆ BOY HOWDY (C) CURB 76934
35	41	47	5	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
36	43	43	8	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
37	42	41	12	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
38	61	—	2	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	VINCE GILL (C) (V) MCA 54976
39	39	32	18	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. MARTIAN)	◆ VINCE GILL (C) (V) MCA 54937

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	31	20	19	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
41	48	57	4	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
42	45	45	9	I CAN BRING HER BACK J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	◆ KEN MELLONS (C) (V) EPIC 77764
43	59	—	2	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
44	44	38	19	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
45	47	54	4	I BRAKE FOR BRUNETTES M. WRIGHT (S. RAMOS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
46	46	49	11	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
47	51	55	3	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
48	32	22	17	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (V) RCA 62961
49	58	—	2	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
50	54	56	5	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
51	50	51	7	TRYIN' TO GET TO NEW ORLEANS S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	◆ THE TRACTORS (V) ARISTA 1-2784
52	49	50	12	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
53	52	52	12	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
54	60	58	5	LOVE IS NOT A THING R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	◆ RUSS TAFF (C) (V) REPRISE 18029/WARNER BROS.
55	68	—	2	BAD DOG, NO BISCUIT R. LANDIS, J. CARLTON (W. KITCHENS, R. FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
<b>*** Hot Shot Debut ***</b>					
56	NEW	—	1	GIVE ME ONE MORE SHOT G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
57	56	53	13	ANGELS AMONG US J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
58	63	66	3	TYLER H. SHEDD, D. DANIEL (D. DANIEL, L. ROGGE)	◆ DAVIS DANIEL (C) (V) POLYDOR 851 398
59	NEW	—	1	THE BOX K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
60	62	59	20	THEN GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
61	55	48	10	WORKIN' MAN BLUES B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
62	66	70	3	LOLA'S LOVE B. CHANCEY, P. WORLEY (D. LINDE)	RICKY VAN SHELTON (C) (V) COLUMBIA 77792
63	57	39	14	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, J. MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
64	67	65	4	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD MCA ALBUM CUT
65	NEW	—	1	LOOKING FOR THE LIGHT S. BUCKINGHAM, B. CHANCEY (L. HENGBERT, T. MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
66	75	—	2	DEJA BLUE J. SCAIFE, J. COTTON (C. WISEMAN, D. LOWERY)	◆ BILLY RAY CYRUS (C) (V) MERCURY 856 482
67	64	61	20	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
68	65	60	17	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
69	NEW	—	1	STAY FOREVER A. REYNOLDS, J. FROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG 76929/CURB
70	72	—	2	SEA OF COWBOY HATS B. BECKETT, H. SHEDD (C. WRIGHT, D. DODSON, J. MELTON)	◆ CHELY WRIGHT (C) (V) POLYDOR 851 430
71	70	67	4	TOUGHER THAN THE REST G. BROWN, J. BOWEN (B. SPRINGSTEEN)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
72	NEW	—	1	BETWEEN THE TWO OF THEM J. CRUTCHFIELD (M. CATES)	TANYA TUCKER LIBERTY ALBUM CUT
73	NEW	—	1	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	ALAN JACKSON (V) ARISTA 1-2792
74	69	62	6	I AIN'T GOIN' PEACEFULLY C. HOWARD, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (C) (V) MCG 76932/CURB
75	NEW	—	1	WHAT KIND OF MAN (WALKS ON A WOMAN) B. BLOSIL, E. SEAY (F. MYERS, G. BAKER)	MARIE OSMOND (C) CURB 76943

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

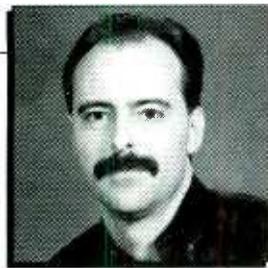
## HOT COUNTRY RECURRENTS

1	—	—	1	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
2	—	—	1	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER GIANT
3	—	—	1	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
4	1	1	4	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE RCA
5	2	3	4	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
6	6	11	19	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
7	3	4	3	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE ATLANTIC
8	5	6	5	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
9	9	10	5	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS ARISTA
10	8	7	12	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
11	10	9	11	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE EPIC
12	12	13	5	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW MERCURY
13	7	8	5	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA

14	11	12	11	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
15	4	5	3	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL WARNER BROS.
16	16	19	9	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS EPIC
17	15	20	12	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL MCA
18	14	15	9	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH POLYDOR
19	20	21	16	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER GIANT
20	18	14	3	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA
21	19	18	23	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
22	23	16	8	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY ATLANTIC
23	24	22	7	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD MCA
24	17	17	3	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA RCA
25	—	—	17	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	◆ SAMMY KERSHAW MERCURY

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

# COUNTRY CORNER



by Wade Jessen

**THINK TWICE:** "Mi Vida Loca" by Arista's Pam Tillis remains at the top of Billboard's Hot Country Singles & Tracks chart for a second week. Tillis is joined in the top five by three other up tempo releases, as radio performs its ongoing balancing act with tempo. Five of the seven new entries this week are ballads. Another one, Vince Gill's "Which Bridge To Cross (Which Bridge To Burn)" (MCA), earns the most new airplay this week with 72 stations showing first-time detections as the song moves 61-38. Richard Ryan, MD at KSAN San Francisco, says the Gill single is already one of the station's most popular new releases, with remarkable request action. Ryan cites current singles by Giant's Clay Walker and MCA's George Strait among other Bay-area favorites this week.

**IT'S IN THE AIR:** MCA's Trisha Yearwood is the lone Airpower award winner with "Thinkin' About You" (28-24). When Yearwood's new album of the same title hits stores on Valentine's Day, plenty of fans will be in line to lay down the dough. MCA has planned an extensive retail campaign complemented by an aggressive product giveaway in the top 200 radio markets. The lead single from the album, "XXXX's & OOOO's," originally used in a television pilot, spent two weeks at No. 1 on the country singles chart. Yearwood's previous album, "The Song Remembers When," is nominated for a Grammy, as is her duet with Aaron Neville, "I Fall To Pieces," which is named in the country vocal collaboration category.

**WILD COUNTRY:** Nipper is wagging his tail to congratulate Alabama on its Hot Shot Debut at No. 56 on the country singles chart. "Give Me One More Shot" is on the RCA album "Greatest Hits III," which checks in this week at No. 13 on Billboard's Top Country Albums chart. Other new entries on the singles chart include Warner Bros.' Randy Travis at No. 59 with "The Box"; Columbia's Rick Trevino at No. 65 with "Looking For The Light"; Hal Ketchum's debut effort for Curb MCG, "Stay Forever," at No. 69; and Liberty Records' Tanya Tucker at No. 72 with "Between The Two Of Them." Curb's Marie Osmond charts at No. 75 with "What Kind Of Man," and Arista's Alan Jackson garners enough early airplay to debut at No. 73 with Rodney Crowell's "Song For The Life." Johnny Cash, Kathy Mattea, John Denver, Waylon Jennings, Jerry Jeff Walker, and Crowell, himself, have all previously recorded "Song For The Life."

**LUCKY SEVEN:** While the music industry got the news of Jimmy Bowen's retirement as chief of Liberty Records, Garth Brooks' latest Liberty release, "The Hits," turned in its seventh week atop the Billboard Top Country Albums chart. Meanwhile, our Greatest Gainer award this week goes to Giant Records' Clay Walker for "If I Could Make A Living," at No. 9. The Pacesetter album of the week also is on the Giant label—"Common Thread: The Songs Of The Eagles" posted a 9% increase in sales, according to SoundScan. The long-awaited Sawyer Brown greatest-hits package on Curb captures the Hot Shot Debut on the albums chart at No. 11, while Curb's sister label, MCG has its first album entry with Hank Williams Jr.'s "Hog Wild" at No. 14. Other debuts this week on Top Country Albums include the latest release for Neal McCoy on Atlantic Records, "You Gotta Love That," at No. 16, and a new compilation of Elvis Presley hits called "Heart & Soul," checking in at No. 61.

## RCA, BNA TRIM ARTIST ROSTERS FOR FOCUS

(Continued from page 31)

Turner says he believes his work at radio will serve BNA well "because the country format is, by and large, a radio-driven genre." But, he adds, "now that I've spent some time here, I have a deeper appreciation for just how wide the format can be artistically. I'm on a quick learning curve on how to use alternative ways to promote and market an artist who may not fit the hot new or mainstream country formats at radio."

Part of Turner's job is to find breakthrough media other than radio. "We believe that television is the crossover [medium] for country," he says. "Technology is going to open up some doors for us to promote and develop country artists outside of radio, and I'm just now learning those technologies... Right now, it's not video. I don't think video at the cable level has given us a big enough penetration."

Turner says BNA will release only two albums through June: a greatest-hits package for Morgan ("with a couple of new songs") and a collection of new material from Chesney. Later in the year, there will be albums from Anderson and Hunter. Turner estimates that only one new act will have been added to his roster by year's end.

With the roster reduced, Turner says, "I now have the time to improve our artist relationships. It goes beyond the artist delivering an album to the label and us going and marketing it. There's a lot more partnership and involvement... We want the artists to love being here."

In the long run, Turner says, "I want to develop mainstream country successes which would build our catalog. Then—maybe down the road—this would allow us to take a shot at a left-of-center act. But right now, I'm in the business of growing BNA to the point where we can take greater risks." Although it is still comparatively small, the BNA catalog contains a series of hit albums and Christmas albums from Anderson and Morgan.

"I think we tried to introduce and address too many new acts in '94," Turner says of BNA. "We didn't have the manpower or the climate wasn't right at radio. And some of our established artists didn't get the

correct attention that they needed."

RCA's active country roster now consists of Alabama, Clint Black, Ty England, Lari White, Martina McBride, Jamie O'Hara, Andy Childs, Jon Randall, Aaron Tippin, and Waylon Jennings. The first half of 1995 will see new albums from Randall, England, and Alabama. Daniel estimates that no more than two acts will be added to the label this year.

The label will mine its rich catalog for its new "Essential" series of albums. A reissues series featuring Vince Gill, Dolly Parton, Skeeter Davis, Ronnie Milsap, Jerry Reed, Gary Stewart, Chester & Lester (Chet Atkins and Les Paul), Charley Pride, and others will be available in the next six months. According to Dan-

iel, the "Essential" packages will be heavily promoted in the consumer press.

Like Turner, Daniel has nothing but praise for the core support group. "At BNA, we had a lot of new, inexperienced people," he says. "The core group members have experience and contacts, so that when I go to them, I'm super-served. It really expedites and accelerates the process for me. Before, I had good people, but they were new people. There was a lot of education and downtime involved."

While Turner and Daniel agree that there is no artistic dividing line between BNA and RCA, they say different sounds eventually will emerge because of their own distinct management styles.

## STONE HAS 'FAITH' IN COLUMBIA

(Continued from page 31)

two of which he co-wrote.

"I've been writing with Robert Ellis Orrall and Gary Burr," he says. "And I'm still writing with Paul Overstreet and Randy Boudreaux. So we're going after the writing part of it now. We've been trying to get the records out there and the vocals to let people know who we are. That gives me a little more time to get into the writing."

Allen Butler, executive VP/GM of Sony Music, says he believes the change in labels will break Stone out of the balladeer-pack he existed in at Epic: "That's the exact reason we moved Doug to Columbia Records. We feel he'll get more of a focus, both promotionally and from a marketing standpoint on that side."

And, Butler says, "We're chasing this album more at retail than we have in the past. In the past, we've gone after Doug mostly at the big chain-rack accounts. [For this album,] we're getting with the major retailers to do some pricing and positioning. That's kind of unusual for an artist going out of the box—to look at that first, rather than going through the mass merchandisers. We'll do the same thing there, we'll just have more of a focus on retail."

Stone says he looks forward to working with the Columbia team.

"When I first started out," he says, "I worked with Debi Fleischer [now senior director of national promotion for Columbia]. It'll be kind of interesting and fun to work with her again. But I definitely have nothing against the guys over at Epic. The whole Sony family has been great to me."

Stone has consistently been a favorite at country radio. His singles usually go top 5 or better. Bob Sterling, PD/MD at WUSY Chattanooga, Tenn., has not heard all the new album yet, but says, "Doug Stone always does real well for us."

Randy Morris, head buyer for Miami-based Spec's Music, says, "I think he's an artist people are looking for, but it's not like at the top of the heap. Maybe [Sony] will be able to develop him like they did Patty Loveless. That took a while, too. And I know they're committed to spending some money on it."

Stone's summer touring schedule is still in the making. "We have the possibility of putting him out on a big tour package this year," Butler says. "But nothing's been signed yet."

Currently, Stone is managed and publicized by his own company, Stone Age Productions. He is booked by Buddy Lee Attractions.

EDWARD MORRIS

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	Dutchman, BMI/Jeff Stevens, BMI) WBM
57 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM	5 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM
16 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL	17 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
55 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI)	56 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI)
13 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	25 GOIN' THROUGH THE BIG O (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
18 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	7 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
72 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP)	48 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
44 THE BIG ONE (Housenotes, BMI)	6 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
59 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minetonka, BMI)	74 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI) WBM
49 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI)	5 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
66 DEJA BLUE (Almo, ASCAP/Daddy Rabbit, ASCAP/DreamCatcher, ASCAP/Microterus, ASCAP)	42 I CAN BRING HER BACK (Cupit, BMI/Cupit Memories, ASCAP)
30 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	40 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
26 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying	11 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
	47 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP)
	64 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL
	32 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
	37 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL
	8 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
	62 LOLA'S LOVE (EMI Blackwood, BMI)
	36 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
	65 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrick Janus, ASCAP/Heart Of A Child, ASCAP)
	35 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
	46 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
	54 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP) HL
	63 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
	1 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
	3 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
	29 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Lunde Manor, BMI/Right Key, BMI) HL
	22 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
	9 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
	27 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
	52 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
	70 SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP)
	43 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP)
	21 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
	73 SONG FOR THE LIFE (Tessa, BMI)
	28 SOUTHBOUND (Beginner, ASCAP) WBM
	69 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI)
	68 STORM IN THE HEARTLAND (Pier Five, BMI/Sham Ryle, BMI)
	53 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
	12 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
	41 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) WBM
	60 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
	24 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
	33 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
	2 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
	15 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
	10 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
	71 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP) WBM
	34 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
	51 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Bay Rocking, BMI/Chinquapin, BMI/Nubius, ASCAP) WBM
	58 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP)
	20 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
	75 WHAT KIND OF MAN (WALKS ON A WOMAN) (Dixie Stars, ASCAP/Zomba, ASCAP)
	31 WHAT'LL YOU DO ABOUT ME (Combine ASCAP/EMI Blackwood, BMI) HL
	67 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL
	39 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
	19 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM
	38 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI)
	50 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM
	61 WORKIN' MAN BLUES (Sony Tree, BMI) HL
	4 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	14 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL

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
<b>***No. 1***</b>						
1	1	1	7	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 7 weeks at No. 1	THE HITS	1
2	2	2	45	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	24	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
4	4	6	55	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	4
5	5	5	31	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	6	4	18	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
7	8	7	17	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
8	7	8	12	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
<b>***GREATEST GAINER***</b>						
9	11	15	18	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
10	9	9	40	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
<b>***HOT SHOT DEBUT***</b>						
11	<b>NEW</b>		1	<b>SAWYER BROWN</b> CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	11
12	10	10	27	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
13	12	13	18	<b>ALABAMA</b> ● RCA 66416 (10.98/15.98)	GREATEST HITS VOL. 3	12
14	<b>NEW</b>		1	<b>HANK WILLIAMS, JR.</b> CURB MCG 77690/CURB (9.98/15.98)	HOG WILD	14
15	13	11	34	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	<b>NEW</b>		1	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	16
17	17	18	40	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
18	16	17	47	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
19	14	12	53	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
20	15	21	33	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
21	22	27	52	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
22	19	19	34	<b>TRACY BYRD</b> ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
23	18	16	19	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
24	20	23	70	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
25	24	32	4	<b>WADE HAYES</b> COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	24
26	30	34	32	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	26
27	25	22	52	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
28	27	24	64	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
29	23	35	16	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
30	29	28	23	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
31	21	14	12	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
32	31	29	12	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
33	28	30	124	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	26	20	12	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
35	32	31	18	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
36	35	33	74	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
37	36	38	28	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	34	25	18	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
39	33	26	17	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
40	37	36	121	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOU LOVE)	1
41	39	44	135	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
42	44	49	4	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	42
43	41	41	101	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
44	38	37	20	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
45	46	46	181	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
46	42	43	72	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
47	40	39	13	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
48	48	45	32	<b>SAMMY KERSHAW</b> ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
49	43	42	14	<b>VARIOUS ARTISTS</b> ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
<b>***PACESETTER***</b>						
50	53	52	68	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
51	45	40	28	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
52	47	48	49	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
53	49	50	23	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
54	50	47	38	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
55	51	54	53	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
56	52	59	51	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
57	59	57	15	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
58	56	60	229	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
59	55	55	90	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
60	54	51	126	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
61	<b>NEW</b>		1	<b>ELVIS PRESLEY</b> RCA 66532 (9.98/15.98)	HEART AND SOUL	61
62	60	61	97	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
63	62	—	2	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	62
64	58	62	61	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
65	57	53	20	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
66	63	67	78	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
67	61	56	14	<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
68	72	—	45	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
69	64	63	116	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
70	68	73	13	<b>CHRIS LEDOUX</b> LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
71	65	—	2	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	65
72	69	68	93	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
73	66	58	18	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
74	67	66	40	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
75	73	64	15	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING FEBRUARY 11, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12* (7.98/12.98) 165 weeks at No. 1	GREATEST HITS	195
2	2	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	193
3	3	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	9
4	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	195
5	5	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	195
6	8	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	180
7	6	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	71
8	7	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	193
9	—	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	1
10	9	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	38
11	16	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	19
12	10	<b>DOLLY PARTON</b> ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	127
13	11	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	75

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	24	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	47
15	15	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	132
16	13	<b>TANYA TUCKER</b> ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	21
17	19	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
18	23	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	29
19	12	<b>VINCE GILL</b> ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	182
20	18	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	66
21	14	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	88
22	—	<b>KENNY ROGERS</b> ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	90
23	—	<b>ALABAMA</b> ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	187
24	20	<b>THE BELLAMY BROTHERS</b> CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	18
25	22	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	93

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

## Top Acts Flock To Winter Festivals

**ROCK & POP DEBUTS FEST:** When it comes to music festivals Chile has Viña Del Mar and Mexico has Festival Acapulco. Now Argentina has Festival Internacional De La Canción Mar Del Plata '95, a four-day marathon scheduled to take place Feb. 23-26 at a 20,000-seat soccer stadium in Mar Del Plata, the largest holiday resort in Argentina.

Created by Daniel Grinbank, president of Rock & Pop Interna-



by John Lannert

tional, Mar Del Plata features an impressive and diverse international lineup that includes Big Mountain, Joaquín Sabina, Paramas, Caifanes, Carlos Vives, Jovanotti, José Luis "El Puma" Rodríguez, Ricardo Arjona, and Amistades Peligrasas.

Standout Argentinian acts slated to share the bill are Los Pericos, Los Enanitos Verdes, Diego Torres, Patricia Sosa, León Gieco, Sandra Mihanovich, Fabiana Cantilo, Antonio Birabent,



SOSA



CANTILO

Ariel Leira, Liliana Herrera, Ladrones Suelos, Los Romeos, and Nicole Neumann. Daily ticket prices range from \$15-\$35.

In related news, Rock & Pop's Buenos Aires radio station, the first rock radio outlet in Argentina, is celebrating its 10th anniversary with special programming dedicated to the Rolling Stones' February concerts in B.A. During the last decade, the innovative format of "24-hour rock and pop music" has helped launch the careers of almost every new act in the city.

Additionally, a slew of former station jocks (Lalo Mir, Bobby Flores, Rafael Hernández, Mario Pergolini, Ari Paluch, Norberto Vereza) have gone on to host network- and cable-television programs.

**SUPER HEFTEL:** Las Vegas-based Heftel Broadcast Corporation, one of the country's largest Spanish-language radio broadcast companies, has announced the formation of two Super Station radio networks for Tejano and regional Mexican formats. Heftel's Dallas stations KICK-FM and KMRT-AM will be the broadcast source for all programming for the two networks. Heftel will introduce "Hot Tejano Hits" and the regional Mexican-rooted "Exitos Calientes" later this spring to an estimated 50 affiliates in the U.S. and Mexico.

**LA MAFIA LIVE:** La Mafia keyboardist/producer Armando Lichtenberger has just finished mixing the band's forthcoming live album "Exitos En Vivo," due on Sony Discos in late February. After the album is released, Lichtenberger says the pop/Tejano stars plan to go to their Houston studio and cut a new record.

**APPOINTMENTS:** Polygram Latino has named Rigo Olariaga national sales director, domestic accounts. He formerly was East Coast sales and marketing manager of BMG U.S. Latin... Mariolga Villasana has been tapped as label manager of BMG U.S. Latin. She most recently was national promotions manager of Karen Records.

**CHART NOTES:** In only its second week on the Hot Latin Tracks, Bronco's emotive, mariachi-flavored ballad "Qué No Me Olvide" (Fonovisa) scales the chart faster than any song since this Broadcast Data Systems-based chart was introduced last November. Another instant tear-jerking classic penned by band member José Guadalupe Esparza, "Qué No Me Olvide" should hold the top rung for several weeks.

Assistance in preparing this column provided by Marcelo Fernández Bitur in Buenos Aires.

Latin Music Catches On In Canada... see page 56

## Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 115 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	8	—	2	BRONCO FONOVISIA	QUE NO ME OLVIDE 1 week at No. 1
2	2	2	16	LA MAFIA SONY	ME DUELE ESTAR SOLO
3	1	1	14	SELENA EMI LATIN	NO ME QUEDA MAS
4	6	7	9	FITO OLIVARES FONOVISIA	EL COLESTEROL
5	9	4	10	CRISTIAN MELODY/FONOVISIA	CON TU AMOR
6	4	6	12	LUCERO MELODY/FONOVISIA	SIEMPRE CONTIGO
7	11	8	10	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
8	5	10	5	MARCO ANTONIO SOLIS FONOVISIA	POPURRI
9	10	9	12	LOS MIER FONOVISIA	TE AMO
10	7	5	9	LIBERACION FONOVISIA	VUELVE MI AMOR
11	3	3	15	LUIS MIGUEL WEA LATINA	LA MEDIA VUELTA
12	29	—	2	SELENA EMI LATIN	FOTOS Y RECUERDOS
13	NEW ▶	—	1	LUIS MIGUEL WEA LATINA	TODO Y NADA
14	12	12	4	LOS TIRANOS DEL NORTE FONOVISIA	NO VOLVERE
15	13	11	12	PEDRO FERNANDEZ POLYGRAM/LATINO	MI FORMA DE SENTIR
16	20	—	2	BANDA PACHUCO LUNA/FONOVISIA	MITAD TU, MITAD YO
17	14	13	13	FAMA SONY	QUIERO VOLVERTE A VER
18	28	—	2	LOS REHENES FONOVISIA	PREGUNTAME A MI
19	15	15	11	LA DIFERENCIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
20	16	14	8	EZEQUIEL PENA FONOVISIA	PREFIERO PARTIR
21	17	23	4	FRANKIE RUIZ RODVEN	MIRANDOTE
22	23	—	2	EDNITA NAZARIO EMI LATIN	COMO ANTES
23	NEW ▶	—	1	OLGA TANON WEA LATINA	ENTRE LA NOCHE Y EL DIA
24	32	—	2	CHAYANNE SONY	GAVILAN O PALOMA
25	NEW ▶	—	1	MYRIAM HERNANDEZ WEA LATINA	ESE HOMBRE
26	30	—	2	EMILIO EMI LATIN	DONDE ANDARA
27	18	18	10	EZEQUIEL PENA FONOVISIA	VEN Y VEN
28	22	22	16	SPARX FONOVISIA	TE AMO, TE AMO, TE AMO
29	26	21	5	LA FIEBRE EMI LATIN	FELICIDAD
30	24	25	4	ANNA ROMAN SONY	CARTA DE AMOR
31	21	28	4	LOS FUGITIVOS RODVEN	LA NOVIA
32	19	20	9	BANDA ARKANGEL R-15 LUNA/FONOVISIA	LA QUE ME HACE LLORAR
33	34	33	5	RAMON AYALA JR. SONY	POR SUPUESTO QUE TE AMO
34	RE-ENTRY	—	2	GARY HOBBS EMI LATIN	CHIQUITITA
35	38	—	2	PAQUITO HECHAVARRIA SONY	PIANO
36	RE-ENTRY	—	2	DIVINO FONOVISIA	LLORARAS
37	NEW ▶	—	1	BANDA MACHOS FONOVISIA	MI OTRA MITAD
38	33	26	8	BANDA MACHOS FONOVISIA	LAS HABAS
39	40	30	3	EMMANUEL SONY	QUIERO UN BESO
40	25	17	5	JUAN LUIS GUERRA 440 KAREN/BMG	EL BESO DE LA CIGUATERA

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

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.

**FIEBRE LATINA** Largest Selection Of Latin Music!

#1 **LATIN MUSIC DISTRIBUTOR**

7960 SILVERTONE AVE. SUITE 116 • SAN DIEGO • CALIFORNIA 92126

• Knowledgeable Latin Service Reps. PHONE: (619) 695-8863

• Best Prices Guaranteed FAX: (619) 695-3768

• Catalogs and Flyers TOLL FREE: 1-800-74-LATIN

• 100% Returns\* (on recommended products)

**MANHATTAN LATIN MUSIC CENTER**

HABLAMOS SU IDIOMA Distribuidora One Stop

GRANDES EXITOS DE LA DE LA BAND Vol. 2

LLAMENOS HOY! Discos Compactos Cassettes Videos

Envios a todas partes en E.U. y el Mundo Entero

Member of NAIRD

DOS CENTRICOS LOCALES PARA SERVIRLO A USTED

Toll Free: 1-800-745-4509

New York: Tel: (212) 563-4508 Fax: (212) 563-4847

Miami: Tel: (305) 591-7684 Fax: (305) 477-0789

**H.L. DISTRIBUTORS, INC.**

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!

**1-800-780-7712**

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

Billboard Honors Ichiban Records . . . . .

# ATLANTA'S QUIET GIANT

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

**Join us in our salute!**



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

For More Info Contact:  
**NASHVILLE: Lee Ann Photoglo 615.321.4294**

## Artists & Music

### Páez's Got 'Beat' On WB

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—For his latest album, "Circo Beat," Argentina's star singer/songsmith Fito Páez combined the down-to-earth, inspirational muse of his hometown Rosario with the latest hi-tech equipment of European recording studios.

Páez's oppositional blend has borne an unqualified success. Since its domestic release by Warner Argentina on Nov. 29, "Circo Beat" has sold more than 230,000 units, a stellar sales tally in a country where platinum is pegged at 60,000 units. "Circo Beat" was the follow-up album to Páez's 600,000-seller, "El Amor Después Del Amor," released in 1992.

Produced by former Roxy Music guitarist Phil Manzanera, "Circo Beat" took life last year in Rosario's long-neglected Lavardén Theater. "I wanted to use that theater," says Páez, "because I played my first compositions there. It used to be a landmark for every artist in Rosario, and it was suddenly abandoned." Lavardén has since been restored and now is used as a concert venue.

After rhythm tracks were laid down at Lavardén, vocals were added at Capri Digital Studios in Capri, Italy. Páez's label mates Fabiana Cantilo and Claudio Puyó provided backing vocals. Strings and horns were cut at George Martin's Air Studios in London, and the final mix was done at Manzanera's Gallery Studios.

While few Latin American artists are afforded the opportunity of recording abroad, Páez says that "the success of the last album permitted these kinds of luxuries, which made some childhood dreams come true. The pressure of being successful again exists—it would be stupid to deny it—but I am sure that my sole pressure is at an artistic level."

Páez's artistic goal, however, seemed to be interpreted by some industry observers as a spoiled boy's tantrums. Before eventually recording "Circo Beat," Páez spent three months waiting for an answer from Elvis Costello to produce the record. He later put a two-month delay on the release date trying to contact artist Juan Gatti for the album's artwork. Moreover, Páez far exceeded the \$150,000 earmarked for the album's recording, reportedly spending three times that.

"Maybe some people did think I became a selfish superstar," says the 31-

year-old Páez, "but I simply wanted to do everything as best as possible, and that takes time and is usually quite expensive. Costello balked because he was working with the Attractions, but we might do something together next time."

Musically, "Circo Beat" boasts an incredible display of Páez's trademark splendid melodies that have inspired esteemed artists such as Mercedes Sosa and Caetano Veloso to cover his material. Harmonica virtuoso Toots Thielemans chips in a solo on the folkloric "Las Tardes Del Sol, Las Noches Del Agua."

Among other themes revolving around Rosario are Páez's childhood memories growing up under a military regime; an ode to the late homegrown comedy star Alberto Olmedo; and closures of his beloved movie theaters. Two songs, "Normal 1" and "El Lugar Donde Vuelan Los Mares," pay obvious, though understated, homage to the Beatles.

Describing "Circo Beat" in cinematic terms, Páez says, "I wanted a film that was something between Peter Bogdanovich's 'The Last Picture Show' and [Federico] Fellini's 'La Strada' where the nostalgia included my neighborhood and the [artists] I used to hear in my bedroom: Frank Sinatra, Antonio Carlos Jobim, Beatles, Stevie Wonder, and James Taylor. I thought it would be interesting to contrast the feeling of listening to those great songs with the dark years of dictatorship and lack of freedom in Argentina."

The Argentine release of "Circo Beat" was accompanied by a press conference for local media, as well as journalists from Chile, Uruguay, and Paraguay—countries where Warner is aiming to consolidate Páez's already strong presence.

The label is looking to break Páez in other Latin American countries as well. Páez has just completed a promo tour of Mexico, where he met journalists from Spain, Colombia, Puerto Rico, Guatemala, and the U.S. In March, Páez will play theater-sized venues in Argentina, and he is expected to tour South America and Europe later this year.

Apart from his musical activities, Páez is fulfilling a desire to direct films. He directed a film short based on a song from "El Amor Después Del Amor" called "La Balada De Donna Helena." The short already has been shown in Caracas, Venezuela, and at film festivals in Biarritz, Switzerland, and Havana. After his tour, Páez plans to direct a new movie and is already working on the screenplay with noted Argentine novelist Alan Pauls.



PAEZ

PROD • KUBANEY • FONOVISA EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS •  
POLYGRAM • MUSICAL DISCS • SONY DISCS • WEA LATINA • WEA LATINA • MUCH MORE!  
GODVEN & MUCH MORE!  
TOLL FREE: 800-329-7664  
OR 305-621-0070 / FAX: 621-0465  
ASK FOR MARTHA  
DISCOS COMPACTOS, VIDEOLASER, CASSETTES,  
ACCESORIOS, VIDEOS Y MUCHO MAS!

# MIAMI



## THE BILLBOARD SPOTLIGHT

PHOTO COURTESY GREATER MIAMI CONVENTION AND VISITORS BUREAU

### The Coalescing Of A Once-Secret Scene

# MIAMI EMERGES

Diverse and undirected, the Manhattan-by-the-sea melting pot has all the ingredients vital to the making of a pop-music mecca. What's cooking?

BY SCOTT BENARDE

**M**iami's music scene is like Alice's Restaurant: You can get anything you want.

Because the city is home to Gloria Estefan, Jon Secada, Julio Iglesias and other Latin pop stars—as well as the headquarters for many Latino record labels (Sony, BMG, WEA Latina, PolyGram, Rodven) and distributors (Reyes, H.L.)—Miami has long been pegged as a Latin-music capital.

Miami also has a disco/dance image, which was born in the '70s with the success of Henry Stone's TK Records (George McCrae, K.C. & The Sunshine Band). That image was carried into the late '80s by such acts as Company B and producer Lewis Martinee's stable of artists, which included Exposé.

There is a lot more on Miami's menu.

For instance, there is country (Mavericks), reggae (Inner Circle), rap (2 Live Crew), melodic hard-rock (Saigon Kick), hip-hop/thrash (Collapsing Lungs), bass/rap (Prince Rahiem), soul (Betty Wright) and theatrical/industrial

(Marilyn Manson).

More diversity is yet to come with the recent major-label signings of folk-rocker Mary Karlzen (Atlantic), poly-cultural troubadour Nil Lara (Capitol/Metro Blue) and singer-songwriter Arlen Feiles (Island). Moreover, the major-label rumblings are growing louder for rock 'n' soul band Skin Tight, alternative-pop act Goods, singer-songwriter Diane Ward and alternative rockers For Squirrels.

"It's not going to be like Nashville, L.A. or New York; it's such a melting pot," says Steve Alaimo, co-director of Vision Records, a local indie currently involved with R&B and rap artists. "There's tons of stuff here, and people don't realize it." Adds Alaimo, whose history in the South Florida music scene goes back to the early '60s (as an artist, he scored with "Every Day I Have To Cry Some" in 1963), "It's a well-kept secret."

Songwriter/producer Richie Supa asserts that Miami has been stereotyped



Folk-rocker Mary Karlzen

as a Latin-music enclave because "the Latin industry has homogenized. But the pop and rock scene has not homogenized. We need more networking to help one another break some acts."

#### CULTURAL DIVERSITY

The industry is beginning to realize that, unlike areas such as Seattle, there is no identifiable "Miami sound." Everything goes in Miami—or tries to.

Query industry folk about their impressions of Miami, and they unanimously praise the city for the very thing that makes it an enigma: its diversity.

"What Miami has that others don't is a cultural diversity," says Atlantic A&R representative Jennifer Stark. "Austin and Nashville don't have that. [Miami] offers a melting pot, like Manhattan-goes-to-the-beach." Stark has made six trips to Miami in the past 18 months, making offers to three acts.

Says Joey Gmerek, VP of publisher Hit

& Run Music, "Miami is still an indescribable entity. It's a place we still have a hard time figuring out. It's so eclectic. But there's never been a premier rock band that launched itself out of Miami. There is a lot of good talent here that needs to be nurtured."

Miami has two ingredients vital to developing homegrown talent into stars: savvy record-executives already in possession of impressive track records, and state-of-the-art recording facilities. Producer/manager Emilio Estefan has scored big with Latin pop acts, such as his wife Gloria and Jon Secada, and will most likely continue to do so with his Sony-distributed imprint Crescent Moon.

Luther Campbell has parlayed his penchant for spotting strong-selling rap and bass bands into making his label Luke Records one of the largest independent labels in the country. Island Records founder Chris Blackwell, a believer in Miami's music potential for several years, set up his South Beach studio early in 1992 in hopes of discovering a cross-cultural crossover dream.

Bo Crane's Pandisc Records helped usher in the bass-music craze several years ago, and now the rap/dance label has branched out into bilingual rap. Other record companies taking root in Miami include 'Cane Records—launched by the University of Miami's music department—Hurricane Records, D+M Records and the Skyway imprint.

Recording studios too are plentiful, from small DIY rooms to the big dog on the block, Criteria, whose walls are lined with gold and platinum records. Other elements are in place to exploit Miami's homegrown talents. Radio stations, fanzines, alternative newsweeklies, clubs and Miami-based record-store chains such as Spec's and Peaches—both of

Continued on page 42

## Inside Miami

**New Talent.....Page 38**

**Music Retailing .....Page 38**

**Radio Waves.....Page 40**

*For a report on Miami's dance-music scene, see this issue's Dance Traxx column. The city's recording studios are profiled in the Pro Audio section.*

# MIAMI

## TALENT

### Ones To Watch

Under all that sun, an array of new talent shines...

BY JORDAN LEVIN

Miami is a challenging town for aspiring recording artists trying to launch their careers. The local club environment remains heavily dance-oriented, and the music scene continues to be as segregated as the city. Still, these hard-working upstarts are as persistent as they are talented.

Two of the most promising acts have just been snapped up by Island Records. Mother Superia is an attractive 22-year-old single mother, as well as a tough, rhythmically sharp rapper who has been a familiar fixture on Miami's underground rap circuit for nine years. Mother Superia has opened for A Tribe Called Quest, and her independent single "Rock Bottom Of The Map" attracted radio airplay in Miami, New York

and Chicago. Now Brown and company pack the club where admirers compare him to Jimi Hendrix. "It's because I'm black and play a Stratocaster," says Brown. Or could it be Brown's ferocious solos, layered over the band's blend of '60s psychedelia, bluesy power chords and grunge undertones?

In addition, there is a healthy rock-español audience in Miami. Alma Raymi (Soul Celebration), a sextet from Peru and the Dominican Republic, has forged a solid fan base playing folkloric instruments and melodies from Peru with strong pop/rock songs and jazz percussion. The band often performs at Miami Beach nightclub Stephen Talkhouse, as well as Key Biscayne's Sunday's On The Bay. Alma Raymi has opened for Argentine rock idols Los Fabulosos Cadillacs and Charly García and is now producing an independent Spanish-language CD.

#### PAN-LATIN JAZZ POP

Although Dos Almas (Two Souls) has played only one live gig, their eponymous, independently released record and the combination of blind Argentine singer/songwriter/guitarist Raul Midon and American saxophonist/keyboardist John Fournier, have already attracted local media and major-label attention. The duo's music is radio-ready, pan-Latino jazz pop. Midon, who has worked with Flora

and Chicago.

Also about to sign with Island is Arlan Feiles, former singer of a popular (now defunct) local band called Natural Causes. An intense, compelling performer, Feiles is a prodigiously gifted songwriter whose style recalls Neil Young, Bob Dylan and Kurt Cobain. Feiles is currently in pre-production with veteran producer Tom Dowd.

#### HIGH-ENERGY SQUIRRELS

Yet another group on the verge of inking a record deal with a major is For Squirrels, a "very high-energy" rock quartet, according to Rich Ulloa, the band's manager and owner of Y&T Records. Y&T was the original home of country stars the Mavericks and Atlantic artist Mary Karlsen. For Squirrels' 1994 Y&T album "Plymouth" garnered airplay on 150 college-radio stations.

Curiously, two of Miami's hottest unsigned groups—Raw B Jae And The Liquid Funk and Demetrius Brown And Manchild—are both consciously retro in musical bent and have built their audiences at the same South Beach bar—Rose's. Raw B Jae, fronted by Cuban-Puerto Rican Robbie James, plays an irresistible, deep '70s-flavored funk with rock and hip-hop elements. The band has a fanatical following and has opened for K.C. & The Sunshine Band.

#### BLUES-GRUNGE BLEND

Demetrius Brown's Wednesday night gigs at Rose's used to send patrons filing

for the exit signs. Now Brown and company pack the club where admirers compare him to Jimi Hendrix. "It's because I'm black and play a Stratocaster," says Brown. Or could it be Brown's ferocious solos, layered over the band's blend of '60s psychedelia, bluesy power chords and grunge undertones?

The Little Haiti/South Beach scene is led by Koleksyon Kazak, which mixes western and Caribbean pop with traditional Haitian rhythms in the style of Boukman Eksperyans, for whom they have often opened. Prominent, as well, is Loray, a strictly traditional, kinetic drum and vocal ensemble. ■



Retro-bent Raw B Jae



Radio-ready Dos Almas

## RETAIL FRAY

Local chains and independent music stores brace for battle as big bookstores and electronics merchants move into a highly coveted market.

BY ED CHRISTMAN

Miami-area music retailers are bracing for a tough 12 months ahead as competition likely will escalate, bringing lower CD prices and more and bigger stores.

Area merchants currently include Spec's Music, Blockbuster Music, Peaches, Camelot Music, the Musicland Group, Trans World and electronics merchants Circuit City and Incredible Universe, but sometime this spring Best Buy, another electronics merchant, will invade the market with seven stores.

Best Buy's thrust into a new market generally serves as a disruptive force to the competitive balance within it, typically hurting weaker merchants. But in markets where either Circuit City or Best Buy is already ensconced, the introduction of the other electronic merchant usually results in an all-out price war that impacts even strong merchants.

In addition, both Borders and the Barnes & Noble chain are in the market, although neither offers music. But that may change now that Borders is on the verge of opening one of its superstores that provides music as well.

Also, Virgin is reported to covet the market for one of its superstores, and there are rumors floating around that Musicland might want to build some of its Media Play superstores here. A Virgin spokesman confirmed that Miami is a market in which the chain would like to open a store, but suggested that probably won't happen before 1996. Musicland, meanwhile, declines to comment on its new store plans.

Unlike other markets that have served as flashpoints between the electronics chains, such local merchants as Spec's, Blockbuster and Peaches, say observers, are already strong and established and likely will withstand the electronics-chain shootout very well.

The Miami/Fort Lauderdale market has a trade area of about 3.3 million people. Last year, about 9 million units of music in various configurations were sold in Miami, down 7.1% from the previous year's total of 9.7 million units.

Some attribute the drop in business to the decline in the tourist trade, which was significantly off during 1994. The tourist-business setback is due to a perception that violent crime is on the rise in the area.

Other observers say business declined last year because it had a hard time matching 1993 numbers, which were boosted by an influx of insurance dollars into the area after that year's hurricane.

If business continues its downward trend, some wonder if the market can sustain all the chain stores that have opened recently or are on the boards to open. One retail executive with a presence in the market says, "As in every market around the country, the competition is intensifying here. It's not a good thing, but it's a reality, and while we are concerned with it, we will deal with it." But

another chain executive predicts that there will be fallout from the intensified competition, forcing some stores to go dark.

#### BEST BUY'S CONCEPT III

In the coming year, Best Buy will open seven stores in the Miami area. Each will be one of the company's Concept III stores—which stock some 65,000 CD titles, 12,000 video titles, 2,000 computer-software titles and some cassettes. The typical Concept III store incorporates about 100 listening stations, as well as MUZE and VUZE electronic music- and movie-catalogs.



Blockbuster's Weber

Circuit City, which has 11 outlets in the Miami area, generally has a smaller music selection, but is even more aggressive in pricing than Best Buy.

According to observers, Spec's is the dominant player in the market, with nearly 22 stores and a superstore in the Sawgrass Mills mall, and while the chain's VP of operations, Jeff Clifford, acknowledges that the Minneapolis-based merchant can shake up a market, he expects that Spec's will more than hold its own against the electronics retailer.

Clifford says that Spec's has three stores on the boards—including two 20,000-plus square-foot locations in Coconut Grove and Miami Beach—and will likely continue to look for more loca-

tions in South Florida. Spec's is positioned as a catalog, service-oriented chain, he says.

#### MUSIC, CANDLES & BEER

Blockbuster Music has some 17 outlets in the Miami/Fort Lauderdale trade area now, according to Gerry Weber, president of the chain. And it plans to add another two locations in the next two months, each of which will measure 15,000-square-feet.

Other chains with stores in the South Florida market are Trans World Entertainment Corp., which has 16 outlets in the market, not including the two leased operations it runs for Incredible Universe. Camelot Music also has a healthy presence, with 11 outlets in the area. Besides those two, one of the other major chains in the market—and one actively competing for a dominant spot—Peaches, is also headquartered there. Peaches has six stores, each of which measures more than 10,000 square feet.

In general, local observers label Miami a chain-dominated market, citing only a few strong independent stores such as Uncle Sam's and Yesterday & Today as having an any impact on business. Says one supplier familiar with the market, "When you want something a little bit off the mainstream, those two stores are where people go."

Lisa Teger-Zhen, who manages the three-store Uncle Sam's chain, says she is not worried about the increased competition. "We sell a wide variety of merchandise beyond music, including candles, incense, gift items, magazines and books," she notes. "And one of the stores even sells beer."

Other independent stores that have carved out a niche for themselves are Lily's and Ricky's, which specialize in Latin music. Both chains are said to have a loyal following. Executives from those chains, however, didn't return phone calls seeking comment. But, observers add, the chains have worked hard at meeting local tastes, and most of them cite Latin music as their second-largest category. ■



Uncle Sam's Teger-Zhen



south florida.  
the best and brightest stars are here.

Gloria Estefan

Jon Secada

Albita

Israel "Cachao" Lopez  
grammy nominee for "best tropical latin album"

Donna Allen

Lagaylia

estefan enterprises  
crescent moon records  
miami, florida

# MIAMI

## RADIO WAVES

### In Flux & Full Of Niches, From Album Rock To 'Romance'

BY PHYLLIS STARK

The weather isn't the only thing blistering in Miami; the radio environment is equally hot.

The country's 11th-largest radio market has 36 major-station players serving the city's 2.8 million potential listeners over the age of 12 with nearly every imaginable format niche, from adult alternative to adult standards.

As in many major cities, however, Miami's radio scene is constantly in a state of flux. In just the last few months, there have been several big changes, and many of the adjustments made locally reflect the radio trends happening across the country. In September, for example, the legendary WAXY flipped from mainstream oldies to the red-hot '70s format and changed its identity to WBGG (Big 106 FM).

More recently, longtime classic-rock outlet WZTA (Zeta 4) flipped to the album-rock format which, over the last year, has been making a comeback nationally. And last fall WTPX flipped from the struggling adult-contemporary format to the flourishing Spanish format and changed calls to WRMA. That station, which now goes by the sultry handle "Romance 106.7," is now No. 3 in the market.

Not surprisingly, Spanish is the most

programmed format in Miami, which has the country's third-largest Hispanic population after Los Angeles and New York. Of the market's 36 players, a whopping 11 stations broadcast some variation of Spanish programming. News/talk, with seven outlets, is the second-most programmed format in Miami, followed by AC, which is heard on four stations.

In addition to Spanish, other contemporary music formats also do well in Miami, which is one of the few markets in the country that can support three R&B outlets, including market leader WEDR, and two Top 40s. However, the battle between those top 40s has been a long and interesting one.

Neck and neck with 4.5 and 4.2 shares, respectively, in the fall 1994 Arbitron book, WPOW (Power 96) and WHYI (Y100) have been competing for years, frequently adjusting their formats to keep up with Top 40's musical trends and format permutations. At the moment, Power 96 is a Top 40/rhythm station and Y100 is a mainstream Top 40.

Miami is not, however, a particularly strong market for rock radio. The market's two album-rock stations, WSHE and WZTA, languished at 16th and 19th place respectively in the fall book. ■

### MIAMI'S TOP TEN

Call Letters	Format	12-plus Audience Share Fall '94 Arbitrons
WEDR	R&B	6.1
WLYF	AC	6.0
WRMA	Spanish	5.6
WAQI	Spanish	4.6
WKIS	Country	4.6
WPOW	Top 40/Rhythm	4.5
WHQT	R&B Adult	4.2
WHYI	Top 40	4.2
WIOD	N/T	3.9
WRTO	Spanish	3.8
WXDJ	Spanish	3.8



## REYES RECORDS INC.

DISTRIBUTORS

140 N.W. 22 Avenue / Miami, Florida 33125  
Tel (305) 541-6686 / Fax (305) 642-2785

- Largest Inventory in Latin Music
- All Major labels in American Music
- Compact Disc
- Cassettes
- Records
- Videos

SAME DAY SERVICES & FREE LOCAL DELIVERY



Our product is the same as the rest, but our service is what makes us the **BEST!!**



### The Best Service In Town!



- Super Prices
- Best Fills
- Live Sales Reps. (No annoying Voice Mail!)
- Monthly Mailer
- Customer Satisfaction Guaranteed

12" • CD'S • Cassettes  
Videos • Laserdiscs  
& Much More!

Call us today: **1-800-780-7712**

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

Coming February 2nd, Groundhog Day!

THE DEBUT ALBUM OF

### Loaded Dice



"Let 'em Roll"



HURRICANE RECORDS, INC.  
2100 W. 76TH STREET, #105, HIALEAH, FLORIDA 33016

Member of **NAIRD**

bbie Stadium. Joe's Stone Crabs. Calle Ocho. The Ocean. Ocean Drive. Bar None. Spring riots. Sylvester Stallone. Glam Slam. Sky banners. Th  
verglades. Fly overs. South Beach. Seminole bingo. Gloria Estefan. Dolphins. THE Dolphins. Flipper. Coconuts. Coconut Grove. Fire ants. Cruise ship  
ario's. South Beach Studios. 90.5 WVUM. Mango chutney. The Marlin Hotel. Key Biscayne. Art Deco district. Criteria Recording. Parrot Jungle. Vizcay  
s Garland. The Strand. Flamingos. Tobacco Road. Highway 41. The Arena. Venetian Pool. Andy Garcia. THE BOX. SPF #30. No SPF. Seaquariur  
ead German Tourists. Max's. Water sports. Collins Avenue Apache Boats. Smuggling. The Cuban Raft Invitational. Allioli Cafe. David. Andrew. Gordo  
lita. Noriega. Salsa. Gulfstream. Monty's Miami Beach. Police Museum. Power 96. The Specialist. Indian River. Indian River Grapefruits. Bud & Luk  
rockett & Tubbs. Shabeen The Mutiny. Palm trees. Mount Trashmore. Airboat rides. Coconut patties. Banyan trees. Bacardi. Follia. Miracle Mile. Luk  
ranges. Orange juice. Orange Bowl. Jon Secada. Poker runs. FEMA. Dave Barry. Little Haiti. Boat people. Bayside Marketplace. Joe Gersten. Grar  
ix. New Times. THE BOX. Palmetto bugs. The Fountainbleau. Rum Runners. 5th Street Gym. Mickey Rourke. Alpha 66. The Herald. The Biltmore. Me  
'War. Hermanos al Rescate. Key Lime Pie. Stiltsville. Don Johnson. THE Pink Cadillac. Star Island. No casinos. Sushi Rock Cafe. Stephen Bauer. Liptc  
ennis Clu Tony Montana. Island Records. Lincoln Road. Bal Harbour. Clevelander Hotel. True Lies. Nev  
afe. Manatees. Alligators. Alligator Alley. THE BOX. Cool airport signs. Tan lines. No tan lines. Madonna. Biscayne Bay. Fall hurricanes. THE Hurricane  
y Front Park. The heat. THE Heat. Rosie's. Joe Robbie Stadium. Joe's Stone Crabs. Calle Ocho. The Ocean. Ocean Drive. Bar None. Spring riots. Sylvest  
allone. Glam Slam. Sky banners. The Everglades. Fly overs. South Beach. Seminole bingo. Gloria Estefan. Dolphins. THE Dolphins. Flipper. Coconut  
conut Grove. Fire ants. Cruise ships. Lario's. South Beach Studios. 90.5 WVUM. Eden Roc. Mango chutney. The Marlin Hotel. Key Biscayne. Art Dec  
strict. Criteria Recording. Parrot Jungle. Vizcaya. Les Garland. The Strand. Flamingos. Tobacco Road. Highway 41. The Arena. Venetian Pool. Anc  
arcia. THE BOX. SPF #30. No SPF. Seaquarium. Dead German Tourists. Max's. Water sports. Collins Avenue. Apache Boats. Smuggling. The Cubc  
raft Invitational. Allioli Cafe. David. Andrew. Gordon. Lolita. Noriega. Salsa. Gulfstream. Monty's. Miami Beach. Police Museum. Power 96. Th  
pecialist. Indian River. Indian River Grapefruits. Bud & Luke. Crockett & Tubbs. Shabeen. The Mutiny. Palm trees. Mount Trashmore. Airboat ride  
conut patties. Banyan trees. Bacardi. Follia. Miracle Mile. Luke. Oranges. Orange juice. Orange Bowl. Jon Secada. Poker runs. FEMA  
ave Barry. Little Haiti. Boat people. Bayside Marketplace. Joe Gersten. Grand Prix. New Times. THE BOX. Palmetto bugs. The Fountainbleau. Fu  
jnners. 5th Street Gym. Mickey Rourke. Alpha 66. The Herald. The Biltmore. Men O'War. Hermanos al Rescate. Key Lime Pie. Stiltsville. Don Johnso  
HE Pink Cadillac. Star Island. No casinos. Sushi Rock Cafe. Stephen Bauer. Lipton Tennis Championships. Surfside Six. Don Shula. Doral Country Clu  
entrust. Tony Montana. Island Records. Lincoln Road. Bal Harbour. Clevelander Hotel. True Lies. News Cafe. Manatees. Alligators. Alligator Alley. TH  
OX. Cool airport signs. Tan lines. No tan lines. Madonna. Biscayne Bay. Fall hurricanes. THE Hurricanes. Bay Front Park. The heat. THE Heat. Rosie'  
e Robbie Stadium. Joe's Stone Crabs. Calle Ocho. The Ocean. Ocean Drive. Bar None. Spring riots. Sylvester Stallone. Glam Slam. Sky banners. Th  
verglades. Fly overs. South Beach. Seminole bingo. Gloria Estefan. Dolphins. THE Dolphins. Flipper. Coconuts. Coconut Grove. Fire ants. Coral Castl  
ruise ships. Lario's. South Beach Studios. 90.5 WVUM. Mango chutney. The Marlin Hotel. Key Biscayne. Art Deco district. Criteria Recording. Parr  
ngle. Vizcaya. Les Garland. The Strand. Flamingos. Tobacco Road. Highway 41. The Arena. Venetian Pool. Rascal House. Andy Garcia. THE BO  
PF #30. No SPF. Seaquarium. Dead German Tourists. Max's. Water sports. Collins Avenue. Apache Boats. Smuggling. The Cuban Raft Invitational. Allie  
afe. David. Andrew. Gordon. Lolita. Noriega. Salsa. Gulfstream. Monty's. Miami Beach. Police Museum. Power 96. The Specialist. Indian River. Indic  
ver Grapefruits. Bud & Luke. Crockett & Tubbs. Shabeen. The Mutiny. Palm trees. Mount Trashmore. Airboat rides. Coconut patties. Banyan tree  
acardi. Follia. Miracle Mile. Luke. Oranges. Orange juice. Orange Bowl. Jon Secada. Poker runs. FEMA. Dave Barry. Little Haiti. Boat people. Baysic  
arketplace. Joe Gersten. Grand Prix. New Times. THE BOX. Palmetto bugs. The Fountainbleau. Rum Runners. 5th Street Gym. Mickey Rourke. Alph  
6. The Herald. The Biltmore. Men O'War. Hermanos al Rescate. Key Lime Pie. Stiltsville. Don Johnson. THE Pink Cadillac. Star Island. No casinos. Sus  
ock Cafe. Stephen Bauer. Lipton Tennis Championships. Surfside Six. Doral Country Club. Tony Montana. Island Records. Lincoln Road. Bal Harbou  
levelander Hotel. True Lies. News Cafe. Manatees. Alligators. Alligator Alley. THE BOX. Cool airport signs. Tan lines. No tan lines. Madonna. Biscayr  
y. Fall hurricanes. THE Hurricanes. Bay Front Park. The heat. THE Heat. Rosie's. Joe Robbie Stadium. Joe's Stone Crabs. Calle Ocho. The Ocean. Ocec  
rive. Bar None. Spring riots. Sylvester Stallone. Glam Slam. Sky banners. The Everglades. Fly overs. South Beach. Seminole bingo. Gloria Estefan  
olphins. THE Dolphins. Flipper. Coconut Grove. Fire ants. Cruise ships. Lario's. South Beach Studios. 90.5 WVUM. Mango chutney. The Marl  
otel. Key Biscayne. Art Deco district. Criteria Recording. Parrot Jungle. Vizcaya. Les Garland. The Strand. Flamingos. Tobacco Road. Highway 41. Th  
rena. Venetian Pool. Andy Garcia. THE BOX. SPF #30. No SPF. Seaquarium. Dead German Tourists. Max's. Water sports. Collins Avenue. Apach  
boats. Smuggling. The Cuban Raft Invitational. Allioli Cafe. David. Andrew. Gordon. Lolita. Noriega. Salsa. Gulfstream. Monty's. Miami Beach. Polic  
useum. Power 96. The Specialist. Indian River. Indian River Grapefruits. Bud & Luke. Crockett & Tubbs. Shabeen. The Mutiny. Palm trees. Mou  
ashmore. Airboat rides. Coconut patties. Banyan trees. Bacardi. Follia. Miracle Mile. Luke. Oranges. Orange juice. Orange Bowl. Jon Secada. Pok  
ns. FEMA. Dave Barry. Little Haiti. Boat people. Bayside Marketplace. Joe Gersten. Grand Prix. New Times. THE BOX. Palmetto bugs. The Fountainblea  
um Runners. 5th Street Gym. Mickey Rourke. Alpha 66. The Herald. The Biltmore. Men O'War. Hermanos al Rescate. Key Lime Pie. Stiltsville. Do  
h Johnson. THE Pink Cadillac. Star Island. No casinos. Sushi Rock Cafe. Stephen Bauer. Lipton Tennis Championships. Surfside Six. Doral Country Clu  
ony Montana. Island Records. Lincoln Road. Bal Harbour. Clevelander Hotel. True Lies. News Cafe. Manatees. Alligators. Alligator Alley. THE BOX. Co  
rrricanes. Bay Front Park. The heat. THE Heat. Rosie's. Joe Robbie Stadium. Joe's Stone Crabs. Calle Ocho. The Ocean. Ocean Drive. Bar None. Spring riots. Sylvest  
er. Coconuts. Coconut Grove. Fire ants. Cruise ships. Lario's. South Beach Studios. 90.5 WVUM. Mango chutney. The Marlin Hotel. Key Biscayne. Art Deco  
istrict. Criteria Recording. Parrot Jungle. Vizcaya. Les Garland. The Strand. Flamingos. Tobacco Road. Highway 41. The Arena. Venetian Pool. Andy Garcia. THE BOX. SPF #30. No SPF. Seaquarium. Dead Germc  
an Raft Invitational. Allioli Cafe. David. Andrew. Gordon. Lolita. Noriega. Salsa. Gulfstream. Monty's. Miami Beach. Police Museum. Power 96. The  
pecialist. Indian River. Indian River Grapefruits. Bud & Luke. Crockett & Tubbs. Shabeen. The Mutiny. Palm trees. Mount Trashmore. Airboat  
patties. Banyan trees. Bacardi. Follia. Miracle Mile. Luke. Orange juice. Orange Bowl. Jon Secada. Poker runs. FEMA. Dave Barry. Little Haiti. Boat people. Bayside Marketplace. Joe Gersten. Grand Prix. Ne  
mes. THE BOX. Palmetto bugs. The Fountainbleau. Rum Runners. 5th Street Gym. Mickey Rourke. Alpha 66. The Herald. The Biltmore. Men O'Wa  
ermanos al Rescate. Key Lime Pie. Stiltsville. Don Johnson. THE Pink Cadillac. Star Island. No casinos. Sushi Rock Cafe. Stephen Bauer. Lipton Tenn

**miami**

**THE BOX is the planet's only interactive, all-video music channel.**

**We've ALWAYS been in Miami!**



**THE BOX - 1221 Collins Avenue - Miami Beach, FL - 33139 - 305.674.5000**

# MIAMI

MIAMI EMERGES  
Continued from page 37

which are willing to carry product by local talent—pepper the area. College radio station WVUM-FM and non-commercial WLRN-FM routinely rotate sounds by local artists.

Two large concert-promotion companies, Cellar Door and Fantasma Productions, are headquartered nearby. Video music channel The Box is located on Miami Beach, along with Latino cable-channel MTV Latino.

## A MECCA IN THE MAKING

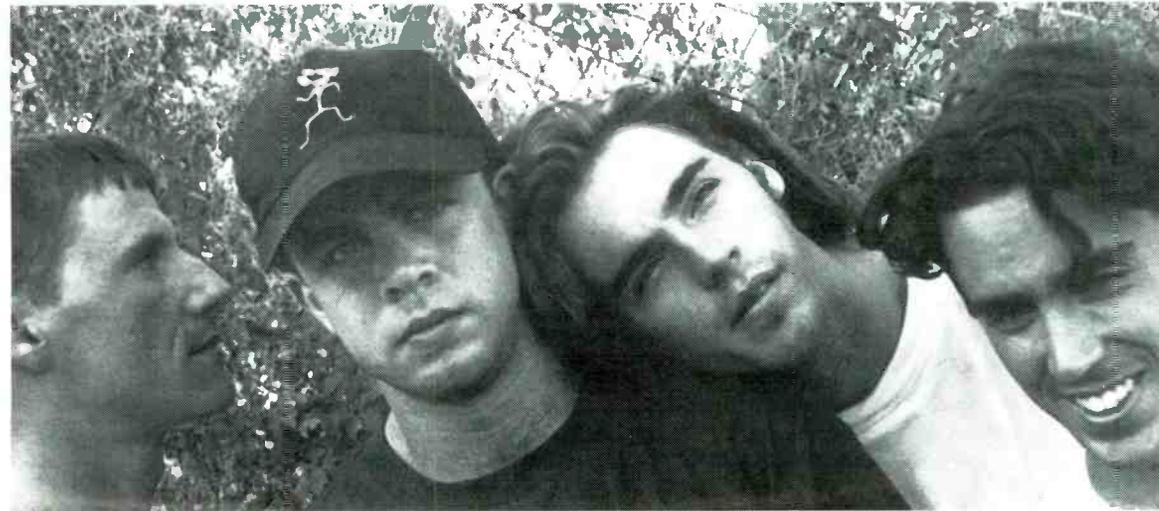
But despite Miami's wealth of resources, local and national movers and shakers agree that radio programmers and club owners need to do more to help Miami become a pop-music mecca.

"I don't think radio supports local talent, and the club scene needs to step it up and provide more opportunities for unsigned talent playing original material," declares ASCAP's Jonathan Love, organizer of a Miami showcase in December.

But Bill Pugh, PD of Miami's contemporary-rock station WSHE-FM, is as frustrated as many of the local bands,

because he does not get credit for the local music he does play. Homebred acts that have been aired in regular rotation on WSHE include Mary Karlsen, Ferrery, Vandal and Marilyn Manson.

Stating firmly that if a local act fits his station's format, "I will play it," Pugh then declares that "the realization is that a lot of people just don't have it. You



For Squirrels: Major-label rumblings



Mavericks and Mary Karlsen.) The pair recently announced the formation of a bigger, more muscular Y&T imprint.

"It's a label to take Florida bands to the next level," states Ulloa. "Emilio is doing it with Latin music. We'll start small and grow slowly and look to affiliate with the right major in '95."

The XS Music Festival in December also had an impact on Miami, even though it was held 30 miles to the north, in Fort Lauderdale. XS, a weekly alternative newspaper, eight nightclubs and more than 50 bands teamed to spotlight the local music scene. The day-long event drew 4,000 spectators—ample proof that, with the proper organization and networking, music enthusiasts will respond.

That same weekend, ASCAP sponsored a "Best Kept Secrets" showcase and seminar at Stephen Talkhouse. The showcase bill featured a dozen of the area's hottest acts, including the Goods, Skin Tight, Raw B Jae And The Liquid Funk, Slang, and Tommy Anthony & Goza.

What audiences feasted on was every musical dish the area has to offer.

"I do believe in the scene here: it's bubbling," says Island's Galdo. "But people won't know there's a music scene until something really pops from here. No one paid much attention to Seattle until four or five years ago. Sooner or later, someone from here will pop. They're out there. We just need that first mother." ■

(Scott Bernarde is the entertainment writer for the Palm Beach Post.)

**MANHATTAN LATIN MUSIC CENTER**

HABLAMOS SU IDIOMA

**Distribuidora One Stop**

LLAMENOS HOY!

Discos Compactos  
Cassettes Videos

Envios a todas partes  
en E.U. y el Mundo Entero

Member of  
**NAIRD**

**DOS CENTRICOS LOCALES PARA SERVIRLO A USTED.**

New York: Tel: (212) 563-4508 Fax: (212) 563-4847

Miami: Tel: (305) 591-7684 Fax: (305) 477-0789

Toll Free: 1-800-745-4509

have got to take it to a level where I can run with it." Pugh plans to reinstate a weekly local music show that was dropped because he says the music "had a tendency to run from bad to very bad."

## THE VENUE CONUNDRUM

Airplay problems notwithstanding, many locally based record-label executives opine that Miami's growth as a regional music center is being stunted by a tepid club environment for rock and alternative acts.

"There's a great alternative scene here," says Island A&R rep Joe Galdo, who also runs South Beach Studio. "Unfortunately, since (Miami Beach nightclub) Washington Square closed, the bands don't get much exposure. Lots of bands get frustrated and move to Athens or New York or Nashville to get attention." Galdo has inked a trio of artists from Miami—Prince Rahiem, rapper Mother Superior, and Feiles—and is trying to convince Blackwell to add more.

Loren Gallo, owner of Miami Beach nitery Stephen Talkhouse, claims that nightclub operators are not to blame for stunting Miami's growth as a music center. He points out that local media and nightclub patrons do not back original live music. So, empty clubs close.

"I think the problem is that there is no radio support, very little media support from the major papers for local artists, and a real lack of an audience that appreciates live music in this area," says Gallo. "That's why there are 20 dance clubs for every club like ours." Lending credence to Gallo's remarks are the recent shutterings of Island Club, Cactus Cantina and Plus 5.

Also damaging Miami's potential as a major music center, says Hit & Run's Gmerek, is that the city does not "have top managers or a large major-label structure, unless you're talking Latin music."

Things may be changing, however. Signs of unity and growth are appearing. The most notable new development is the just-formed alliance between Rich Ulloa, owner of Miami indie Y&T Music, and Criteria owner Joel Levy. (Ulloa is credited with helping to launch the

TANGO LATIN FOLK LATIN ROCK INSTRUMENTAL CLASSICAL NEWAGE BRAZILIAN

over 1,000 EXCLUSIVE PRODUCTS

**ans records**

PRODUCTION LICENSING DISTRIBUTION EXPORTS

ASK FOR COMPLETE CATALOGUE FAX YOUR ORDER TO: (305) 477-0562

Various Artists "History of Tango" 2CD Set + illustrations

ANS Records Inc., 1608 NW 84 AVE, MIAMI, FL 33126, U.S.A. Phone: (305) 477-2852

**BASSIN DISTRIBUTORS**

AMERICA'S HOTTEST ONE STOP

Call Our Toll Free Customer Hotline!  
800-329-7664 • Ask For Wanda

CD'S • TAPES • LASERDISCS • CASSINGLES • 12" LP'S  
ACCESSORIES • PROF. PRODUCTS • VIDEOS • T-SHIRTS

**bassin DISTRIBUTORS** 15959 N.W. 15TH AVE., MIAMI, FL 33169  
PHONE 305-621-0070 • FAX 305-620-2216

**IN MIAMI**

**LaserDisc**

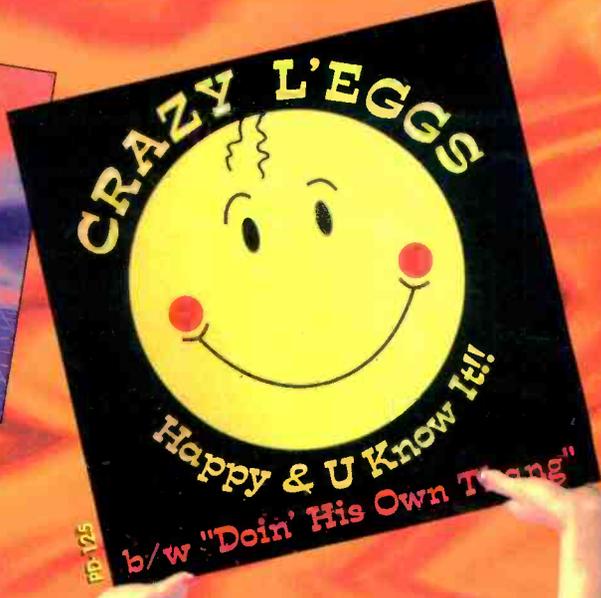
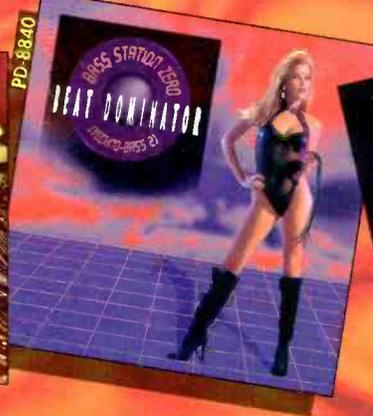
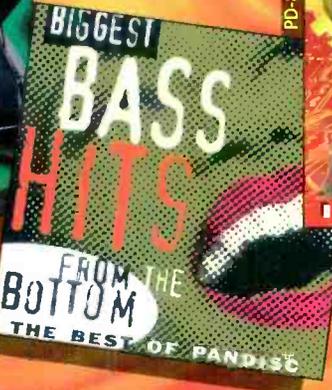
wea, BMG VIDEO, MCA MUSIC VIDEO, MOTOWN HOME VIDEOS, CBS VIDEO, TOUCHSTONE HOME VIDEO, MGM/UA HOME VIDEO, PHILIPS Classics, SONY CLASSICAL, LaserKaraoke, LIVE HOME VIDEO, Sony Music, PIONEER ARTISTS, PIONEER The Art of Entertainment, WARNER HOME VIDEO

**Disctronics**

(800) 642-6453

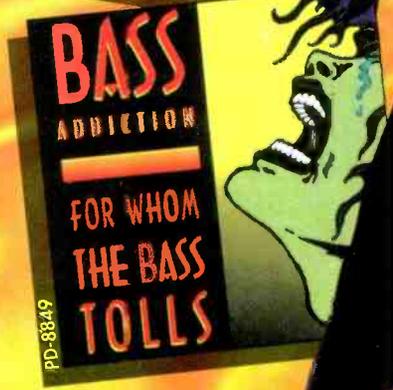
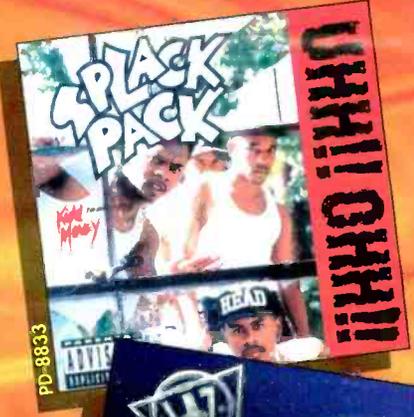
Ph: (305) 477-1561 Fx: (305) 477-1464

WIDEST MUSICAL SELECTION • NUESTRA ESPECIALIDAD SON LOS L.D. & IMPORT CD'S.



**PANDISC**

**MEANS BASS**



**PANDISC MUSIC CORPORATION • 843 WASHINGTON AVENUE • MIAMI BEACH, FL 33139 • (305)538-4880 • FAX: (305)538-9187**

Distributed By: MS Dist. (Chicago, Cleveland) / Select-O-Hits Dist. (Memphis) / Associated Dist., Jerry Bassin, Inc., JFL Dist., Malverne Dist. (NY) / Big State Dist. (Dallas) / CRD, and Motor City Music (Detroit)

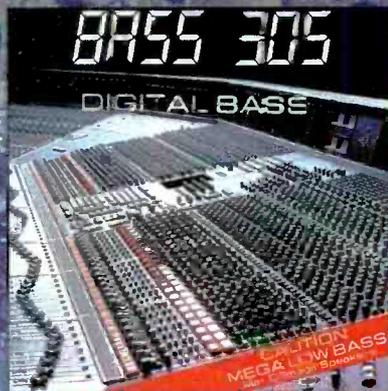


# The Best In...

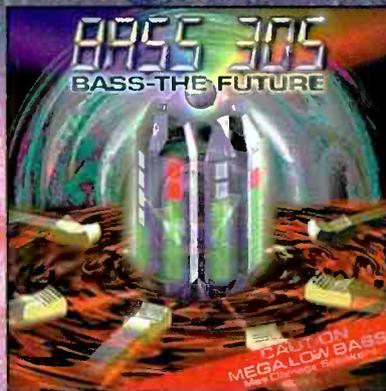
# BASS



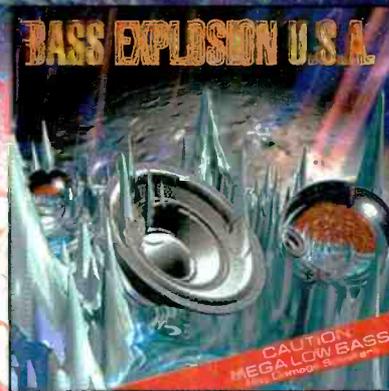
DMR 41262



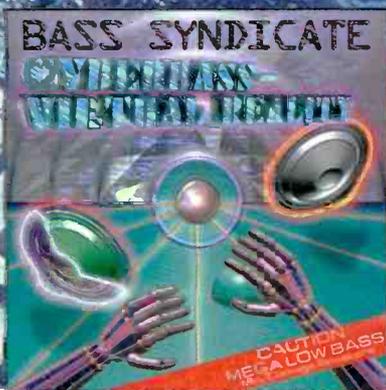
DMR 41260



DMR 4 268



DMR 41274



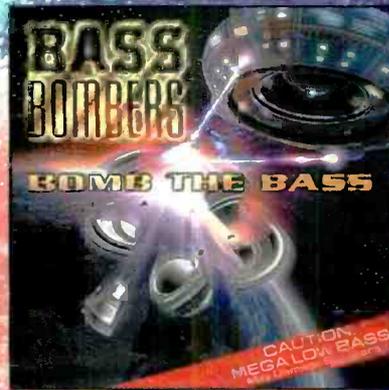
DMR 41265



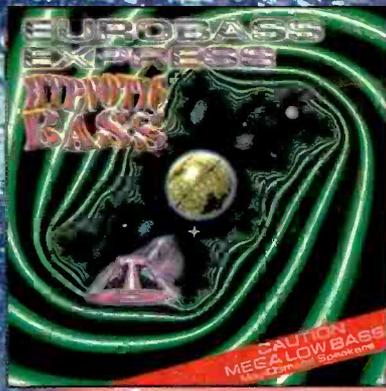
DMR 41267



DMR 41269



DMR 41275



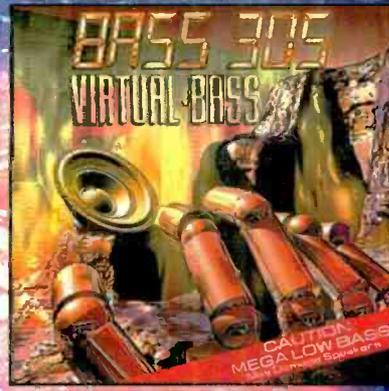
DMR 41271



DMR 41272



DMR 41273



DMR 41276



Distributed Exclusively Through



TEL: 305.969.1623 • FAX: 305.969.1997

© MCMXCV DM RECORDS, INC.

1791 BLOUNT ROAD, SUITE 712, POMPANO BEACH, FL 33069



## MIAMI'S DANCE CLUBS HELP EXPOSE NEW LATIN ACTS

(Continued from page 1)

important part of our audience," says Al Fuentes, program director and morning drive DJ at Miami's Latin tropical station WXDJ-FM, which broadcasts five nights per week from Hialeah's Latin dance club Atrévete. A former club DJ, Fuentes, known on the air as El Africano, says, "If a club jock tells me a song is hot, I'll try it out at night."

According to Sony VP/GM George Zamora, Miami Latin dance spots have become vital promotional complements to radio. "The Latin clubs break a lot of new tropical artists for us, along with radio," he says, adding that "club promotion definitely has increased sales by an average of 15% to 20%." He cites Sony salseros Rey Ruiz and Luis Enrique as examples of acts whose sales have risen because of club play.

Although Rodven's GM/VP, Oscar Lord, places less emphasis on club promotion when working a record at radio, he acknowledges that local clubs "provide an additional exposure outlet. They are always a good testing ground. And although they are not usually the starting point for the promotion of a single, it could develop where records can be broken on the club level."

Another label exec, Kubaney president Tony San Martin, says, "They help the song being promoted on the radio go a little further."

Nearly every record label services Miami's two Latino record pools, including Sony Discos, Max Music, Rodven, and Kubaney, the most active record companies in the nascent Latin dance market. Last year, these four labels released a total of about a dozen salsa and merengue megamix packages, several of which were produced by Sarli. Megamix compilations by Sony and Max have charted on *The Billboard Latin 50*.

Kubaney was the first Latino record company to release megamix albums. Max, a prominent dance label headquartered in Spain, and Sony have underscored their commitment to the Latin dance market by hiring promoters specifically to work Miami's Latin dance clubs, as well as clubs in New York and California.

Zamora says Sony services the record pools with CD singles and vinyl remixes, not with complete CDs. In January, the label serviced a remix of Paquito Hechaverría's salsa-rooted "Piano" to the clubs and is planning a commercial release of "Toma Tu Tiempo Y Sueña," a CD-single remix by pop singer/songwriter Marcelo Cezán.

Rodven's Lord also is looking to test commercial waters by putting out maxi-singles of his label's salsa and merengue remixes; its latest offering is a salsa/merengue megamix titled "Bailables Del Año."

Max's marketing director, Rick Correoso, says the label services an album's first two singles simultaneously to clubs and radio, after which it supplies the entire record to club DJs for potential singles picks. "The first or second single might not be as big a hit as the third or fourth single, which could come from club feedback," says Correoso. He is putting together a follow-up album to the label's popular 1994 record "Merengue Mix."

At Kubaney, San Martin says he is assembling an album of remixed singles, featuring flagship merengue act Cocoband. Sarli is slated to produce the record.

Other record executives, such as WEA Latina VP/GM Sergio Rozenblat, also are exploring how to better utilize Latino clubs to promote their tropical artists.

"I've got a gut feeling we could break records out of clubs," says Rozenblat. "We're going to address that in a more focused way. After all, there's an old saying: 'If you can't hum it or dance to it, you can't sell it.'"

### COMMUNICATION IS CRUCIAL

Key to the Miami clubs' emerging status as a significant promotional outlet is the increasing communication between labels and clubs. Raymond Hernandez, president of the 4-year-old, Miami-based Majestic Sounds Enterprises record pool, is attempting to familiarize Latino executives with Miami's Latin dance scene.

Hernandez says that labels now pay more attention to reaction by dance audiences and cater more to club DJs by supplying dance remixes with instrumental introductions and beefier bass accompaniment. "The labels are really trying to give the DJ something to work with now," says Hernandez, whose record pool services 65 DJs.

In many ways, Miami's Latino clubs—and its two full-time Latino dance/tropical radio stations—reflect the city's bicultural personality. (Two other Miami pop stations often play tropical music as well.) Club and radio DJs seamlessly blend music with the speed and dexterity of their American counterparts. At the clubs, hyperkinetic merengue mixes, whose seismic bass undercurrents would fit nicely in an Anglo dance club, send clubgoers into bump-and-grind gyrations that look more like hip-hop than anything seen in Santo Domingo, the Dominican Republic, the capital of merengue music.

And at least one Miami radio station executive, Leo Vela, PD at WQBA-FM, is putting his experience with Anglo pop and dance radio stations to good use in making programming decisions. Before accepting the WQBA PD position late last year, Vela was the midday jock at Miami dance station WPOW-FM.

"Hopefully I'm going to bring that entire top 40 mentality and variety to this market, which has always been either all salsa/merengue or all ballads," he says. Assisting Vela in programming strategy is Hernandez, who also is the station's MD.

A former afternoon-drive jock at WQBA in the late '70s and early '80s, Vela says he will try to reverse WQBA's perennially dismal ratings with a broad music format featuring a blend of pop, salsa, merengue, disco, dance, a sprinkling of ballads, and even Spanish-language rock and international Latino dance.

Vela says that the demographics of Miami's Latin club crowd are changing: Many are under 25 and are more in tune with their Latino musical roots than their '80s counterparts, most of whom were in their 30s and 40s and preferred American sounds.



Club Mystique is the epicenter of an intense dance-rooted social scene. Among the salsa acts that have played there are, clockwise from upper left, Oscar D'Leon, Tito Rojas, and Jerry Rivera. Meanwhile, at the Key Biscayne club Stefano's, DJ Carlos Sarli, lower left, welcomes the work of newcomers, who line up outside his booth in the hopes of getting their tracks added to the night's mix.

Latin Miami's nocturnal establishments are varied: upscale singles cruise bars; down-and-dirty adolescent merengue joints; polite, old-fashioned familial sit-down clubs; and glitzy, high-energy discos with an ambience that is more American than Latino. Further, there are Latino dance clubs dedicated only to Cubans, Dominicans, and Colombians.

What area Latino clubs do have in common is that, first and foremost, they are grounded in rhythm-driven music ranging from tropical Latin cadences led by salsa, merengue, and, more recently, Colombian vallenato, to Anglo staples such as house and vintage '70s disco.

During Stefano's Latin night, for example, Sarli weaves in and out of salsa and merengue minisets before veering into vallenato—a robust, accordion-powered rhythm—or into an international Latino dance hit such as Los Del Río's 1993 Spanish smash "Macarena." When Sarli flips on "Macarena," clean-cut dancers in their 20s and 30s burst into a line dance similar to the "electric slide."

For the balance of the week, Sarli's blends of Latin-oriented music with Anglo sounds usually draw a full house to Stefano's, a cozy, darkly lit restaurant/club that has become a Key Biscayne landmark.

At Alcazaba, a splashy nightclub ensconced in the enormous Hyatt Regency Hotel in Coral Gables, club DJ Gil Rodriguez plays lengthy disco-house-merengue mixes peppered with occasional blocks of salsa. Alcazaba offers happy hour Latin dance parties on Wednesdays and Fridays that slide on until 2 a.m. After 8 p.m. on Wednesdays, Alcazaba is so packed with cruising Yucas (Young Urban Cuban Americans—Miami's version of the yuppie) that no one can move. The crowd is in their 20s and 30s and up—all professionals—"doctors and lawyers and accountants and engineers," says one middle-aged man happily plying passing women with champagne and roses.

The atmosphere is decidedly different at Cima in southern Hialeah, where merengue resembles house. Located upstairs in a shopping mall, this enormous club with anonymous decor is graced with twinkly ceiling lights that surround the dancefloor and its enormous speakers. The club's young, blue-collar patrons, most of whom are from the Dominican Republic, wear baggy jeans and tiny, short skirts.

As the bass-laden, merengue mix threatens to blow out the speakers, people dance with kinetic hip thrusts or in a face-off line in which the men do a swooping hip grind in unison while the women undulate to the cadence.

There is a similar crowd at Hialeah club Atrévete, previously known as the Latin tropical haunts Palladium and El Internacional. Atrévete is a big, black room with multiple tiers of tables looking down on the dancefloor. The club radiates a kind of seedy innocence, and the kids, who look underaged, seem much more intent on dancing than drinking. The mix at Atrévete is not as merengue-intensive as Cima, but the music is fast and percussive.

### SALSA MAINSTAY

For salsa aficionados, there is Club Mystique, a bland-looking bar in the Miami Airport Hilton that has been a mainstay of Latin nightlife for many years. Co-owned by Hansel Martínez—previously half of the popular local salsa/charanga duo Hansel Y Raúl—and Ramón González, Club Mystique draws Latino music industry events and top salsa acts. The club's jam sessions during the Calle Ocho festival are semilegendary.

Over the past year, a revival of an old Cuban dance called casino has taken place at Club Mystique, as well as other Cuban-oriented clubs. Originating in the upper-class social clubs of '50s Havana, casino resembles an elaborate square dance. Club Mystique is the epicenter of an intense

dance-rooted social scene where casino lessons are offered. Loyal patrons come to learn, strut their steps, and check out one another's moves.

González says that his DJs work a consistent salsa groove focused on the tastes of the club's demanding dancers, who will walk off the dancefloor if they do not like a song. "In a club, you get an instant reaction," says González. He says that although the club DJs listen to a lot of radio and record company advice, "if they see something happening on the dancefloor, they're going to play it whether it's on the radio or not."

Among the Miami Beach clubs that program Latin music nights are Coco Bongo, which features go-go dancers and top salsa names such as Oscar d'León and Jerry Rivera, and Kremlin, a gay club whose Friday night Latin happenings boast nonpareil Latina drag queens.

In rural west Dade County, located across the street from a cow pasture, is La Covacha, the closest one can get to a Caribbean country dance hut without going to an island. ("Covacha" means "the shack" in Spanish.) A sprawling, happily haphazard thatched joint that Cuban-born model Aurelio Rodríguez built from his father's tiny truck stop, La Covacha draws a broad range of patrons: prominent attorneys, slumming celebs such as Madonna and Angelica Huston, South Beach hipsters, and a young crowd that usually ends up dancing in the parking lot.

Las Trompetas was transplanted last year from Los Angeles, where it was beloved by the local salsa cognoscenti because of owner Benjamin Rodríguez's collection of more than 25,000 tropical records. The crowd, most of whom are from Cali, Colombia, feasts on a wide variety of music ranging from vallenato to classic '70s salsa to '40s mambo legend Machito.

And then there is Centro Español, which on Wednesdays and Fridays caters to heterosexuals and on Thursdays and Saturdays caters to gays. Hidden behind the airport along a bumpy strip of warehouses and boat repair shops that line the Miami River, this club looks like a touristy seaside attraction going endearingly to seed. A fake light-house sits in front of the building, complemented inside by nautical paraphernalia. An outdoor patio/boat dock is home to a boat that offers Sunday afternoon salsa cruises around Miami.

The straight crowd is a raucous, mixed Caribbean and Central American contingent—"a bastion of Latin macho," as one clubgoer dubbed them. On gay nights, the drag queens and transvestites run from fabulous to frightening. Inside the club, the DJ plays disco and house. Outside, where tightly embraced couples dance, the music is merengue.

Back in Stefano's, veteran salsero Alex León has brought Sarli a salsa/vallenato version of Carlos Vives' vallenato smash "La Gota Fria." At first, the couples pasted together on the small dancefloor are confused by the strange brass/accordion mix, but then quickly warm up to the song.

León smiles at the instant approbation from the dancefloor. Now he can take the song to a record label or radio station. Two other promoters with cassettes wait behind León, hoping for a similar dancefloor reaction.

## Film Tells Story Behind Photo Of That 'Great Day In Harlem'

IN 1958 A GROUP of musicians gathered in front of a brownstone on 125th Street in Harlem. They had been asked to assemble at 10 a.m. that August morning to pose for a photograph. The shoot—designed as the centerpiece for a special jazz issue of *Esquire*—was the brainchild of **Robert Benton**, the magazine's art director (and now an accomplished filmmaker), and **Art Kane**, then one of the hottest freelance art directors in magazine publishing and the man who clicked the shutter.

Their idea was to gather as many jazz

people associated with the picture, talked to a few filmmaker friends, and then, not surprisingly, felt the heat from a proverbial projection lamp burning bright over her head. Bach knew that she was on to something. Underscoring her excitement was the discovery that bassist **Milt Hinton**, one of those present that day, had some 8 mm film footage from the original get-together tucked away in his basement.

Which leads us to "A Great Day In Harlem," a 60-minute movie about that photograph that taps emotions usually

reserved for the examination of heroes. And what a lineup of heroes it contains: **Count Basie, Lester Young, Coleman Hawkins, Gene Krupa, Art Blakey, Pee Wee Russell, Charles Mingus, Vic Dickenson, Mary Lou Williams, Oscar Pettiford, Dicky Wells, Johnny Griffin, Jimmy Rushing, Hank Jones**, and many, many others.

In the film, a host of talking heads comments about that day, its significance, and the lives and contributions of the greats present. Hinton, recalling the contagious palm-slapping and camarade-

rie, said, "It was sheer happiness"; **Marian McPartland**, one of three women on the 1958 shoot (Williams and **Maxine Sullivan** were the others), asked, "Can you imagine if everybody had their instruments and played?"; and **Sonny Rollins**, speaking of **Lester Young** and his utter originality, theorized, "It was just like he really came from another planet for a short visit." (One unidentified artist, obviously taken that all these cats could gather so early in the morn-

ing, said he was amazed to learn that there were two 10 o'clocks in one day.)

"A Great Day In Harlem" is a rare opportunity to appreciate artistic lineage and the bonds that exist among jazz folk. Producer **Jean Bach** has given us a gift.

*The film is a presentation of Castle Hill Productions and is made possible by support from the Jane and Lloyd Pettit Foundation. It opens Feb. 17 in New York City.*



by Jeff Levenson

musicians as possible, reflecting stylistic dispositions cutting across generational lines, and document them as that period's mosaic representation of the state of jazz. The picture—a tide of 58-plus remarkable faces (musicians and curious children) spilling down the brownstone stoop and spreading along the sidewalk—is one of jazz's classics. Until now it's been shrouded in mystery. (I've been party to many a heated debate over who's who and who's not in that photo.)

Fast forward a decade or three to **Jean Bach**, a well-known jazz enthusiast who one day found herself thinking about the photo, pondering its origins, and tallying the survivors among those glorious faces. She began interviewing



Detail from classic jazz photo taken on 125th Street in Harlem. Top row, from left: **Benny Golson, Art Farmer, Wilbur Ware**. Second row: **Hilton Jefferson, Art Blakey, Chubby Jackson, Johnny Griffin**. Third row: **Dicky Wells, Buck Clayton, Taft Jordan**. Fourth row: **Zutty Singleton, Red Allen**. Fifth row: **Sonny Greer, Jimmy Jones, Tyree Glenn**. Sixth row: **Miff Mole, J.C. Higginbotham, Charles Mingus**. Seventh row: **Jo Jones, Gene Krupa, Osie Johnson**. Eighth row: **Max Kaminsky, George Wettling, Bud Freeman, Pee Wee Russell, Buster Bailey**. Ninth row: **Scoville Browne, Bill Crump, Ernie Wilkins, Sahib Shahab, Sonny Rollins**. Bottom row: **Gigi Gryce, Hank Jones, Eddie Locke, Horace Silver, Luckey Roberts, Maxine Sullivan, Jimmy Rushing, Joe Thomas, Stuff Smith, Coleman Hawkins, Rudy Powell, Oscar Pettiford, Marian McPartland, Lawrence Brown, Mary Lou Williams, Emmett Berry, Thelonious Monk, Vic Dickenson, Milt Hinton, Lester Young, Rex Stewart, J.C. Heard, Gerry Mulligan, Roy Eldridge, Dizzy Gillespie**. Curb: **Count Basie**. (Photo: Art Kane)



by Heidi Waleson

**VOX REDUX**: The Vox label, famous for all those box sets, is coming back to life in February with a new name and a new mission. The label is launching a new midprice line, **Vox Classics**, which will feature new recordings of a wide range of repertoire. Says **Irwin Katz**, head of classical A&R for Vox, "It's our venture back into the real world of recording." Now owned by **Essex Entertainment** of Englewood Cliffs, N.J., Vox has spent the last few years reissuing its classic boxes on CD. The first six releases in the new line have street dates between Feb. 17 and 20, in time for the National Assn. of Recording Merchandisers convention. The repertoire has something for everybody: The first releases include the world premiere recording of **Handel's** opera "Ezio," with soloists including **Julianne Baird, D'Anna Fortunato**, and others, and the **Manhattan Chamber Orchestra** under **Richard Auldson Clark**; Vox veteran **Aaron Rosand** playing violin romances; a recording of "sensuous French compositions" transcribed for oboe, harp, and bassoon; and a recording of chants performed by Massachusetts-based nuns and monks. Some of the projects are generated by the label; others come as already recorded master tapes. Eight more releases, four in June and four in September, are planned for 1995, and they range from Argentine tangos to **Bach's** B minor Mass.

**KRONOS AT BAM**: On Feb. 7, **Nonesuch** releases "Kronos Quartet Performs Philip Glass," a recording of **Philip Glass** quartets Nos. 2, 3, 4, and 5. The release coincides with the

**Kronos Quartet's** residency at the Brooklyn (N.Y.) Academy Of Music, which takes place Feb. 10, 11, 17, and 18. The residency is to be vintage **Kronos**, featuring a number of world premieres, New York premieres, and works commissioned by the quartet, representing such composers as **George Crumb** (the New York premiere of the staged version of "Black Angels"), **Henryk Górecki, Elliott Carter, and Tan Dun**, for starters. On several works, the group will collaborate with other players: for **Tan Dun's** "Ghost Opera," for example, **Wu Man** will be playing pipa. The quartet also will be performing young people's concerts and open rehearsals. They will, of course, play **Glass** (his Quartet No. 5 for the opening concert); the ensemble has been collaborating with the composer since they performed his string quartet music for the soundtrack of **Paul Schrader's** film "Mishima."

**CARNEGIE HALL PLANS** to enter the 21st century with its house in order: In January, the concert hall's leaders announced a \$75 million endowment campaign that will allow Carnegie to widen the scope of its presentations and educational initiatives. New programming plans are already in place: Carnegie announced its first **Composer's Chair**, whose debut occupant is to be **Ellen Taaffe Zwilich**. Also planned is a commissioning project to be undertaken with a consortium of major European concert halls; each hall will pick a composer from its home country to write a chamber or recital piece, and the works will be played in all the halls. **Judith Aaron**, Carnegie's executive director, hopes that it will be possible to record the commissioned pieces. Carnegie also plans to expand its educational programs, adding family concerts in the hall (**Yo-Yo Ma** and **Richard Stoltzman** are part of the 1995-96 lineup, which will have a \$5 ticket price) and professional training workshops for teachers. The plan is for interest from \$21.5 million of the endowment to go toward programming, and interest from another \$21.5 million to go to education, a statement about the latter's importance. Says **Aaron**, "There's going to be a major emphasis on education. We hope to make a lot of noise about these things."

# The WORD is good.

"ROBERT MILLER is a bass player that's drawing RAVES these days!"

*Pulse! Magazine*

"☆☆☆☆! This is just GREAT JAZZ music!"

*Strictly Jazz Magazine*

"Miller's EDGY ELECTRIC BASS work is perfectly suited for a program of brisk, rhythmically turbulent pieces."

*Los Angeles Times*

"☆☆☆☆! Miller is MILES AHEAD."

*The Music Paper*

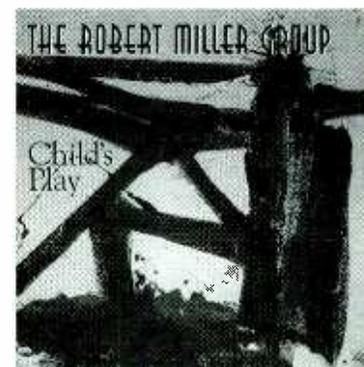
"Miller's bass INVIGORATES."

*Bass Player Magazine*

"The group certainly is WORTH A LISTEN!"

*Chelsea Clinton News*

# The MUSIC's even better.



Available on Wildcat Records.

For more information, call Innovative Media (818) 755-0155. Booking Agent: Integrity Talent (617) 229-0795

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>				
1	1	31	<b>TONY BENNETT</b> COLUMBIA 66214	★★★ <b>No. 1</b> ★★★ 31 weeks at No. 1 MTV UNPLUGGED
2	2	19	<b>MARCUS ROBERTS</b> COLUMBIA 66437 <b>HS</b>	GERSHWIN FOR LOVERS
3	3	29	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 64319	ALL MY TOMORROWS
4	5	2	<b>CHRISTIAN MCBRIDE</b> VERVE 523 989	GETTIN' TO IT
5	4	20	<b>JOSHUA REDMAN QUARTET</b> WARNER BROS. 7072 <b>HS</b>	MOOD SWING
6	6	63	<b>TONY BENNETT</b> COLUMBIA 57424	STEPPIN' OUT
<b>7</b>	<b>NEW</b>		<b>GRP ALL-STAR BIG BAND</b> GRP 9800	ALL BLUES
<b>8</b>	16	65	<b>CASSANDRA WILSON</b> BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
9	7	85	<b>HARRY CONNICK, JR.▲</b> COLUMBIA 53172	25
<b>10</b>	12	44	<b>ETTA JAMES</b> PRIVATE 82114	MYSTERY LADY
11	8	17	<b>VARIOUS ARTISTS</b> ATLANTIC 82699 BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH	
12	9	69	<b>SOUNDTRACK</b> HOLLYWOOD 61357	SWING KIDS
13	11	19	<b>PERLMAN/PETERSON</b> TELARC 83341	SIDE BY SIDE
14	10	17	<b>MARK WHITFIELD</b> VERVE 523 591	TRUE BLUE
<b>15</b>	<b>NEW</b>		<b>CHARLIE PARKER</b> VERVE 523 984 CHARLIE PARKER WITH STRINGS: THE MASTER TAKES	
16	13	13	<b>DAVE GRUSIN</b> GRP 9789	ORCHESTRAL ALBUM
17	14	60	<b>BILLIE HOLIDAY</b> VERVE 513 943	BILLIE'S BEST
18	15	63	<b>ELLA FITZGERALD</b> VERVE 519 084	THE BEST OF THE SONGBOOKS
19	18	15	<b>DAVE BRUBECK</b> TELARC 83363	JUST YOU, JUST ME
<b>20</b>	<b>NEW</b>		<b>JACKY TERRASSON</b> BLUE NOTE 29351/CAPITOL	JACKY TERRASSON
21	17	38	<b>DIANE SCHUUR/B.B. KING</b> GRP 9767	HEART TO HEART
22	19	19	<b>GINGER BAKER TRIO</b> ATLANTIC 82652	GOING BACK HOME
23	23	2	<b>THE TEODROSS AVERY QUARTET</b> GRP 9788	IN OTHER WORDS
24	20	37	<b>ROY HARGROVE QUINTET</b> VERVE 523019	WITH THE TENORS OF OUR TIME
<b>25</b>	<b>NEW</b>		<b>GARY BARTZ</b> ATLANTIC 82720/AG	THE RED AND ORANGE POEMS

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	113	<b>KENNY G▲<sup>7</sup></b> ARISTA 18646	64 weeks at No. 1 BREATHLESS
2	3	2	<b>PAT METHENY GROUP</b> Geffen 24729	WE LIVE HERE
3	2	13	<b>KENNY G▲<sup>3</sup></b> ARISTA 18767	MIRACLES: THE HOLIDAY ALBUM
<b>4</b>	<b>NEW</b>		<b>GEORGE DUKE</b> WARNER BROS. 45755	ILLUSIONS
5	5	17	<b>NAJEE</b> EMI 30789	SHARE MY WORLD
6	4	12	<b>DAVID SANBORN</b> WARNER BROS. 45768	THE BEST OF DAVID SANBORN
7	7	37	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN	AFTER THE STORM
8	6	39	<b>JOHN TESH PROJECT</b> GTS 34573	SAX BY THE FIRE
9	8	16	<b>ACOUSTIC ALCHEMY</b> GRP 9783	AGAINST THE GRAIN
10	9	22	<b>RUSS FREEMAN &amp; THE RIPPINGTONS</b> GRP 9781	SAHARA
11	10	43	<b>INCOGNITO</b> VERVE FORECAST 522 035/VERVE <b>HS</b>	POSITIVITY
12	11	4	<b>ERIC MARIENTHAL</b> GRP 9785	STREET DANCE
<b>13</b>	14	18	<b>PHIL PERRY</b> GRP 4026	PURE PLEASURE
14	12	20	<b>ART PORTER</b> VERVE FORECAST 523 356/VERVE <b>HS</b>	UNDERCOVER
15	13	15	<b>RICHARD ELLIOT</b> BLUE NOTE 27838/CAPITOL	AFTER DARK
<b>16</b>	24	12	<b>JEFF LORBER</b> VERVE FORECAST 523 738/VERVE	WEST SIDE STORIES
17	15	18	<b>HIROSHIMA</b> QWEST 45601/REPRISE	L.A.
18	16	36	<b>AL JARREAU</b> REPRISE 45422/WARNER BROS.	TENDERNESS
<b>19</b>	<b>NEW</b>		<b>JOHN TESH PROJECT</b> GTS 34578	SAX ON THE BEACH
20	23	16	<b>WARREN HILL</b> RCA 66503	TRUTH
21	22	26	<b>GEORGE HOWARD</b> GRP 9780 <b>HS</b>	A HOME FAR AWAY
22	20	20	<b>PETER WHITE</b> SIN-DROME 1808	REFLECTIONS
23	19	72	<b>FOURPLAY●</b> WARNER BROS. 45340	BETWEEN THE SHEETS
24	17	81	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
25	21	36	<b>PAUL HARDCASTLE</b> JVC 2033	HARDCASTLE

○ 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. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

**HANDS DOWN!**  
THE PEOPLE HAVE SPOKEN

John **SCOFIELD** is the **#1** guitarist of the nineties

- #1 Guitarist Jazz Times Readers Poll
- #1 Electric Guitarist Downbeat Readers Poll
- #1 Electric Jazz Group Downbeat Readers Poll

### SIX REASONS WHY...

# Music Video

ARTISTS & MUSIC

## CMV Cashes In On Video Play Labels Pay To Be On Alternative, Rap Show

■ BY DEBORAH RUSSELL

LOS ANGELES—It pays to play. That's the credo behind Hollywood-based College Music Video, an alternative/hip-hop show that is distributed to a "network" of nearly 190 outlets nationwide.

Labels seeking airplay on each monthly 3-hour segment of CMV pay a fee ranging between \$550-\$650 per clip. In return, says CMV president Robert Artura, labels are guaranteed at least 20 plays per month per video before an audience of nearly 7 million viewers.

"The music mix is dictated by the labels who buy the time," says the programmer, who notes each CMV show features about 35 videos, which tend to be split between alternative and hip-hop clips. For an extra fee, a label can run a tagline touting a promotion, which it then oversees.

On-air host Mohammed Bilal, known to fans of MTV's San Francisco version of "The Real World," joined the music video show in January. He is contracted to host the program through December 1995, Artura says.

Each CMV episode targets an 18-34 demographic, mixing videoplay with artist interviews and paid film trailers. Zhane hosted the show in September, and in-studio guests have included Candlebox, Eazy E, Flavor Flav, Ice Cube, and Aaron Hall.

Some of the most aggressive labels to date have been Select and Priority Records, says Artura, each of which bought multiple videoplays in a recent month.

But convincing labels that airplay is worth the price has been Artura's biggest stumbling block with some major players. Warner Bros. has yet to pay for play, and while Geffen bought a slot last year, the label's director of regional video promotion, Diane Valensky, says she has yet to decide if the financial outlay is justified.

"It's not really necessary for me to pay [CMV] to air my videos when other outlets around the country have given me a lot of videoplay for free," Valensky says.

But Artura says the coverage he provides with CMV is well worth the price. In the New York area alone, Artura says he services CMV to about

24 cable outlets and on-campus college networks. The Los Angeles and San Francisco markets comprise about 22 total outlets, he notes.

Participating outlets do not pay for the program, but each network must sign a contract with CMV to guarantee a minimum schedule for airplay. (The airplay schedule varies from outlet to outlet). Artura designs the show so that stations may air it in two 90-minute installments, or as one cohesive 3-hour program. But outlets are not allowed to otherwise excerpt the show.

Phil Shepardson, coordinator of the communication arts department at St. Thomas University in Miami airs CMV Monday-Friday on the school's campus TV network. The station's built-in audience includes about 3,500 students who hail from 55 different nations.

"We started running [CMV] about a year ago, and all of a sudden, everyone started watching it," says Shepardson. "No matter what program we ran on either side of [CMV] it would carry numbers. It's become a magnet type of program for us, and I'll keep running it as it comes."

Videos are collected on the first and

15th days of each month, says Artura. During the third week of the month, the crew shoots and edits the program. During week four, the show is distributed via UPS to some 187 outlets, and the show begins airing soon after.

In December, Artura formalized a research and tracking division to verify CMV air dates and times. Computerized tracking reports are distributed monthly to each participating company.

"Our commitment now is to provide information to the labels," says Artura.

The programmer also is committed to building a client base of paid advertisers. CMV recently hired Mike Esterman, known in music video circles as the man behind the clip show "On Q," as director of marketing and advertising. To date, CMV sponsors have included Universal Pictures, New Line Cinema, and Reebok. In addition, Artura says he recently pacted with the College Music Journal to air an "infomercial" on CMV in exchange for advertising in the publication.

## PRODUCTION NOTES

### LOS ANGELES

- **Bad Religion's** new Atlantic video "Infected" features a cameo by '70s TV star **Erik Estrada**. Squeak Pictures' **Darren Lavett** shot the clip with director of photography **Vince Toto**. **David Thorne** produced.

- **Industrial Artists** director **Eric Zimmermann** recently reeled the **Poster Children's** Warner Bros. video "Junior Citizen." **John Schindler** produced. In addition, **Industrial Artists' George Dougherty** directed **Sugar's** "Gee Angel" video for **Rykodisc**. **Danielle Shilling** produced. And the company's director **Andras Mahr** is the eye behind "Luv Bump," the Warner Bros. video by **Ruffnaxx**. **Nick Vandouveris** produced.

- **Ellison Miller** is the producer of **Die Toten Hosen's** Virgin video "The Return Of Alex." directed by **Marcus Nispel**. **Linda Ross** executive produced the clip for **Portfolio/Black Dog Films**. **Shelly Bloch** headed production.

- **Power Films** director **Okuwah** shot **Blackstreet's** Interscope video "U Blow My Mind" with producer **David Yost**. **Bernard Auroux** directed photography.

### NEW YORK

- **Keith Murray's** new Jive video "Get Lifted" is a **Riviera Films** production directed by **Diane Martel**. **Jonathan Jardine** produced.

- **The God's Child** video "Stone Horses" is a **Propaganda Films** production directed by **Stephen Kirklys**. **Danyi Deats** produced the **Qwest Records** shoot; **Max Melkin** directed photography.

- **Director Dwayne Haywood** lensed **Wulf Pac's** State Of Fresh Records video "Nobody Hears Me." **Carrie Schultz** directed photography.

- **Shaquille O'Neal's** "No Hook" video is a **Classic Concepts** production directed by **Lionel Martin** and produced by **Leslie Ann Foche**.

### OTHER CITIES

- **Washington D.C.'s** **Ford Theater** is the site of **Mary Chapin Carpenter's** Sony video "Tender When I Want To Be." **Michael Salomon** directed the shoot for **High Five Productions**. **Lynn Hall** produced.

- **Ruffneck Film Works** director **Jamal Henry** directed **Sam Sim's** new video "The Way Love Feels" for **Roar Records**. The clip was set in Atlanta.

- **Judy Cheek's** new **EMI** video "Story Of My Life" is a **London-based** production directed by **Tim Royes**. **Ivan Bird** directed photography and **Lizzie Ross** produced for the **A+R Group**.

## TNN's 'At The Ryman' Heads List Of '95's Music Shows

SHOW TIME: Music programming appears to be a ratings winner at TNN, and the country network hopes to nail more Neilsens in '95 with a hearty slate of music-based shows.

"At The Ryman," set for an April 10 debut, is a new weekly concert series originating from the Ryman Auditorium, the historic home of the original Grand Ole Opry. **High Five Productions** is producing the series, which will be hosted by **Pam Tillis**, **Emmylou Harris**, and **Ricky Skaggs**.

"Each show will have the personality of the individual artist who is hosting," says **Brian Hughes**, manager of special programming at TNN. Hughes expects the 15-show series to cover everything from traditional bluegrass and honky-tonk to folk and early rock'n'roll.

The show should serve to satisfy the musical appetite demonstrated by the 1994 viewing patterns of the TNN audience, says Hughes. The network's Monday-Saturday prime-time rating increased by 44% from 1993-94, and the largest audience increase occurred during the time slots in which such music-oriented shows as the concert series "Legends Of Country Music" were telecast.

"Legends" continues to be a top priority in 1995; **Waylon Jennings** hosts seven new installments. **KLRU** Austin, Texas, is producing.

On Jan. 24, TNN premiered its new five-part biography series, "The Life And Times . . ." produced by **Greystone Communications**. **Marty Robbins**, **Conway Twitty**, **Hank Williams Sr.**, and **Roy Acuff** will be profiled via vintage clips, interviews, and archival footage.

Another new music show is "The Marty Party," hosted by **Marty Stuart**, whose guests include **Levon Helm & the Band** and **Travis Tritt**. Producers include **Fred Tatashore Productions**, **Bonnie Garner**, and **Glitterbilly Productions**. The show premiered Feb. 1.

On March 22, TNN will debut "Riders Radio Theater: The Television Show." **Mammoth Pictures** has adapted the popular radio show, starring the offbeat **Riders In The Sky**. Various artists will appear in comedy sketches and musical vignettes.

In addition, TNN will program several stand-alone music specials this year, including the charity-oriented "Red Hot + Country" concert, which features live performances by **Kathy Mattea**, **Sammy Kershaw**, **Rodney Crowell**, and **Carl Perkins**, among others.

THE ENVELOPE, PLEASE: Clips nominated for video of the year in the TNN Music City News Country Awards are "Independence Day" by **Martina McBride**, "Livin' On Love"

and "Summertime Blues" by **Alan Jackson**, "When Love Finds You" by **Vince Gill**, and "Why Haven't I Heard From You" by **Reba McEntire**. The awards will be presented June 5.

IN OTHER COUNTRY NEWS: **Mike Esterman** of Washington, D.C.-based **Esterman Entertainment Group** is in production on the new "Country On Q," a 30-minute showcase of country music videos mixed with feature vignettes that detail the charitable work of the industry's hottest acts.

REEL NEWS: Director **Jim Gable** has signed with Santa Monica, Calif.-based **Industrial Artists**. New York-based art director **Andras Mahr** also is represented by the company. **Industrial Artists** director **Paul Rachman** recently wrapped the film "Drive Baby Drive," a 15-minute short starring **Richmond Arquette**. The movie has been accepted by the **Slam Dance '95: Anarchy In Utah Film Festival**.

In other production company news: **Abdul Malik Abbott** is now signed to the roster of New York-based **Public Pictures Inc.** . . . **Andrena Hale's** firm, **Big Plans**, which represents directors, has moved to 353 W. 57th St., Ste. 1916, New York, N.Y. 10019.

SALSA TEA PARTY: Boston-based Latin music video show "Pachanga Latina" recently celebrated its one-year anniversary. The weekly, two-hour show airs Saturdays at 1 p.m. and 1 a.m. on the UHF station **WUNI**. Some 2 million households, of which 7%-9% comprise Hispanic residents, receive the show. The tropical and salsa music mix is designed to appeal to a wide age demographic.

Host/producer **Iliana Vasquez** says each episode includes about 10 Spanish-language clips, interspersed with interviews. Guests have included **Jon Secada**, **Luis Miguel**, **Juan Luis Guerra 440**, and **Olga Ganon**. **Vasquez** co-hosts the program with **Rocheli Felice**.

Sponsors include **Goyas Foods**, **Continental Airlines**, **Fiesta Marina Cruises**, and **Walt Disney**, among others. **Mariam Zapata** is director of promotions.

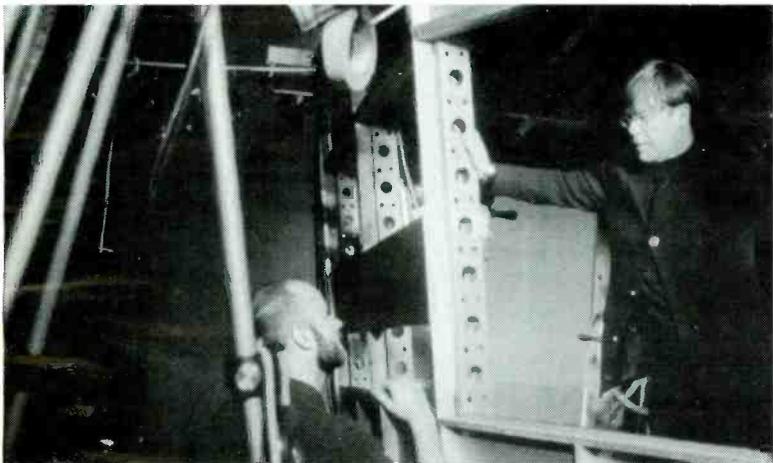
WARMTH OF THE SUN: Panels at the **First Annual Bermuda Music Video Festival Conference & Awards** include "Money Makes The World Go 'Round," a how-to session on generating cash flow. Other sessions address new technologies, quality programming, cross-promotions, and the coordination of national and regional efforts.

Call **Paul Carchidi** of **Brockton, Mass.-based "Rage"** for details regarding the March 9-11 event.

# THE EYE



by Deborah Russell



True Believers. Elton John prepares to shoot a scene from his video "Believe," as **Portfolio/Black Dog Films** director **Marcus Nispel**, right, sets up the shot.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Brandy, I Wanna Be Down
- 2 TLC, Creep
- 3 Craig Mack, Get Down
- 4 Mary J. Blige, Be Happy
- 5 Brownstone, If You Love Me
- 6 Nine, Whutcha Want
- 7 The Notorious B.I.G., Big Poppa
- 8 Jade, Every Day Of The Week
- 9 Anita Baker, I Apologize
- 10 Portrait, I Can Call You
- 11 Soul For Real, Candy Rain
- 12 Changing Faces, Footin' Around
- 13 Vicious, Nika
- 14 N II U, I Miss You
- 15 Raja-Nee, Turn It Up
- 16 Immature, Constantly
- 17 Lords Of The Underground, Tic Toc
- 18 Howard Hewett, This Love Is Forever
- 19 Patrice Rushen, I Do
- 20 Missjones, Where I Wanna Be Boy
- 21 Usher, Think Of You
- 22 Heavy D & The Boyz, Sex Wit You
- 23 Karyn White, Can I Stay With You
- 24 Method Man, Bring The Pain
- 25 Zhane, Shame
- 26 Ice Cube, What Can I Do?
- 27 Channel Live, Mad Izm
- 28 Roots, Proceed
- 29 K-Ci Hailey Of Jodeci, If You Think...
- 30 Dana Dane, Record Jack

★ ★ NEW ADDS ★ ★

- Boyz II Men, Thank You Brandy, Baby
- Zhane, You're Sorry Now
- Shabba Ranks, Let's Get It On Shatasha, Free
- 40 Thevz Featuring Coolio, Dial-A-Jam
- Carleen Anderson, Mama Said Show & Tell, I Found You/Kiss & Say Goodbye



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Pam Tillis, Mi Vida Loca
- 2 Shenandoah/Alison Krauss, Somewhere In The...
- 3 Doug Stone, Little Houses
- 4 Neal McCoy, For A Change
- 5 Joe Diffie, So Help Me Girl
- 6 Patty Loveless, Here I Am
- 7 Wade Hayes, Old Enough To Know Better
- 8 Sawyer Brown, This Time
- 9 Collin Raye, My Kind Of Girl
- 10 Garth Brooks, The Red Strokes

- 11 Alan Jackson, Gone Country
- 12 John Berry, You And Only You
- 13 Reba McEntire, Till You Love Me
- 14 Mary Chapin Carpenter, Tender When I...
- 15 The Tractors, Tryin' To Get To New Orleans
- 16 Garth Brooks, Ain't Going Down
- 17 Tracy Lawrence, As Any Fool Can See
- 18 The Mavericks, I Should Have Been There
- 19 Clay Walker, This Woman And This Man
- 20 Diamond Rio, Bubba Hyde
- 21 Randy Travis, The Box
- 22 Asleep At The Wheel, Bring It On Down...
- 23 Lari White, That's How You Know It
- 24 Trisha Yearwood, Thinkin' About You
- 25 Aaron Tippin, I Got It Honest
- 26 Marilyn Martin, Through His Eyes
- 27 Tim McGraw, Not A Moment Too Soon
- 28 Jed Zeppelin, Workin' Man Blues
- 29 Suzy Bogguss & Chet Atkins, One More ...
- 30 David Ball, Look What Followed Me Home
- 31 Wesley Dennis, I Don't Know It
- 32 Lisa Brokop, Take That
- 33 Noah Gordon, The Blue Pages
- 34 Boy Howdy, True To His Word
- 35 George Ducas, Lipstick Promises
- 36 Hank Williams, Jr., I Ain't Goin' Peacefully
- 37 Amie Comeaux, Who's She To You
- 38 Chris LeDoux, Tougher Than The Rest
- 39 Russ Taff, Love Is Not A Thing
- 40 Toby Keith, Upstairs Downtown
- 41 Sammy Kershaw, Southbound
- 42 Little Texas, Amy's Back In Austin
- 43 Larry Stewart, Losing Your Love
- 44 Bryan White, Look At Me Now
- 45 Shania Twain, Whose Bad Have Your Boots
- 46 Davis Daniel, Tyler
- 47 Chely Wright, Sea Of Cowboy Hats
- 48 Daron Norwood, Bad Dog, No Biscuit
- 49 Billy Ray Cyrus, Deja Blue
- 50 Rick Trevino, Looking For The Light
- 50 Dana Dane, Record Jack

★ ★ NEW ADDS ★ ★

- Aaron Tippin, She Feels Like A Brand New...
- Alison Krauss & Union Station, When You ...
- Clinton Gregory, You Didn't Miss A Thing
- David Lee Murphy, Party Crowd
- Hal Ketchum, Stay Forever
- Tracy Byrd, The Keeper Of The Stars
- Ty Herndon, What Mattered Most
- Willie Nelson, December Day



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Green Day, When I Come Around
- 2 TLC, Creep
- 3 Offspring, Gotta Get Away
- 4 Weezer, Buddy Holly
- 5 Brandy, I Wanna Be Down
- 6 Nirvana, The Man Who Sold The World
- 7 Tom Petty, You Don't Know How It Feels
- 8 Boyz II Men, On Bended Knee
- 9 Soundgarden, Fell On Black Days
- 10 K-Ci Hailey Of Jodeci, If You Think...
- 11 Live, Lightning Crashes \*

- 12 R.E.M., Bang And Blame
- 13 Van Halen, Don't Tell Me
- 14 Des'ree, You Gotta Be
- 15 Blackstreet, Before I Let You Go
- 16 Bush, Everything Zen \*
- 17 Hole, Doll Parts
- 18 Flaming Lips, She Don't Use Jelly \*
- 19 4 PM, Sukiyaki
- 20 Madonna, Take A Bow
- 21 Hootie & The Blowfish, Hold My Hand
- 22 Rancid, Salvation
- 23 Sheryl Crow, Strong Enough
- 24 Queensryche, Bridge
- 25 Scarface, I Never Seen A Man Cry
- 26 Aerosmith, Walk On Water
- 27 The Cranberries, Zombie
- 28 Portishead, Sour Times
- 29 Ini Kamoze, Here Comes The Hotstepper
- 30 Dr. Dre & Ice Cube, Natural Born Killers
- 31 Danzig, Can't Speak
- 32 Bone Thugs N Harmony, Thuggish Ruggish...
- 33 The Notorious B.I.G., Big Poppa
- 34 Dave Matthews Band, What Would You Say
- 35 Oasis, Live Forever
- 36 Snoop Doggy Dogg, Gin And Juice
- 37 Stone Temple Pilots, Interstate Love Son
- 38 Sponge, Plowed
- 39 The Cranberries, Ode To My Family
- 40 Pearl Jam, Jeremy
- 41 Smashing Pumpkins, Today
- 42 Boyz II Men, I'll Make Love To You
- 43 Red Hot Chili Peppers, Soul To Squeeze
- 44 Brownstone, If You Love Me
- 45 Salt-N-Pepa, None Of Your Business
- 46 Nine Inch Nails, Closer
- 47 Beastie Boys, Sabotage
- 48 Freddy Johnston, Bad Reputation
- 49 Jimmy Page & Robert Plant, Thank You
- 50 Stone Temple Pilots, Vasoline

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Boyz II Men, Thank You Brandy, Baby
- Dink, Green Mind



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

- 1 Pam Tillis, Mi Vida Loca
- 2 Collin Raye, My Kind Of Girl
- 3 Garth Brooks, Ain't Gong Down
- 4 Alan Jackson, Gone Country
- 5 John Berry, You And Only You
- 6 Patty Loveless, Here I Am
- 7 Mary Chapin Carpenter, Tender When I...
- 8 Neal McCoy, For A Change
- 9 The Tractors, Tryin' To Get To New Orleans
- 10 Garth Brooks, The Red Strokes
- 11 Tim McGraw, Not A Moment Too Soon
- 12 Aaron Tippin, I Got It Honest
- 13 Billy Ray Cyrus, Storm In The Heartland
- 14 Doug Stone, Little Houses
- 15 Reba McEntire, Till You Love Me

- 16 Wade Hayes, Old Enough To Know Better
- 17 George Jones & Alan Jackson, A Good Year...
- 18 Sawyer Brown, This Time
- 19 James House, Little By Little
- 20 Shenandoah/Alison Krauss, Somewhere In ...
- 21 Bryan White, Look At Me Now
- 22 Randy Stuart, Don't Be Cruel
- 23 Randy Travis, The Box
- 24 Alabama, Angels Among Us
- 25 Rick Trevino, Doctor Tim
- 26 Joe Diffie, Pickup Man
- 27 Russ Taff, Love Is Not A Thing
- 28 Lari White, That's How You Know
- 29 Sammy Kershaw, Southbound
- 30 Ken Mellons, I Can Bring Her Back

★ ★ NEW ADDS ★ ★

- Billy Ray Cyrus, Deja Blue
- Wesley Dennis, I Don't Know ...
- Joe Diffie, So Help Me Girl
- Tracy Lawrence, As Any Fool Can See
- Marilyn Martin, Through His Eyes
- Rick Trevino, Looking For The Light



Continuous programming  
 1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

- Hootie & Blowfish, Let Her Cry
- Boyz II Men, Thank You
- Sarah McLachlan, Hold On
- Simple Minds, She's A River
- Blues Traveller, Run-around
- Brandy, Baby
- Martin Page, In The House Of Stone And Light

## THE CLIP LIST

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



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Mel-Low, Money, Houses & Clothes

BOX TOPS

- Too Short, C\*\*ktales
- N II U, I Miss You
- Bone Thugs-N-Harmony, For The Love Of \$
- E-40, I Love
- Craig Mack, Get Down
- Jewell, Woman To Woman
- Notorious B.I.G., Big Poppa
- Deion Sanders, Must Be The Money
- Adina Howard, Freak Like Me
- Thuglife, Cradle To The Grave
- TLC, Creep
- Brandy, I Wanna Be Down
- Havoc And Prodeje, G's On The Move
- Ice Cube, What Can I Do
- H M H, Boo-Tea Bounce
- Blackstreet, Before I Let You Go
- Coolio, Mama I'm In Love
- Paris, One Time Fo Ya Mind
- Dr. Dre/Ice Cube, Natural Born Killaz
- Changing Faces, Footin' Around
- Method Man, Bring The Pain
- Wascals, Dips
- 69 Boyz, Kitty Kitty
- N2Deep, Deep N2 The Game
- Y'N-Vee, I'm Goin' Down
- K-Ci Of Jodeci, If You Think...
- Rappin' 4-Tay, Playaz Club(Remix)
- Redman/Mary Jane Girls, Can't Wait

ADDS

- Barry White, Come On
- Black Crowes, High Head Blues
- Boyz II Men, Thank You
- Montell Jordan, This Is How We Do It
- Pantera, Cemetery Gates
- Rednex, Cotton Eye Joe
- Scarface, People Don't Believe

Slick Rick, Sittin' In My Car  
 Tom Petty, You Wreck Me



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

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



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Usher, Thinking Of You
- Notorious B.I.G., Warning
- Jewell, Woman To Woman
- Da Bush Babees, Remember We
- Rachelle Ferrell, With Open Arms
- Brandy, I Wanna Be Down
- Boyz II Men, On Bended Knee
- Da Youngsta's, Mad Props
- Kansas City Original, Bounce
- Rottin Razkals, Oh Yeah
- Society, Yes N' Dead
- Nine, What Cha What

- Channel Live, Mad Izm
- Adina Howard, Freak Like Me
- Group Home, Superstar
- Blak Panta, Do What U Want
- Brand Nubian, Hold On
- Craig Mack, Can I Get Down
- Frankmaster Flex, Nuttin' But Flava
- Brownstone, If You Love Me



Continuous programming  
 Hawley Crescent  
 London NW18TT

- East 17, Stay Another Day
- Ini Kamoze, Here Comes The Hotstepper
- Mark Oh, Tears Don't Lie
- Rednex, Cotton Eye Joe
- Cranberries, Zombie
- Baby D, Let Me Be Your Fantasy
- U96, Love Religion
- Captain Hollywood Project, Flying High
- Bon Jovi, Always
- Madonna, Take A Bow
- Simple Minds, She's A River
- Whigfield, Another Day
- Red Nex, Old Pop In An Oak
- Sparks, When Do I Get To Sing
- Members Of Mayday, We Are Different
- Scorpions, White Dove
- Moby, Feeling So Real
- Oasis, Whatever
- H-Blockz, Move
- Human League, Tell Me When



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Amy Grant, Lucky One
- Bryan Duncan, Traces Of Heaven
- Brian Barrett, I Know
- Newboys, Shine
- Dakota Motor Co., Truth
- Out Of The Grey, All We Need

- Twila Paris, What Am I?
- Rich Mullins, The Color Green
- Lisa Bevill, Hold On
- DC Talk, Luv Is A Verb
- BeBe & CeCe Winans, If Anything...
- Kathy Troccoli, Mission Of Love
- Ian, Come To Me
- Christafari, Listening
- M. W. Smith, Cross Of Gold



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- Oasis, Live Forever
- Ass Ponys, Little Bastard
- Fretblanket, Direct Approach
- Erasure, I Love Saturday
- Throwing Muses, Bright Yellow Gun
- Bush, Everything Zen
- Dionne Ferris, I Know
- Simple Minds, She's A River
- Belly, Now They'll Sleep
- Crash Test Dummies, Ballad Of Peter...
- Sarah McLachlan, Hold On
- Eleventh Dream Day, Flutter
- Rancid, Salvation
- Corosion Of Conformity, Clean My Wounds



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Compulsion, Mall Monarchy
- Electrafixation, Zephyr
- Corosion Of Conformity, Clean My Wounds
- Fretblanket, Direct Approach
- Downset, Anger
- Oasis, Live Forever
- Sordid Humor, Barbarosa
- Archers Of Loaf, Lowest Part Is Free
- Bette Severt, Ray Ray Rain
- Girls Against Boys, Kill The Sex Player
- Sparks, When Do I Get To Sing
- Wolfgang Press, Moving South

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★ ★ NO. 1 ★ ★	
1	1	7	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 2 wks at No. 1	IMMORTAL BELOVED
2	2	47	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
3	3	22	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	20	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	5	229	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>2</sup> RCA 61673 (9.98/15.98)	IN CONCERT
6	6	20	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
7	10	2	MARIA CALLAS EMI CLASSICS 55216 (9.98/15.98)	LA DIVINA 3
8	7	5	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
9	9	15	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
10	8	105	CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
11	12	5	CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348 (10.98/15.98)	GORECKI: MISERERE, OP. 40
12	RE-ENTRY		YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM
13	11	141	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3
14	15	60	GERSHWIN/WODEHOUSE NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
15	NEW		JOHN ELIOT GARDINER ARCHIV 439900 (62.98 EQ)	BEETHOVEN: 9 SYMPHONIES

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	12	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 8 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	53	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	3	57	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	7	20	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
5	5	20	JAMES GALWAY RCA 62700 (9.98/15.98) HS	WIND OF CHANGE
6	4	18	VARIOUS ARTISTS VINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
7	6	2	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
8	8	2	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
9	9	13	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
10	11	98	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
11	10	26	DAWN UPSHAW NONESUCH 79345 (10.98/16.98)	I WISH IT SO
12	13	118	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
13	12	36	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
14	14	59	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
15	RE-ENTRY		CINCINNATI POPS (KUNZEL) TELARC 80401 (10.98/15.98)	TOP 20-THE VERY BEST OF ERICH KUNZEL

## TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	29	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) 21 weeks at No. 1	MYSTICAL CHANTS
2	2	28	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
3	3	21	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
4	6	8	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
5	7	11	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
6	5	27	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	NEW		VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
8	13	4	VARIOUS ARTISTS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS NOS. 23 & 27
9	8	9	VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
10	9	2	VARIOUS ARTISTS MADACY 8709 (6.98/12.98)	PIANO BY CANDLELIGHT
11	4	9	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
12	10	6		

## Tower Japan Inks World Acts Ripe For Orange Label

■ BY STEVE McCLURE

TOKYO—Tower Records Japan has set up the U.S.-based chain's first-ever record label. Called Orange Records, the wholly owned Tower subsidiary will release product by both Japanese and foreign artists.

Orange's first two releases, scheduled for Feb. 10, are "Missing You Baby" by lovers' rock vocalist Pam Hall and "Freak Funk" by Australian group Swoop.

Hall's 1993 album, "I Will Always Love You," sold 50,000 units on Japan's Teichiku label, while eclectic funk ensemble Swoop will make its Japanese debut on Orange.

"Orange is a natural extension of what we do, and we wanted to give it a try," says Tower Records Far East managing director Keith Cahoon. "We're planning on releasing 10 to 12 albums this year."

Future album releases of artists directly signed to Orange, as well as licensed product, will include German band Gazelle and a Japanese punk compilation. Orange CDs will be distributed by a Tower wholesale subsidiary throughout Asia and, possibly, in the U.S. and Europe.

"Orange's A&R focus is on pop, but we're not genre-specific," says the label's in-house producer, Mike Rogers, a long-time Tokyo resident who has worked as a DJ, artist manager, and producer. Rogers, who will handle the label's international licensing business, was vocalist for '70s Los Angeles punk band the Rotters, known for the cult hit "Sit on My Face Stevie Nicks."

Coordinating the Orange project is Toshio Sasaya, who joined Tower last year after working for Toshiba-EMI for 12 years. Meanwhile, Tower's Japanese retail-expansion plans remain on track, with two new stores set to open March 10 in Tokyo. One outlet, measuring 50,000 square feet, will be the world's biggest record store and will be situated in the Shibuya district; the other, a 7,000-square-foot store, will be located in the suburb of Kichijoji.

The eight-story Shibuya store, which has attracted widespread Japanese media attention, will include a café/bar, a large book and magazines section, and an event space.

## MIDEM Panel Eyes Dance's Future Creativity, Radio Play Are Keys To Growth

■ BY DOMINIC PRIDE

CANNES—European dance-pop is getting stronger and has a bright future in terms of its exportability. Yet, the music will have to grow and change in order to avoid becoming staid and formulaic.

These were the conclusions of a panel of experts that convened at MIDEM, the annual music industry fair, held Jan. 30-Feb. 3 here.

The panel, "Is There Live After Euro-Dance," was moderated by Machgiel Bakker, editor-in-chief of Music & Media magazine, who defined the music as having no geographical boundaries, having recognizable elements, such as strong melody and chorus, and, until recently, being the preserve of European indies.

In Music & Media's own Euro-Chart year-end top 100 listing, European productions outweighed both U.S. and U.K. records. Continental European productions held 43 positions, whereas the U.K. managed 29 and the U.S. 28.

Top dance acts included Corona, Ace Of Base, Whigfield, Mo Do, 2 Unlimited, and Enigma, all of which were produced in continental Europe.

Showing concern over the future of the genre, panelists discussed how it can renew itself and escape from the predictable formula of current productions, which usually feature "black boy rapping followed by white girl singing," said Bakker.

Musician and producer Westbam (real name Maximilian Lenz) pointed out that he has a No. 7 hit in Germany with Mark Oh's "Tears Don't Lie," with the "pop" element revolving around the song's chorus.

"There's a definite future for this kind of music, but it has to focus more on the underground," said Westbam. "We founded the Low Spirit label in 1985 because there was no culture for it at other labels."

Charlie Melozzi, one-half of production and remix team the Rapino Brothers, said, "Dance is becoming a genre in its own right and expanding. A lot of trip-hop is very much like free-form jazz. European dance is very much more like pop."

Bela Cox, A&R chief at Germany's Logic Records, says his company is still trying to bring new artists to the fore, despite the label's mainstream image with acts like Snap. "We're trying to open up developing artists to a new audience," he said. "We're getting young techno artists to release a record."

Only recently have Euro-dance pop productions been taken seriously. Claes Cornelius, financial manager for Denmark's Mega Records, said, "Nobody believed us that Ace Of Base would do anything. It was released three times, and only when it was picked up [by a major, did it start to chart and sell]."

Part of the problem working dance music has been the genre's name. While club DJs see it as pop, radio sees it as club music. Martin Dodd, A&R for Jive/Zomba Europe, said, "A

lot of these records are not dance records. They break off radio. They are songs."

This view was contested by Logic Records U.K. manager Biff Worsley, who pointed out that the U.K.'s Radio 7, the country's largest pop station, only played MC Sar's "Run Away" after it had gone top 10.

Logic's Cox said the situation was slow to change in Germany. "A lot of stations have ignored the fact that dance has changed into pop music," he said. "They are ignoring a very big movement. Radio is being programmed by the wrong people."

Mega's Cornelius bemoaned the fact that pop radio stations would stay away from a 15-minute rare track, yet on classical stations, entire operas and symphonies are broadcast without interruption.

Westbam said the market for dance radio was still not big enough. "Kids have just enough money to buy records," he said. "Pop radio programmers want to reach 30-year-olds who have money."

Despite worries about the future of European productions, Mega's Cornelius said, "As long as there's a Europe and people want to dance, there will always be Euro-dance."

### EXPORT POTENTIAL

In a previous panel, titled "The Rise of European A&R," panelists discussed the potential for music signed, produced, and exported from Europe.

As well as crossing borders within Europe, the hits have the potential to make it in the booming Asian economies, said SWAT Enterprises chief Stuart Watson, former senior VP of MCA International. His view was echoed by PolyGram's Jan Abbink, promotion director for continental European repertoire.

"Euro-pop is ideal music for Asian territories," he said. "Country has the potential, but with rap there isn't enough of a song element there. With Euro-pop, the lyrics are very simple—

## Independent Producers Plan Alternative To IFPI

■ BY MARK DEZZANI

CANNES—The launch of a new independent labels' association was announced Monday at MIDEM.

Planned as a parallel organization to IFPI (International Federation of Phonogram And Videogram Producers), the new body, called FIPI (International Federation of Independent Producers), has been formed by independent producers associations from Italy (AFI), France (SPPF), Belgium (UPFI), and Canada (which has CIRPA and ADISQ, the Quebec-based association representing Francophone record producers in that province).

Roberto Dane, responsible for in-

ternational relations and the division of rights for AFI, says that FIPI will be formally established in Rome this March.

"With the development of electronic distribution, parallel rights will inevitably overtake mechanical rights as the principal income for producers. The multinational companies have realized this, which is one reason why they are buying up significant independent companies, to acquire the rights to their catalogs," he says.

"The majors are also trying to buy out the producer's right to own the masters, whereas we hope to establish a set principal percentage of

about having a party. It's the kind of music they will want as they start to go out and have a good time."

Watson pointed out that in large record companies, records were often cast aside if they did not become immediate hits. "There's a lot of territories where, with a little time and attention you can do it," he said. "You have to take three or four weeks and get it on the radio."

Major label structures have adapted to the increase in volume and quality of product coming from Europe. PolyGram's Abbink said his own division was formed two years ago, specifically to promote European repertoire. About the same time, Sony Music Europe appointed Andy Stephens as VP of international marketing at Sony Music Europe.

Says Stephens, "There always has been a problem with taking records from Europe to the U.K. There usually has to be a remix before it gets airplay. Culture Beat was not considered to be a club record [in Europe], but there had to be some time before the U.K. was convinced."

At the same time, record companies have begun to expect European companies to come up with hits without any exportable talent from the U.K. Other companies have to look to those countries to survive. That's a trend which I don't see any chance of abating."

Virgin France president Emmanuel de Buretel said trying to introduce his eclectic French roster, including such acts as Mano Negra and Les Negresses Vertes, to U.K. listeners was "like trying to sell English wine in France."

However, he took some heart knowing that Virgin's national chiefs meet every six months and agree on priorities within Europe, which then can be changed every three months. Looking at other companies, de Buretel said, "The problem is still the structure of the big companies. It's still 'Europe to England to the rest of the world.'"

Winchester Signs Music On Its MGL

## MIDEM BRIEFS

### British Labels, Publishers Link For MIDEM Expo

■ BY JEFF CLARK-MEADS

CANNES—MIDEM 1995 saw a unique show of unity from the British music industry.

For the first time, record companies and music publishers exhibited together at a joint stand on the main aisle in the Palais Des Festivals under the banner "The British At MIDEM."

On the publishing side, Frans De Wit, chief executive of the Mechanical Copyright Protection Society, says he cannot recall which organization made the first move toward the joint exhibit, but notes the concept was readily accepted by all involved. Represented on the stand are the British Phonographic Industry, the Music Publishers Assn., the Performing Right Society, and MCPS.

"We are all working in the same industry, and we have many common goals," says De Wit. "The point is that here we are being seen to be united."

BPI chairman Rupert Perry says, "We think this is extremely important. This is a huge event for a lot of British companies and particularly for the BPI's smaller, independent members. This stand gives them a base and a profile. It also speaks very well for our relationship with the publishers."

### Winchester Signs Music On Its MGL

Film and television producer Winchester Multimedia has established a record label, Meridian Group Limited (MGL).

Winchester, based in Birmingham, England, with offices in London and New York, produces drama and children's shows.

MGL director Gary Smith says there will be close cooperation between the record and film/TV operations, and that the TV and film editors will be encouraged to use music from MGL acts.

Distributed by BMG, MGL acts include Shy, Dissident Prophet, the Wild Family, Huwey Lucas, Grafitti, and the Sons Of God.

MGL will use three labels: Granite Records for rock and metal, Outlaw Records for indie acts, and Square Records for dance and pop.

W H Smith Giving Mixed Signals On U.S. Stores' Future . . . see page 57

# Japan's Music Biz Slows, Shrinks As Recession Finally Hits

■ BY STEVE MCCLURE

TOKYO—The recession finally caught up with Japan's music industry in 1994, as seven years of uninterrupted growth effectively came to a halt.

Total production of audio software in 1994 was 410.45 million units, down 2% from '93, with a wholesale value of 519.25 billion yen (\$5.24 billion), up 1%, according to data released by the Recording Industry Assn. of Japan.

Among the factors that caused the CD-singles market to contract after several years of explosive growth were: a decline in the influence of the once-powerful production house Being, whose acts B'z, Zard, and Wands racked up a string of hits in recent years; and a lack of major, successful TV dramas, which are crucial for promoting music in Japan.

Even such top-selling acts as trf, Ryoko Shinohara, and Mr. Children, whose "Tomorrow Never Knows" (no relation to the Beatles tune of the same name) was the year's No. 1 single with sales of 2 million units, weren't able to power the market to the same extent Being's acts previously had.

One bright note, however, was the impressive performance of foreign rep-

ertoire.

Total album shipments were 268.75 million units, up 1.8% from 263.86 million units in 1993. CD-album shipments reached 241.7 million units, up 6% from '93, and were worth 403.87 billion yen (\$4.07 billion), up 6% from '93.

Cassette shipments (separate figures for singles and albums were not available, but most cassettes are albums) equaled 29.86 million units, down 15% from '93, and were worth 25.92 billion

yen (\$261.8 million), down 18%.

Vinyl LP shipments totaled 620,000 units, down 26% from '93, and were worth 1.08 billion yen (\$10.9 million), down 29% from '93.

CD-single shipments (there are no other singles formats worth mentioning in the Japanese market) equaled 138.27 million units, down 10% from '93, and were worth 88.37 billion yen (\$892.6 million), also down 10% from '93.

Production of material by non-Japan-

ese artists (excluding imports) totaled 93.72 million units, up 15% from '93, and was worth 138.88 billion yen (\$1.4 billion), up 16.3% from '93.

The impressive sales of foreign products are largely due to Japanese labels' successful marketing of compilations of international chart-toppers, as well as hit artist albums, such as Mariah Carey's "Merry Christmas," which had sold 1.88 million units in Japan by the end of '94.

Production of domestic artists' material reached 316.73 million units, down 6.3% from '93, and valued at 380.36 billion yen (\$3.84 billion), a 3.6% decline from the year before.

Japan-manufactured foreign repertoire comprised 22.8% of the Japanese market in terms of quantity (compared to 19.4% for '93) and 26.7% in value (compared to 23.2% in '93), excluding imports, sales of which have been booming recently, due to the high yen.

## Time Is Now! For U.K. Concessionary

■ BY JEFF CLARK-MEADS

LONDON—A new force is entering record and video retailing in the U.K.—but with a whimper not a bang.

Even though the Now! chain has achieved revenues of 3 million pounds (\$4.5 million) in just about seven months, few people in the music industry would recognize the name.

The reason is that Now! has no sites of its own, but operates concessions within large department stores. Now! currently has 22 such concessions, and chairman Brad Aspens intends to expand this to 250 over the next three years.

Aspens established Now! in the summer after taking over nine concessions within the Debenhams department store chain that had been vacated by the 4-Play group. Having expanded within Debenhams, he says he is currently negotiating to take the Now! concept into the John Lewis, Owen Owen, and Littlewoods chains.

Aspens, who retired from the music industry seven years ago at the age of 32 after selling his Soto Sound wholesaling company, believes Now! adds significantly to the total amount of music sold in the U.K.

"Our sales are impulse buys," he says. "People have come into the store to buy something else, but if they like what they see on Now!'s racks, they'll have it." He adds that Now! is also appealing to new markets, as the profile of Debenhams customers is entirely different to that of people who visit dedicated music and video stores.

Now! concessions average 1,200 square feet and stock some 4,000 product lines. Aspens says about 40% of trading space is given to video, with an-

(Continued on next page)



# VIDEO AWARD 1995

# Our Endangered Environment

## Problems and Solutions

*Artists United for Nature and BASF TAPE FORUM jointly announce the competition for the Video Award 1995. The best professional video production concerning the topic "Our Endangered Environment - Problems and Solutions" will receive the US \$ 15,000 Award. Entry deadline is 31. March 1995.*

*For further information and entry forms contact:*  
**BASF Magnetics GmbH**  
**TAPE FORUM**  
**International Secretariat**  
**Dynamostrasse 3**  
**D-68165 Mannheim**  
**Germany**  
**Tel. (49) 621/4382 320**  
**Fax (49) 621/4382 408**

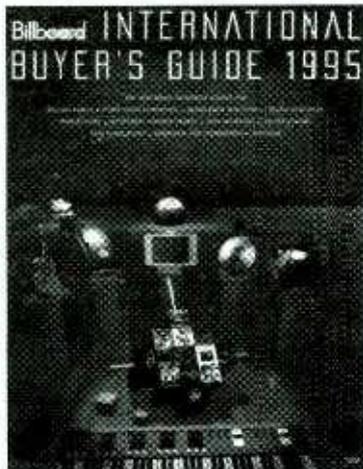






# 36 YEARS AT #1

EVERY YEAR SINCE 1958, **BILLBOARD'S INTERNATIONAL BUYER'S GUIDE HAS DELIVERED THE WORLD'S ONLY GLOBAL DIRECTORY OF THE MUSIC AND VIDEO INDUSTRIES.**



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of *Billboard's International Buyer's Guide '95* before this year's press run is completely sold out.

IBG '95 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

**With IBG'95, you will be able to:**

- Pinpoint key people by name and title at record labels.
- Find smaller labels within major labels through cross-references.
- Locate local and international representatives.
- Locate music publishers worldwide within seconds.
- Track down hard-to-find personnel within larger companies.
- Find manufacturers and suppliers listed by specialty for each of 60 or more countries.
- Locate key names at international companies and get the names, titles, address, telephone and fax numbers.

This is the kind of information that can put **you at the top of the industry**. And, best of all, it costs just \$109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

**HERE'S HOW TO ORDER**

To receive the 36th annual edition of *Billboard's International Buyer's Guide* for \$109 plus \$4 S & H (\$10 for International orders), simply call one of the following numbers and an operator will take your order.

- 800-344-7119** (outside NJ/U.S. only)
- 800-223-7524** (outside NY/U.S. only)
- 908-363-4156** (in NJ) or outside U.S.)
- 212-536-5174** (in NY or outside U.S.)
- 212-536-5294** (Fax)

or mail to: *Billboard Directories*, P.O. Box 2011, Lakewood, NJ 08701  
Please add applicable sales tax in NY, NJ, CT, TX, MA, IL, PA & DC. All sales final.



BDBG3314

## International

### Italy's Media Label Maintains Indie Stance Majors Scramble For Entry Into Dance Music Scene

BY MARK DEZZANI

MILAN—Italian indie Media Records has been singled out by major labels eager to find inroads into Italy's happening dance scene.

The rapid turnover of club-music trends has been problematic for majors seeking to establish a foothold in that sector, which is why they are interested in adding proven club producers to their rosters. Most majors already have picked through the bulk of Italy's medium-size indie companies, with the notable exception of Silvio Berlusconi's RTI music.

Both Dischi Ricordi and DDD were bought out by BMG in the past few months, and Media Records founder and managing director Gianfranco Bortolotti confirmed that he, too, has received several offers, but suggested he is holding out for proposal that has the right terms.

"I would only ever consider offers that give us the investment to realize some of the many multimedia projects we are planning, and on the condition that Media's existing management maintained complete financial and creative control over our operations," he says.

Bortolotti's uncompromising stance has earned him respect in an industry that has watched Media Records grow from its modest mid-'80s beginnings to a consistent niche marketer and into the international hit factory it is today. Bortolotti credits the development of an identifiable house sound as Media's secret to success. His studios churn out infectious techno-pop anthems that extol a feel-good attitude and project success as an image.

As with all recognizable brands, the product is carefully targeted. "We work on the supposition that at the age of 14, new record buyers are into discovering a particular sound," says Bortolotti. "By the time they reach 18, they have become loyal to particular artists, and by the time they are 23, they have defined their own personal tastes."

With an eye toward the young, formative end of the market, Bortolotti created Capella. The act initially was developed as an anonymous club act, along with Media's other main projects, 49'ers (who had a hit single with "Move Your Body") and Clubhouse. Capella, which underwent a lineup change, then was given a pub-

lic image in the female-singer/male-rapper mold.

Capella can boast a string of European chart successes, including the smash hit "U & Me," and has earned Bortolotti the U.K. gold album that he has coveted for so long.

"Media releases can be identified by our own particular trademark sound," Bortolotti says. "We developed this mainly by vulgarizing an already-popular musical genre [house music]."

Media's signature chord progressions, thumping basslines, and simple melodies, produced with state-of-the-art technology, are the work of its main producer, DJ Professor, who has carved out his place as one of Europe's best known remixers and club DJs. He does many remixes for major labels seeking the ultimate club version of a pop single. And in Europe, a song's club play is about as essential as radio airplay in terms of achieving chart success.

Acknowledging that the techno/house and singer/rapper formulas have been done to death, Media is cooking up the latest trend—psycho-techno-billy high-NRG country, the sound which has pushed Swedish band Rednex to No. 1 on the Euro-chart. Another new Media flavor is mixing jungle with classically soulful vocals, which already is becoming one of its trademarks.

Mostly Capella's success has helped Media earn \$9.4 million (15 billion lira) in 1994. "We have a very high profit margin because most of our earnings are through royalties," says Bortolotti. "We license most of our product to different indie distrib-

utors in each territory."

At present, Media has a base in the U.K. and is looking to establish itself in the U.S. Says Bortolotti, "North America has been most difficult to penetrate, but that territory is next on our target list."

His shrewd business sense perhaps comes from the entrepreneurial and managerial tradition of his label's home in Brescia, an industrial and commercial city in wealthy northern Italy, where financial prowess is highly regarded. The area's culture of success pervades Media's aggressive advertising campaigns, which depict guided missiles and fast cars breaking through barriers.

Constantly in search of the next trend, Media set up a sublabel, Heartbeat, whose artwork features the computerized imagery found on European club flyers to cater to the hardcore underground dance scene.

Aside from being a clever marketer of talent, Bortolotti has a keen ear, making him the definitive authority on new sounds and production values. "Meeting George Martin was one of the highlights of my career, along with becoming friends with Pete Waterman who comes to Brescia for the vintage racing car rally," he says. Giorgio Moroder's pioneering electronic-dance influence is also felt.

Bortolotti's ambition to enter creative avenues other than music production and promotion—Media also operates top Italian record-promotion agency Impulse—could result in him accepting the corporate dollar. It remains to be seen how autonomous Media Records and Bortolotti can remain within the multinational sphere.

### TIME IS NOW! FOR U.K. CONCESSIONARY

(Continued from preceding page)

other 40% going to CD and 20% to audiocassettes. The chain is 70% supplied by the THE wholesale company, which makes its own direct purchases from budget music and video labels.

Now! attracts customers by minimizing the physical presence of its racking and maximizing the impact of its product. It also compiles and prominently displays nine charts, including those for CD and cassette, singles, classical, children's, sports and fitness, and movies. Aspers says imbuing his staff with the importance of high-quality service has also helped woo shoppers.

Epos Equipment in all Now! outlets has allowed the chain to keep its stock

under close control and to identify slow-moving items for removal from the racks.

Says Aspers, "We've been through a steep learning curve since we started in June. We've learned a lot about our customers, about what they want to buy and the relationship between CD, cassette, and video.

"We've also learned that there are 2.5 million people with a Debenhams account card, and they've never had the opportunity to use it to buy music before.

"We have to be helping the industry sell more music. These are impulse purchases and if it wasn't there, people wouldn't buy it."

### PRODUCERS PLAN IFPI ALTERNATIVE

(Continued from page 50)

parallel rights earnings for producers, thus encouraging them to retain ownership of the master recording and to establish uniform global laws protecting producers."

Dane says disagreement over the right to retain independent ownership of masters and a fixed percentage of parallel rights for independent producers has blocked agreement between AFI and FIMI to merge into a single representa-

tional body. FIMI is Italy's IFPI-recognized body, representing the majors and affiliated indies.

Dane says he expects that agreements with other major indie groups in Spain, Germany, and the U.K. will open the way to establishing FIPI as a serious indie alternative to IFPI. More than ever, the latter represents the interests of the multinational companies, he says.

**GO WITH A WINNER!!**

**CALL BILLBOARD CLASSIFIED**

**1-800-223-7524**

**FAX: 212-536-5055**

**212-536-5174**

## FRANCE TO HONOR DOMESTIC ACTS WITH VICTOIRES DE LA MUSIQUE AWARDS

(Continued from page 10)

for best band and best song ("Je Danse Le Mia"), further underlining the rising impact of rap music in France.

PolyGram is the leading company, with a total of 13 nominations that include four at Polydor—three for Solaar—two for Phonogram, and six for Barclay covering four different acts: Bashung, Khaled, No One Is Innocent, and Rachel des Bois.

Sony Music follows with 11 nominations, with Columbia accounting for nine of those. In addition, Co-

lumbia has Patricia Kaas, who is the year's most-exported act. Columbia is also the label with the largest number of nominated acts. Virgin and its Delabel imprint each have three nominations; BMG has three; and EMI has two via Chrysalis (De Palmas) and CH2 (Vallee).

At Warner, Carrere Music's Mano Solo is nominated as upcoming male act, and WEA Music's Veronique Sanson is in the running for female act of the year. Independent producer Francis Dreyfus is cited three times.

Overall, the list of nominees reflects the diversity of styles represented in the French charts. However, notable by their absence from the list are Michel Sardou—who will host the awards ceremony—and Patrick Bruel, whose comeback album failed to impress the 2,500 industry professionals who vote for the Victoires.

The 10th edition of the Victoires will take place at the Palais des Congres and will be broadcast live on state-owned France 2. Organized by TV production company Tel-

escape Audiovisuel, the event is supported by the whole music industry.

Here is a complete list of nominees:

**Male act:** Francis Cabrel (Columbia); MC Solaar (Polydor); Alain Souchon (Virgin).

**Female act:** Enzo Enzo (RCA/BMG); Liane Foly (Virgin); Veronique Sanson (WEA Music).

**Song of the year:** "Je Danse Le Mia," IAM (Delabel); "Juste Quelqu'un de Bien," Enzo Enzo (RCA/BMG); "Ma Petite Entreprise," Alain Bashung (Barclay).

**Album:** "Chatterton," Alain Bashung (Barclay); "Prose Combat," MC Solaar (Polydor); "Samedi Soir Sur La Terre," Francis Cabrel (Columbia).

**Band:** Fredericks, Goldman, Jones (Columbia); IAM (Delabel); Native (Ariola).

**Upcoming male act:** De Palmas (Chrysalis); Mano Solo (Carrere Music); Tonton David (Delabel).

**Upcoming female act:** Rachel des Bois (Barclay); Clemence Lhomme (Columbia); Vallee (CH2).

**Upcoming band:** Billy-ze-Kick & Les Gamins en Folle (Shaman/Phonogram); Indigo (Bleu Citron); No One Is Innocent (Barclay); Clemence Lhomme (Columbia); Sinclair (Virgin).

**Video:** "Clara Veut La Lune,"

Alain Chamfort (Epic); "Ma Petite Entreprise," Alain Bashung (Barclay); "Nouveau Western," MC Solaar (Polydor).

**Francophone act:** Celine Dion (Sony Music); Khaled (Barclay); Maurane (Polydor).

**Concert of the year:** Charles Aznavour at the Palais des Congres; Alain Bashung at the Olympia; Eddy Mitchell at the Casino/Olympia/Bercy tour.

**Instrumental album:** "Hong Kong," Jean-Michel Jarre (Disques Dreyfus); "Jonasz en Noires et Blanches," Jean Yves d'Angelo (Quelques Notes/Saphir); "World Mix," Deep Forest (Columbia).

**Jazz album:** "L'accordeoniste," Marcel Azzola (Verve); "3 Around 4," Ceccarelli Trio (Verve); "Conference de Presse," Michel Petrucciani/Eddy Louiss (Dreyfuss Jazz); "Marvelous," Michel Petrucciani (Dreyfus Jazz).

**Traditional music album:** "Heritage des Celtes," Dan Ar Braz (Columbia); "Polyphonies," Voce de Corisca (Olivi Music); "Stone Age," Stone Age (Columbia).

**Soundtrack:** Bratsch, "Le Mangeur de Lune" (Phonogram); Jean-Claude Petit, "L'Etudiant Etranger" (Vogue/BMG); Eric Serra, "Leon" (Columbia).

**Concert promoter:** CWP; Corida; Gilbert Coullier Organisation.

## GERMAN TRADE ANNOUNCES ECHO AWARDS NOMINATIONS

(Continued from page 10)

which organizes the show, the goal of the Echo Awards is to advance the prestige of national product.

Here is a complete list of nominees:

**National male artist:** Hubert von Goisern (BMG Ariola Media); Haddaway (Coconut); Heinz Rudolf Kunze (WEA); Peter Maffay (BMG Ariola); Marius Mueller-Westernhagen (WEA).

**International male artist:** Bryan Adams (Polydor); Michael Bolton (Sony); Phil Collins (WEA); Joshua Kadison (EMI Germany); Meat Loaf (Virgin).

**National female artist:** Luciletric (Hansa); Marusha (Motor Music);

Jule Neigel (BMG Ariola); Nena (RMG Music Entertainment); Pe Werner (Intercord).

**International female artist:** Tori Amos (EastWest); Bjork (Polydor); Toni Braxton (BMG Ariola); Mariah Carey (Sony); Sheryl Crow (Polydor).

**Male artist German-singing/German folk music:** Howard Carpendale (Polydor); Reinhard Mey (Intercord); Helge Schneider (EMI Electrola); Roger Whittaker (BMG Ariola); Rolf Zuckowski (Polydor).

**Female artist German-singing/German folk music:** Claudia Jung (EMI Electrola); Michelle (Sony); Nicole (Jupiter); Juliane Werding

(WEA); Angela Wiedl (Jupiter).

**National group:** Die Aerzte (Metronome); Enigma (Virgin); PUR (Intercord); Die Prinzen (Hansa); Die Toten Hosen (Virgin).

**International group:** Aerosmith (MCA); Crash Test Dummies (BMG Ariola); Pink Floyd (EMI Germany); Roxette (EMI Electrola); Take That (RCA).

**German-singing group/German folk music:** Brunner & Brunner (Koch International); Chamer Buam (EMI Electrola); Flippers (BMG Ariola); Kastelruther Spatzen (Koch International); Zillertaler Schuerzenjaeger (BMG Ariola).



# Music Monitor

23 RIDGMOUNT STREET, LONDON WC1E 7AH, UK  
TEL: 171 323 6686 FAX: 171 323 2314/16

UK - £89.00 - 1 YEAR  
CONTINENTAL EUROPE - £109.00  
U.S.A. - \$175.00/£113  
ASIA & REST OF WORLD £195

### Including:

- ▶ Incisive editorial addressing the key issues in music, marketing, programming and promotion.
- ▶ Music Monitor's unique charts, using BDS airplay data from stations electronically monitored 24 hours a day, 7 days a week, and Gallup retail data.

### Also:

- ▶ Radio station playlists- Summaries of each record's performance- The latest music news from around the globe- The top 20 greatest airplay gainers.



Amount enclosed \_\_\_\_\_  
Sterling cheques (UK/Europe) should be payable to Billboard Ltd. Bank draft should be payable on a UK bank. Mail to above address, marked for attention of Sue Dowman. U.S. Dollar cheques should be payable to Music Monitor. Charge my credit card as follows  
 American Express  Visa  Eurocard/Mastercard  
Credit card orders may be faxed to above number. Please allow six weeks for delivery.  
Card number: \_\_\_\_\_ Exp. date: \_\_\_\_\_  
Cardholder name: \_\_\_\_\_  
Name: \_\_\_\_\_ Title: \_\_\_\_\_  
Company: \_\_\_\_\_  
Address: \_\_\_\_\_  
Country: \_\_\_\_\_  
Signature: \_\_\_\_\_  
Please indicate your primary industry function!  
 Radio  Record Company  Retail  Artist Management  Other \_\_\_\_\_ MMHS1

# HITS OF THE WORLD



© 1993 Billboard / BPI Communications

JAPAN		(Dempa Publications, Inc.) 2/6/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	KISEKI NO HOSHI KEIUIKE KUWATA & MR. CHILDREN VICTOR	
2	1	CRAZY GONNA CRAZY TRF AVEVEX TRAX	
3	NEW	POISON TOMOYASU HOTEL TOSHIBA/EMI	
4	5	EVERYBODY GOES HOTEL MR. CHILDREN TOY'S FACTORY	
5	6	COROLLA II NI NOTTE KENJI OZAWA EMI	
6	3	MUSUKO TAMIO OKUDA SONY	
7	4	TOMORROW NEVER KNOW MR. CHILDREN TOY'S FACTORY	
8	7	SEITEN O HOMERUNARA YUUGURE O MATE ASKA TOSHIBA/EMI	
9	9	DA-YO-NE EAST END X YURI EPIC/SONY	
10	10	HERO MIHO NAKAYAMA KING	
<b>ALBUMS</b>			
1	NEW	TOSHINOBU KUBOTA 'BUMPIN' VOYAGE SONY	
2	1	MR. CHILDREN ATOMIC HEART TOY'S FACTORY	
3	NEW	VAN HALEN BALANCE WEA	
4	NEW	EXTREME WAITING FOR THE PUNCHLINE POLYDOR	
5	3	VARIOUS MAX SONY	
6	5	SMAP COOL VICTOR	
7	7	YUMI MATSUOYA THE DANCING SUN TOSHIBA/EMI	
8	10	BLUE HEARTS MEET THE BLUE HEARTS MELDAC	
9	8	CORNERSTONES CHIKUZEN SATOH FUN HOUSE	
10	9	CYNDI LAUPER GREATEST HITS EPIC/SONY	

CANADA		(The Record) 1/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ALWAYS BON JOVI MERCURY/PGD	
2	2	SECRET MADONNA MAVERICK/WEA	
3	4	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD	
4	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA	
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD	
6	6	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA/SONY	
7	7	GO ON MOVE REEL II REEL QUALITY/PGD	
8	9	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA	
9	10	INSENSITIVE JANN ARDEN A&M/PGD	
10	8	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY	
11	11	FUNKDAFIED DA BRAT EPIC/SONY	
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA	
13	13	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD	
14	14	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	
15	15	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY	
16	17	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD	
17	16	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD	
18	18	LUCKY ONE AMY GRANT A&M/PGD	
19	19	THINK TWICE CELINE DION COLUMBIA/SONY	
20	20	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA	
<b>ALBUMS</b>			
1	1	GREEN DAY DOOKIE REPRISE/WEA	
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI	
3	4	EAGLES HELL FREEZES OVER GEFLEN/UNI	
4	8	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD	
5	3	PEARL JAM VITALOGY EPIC/SONY	
6	6	GARTH BROOKS THE HITS CAPITOL/CEMA	
7	7	R.E.M. MONSTER WARNER BROS./WEA	
8	5	AEROSMITH BIG ONES GEFLEN/UNI	
9	9	BON JOVI CROSS ROAD MERCURY/PGD	
10	10	BOYZ II MEN II MOTOWN/PGD	
11	11	VARIOUS DANCE MIX '94 QUALITY	
12	16	TOM PETTY WILDFLOWERS WARNER BROS./WEA	
13	15	TRAGICALLY HIP DAY FOR NIGHT MCA/UNI	
14	12	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD	
15	14	OFFSPRING SMASH EPITAPH	
16	17	MADONNA BEDTIME STORIES SIRE/WEA	
17	13	BEATLES LIVE AT THE BBC CAPITOL/CEMA	
18	18	BOB SEGER GREATEST HITS CAPITOL/CEMA	
19	20	SOUNDTRACK PULP FICTION MCA/UNI	
20	NEW	JANN ARDEN LIVING UNDER JUNE A&M/PGD	

GERMANY		compiled by Media Control 1/31/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ZOMBIE CRANBERRIES ISLAND	
2	1	TEARS DON'T LIE MARK OH MOTOR MUSIC	
3	3	CONQUEST OF PARADISE VANGELIS EAST WEST	
4	11	OLD POP IN AN OAK REDNEX ZYX	
5	6	IT'S COOL MAN XXL ZYX	
6	4	STAY ANOTHER DAY EAST 17 LONDON	
7	5	COTTON EYE JOE REDNEX ZYX	
8	10	SHORT DICK MAN 20 FINGERS ZYX	
9	7	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INTERCORD	
10	8	FOREVER YOUNG INTERACTIVE INTERCORD	
11	16	WHEN DO I GET TO SING "MY WAY" SPARKS ARISTA	
12	15	HERE COMES THE HOTSTEPPER INI KAMOZE SONY	
13	9	AN ANGEL KELLY FAMILY EDEL	
14	12	CIRCLE OF LIFE ELTON JOHN POLYGRAM	
15	NEW	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX	
16	14	ANOTHER DAY WHIGFIELD ZYX	
17	17	ALWAYS BON JOVI MERCURY	
18	18	RAVE NATION DJ HOOLIGAN EAST WEST	
19	NEW	FEELING SO REAL MOBY INTERCORD	
20	13	THERE IS A STAR PHARAO SONY	
<b>ALBUMS</b>			
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND	
2	2	MARK OH NEVER STOP THAT FEELING MOTOR MUSIC	
3	4	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST	
4	3	KELLY FAMILY OVER THE HUMP EDEL	
5	6	WESTERNHAGEN AFFENTHEATER WEA	
6	5	BON JOVI CROSS ROAD MERCURY	
7	7	SOUNDTRACK THE LION KING PHONOGRAM	
8	NEW	VAN HALEN BALANCE WEA	
9	9	SOUNDTRACK DER KONIG DER LOWEN POLYDOR	
10	8	STING FIELDS OF GOLD A&M	
11	10	EAST 17 STEAM LONDON	
12	11	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	
13	12	JOSHUA KADISON PAINTED DESERT SERENADE S&K	
14	NEW	ELVIS PRESLEY THE VERY BEST OF ARIOLA	
15	16	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
16	14	R.E.M. MONSTER WARNER	
17	13	PEARL JAM VITALOGY EPIC	
18	NEW	MADONNA BEDTIME STORIES WARNER	
19	18	AEROSMITH BIG ONES GEFLEN	
20	NEW	GARTH BROOKS THE HITS INTERCORD	

FRANCE		(SNEP/IFOP/Tite-Live) 1/21/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY	
2	7	ALWAYS BON JOVI MERCURY	
3	4	SECRET MADONNA WARNER	
4	6	SHORT DICK MAN 20 FINGERS EMI	
5	3	SATURDAY NIGHT WHIGFIELD POLYGRAM	
6	5	CHACUN GA ROUTE K.O.D. VIRGIN	
7	8	REGULATE WARREN G & NATE DOGG ISLAND	
8	2	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN	
9	10	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY	
10	9	ALL I WANNA DO SHERYL CROW A&M	
11	11	I SWEAR ALL-4-ONE ATLANTIC	
12	NEW	IS THIS THE LOVE MASTERBOY BARCLAY/EMI	
13	13	LA CORRIDA FRANCIS CABREL COLUMBIA	
14	15	COME OUT AND PLAY OFFSPRING PIAS	
15	19	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM/EMI	
16	12	IT'S A RAINY DAY ICE MC POLYGRAM	
17	17	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN	
18	14	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC	
19	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
20	NEW	COTTON EYE JOE REDNEX JIVE	
<b>ALBUMS</b>			
1	3	SOUNDTRACK THE LION KING SONY	
2	1	BOYZ II MEN II MOTOWN	
3	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
4	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	
5	4	RENAUD A LA BELLE DE MAI VIRGIN	
6	8	SOUNDTRACK FARNELLI AUVIDIS	
7	7	MARIAH CAREY MUSIC BOX COLUMBIA	
8	5	ICE MC ICE'N GREEN POLYGRAM	
9	9	PATRICIA KAAS TOUR DE CHARME COLUMBIA	
10	12	SOUNDTRACK PULP FICTION BMG	
11	10	OFFSPRING SMASH PIAS	
12	11	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM	
13	17	BEATLES LIVE AT THE BBC APPLE/EMI	
14	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND	
15	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
16	NEW	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM	
17	18	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY	
18	16	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM	
19	NEW	DAVID TONTON ALLEZ LEUR DIRE VIRGIN	
20	14	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN CONCERT 1994 WARNER	

NETHERLANDS		(Stichting Mega Top 50) 1/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI	
2	2	WONDERFUL DAYS CHARLIE LOWNOISE POLYDOR	
3	6	TEARS DON'T LIE MARK OH POLYDOR	
4	3	WAAROM NOU JIJ MARCO BONSA TO POLYDOR	
5	9	THE LA-LA SONG TALK OF THE TOWN KOCH	
6	5	STAY ANOTHER DAY EAST 17 MERCURY	
7	8	HYPER HYPER SCOOTER EDEL	
8	4	I WILL SURVIVE HERMES HOUSE BAND POLYDOR	
9	7	ZOMBIE CRANBERRIES MERCURY	
10	NEW	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIK CUREAO	
<b>ALBUMS</b>			
1	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI	
2	1	ANDRE RIEU STRAUS & CO MERCURY/PHONOGRAM	
3	3	MARCO BONSA TO MARCO POLYDOR	
4	5	CRANBERRIES NO NEED TO ARGUE MERCURY	
5	4	BON JOVI CROSS ROAD MERCURY	
6	8	SOUNDTRACK THE LION KING MERCURY	
7	NEW	MAASTRIGHTS SALON ORL ELVA RIEU RPO/DURCOI	
8	6	STING FIELDS OF GOLD A&M	
9	7	PAUL DE LEEUW PARACDMOL SONY	
10	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	

NETHERLANDS		(Stichting Mega Top 50) 1/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI	
2	2	WONDERFUL DAYS CHARLIE LOWNOISE POLYDOR	
3	6	TEARS DON'T LIE MARK OH POLYDOR	
4	3	WAAROM NOU JIJ MARCO BONSA TO POLYDOR	
5	9	THE LA-LA SONG TALK OF THE TOWN KOCH	
6	5	STAY ANOTHER DAY EAST 17 MERCURY	
7	8	HYPER HYPER SCOOTER EDEL	
8	4	I WILL SURVIVE HERMES HOUSE BAND POLYDOR	
9	7	ZOMBIE CRANBERRIES MERCURY	
10	NEW	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIK CUREAO	
<b>ALBUMS</b>			
1	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI	
2	1	ANDRE RIEU STRAUS & CO MERCURY/PHONOGRAM	
3	3	MARCO BONSA TO MARCO POLYDOR	
4	5	CRANBERRIES NO NEED TO ARGUE MERCURY	
5	4	BON JOVI CROSS ROAD MERCURY	
6	8	SOUNDTRACK THE LION KING MERCURY	
7	NEW	MAASTRIGHTS SALON ORL ELVA RIEU RPO/DURCOI	
8	6	STING FIELDS OF GOLD A&M	
9	7	PAUL DE LEEUW PARACDMOL SONY	
10	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	

NETHERLANDS		(Stichting Mega Top 50) 1/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI	
2	2	WONDERFUL DAYS CHARLIE LOWNOISE POLYDOR	
3	6	TEARS DON'T LIE MARK OH POLYDOR	
4	3	WAAROM NOU JIJ MARCO BONSA TO POLYDOR	
5	9	THE LA-LA SONG TALK OF THE TOWN KOCH	
6	5	STAY ANOTHER DAY EAST 17 MERCURY	
7	8	HYPER HYPER SCOOTER EDEL	
8	4	I WILL SURVIVE HERMES HOUSE BAND POLYDOR	
9	7	ZOMBIE CRANBERRIES MERCURY	
10	NEW	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIK CUREAO	
<b>ALBUMS</b>			
1	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI	
2	1	ANDRE RIEU STRAUS & CO MERCURY/PHONOGRAM	
3	3	MARCO BONSA TO MARCO POLYDOR	
4	5	CRANBERRIES NO NEED TO ARGUE MERCURY	
5	4	BON JOVI CROSS ROAD MERCURY	
6	8	SOUNDTRACK THE LION KING MERCURY	
7	NEW	MAASTRIGHTS SALON ORL ELVA RIEU RPO/DURCOI	
8	6	STING FIELDS OF GOLD A&M	
9	7	PAUL DE LEEUW PARACDMOL SONY	
10	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	

NETHERLANDS		(Stichting Mega Top 50) 1/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI	
2	2	WONDERFUL DAYS CHARLIE LOWNOISE POLYDOR	
3	6	TEARS DON'T LIE MARK OH POLYDOR	
4	3	WAAROM NOU JIJ MARCO BONSA TO POLYDOR	
5	9	THE LA-LA SONG TALK OF THE TOWN KOCH	
6	5	STAY ANOTHER DAY EAST 17 MERCURY	
7	8	HYPER HYPER SCOOTER EDEL	
8	4	I WILL SURVIVE HERMES HOUSE BAND POLYDOR	
9	7	ZOMBIE CRANBERRIES MERCURY	
10	NEW	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIK CUREAO	
<b>ALBUMS</b>			
1	2	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI	
2	1	ANDRE RIEU STRAUS & CO MERCURY/PHONOGRAM	
3	3	MARCO BONSA TO MARCO POLYDOR	
4	5	CRANBERRIES NO NEED TO ARGUE MERCURY	
5	4	BON JOVI CROSS ROAD MERCURY	
6	8	SOUNDTRACK THE LION KING MERCURY	
7	NEW	MAASTRIGHTS SALON ORL ELVA RIEU RPO/DURCOI	
8	6	STING FIELDS OF GOLD A&M	
9	7	PAUL DE LEEUW PARACDMOL SONY	
10	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	

AUSTRALIA		(Australian Record Industry Assn.) 2/5/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZOMBIE CRANBERRIES ISLAND	
2	2	PURE MASSACRE SILVERCHAIR SONY	
3	4	ANOTHER NIGHT REAL MCCOY BMG	
4	3	STAY ANOTHER DAY EAST 17 LONDON	
5	5	TOMORROW SILVERCHAIR SONY	
6	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
7	NEW	SELF ESTEEM OFFSPRING SHOCK	
8	10	COME OUT AND PLAY OFFSPRING SHOCK	
9	8	SHORT DICK MAN 20 FINGERS LIBERATION/FESTIVAL	
10	17	HOT HOT HOT ARROW FESTIVAL	
11	7	ON BENDED KNEE BOYZ II MEN MOTOWN	
12	9	ALL I WANNA DO SHERYL CROW A&M	
13	12	BABY COME BACK PATO BANTON VIRGIN	
14	11	ALWAYS BON JOVI MERCURY	
15	14	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC	
16	18	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI	
17	15	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN	
18	16	YOU WANT THIS JANET JACKSON VIRGIN/EMI	
19	NEW	A GIRL LIKE YOU EDWYN COLLINS MDS	
20	13	PUT YOURSELF IN MY PLACE KYLIE MINOGUE MUSHROOM/FESTIVAL	
<b>ALBUMS</b>			
1	4	OFFSPRING SMASH SHOCK	
2	2	SOUNDTRACK FORREST GUMP EPIC	
3	1	CRANBERRIES NO NEED TO ARGUE ISLAND	
4	7	SOUNDTRACK PULP FICTION BMG	
5	3	R.E.M. MONSTER WARNER	
6	6	PEARL JAM VITALOGY EPIC	
7	8	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN	
8	5	TWELFTH MAN WIRE WORLD OF SPORTS II EMI	
9	11	BOYZ II MEN II MOTOWN	
10	10	HARRY CONNICK JR. SHE COLUMBIA	
11	NEW	YANNI LIVE AT THE ACROPOLIS BMG	
12	17	JANET JACKSON JANET VIRGIN/EMI	
13	9	BON JOVI CROSS ROAD MERCURY	
14	18	PAUL SIMON PAUL SIMON ANTHOLOGY WARNER	
15	13	HOLE LIVE THROUGH THIS GEFLEN	
16	NEW	EAST 17 STEAM LONDON	
17	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
18	12	ABBA ABBA GOLD-GREATEST HITS POLYDOR	
19	NEW	SOUNDGARDEN SUPERUNKNOWN A&M	
20	16	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND	

AUSTRALIA		(Australian Record Industry Assn.) 2/5/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	THINK TWICE CELINE DION EPIC	
2	1	COTTON EYE JOE REDNEX INTERNAL AFFAIRS	
3	3	SET YOU FREE N-TRANCE ALL AROUND THE WORLD	
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	
5	5	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BAGS OF FUN/LOVE THIS RECORD	
6	11	RUN AWAY (MC SAR & THE REAL MCCOY LOGIC/ARISTA	
7	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA	
8	7	BASKET CASE GREEN DAY REPRISE	
9	12	RIVERDANCE BILL WHELAN SON	
10	6	TELL ME WHEN HUMAN LEAGUE EAST WEST	
11	NEW	OPEN YOUR HEART M-PEOPLE DECONSTRUCTION/RCA	
12	13	ONE NIGHT STAND LET LOOSE MERCURY	
13	9	SHE'S A RIVER SIMPLE MINDS VIRGIN	
14	8	BUMP N' GRIND R. KELLY JIVE	

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 2/4/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	8	ZOMBIE CRANBERRIES ISLAND
4	7	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	4	OLD POP IN AN OAK REDNEX JIVE
6	9	TEARS DON'T LIE MARK OH URBAN/MOTOR
7	5	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/MERCURY
8	3	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
9	10	THINK TWICE CELINE DION EPIC
10	6	ALWAYS BON JOVI JAMBCO/MERCURY
<b>ALBUMS</b>		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	BON JOVI CROSS ROAD JAMBCO/MERCURY
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
4	4	STING FIELDS OF GOLD A&M
5	5	SOUNDTRACK THE LION KING WALT DISNEY
6	6	KELLY FAMILY OVER THE HUMP KEL-LIFE
7	7	BEATLES LIVE AT THE BBC APPLE/EMI
8	NEW	R.E.M. MONSTER WARNER BROS.
9	10	EAST 17 STEAM LONDON
10	NEW	MARK OH NEVER STOP THAT FEELING URBAN/MOTOR

## SWITZERLAND (Media Control Switzerland) 1/28/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	3	STAY ANOTHER DAY EAST 17 LONDON
3	4	OLD POP IN AN OAK REDNEX JIVE
4	2	AN ANGEL KELLY FAMILY DINO
5	5	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM
6	6	TEARS DON'T LIE MARK OH POLYGRAM
7	7	CIRCLE OF LIFE ELTON JOHN POLYGRAM
8	8	HYPER, HYPER SCOOTER EDEL
9	NEW	LET THE DREAM COME TRUE D.J. BOBO FRESH
10	NEW	ANOTHER DAY WHIGFIELD PHONOGRAM
<b>ALBUMS</b>		
1	1	KELLY FAMILY OVER THE HUMP DINO
2	3	SOUNDTRACK THE LION KING POLYGRAM
3	2	BON JOVI CROSS ROAD JAMBCO/MERCURY
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
6	9	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	6	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM
8	10	EAST 17 STEAM LONDON
9	7	STING FIELDS OF GOLD A&M
10	NEW	CHRIS REA THE BEST OF WARNER

## DENMARK (IFPI/Nielsen Marketing Research) 2/4/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ZOMBIE CRANBERRIES ISLAND
2	1	OLD POP IN AN OAK REDNEX BMG/ARIOLA
3	4	COTTON EYE JOE REDNEX BMG/ARIOLA
4	2	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
5	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	7	IF ONLY I KNEW TOM JONES WARNER
7	NEW	I SAW YOU DANCING YAKI DA MEGA
8	5	THE RIDE BASIC ELEMENT EMI/MOLEY
9	8	WHEN I'M CLEANING WINDOWS 2 IN A TENT SCANDINAVIAN
10	NEW	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT MEGA
<b>ALBUMS</b>		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	THOMAS HELMIG STUPID MAN BMG
3	5	AEROSMITH BIG ONES GEFKEN
4	6	BON JOVI CROSS ROAD MERCURY
5	NEW	ELVIS PRESLEY THE ESSENTIAL COLLECTION BMG/ARIOLA
6	NEW	INXS GREATEST HITS POLYGRAM
7	8	GARY MOORE BALLADS & BLUES 1982-1994 VIRGIN
8	NEW	PA-PAPEGOJE PA-PAPEGOJE SONY
9	9	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI/MEDLEY
10	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN

## PORTUGAL (Portugal/AFP) 1/25/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	LAURA PAUSINI LAURA PAUSINI WARNER
2	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
3	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
4	6	MADREDEUS O ESPIRITO DA PAZ EMI
5	7	PEDRO ABRUNHOSA/BANDEMONIO VIAGENS POLYDOR
6	2	BON JOVI CROSS ROAD MERCURY
7	5	VARIOUS TOP STAR 94/95 VIDISCO
8	NEW	VAN HALEN BALANCE WARNER
9	NEW	AEROSMITH BIG ONES GEFKEN
10	3	VARIOUS SUPERMIX 9 VIDISCO

## IRELAND (IFPI Ireland) 1/26/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	2	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
3	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	3	LOVE ME FOR A REASON BOYZONE POLYDOR
5	8	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
6	5	WHATEVER OASIS CREATION
7	4	STAY ANOTHER DAY EAST 17 LONDON
8	7	RIVERDANCE BILL WHELAN SON
9	NEW	RUN AWAY MC SAR & THE REAL MCCOY ARISTA
10	NEW	SET ME FREE N-TRANCE ALL AROUND THE WORLD
<b>ALBUMS</b>		
1	2	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
2	NEW	CHIEFTAINS THE LONG BLACK VEIL RCA
3	1	GARTH BROOKS THE HITS CAPITOL
4	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
7	3	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
8	10	SOUNDTRACK PULP FICTION MCA
9	5	VARIOUS ROCK ANTHEMS DINO
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN

## AUSTRIA (Austrian IFPI/Austrian Top 30) 1/24/95

THIS WEEK	LAST WEEK	SINGLES
1	3	OLD POP IN AN OAK REDNEX ECHO
2	5	ZOMBIE CRANBERRIES ISLAND
3	NEW	HEY SUSSER LUCIELECTRIC BMG
4	6	TEARS DON'T LIE MARK OH POLYGRAM
5	2	COTTON EYE JOE REDNEX ECHO
6	NEW	HYPER HYPER SCOOTER EXCL
7	1	AN ANGEL KELLY FAMILY EMI
8	4	ALWAYS BON JOVI MERCURY
9	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYDOR
10	NEW	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM
<b>ALBUMS</b>		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	KELLY FAMILY OVER THE HUMP EMI
3	9	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
4	3	BON JOVI CROSS ROAD MERCURY
5	4	E.A.V. NIE WIEDER KUNST EMI
6	5	SOUNDTRACK THE LION KING POLYDOR
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
8	7	CLAUDIA JUNG CLAUDIA JUNG EMI
9	NEW	EAST 17 STEAM LONDON/POLYGRAM
10	NEW	BEATLES LIVE AT THE BBC APPLE/EMI

## NORWAY (Verdens Gang Norway) 2/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX JIVE
2	2	ZOMBIE CRANBERRIES ISLAND
3	3	STAY ANOTHER DAY EAST 17 LONDON
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	6	BASKET CASE GREEN DAY WARNER
6	8	ANOTHER NIGHT THE REAL MCCOY BMG
7	5	ALWAYS BON JOVI MERCURY
8	9	CAN YOU FEEL THE LOVE... E. JOHN POLYGRAM
9	7	COTTON EYE JOE REDNEX JIVE
10	10	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
<b>ALBUMS</b>		
1	1	JENTER OG SANN DI DERRE SONET
2	2	YAKI DA PRIDE MEGA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	NEW	VARIOUS MEGA DANCE ARCADE
5	4	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
6	7	VARIOUS WORK THAT BODY NA
7	10	VARIOUS THE BEST OF ANDREW LLOYD WEBBER POLYGRAM
8	9	EAGLES HELL FREEZES OVER MCA
9	5	DANCE WITH A STRANGER UNPLUGGED HITS NORSK/BMG
10	NEW	CHRIS REA THE BEST OF WARNER

## HONG KONG (IFPI Hong Kong Group) 1/15/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CASS PHANG SUDDENLY WAKE UP FROM A DREAM EMI
2	1	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
3	3	EKIN CHENG THE BEST SHOW BMG
4	NEW	AMANDA LEE LOVE IN YOKOHAMA ROCK IN
5	4	VIVIAN LAI WHAT DO YOU LOVE ME OF? POLYGRAM
6	7	VARIOUS POLYGRAM SUPER COLLECTION POLYGRAM
7	NEW	CHRIS WONG LOVE STORY IN THE MORTAL WORLD FITTO
8	5	FAYE WONG TO PLEASE MYSELF CINEPOLY
9	1	HACKEN LEE THAT IS THE LOVE SONG STAR
10	NEW	ADAM CHEUNG WATCH THE WORLD AT EASE CROWN

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**GERMANY/EUROPE:** Though in the past folk songs and orchestral arrangements have not always mixed well, in these more enlightened times the combination of folk, orchestral, and jazz music has the potential to whet the palates of audiences for all three genres. "Europeana" is just such a collection. Featuring traditional folk songs from various European countries arranged for the Radio Hanover Philharmonic Orchestra by Rhodesia-born Michael Gibbs, the album has been produced by Siggie Loch for his own ACT label. Among the songs included are "She Moved Through The Fair" (Ireland), "Castle In Heaven" (Norway), "The Shepherd of Breton" (France), and "Midnight Sun" (Sweden). Soloists on the record include such jazz luminaries as Klaus Doldinger, Richard Galliano, and Django Bates. Gibbs, whose composing, arranging, and production credits include work with Whitney Houston, Stan Getz, and Joni Mitchell, says, "I like the idea of working with folk songs because that's something that connects with the people in



much the same way that jazz does. They are both a kind of music that relates on an earthy level." Gibbs says the secret of mixing jazz and orchestral music is allowing the musicians to do what they're good at. "I don't ask the orchestra to do jazz," he says, "and I don't ask the jazz musicians to play classically. I just put them together." The last track on the album is a taster for the follow-up to "Europeana" that Loch is already putting together. A similarly unlikely fusion of jazz and flamenco, it is to be called "Jazzpana."

DOMINIC PRIDE

**GAMBIA:** This West African state is marking the 60th anniversary of Elvis Presley's birth by issuing nine commemorative postage stamps. Designed by Isabelle Tanner, the stamps highlight various milestones in the life of the king, ranging from a picture of him as a 2-3-year-old boy to portraits of him during his last tour in 1972. For information about the Elvis series, or other collectible stamps around the world, contact: the Inter-Governmental Philatelic Corp., 460 West 34th St., New York, N.Y. 10001.

D.S.

**PORTUGAL:** One of the brightest hopes for 1995 is the young fado singer Paulo Bragança. His second album, "Amal" (Be Fond Of), on Polydor, was one of the surprise hits of last year. It was the first time that Bragança had recorded his own compositions, and though the modern arrangements did not go down well with fado purists, the album's appeal reached out to a much broader audience stemming from all areas of popular music. Bragança, 24, was born in Luanda, Angola. His father was a Portuguese emigrant who played the Portuguese guitar, and most family evenings were spent listening to fado songs and reminiscing about the Portuguese homeland. Moving to Portugal in 1978, Bragança lived, appropriately, in the northern town of Bragança until 1986, when he went to study law at the University Of Lisbon. He began singing in Bairro Alto, a popular bohemian quarter of Lisbon, when word of his tremendous potential quickly spread. His debut album, "Notas Sobre A Alma" (PolyGram Portugal) was released in 1991.

FERNANDO TENENTE

**NETHERLANDS:** Marco Borsato, the Dutch singer of Italian extraction, has established a new Dutch record with his single "Dremen Zijn Bedrog" (Dreams Are Lies), which topped the chart here for 13 consecutive weeks, beating by two weeks the previous longest-running No. 1, "(Everything I Do) I Do It For You" by Bryan Adams. Having sold nearly 250,000 copies, Borsato's record is also the best-selling single in this country, ever. "Dremen Zijn Bedrog" is a track from Borsato's second solo album, "Marco," which has sold 100,000 copies. While his debut album was sung entirely in Italian, all the numbers on "Marco" are Dutch-language cover versions of Italian songs, and the change obviously has produced the desired effect. "It's easier to understand for my fans," Borsato says. "They can sing along now in Dutch. And that creates a closer contact and more emotions between us." Last month, Borsato's new single, "Waarom Nou Jij" (Why Just You), a cover of Riccardo Cocciante's ballad "Quando Finisce Un Amore," also topped the chart.

WILLEM HOOS

**GHANA:** Thanks in part to the explosion of interest in "world music" in the '80s and the work of the National Folklore Board (NFB), which was established in 1985 to promote awareness of the Ghanaian folk heritage, several unique recordings finally are being made available for both consumer and academic use. Musicologist and writer John Collins recently supervised new recordings of traditional folk music, which are available at the universities of Munich and Ghana. Collins also played a hand in the recent re-issuing of two vital albums: "Original Golden Highlife Classics," a collection culled from the '50s-'60s recordings of Black Beats, the brass-dominated big band led by horn player King Bruce; and "Yaa Amponsah Special," which boasts the earliest known recording of the acoustic, folksy form of highlife known as palm-wine music. The 16 tracks on "Yaa Amponsah Special" were taken from recordings made in London in 1928 by the Kumasi Trio, led by singer/guitarist Kwame Asare (aka Jacob Sam). The guitar line and the clave clicks at the beginning of "Yaa Amponsah" inspired several imitations in West Africa, while the song lent its name to an idiomatic musical structure called yaa amponsah. The NFB claims perpetual copyright of the song, and the Ghanaian government extracted a five-figure sum (officially \$23,000) from Paul Simon for his use of it in his tune "Spirit Voices" on the "Rhythm Of The Saints" album. More compilations and re-issues are set to follow this year, notably from the Gramophone Records Museum And Research Centre, a private organization set up for both commercial and academic purposes operating out of the University Of Cape Coast.



KWAKU

## Demand For Latin Music Is Growing North Of The Border

TORONTO—Sparked by an ambitious program launched by the 30-store Sunrise Records And Tapes chain, Sony Music Entertainment (Canada), and Warner Music Canada, sales of U.S.-imported Spanish-language and Latin American music are on the rise in many of Canada's urban markets, particularly here.



BAKER

As a result, there is now interest in stocking Spanish-language and Latin American releases, as well as growing interest in exploring sales of Portuguese, Italian, and even Chinese titles in individual stores of such national retail chains as HMV Canada, Sam The Record Man, and A&B Sound. Additionally, EMI Music Canada has recently made a substantial commitment to marketing Hispanic releases here.

"The opening order Sunrise gave us—my eyes bugged out," says Deane Cameron, president of EMI Music Canada.

Elated Sunrise buyer Tim Baker predicts, "I can see the second floor of our major downtown stores going nothing but foreign [music] in the near future, and saying goodbye to the jazz and classical."

Jim Earl, manager of HMV Canada's Dufferin Mall store here, says, "Span-

ish and Latin American [music] is our third best-selling genre following rock and soul/dance. We've sold a ton of Luis Miguel, Gloria Estefan, Mana, Laura Pausini, and we had to hire a clerk who speaks Spanish."

Says John Ellis Thomson, imports manager, Sony Music Canada, "We've done really well with Los Fabulosos Cadillacs, Gloria Estefan's greatest hits ['Exitos De Gloria Estefan'], the Julio Iglesias catalog; and [the compilation] 'Salsa Magic' is my No. 1 album. We've also been able to establish a substantial Italian following here with the 'San Remo' collections, and such [Italian] artists as Claudio Baglioni, Luca Barbarossa, and Anna Oxa."

Ron Morse, marketing manager, import division, Warner Music Canada, says, "Miguel Rios and Laura Pausini have both done really well for us. While full-service stores like HMV and Sam The Record Man downtown [here] had carried these [Hispanic] things, until Sunrise started the bandwagon, we were doing much smaller numbers."

Thomson says he became aware of the potential of Sony's Hispanic imports during the enormous TV coverage here last year of World Cup soccer. Seeing local streets and Latin clubs overflowing with fans, he became curious about the Hispanic community. To his astonishment, he discovered it had grown to the size of a small town. According to a 1991 census, more than 300,000 people said their mother tongue

was Spanish.

After visiting several specialty stores in the Hispanic community and finding the product was both limited and expensive, Thomson had a proposal for Baker: Make it available at Sunrise at domestic prices. Thomson also met with Warner's Morse, who had also been deliberating over what to do with his Hispanic imports. The two then created a top 100 listing for Baker, and then placed full-page ads together in Toronto's Spanish-language daily newspaper, *El Popular*.

Baker says he was floored by the results. "Whatever Spanish or Latin product we've stocked, and whatever we've advertised, has sold," he says.

While multinationals based here regularly import Spanish, Italian, Indian, German, Chinese, and Japanese releases, they've failed dismally in achieving a stronger presence in ethnic markets, particularly the Italian and East Indian communities.

Key obstacles to sales have been the previous high pricing of imports, a considerable time lapse between the product release date and its distribution here, and the failure of traditional record outlets to attract ethnic customers. In many ethnic communities, people are more apt to shop at local variety stores that also sell music.

Both labels and many retailers are aware they are largely in the dark about what could be potentially a lucrative market for them. "There's this

huge, untapped foreign market of Asian, Italian, and Spanish populations within Canada not being serviced today," says Morse.

A Canadian Advertising Foundation demographic study, projecting minority population to 2001, suggests that the dominant characteristic of Canada will increasingly be ethnic heterogeneity. The 1992 report indicated that by 2001, 5.7 million Canadians will be members of a minority, representing 17.7% of the projected population, an increase of 3½ times the percentage in 1986.

"It appears that what is different about the South Americans [Hispanics] is not only are they bilingual, but they're also willing to go to [traditional] record retail outlets," says Cameron. "Also, a lot of Spanish music coming out is geared toward kids who will go anywhere to get it."

Baker argues that to be on top of the surge in Hispanic demand, the timing of releases should be within a month of the release date elsewhere in the world. "I can't have customers asking for something and be telling them we'll get it some time in the future," he says.

"We're making sure every Sony title appearing on Billboard's Latin 50 and Hot Latin Tracks [charts] is available," says Thomson.

Many industry figures argue that as Canada's retail sector becomes increasingly fragmented and more competitive, catering to Canada's growing ethnic diversity can be a winning strategy.

"We [retailers] all sell the same product, and record clubs sell the same as us," says Baker. "I've got Pearl Jam, and so does everybody else. In a lot of cases, we're bringing people into our stores for the first time, and they're not just buying Latin product. They like Madonna and Pearl Jam, too."

Adds Baker, "I now want to get into Italian and East Indian product as soon as all of the majors [labels] can come down to earth with their import pricing."

### MAPLE BRIEFS

**T**HE cast of the CBC-TV series "This Hour Has 22 Minutes" (Cathy Jones, Rick Mercer, Greg Thomey, and Mary Walsh) has been named to host the 1995 Juno Awards, to be held March 26 at Copps Coliseum, Hamilton, Ontario. Among those slated to perform are Celine Dion, Crash Test Dummies, Sarah McLachlan, Bare-naked Ladies, David Foster, Charlie Major, Moist, and Prairie Oyster. Buffy Sainte-Marie will be the 1995 inductee into the Juno Hall Of Fame.

**I**an Marchant has been named national sales director at Mercury Polydor.

## The would like to thank

the following artists for the generous contribution of their time: Highway 101, Alex Trebek and Jeopardy!, Billy Joel, IAAAM, Philip Bailey, BlackGirl, Twice, John Stockton, Charlie Daniels, Ben Vereen, Sue Kolinsky, Ken Ober, Geoff Brown, The Forester Sisters, World Championship Wrestling, Larry & Rudy Gatlin, Gerald McRaney, Rick Orozco, Dallas Cowboys Cheerleaders, Moe Layton, Rachel Z, Tracy Wormworth, Cindy Blackman, Troy Thirdgill, Mike McDonald, and Dave Fitzgerald.



And the following companies and individuals for their product and support: AT&T, AIG, SONY Music, GRP, Verve, Warner Brothers Jazz, NBA, BMG, Columbia, EMI, Musician Magazine, Billboard Magazine, CDX, Warner A&R Black Division, Polydor-Nashville, Arista-Nashville, MCA-Nashville, Warner Brothers-Nashville, Liberty-Nashville, RCA-Nashville, DL Media, MC Promotion, Kathy Gangwisch, Nashville Network, Entertainment Tonight, Bobby Thrasher, BET, and Judy Seale. And a special thank you to



## Thanks for making our 1994 season a great success!



**Poetry In Motion.** Allen Ginsberg socializes with the staff of Encore Books And Music in Mechanicsburg, Pa. Ginsberg visited the store to greet fans and sign autographs as part of his tour to promote "Holy Soul Jelly Roll: Poems And Songs, 1949-1993," a Rhino Records boxed set of his work. Shown in front row, from left, are Grett Hower, Encore receiving manager, and Ginsberg. In back row, from left, are Vince Delap, music manager; Mark High, music buyer; Teressa Corson, GM; and Diane Staz, book buyer. (Photo: Michael A. Easton)

## Mixed Signals Given About The Wall Parent Co. Seems Split Over Stores' Future

■ BY JEFF CLARK-MEADS

LONDON—W H Smith, parent company of the Wall, is sending mixed messages over what might be the stores' future.

Smith senior management appears divided over whether the chain should purchase more stores or settle back into a period of consolidation. The Wall has 170 outlets in the northeast U.S.

At the Jan. 25 announcement of Smith's half-year results here, chief executive Sir Malcolm Field was asked about the group's plans for the

Wall's future. He responded that, in keeping with overall Smith policy, the Wall would experience "organic growth."

He pointed out that the last 80 stores have now been refurbished in the Wall style to give a coherent look to all Smith's U.S. music outlets, adding that the infrastructure Smith has established in the U.S. could accommodate 300 record stores. Noting the difference between this figure and the 170 outlets the Wall now has, he said, "There may be small acquisitions to add to the present total."

Referring to the way Smith

entered the U.S. market by buying small groups of stores, he said, "The chain has now been completely refurbished, so I think we shall see more of the same in the future."

However, Smith chairman Jeremy Hardie interjected, "As with our competitors, there are constant calls for rationalization [consolidation]."

He added, "We are pleased with what we have established, but perhaps we should be a little wary of further acquisitions."

Smith's results show that the group's U.S. music retailing operations had revenues of \$70.7 million in the six months to Nov. 26, compared with \$65.1 million in the same period in 1993.

However, Field said the Wall's profit margins were down by 1% due to the cost of refurbishment.

In the U.K., revenues from music sold in Smith's own stores and in the Our Price and Virgin chains it owns rose from \$225.5 million in 1993 to \$264.7 in the second half of last year.

Field confirmed that Smith now has a coordinated policy on which music outlets should be placed in each town and city. This is a departure from the attitude expressed when Smith acquired 50 percent of Virgin Retail in 1991 and its three music outlets were more overtly competitive with each other.

*The exchange rate used in this story is \$1.55 to the pound sterling.*

## Musicland 4th-Quarter Sales Up, Profits Down

■ BY DON JEFFREY

NEW YORK—Although reporting strong increases in sales for the fourth quarter and fiscal year, Musicland Stores Corp.'s rapid expansion and competitive price-cutting cramped margins and resulted in lower profits for those periods.

The company's stock, which had fallen from a high of \$22.50 a share in the past year to a low of \$6.75 in recent weeks, has stabilized in recent days at about \$8.50. But, even at that price, it continues to be out of favor with Wall Street analysts. Investors began to bail out of the stock after the company announced that its earnings would be lower than expected.

In a statement, the company says, "The significant increase in sales in a very difficult retail environment reflected the company's strategic direction aimed at building market share, even at the cost of short-term profits."

For the fourth quarter, which ended Dec. 31, the Minneapolis-based company reports that net income declined 30.2% to \$24.2 million from \$34.7 million in the same period the year before. Total sales jumped 30.8% to \$633.8 million from \$484.5 million.

Sales rose primarily because of the stepped-up expansion of the company's nonmall concepts, Media Play and On Cue. To a lesser extent, sales volume grew as a result of competitive price-cutting.

Musicland reports that sales from Media Play and On Cue stores that have been open at least a year rose an impressive 41.2% in the fourth quarter from the year before. It says average annual sales for the 13 Media Plays that were open a full year were \$9.2 million. Media Plays are low-price entertainment megastores that sell music, video, games, computer software, and books.

But for Musicland's mall-based concepts—the music chains Musicland and Sam Goody and the sell-through video chain Suncoast Motion Picture Co.—the same-store sales gain was 4.8%.

The combined fourth-quarter

comp sales figure for all Musicland concepts was 7.5%, which is better than the figures for many entertainment retailers in the last three months of the year.

Because the increase in quarterly sales did not keep pace with a higher cost of goods sold, Musicland's gross margin fell to 33.7% in the quarter from 38.4% the year before.

Its operating cash flow (earnings before interest charges, taxes, and amortization and depreciation) dropped 16.1% to \$63.2 million from \$75.3 million.

The expenses incurred in the rapid opening of new stores contributed to the decline in profits in the quarter. Selling, general, and administrative expenses rose 35.3% to \$150.4 million from \$111.1 million. SG&A increased to 23.7% of sales in the fourth quarter from 22.9% the year before.

During 1994 the company opened 33 Media Plays for a total of 46. Forty-five On Cues, which are home entertainment stores for smaller markets, were added, for a total of 77. Thirty-two Musicland and Sam Goody stores were opened; they now total 869. And Suncoast added 60 outlets for a total of 378. Including 15 stores in the U.K., Musicland operated 1,386 stores at year's end.

During the fourth quarter, the company took charges against profits totaling \$3 million for the closing of mall stores and "other streamlining efforts." Thirty-eight Musicland and Sam Goody outlets were closed,

and two Suncoast stores were shuttered.

The company says its total store square footage increased 45.3% in 1994 to 7.2 million, of which the Media Play and On Cue stores amounted to 38%. The year before, those two chains took up 17% of total square footage.

For the entire year, Musicland reports that net profit fell 36.6% to \$17.3 million from \$27.4 million the year before, while sales grew 25.1% to \$1.47 billion from \$1.18 billion in 1993.

Comparable-store sales for the nonmall units rose 33.3% in 1994. For the mall stores, the gain was

3.1%. The combined comp increase was 4.6%.

Musicland's chairman Jack Eugster says in a release: "By focusing our resources on our fast-growing Media Play and On Cue nonmall divisions and by reducing prices in our profitable mall-based divisions, we believe we have strengthened our long-term position in a highly competitive marketplace."

At the end of the year, Musicland had \$340.2 million in shareholders' equity on its books and \$110 million in long-term debt. At 34.2 million shares outstanding, its market capitalization was \$265 million.

### BIBLIOTECH™

## Marketing Indie Audiobook Dramas

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Multivoice dramatizations—audios on which a story is



LOUIS L'AMOUR

performed by a cast of actors, with music and sound effects—are expanding the idea of the audiobook as one voice reading a book aloud.

Major publishers sell these dramas through bookstores, but smaller independents have carved

out a niche by marketing them through nontraditional outlets, such as truck stops, music stores, and catalogs.

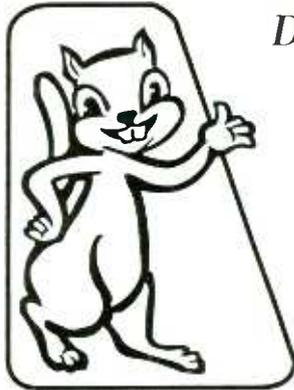
Of the trucking industry, Tom Phelan of Pharoah Audiobooks in Phoenicia, N.Y., says, "There are about 2.6 million truckers in this country, and audiobook sales are phenomenal with them, because they're on the road for so many hours." He learned that Western tapes sell best at truck stops, so he created the nine-volume "Last Stagecoach To Tombstone," which has sold collectively "in the tens of thousands."

Since truckers don't have high incomes, Phelan recently introduced a line of \$4.99 one-hour dramas with titles like "Amazing Trucker Stories" and "Terminal 66."

BDD Audio, which publishes regular one-person audiobooks, made an exception for Louis L'Amour's Western stories because "they're so full of action and really lend themselves to the dramatized format. You hear gunshots coming at you from all sides, and it's very exciting," says BDD VP and publisher Jenny Frost. "Also, (Continued on next page)



**VALLEY RECORD DISTRIBUTORS**  
is pleased to announce that  
**Ken Alterwitz**  
formerly of Alliance Entertainment and CD One-Stop,  
has joined the company as its new  
**Vice President of Sales**



**DIVIDER CARDS**

QUALITY PRINTING  
QUALITY PRODUCT  
QUALITY SERVICE

FOR A FREE CATALOG  
800/648-0958  
**GOPHER PRODUCTS**

## MARKETING INDIE AUDIOBOOK DRAMAS

(Continued from preceding page)

a drama flows faster than narration, so you can get more of the story into a shorter time, without abridging."

BDD has shipped a total of 1.3 million units of its 53 L'Amour dramatizations, Frost says. As a major publisher, BDD puts its titles in bookstores and audiobook stores, but "truck stops are a huge segment of the L'Amour titles, so we support those markets in our advertising and promotion," Frost says.

But BDD's "BBC Radio Presents" series, which dramatizes classic works by Shakespeare, Jane Austen, and the like, does best in upscale, urban Northeast bookstores, according to Frost.

In contrast, Time Warner Audio-books targeted music stores, comic book stores, and mass merchants,

rather than bookstores, in marketing its Superman, Batman, and Mighty Morphin Power Rangers audio dramatizations. Pharoah Audiobooks and Listening Library hope to do the same with their co-production of the "Elfquest" comic book series.

Direct mail has been a boon for the ZBS Foundation of Ft. Edward, N.Y., which first produced its "Travels With Jack" and "Ruby" series for public radio and college stations. ZBS built up its business with an 800 number after each broadcast. The company has sold about 20,000 units of its "Ruby" tapes and about 12,000 each of its other series.

Lodestone Productions of Bloomington, Ind., likewise got publicity for its Gothic serial "Hay-

(Continued on page 61)

## NRM's Expansion Takes In College, West Coast Markets

HERE, THERE, EVERYWHERE: National Record Mart, the chain that owns the dubious distinction of reaching the 100-store plateau—twice, is now at nearly 150 stores. NRM, you might recall, was at 110 stores when it sold 20 stores to W H Smith in 1992, which allowed it to celebrate attaining the 100-store mark all over again later that year. Since then, the Carnegie, Pa.-based chain has been steadily growing within its 22-state trade area.

But beginning last fall, it added two prongs to its growth strategy. In one effort, it started a record store concept called Vibes aimed at college markets. It initiated that strategy by converting three existing stores to college-oriented product and then opening an additional nine stores under that logo, according to Bill Teitelbaum, NRM chairman and CEO.

So far, the concept, which has been opened in free-standing locations, has worked "OK," says Teitelbaum. But in order for Vibes to be successful, the planning, stocking, and merchandising for those stores have to be totally free of the chain mentality, he says, a process that NRM has yet to complete.

For a second growth strategy, NRM is moving outside its Midwest trade area by opening stores on the West Coast. Beginning last fall, NRM started opening mall-based stores in Washington and Oregon and now has six stores in the Northwest.

Although Teitelbaum doesn't confirm it, NRM recently was eyeing the California market. According to sources, the chain looked over the four outlets owned by Valley Distributors, but a deal never materialized. (Last week, Track reported Tower Records/Video has agreed to buy two of the stores.)

While most chains prefer to grow concentrically, NRM isn't the first chain to stretch across the U.S. In the 80s, the Record Bar chain (which has since been swallowed by Blockbuster Music) acquired the Licorice Pizza chain, which was located mainly in Los Angeles. That proved to be too much of a stretch for Record Bar, which eventually sold the stores to Musicland. About 2½-years ago, Albany, N.Y.-based Trans World Entertainment stretched west of the Mississippi River by opening outlets in California.

THE WORD FLOATING around the Atlanta marketplace is that the One-Stop Music House, which operates the 12-unit Peppermints chain, is about to acquire a web of about 15 stores. The name of the targeted web is not known, although much uninformed speculation is circulating around Atlanta.

For his part, Al Carter, who acquired One-Stop last year, says he has let it be known that he wants to expand his chain. While he plans to enhance the company's wholesale operations, he says, "I like retail," and acquisitions are a part of the company's growth strategies. So far, he says, he has contacted four or five possible acquisition targets.

But a deal isn't imminent, he says.

ANOTHER TOPIC of conversation in Atlanta was the recent shuttering of Camelot Music's No. 1 store. According to those familiar with the situation, the store's lease had expired and leasing executives for the mall, which has been undergoing expansion and refurbishment, gave Camelot the chance to open a temporary store while it negotiated for space in the mall's new area.

Meanwhile, HMV signed a lease to open a large store in the mall. At press time, details are unclear, but the HMV store was not only going to be larger than the existing Camelot store, but would have frontage on the mall's parking lot. Now Camelot executives with the North Canton, Ohio-based chain are

wrestling with whether they want to take space in the expansion area of the mall or relocate to a nearby location, such as Phipps Square, another shopping

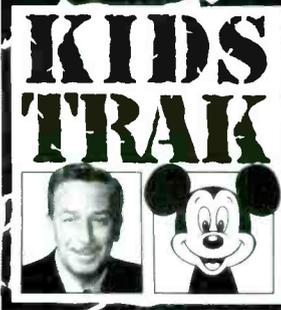
center across the road.

IN THE Washington, D.C., market, competition is intensifying—Best Buy and HMV recently have joined Kemp Mill Music, Nobody Beats The Wiz, Tower, and Circuit City, not to mention the mall-based chains in the area. As part of an ongoing strategy to respond to the changes in the marketplace, Beltsville, Md.-based Kemp Mill has been streamlining its operation, says Howard Appelbaum, executive VP of the 37-unit chain. The company has eliminated a buyer position and realigned the responsibilities of its district managers, who are now based in stores instead of at the company's headquarters. By giving managers responsibility for a store, they will be in better touch with customers, Appelbaum says, which should improve the company's performance.

YEAR IN, YEAR OUT: The Handleman Co. has brought in Robin Ram, formerly VP of Pindoff Record Sales in Toronto, to be VP/GM of its Holly Music subsidiary. Holly Music is a regional supplier of Christmas music to grocery, drug, and convenience stores. According to a company press release, Ram's goal is to develop product for distribution beyond the Christmas holidays. Holly plans to provide these retail sectors with budget music and video, among other product, all year round, as well as looking for ways to capitalize on other holidays such as Easter, Thanksgiving, Halloween, Valentine's Day, and the Fourth of July.

ON THE MOVE: Ted Singer, formerly at Title Wave, has joined Best Buy as a senior buyer for jazz, blues, and reggae... Jeri Nelsen, formerly with AEC Music, has signed on as the Midwest sales manager based in Minnesota for Chicago-based Feedback Distribution... Kathleen Conlin, formerly controller at New Hope, Minn.-based Navarre, has been promoted to VP and corporate controller of the company.

ADVERTISEMENT



## Do You Have Rhythm?

IN A FEW DAYS, WALT Disney Records will ship what we believe will be one of the most exciting albums of 1995 — *Rhythm of the Pride Lands*. It's the album that continues the musical journey where *The Lion King* soundtrack (the # 1 album of the year!) left off, backed by a major marketing push including:

- Radio promotion supporting the single "Hakuna Matata" in over 5,000 key markets.
- In-theater advertising and air-play through Movie-Tunes.
- A music video featuring the single "Hakuna Matata," performed by Jimmy Cliff and Lebo M.
- Complete merchandising support.
- A high-value AT&T consumer offer in-packed giving consumers money back toward more great Disney music.
- A special advertising insert/offer in 1MM *Lion King* home videos. Consumers send in album proof of purchase and \$3.00 to get an exclusive *Lion King* cap produced by Walt Disney Records just for this promotion.
- A major public relations campaign.



We've got the music and the marketing support to make it a jungle out there all over again. So, if you don't have *Rhythm* yet, order today!



## BASSIN DISTRIBUTORS IS THE



- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONE STOP
- ★ 48 HR. OR LESS DELIVERY

CD'S, TAPES • LASERDISCS • CASSINGLES • 12" • ACCESSORIES • PROF. PRODUCTS  
VIDEOS, T-SHIRTS & MUCH MORE!

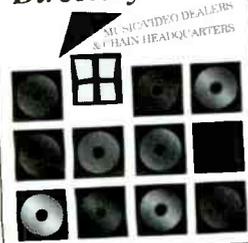
Find out what everybody's talking about!  
Call toll free 800-329-7664. Ask for Wanda.



15959 N.W. 15th. Avenue, Miami, FL 33169  
Ph.: (305) 621-0070 or fax: (305) 620-2216

## Coming in March 1995...

Billboard  
1995 Record  
Retailing  
Directory



## Billboard's Record Retailing Directory—5th Edition

"...the Record Retailing Directory looks better than ever — it's a great resource tool."

Mary Neumann, Director of Special Projects, NAIRD BDRD3015

To reserve your copy call 1-800-344-7119 or 1-908-363-4156

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

## Big Plans Afoot For Indie Sector At NARM Also, Polara Turns Into More Than A One-Man Show

**NARM NOTES:** Mum's mostly the word at the moment, but it sounds like the indie sector's presentation during the 1995 National Assn. of Recording Merchandisers convention, set for Feb. 21-25 in San Diego, will be bigger and better than ever.

A jumbo 90-minute indie showcase is scheduled for the evening of Feb. 23. We rang up Pat Monaco of PolyGram's Independent Label Sales division to scope out a preview of the affair; while Monaco is somewhat tight-lipped about the details, it's apparent that this year's indie session will be more ambitious than in the past.

The program will combine a longer-than-usual video presentation with live performances by four prominent indie-label acts (which Monaco declines to identify). In total, 15 labels or label groups will be represented.

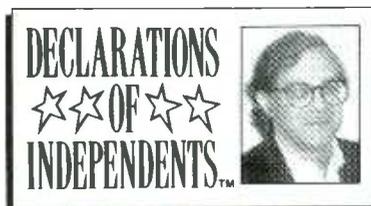
"It will be longer," Monaco says. "The video piece will be twice as long as last year . . . We're shooting for at least 40 minutes."

He adds, "There will be some familiar faces . . . It's going to be fast and exciting, and that's all I can tell you."

OK, surprise us. Other indie-related events at the NARM confab will be a presentation by Putamayo World Music during the Scholarship Foundation party Feb. 23, and a morning performance Feb. 24 by the San Diego Symphony, courtesy of Naxos Of America. All of which makes for a fairly significant profile for the indie side. See you there.

**HITHER AND YON:** Rounder Records has established a new European distribution company, Continental Record Services. Based in the Netherlands, CRS is being headed by Bert Pijpers, formerly with Dutch distributor Munich Records. The firm is offering services that include marketing, promotion, warehousing, licensing, publishing representation, and touring coordination with distributors and retailers . . . Dean Schactel, former VP of sales and marketing at Moonstone Records in L.A., has been named to the same post at North Hollywood, Calif.-based Sonic Underground. He will oversee sales and marketing activities for Sonic's family of indie labels, which includes Crystal Palace, Damn It, Dias De Los Muertos, Dolphin, Massacre, Monster, Music Mine, Organized Rhyme, Sublime, Summit, and ZK. Independent National Distributors Inc. handles the company's product.

Also moving through INDI is sales vet Ray Klimek's new label, Permanent Press Recordings. Its first release, "Frog Curry" by the Canadian band the Carpet Frogs, is due Feb. 7 . . . Banjoist Alison Brown and producer/bassist Garry West have formed a new Nashville-based label, Compass Records. It is bowing with releases by singer/songwriter Kate Campbell and instrumental band Kaila Flexer & Third Ear; set for March is a solo album by a DI favorite, English singer/songwriter Clive Gregson . . . Manager Greta Dunn has founded Bleecker Street Records in New York; the company will focus on R&B, soul, pop, and rap product, with the Bound E! Hunters its first



by Chris Morris

signing . . . Hardcore act Excel has been signed to Malicious Vinyl, a new indie venture mounted by Delicious Vinyl principal Rick Ross. The band's album "Seeking Refuge" is due in February.

**FLAG WAVING:** Polara's self-titled debut is the first truly great album DI has heard in 1995. And, like many other terrific records, it started at home.

Ed Ackerson, Polara's lead singer and mastermind, agrees there are comparisons between his Minneapolis-based group and Kurt Ralske's fondly remembered '80s unit Ultra Vivid Scene, which also began life as a one-man show. "That's what happened here," Ackerson says. "It was pretty much just gonna be me, using the 4-track stuff [I recorded] as the skeletons."

But some other fairly well-known musicians wound up coming on board. Former Trip Shakespeare singer/guitarist Matt Wilson makes a surprising appearance on drums. ("He was a drummer 10 years ago," Ackerson says. "He was a really smokin' drummer, but he went off to Harvard and came back and picked up a guitar.") And John Strohm, formerly with the Blake Babies and Antenna and now

with Velo-Deluxe, loaned his multiple talents. ("He pretty much came on up and started doing strange things," Ackerson recalls.)

The resulting album—which also features bassist Jason Orris and vocalist/keyboardist Jennifer Jurgens, both of the touring edition of Polara—is an engrossing brew of cannily penned pop melodies and post-punk abrasion.

While Ackerson says he doesn't listen to much pop music anymore, he adds, "Your first girlfriend is your first love, is the standard you put everything up against, and for me, '60s pop music is the standard."

In addition to this primary influence, Ackerson was listening heavily to English and Belgian house music and what he calls the "Kraut-rock" of such early German electro-damage bands as Faust, Neu, and Kraftwerk as he was recording "Polara." It all adds up to a splendid, invigoratingly radical mix.

The album is on Minneapolis-based Clean Records and is being distributed by Twin/Tone through Restless. The band begins an 11-day tour of the Midwest and a swing through New York this week, but Ackerson says he'll be hung up in the studio for a time thereafter.

An accomplished producer/engineer who works out of the Minneapolis studio the Terrarium, he is finishing up album projects by Fort Apache/MCA act Hovercraft (co-producing with Paul Q. Kolderie), fellow Clean act the Carpetbaggers, and hot Twin Cities act Balloon Guy. Look for a full-blown Polara tour to begin in April.

## Tour To Present Upcoming Acts On Stage At Wal-Mart

BY EDWARD MORRIS

**NASHVILLE**—Dozens of young country music acts will be performing free shows in Wal-Mart parking lots the next few months, thanks to a deal that the giant retail chain and Anderson Merchandisers have worked out with all the major country labels.

Called the "Wal-Mart Country Music Tour Across America '95," the promotion will cover approximately 200 dates between March 27 and Oct. 14 at Wal-Mart stores in nine states. There will be only one show for each store.

Most of the acts involved in the tour are just getting started in their careers. Some, in fact, still don't have their first albums out and will not join the tour until they do.

Album availability is important since the participating Wal-Marts will give prominent display to the artists' current product.

For the tour, a specially constructed mobile stage will be set up in the parking lots of the Wal-Marts involved. Each act must

commit to doing a week of concerts for the promotion, and, as a part of that commitment, the act must do local interviews the day of the show and in-store autographing sessions following the show.

For its part, Wal-Mart will do endcap and other point-of-purchase displays to focus on the promotion in the 1,400 stores racked by Amarillo, Texas-based Anderson Merchandisers. The retail chain will also order a minimum of 20,000 units to distribute among its stores for each artist in the promotion.

Under the agreement, the endcaps will stay in place for a minimum of 30 days—longer, if sales dictate. The albums will be specially priced for the tour, and sampler CDs will be available for in-store promotion.

Acts confirmed for the tour to date are Rhett Akins and Helen Darling (Decca); Smokin' Armadillos, Jeff Carson, and Boy Howdy (Curb); Lisa Brokop (Patriot); Terri Clark and Wesley Dennis (Mercury); Jeff Copley (Polydor);

(Continued on page 61)

CD  
CD-ROM

PRESSING SERVICES

- ★ *Premastering / Encoding*
- ★ *Mastering / Galvanic*
- ★ *Glass Mastering*
- ★ *Replication*
- ★ *5 Color Multi-Color Printing*
- ★ *Complete Packaging*

OPTIMAX

TEL (800) 228-6988  
FAX (909) 598-3867

Thank God you had it  
You used Southwest Wholesale.

- ▶ *Unsurpassed Service*
- ▶ *Computerized Catalog*
- ▶ *Over 110,000 Selections*
- ▶ *Great Import Selection*
- ▶ *Laserdiscs*
- ▶ *Excellent Fills*
- ▶ *Weekly Mailer*
- ▶ *Posters & Promos*

HOUSTON  
800-275-4799

ATLANTA  
800-356-3874

He came to your store with only one thing on his mind. He wanted a CD. He didn't want to hear 'we're out of it.'

If you were out, he could've done something drastic. He'd probably have gone to another store. Worse, he might have never come back.

SOUTHWEST WHOLESALE

records & tapes

4240 Lockefield  
Houston, Texas 77092

Tired of leaving messages on voice mail and hoping someone will call you back?  
**YOU SHOULD HAVE CALLED H.L.!**

1-800-780-7712

LOCAL: 305-262-7711 • FAX: 305-261-6143  
6940 S.W. 12 Street Miami, FL 33144  
SERVICE IS OUR MAIN PRIORITY

- ▶ *Compact Discs*
- ▶ *Cassettes*
- ▶ *Videos*
- ▶ *Laserdiscs*
- ▶ *Accessories*
- ▶ *Excellent Service*
- ▶ *Super Prices*
- ▶ *Best Fills*
- ▶ *Knowledgeable Sales Reps.*
- ▶ *Same Day Shipping*
- ▶ *Deep Catalog*
- ▶ *Customer Satisfaction Guaranteed!*

REPRINTS

For reprints of advertisements or articles appearing in *Billboard* (minimum of 100) call Cindee Weiss  
212-536-5003

## Store's Personal Touch Makes A Difference Being Independent Pays Off At Chicago's Track One

BY SARI BOTTON

CHICAGO—Dedry Jones has closed his store, Track One Records, in honor of Martin Luther King Jr.'s birthday. "You shouldn't work on this day," he admonishes a business associate who calls on the phone.

Jones may not be in a profit mode on Martin Luther King's day, but he isn't exactly living by his own words. He is at the store catching up on computer and paperwork, albeit behind bolted doors and a "Closed" sign. At one point, he even opens up to possibly make one sale. "This guy's a really good customer," Jones explains. "He's in the area and he's looking for something particular, so I'm going to see if I can help him quickly."

Personal touches like these—the extra efforts for repeat customers, the private listening parties, and the in-store jazz brunches for top clientele—are among the things that distinguish independent stores like Track One Records from larger outfits and keep them going strong.



Track One Records owner Dedry Jones at work at the store, even on his day off.

Jones says his efforts have resulted in steady sales increases at the 650-square-foot shop since he opened it six years ago, with gross volume reaching about \$345,000 in 1994.

"My original goal was to reach a turnover rate of \$500 per square foot by the time I was in business five years," Jones says, "and I did it."

Jones says he started the business to satisfy a fairly common ambition: "I wanted to work for myself." Most recently, prior to opening his doors in the neighborhood known as South Shore, Jones worked as a coordinator for a printing company. But it was a part-time job he held 15 years ago that sparked the entrepreneurial spirit in him. He worked part time at Spinnet Records, a five-unit chain, where he learned a thing or two about effectively merchandising music that would eventually come in handy.

But most of what he needed to know he learned from his business. "I've learned a lot about different kinds of music that I wouldn't have known about before I opened the store," he says. "I used to only listen to jazz and R&B, but I've learned a lot about rap music from our customers and from people who have worked here."

Because the store carries some unusual offerings in rap, including imports from English groups like the



Young Disciples, Jones says Track One is labeled by some as a rap music store. But, he adds, that genre accounts for only about 15% of the 1,400 or so titles stocked in the neatly merchandised space.

Jazz and R&B are the predominant genres carried in the store, each accounting for about 30% of business. Gospel is another strong seller, at about 15%. Reggae, blues, and imports make up the last 10% of the inventory, analogous to sales. Jones says he sells about 45% tapes, another 45% CDs, and 10% vinyl. He sticks to music product, steering clear of electronics and licensed merchandise.

Somewhere in Jones' math figures a tiny percentage of chart-toppers who are not black acts. "People are often surprised when they see that I've got records by Madonna or Phil Collins or Garth Brooks," Jones says. "But I do that because there are people who live in this neighborhood who want pop. Some of them, who work downtown and can shop at the chains easily, still come to me, and I've got to have what they're looking for," he says, to compete with the downtown stores and the Rose Records and Coconuts stores in nearby Hyde Park.

What Track One doesn't stock it can acquire in a day or two from a number of local one-stops. "Our customers know that, and that's one of the reasons they keep coming back," Jones says. "It's also because, for a small store, we have a large variety of titles and keep as much catalog as the place can hold."

He'd like the place to hold more, and, he says, he's secretly wishing that the 85-year-old cobbler next door will retire soon so he can take over the shoe repair shop as additional space for Track One. "Otherwise, I'll open up a second store, probably in 1996," Jones says. Either way, he'd have to enlist additional employees for his strict work environment, which he likens to a boot camp where he's the drill sergeant.

"There's a list in the bathroom of all the rules," Jones says, "and every time you break one of the rules, it costs you some of your pay. Some people think I'm too stern, but with younger people, you can tell them



Track One Records is located in Chicago's South Shore neighborhood. (Photo by Sari Botton)

things a million times. But you'd be surprised how quickly they remember when they're docked pay."

There are rules about filing reports every day through the computer—and Jones says that the store has been reporting to SoundScan for four years. There are rules about keeping the store clean and keeping the inventory organized. There are rules about what is played on the store's sound system.

"If you're playing rap music with profanity in it, and a woman or child enters the store, you'd better take it off, or you'll be fined," he says.

Jones, who currently employs three sales associates, looks for staff members who have a strong interest



Jazz is a strong part of Track One's mix, accounting for about 30% of sales. (Photo by Sari Botton)

in music, in addition to a work ethic. "We've got one guy, Thomas Johnson, who's a DJ," Jones says. "He goes by the name '33 1/4,' and he brings his own clientele. I like [my staff] to know a lot about at least one kind of music, and to be willing to learn about the rest, so they can help our customers."

Store owner and drill sergeant aren't the only hats Jones wears as a music merchant. He's also the co-founder of both United Music Retailers and the Music Industry Dedicated Assn. of Independent Retailers, where he holds the titles of secretary and vice president, respectively.

"We felt there was a need for retailers to come together as a group," Jones says about United Music Retailers, which he founded with his brother, Charles, a teacher, in February 1992. It has 25 member stores in the Chicago area. "Organized as a group, we're able to get labels to do more promotions with us. If you tell them there are 15 stores that specialize in a certain kind of music in the same region, they're more likely to be interested. And it's gotten us all talking to each other, helping each other out."

That group spawned MIDAIR, which Jones calls a "board." It has been producing a June conference for independent retailers in Chicago since 1992. "We get about 50 retailers to come, mostly from the Midwest," Jones says. "We hold seminars and workshops, and it's very productive." With all this extracurricular activity, Jones says on a day he's supposedly off, there's very little downtime. "You're never done. There's always something else to do," he says, without the slightest trace of regret.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST (LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE))	TITLE	WKS. ON CHART
		★ ★ ★ NO. 1 ★ ★ ★		
1	1	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 12 weeks at No. 1	73
2	2	BOYZ II MEN ▲ <sup>5</sup> MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	10
3	3	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	15
4	4	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	12
5	5	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	144
6	8	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	184
7	6	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	192
8	9	JOURNEY ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	195
9	14	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	195
10	11	EAGLES ▲ <sup>14</sup> ELEKTRA 105*EEG (10.98/15.98)	GREATEST HITS 1971-1975	195
11	17	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	195
12	7	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	193
13	18	ENYA ▲ <sup>7</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	171
14	12	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	190
15	10	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	192
16	13	ELTON JOHN ▲ <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	183
17	16	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	42
18	15	AEROSMITH ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	192
19	19	EAGLES ▲ <sup>10</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	98
20	20	METALLICA ▲ <sup>3</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	181
21	21	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	186
22	22	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	11
23	25	THE DOORS ▲ <sup>9</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	178
24	27	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	163
25	36	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	45
26	24	CREEDENCE CLEARWATER REVIVAL ▲ <sup>7</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	100
27	23	EAGLES ▲ <sup>10</sup> ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	190
28	30	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	17
29	33	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98 [C 98])	THE JOSHUA TREE	149
30	40	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ 16.98)	PHANTOM OF THE OPERA	65
31	32	FLEETWOOD MAC ▲ WARNER BROS. 2581 (9.98/16.98)	GREATEST HITS	162
32	31	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	172
33	44	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	34
34	34	BILLY JOEL ▲ <sup>6</sup> COLUMBIA 40121 (15.98 EQ 28.98)	GREATEST HITS VOL. I & II	154
35	38	METALLICA ▲ <sup>7</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	171
36	41	CHICAGO ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	175
37	45	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	3
38	28	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	20
39	26	ELVIS PRESLEY ▲ RCA 5196 (7.98/11.98)	GOLDEN RECORDS	31
40	42	AC/DC ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	95
41	50	NEIL YOUNG ▲ <sup>4</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	17
42	39	GRATEFUL DEAD ▲ <sup>7</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	94
43	—	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	11
44	46	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	64
45	29	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	123
46	43	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	60
47	48	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	72
48	35	FOREIGNER ▲ <sup>1</sup> ATLANTIC 80999/AG (7.98/11.98)	RECORDS	41
49	—	SIMON & GARFUNKEL ▲ <sup>6</sup> COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	40
50	37	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/9.98)	BEST OF THE RIGHTEOUS BROTHERS	127

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan Inc.

## MARKETING INDIE AUDIOBOOK DRAMAS

(Continued from page 58)

ward Sanitarium" and a new production of "War Of The Worlds" when they were picked up by National Public Radio.

"An audiobook is like reading a book; you hear it once, and that's it. Whereas a full production is like a movie: The different voices, sound effects, and music build a rich picture in your mind, and you want to hear it again because you can't get it all in one listen," says ZBS president Tom Lopez.

The drawback is that dramatizations are much more difficult to produce than audiobooks. First, the company must hire a writer to adapt the book to script form. "A 400-page book needs to be adapted to about 120 to 200 pages," says Dan Hodges, president of Radio Theater of San Jose, Calif., which dramatizes mystery and adventure novels. "Music and special effects set mood and location, so you cut out a lot of description."

A full cast must be hired, and recording is much more complicated than one person with a microphone. Actors are paid by the hour according to union rules, making it inefficient to record scenes in sequence, says David Rapkin, who produces BDD's dramatizations.

So directors draw a recording "flowchart" and do scenes out of sequence.

"The director and producer create spatial perspective, using proximity to the microphone, 'live' or 'dead' space, volume, and reverb," says Rapkin. "For example, an outlaw chases a woman through a labyrinth. She's up front, so there's no reverb; he's farther away, with a lot of reverb. As he comes closer, his footsteps get louder and the reverb diminishes—you can really feel him approaching. There's also stereo effects, tonal quality, fading—a whole bag of tricks that allow us to paint a soundscape."

After the dialogue is recorded, narration is woven in over the scenes, sound effects are added, and music is mixed in.

Lopez of ZBS, whose dramas take place in exotic locales, travels regularly to Morocco, India, Brazil, and the Amazon to record authentic sounds. "Sounds have character," he says. "I think people pick up on it, even if just subconsciously, that it's not just a generic tape of birds yanked off the shelf."

It's a far cry from one reader in the studio, and the costs show it: BDD's Frost estimates that pro-

ducing a one-hour dramatization costs about four times as much as a three-hour straight reading.

Because of the expense, it is not cost-effective to do just one title in this format, says Frost. "It's very important to market it as an entire line, rather than title by title. The idea is, if you like one L'Amour title, you'll like another."

Phelan takes that strategy a step further, ending each tape with a cliffhanger. "The guy's neck is in a noose, the gal is hanging over an abyss, so the listener really wants the next installment," he says.

Another way to save costs is to license an already produced audio drama. For example, Listening Library of Greenwich, Conn., has sold about 8,000 units of its six-cassette, \$44.95 collection of dramas

from "The Vanishing Point," a Canadian radio anthology series similar to "The Twilight Zone." "Our production director heard it on the radio while in Canada and thought it was such a good production, we should release it on tape," says Arnie Cardillo, VP of marketing and sales.

The series was sold mainly through catalogs, particularly Garrison Keillor's River Town Trading Co. catalog in St. Paul, Minn. In September, Listening Library released a two-cassette version to bookstores that shipped more than 3,000 units.

It's difficult to compare sales of dramatizations with those of audiobooks, says Will Sensing, senior merchandising manager for Ingram Book Co., because most au-

diobooks are released simultaneously with the hardcover and benefit from that publicity. Audio dramas without a bestselling book tie-in "have a challenge to overcome. It's unfair to compare [their] sales to an audiobook of a current bestseller. But there's been some good success with this genre," says Sensing, citing Penguin Highbridge's "Cape Cod Mystery Theatre" as a popular seller.

Dramatizations do sell comparably to similar backlist titles, Sensing says, adding that genre is more important than format. "A Western dramatization would be expected to sell as a regular Western does," he says. "Simon & Schuster's Sherlock Holmes radio series does well, and general Sherlock Holmes audiobooks also do well."

## TOUR TO PRESENT UPCOMING ACTS AT WAL-MART

(Continued from page 59)

George Ducas (Liberty); Rick Trevino and Wade Hayes (Columbia); Ty Herndon, James House, and Ken Mellons (Epic); Steve Klander (River North); Woody Lee (Atlantic); David Lee Murphy (MCA); Daron Norwood and Darryl Singletary (Giant); Russ Taff (Reprise); and Bryan White (Asylum).

Among the acts pending are Michelle Wright and Radney Foster (Arista); Kenny Chesney (BNA); Ty England (RCA); and Clinton Gregory, the Moffitts, Shane Sutton, and Tasha Harris (Polydor). Many of the shows will feature performances by two artists, but those that feature acts that have already achieved some prominence will use only one. In all, more than 50 acts are expected to participate. Some acts will use a common band, others their own.

Although the labels will pay tour support for their artists to cover transportation, salaries, and production costs, a spokeswoman for the promotion says the labels will not have to pay additional money for the in-store displays and po-

sitioning.

But label executives familiar with the promotion say that the promotion will carry the usual cost charged for Wal-Mart programs.

To promote upcoming shows, the stores will display banners and other signs—both inside and outside—for three to four weeks in advance of the date. Nashville's AristoMedia, which is the official publicist for the tour, will do tour press for each date.

Although the tour's title says "Across America," 45% of its dates will be in Texas. Other states on the route are Tennessee, Alabama, Oklahoma, Georgia, Louisiana, Mississippi, Arkansas, and North Carolina. These states were selected, the sponsors say, because they are where Wal-Mart sells most of its country music. All but a few of the stops are in towns with populations of 25,000 or fewer.

The mobile stage is covered, and shows will be held, say the producers, in all but the worst weather.

The marketing consultant for the tour is Mansfield-Martinovich Associates of Nashville.

# SEND US YOUR OUTS

- 120
- ~~110~~,000 Titles in Stock and Counting...
- Same Day Shipping
- Custom Inventory Services
- Special Order Programs

Three-time winner of NARM's  
**One Stop Of The Year**



**Valley Record Distributors, Inc.**

For more information and to receive our 800-page catalog  
Call Toll Free: 800.845.8444 Fax Toll Free: 800.999.1794.  
Outside U.S. call: 916.661.6600.

**STOP...  
LOOK...  
ADVERTISE -**

**IN BILLBOARD'S CLASSIFIED SECTION**

**1-800-223-7524**

**FAX: 212-536-5055**

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### VARIOUS ARTISTS

**The Jerky Boys Original Motion Picture Soundtrack**  
 PRODUCERS: Various  
 Atlantic/Select 82708

Hey, fruitcake, clean out your ears! Soundtrack to the phone pranksters' big-screen debut is all the things they themselves are: abrasive, hip, funny, and perfectly suited to the teen market. Appearances by such sizzling acts as Green Day, Collective Soul, L7, House Of Pain, Wu-Tang Clan, Coolio, Helmet, Superchunk, and—of course—Tom Jones, insure instant street credibility among the metal'n'rap set. Of the new originals, most promising cuts are Collective Soul's ultra-catchy "Gel," the first single, and a must for hard rock, album rock, and top 40 outlets; House Of Pain's "Beef Jerky," a tribute to the boys; and Superchunk's "Shallow End." Eye-opening covers include Jones' Lenny Kravitz-produced cover of the dread-ed rocker's "Are You Gonna Go My Way" and L7's thematically appropriate "Hanging On The Telephone."

### MARTIN ZELLAR

**Born Under**  
 PRODUCERS: Martin Zellar & Steve McKinstry  
 Rykodisc 10318

Martin Zellar rises from the ashes of the late, great Minneapolis band the Gear Daddies ("Let's Go Scare Al") with a wallop of a solo album made up of the same powerful stuff: finely focused takes on the fringes of Midwestern life and well-turned phrases and melodies. The music, with a whiff of tear-in-my-beer melancholia, mines various country and rock veins, while Zellar's granular vocal taps into a honky-tonker bloodline to disarming effect. Kicky single "Lie To Me" flexes the heartiest pop muscle, but sturdy hooks are seeded throughout a stellar album that closes on its highest note with soaring "Let Go."

### MR. PAUL MOONEY

**Master Piece**  
 PRODUCER: Bill Stephney  
 Step Sun 53748

More than a handful of Russell Simmons' Def Comedy Jamsters can learn something from Mr. Paul Mooney, a former joke writer for Richard Pryor and Eddie Murphy. He could teach them how to massage the scars and pain of racism into heavy, resonant comedy routines. On this follow-up to 1992's "Race"—the new album was recorded at Harlem's Uptown Comedy Club—Mooney takes a few minutes to get warmed up, but when he finally gets going, he brilliantly flexes his forte, riffing on such American pop icons as O.J. Simpson, Desi Arnaz, and John Wayne Bobbitt, while reveling in African-American stereotypes that show the ruling class how much they really have to fear. He creates tension, which quickly gets relieved by gut-punching laughter.

## R & B

### TOM SCOTT

**Night Creatures**  
 PRODUCERS: Tom Scott & Lynne Scott  
 GRP 9803

Grammy-winning saxophonist/multi-instrumentalist delivers a deeply grooved album of sighing saxes and slippery R&B beats that is perfect for cool nights and warm encounters. The album's instrumentals are mixed in with several vocal tracks, the latter of which tend to strike the strongest R&B chords. "Don't Get Any Better," with Maysa Leak's soulful phrasings and Scott's sultry sax, is a hands-down

## SPOTLIGHT



**MASSIVE ATTACK**  
**Protection**  
 PRODUCERS: Nellee Hooper & Massive Attack  
 Virgin 39883

Eclectic ensemble from Bristol, U.K., assembles an impressively diverse second album that touches on the fringes of R&B, hip-hop, reggae, and pop—all with an easy dance groove and the unmistakable touch of noted producer Nellee Hooper, of Soul II Soul fame. Highlights of a set that showcases several vocalists include the title-cut single and "Better Things," featuring Everything But The Girl diva Tracey Thorn; "Karmacoma," with 3-D and rapper Tricky on vox; the reggae-tinged "Spying Glass," sung by Horace Andy; "Sly," with Nigerian-born singer Nicolette; and an unexpected cover of the Doors' "Light My Fire." Featuring the new state of the art in acid jazz, this album promises to push the group into a new stratum.

highlight, as are gospel-flavored, horn-fueled "Yeah!" and closer "Daybreak," which perfectly evokes the lonesome moment between night's end and a new beginning.

## JAZZ

### GRAHAM HAYNES

**The Griots Footsteps**  
 PRODUCER: Graham Haynes  
 Antilles 523 262

Exciting, genre-crossing label debut for young cornetist and former M-Base player has a contemporary jazz feel with world music impressions. Often evoking Miles Davis at the height of his '70s electronic era, Haynes creates a dramatic horn-and-synth overture with "Gothic," while the sitar and tanpura of "Enlightenment" add a subcontinental ambience awash in wild rhythms. Also of note are the sinuous acid-funk of the title track, the irresistible world-jazz gait of "Flip Stories," and the funky, eccentric groove of "R.H.," dedicated to Haynes' father, top-notch drummer Roy Haynes.

## NEW AGE

### R. CARLOS NAKAI, WILLIAM EATON, WILLIAM CLIPMAN

**Feathers, Stone & Light**  
 PRODUCERS: R. Carlos Nakai, William Eaton, William Clipman, Robert Doyle  
 Canyon 7011

The haunting sound of the Native American flute is gaining more widespread appeal in recent years, and R. Carlos Nakai is the reason for it. He makes his flute sound contemporary, while retaining its original spirit. Collaborating with instrument builder and guitarist William Eaton and hand percussionist William Clipman, they sculpt an impressionistic world chamber music, bathing essentially acoustic instrumentals in reverberating atmospheres with processing and

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Original Soundtrack Album: Boys On The Side**  
 PRODUCERS: Various  
 Arista 18748

The idea is irresistible: some of the best female artists of the day getting together to record a soundtrack for a hot, new film about three different women whose lives intersect. The execution, fortunately, is up to par with the concept, with stars like Bonnie Raitt, Melissa Etheridge, Sheryl Crow, Joan Armatrading, Chrissie Hynde (with the Pretenders), Stevie Nicks, and Sarah McLachlan contributing new material or well-chosen covers. In the latter category, the most likely to succeed is Raitt's rousing version of Roy Orbison's "You Got It," but others are equally strong, i.e., the Pretenders' cover of Morrissey's "Every Day Is Like Sunday," Crow's take on Derek & the Dominos' "Keep On Growing," and McLachlan's remake of Tom Waits' "Ol' 55." Material written for the film includes Etheridge's "I Take You With Me" (a natural crossover candidate) and Crow's "Somebody Stand By Me," performed by Nicks. (Check out film star Whoopi Goldberg's piano-vocal reprise of "You Got It.")

synthesizers. Like a Georgia O'Keefe painting, this is a fragile and introspective flower in the desert.

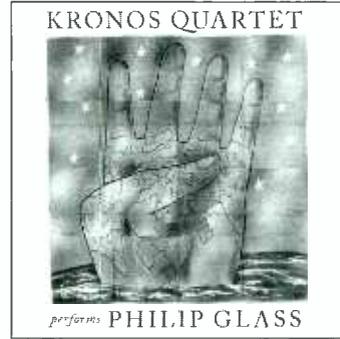
## LATIN

### GUIANKO

**Llámame Yanko**  
 PRODUCER: Carlos Cuto Soto  
 Sonero/Sony 81493

Exuberant vocal delivery of Cuban-born singer hears uncanny resemblance at times to that of Luis Enrique, as he

## SPOTLIGHT



**KRONOS QUARTET**  
**Performs Philip Glass**  
 PRODUCERS: Judith Sherman, Kurt Munkacsi, and Philip Glass  
 Nonesuch 79356

Disregard the persistent carping about Philip Glass' "minimal music" and remember that the composer's neoclassical works—e.g., the Violin Concerto, the "Low" Symphony—are all about maximal beauty. Having as much in common with entrancing Indian and African musics as with the Western classical tradition, the four-string quartets that comprise this album share a dreamlike texture and a simple, but ultimately moving melodicism. Two of the quartets stem from arrangements of Glass compositions for drama—the theater piece "Company" and film "Mishima"—though they both succeed as absolute music. Throughout, Kronos realizes that grand gestures aren't the point, wisely emphasizing the material's ghostly, hypnotic quality. A fine feature for this side of Glass, and another fine album in the Kronos canon.

cruises effortlessly through may catchy salsa set. First single "Temes" should score big at radio, along with "Te Quiero Asi" and "Busca Un Amor."

### SIERRA MAESTRA

**!Dundunbanza!**  
 PRODUCERS: Nick Gold, Marcos González  
 World Circuit/Rounder 041

Delightful reworking by veteran Cuban nonet of classics based on that country's most vital musical staple, the "son" also offers four tracks as a tribute to early mambo progenitor Arsenio Rodríguez. Album's swaying, percussive musical backdrops are graced by emotive improvisational performances from band's sensational, gruff-voiced front men Alberto

"Virgilio" Valdés and José Antonio Rodríguez, as well as from ace trumpeter Jesús Alemañy and "tres" virtuoso Juan de Marcos González.

## CONTEMPORARY CHRISTIAN

### MARGARET BECKER

**Grace**  
 PRODUCER: Charlie Peacock  
 Sparrow 1424

Becker is the Christian music equivalent of Mary Chapin Carpenter—a strong, independent woman who writes thoughtful, literate songs and artfully into them with a voice that is both gutsy and vulnerable. "Grace" is an outstanding album filled with well-crafted melodies that are beautifully sung and artfully produced by Charlie Peacock. The first single, "Deep Calling Deep," is infectious, with a chorus that will linger in people's minds. "My Heaven," another of many Becker-Peacock-penned tunes, has a sultry groove. "We May Never" is a lush, beautiful ballad. Becker just keeps getting better with each outing. This is destined to be one of the genre's biggest releases this year.

### POINT OF GRACE

**The Whole Truth**  
 PRODUCER: Robert Sterling  
 World 7019445500/608

The debut album by these four former Ouchita Baptist University coeds spawned an unprecedented six No. 1 singles, and their sophomore release definitely sounds like it will continue that momentum. Point Of Grace members Terry Jones, Shelley Phillips, Heather Floyd, and Denise Jones have carved a successful niche with their pretty harmonies and strong material. Among the outstanding cuts are "Gather At The River," "The House That Mercy Built," "The Great Divide," and "The Love He Has For You," an insightful lyric penned by Phillips and Dave Clark that addresses the issue of sexual purity.

## CLASSICAL

### MARIA BACHMANN

**Kiss On Wood**  
 PRODUCER: Andre Gauthier  
 Catalyst 9026-62668

With this sophomore recital set, violinist Bachmann continues her vibrant advocacy of contemporary composition. Accompanied deftly by pianist Jon Klibonoff—also her partner for 1993's "Fratres"—Bachmann's incisive playing illuminates the ravishing world-premiere title track by James MacMillan, as well as Aaron Copland's touching but seldom played "Nocturne." The duo's lithe musicianship also unleashes the excitement inherent in both William Bolcomb's jazz-inflected Second Sonata For Violin and Piano and Alfred Schnittke's astringent Sonata No. 1. But it is the wild card here—Paul Dresher's "Double Ikat, Part Two," a luminous trio for violin, piano, and percussion—that most accents Bachmann's considerable talent and taste.

### GAVIN BRYARS

**The Sinking Of The Titanic**  
 PRODUCER: Gavin Bryars  
 Point Music 446-061

Inspired by the tale of the Titanic's band playing a hymn as the ship went down, composer Gavin Bryars created this haunting work for strings with ambient effects. Like Bryars' left-field hit from 1993, "Jesus' Blood Never Failed Me Yet," the composition was originally released in the '70s and has been newly expanded and recorded. Strangely morbid yet undeniably poignant, the piece uses that final hymn, "Autumn," as its theme for variations. The work probably will appeal to the same audience that snapped up "Jesus' Blood," though it could also cross over to fans of the burgeoning ambient genre.

## VITAL REISSUES™

### THE MARSHALL TUCKER BAND

**The Best Of The Capricorn Years**  
 PRODUCERS: Various  
 Era/K-Tel 5027

South Carolina ensemble whose flute-adorned songs showed a softer side of Southern rock is saluted with a two-disc set that sums up a short but prolific stint at Capricorn in the mid-'70s—a period that yielded a heap of gold and platinum albums and some of MTB's most identifiable hits. All are included, of course: "Can't You See," "Heard It In A Love Song," "Fire On The Mountain," etc. Although much of this material appeared in a Capricorn hits package issued prior to the group's switch to Warner Bros., live and alternate takes justify the compilation, as do the thorough liner notes and handsome packaging. Like other artists synonymous with the glory days of Southern rock, MTB inspired the current generation of country stars.

### ALISON KRAUSS

**Now That I've Found You**  
 PRODUCERS: Various  
 Rounder 0325

Young bluegrass fiddle virtuoso has already amassed a body of work worthy of a retrospective. Rounder has done the honors, collecting highlights from Krauss' solo work, albums with Union Station and the Cox Family, and guest appearances on records by such kindred spirits as Tony Furtado and Jerry Douglas. Also included are three previously unreleased cuts: covers of the Foundations' "Baby, Now That I've Found You" and Bad Company's "Oh, Atlanta," plus "Broadway," written by members of the Cox Family. Also of note is Krauss' version of Keith Whitley's "When You Say Nothing At All," from the current BNA Whitley tribute. A traditionalist and a maverick at the same time, Krauss is just getting started. The history books will designate this release as a representation of the first of many chapters in a distinguished career.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► BOYZ II MEN Thank You (4:15)

PRODUCER: Dallas Austin  
WRITER: not listed  
PUBLISHERS: Black Panther/Vanderpool/Aynaw/Shawn Patrick/Ensign, BMI; EMI-April/D.A.R.P., ASCAP  
REMIXERS: Ed Goldfarb, John Loken, Eddie F., Kenny Tonge, Claudio Cueni, Duane Nettlesbey, Jon Nettlesbey  
Motown 1270 (cassette single)

Follow-up to "On Bended Knee" shows the red-hot vocal quartet loosening up with a midtempo groove that will add dimension to its already rock-solid reputation. The song has a smokin' retro-funk vibe—not to mention a wicked chorus—that is somewhat reminiscent of vintage Sly & the Family Stone, while kicking enough of a hip-hop vibe to keep the kids on the street in tow. Third single from "II" should enjoy a quick sprint to the top of the Hot 100.

### ► VAN HALEN Don't Tell Me (What Love Can Do) (3:52)

PRODUCER: Bruce Fairbairn  
WRITERS: E. Van Halen, A. Van Halen, S. Hagar, M. Anthony  
PUBLISHERS: Yessup, ASCAP  
Warner Bros. 7341 (cassette single)

VH's juicy new "Balance" opus is ushered into top 40 consciousness with a brisk hard-rock. Riding on the unmistakable, incomparable guitar work of Eddie Van Halen, the single has the heavy metallic crunch of past hits, while benefiting from a subtle, but quickly insinuating hook and Bruce Fairbairn's clean production. Already flooding album rock airwaves, this kicker could be the band's biggest pop hit in years.

### MIKE + THE MECHANICS Mea Culpa (4:17)

PRODUCERS: Christopher Neil, Mike Rutherford  
WRITERS: C. Neil, M. Rutherford  
PUBLISHERS: Hit & Run/Hidden Pun/Warner-Tamerlane, BMI  
Atlantic 6051 (cassette single)

Band helmed by Genesis' Mike Rutherford returns with a toe-tappin' pop/rock from the upcoming "Beggars On A Beach Of Gold" album. The sound is somewhat reminiscent of previous hits, with the easily consumed melody and chorus beefed up by lightly philosophical and smart lyrics. Should be of equal interest to rock-minded posters and more mature radio listeners.

### LONDONBEAT Come Back (3:54)

PRODUCERS: John Wadell, Tim Bran  
WRITERS: Henshall, Helms, Chambers  
PUBLISHER: not listed  
Radioactive 3202 (c/o Uni) (cassette single)

It has been a hot second since Londonbeat stormed onto playlists with "I've Been Thinking About You," but the trio shows that its vocal prowess and knack for crafting appealing dance/pop melodies is as strong as ever. Single shines with a buoyant chorus and a pleasant pop/disco beat that is hip enough for the street-level clubs, but smooth enough for top 40.

### ★ ADAM ANT Wonderful (4:00)

PRODUCER: David Tickle  
WRITERS: A. Ant, M. Pirroni, B. Hayes  
PUBLISHER: not listed  
Capitol 79407 (c/o Cema) (cassette single)

Ant makes his Capitol debut with a mature, acoustic-driven ditty that easily stands out as one of his most satisfying and least affected recordings to date. He is in excellent vocal condition, and he sounds as sweet as can be over a chugging arrangement that builds to a sweet and exhilarating conclusion. Sounds like the start of a fresh, new career era for Ant. Can't wait to hear the forthcoming album of the same name.

### SOPHIE B. HAWKINS As I Lay Me Down (4:09)

PRODUCER: Stephen Lipson  
WRITER: S.B. Hawkins  
PUBLISHERS: The Night Rainbow/Broken Plate, ASCAP  
Columbia 77801 (c/o Sony) (cassette single)

Hawkins' sophomore outing, "Whaler," has not yet generated the excitement of her successful 1992 debut—but all of

that could change with the onset of this lovely midtempo shuffler. The touchingly poetic lyrics are several notches above typical top 40 fare, and Hawkins delivers them with a warm and enticing whisper. Laced with a quietly memorable melody, single is also a worthy contender for AC play.

### BAHA MEN Sunny Day (3:58)

PRODUCER: Lenny Kravitz  
WRITER: L. Kravitz  
PUBLISHER: not listed  
Big Beat 5839 (c/o Atlantic) (cassette single)

The influence of Lenny Kravitz, who wrote and produced this song, is strongly felt, blending comfortably into the act's bright, Caribbean signature sound. Spine-crawling beats are framed by subdued guitar scratching that gives the track a radio-friendly feel, which could bring many programmers to the fold. Do not miss the opportunity to see this joyful, engaging act on its current tour.

### FIVE STAR Surely (3:58)

PRODUCERS: Ian Prince, Delroy Pearson  
WRITERS: D. Pearson, I. Prince, D. Pearson  
PUBLISHERS: Mill Hill, BMI; EMI, ASCAP  
Tent 44542 (CD single)

British sibling act that scored several pop/R&B hits during the '80s hits the comeback trail with a percussive midtempo ditty that is strongly reminiscent of its biggest success "All Fall Down." Although it lacks the bite of its competition, appealing single has a decent shot at penetrating the top 40 market—thanks largely to a half-dozen mixes that explore urban/hip-hop and dancehall sounds. Contact: 818-347-6335.

## R & B

### ► GERALD LEVERT Answering Service (5:29)

PRODUCER: not listed  
WRITERS: G. Levert, E. Nicholas  
PUBLISHERS: Divided/Ramal, BMI  
Eastwest 9122 (cassette single)

Gerald Levert is hot on Barry White's

## NEW & NOTEWORTHY

### WHIGFIELD Saturday Night (3:15)

PRODUCER: Larry Pignagnoli  
WRITERS: A. Pignagnoli, D. Riva  
PUBLISHERS: MCA, ASCAP  
Curb/Atlantic 1108 (cassette single)

First joint project between Curb and Atlantic Records is a giddy pop/dance ditty that has already saturated radio airwaves throughout Europe. It also has gotten early spins on crossover stations in Los Angeles, Chicago, and Nashville—and rightly so. The tune has a simple, but killer hook that is matched by a jumpy, rave-coated rhythm section and chirpy female vocals. Perfect for pop programmers and club DJs who have been digging twirlers by the Real McCoy and Corona.

### THE NONCE Mix Tapes (3:30)

PRODUCER: The Nonce  
WRITERS: L. Caldwell, B. Jackson  
PUBLISHERS: Form A Square/Phonkie Habitat, BMI  
Wild West/American 7310 (CD single)

Underground rap programmers have already pronounced this head-bobber a winner, and now it is time for beat-smart top 40 and crossover outlets to follow suit. Los Angeles-based duo of Nouka Base and Yusef Afoat offer a glimpse into the nonglamorous side of breaking into the hip-hop music industry. Insiders will find this intelligent and honest, while those who just want to jam are served a slamin' groove, ear-grabbing loops, and an anthemic chorus that works mighty well. Leaves you wanting more from this promising new act.

comeback trail. Both singers masterfully have perfected the art of deep-voiced crooning. On his latest effort, Levert turns a straightforward urban ballad into an extraordinary achievement of heart-melting proportions. The lush production and amorous lyrics should attract the ears of R&B programmers.

### WHITEHEAD BROS. Sex On The Beach (4:10)

PRODUCER: Kenny Whitehead  
WRITER: K. Whitehead  
PUBLISHER: KenJon, BMI  
Motown 1287 (cassette single)

The song's title says it all. Male group paints a seductive scenario amid the soothing beauty of sand'n'surf over a grinding groove that is worthy of R. Kelly. Silly lyrical context is overcome by a deftly executed vocal arrangement that emphasizes imaginative lead vocal lines and tight harmonies. It's fine for youth-oriented urban playlists.

## COUNTRY

### ► ALAN JACKSON Song For The Life (3:58)

PRODUCER: Keith Stegall  
WRITER: R. Crowell  
PUBLISHERS: Tessa, BMI  
Arista 2792 (c/o BMG) (cassette single)

With all his mainstream success, it is gratifying to see that Jackson continues to seek material that runs a little deeper. Written by Rodney Crowell, this morning meditation is sure to add some much-needed substance to country playlists.

### ► RANDY TRAVIS The Box (3:21)

PRODUCER: Kyle Lehning  
WRITERS: R. Travis, B. Moore  
PUBLISHERS: Sometimes You Win/All Nations, ASCAP; Nocturnal Eclipse/Careers-BMG/Minnetonka, BMI  
Warner Bros. 17970 (cassette single)

Fiddles and picked acoustic guitars dominate this track—and, of course, Travis' voice is unmistakable. Simply told and beautifully sung, this story of a man who kept it all bottled up inside is the kind of thing Travis specializes in.

### ► ALISON KRAUSS When You Say Nothing At All (3:56)

PRODUCER: Randy Scruggs  
WRITERS: D. Schiltz, P. Overstreet  
PUBLISHER: not listed  
BNA 64277 (c/o BMG) (CD promo)

That angelic voice never gets above a whisper on this delicately soulful cover of a Keith Whitley classic—which is lifted from BNA's recent Whitley tribute project. Krauss took her time coming to country radio, but she is a welcome addition.

### ► BILLY RAY CYRUS Deja Blue (3:36)

PRODUCERS: Joe Scalfie, Jim Cotton  
WRITERS: C. Wiseman, D. Lowery  
PUBLISHERS: Almo/Daddy Rabbit/Dream Catcher/Microperus, ASCAP  
Mercury 1396 (c/o PolyGram) (cassette single)

With a groove a little too reminiscent of his first and biggest hit (you remember that one), this title is a little more appropriate than ol' Billy Ray may have intended. It is a catchy groove, though.

### ► ALABAMA Give Me One More Shot (3:29)

PRODUCER: Garth Fundis  
WRITERS: T. Gentry, R. Owen, R. Rogers  
PUBLISHER: not listed  
RCA 64273 (c/o BMG) (7-inch single)

Longtime fans of this venerable band will fall in love with this midtempo number and its upbeat, one-day-at-a-time message. And the hooks are strong enough to reel in a few of the skeptics out there.

### WESLEY DENNIS I Don't Know (But I've Been Told) (3:30)

PRODUCERS: Keith Stegall, John Kellon  
WRITER: W. Dennis  
PUBLISHERS: Warner-Tamerlane, BMI  
Mercury 1397 (c/o PolyGram) (CD promo)

In a sea of new country artists, Dennis is an impressive new voice. This self-penned debut single is fairly standard honky-tonk fare, but Dennis backs it up with his seasoned voice and convincing delivery.

## DANCE

### ► JOI CARDWELL Jump For Joi (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
EightBall 55 (12-inch single)

Cardwell follows her first solo home-run hit "Trouble" with an equally potent house anthem that nicely displays her deliciously rich alto range and maturing, almost jazz style. She is complemented by an instantly infectious song that will have loyal clubsters squealing with delight—it may even encourage crossover radio and mix-show programmers to pay close attention to this star-powered talent. Contact: 212-337-1200.

### DAVID CRAWFORD In & Out Of Love (7:03)

PRODUCER: DJ Pope  
WRITERS: D. Crawford, B. Pope, Sam W.  
PUBLISHERS: Stronger Together, BMI; Pope Pump/POJI Entertainment, ASCAP  
POJI 002 (12-inch single)

Crawford has a friendly and earnest delivery that stands out amid the busy context of a house jam. This promising debut single pairs him with up-and-coming producer DJ Pope—a partnership that sparks with notable chemistry. Each of the three versions has formidable peak-hour potential, though the Love mix is the most song-intensive and appealing. Check it out. Contact: 410-850-6237.

### CAPRETTA It's My Party (4:48)

PRODUCERS: Geoff Sturre, Gary Strauss  
WRITERS: W. Gold, H. Weiner, J. Gluck  
PUBLISHER: not listed  
XIC 9595 (CD single)

Capretta has always played a wildly campy role in the world of hi-NRG dance music, often puncturing odd pop nuggets with a shrill performance that apes Patti LaBelle and Sam Harris. This time, he turns Leslie Gore's timeless tune upside down with a peppy and percussive groove and tongue-in-cheek warbling. Fun as a novelty item. Contact: 216-429-1857.

## ROCK TRACKS

### ► TRAGICALLY HIP Nautical Disaster (4:42)

PRODUCERS: Mark Howard, Tragically Hip, Mark Vreeken  
WRITERS: Tragically Hip  
PUBLISHERS: Roli/Little Smoke, SOCAN/ASCAP  
Atlantic 6045 (cassette single)

These five guys sure know how to create intriguing rock, and this strangely titled gem is awash with drama. A wavering vocal weaves crashing guitars with steady drumming, as the song builds to an emotional climax. File next to Live and R.E.M.

### ► VICTORIA WILLIAMS You R Loved (4:22)

PRODUCER: Paul Fox  
WRITER: V. Williams  
PUBLISHERS: Mumblety-Peg/Careers-BMG, BMI  
Mammoth/Atlantic 5860 (CD single)

Williams' angelic voice is hard to forget. Her distinct vocal chirp and well-crafted song skills have caught the attention of musicians like Pearl Jam and Lou Reed, who have covered her tunes. This gentle rock ballad stands on its own, though it benefits from a little help from R.E.M.'s Mike Mills on backing vocals and Tower Of Power horns.

### ★ BAD RELIGION Infected (3:35)

PRODUCERS: Andy Wallace, Bad Religion  
WRITER: B. Gurewitz  
PUBLISHERS: Sick Muse/EMI/Polyterus/Warner-Tamerlane, BMI  
Atlantic 5951 (cassette single)

Band member Brett Gurewitz is known for penning atypical tunes. This twisted love song is certainly no exception. Raging vocals cry, "I want to bathe you in holy water/I want to kill you upon the altar." Not for the Musak crowd, but it is an absolute must for programmers of modern rock radio.

### THROWING MUSES Bright Yellow Gun (no timing listed)

PRODUCERS: Throwing Muses  
WRITER: K. Hersh  
PUBLISHERS: Throwing Muses, BMI  
Sire/Reprise 7272 (CD promo)

With an ample amount of nervous energy, the Throwing Muses deliver edgy attitude pop. Hyper drum beats and grunge guitar riffs swirl through a tempest of torrid rhythms. Modern rock and open-minded album rock programmers should give it a shot.

### BLUES TRAVELER Run-Around (4:11)

PRODUCERS: Steve Thompson, Michael Barbierol  
WRITER: J. Popper  
PUBLISHER: not listed  
A&M 8341 (CD single)

This uptempo track encompasses all the best qualities of straight-ahead rock'n'soul. Jangly guitar riffs, confident vocals, a gospel-flavored organ, and playful harmonica hummin' overwhelm the senses.

### ★ DAVID CLEMENT Be More Like Me (no timing listed)

PRODUCER: David Clement  
WRITER: D. Clement  
PUBLISHER: not listed  
Clement 01 (cassette single)

The contingent of openly gay male folkies is growing by leaps and bounds. Clement steps to the plate with a thought-provoking exploration of prejudice that simmers with quiet but unwavering anger, and jarring, acerbic humor. Alternative and college radio tastemakers with an adventurous, progressive perspective will find this a politically correct programming choice. Contact: 212-802-8132.

## RAP

### ► SCARFACE People Don't Believe (3:59)

PRODUCERS: Uncle Eddie, Brad Jordan, Mike Dean, N.O. Joe  
WRITER: not listed  
PUBLISHERS: N-The Water/Ganja Boodie, ASCAP; EMI Blackwood, BMI  
Noo Trybe/Rap-A-Lot 12700 (c/o Virgin) (CD single)

With guest rapper Ice Cube on the bill, this track likely will get instant attention at rap-friendly radio. The casual backbeat and mellow groove almost mask the fury-filled lyrical assault, which confronts those who criticize hip-hop on moral grounds.

### ► DA LENCH MOB Chocolate City (3:45)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Priority 50851 (CD single)

This deep funk track is a positive celebration of African-American unity. Thunderous bass beats rip through playful guitar riffs, as female screams of ecstasy override the retro rhythm. One nation under one groove, indeed.

### MOBB DEEP Shook Ones Part II (4:27)

PRODUCER: Mobb Deep  
WRITERS: K. Muchita, T. Johnson  
PUBLISHERS: Juvenile Hell, ASCAP  
Loud/RCA 64279 (CD single)

Something sinister is lurking deep within these gangsta grooves. The criminal element here is a killer hook, formed by a dark-themed, but highly infectious rap. The repetitious piano patterns form an eerie musical atmosphere that will drag you down to the realness of street life and will make for an intriguing listen.

### DJ CINDERELLA WITH PHOEBE Put Down De Matic (no timing listed)

PRODUCER: Lloydie Crucial  
WRITER: not listed  
PUBLISHER: not listed  
Diablo 1002 (CD single)

The lines between reggae and jungle are brilliantly blurred on this rallying cry for an end to gun-toting violence. Cinderella weaves wicked beats that sneak up the spine, while Phoebe's ragga chants are both infectious and clever. Excellent for hip-hop purists, though single does have a smooth quality that could easily cross onto streetwise urban stations. Contact: 516-285-4406.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Anderson Spans A Multitude Of Media

*Boot up. Good afternoon. Pause. Oooo. I really like the way you talk. Pardon me. Shut down.*

"The Puppet Motel," Laurie Anderson

BY MARILYN A. GILLEN

NEW YORK—"That was sort of a love song for my computer," says recording/performance artist Laurie Anderson about "The Puppet Motel," a haunting piece on her recent Warner Bros. album "Bright Red" that has become the conceptual jumping-off point and namesake for her first CD-ROM project, due later this month. The disc also incorporates material from a forthcoming Warner Bros. album, the March 14 spoken-word release "The Ugly One With The Jewels And Other Stories," as well as new material written exclusively for the interactive project.

The CD-ROM is being produced and published by New York's Voyager Co. in a novel, creative partnership with the artist that also extends to sponsorship of Anderson's worldwide "multimedia tour" and the inclusion of a Laurie Anderson area within Voyager's newly launched World Wide Web site on the Internet, through which visitors can

download screen shots and excerpts from the CD-ROM.

Voyager will be "the official merchandiser" for Anderson's road trek, dubbed "The Nerve Bible Tour," following her cross-country caravan (lugging more than 70,000 pounds' worth of stage sets, screens, and props) in its own bus. Kiosks will be set up on-site, where producers and designers will demonstrate the CD-ROM for concert attendees. Those so inclined will be able to buy the disc at the shows, along with any of Voyager's other multimedia titles, such as the acclaimed "The Residents Freak Show," "This Is Spinal Tap," and "The Complete Maus."

Hitting more than 50 cities, the tour also will make regular stops in cyberspace, Anderson says, via an area on Voyager's Web site dubbed "The Green Room." Within this virtual equivalent to her actual dressing room, Web riders can check out video- and audioclips that will be posted from various tour stops, and read daily commentary from Anderson—and vice versa.

"I'm really looking for feedback from this, more so than feeding information to anyone else," Anderson says. "Normally you go and do a show and it's 'thank you, good night,' and you don't see them again. This way, when you've



LAURIE ANDERSON

done something in Cincinnati, someone can contact you right away and say *whatever*. It's an open mike, and that's thrilling to me, to hear what's on people's minds."

The CD-ROM "The Puppet Motel" also puts a premium on user interac-

tion, within artistic bounds. "Anyone who is a writer knows that one editor can drive you out of your mind—you want to change that?!" says Anderson. "And here you have maybe 5,000 editors, and they all have their own ideas about how something should be. So as an artist, you have to figure out where the parameters are, and where you want to have control and where you'd like to give it up."

While wandering through the richly detailed 3D environments of the roughly 30 rooms in "The Puppet Motel," visitors are "invited to write the great American novel," for instance, pieces of which may appear later coming out of fax machines in another room. Or they can input their own audio with a microphone for playback along with selected pieces of Anderson's music.

At other times, though, an invitation to type in a letter in the hushed, comforting "Stationery Room" yields the insync sound of ancient typewriter keys clanking against paper—but the user will find him- or herself "writing" something by Anderson. Another quirky tale, a computer nightmare, finds the computer increasingly panicking as the user types, warning in increasingly ominous tones to "store. save. store."

"There are lots of opportunities to put yourself into the frame in different ways—some that influence what's happening, and some that don't necessarily," says Voyager's Elizabeth Scarborough, producer of the disc. "From the opening, we ask you to type in your name—and there will be various kinds of feedback throughout keyed to that in surprising and subtle ways. One goal of ours is to get some of the user creations, writing and musical, uploaded onto the Web site. Ultimately, we'd like to link the CD-ROM to the online area, but we're not quite there yet."

Other rooms within the eerily evocative "Puppet Motel," which was designed by graphic artist Hsin-Chien Huang in collaboration with Anderson, are the Ouiji Room, in which users can

## Compton's NewMedia Looking Abroad New Focus Is CD-ROM Sales, Marketing, Distribution

NEW YORK—Compton's NewMedia is shifting its focus from CD-ROM development to CD-ROM sales, marketing, and distribution—and extending its reach from the domestic arena to the international marketplace.

The latter move is signaled with the appointment of Compton's executive Bill Perrault to the new position of VP of worldwide sales and marketing. In his new post, Perrault will continue to focus on domestic sales and marketing, but also will work to chart Compton's revved-up expansion course abroad.

"The international market has been relatively small up until now, but we think it's only the tip of the iceberg," says Perrault. As part of its strategy for digging deeper into that international market, Perrault says, Compton's will work to "localize products" for

specific territories and to strike strategic alliances with existing overseas companies. "In the early days it was OK to have only English-language products," he says, "because the early adopter market was comfortable with that. But to take it to the next level we have to adapt."

Compton's is also adapting to what Perrault sees as a changing landscape in the interactive arena. "We feel that there is going to be an overload of new products in 1995, and that developers and publishers are going to be looking for help in getting noticed in a crowded market. We plan to offer that help to developers as an experienced marketer and distributor," he says.

Perrault foresees an analogy with the music business, in which there eventually will be a "Big 6" equivalent of mul-

timedia distributors—and in which Compton's will be one.

The company is not retreating from product development, however, but is putting more of its attention on "extension of our core products," Perrault says.

Brand extension of the Compton's CD-ROM mainstay, "Compton's Interactive Encyclopedia," will mean the launch in March of the "Compton's Encyclopedia Of American History," published in association with McGraw-Hill.

(Continued on next page)



Compton's NewMedia staged a Digital Be-In in San Francisco to commemorate the unveiling of the forthcoming CD-ROM "Haight-Ashbury In The '60s," which it will distribute. Getting into the spirit, center, is political activist Timothy Leary.



### KING'S QUEST VII Sierra

\$64.95

Windows/Macintosh CD-ROM

Taking a cue from the Disney school of animation, this cartoon adventure game is simply stunning to watch. Several beautifully animated transition scenes link together seven chapters of gameplay. But don't let the cute graphics fool you. This is one tough game.

A lengthy music number begins the adventure, as Princess Rosella loudly expresses her wish not to marry the man of her mother's dreams. At different points in the game, the player assumes the role of either the princess or her mother, Queen Valance. Both must go through the magical Realm of Eldritch on a handful of magical mis-

sions before returning home. To win, players must explore several locations, including an ancient desert, sulfur-filled caverns, and a sky-high land in the clouds above.

Though this is the seventh (and best) installment of the decade-old classic computer game series, newcomers do not have to be familiar with the previous games to enjoy this one. The puzzles can be moderately difficult, but are not any more challenging than those found in other popular adventure games, like "Myst." Some of the point-and-click puzzles are slightly reminiscent of those found in the popular "Inca" series, also from Sierra. High-end computer users who are eager to flex the power of their machines will want to pick up this intriguing game.

BRETT ATWOOD

## Viacom, Sundance Bow Kids CD-ROMs

VIACOM NEW MEDIA is teaming with a division of Robert Redford's Sundance Institute to launch the Sundance Interactive Children's Theater Library—a new series of CD-ROMs for children.

First up from the co-venture with the Sundance Children's Institute is "Otis Furioso," an animated version of an original Sundance Children's Theater production that also gives children the tools (via costume and scenery shops) to get involved in the creative process. The second title in the series will be "Phoebe's Closet," another original production.

Viacom's TV unit Showtime and the Sundance Institute earlier this year announced a separate pact to launch a new premium network, the Sundance Channel, devoted to independent films.

THE NARRATOR OF 'OZ': Recording artist and one-time "Dorothy" Diana Ross narrates the latest digital twist on the L. Frank Baum classic "The Wizard Of Oz." Ross lends her voice to "Treasures Of Oz," an interactive children's program for CD-ROM and CD-i that is filled with puzzles and games—along with the traditional cast of characters on their famous quest. The title is due this summer from Philips Media.

GTE INTERACTIVE has landed the role of interactive CD-ROM developer for MGM's forthcoming motion picture "Tank Girl," which itself is based on a cult comic book starring a strong female lead. The publisher has been working with the stars of the movie—Lori Petty in the title role and Malcolm McDowell as the evil Kesslee—to shoot additional footage for the game, says VP of marketing Tom Casey. The film is due this spring; the game will follow in the fourth quarter and will be keyed, it's hoped, to the home-video release, Casey says. GTE sees its product more as an original sequel to the film than as a straight replication of it. "The interest in this among gamers has been incredible," says VP of marketing Tom Casey. "They say, 'You mean there's also going to be a film?'"

ONLINE BOOKSTORE: HarperCollins Publishers has begun offering more than 10,000 books and software titles for sale through the new "Online Bookstore" on Delphi Internet Services Corp. Delphi members can browse, sample, and order merchandise online via credit card. HarperCollins also plans to stage virtual book signings and reading groups, and to post reviews and audio- and video clips. Future plans call for the posting of downloadable demos of HarperCollins Interactive's library of CD-ROM titles.

COURT TV HAS begun posting transcripts of the proceedings in

(Continued on next page)

## ENTER\*ACTIVE BRIEFS

(Continued from preceding page)

the O.J. Simpson case in its online forum, which can be accessed through America Online and Prodigy.

**D**IGITAL PICTURES IS using videocassette to promote its CD-ROMs. In a promotion starting Feb. 21, consumers who call an 800 number featured in advertisements will be sent a 20-minute videotape offering a behind-the-scenes presentation of the making of a Digital Pictures title, as well as a \$5 rebate coupon good with the purchase of any Digital Pictures CD-ROM title. The offer runs through June 1, with coupons being honored through Aug. 15.

**V**IRTUAL BOY? Word from the show floor at WCES was generally positive for Nintendo's new 3D game machine due out this year for about \$200. Lines were longest for a surreal take on 3D pinball.

## ANDERSON SPANS

(Continued from preceding page)

get Anderson's answers to their queries ("We polled people to get a list of likely questions," Scarborough says, "but the relationship of the answer to the question could be, er, interesting"), and the Stage, a rendering of Anderson's tour setup with the added element of allowing users to build it themselves.

"A lot of the images in the CD-ROM come from the show," says Scarborough. "And some of the images in the CD-ROM will become part of the show."

Anderson ultimately sees the CD-ROM as a companion, or complement, to the visual spectacle of the Nerve Bible Tour. "It's certainly more than an album," she considers, laughing. "It's the equivalent of about 10 albums packed in there."

## COMPTON'S NEWMEDIA

(Continued from preceding page)

The new disc is based on the textbook "American History: A Survey" and also contains the entire American history portion of the "Compton's Interactive Encyclopedia."

Other spinoffs of the encyclopedia, looking at specific areas in greater depth, also are planned down the road. A separate title, "Campaigns, Candidates & The Presidency," will join the Compton's reference ranks in March.

The original encyclopedia hasn't been forgotten, having gotten a strong push from Compton's over the holidays with what Perrault calls "the first-ever TV ad campaign for a reference CD-ROM."

Compton's also is launching this month a branded budget line, Price Bytes, featuring repackaged older titles priced under \$10.

And in a different realm of repackaging, Compton's is "going back to bigger packaging" for its titles, Perrault says. Although retailers had initially said they wanted smaller boxes because they offered more profit per square foot, Perrault says, "They told us later we were getting lost out there because we were smaller than everybody else. We discovered we can't go this one alone."

MARILYN A. GILLEN

# WE CAN DO IT.



**T**oday multimedia is a word on everybody's lips. But there's considerable confusion about what it means. Video-CD, CD-I, CD-ROM, laser disc? Easy – just give us your music videos and, quick as a flash, we'll send you a ready-to-use multimedia CD.

After all, our know how has made us the market leader when it comes to manufacturing interactive laser discs. And now we're also offer-

ing premastering and manufacturing of all CD media – with that same top level of competence and with the best quality your money can buy:

- Ⓢ MPEG-Encoding (Online/ Offline)
- Ⓢ Screen Design
- Ⓢ User Interfaces
- Ⓢ Mastering & Replication
- Ⓢ Sample-Service



Telemedia GmbH · A BMG Interactive Entertainment Company  
Postbox 310 · D-33311 Gütersloh · Germany · ☎ ++49.52 41.80-12 12 · Fax ++49.52 41.80-60 71

**Where It  
All Comes  
Together...**



## **ITA 25TH ANNIVERSARY SEMINAR**

**March 8-12, 1995 • Westin Mission Hills Resort, Rancho Mirage, California**

# **"THE CONVERGING WORLD OF ENTERTAINMENT, INFORMATION AND DELIVERY SYSTEMS"**

**The New Digital Video Disc:  
Do New Formats Mean New Opportunities?**

**Again? The On-Going Saga of  
Incompatible Video Technologies**

**1994's Most Successful New Technology Story —  
The First Year of DBS**

**On-Line Services, the Internet  
and the Worldwide Web**

**Video-On-Demand, Plain Old  
Telephone Service, and the Roll-Out**

**Full Service Cable Network Directions**

**Content Providers Look at  
Electronic Delivery of Entertainment**

**Home Video: The Next Generation**

**Challenges Facing the Home Video Industry**

**The Future of VHS: A Look at the  
Strategic Issues Effecting VHS**

**State of the Video Duplication Industry**

**A New Operating Environment For  
Interactive Television**

**The Uncertain World of  
Digital Information/Entertainment**

**CD-ROM/CD: Where is the Industry Going?**

**Ten Lessons to be Learned From the  
Laser Disc Experience**

**Intellectual Property Protection in a  
Digital World**

**Books on Tape:  
Extending the Life of Analog Tape**

**Snapshots of the  
Information/Entertainment Consumer**

**SPACE IS LIMITED. CALL 212-643-0620 OR FAX 212-643-0624  
FOR PROGRAM INFORMATION TODAY!**

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Paramount's 'Gump' Marketing Plans ..... 5    Laser Scans: Sales Exploded In Late '94 ..... 70  
Shelf Talk: Cautious About DVD ..... 68    Video Previews: Elvis—In The Beginning .... 71

## PICTURE THIS™

By Seth Goldstein



**M**ERGER MADNESS: Video high-flyers have found one way to stay warm this winter: Zip around the country looking for other retailers to buy or, if they're on the receiving end, expend considerable energy playing host to their acquisitive guests.

After a quiet period that lasted several months, former Ingram entertainment president **John Taylor** has moved to make Greenville, S.C.-based Tonight's Features an East Coast power, at least. His first pickups reportedly are Movie Stars Video in Poughkeepsie, N.Y., and Video Express in Virginia Beach, Va.

Trade sources indicate Taylor is paying handsomely. Movie Stars' **Alan Daniels** is said to have received \$5 million for his seven stores (an eighth opens soon), two-thirds in cash and one-third in privately held Tonight's Features stock. Share value takes on real meaning if Taylor takes the venture public.

Daniels, supposedly swapping ownership for a marketing VP title, vehemently denies a deal. "It is so much hearsay," he says. "I'm holding onto my business. I want to remain independent." However, he acknowledges talking to Taylor and credits Tonight's Feature with "the best business plan." Daniels adds, "I was most impressed. Who knows what can happen in three or four months?"

Taylor, described by Daniels as "very secretive," wasn't available for comment, but his office said he was headed to New York Jan. 31. "He does business up there," we're told. A Movie Stars receptionist said Taylor was due "very, very late" the next day.

**S**PREADING IT AROUND: Blockbuster is crossing a border to test the multimedia platforms first made available to consumers last year in the Bay Area. Five stores in Ontario have been equipped with IBM, Apple, Sega CD, 3DO, and Philips CD-i hardware and software.

The chain has brought in 36 new locations for the second leg of the trial, joining 15 of the original 57 in northern California, some nestled in Silicon Valley strongholds like San Jose, Santa Clara, and Sunnyvale. U.S. test sites are now concentrated  
*(Continued on page 73)*

## Moratoriums Help Spark Vid Sales FoxVideo, MGM/UA Perfect Their Strategies

BY EILEEN FITZPATRICK

LOS ANGELES—It's a pet peeve of retailers forced to buy more than they want, but using a moratorium to leverage a title's sales has become as important in marketing as rebates or national ad campaigns.

"Every studio uses it to manage catalog titles," says FoxVideo marketing VP Mike Dunn.

"Manage" actually is the equivalent of a video face lift and means making sure the new look sells. Before the title is pulled, retailers can play up its "last chance" availability. When it comes back in circulation, come-ons such as "never-before-seen" footage make a movie look like a new release—or so the studios hope. Bargain pricing, meanwhile, helps entice consumers who might otherwise pass on the purchase.

FoxVideo and MGM/UA Home Video are fine-tuning their moratorium strategies to be applied to a dozen titles they will pull from the market this year.

Beginning March 22, FoxVideo will introduce "20th Century Fox Selections," a collection of 12 features priced at \$9.98. Three months later, the titles will go on moratorium, to be replaced by a new batch of bargain-priced oldies.

The twist, at least for Fox, is that "Selections" won't be long-gone, this time returning to circulation at \$14.98 suggested list. Just when depends on a studio decision that retailers have exhausted the \$9.98 stock, Dunn says.

Among the first titles selected for down-and-up pricing are "Butch Cassidy And The Sundance Kid," "Only The Lonely," "Can-Can," the remake of "The Man With One Red Shoe," and "The Big Trail," starring John Wayne. Further "Selections," due quarterly, will include three comedies, three westerns, and three musicals.

"This will keep the catalog in circulation," says Dunn, and at prices likely to attract even reluctant buyers—and retailers.

Fox intends "Selections" to draw mass-merchant accounts and, equally important, video specialists who can spike sales with low prices. Because the titles won't be off the market for an extended period, the latter don't have to worry about forever losing the opportunity.

MGM/UA, for its part, plans new marketing campaigns for "Thelma & Louise," "Rainman," and "West Side Story," which were pulled from the market Feb. 21 when sales lagged behind projections.

Executive VP/GM David Bishop says that while "Thelma & Louise" and "Rainman" had "tremendous intent to purchase," consumers simply didn't realize they were available at sell-through. The discovery prompted the studio to pull both from the market and retool its marketing efforts.

"West Side Story" was yanked in order to capitalize on the its 35th anniversary this year. "In some cases, the strategy hinges on re-introducing the product in some significant way," says

Bishop. "And these titles have the potential to do that."

MGM/UA is shopping for sponsorship opportunities for the titles and expects to have them back within a year, Bishop says.

As another example, MGM plans to re-introduce its James Bond library, which has not been available since last spring, to coincide with the release of the new Bond theatrical, "Golden Eye," due later this year.

Yet despite the dealer benefits accompanying the reissues, retailers say they would rather the studios leave well enough alone. "For a vendor, they do get a sales bump," says Boston-based Videosmith VP of product Rosemary Atkins. "But on a good selling catalog title, the net result is the same." Nevertheless, many have no alternative but to buy heavily in advance of a title's departure.

Atkins has purchased a seven-month supply of departing MGM titles for the 16-store chain. The chain's policy is consistent—it just sold its last copy of "Fantasia," which went on moratorium only 50 days after its release in 1991.

*(Continued on page 73)*

## Vidmark Issues Kidmark Line For New Family Vids

LOS ANGELES—After being shut out of licensed children's programming, Vidmark Entertainment has formed a new family-entertainment label to separate it from the company's adult-themed and horror fare.

"Children's programmers had a problem putting out their product through a company that released titles like 'Whore,'" says Vidmark VP of sell-through Don Gold. "I suggested we create a separate identity, and we came up with Kidmark."

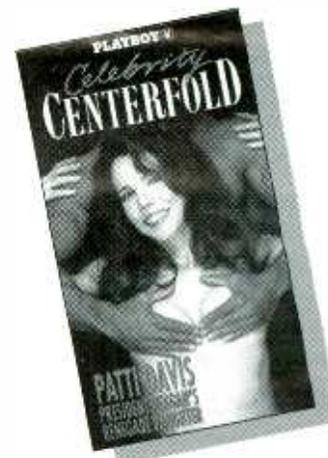
Kidmark, which features a cuddly lion cub in its logo, will be launched with the Australian animated import, "The Adventures Of Blinky Bill," about a cuddly koala bear. The first two releases, priced at \$12.99, are "Blinky Bill's Zoo" and "Blinky And The Magician," both on one cassette. Another cassette, fea-

*(Continued on page 73)*



**America On Foot, Indoors.** She didn't do a Gump, but fitness star Denise Austin, center, covered plenty of ground traversing the Mall Of America in Bloomington, Minn., for PPI Entertainment and Suncoast Motion Picture Co. in the Juvenile Diabetes Foundation's Third Annual Walk For The Cure. Joining her, from left, are Shelly Rudin, PPI; Alan Wigant, Suncoast; and Gordon Fenner and daughter Sandra Fenner, a board member of JDF's Minneapolis/St. Paul chapter.

## REBEL WITH A CAUSE.



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!



PLAYBOY HOME VIDEO

© 1995 Playboy. All Rights Reserved.

## Retailers Err On Side Of Caution In Regard To DVD

**DIGITAL DETAILS:** The promise of the Time Warner and Toshiba digital videodisc has piqued retailers' interest, but many believe it will take time and patience before anyone can judge the success of the new play-back format fairly.

DVD is a slick concept, certainly. Who wouldn't be interested after hearing about the 5-inch disc, which holds 270 minutes of video, offers superior quality, and is priced at \$20? The icing on the cake is the player's \$500 introductory price tag, which is expected to decline sharply as production expands.

"This will stimulate an already-vital sell-through video business," says Musicland Group chairman Jack Eugster. "We want one [player] to come soon, and we want a single format."

Of course, no one on the supply side or in retail desires a format war. But while it's essential to resolve the Sony/Philips and Time Warner/Toshiba standards squabble peacefully, that's only one answer to a series of complicated questions.

The tougher answers involve figuring out the best way to market the technology. Pricing is one thing, consumer acceptance another.

"I thought the MiniDisc and DCC were a pretty good idea, but the consumer demand wasn't there," says Camelot Music Inc. COO Jim Bonk. "And both of those are pretty much dead."

Other dealers say superior picture quality doesn't automatically translate into hardware sales. Just take a look at the history of laserdisc, they note.

"I think the consumers' dissatisfaction with tape has been blown out of proportion," says Palmer Video co-owner Peter Balner. "When laserdisc came out, manufacturers said consumers would flock to it, but that hasn't been the case."

Balner also says making DVD a 100% sell-through business may not work for secondary titles, which usually ship approximately 30,000 units. An average sell-through title ships 3 million-5 million units. Consumers, he says, aren't going to buy every title, and retailers aren't likely to bump up orders to make up the difference.

"It's not in the studios' best interest to support this," Balner says, "because the unit numbers have to be astronomical to compete with where video is now."

But new titles did not appear to be the main focus of suppliers who attended the Time Warner and Toshiba demonstration Jan. 23. The main theme conveyed was the opportunity to resell catalog product.

That's the right approach for some. Tower Records and Video president Russ Solomon agrees that there are enough titles already at sell-through to make DVD a viable business, and

the chain will aggressively try it.

"The rental business on VHS is not going away," he says. "If a rental business for DVD develops, suppliers will release it at rental pricing."

Most dealers think DVD will put an end to laserdisc, but doubt VCRs will be replaced anytime soon. "You can't record David Letterman on a DVD machine," says one retailer. Not yet, anyway. But Toshiba is working on it for 1998.

Despite the cheerleading for DVD, no company has disclosed how it will persuade consumers to buy another

home-entertainment machine for their living room. DVD's success with the public won't be known for five or six years after the format's intro-

duction.

**JOIN THE CLUB:** Children's Television Workshop is the latest company to sue now-defunct Pacific Arts Video and founder Michael Nesmith for unpaid advances and royalties.

The lawsuit, filed Jan. 19 in Los Angeles District Court, claims Pacific Arts owes CTW nearly \$71,000 for "What Kids Want To Know About Sex And Growing Up," against an advance of \$250,000.

CTW entered into a seven-year distribution agreement with Pacific Arts in January 1991, but terminated it in June 1993 after the licensee failed to meet its financial obligations, the lawsuit says.

Pacific Arts pulled the plug on the video division in April 1994 (Billboard, April 16, 1994).

Court papers also state CTW is owed an additional \$9,500 on a contract which required Pacific Arts to advertise the title in Sesame Street Parent Guide Magazine.

The CTW lawsuit is similar to one filed against Pacific Arts by Civil War producer Ken Burns last October for \$1 million (Billboard, Oct. 22, 1994). In fact, both complaints were filed by Los Angeles-based attorney Alan Feldstein from the firm Hall Dickler Kent Friedman & Wood.

**BUYING FOR THE FAMILY:** LIVE Entertainment continues on the acquisition track and will add four animated series later this year to its Family Home Entertainment catalog.

Titles in the package include "Highlander," "Enchanted Camelot," "Skysurfer Strike Force," and "The Bear Who Saved Christmas." They were licensed from New York-based Bohbot Communications.

Last month LIVE bought video rights to "Hello Kitty And Friends" and three other kids lines.

Meanwhile, senior VP of marketing Lauren Becker has left the company for a position at Blockbuster Video. Becker's duties will now be handled by public relations VP Debra Stein.



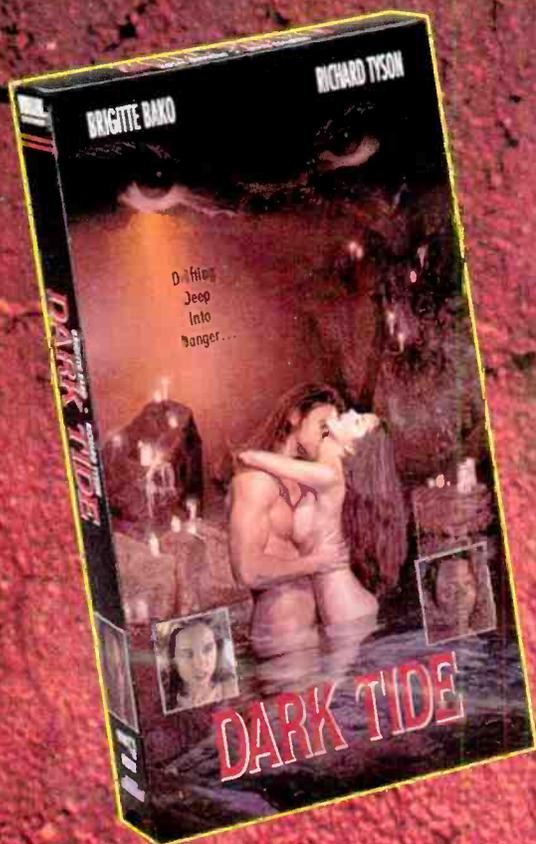
# Top Video Sales

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	NEW ▶		THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	2	14	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	1	11	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
4	3	5	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
5	17	2	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
6	6	10	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
7	7	9	EAGLES: HELL FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	24.98
8	4	17	JURASSIC PARK	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
9	9	11	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
10	11	10	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
11	5	11	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
12	12	6	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
13	10	12	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
14	8	46	YANNI: LIVE AT THE ACROPOLIS ▲ <sup>3</sup>	Private Music BMG Video 82163	Yanni	1994	NR	19.98
15	13	5	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
16	14	18	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
17	18	9	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
18	15	9	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
19	16	21	THE 3 TENORS IN CONCERT 1994 ▲ <sup>4</sup>	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
20	27	10	JANET JACKSON: JANET ●	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
21	21	22	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
22	NEW ▶		DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
23	22	3	THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95
24	20	10	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
25	26	8	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
26	30	70	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
27	24	44	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
28	19	20	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
29	NEW ▶		ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1994	NR	19.95
30	31	12	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
31	RE-ENTRY		ALADDIN	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
32	29	42	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
33	23	2	THE LITTLEST VIKING	Hemdale Pictures Corp. Hemdale Home Video 7192	Kristian Tonby Per Jansen	1989	PG	19.95
34	37	2	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
35	32	12	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
36	NEW ▶		YOUR PERSONAL BEST WORKOUT	Buena Vista Home Video 3851	Elle Macpherson Karen Voight	1994	NR	19.99
37	33	2	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
38	25	22	BEETHOVEN'S 2ND	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
39	39	17	BARBRA STREISAND: BARBRA-IN CONCERT ▲ <sup>3</sup>	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
40	35	6	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

# DON'T MISS THESE HOT TITLES!

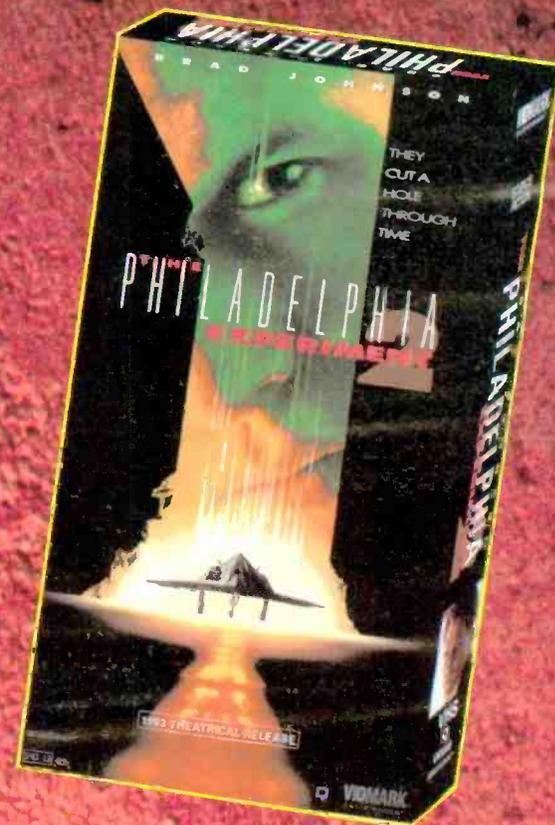


Available for  
the first  
time on  
Sell-thru  
from  
Vidmark!

**DARK TIDE**

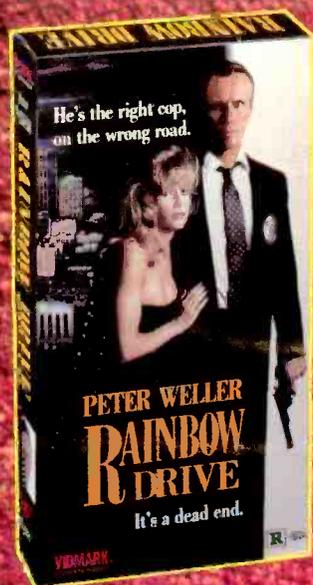
only  
**\$12.99**

Rated and Unrated



**THE PHILADELPHIA EXPERIMENT 2**

only  
**\$14.99**

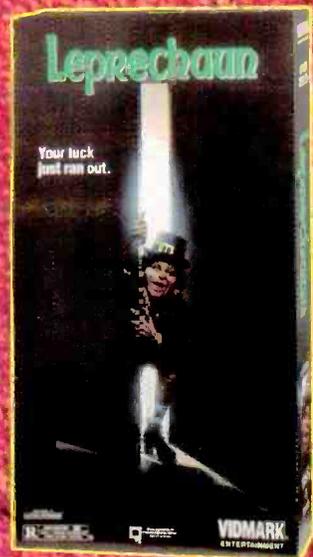
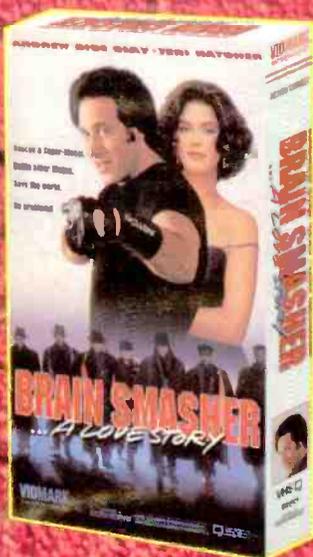


**BRAIN SMASHER**

only  
**\$9.99**

**RAINBOW DRIVE**

only  
**\$9.99**



And Don't Forget!  
**LEPRECHAUN**

only  
**\$14.99**



**Hot Theatrical Releases!**



Hot stars including Warwick Davis ("Willow," "Return of the Jedi"), Brad Johnson ("Flight of the Intruder"), Peter Weller ("Robocop"), Andrew Dice Clay ("Ford Fairlane", "Casual Sex"), Teri Hatcher (TV's "Lois & Clark", "Soapsdish", "Tango and Cash"), and Richard Tyson ("Two Moon Junction").



Hot Genres sure to blister their way through your sales counters!

**CONTACT YOUR VIDMARK REPRESENTATIVE TO ORDER TODAY!**

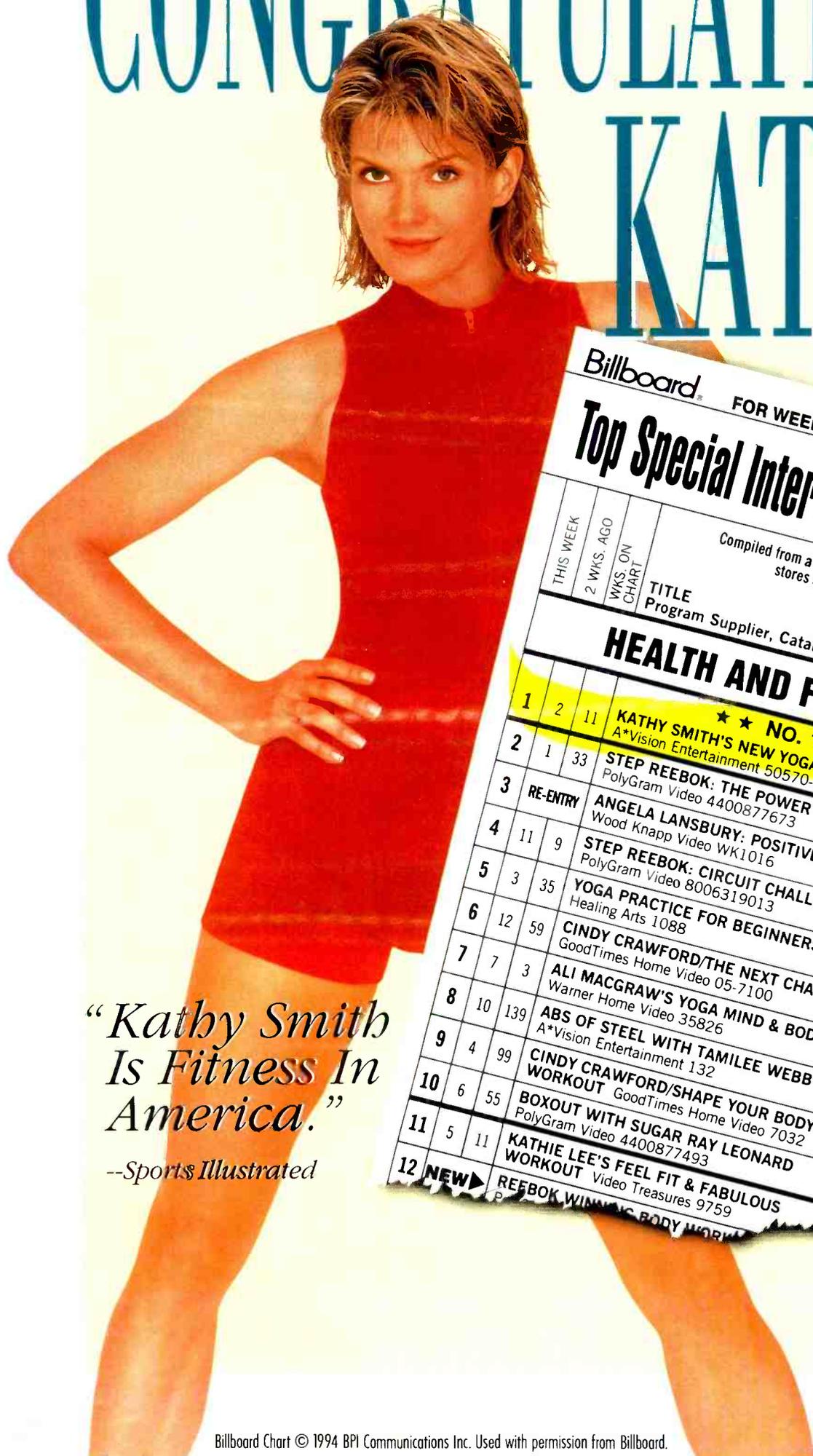
**VIDMARK**  
ENTERTAINMENT

2644 30th St. Santa Monica, CA 90405-3009  
Tel: (310) 314-2000 Fax: (310) 452-8909  
For further information contact: Don Gold (310) 314-3051

Artwork and Design ©1995 Vidmark Entertainment  
A Division of Trimark Pictures, Inc. All Rights Reserved.

ORDER DATE FEB. 14, 1995  
STREET DATE FEB. 28, 1995

# CONGRATULATIONS KATHY!



*"Kathy Smith  
Is Fitness In  
America."*

*--Sports Illustrated*

Billboard® FOR WEEK ENDING DECEMBER 24, 1994

## Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
1	2	11	<b>KATHY SMITH'S NEW YOGA</b> ★ ★ NO. 1 ★ ★ A*Vision Entertainment 50570-3		
2	1	33	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673		19.95
3			<b>RE-ENTRY ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016		19.95
4	11	9	<b>STEP REEBOK: CIRCUIT CHALLENGE</b> PolyGram Video 8006319013		14.95
5	3	35	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088		19.95
6	12	59	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100		19.98
7	7	3	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826		19.99
8	10	139	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132		19.98
9	4	99	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032		9.95
10	6	55	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493		19.99
11	5	11	<b>KATHIE LEE'S FEEL FIT &amp; FABULOUS WORKOUT</b> Video Treasures 9759		19.95
12			<b>NEW REEBOK WINNING BODY WORKOUT</b>		

**LASER  
SCANS™**

by Chris McGowan

laserdiscs, each of which is expected to sell 200,000-400,000 units. "Jurassic Park" is already threatening to move into the No. 1 spot ahead of "Terminator 2: Judgment Day," which has sold more than 350,000 copies on disc. (Until recently, Paramount's "Top Gun" held the second spot at 290,000 units, according to distributor Pioneer.)

The late-year surge rounds out a stellar 12 months for laserdisc, in which units sold rose 19.2% and retail dollar value climbed 29.1% over 1993. In 1994, some 8.3 million units worth \$345.4 million went out the door, vs. 7 million at \$267.5 million in 1993.

"We're just very pleased with how 1994 performed," says Colleen Benn, director of business development for MCA/Universal Home Video, which is expanding into laserdisc special editions in 1995 with its "Signature" series.

David Wallace, director of film business for Pioneer LDCA, says the home theater audience is "partly to be thanked" for the strong sales. Laserdisc "definitely has a much higher profile," he says.

**DVD COMPARISONS:** All the hoopla about digital videodisc may have helped laser. The press has been "saying that DVD must be compared to laserdisc," says Pioneer's David Wallace. "Having the quality issue out there hasn't hurt us." It also appears that DVD, when it finally does hit the market, will probably be competing for VHS consumers, while the high-end laserdisc niche goes its own way.

**DELUXE 'JURASSIC'?** MCA/Universal's Colleen Benn says that a "Jurassic Park" special-edition laserdisc with supplementary material is a possibility for 1995. "I'm trying to nail it down," she says. If everything falls into place, she says, the deluxe disc could be out "possibly by the end of the year." Currently, MCA/Universal is wrapping up work on its Signature special edition of Steven Spielberg's "1941."

(Continued on page 73)



# Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	5	<b>THE CLIENT</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
2	5	2	<b>TRUE LIES</b> (R)	Twentieth Century-Fox FoxVideo 8640	A. Schwarzenegger Jamie Lee Curtis
3	2	5	<b>BLOWN AWAY</b> (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
4	3	8	<b>MAVERICK</b> (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
5	6	10	<b>WHEN A MAN LOVES A WOMAN</b> (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
6	7	5	<b>RENAISSANCE MAN</b> (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
7	<b>NEW</b>		<b>THE MASK</b> (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
8	4	11	<b>SPEED</b> (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
9	8	5	<b>I LOVE TROUBLE</b> (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
10	34	2	<b>WOLF</b> (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
11	<b>NEW</b>		<b>THE SHADOW</b> (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
12	9	13	<b>GUARDING TESS</b> (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
13	10	3	<b>NORTH</b> (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
14	19	2	<b>AIRHEADS</b> (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
15	12	10	<b>BEVERLY HILLS COP III</b> (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
16	11	11	<b>CITY SLICKERS II</b> (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
17	13	10	<b>WYATT EARP</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
18	15	5	<b>BABY'S DAY OUT</b> (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
19	14	15	<b>THE PAPER</b> (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
20	16	11	<b>WITH HONORS</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
21	17	22	<b>FOUR WEDDINGS AND A FUNERAL</b> (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
22	20	14	<b>SIRENS</b> (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
23	18	9	<b>GETTING EVEN WITH DAD</b> (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
24	21	9	<b>LITTLE BUDDHA</b> (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
25	23	13	<b>THE COWBOY WAY</b> (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
26	22	5	<b>WAGONS EAST!</b> (PG-13)	Live Home Video 69991	John Candy Richard Lewis
27	29	4	<b>SPANKING THE MONKEY</b> (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
28	24	4	<b>THE LAND BEFORE TIME II</b> (G)	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated
29	<b>NEW</b>		<b>TRIAL BY JURY</b> (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
30	27	6	<b>WIDOW'S PEAK</b> (PG)	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
31	30	8	<b>SIoux CITY</b> (PG-13)	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
32	33	19	<b>THE CROW</b> (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
33	25	13	<b>THE HUDSUCKER PROXY</b> (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
34	26	9	<b>DREAM LOVER</b> (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
35	<b>NEW</b>		<b>WHITE</b> (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy
36	28	10	<b>COPS AND ROBBERSONS</b> (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
37	35	5	<b>BELLE EPOQUE</b> (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
38	40	9	<b>THE FAVOR</b> (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak
39	<b>NEW</b>		<b>THE WEDDING GIFT</b> (PG-13)	Miramax Films Miramax Home Entertainment 3038	Julie Walters Jim Broadbent
40	31	14	<b>NO ESCAPE</b> (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

"Elvis '56... In the Beginning," Lightyear Entertainment (800-229-7867), 61 minutes, \$19.98.

Twenty-one was more than just your run-of-the-mill lucky number for Elvis Presley. On the verge of superstardom, the King celebrated his 21st birthday in 1956, the year he not only became a man, but bumped and grinded his way onto the national music scene after getting his feet wet at Sun Studios. A mesmerizing montage of rare archival photographs and footage, video is complemented by a narrative by Levon Helm that puts Elvis' peaks and valleys into a historical context that includes the music and politics of the times. Program is licensed for broadcast by the Disney Channel, but serious Elvis fans will want a copy all their own. Lightyear last year released the three-video set "Elvis: The Concert Collection."



"The Year In Rock," MTV Video/Sony Wonder, 45 minutes, \$14.98.

Hosted by network scene-masters Kurt Loder and Tabitha Soren, this PCTV 1994 wrap-up would be better titled simply "The Year." Subjects run the gamut from high-school students' First Amendment rights and the onslaught of conservatism across the country, to fashion and food trends. Of course, music does manage to make itself heard in segments that shed light on trends in rap and rock, MTV-interview snippets, and a report on the concert scene, among other topics. Profiles of some of the more salient personalities and events of the year gone by, including the suicide of Kurt Cobain and Tupac Shakur's raunchy run-ins with the law, also are covered with MTV's usual aplomb.

## CHILDREN'S

"Astronomy 101: A

Beginner's Guide To The Night Sky," Mazon Productions (800-332-4344), 25 minutes, \$19.95.

A precocious preteen offers her wisdom about how to navigate the night sky for astronomy-experts-to-be in this live-action program. Assuming her young audience possesses some basic knowledge about the solar system, such as the existence of the Milky Way and the rotation of the planets around the sun, she introduces them to the likes of the Andromeda Galaxy, the moons of Jupiter, the rings of Saturn, and the star cluster of Pleiades. Straightforward, if a little sarcastic, video literally shows viewers just what they can accomplish with an amateur telescope—and provides plenty of encouragement to boot.

"Hello Kitty: Cinderella," "Snow White," Family Home Entertainment, 52 minutes, \$12.98.

The Hello Kitty clan has graced umpteen books, stickers, lunch boxes, clothes, and countless other children's products, but these feline-oriented fairy tales are the first to bring the sweet animated characters to the video market. A slightly modernized version of the fairy-tale classic, "Cinderella" features the original Hello Kitty cat as the young, housecleaning girl who realizes her dream—this time with the help of an owl fairy godmother. Video features an extra Hello Kitty tale, the mountain magic of "Heidi." F.H.E. also is bringing the classic character Keroppi into the video arena with "Robin Hood" and "Let's Play Baseball."



"Eyewitness: Reptile," DK Vision/BBC Lionheart Television (212-213-4800), 30

minutes, \$14.95.

Dorling Kindersley's "Eyewitness" book series has earned kudos for putting children in touch with the bold and beautiful world of nature. Now, this



new six-program series, which this spring will begin airing Mondays on PBS as well as hitting the retail shelves, brings the full-motion visual element to the edutainment programs. Actor Martin Sheen hosts "Reptile," which covers the slippery existence of snakes, crocodiles, lizards, and more, as well as the other "Eyewitness" programs. Due out soon are videos concerning cats, dogs, birds, fish, and amphibians. Packed with facts presented via eye-popping footage, program proves that fact is often stranger—and more fascinating—than fiction.

## HEALTH/FITNESS

"Brazil Beat," Brincar Inc. (800-34-SAMBA), 55 minutes, \$19.95.



Fitness enthusiasts looking to samba their way to better health will find this spicy recipe of aerobics and body-sculpting an enticing reprieve from the usual march-in-line-oriented exercise class. Those who prefer to become straight and narrow via a more straightforward program likely will opt to bypass this video, filmed on location in Rio de Janeiro

and accented with brightly colored workout gear and the skyline of the tropical city as background. Brazilian fitness instructor Lais leads a small class through a regime composed of "Sambaerobics," a fast-paced, sharply choreographed routine that includes some rather fancy footwork and, therefore, coordination.

## TRAVEL

"NY Scene," CRGR Productions (212-477-7339), 52 minutes, \$24.99.

Colorful, well-produced video bills itself as the guide to "cool, hip things to do for little money" in the Big Apple. And its quickly paced segments, complete with pulsating music and interesting camera angles, do a fine job of bringing to light some of the city's lesser-known museums, markets, vendors, and under-\$10 restaurants, along with the usual spots. New York-bred "VG"—for video guide—will remind viewers of MTV's Kennedy with her imposing lipstick-in-your-face style of reporting. She's a perfect fit for the program's primary audience: teens looking for a cheap, good time in the big city. The camera does capture several classic NY scenes, and video includes phone numbers and addresses for several of the attractions it covers. An enthusiastic thumb's up for content and creativity.

## INSTRUCTIONAL

"Sexual Abuse: Protecting Our Children," Tapeworm Video Distributors (805-257-4904), approximately 25 minutes, \$14.95.

Powerful tool in the recognition and prevention of sexual abuse of children centers around the director of a Sexual Recovery Center conducting straightforward interviews with several recovering abusers. The offenders, whose faces are shaded to keep their anonymity, reveal in blunt terms the characteristics they looked for in the children they stalked and the best ways parents and guardians can protect youngsters from such behavior and equip them with the self-respect they need to assert themselves against potential abusers. A thought-provoking half-hour that is sure to lead to further discussion and debate.

# Home Video

Billboard®

FOR WEEK ENDING FEBRUARY 11, 1995

## Top Laserdisc 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
<b>★★★ No. 1 ★★★</b>								
1	1	11	<b>SPEED</b>	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
2	2	15	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
3	3	13	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
4	5	5	<b>BLOWN AWAY</b>	Metro-Goldwyn-Mayer Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
5	4	5	<b>MAVERICK</b>	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39.98
6	6	5	<b>THE CLIENT</b>	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
7	15	3	<b>RENAISSANCE MAN</b>	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito	1994	PG-13	39.99
8	<b>NEW ▶</b>		<b>HARD BOILED</b>	The Criterion Collection The Voyager Company 1397	Chow Yun-Sat Tony Leung	1993	R	124.95
9	8	29	<b>TOMBSTONE</b>	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
10	12	19	<b>ALADDIN</b>	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
11	7	5	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Image Entertainment 3603	Animated	1993	PG	29.99
12	14	5	<b>EAGLES: HELL FREEZES OVER</b>	Geffen Home Video Image Entertainment 3061	Eagles	1994	NR	39.99
13	11	19	<b>THE CROW</b>	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
14	9	32	<b>TOTAL RECALL</b>	Caroico Home Video Pioneer LDCA, Inc. 68901-WS	A. Schwarzenegger	1990	R	39.95
15	<b>RE-ENTRY</b>		<b>WITNESS</b>	Paramount Pictures Pioneer LDCA, Inc. WS1736	Harrison Ford Kelly McGillis	1985	R	39.95
16	16	9	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo (CBS Video) Image Entertainment 8167-85	Rex Harrison Audrey Hepburn	1964	G	129.98
17	17	5	<b>THE SOUND OF MUSIC</b> ◆	Twentieth Century-Fox Image Entertainment 4267	Julie Andrews Christopher Plummer	1965	G	124.98
18	10	19	<b>SCHINDLER'S LIST</b> ◊	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
19	18	3	<b>THE LAND BEFORE TIME II</b>	Universal Cartoon Studios, Inc. MCA/Universal Home Video 42142	Animated	1994	G	24.98
20	13	9	<b>WYATT EARP</b>	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid	1994	PG-13	44.98
21	22	5	<b>I LOVE TROUBLE</b>	Touchstone Pictures Image Entertainment 2983	Julia Roberts Nick Nolte	1994	PG	39.99
22	25	3	<b>BUTCH CASSIDY AND THE SUNDANCE KID</b>	Twentieth Century-Fox Image Entertainment 1061	Paul Newman Robert Redford	1969	PG	99.98
23	23	21	<b>FOUR WEDDINGS AND A FUNERAL</b>	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
24	<b>NEW ▶</b>		<b>THE SHADOW</b>	Universal City Studios MCA/Universal Home Video 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
25	<b>NEW ▶</b>		<b>WHITE</b>	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy	1994	R	39.99

◆ 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.

**THIS WEEK...**  
In just a couple of weeks, Jim Carrey, unquestionably the most outrageously talented screen personality this side of Robin Williams, beams onto laser with the THX Widescreen edition of New Line Home Video's *The Mask* (ID2992LI; \$39.99). This runaway box office smash, from director Charles Russell, took both audiences and critics by surprise. The word "phenomenon" is not out of place as it applies to Carrey. His unabashed-flair for comic spontaneity coupled with the over-the-top special effects, will cement this film's place amongst the year's top laserdisc titles.

From the In-Your-Face '90s to the Roaring '20s, let's turn back the hands of time to draw attention to another comic phenomenon of the 20th Century: Buster Keaton. Next month marks the release of one of this year's most ambitious home video projects; the first of three boxed sets chronicling *The Art of Buster Keaton* (ID2951DS; \$99.99). The legendary Keaton put out a body of silent work that still amazes his fans and continues to win over new converts a generation at a time. All of the works presented in this side-splitting, landmark series have been digitally remastered from the best available source elements and many of them will also feature newly commissioned musical scores. If you've never sampled Keaton, watch out — he's addictive!

**Image**  
ENTERTAINMENT  
"The Finest In LaserDiscs"  
(818) 407-9100

**DISCOUNTS STARTING AT 30% — WHY WOULD YOU BUY ANYWHERE ELSE?**

Enter The Future of  
Digital Entertainment with ...

## LASERS UNLIMITED, INC.

Wholesale Distribution of  
Laser Video Discs, CD-I, CD's, CD-V, CD-ROM, Videos, Accessories, etc.  
plus CD-I and CD-ROM Hardware.

- Competitive Pricing!
- Family Owned & Operated!
- Outstanding Service!
- Excellent Fills!

1643 Fenimore Rd. • Hewlett, NY 11557 Tel: 516-295-1910 • Fax: 516-569-1266

What you don't know  
**CAN hurt you**

Don't get caught in the dark. Norwalk Distributors Inc. offers discounts up to **38% on premium laser disc titles.**

GET THE FACTS  
CALL US TOLL FREE AT  
**1 (800) 877-6021**

**NORWALK**  
DISTRIBUTORS INC.

Norwalk Distributors Inc.  
1193 Knollwood Circle  
Anaheim, CA 92801  
(800) 877-6021 (714) 995-8111  
FAX (714) 995-0423

**IN MIAMI**

**LaserDisc™**

wea, BMG VIDEO, MCA MUSIC VIDEO, CBS VIDEO, TOUCHSTONE HOME VIDEO, HOLLWOOD PICTURES HOME VIDEO, IMAGE ENTERTAINMENT "The Finest In LaserDiscs", 4VISION ENTERTAINMENT, HBO VIDEO, WALT DISNEY HOME VIDEO, EMI CLASSICS, PHILIPS CLASSICS, LASERKaraoke, LIVE HOME VIDEO, Sony Music, PIONEER ARTISTS, PIONEER The Art of Entertainment, WARNER HOME VIDEO

**Discronics**  
(800) 642-6453  
Ph: (305) 477-1561 Fx: (305) 477-1464  
WIDEST MUSICAL SELECTION • NUESTRA ESPECIALIDAD SON LGS L.D. & IMPORT CD'S.

Are You a **BILLBOARD** Reader  
on the Move?

To change your address, just call  
BILLBOARD'S Subscription Department at  
**800-669-1002**  
or  
**614-382-3322**

## LASER SCANS

*(Continued from page 70)*

**PIONEER'S \$299 PLAYER:** Pioneer Electronics has launched its lowest-priced laserdisc unit to date. The CLD-S104 combiplayer, which retails for \$299, plays both 12-inch laserdiscs and audio CDs. "We've had an outstanding response to it," says **Kerry McCammon**, Pioneer's VP of marketing for home electronics. Also out is the CLD-S304 (\$535 list), which offers Dolby Surround AC-3 multi-channel sound (five full channels of digital sound, plus a subwoofer) and karaoke features. Due in April are Pioneer's CLD-D504, CLD-D604, and CLD-D704 combiplayers (\$660, \$1,035, and \$1,235, respectively), offering AC-3 sound and two-side play.

**PANASONIC'S NEW PLAYERS:** Panasonic has launched four new laserdisc players. The new LX-H670 (\$549 list) joins the previously introduced LX-H170 (\$450) in offering advanced features—such as digital time base correctors, digital servo systems and shuttle knobs—for a moderate price. New as well are the more sophisticated LX-K570 and LX-K770 (\$699 and \$999, respectively) players, both with karaoke features. "Laserdisc sales grow steadily each year as the format attracts more converts," says **Brian Hoffman**, Panasonic national marketing manager for Special A/V Products.

**COLUMBIA TRISTAR** bows

"Thirty-Two Short Films About Glenn Gould" and "Princess Caraboo," with **Phoebe Cates**, followed on March 21 by **Norman Jewison's** "Only You," with **Marisa Tomei**, and **Tran Anh Hung's** award-winning "The Scent Of Green Papaya." (All four titles are \$34.95 each.) Then on April 4, Columbia TriStar debuts several musical titles, the first three of which are new to laser: "Pal Joey," with **Frank Sinatra** (\$34.95); "The Gene Krupa Story," with **Sal Mineo** (\$34.95); "The Loves Of Carmen," with **Glenn Ford** (\$34.95); the double feature "The Jolson Story/Jolson

Sings Again" (new digital transfer, \$44.95); "1776" (restored, new digital transfer, wide, \$49.95); "Pump Up The Volume," with **Christian Slater** (\$34.95); and "La Bamba," with **Lou Diamond Phillips** (\$34.95).

**IMAGE WILL BOW** Miramax's remarkable tale "Fresh" (wide, \$39.99), on Feb. 21 and "Bullets Over Broadway" (wide, \$39.99) on March 21, New Line's "Wes Craven's New Nightmare" (wide, \$39.99) on March 28, Fox-Video's "The Pagemaster" (wide, \$29.98) on April 4, and New Line's "Hoop Dreams" (\$49.99) on April 18.

## PICTURE THIS

*(Continued from page 67)*

in upscale markets in six states, including Maryland with 10; Georgia with six (five in Atlanta, one in Marietta); and five each in Texas (Dallas and environs), Illinois (suburban Chicago), and Massachusetts (suburban Boston).

Blockbuster's decision whether or not to roll out nationally—and with which platforms—likely will be made in 90-120 days.

**WAL-MART REDUX:** Going direct is high on Wal-Mart's list of 1995 goals. One source, an executive who confirms Warner Home Video will begin shipping product shortly (Billboard, Feb. 4), says the mass merchant has initiated discussions with "a second tier" of sup-

pliers including some nontheatrical independents. Meanwhile, the mass merchant continues talks with Fox Video. "It's my understanding that's moving forward," this executive says.

The difficulty for all vendors is keeping shelves well stocked. Wal-Mart reportedly has promised it will handle replenishment, but no one's sure how long that offer will last. Warner, in fact, has already hired an outside service, just in case.

Wal-Mart is eager to please, more so than Toys 'R' Us, which wants direct delivery, but only if it can charge suppliers 10% for returns. "That's onerous," says our source.

## VIDMARK BOWS NEW LINE FOR KID VIDS

*(Continued from page 67)*

turing "Blinky Bill's Fire Brigade" and "Blinky Bill's Fund Run," is due March 29.

The television show, based on a 1930s series of books by Dorothy Wall, has become a hit in Australia, Europe, and the Far East. Its themes of problem solving and teamwork have been updated to include environmental issues.

"Blinky Bill," which will run in 90% of TV markets, is on one day a week, but will air daily in September, Gold says. The character has attracted more than 30 licenses, expanding to 40 after the Feb. 13-18 Toy Fair in New York.

Kidmark, however, won't rely solely on TV to drive the product. The debut of the video series will include a \$3 rebate from Vidmark when consumers purchase either title and two "Blinky Bill" figurines from Ertl.

A two-week, post-street-date TV ad campaign will kick off April 10, with spots running a minimum of five times a day on all major networks. In addition, Fox Network will run an on-air promotion through its Fox Kids Club, giving viewers a shot at winning a "Blinky Bill" adventure kit. There also will be radio and in-store programs and a four-page "Blinky Bill" study guide distributed to 4,000 schools.

Gold says "Blinky Bill" will take at least three years to realize its retail potential. He compares the project to "Thomas The Tank Engine And Friends," which he marketed at now-defunct Strand Home Video before the line moved to

Video Treasures. Two million units have entered the retail pipeline since "Thomas" was introduced in 1990.

Kidmark hopes to be on the same track. "We're not concerned with Blinky's prebook numbers," says Gold. "In fact, we had to cut back orders from overzealous retailers."

Three additional "Blinky Bill" ti-

## MORATORIUMS PROP UP SLUGGISH VID SALES

*(Continued from page 67)*

Other dealers, however, can't afford to tie up open-to-buy or inventory space.

"If you're sitting on inventory for two years, you have to buy less of something else," says buyer Leslie Kennedy of Minneapolis-based Title Wave Video. Before a title goes on moratorium, the 14-store chain usually buys enough inventory to last about two months.

Sometimes communication breaks down between suppliers and retailers, and the latter can find themselves out of stock when the moratorium deadline arrives. "We were given about two days' notice on 'Star Wars,'" says Borders Books And Music buyer Patti Russo.

That gap won't be long in any event. FoxVideo will shortly announce a major re-promotion for "Star Wars," which went on moratorium in mid-January. Director George Lucas is expected to add some special features to the trilogy, as well.

Dealers don't like explaining why a title isn't available, but Disney has successfully converted that minus into a

plus. Thus, running out of Buena Vista product isn't as big a problem as it used to be.

"They've spent so much money educating the consumer about limited availability that everyone who wanted to buy 'Aladdin' has bought it already," says Kennedy.

It took a while for consumers to be trained, however. They hadn't learned the lesson when "The Little Mermaid," "Lady And The Tramp," and "The Jungle Book" vanished, and each is among the most sought-after moratorium titles. Now the public routinely snaps up 20 million units, double the number of big-name copies shipped five years ago. Retailers themselves have learned to take to advantage of the "buy it now while it lasts" pitch. And in most cases, it works.

"When I saw a mother trying to decide whether to buy 'Snow White' for her daughter," Atkins says, "I'd remind her how much she wanted 'The Little Mermaid,' and that now you can't find it anywhere. I tell her, 'Don't let that happen with this title.'"

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	10	HELL FREEZES OVER ▲ Geffen Home Video 39548	Eagles	LF	24.98
2	2	47	LIVE AT THE ACROPOLIS ▲ <sup>3</sup> Private Music BMG Video 82163	Yanni	LF	19.98
3	3	18	BARBRA-THE CONCERT ▲ <sup>3</sup> Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
4	4	11	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video 39541	Nirvana	LF	24.98
5	6	69	OUR FIRST VIDEO ▲ <sup>4</sup> Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	5	22	THE 3 TENORS IN CONCERT 1994 ▲ <sup>4</sup> Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
7	10	2	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
8	8	11	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
9	7	10	WOODSTOCK '94 PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
10	9	20	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
11	11	41	LIVE Curb Video 177706	Ray Stevens	LF	16.98
12	12	13	BIG ONES YOU CAN LOOK AT ● Geffen Home Video 39546	Aerosmith	LF	24.98
13	13	93	COMEDY VIDEO CLASSICS ▲ <sup>3</sup> Curb Video 177703	Ray Stevens	LF	16.98
14	18	137	THIS IS GARTH BROOKS ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
15	14	10	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
16	17	36	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
17	16	14	THE GATE TO THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
18	15	14	CROSS ROAD PolyGram Video 8006367773	Bon Jovi	LF	19.95
19	39	10	FIELDS OF GOLD, THE BEST OF STING 1984-1994 A&M Video PolyGram Video 4400896233	Sting	LF	19.95
20	20	16	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
21	23	126	REBA IN CONCERT ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
22	21	66	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
23	19	61	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
24	22	11	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
25	25	68	GREATEST HITS ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
26	28	19	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
27	31	55	DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19 V49164	Michael Jackson	LF	19.98
28	30	36	INDIAN OUTLAW ● Curb Video 77708	Tim McGraw	LF	9.98
29	24	61	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
30	26	22	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
31	29	14	CHRISTMAS WITH VINCE GILL MCA Records, Inc. MCA Music Video 11473	Vince Gill	LF	19.98
32	27	13	I SEE IT NOW A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
33	32	36	ZOO TV: LIVE FROM SYDNEY Island Video PolyGram Video 8006313733	U2	LF	19.95
34	34	103	I STILL BELIEVE IN YOU ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
35	35	42	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
36	37	93	DELICATE SOUND OF THUNDER ▲ <sup>4</sup> Columbia Music Video SMV Enterprises 24 V-49019	Pink Floyd	LF	24.98
37	RE-ENTRY		PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
38	38	17	SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.98
39	36	31	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
40	33	17	VEUEPHORIA Virgin Music Video 77788	Smashing Pumpkins	LF	19.98

○ 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.

# Billboard/Phonolog Music Reference Library on CD-ROM

**B**illboard presents the first truly complete music reference database on CD-ROM. A few keystrokes gives you instant access to Phonolog's vast database of information on recorded music. All you need is a PC and a CD-ROM player.

## An Essential Tool

From Tchaikovsky to Tommy, you'll enjoy the complete searchability only this product offers. Not only will you **save time**, but you'll have fun with reference work which has been a chore until now.

What's best, searches can be initiated by:

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| <input type="checkbox"/> Artist       | <input type="checkbox"/> Composer     |
| <input type="checkbox"/> Group        | <input type="checkbox"/> Conductor    |
| <input type="checkbox"/> Song Title   | <input type="checkbox"/> Instrument   |
| <input type="checkbox"/> Album Title  | <input type="checkbox"/> Orchestra    |
| <input type="checkbox"/> Record Label | <input type="checkbox"/> Guest Artist |
| <input type="checkbox"/> Format       | <input type="checkbox"/> Any Keyword  |

## Over 1,000,000 Music Titles

Our authoritative reference library includes details on over **80,000 albums** plus **1,000,000 individual songs**. Classical, Country, Pop, Rock and Jazz, plus everything in between. All neatly packaged on a single CD-ROM disc.

The annual CD-ROM service of \$595\* includes complete data update discs 4 times a year, plus our easy-to-use instruction guide and helpline.

\*Plus one-time shipping charge of \$25.

**YES!** Sign me up for one year's subscription to the Billboard/Phonolog Music Reference Library on CD-ROM.

Charge my:  Visa  Mastercard  Amex  
Card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_  
Signature: \_\_\_\_\_

Bill my company - PO Required: # \_\_\_\_\_  
Name: \_\_\_\_\_  
Title: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
Company: \_\_\_\_\_  
Address: \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Fill out and return coupon to: Lori Bennett  
Billboard Electronic Publishing,  
1515 Broadway New York, NY 10036  
For fastest service, phone: (212) 536-1402 or fax: (212) 536-5310



Phonolog is a registered trademark of Trade Service Corporation. Copyright 1991 by Trade Service Corp. Billboard is a registered trademark of BPI Communications, Inc. Copyright 1991 by BPI Communications, Inc. All Rights Reserved. All titles, logos trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV.

## DISNEY EASES INTO 'LION KING' DATE

(Continued from page 1)

needed weeks or months later. The first "Lion King" shipments are expected to total as few as 18 million units, vs. the 27 million copies of "Snow White" delivered on or about Oct. 25, 1994.

In essence, Disney will carry "Lion King" inventory for its direct accounts and for wholesalers, preventing the oversupply that trade observers say has marred the success of "Snow White." Because that record order has outstripped demand, sources indicate 6 million-7 million or more "Snow White" tapes remain unsold.

One distributor believes "most of it will be returned," in sharp contrast to the 2%-3% Disney is used to taking back. Buena Vista Home Video publicity and event marketing VP Tania Moloney puts the number unsold at "a few million" and claims "the rest will be absorbed" over time as part of various promotions. "We feel like we're in pretty good shape," she says. "By the end of the fourth quarter, you won't see too much 'Snow White.'"

The studio learned its lesson with higher-than-expected returns of "The Lady and the Tramp" five years ago, sources indicate. Since then, the company had been staging its releases and honing its ability to forecast consumer purchases through point-of-sale reports from direct accounts like Wal-Mart, Kmart, and Target Stores, until "Snow White."

"Generally we gauge the market pretty conservatively," Moloney says. But for "Snow White," she

says, "we did things a little differently in staging and shipping." Moloney did not provide specifics.

Several wholesalers contacted by Billboard boil down the difference to two words: "Jurassic Park." MCA/Universal Home Video's multimillion-unit seller, which arrived in stores Oct. 4, prompted Disney to go overboard, they say. "It was an ego thing," says one distribution executive, "and I think they picked the wrong title for the job."

MCA/Universal, meanwhile, is devising a way to effectively handle the estimated 4 million-5 million copies of "Jurassic" still unsold, which make up 25% of the total shipped, according to studio estimates. The plan, which should be nailed down in a month, reportedly is tied to NBC's May 7 telecast of the dino hit.

With the overindulgence in "Snow White" and "Jurassic Park" now history, the industry is becoming more rational about sell-through volume. "What we are seeing is suppliers, wholesalers, and retailers taking a more cautious approach," says Andrew Kairey, MCA/Universal sales and marketing senior VP. "They're creating reorder programs. There is a lot more inventory control than ever before."

"The Lion King" seems to be the biggest and best example, judging by trade responses to Disney's hold-back policy. Disney is trying "to create a sense of urgency," says Ingram Entertainment president David Ingram. "People get hyped up" if shipments are staged, he says. "It's good for the marketplace."

Few appear worried that demand could gallop too far ahead of supply. Kmart, for example, will receive all its needs by street date, says spokesman Dennis Wigent. "We never get full delivery initially. We don't want to keep that much inventory." And fewer copies might even support higher retail prices, suggests one observer, who thinks "The Lion King" can command a sell-through premium.

Disney fosters such optimism. "We have a very, very good shipment system," Moloney says. "We're able to cater to people's needs quickly." Replenishment, she adds, "depends on the rate of sale."

The studio alerted the wholesale community about "Lion King" allotments a month ago, but some members got wind of things earlier and reportedly were able to bump up their orders to compensate for the units Disney is withholding. Their advantage should be slight. "I really don't think it's going to matter because judging that extra demand is too much of a coin toss," says one distributor.

Some video retailers voice concern that mass merchants—the backbone of Disney's sales forecasts—will receive special treatment. However, another distributor guarantees the studio is "absolutely playing no favorites. Disney is doing a great job controlling this."

That isn't enough, though, to convince specialty chains not to buy their fill at warehouse clubs. "I'm getting ready to strike a deal with Sam's," says one.

## SPIN CELEBRATES 10 YEARS

(Continued from page 10)

Fox, FX, the Comedy Channel, and/or E! Entertainment, he says.

Although Spin has done alternative music samplers as premiums with subscriptions, this is the magazine's first commercial album.

Atlantic executives were unavailable for comment by press time.

The boxed set is just one of Spin's anniversary projects. In September, Vintage Publishing will release "The Spin Alternative Music Guide," edited by Spin senior contributing editor Eric Weisbard and co-edited by Marks. The book will contain complete discographies and critical appraisals of nearly 400 bands.

The magazine also plans to expand its online service, which was launched on America Online in December and logged 16,000 hours in its first month. "We want to have a nightly talk show online, where readers can bitch and moan about anything—we're calling it 'Night-whine,'" says Spin editor/publisher Bob Guccione Jr. "We're going to have celebrities online at least once a week. What I really want to do is have great national debates going. I want to take the AIDS debate online: have AIDS activists and someone

from the NIH in Washington and scientists around the country all online at once, and let the public question the experts."

Two years ago, Spin launched a college-radio show, "Spin Radio Network," that runs on 400 stations. Guccione says he is looking to start a weekly, commercially syndicated, new-music radio show.

He also is talking to producers about a possible TV special, "10 Years That Rocked The World," which will commemorate Spin's anniversary and focus on the musical, social, and political events of the past 10 years. "Then hopefully we'll start a weekly half-hour TV show in the fall, created by the talent of the magazine. It will be created for television, but still have the edge of the magazine, aimed at 18-34-year-olds," he says.

The magazine's April issue, which hits the stands in March, will highlight the anniversary with articles on the most significant bands, athletes, politicians, and social events of the past 10 years.

Looking back at the magazine's history, Guccione says, "I had no concept of 10 years when I started. But suddenly you turn around, and it's there. It seems like literally just yesterday we were cramming over President's Day weekend to get that first issue out." The magazine now has a paid circulation of 400,000, he says.

In creating Spin, Guccione says he envisioned "a magazine for this generation of young people that is as important to them and as useful to them as Rolling Stone had been 10 years earlier—a youth culture maga-

zine that takes youth culture seriously, but with a sense of humor."

He says that the typical Spin reader is 23.9 years old, compared with 23.1 10 years ago. "It shows that we have stayed true to our mandate, which is to be for young people," he says.

The magazine always has featured a mix of music pieces and articles on political and social issues, because "music itself doesn't exist in a vacuum. Music is not just about music: Music is about the whole world. I think the magazine is a mirror of society, and it's our job to keep it well-polished and clean, so it will more accurately reflect what's going on."

Spin pieces that Guccione is most proud of include the monthly AIDS column; an exposé on the results of Live Aid; an article on Baltimore teen gangs; a piece on sexual slavery in Thailand (for which Spin freed a Thai prostitute, paid for her college education, and set her up in a sewing business); and a piece on the Irish Republican Army, for which Spin writer Rory Nugent spent more than three weeks within the IRA.

"There was one week in January of 1994 where, at the beginning of the week, I was in India interviewing the Dalai Lama, and at the end of the week I was in Northern Ireland with Rory negotiating with the IRA intermediary," says Guccione. "That was an exciting week—sort of emblematic of my life these days."

He is also proud of the fact that Spin put a condom in the magazine in 1988. "It was really the catalyst for safe sex being widely discussed and condom advertising being accepted," he says.

## DVD COOPERATION

(Continued from page 6)

take over the post of Sony chairman, which has been vacant since Akio Morita retired in November. The announcement is expected at Sony's annual shareholders' meeting in June. The most likely candidate to replace Ohga, who turns 65 this year, is VP Minoru Morio, 55.



**Ms. Ferrick Goes To Brooklyn.** Atlantic Records artist Melissa Ferrick recently entered Brooklyn Recording Studio in Los Angeles to cut her next project for the label, scheduled for spring release. Shown standing, from left, are Ferrick and bassist Marika Tjelios. Seated at the studio's Neve 8078 is producer/engineer Julie Last.

## South Florida: A Producers' Mecca Top Studios Attract Diverse Clientele

■ BY RICK CLARK

South Florida's beaches and sun lure millions of people every year. Add a handful of world-class studios, and you have the perfect combination to induce talent from all over the world to bring recording projects here.

"It is a very nice, relaxing place to create," says Mike Couzzi, one of Florida's premier engineers. "The ocean is never too far away. The winter is especially a very popular time. After all, where else can you go get sun at that time of year?"

Miami's proximity to Latin America and the West Indies has drawn talent from those regions into

the city's thriving recording studios, which are equipped with cutting-edge technology.

What follows is a profile of five of Miami's top recording complexes.



Gloria and Emilio Estefan's Crescent Moon Studios, built in 1990, has emerged as one of the most technologically sophisticated facilities in the world. It recently served as Phil Ramone's production headquarters for the Frank Sinatra "Duets II" project (see story, this page).

facility include Aerosmith, the Allman Brothers Band, the Band, David Bowie, James Brown, Eric Clapton, Derek & the Dominos, the Eagles, Fleetwood Mac, Grateful Dead, Jimi Hendrix, Bob Marley, John Mellencamp, the Police, R.E.M., the Rolling Stones, Bob Seger, and Neil Young.

Criteria's five studios are designed to cover everything from the most basic voice-over work to full-scale symphonic recordings and sophisticated film productions. Criteria's consoles range from Studio A's mint Neve 8078 to Studio C's 32 X 32 MCI JH532C and three SSLs, including the B room's 4096G+.

"Studio A, which has a great old Neve console, is like a huge soundstage," says engineer Mike Couzzi. "It is one of the best tracking rooms anywhere."

### NATURAL SOUND RECORDING STUDIO

12101 S.W. 131 Ave., Miami  
Studio manager: Scott Taylor.

Natural Sound's roots go back to 1977, when owner Tom Anthony began carting a four-track Tascam 3340 to record local bands at gigs and garage practice spaces. It's that street-level focus that has helped Natural Sound flourish while many Southern Florida studios have come and gone.

"We have got a pretty solid following," says studio manager Scott Taylor, whose latest project is singer Yma Sumac. "I would say that we are the busiest studio in South Florida working with independent and self-financed projects."

The two-room facility's main studio features three isolation booths, a 24-track Sony APR analog machine, a Soundcraft 60-input console, and a good selection of microphones and outboard gear. The second room op-



With credits ranging from Jimi Hendrix to Bob Marley to the Eagles, Criteria is Miami's most distinguished recording facility. Shown here is Studio A.

erates as a MIDI studio. Natural Sound also features a rehearsal pre-production facility in Hialeah Gardens.

### NEW RIVER STUDIOS

408 S. Andrews Ave., Fort Lauderdale  
Owners: Paulina Cayia and Virginia Cayia.

New River, owned by mother-daughter team Paulina and Virginia Cayia, is a three-studio facility located on the banks of the New River in the historic section of Fort Lau-

(Continued on page 77)

## With Music & Technology On His Side, Phil Ramone Stays On The Cutting Edge

■ BY PAUL VERNA

STAMFORD, Conn.—Among record producers, Phil Ramone stands alone. Over 32 years in the entertainment world, Ramone has won more awards, worked on more hits, and championed more technological breakthroughs than any of his peers.

His musical credits are staggering. He has produced, mixed, or engineered such landmark hits as Barbra Streisand's "Evergreen," Stan Getz & Astrud Gilberto's "The Girl From Ipanema," Arlo Guthrie's "Alice's Restaurant," Judy Collins' "Send In The Clowns," Paul McCartney's "Uncle Albert/Admiral Halsey," Harry Nilsson's "Everybody's Talkin'," B.J. Thomas' "Raindrops Keep Fallin' On My Head," Dionne Warwick's "Do You Know The Way To San Jose?," and a string of award-winning, commercially successful albums for Billy Joel and Paul Simon in the '70s and '80s.

There are, literally, hundreds of millions of records in people's homes with Ramone's credit on them. Accordingly, the "Pope Of Pop," as he is affectionately known, has earned more Grammys (seven) than any other producer who also is not a musician or composer.

In addition, Ramone has worked on music for such hit films as "A Star Is Born," "Flashdance," and "Ghostbusters;" TV shows ranging from Simon & Garfunkel's "Concert In Central Park" to "The Jim Henson Hour;" and theater, with credits like "Hair," "Liza With A 'Z,'" and "Passion."

A tireless champion of new technologies, Ramone was the first engineer to use a solid state console, the first

to employ Dolby four-track sound for a film, the first to use a satellite link between two studios, and the first to transmit audio signals in real time via fiber-optic lines.

Perhaps the greatest testament to Ramone's advocacy of technological breakthroughs is a plaque at Sony headquarters in Tokyo celebrating the first-ever release on compact disc: Joel's "The Stranger,"



RAMONE

co-produced by Phil Ramone. In fact, Ramone was such a fervent believer in the CD that he campaigned for the format on radio, even as other industry leaders dismissed it as an expensive toy.

Never one to rest on his laurels, Ramone remains as driven as ever, pushing new frontiers in music, theater, TV, technology, and total entertainment. In the past year alone, he has produced the second of Frank Sinatra's "Duets" albums for Capitol Records; worked on the Atlantic Records album accompanying the Michael Crawford extravaganza "EFX," scheduled to open this month in Las Vegas; produced the debut album by British newcomer EG, who has yet to ink a U.S. label deal; collaborated with longtime friend Andre Previn on a series of albums in different genres; supervised and composed, with Patrick Williams, the score to the new ABC-TV series "Extreme," which also employs music from artists ranging from the Doors to Soundgarden; begun production on a new Brian Setzer Orchestra record; and reunited with Peter, Paul & Mary to produce the trio's upcoming Warner Bros. Records album, "LifeLines," an all-star project that traces the group's folk music roots.

Featuring such prominent guests

as the surviving members of the Weavers, B.B. King, Richie Havens, and Judy Collins, "LifeLines" was mixed at Ambient Sound Recording here in January. Taking a break from the sessions, Ramone paused to reflect on his lengthy and distinguished career.

"One of the great rules of making a record is to break them all," says Ramone, who was trained as a classical violinist before he fell in love with the recording studio. "I've done that all my life, not to be a bad boy, but I came out of a classical world that had so many rules, and exploring was not really encouraged."

Breaking rules always has meant going into the studio with no preconceptions. "The only thing you carry is a library of knowledge," says Ramone. "You try not to use anything twice. If you wave a flag in front of an artist saying, 'When I did this, it became a hit,' then you negate the very reason you're supposed to be there."

In the late '70s and early '80s, when Ramone worked on consecutive projects for Joel and Simon, the need to approach every session with a clean slate posed a daunting challenge. Fortunately, those artists shared Ramone's methods.

Ramone says of Joel, "Both of us used to—and still do—understand that the world doesn't owe you a hit. And therefore, when you come [to the studio], you have to start with this incredible fresh attitude, which means a lot of blank walls."

Nevertheless, the momentum of a hit creates immense pressure to produce another one. "There's this ring of light hanging over your head saying, 'Hit! Must have hit!'" says Ramone.

Once the work begins, he loses himself in his craft, much like an athlete playing a big match. "I come to the studio early and understand the game," says Ramone.

(Continued on next page)

# Billboard spotlights

# PRO TAPE

## MORE THAN A FORMAT...

Audio or video, mastering or duplication: The fortunes of the music and home video industries have been inextricably tied to magnetic media - and will be into the foreseeable future. A state-of-the-technology report will be featured as part of **BILLBOARD'S MARCH 11 PRO TAPE SPOTLIGHT.**

Anchoring the spotlight will be the ITA's 25th Anniversary celebration in print. In the tradition of its 10th and 20th anniversaries, **Billboard** will showcase 25 years of ITA excellence in advancing the interests of its diverse membership of magnetic and optical professionals.

Please join us in this very special March 11 edition of **Billboard**. Ad closing is February 14. And of course, there will be bonus distribution at the ITA's Palm Springs convention.

ISSUE DATE: MARCH 11  
AD CLOSING: FEBRUARY 14

NY - KEN KARP: 212 - 536 - 5017  
LA - LEZLE STEIN: 213 - 525 - 2329  
EUROPE - CHRISTINE CHNETTI: 44 - 171 - 323 - 6686  
UK - ROBIN FRIEDMAN: 44 - 171 - 323 - 6686  
JAPAN - TOKURO AKIYAMA: 813 - 326 - 27246

## Pro Audio

### PHIL RAMONE STAYS ON THE CUTTING EDGE

(Continued from preceding page)

Artists who have worked with him concur. "I have never seen anyone more comfortable in a control room," says Previn of Ramone. Joel, who calls Ramone "my George Martin," says the producer "understands that the nature of everything we do comes from a good composition." And Carly Simon says Ramone's temperament is so even, it unnerves her.

Ramone's gateway to the souls of the artists whose music he has produced, engineered, or mixed is to "discover what their intent is, how they see themselves, and what you see in them," he says. Once producer and artist agree on that vision, the trick is never losing sight of it.

"If you're true to the song, which is a credo with me, and true to the artist, then they're motivated because they know you don't have your own agenda other than to create something that you're proud of for them," says Ramone. "It's not about having my time-honored stamp on this work. I'm not Tiffany or Cartier."

When the artist has delivered his or her share of a project, the producer takes over. "That's why mixing is so critical," says Ramone. "A bad mix will kill anything. A good mix can enhance. A great mix is the one you never thought of as being a mix, that you just experience, as you do when you see a high-adventure film—if you start thinking about the special effects, something's gone wrong."

It is during this critical postproduction phase that Ramone resorts to his vast store of technical knowledge, which he has built throughout his career, beginning with his engineering internship at the storied A&R demo studio in New York.

In order to understand Ramone's grasp of technology, one needs to consider he not only embraced every format that appeared since the advent of multi-tracking, but pioneered most of them, especially the CD and fiber optics. He was an early supporter of high-quality auto sound (his car is his office and sanctuary) and computer networks (he says he

had E-mail 10 years ago).

Ramone's secret is to use technology to his advantage rather than let it overwhelm him. "I put technology in my back pocket so that it could work for me. I still learn a lot. I still play. I don't stop. I don't let a digital piece of information keep me from being in charge," he says.

In Ramone's book, no piece of gear is ruled out or, for that matter, used by default. "I don't think the name of the equipment is as important as the usage of it," he says. "If it makes one great record, it served a wonderful purpose."

Like all visionaries, Ramone has met his share of criticism. His detractors have said the "Duets" projects lacked authenticity because the vocal tracks were recorded in different places at different times and transmitted to a central studio via EdNet fiber-optic lines.

Ramone passionately defends this approach by saying that "music is about the performance and the best way you can get it. Most performers spend an awfully long time making a great record, and the proof is when they go out and play."

He compares the craft of record-making to the use of special effects in films. "It's like watching blue screen," he says. "Does the guy really jump off the building? Does he really fall and die? I mean, are we kidding each other?"

A little-noted dimension of linking sessions by cable, says Ramone, is the feeling that "psychologically, you're on the air. You're on a network that's like being on CNN live around the world. So there's an 'up' version of yourself. You come to the studio earlier, you drink your tea, and you get yourself up and running, because at two minutes to 10, you hear the cable testing and then you hear, 'OK, we're hooked up via Chicago,' and you say, 'Gee, I'm in some land that I've never been in before!'"

In all likelihood, Ramone will continue to find himself in uncharted territory, leading the way for the rest of the entertainment community.

## RESULTS!!

THAT'S WHAT YOU GET WHEN YOU  
ADVERTISE IN BILLBOARDS CLASSIFIED  
SECTION.

CALL  
1-800-223-7524 FAX: 212-536-5055  
212-536-5174

## SOUTH FLORIDA: A PRODUCERS' MECCA

(Continued from page 75)

derdale. Since it opened in 1983, New River has attracted such clients as Jimmy Buffett, Extreme, Exposé, Cyndi Lauper, Skid Row, the Everly Brothers, Jeff Beck, INXS, Hall & Oates, and Peter Frampton.

Studio A, which features a 56-channel 8108 Neve board with Flying Faders, is a fine, high-ceilinged tracking room with three isolation booths. Studio B, with its 32-channel Series 65 Trident board, is ideal for those who don't require a large cutting room, while Studio C is primarily a commercial production and editing setup.

"We get all kinds of music, which I think is good, because we are not categorized as one kind of studio," say Virginia Cayia. "Being close to

Miami, around 25% of our clients come up from South America. Both my mother and I speak Spanish, so that helps with the clients and makes them feel comfortable."

### SOUTH BEACH STUDIOS 1200 Collins Ave., Miami Beach Studio manager: Nancy Mraz.

South Beach Studios, owned by Island Records founder Chris Blackwell, is a full-service facility ideally suited for overdubs and mixing. Located in trendy South Beach inside the Marlin Hotel, one of Florida's finest examples of Art Deco architecture, South Beach affords clients comfortable living quarters and state-of-the-art services in one building.

The single control-room facility

features an SSL 4072 E with G modules and G computer. Multitracks include a Mitsubishi X-880 32-track digital machine with Apogee filters and a Studer A-820 analog 24-track with Dolby SR. South Beach also offers a wide assortment of outboard gear.

The studio has two preproduction rooms that contain many of the latest keyboards, modules, sequencers, samplers, and multitrack machines. Both are wired analog, digital, and MIDI directly into the main control room.

SB clients have included Julio Iglesias, Nine Inch Nails, Grace Jones, Trisha Yearwood, Tom Tom Club, William S. Burroughs with the Disposable Heroes Of Hiphoprisy, and Bob Seger.

Billboard

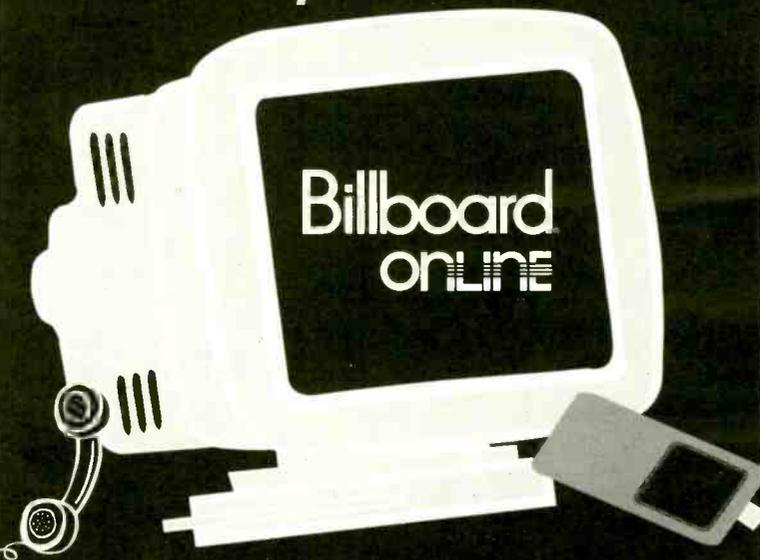
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 4, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	RAP
TITLE Artist/ Producer (Label)	ON BENDED KNEE Boyz II Men/ J. Jam, T. Lewis (Motown)	CREEP TLC/ D. Austin (Laface/Arista)	MI VIDA LOCA Pam Tillis/ P. Tillis S. Fischell (Arista)	CALL ME Dee-Lite/ Towa Towa Tei Lady Kier, DJ Amitri (Elektra)	BIG POPPA/ WARNING The Notorious B.I.G./ (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	TREASURE ISLE (Nashville) Mike Poole	LIVING ROOM (New York) DJ Amitri	HIT FACTORY (New York) Rich Travali
RECORDING CONSOLE(S)	Harrison Series 10	SSL 6056E/G	Trident 80C	Roland 24E	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Otari MTR-100	Sony APR 24	Soundtools/ADAT	Studer 800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	Augsperger Yamaha NS10	Yamaha NS10	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 499	Hard Disc	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	D.A.R.P. (Atlanta, GA) Alvin Speights	WOODLAND DIGITAL (Nashville) Chuck Ainlay	AXIS (New York) Fernando Aponte	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	Harrison MR1	SSL 4056G	Neve VR 60 with Flying Faders	SSL 4000G	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-100	Studer A827	Soundtools	Soundtools	Studer A800
STUDIO MONITOR(S)	Yamaha NS10M Westlake HR1	Custom TAD	Westlake Steve Durr	Yamaha NS10	Augsperger Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Hard Disc	Ampex 467
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers	GEORETOWN MASTERS Denny Purcell	FRANKFORD WAYNE Rick Essig	HIT FACTORY Calton Batts
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing

© 1995, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## The Billboard Music Group presents...



A state-of-the art research and information service delivering vital industry information to your home or office computer. With a few easy keystrokes, Billboard Online delivers instant access to:

- Billboard's latest charts and articles as they hit the stands
- Archive of Billboard charts, 1984 to present
- Archive of Billboard articles, 1991 to present
- European Albums & Singles Charts, from Music & Media
- RIAA Certifications, from 1958
- Music Video Source™ Data
- Touring and Event Data from Amusement Business

All information is searchable and can be printed or stored in your computer. Whether you're a computer expert or a novice, Billboard Online is easy to learn and fun to use. A super way to stay up to date on what's new in the music industry and a tremendous time saver for research projects.

For a limited time, you can get the Billboard Online start-up software for \$84 (shipping included).

Send details on Billboard Online, and include information on your special "free trial time" offer.

Please return coupon to: Vince Beese  
Billboard Electronic Publishing  
1515 Broadway  
New York, N.Y. 10036  
Call 212-536-1402 or fax 212-536-5310

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Call Jeff Serrette NY State - 212-536-5174  
 Billboard Classified • 1515 Broadway  
 New York, NY 10036

**FAX YOUR AD**  
**212-536-5055**

**CALL TOLL FREE: 1-800-223-7524**

Regular Classified: \$5.20 per word, minimum order: \$105.00  
 DISPLAY CLASSIFIED:

1" - 1 issue	\$146.00 PER
1" - 3 issues	134.00 PER
1" - 13 issues	127.00 PER
1" - 26 issues	119.00 PER
1" - 52 issues	98.00 PER

REVERSE ADVERTISEMENTS: \$18.75  
 POSITION WANTED: \$70.00 PER COLUMN INCH  
 BOX NUMBER: \$20.00/RADIO HELP WANTED: \$85.00 PER INCH  
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

**\*\*REAL ESTATE TO THE STARS\*\***  
 For Real Estate information call Laura Rivchun  
 In NY (212) 536-5173

**Real Estate To The Stars**  
**\$70.00 per inch**

**SERVICES**

**Compact Disc Reproduction**  
 as low as 1.65 ea.  
**Complete**  
 2500 Compact Discs

**Digital Bin Cassette Duplication!**  
 as Low as  
**95¢ Complete!**  
 2000 Cassettes

**Cassette & CD Packages**  
**\$2895**  
 complete  
 1000 Cassettes and C.D.'s complete

**Cassette Singles Promotional Pack**  
 up to 20 min.  
**\$2385**

**Sonic Solutions**  
 Digital Editing  
 Services Available

**Reference CD's**  
 as low as  
**\$55**

They'll never know how good you really sound unless S.A.S. is doing your duplication.

**CDR Blanks**  
 63's & 74's  
**12.50**

Call for complete package information and free digital bin cassette demo  
**S.A.S. Industries**  
 200 Corporate Park Rd  
 Forest, Va 24551  
**1-800-955-7271**

**SERVICES**

**PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES**

CUSTOM AUDIO CASSETTE BLANKS  
 1 Min. - 126 Min.  
 Loaded With:  
**BASF CHROME PLUS, CHROME SUPER & MAXELL XL II HIGH BIAS TAPE**

**BASF**

**AMPEX**

**3M**

**TDK**

**maxell**

**SONY**

**SHAPE**

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG 764 5th Avenue, Brooklyn, New York 11232  
 In New York Telephone: (718) 369-8273  
 24 Hour Fax: (718) 369-8275

**NRS**  
 National Recording Supplies Inc.

**TOLL FREE 1-800-538-2336**

**SERVICES**

**RECORD PROMOTION**  
**EXPERIENCE! EXCELLENCE!**  
**25 + YEARS!**  
 Working All Leading National Charts.  
 "One Of The Foremost  
 Names in Music Promotion"  
**RCI Records Inc., 1-800-737-9752**  
 4721 Trousdale Dr., Nashville, TN 37220  
 615-833-2052 • FAX 615-833-2101

---

**COMPACT DISC / VINYL / CASSETTE PRODUCTION**  
**DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP**  
**QUALITY!**  
 FREE CATALOGUE or SPECIAL QUOTE, CALL:  
 ALIGNED AUDIO 1-800-869-6561  
 or 718-788-6969 / FAX 718-499-0421  
**SMALL AD. BIG VALUE!**

**Factory Direct.. Best Values!**

**EUROPADISK LTD.**  
 All Manufacturing In Our Plant!

**SPECIALS - "With This Ad Only"**

**500 - Promo CD's - \$995**  
 (1,000 CD's \$1,550)  
**Delivery in 15 Business Days!**  
 Promotional Package includes: CD-R Reference, One Color CD Label with Layout, Typesetting & Film (to 63 Min.)

**500 - Color CD's - \$1,995**  
 (1,000 CD's \$2,265)  
 Retail-Ready: FULL COLOR Front & Tray Card, CD-R Reference, 2-Color CD Label, Graphics Layout & Film, Jewel Case & Shrink-Wrap (to 63 Min. / 20 Index Points)

**500 - Cassettes - \$715**  
 (1,000 Cassettes - \$1,025)  
 Retail-Ready: FULL COLOR J-Card, Test Cassette, Graphics Layout, Typesetting & Film, Cassette Label, Norelco Box & Shrink-Wrap (to 50 Min.)

**500 - 12" Vinyl - \$1,105**  
 (1,000 12" Singles \$1,510)  
 Retail-Ready 12" Single Package  
 Direct Metal Mastering, 5 Test Pressings, Label Layout & Printing, Plastic Sleeve, Black or White Die-Cut Jackets, Shrink Wrap (to 14 Min. per side)

**Best Values In The Industry!**

Call For Our Complete Catalog  
**EUROPADISK LTD.**  
 75 Varick Street, New York, NY 10013  
 ☎ (212) 226-4401 FAX (212) 966-0456

**A 2 Z**

212 346-0653  
 THE ONLY NUMBER YOU NEED FOR DESIGN AND MANUFACTURING

**THE LEADING MANUFACTURING SERVICE FROM THE UK NOW IN THE UNITED STATES**

**FALL SPECIAL OFFERS FOR CD'S & CASSETTES**

1,000 CD Albums • Glassmaster • Two Colour On Body Print • Four Page Booklet And Tray Card 4 X 1 Colour • Jewel Box • Shrink Wrap  
**\$1750**

(From CD Ready Master and Composite Printers Film)  
 1,000 Cassettes  
 Running Master • Label Plate • 1 Colour Print On Cassette Inserts • Norelco Box • Shrink Wrap  
**\$925**

(From Dat Or Tape And Composite Films)  
 • Full Type Setting And Design Service  
 • All Editing And Packaging Requirements

A TO Z MUSIC SERVICES INC  
 105 DUANE STREET • SUITE 52B  
 TRIBECA TOWER • NY • NY10007  
 TELEPHONE (212) 346-0653/73  
 FAX (212) 346-0679

**COMPACT DISCS**

**CASSETTES**

**ESP**  
**EASTERN STANDARD PRODUCTIONS, INC.**  
 37 JOHN GLENN DR. BUFFALO, NY 14228  
 (716) 691-7631 • FAX (716) 691-7732

**NEW CASSETTE & CD COMBO PACKAGES!**

CALL TOLL-FREE  
**1-800-527-9225**  
 FOR A FREE BROCHURE

**KLARITY KASSETTE**

**800-458-6405**

COMBINATION SPECIAL !!  
 500 TAPES AND 500 CD'S  
 COMPLETE RETAIL READY PACKAGE  
 Combination Special Price ~~1495~~ \$2,355

**COMPACT DISCS • 95¢ EACH**

(Bulk from your C.D. ready master and label positives) minimum 1000  
 Complete CD and Cassette Packages Available in quantities of 250/500/1000  
**1-800-874-4174**  
 CALL FOR A QUOTE  
 Digital Mastering Systems • Digital Audio Duplication • Computer Graphics  
**NATIONAL TAPE DISC**  
 1110-48th Avenue North • Nashville, TN 37209

**DIGITAL FORCE**

**MASTERING** ————— **REPLICATION**  
**PRINTING** ————— **TOTAL PACKAGING**  
**GRAPHIC DESIGN STUDIO**  
 POSTERS  
 PERSONALIZED EXPERT SERVICE

**COMPLETE CD AND CASSETTE**

The Power of Excellence™  
**212 - 333 - 5953**

330 WEST 58TH ST. NEW YORK, N.Y. 10019

**FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING**

**QCA (800) 859-8401**

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225  
 (513) 681-8400 • FAX (513) 681-3777

**BLANK TAPE & ACCESSORIES**  
 Widest Selection Anywhere!  
 Call For Free Catalog  
**(800) 355-4400**

**I. ROSENTHAL**  
 712 WILSON ROAD HOBOKEN, NJ 07030

**COMPACT DISCS**  
**1000 for \$1990**

REFERENCE CD (60 MIN MAX)    DELUXE PACKAGE    2-COLOR LABEL

PACKAGE INCLUDES GLASS MASTER, CD'S IN JEWEL BOXES, 4-PAGE COLOR BOOK AND INLAY CARD, SHRINKWRAPPED. YOU SUPPLY DAT MASTER OR 1630, FINISHED PRINTER'S NEGATIVES, AND FILM LABEL POSITIVE(S).

**GUARANTEED QUALITY**  
 DON'T SETTLE FOR LESS THAN THE BEST

**ALSHIRE**  
 CUSTOM SERVICE  
 1015 Isabel Street, Burbank, CA 91510  
 1-800/423-2936 TEL: 213/849-4671 FAX: 818/569-3718

**CD PACKAGE**  
**1000 \$1899**

FROM YOUR CD-READY MASTER

**INCLUDES:**

- ORIGINATION
- 4-PAGE BOOKLET WITH 4-COLOR COVER
- 1-COLOR BACK
- 4-COLOR INLAYCARD
- CD LABEL FILM & 2-COLOR LABEL IMPRINT
- JEWEL BOX & SHRINK WRAP

DOES NOT INCLUDE: TYPESETTING OR COMPOSITE FILM

Ask for our free brochure!!! *Our 55th Year*

**Rainbo Records and Cassettes**  
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

Your music on  
**CD** for as low as **\$20**  
 FAST TURNAROUND

Big Dreams Studio 708-945-6160

**Betail Disc Manufacturing**  
 • CD, Cassette • Video Duplication  
 • Full Graphics  
 CALL FOR OUR BROCHURE  
**1-800-737-7624**

**CUSTOM COMPACT DISCS**  
 Affordable single copy CDs starting at \$35. Write, call or fax for information.

**46 PRODUCTIONS**  
 42W557 Hawk Circle, St Charles, IL 60175  
 TEL (800) 850 5423  
 FAX (800) 203 1725

## SERVICES

**WORK WITH US**



**CALL TOLL FREE!**  
**1-800-APD-DISC**  
(1-800-273-3472) APD quality CD & cassette production services include: Printing, cover design, warehousing and storage. Our experts can help you save time & money guaranteed. Call today for your free estimate and catalogue.

**APD**  
AMERICAN PRO DIGITAL INC.

CELEBRATING OUR 27TH ANNIVERSARY

4213 14th AVE. • BROOKLYN, NY 11219

**ANDOL**  
AUDIO PRODUCTS INC.

BLANK AUDIO AND VIDEO CASSETTE TAPES FROM 1 MINUTE TO 126 MINUTES

BASF CHROME SUPER MAXELL XLII

WE CARRY A FULL PRODUCT LINE OF:

3M  
AMPEX  
BASF  
MAG MEDIA  
MAXELL  
POLYMATRIX  
SHAPE, TDK  
PANCAKES & C-0'S  
NORELCO, JEWEL, POLY BOXES & EMPTY REELS  
DISCOVER VISA MASTERCARD AMEX

**AUDIO, VIDEO & DIGITAL TAPES**

1-800-221-6578  
IN NYC 718-435-7322  
24 HOUR FAX 718-853-2589

## FOR SALE

**OPERATING SUPPLIES**

Jewel Boxes • CD Blisters  
Security Packaging  
Plastic & Paper Sleeves  
Price Guns • Mailers • Dividers

**WRAPPING & PACKAGING**

The Jewelmaster™ Packaging System  
Retail-level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more...only \$189.95!  
Low-cost shrinkwrapping solutions for retailers & distributors. L-sealers available!  
*Money-back guarantee!*

**MUSIC AND MORE...**  
Indie Labels • Budget & Cut-Out CD's, Tapes, LP's  
Novelties • Comics/Rags • Accessories • Blank Tape

**PERFORMANCE DISTRIBUTORS**  
7 OAK ST. NEW BRUNSWICK NJ 08901  
Tel: 908.545.3004 Fax: 908.545.6054

**SAMPLING SELLS!!**  
Largest U.S. mfr. of Listening Posts  
guarantees you will sell More Music  
with our systems. Call NOW about  
our FREE test program.

**telescan**  
1-800-835-7072

**DON'T BUY CUTOUTS!**  
Until You See Our Catalog  
Of Great Cassettes and CD'S

**TARGET MUSIC DISTRIBUTORS**  
7925 NW 66th ST., DEPT J  
MIAMI, FL 33166

DEALERS ONLY  
Phone: (305) 591-2188  
Fax: (305) 591-7210

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B

**Campus Records**  
Wholesale Distributor of  
"Deletions/Overstocks" IMPORT  
874 Albany Shaker Road EXPORT  
Latham, NY 12110  
(518) 783-6698  
(518) 783-6753 FAX

For a Unique Blend of Independent and  
Major Label Closeouts and Overstocks

## FOR SALE

**LOWEST PRICE!**  
\* CD's - LP's - Tapes \*  
\* Cut-Outs - Over Stocks \*  
\* Budget - Midline \*  
\* Call For Your Free Catalog Today!

**MUSIC WORLD**  
8555 Tonnelle Ave., N. Bergen, NJ 07047  
Tel: (201) 662-7600 Fax: (201) 662-8060

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.  
FAX: (609) 890-0247 or write  
**SCORPIO MUSIC, INC.**  
P.O. BOX A  
TRENTON, NJ 08691-0020

**JEWEL BOXES**  
For Audio CD's & CD-Rom  
Highest Quality - Immediate Delivery!  
Call John B. Cullen  
Courtesy Corporation  
Phone: (708) 541-7900  
Fax: (708) 541-0018

Music store selling Alpha and Empak CD and cassette security boxes (Less than 1/2 price).

Tel: (619) 695-8868 Robyn

## TALENT

**ARTISTS**

Are you tired of your music being turned down by record companies? Let Blue Stone Mgt. help get you signed to a major label/ Film-TV-Soundtrack. Get fast results.  
714 366-8480

## HELP WANTED

**MARKETING MANAGER**  
Self-motivated, dedicated, NY metro based Marketing Manager wanted for leading independent label. Ideal candidate will have audio and video experience with cop and institutional advertising, retail marketing and dealing with distributors, salespeople and one-stops. Macintosh computer experience a plus. Salary commensurate with experience. Send Resume and salary history to:  
Billboard Classified • Box 8210  
1515 Broadway • New York, NY 10036

Mid-sized Label is looking for a great regional promotion manager to handle Mid-West Promotion. Formats include AAA, AOR, AC, CHR and non-commercial. Established and successful track record as Mid-West regional promo person essential. A strong love of great music and eclectic palette desired. Please send letter, resume, and salary history to: Billboard, P.O. Box 8209, 1515 Broadway, NYC, NY 10036

**SALES REPRESENTATIVE**  
Music fixture dist. seeking in house sales rep. Experience w/ fixture sales preferred. History w/ large accounts helpful. Base salary & commission. Send resume to:  
LIFT DISPLAY, 115 River Road  
Edgewater, NJ 07020

## HELP WANTED

### MARKETING MANAGER JEDDAH - SAUDI ARABIA

An enthusiastic and motivated graduate is required for a leading Saudi Arabian company involved in the music and entertainment field. The company has an international portfolio and the selected individual will be involved in the development of the Gulf and Middle East Markets.

Fluent in English and preferably with a knowledge of Arabic, the successful candidate will be a self motivated individual with excellent communication skills and have a minimum of four years marketing experience with a preferred musical/entertainment field bias.

Based in Jeddah, Kingdom of Saudi Arabia, he will be responsible for promoting the musical repertoire of the company and increasing the visibility and awareness of the organisation to potential clients.

An attractive benefits package and tax free salary is offered together with a one year renewable contract.

Interested applicants should send their CVs for the attention of Ruth Jameson at the following address:

AMI Middle East Services Ltd, 7/9 St James's Street, London SW1A 1EE. Ref: JMM1.

### MANAGER, CREATIVE SERVICES

Major music co., seeks pro-active, team player who empowers fellow employees for our Special Markets division in Hollywood.

Able to handle multiple and shifting priorities as well as a large variety of tasks including: managing all aspects of art work production for all releases entailing, interfacing with designers, customers and vendors, supervising two subordinates, managing vendor/client billing and maintaining music catalogues.

A B.A. in Graphic Design or equivalent, production experience in design, color separation and printing, required. Knowledge of desktop publishing preferred. Strong Lotus 123 and WordPerfect skills, working knowledge of Quark Express, Adobe Illustrator, Framemaker, Photoshop, Type Aligner, Corel Draw, and music industry experience, strongly desired.

Corel Draw, and music industry experience, strongly desired. If you are a music lover with strong negotiation/communication/organizational skills, please send/fax your resume with a targeted letter about yourself to:

**CEMA Distribution HR - CRS**  
21700 Oxnard St. Ste. 700, Woodland Hills, CA 91367  
Fax (818) 587-4197



### NOW'S THE CHANCE TO GET ON BOARD THE FASTEST MOVING RECORD RETAILER AROUND!

HMV- THE HIP, SERVICE ORIENTED RECORD RETAILER IS LOOKING TO FUEL IT'S RAPID EXPANSION WITH STORE AND DEPARTMENT MANAGERS, DEPARTMENT SUPERVISORS WHO CAN HIT THE GROUND RUNNING AND WHO POSSESS:

- Proven business management skills
- Ability to train and develop staff
- Creative merchandising techniques
- Knowledge of P&L management

IN RETURN, WE OFFER EXCELLENT COMPENSATION AND BENEFITS. RELOCATION PACKAGES AND OPPORTUNITIES FOR GROWTH. PLEASE FAX COVER LETTER/RESUME AND SALARY HISTORY TO R. MENTZINGER  
203-969-0144. EOE

**HMV...JUST ANOTHER RECORD STORE...YEAH RIGHT!**

## HELP WANTED

### DIRECTOR NATIONAL SALES AND MARKETING

Major video label based in NY area seeks proven self-starter recognized by mass merchants and sell-thru chains. Must be skilled in creating marketing and promotional programs, as well as motivating and leading existing sales force. Competitive salary, benefits package and bonus program.

Send resume and salary history to:  
Box 8212, Billboard Magazine,  
1515 Broadway, NYC NY 10036

Successful NYC-based music/kids/special int/arts home video label is 11 years old & still expanding. We need s/s/mktg people with video/music exp to svc existing retail accts & develop new mkts. Career opty. Great pkg: sal+com+ben. Fax resume to V.I.E.W. Video at 212-979-0266 or call 212-674-5550.

### SALES AND MARKETING MANAGER

New start up independent label/distributor looking for #2 guy/gal to step up and be #1. Company well financed and led by industry vets. Applicant must have strong account relationships and be able to handle all facets of sales & marketing. Send resume & salary requirements to:

Billboard - Box 8213  
1515 Broadway  
New York, NY 10036

### MAJOR LABEL SEEKS FIELD MARKETING COORDINATORS

LOS ANGELES • DALLAS • CHICAGO • ATLANTA

- KNOWLEDGE AND INTEREST IN CHRISTIAN AND COUNTRY GENRES
- RETAIL AND RECORD MERCHANDISING EXPERIENCE
- ABILITY TO CREATE AND IMPLEMENT PROMOTIONAL CAMPAIGNS
- CREATIVE SKILLS FOR DISPLAYS AND MARKETING PLANS
- EXPERIENCE AND KNOWLEDGE OF MAJOR LABEL DISTRIBUTION AND MARKETING
- SALARY RANGE: MID 20'S
- EXCELLENT BENEFITS PACKAGE

Fax your resume with a cover letter to:  
Human Resources, (615) 371-6897

### AIR TALENT

New national classical radio network seeks personable, warm, bright, interesting on-air talents to host fast-paced 24 hour format. Exciting and challenging. Knowledge of classics preferred. Competitive salary and benefits. E.O.E.

Send demo tape to:  
SW Networks  
Classica  
1370 Avenue of the Americas  
New York, NY 10019

### LABEL PUBLICITY & PROMOTION

Leading independent label seeks experienced publicist for new NYC-based middle-management staff position. Ideal candidate is seasoned, connected, flexible, knowledgeable, extremely dedicated and possesses excellent writing skills. Previous radio promotion experience a plus. Salary commensurate with experience. Send resume and salary history to:

Billboard Classified  
Box 8211  
1515 Broadway  
New York, NY 10036

(Continued on page 80)

**TAPES**

**SENTRY SYSTEMS**

**A New Generation of Reusable Software Security Packaging**

- Seven Models – Including a double CD Package
- Adapts to all EAS Technologies
- Increase Profits by Reducing Theft

Call or Write Today for Brochure and Samples

**C & D Special Products, Inc.**  
309 Sequoia Drive  
Hopkinsville, KY 42240  
West Coast  
800-366-4923

**1-800-922-6287**

1-800-TAPE WORLD or 1-800-245-6000  
We'll beat any price! 5.95 SHIPPING • FREE CAT.

SONY	MAXELL	TDK	FLJI
DAT-120 7.49	DAT-120 7.99	DAT-120 6.99	SVHS-1120 6.69
DAT-120 9.99	XL11-90 1.79	SA-90 1.69	SVHS-T160 8.99
mini-disc 74 11.99	XL11S-90 2.29	SAX-90 2.19	mini-disc 74 10.99
L-750HG 3.99	T120HG 2.79	T-120HS 1.99	DR-90 .69
JVC T120 1.79	ST-120 6.99	T-120HG 2.49	DAT-60 4.99
JVC ST120 6.49	ST-160 8.99	HI-8-120 5.99	DAT-120 6.49

TAPE WORLD 220 SPRING ST., BUTLER PA 16003 FAX 412-283-8298  
OVER 400 DIFFERENT SAME DAY SHIPPING M-F 8-5

**FIXTURES**

**FACTORY DIRECT**

**CD JEWELBOX STORAGE CABINETS.** In Stock Now. No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 Capacity. \$234  
3 drawer, 855 Capacity. \$289

Prices **INCLUDE** locks. Textured steel construction.

**CD JEWELBOX SHELF, 2-TIER.**

Gridwall. Slatwall. Pegboard. 8 facings. capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM

**Architectural Merchandising Floor Plans at no cost or obligation.**

**JEWEL BOX OR LONG BOX COMPACT DISC DISPLAYERS**

- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

**NEW!**

**COMIC BOOK DISPLAYERS**

**TRADING CARD DISPLAYERS**

**COLLECTIBLES DISPLAYERS**

**GLASS SHOWCASES**

Stocked in Chicago, Baltimore, Los Angeles, and London, England

Free 100 Page Color Catalog

**1-800-433-3543**

Ask for Jim McFarland

Fax: 213 624-9022

**NOVELTIES**

**MUSIC MERCHANDISE**  
The greatest variety of licensed product around!  
POSTERS, T-SHIRTS, STICKERS, PATCHES, CAPS, JEWELRY, TAPESTRIES, BUTTONS, ETC...  
Same day shipping / NO minimums  
GET IT ALL WITH ONE CALL!!!  
DEALERS ONLY • 1-800-248-2238 • CALL FOR CATALOG  
ZMACHARS POSTERS, INC.  
(305) 888-2238 / FAX: (305) 888-1924  
7911 NW 72 AVE. SUITE 102 MEDLEY, FL 33166  
SERVICE IS OUR #1 GOAL!!

**WANTED TO BUY**

**SMITH ALSTER**

AND COMPANY

**Music & Video INVENTORY CONSULTANTS**

**WE BUY**

**NAME BRAND MERCHANDISE**

- > Audio Books
- > Consumer Electronics
- > Videos
- > Laser Discs
- > Video Games
- > Computers
- > Compact Discs
- > Cassettes

**(516) 420-8300**  
Fax: (516) 420-8455

**\$ \$ WANTED \$ \$**  
Gold, Platinum Record Awards, Grammy, MTV Awards, Artists Contracts.  
**COLONY RECORDS,**  
1619 Broadway, NY, NY 10019  
Phone (212) 265-2050 Fax (212) 956-6009  
CALL ALAN GROSSBARDT

**CASH - CASH - CASH**  
Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call: (609) 890-6000.

**ACCESSORIES**

**PRO SING Karaoke**  
Free Catalog: World's largest selection. All Brands of equipment. CD, G, LD's, Vocal Eliminators, Players, Speakers, Mics  
CSP, P.O. BOX 1106  
Bridgeview, IL 60455  
1-800-800-8466

**APPAREL**

**LICENSED MUSIC APPAREL "OVER 100 ARTISTS" CALL FOR FREE CATALOG DEALERS ONLY 1 800 328 0308**

**REAL ESTATE RATES**  
Rate \$70  
1 inch by 1 Column  
See Coupon For Details

**COMPUTERS**

**RecordTrak**

Inventory Management For Record Stores

**800-942-3008**

Fax 203-269-3930  
Voice 203-265-3440

**YSL COMPUTER SYSTEMS MEAN MORE PROFIT!**

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

**YOUNG SYSTEMS LIMITED** Phone (404) 449-0338  
Fax (404) 840-9723  
Australia: (08) 338-2477  
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

**Musicware™ the POSitive Choice!**

Complete POS / Inventory Control for ALL your record store needs! Available in user selectable English or Spanish!

**REAL ESTATE TO THE STARS**

\*\*\*\*\*  
★ **MONTSERRAT** ★  
★ **CARIBBEAN'S BEST ISLAND** ★  
★ **"HOME OF AIR STUDIOS"** ★  
★ Luxurious 8,000 sq.ft. private oceanfront villa designed by leading California architect, ★  
★ 3-1/2 acres, 4 bedrooms, 5 ★  
★ bath. Includes designer ★  
★ furnishings. English-speaking, ★  
★ bank secrecy, tax-free income, ★  
★ no capital gains. \$1,575,000, ★  
★ offers considered. Also for rent. ★  
★ \$3,500. per week. ★  
★ **Contact:** ★  
★ **OWNERS, (619) 322-7160** ★  
★ **or** ★  
★ **FAX, (619) 322-5051** ★  
\*\*\*\*\*

**EXEC/ENTERTAINER ESTATE INCLUDES** custom furnishings and decor. 5800+ SF. 211 rolling acres. 25 min. from Nashville, TN **\$1.9 M**  
**Dobson & Johnson**  
Carolyn Jordan 615 298-9800 x259

**WHO CAN SAVE THIS SLEEPING BEAUTY? THE UPTOWN THEATRE**  
Chicago, Illinois  
A castle outside Spain! Tremendous size! Exquisite beauty! Covers a city block and . . . 46,000 sq. ft., 4,381 seats. HISTORIC LANDMARK!!  
TAX break incentives. \$1.8 million only. Sold "as is"  
Ana Anita Moral 708/686-2132  
RE/MAX on the Shore  
340 Ridge Road, Wilmette, IL 60091

**Update**

**GOOD WORKS**

**PRESTON CHAIRS MARTELL GROUP:** BMI president/CEO Frances Preston has been elected president of the T.J. Martell Foundation For Leukemia, Cancer, And AIDS research. Most recently executive VP of the foundation, she has served on the charity's board since 1992, when she was its Humanitarian of the Year honoree. As president, she will oversee the dedication of the Frances Williams Preston Research Laboratory Of Foundation at Nashville's Vanderbilt Univ. Hospital. Other officers recently re-elected include Tony Martell, chairman; Cy Leslie, executive VP; Ron Delsener, VP; Joyce Bogart Trabulus, VP; Kevin Kelleher, treasurer, and Michael Pollack, secretary. Gene Smith of Billboard Magazine is the only newly elected officer as VP. Longtime officer and board member Floyd S. Glinert assumes the title of chairman emeritus.

Non-officer board members reelected are Les Bider, Pat Collins, Paul Jankowski, Pete Jones, Joe Smith, and Michael Klenfner. Jim Caparro, Joel Katz, and John Sykes were elected to their first three-year terms. For more info, contact Pat Baird at 212-830-2528.

**FIGHTING SARCOMA:** The Kristin Ann Carr Fund, which rock critic David Marsh and wife Barbara established two years ago in honor of their daughter who died at age 21 of sarcoma (a form of cancer that most often attacks children and young adults), kicks off 1995's events with the second annual Winter Semi-Formal Feb. 11 at Metronome Restaurant in New York. Tickets for the event, which includes open bar, hors d'oeuvres, light supper, dancing, and party favors, are \$60 each. For more info, call 212-332-9877.

**CALENDAR**

**FEBRUARY**

Feb. 10-12, **Second Annual "Building A Songwriting Career" Seminar**, presented by the Songwriters Guild Foundation with the support of the Songwriters Guild Of America, Union Station Hotel, Nashville. 615-329-1782.

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 14, **Echo Awards**, Bavaria Studios, Munich. 011-49-40-58-19-35.

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, **Urban Network Power-Jam**, Riviera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 16-19, **Folk Alliance Seventh Annual Conference**, Red Lion Lloyd Center, Portland, Ore. 919-962-3397.

Feb. 20, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 25-28, **Audio Engineering Society**

**98th Convention**, Palais de Congres, Paris. 212-661-8528.

Feb. 27, **NARAS MusicCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

**MARCH**

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

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. 212-643-0602.

March 13, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 20-26, **Canadian Music Week '95**, various locations, Toronto. 416-695-9236.

March 21-25, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

March 31-April 2, **Klassik Komm**, Congress Center, Hamburg. 011-44-49-202-278-3112.

**LIFELINES**

**BIRTHS**

Boy, Nathaniel Marvin, to Michael Wolff and Polly Draper, Dec. 17 in Los Angeles. He is a jazz pianist and composer. She is an actress best known for her work on "thirtysomething."

Girl, Samantha Jo, to Jay and Laurie Kolbasowski, Jan. 10 in New Brunswick, N.J. He is a sound engineer at San Juan Music in Parlin, N.J.

Boy, Stephen Blake, to Peter and Cheryl Howard, Jan. 17 in Los Angeles. He is editor and publisher of Ice magazine.

Boy, Samuel Harris, to Michael Swidler and Julie Greifer Swidler, Jan. 18 in New York. She is senior VP of legal and business affairs for Mercury Records.

Girl, Analeise Adelaide, to Russ Bankel and Robbin Sebastiani, Jan. 25 in Chicago. She is director of finance for Alligator Records and Artist Management.

**DEATHS**

Gregory Smith, 48, of facial cancer, Jan. 28 in New York. Smith was president and managing director of Music Theater International (MTI), the dramatic and performing rights agency founded by composer Frank Loesser. He started out in 1970 at Frank Music, Loesser's publishing company and then-parent of MTI. During his tenure with MTI, he supervised the marketing of such properties as "Annie," "Fiddler On The Roof," "Guys And Dolls," "West Side Story," and "Les Miserables," as well as the complete collection of Stephen Sondheim musicals. He developed student and teacher study guides and video instruction kits to accompany scripts and scores to licensed musicals. He also led MTI to introduce Western musicals in 60 countries and worked to establish recognition for intellectual property rights and copyrights for authors. He is survived by his longtime companion, Insoo Ko.



**The Power of Mancow.** WRCX Chicago morning man Mancow Muller, sponsoring a "What Would You Do For \$10,000?" contest, inspired this listener to set himself on fire.

## WDRE Kicks Off Underground Network Format Change Redefines Meaning Of 'Alternative'

■ BY RICK CLARK

MEMPHIS—Adding fuel to the continuing debate over what "alternative" really means these days (see story this page), WDRE Long Island, N.Y., and its network of simulcast stations have made a major formatic adjustment toward what is, by all accounts, a more "alternative" direction. The move is a particularly interesting one, considering WDRE's heritage in the format.

Long before modern rock became a legitimate format there was WLIR, a Long Island station that started out in the late '70s setting trends with cutting-edge rock and pop, providing a forum for such artists as U2, the Sex Pistols, David Bowie, and Depeche Mode.

In 1987, WLIR's format moved to new outlet WDRE, where owner Ron Morey continued to build on the station's alternative success. Ultimately, Morey's sons, Jed and Greg, became partners in parent company Jarad Broadcasting. Jed also became business manager of sister station WWCP Albany, N.Y., and Greg took on the job of running Digi-Net Syndication, a co-owned satellite service that feeds the network version of WDRE's programming to its five properties, as well as a handful of affiliates including WRLG Nashville, WZRH New Orleans, and Flinn Broadcasting's KDRE Little Rock, Ark., and KFTH Memphis.

Recently, however, WDRE's playlist and that of other modern rock stations started to look increasingly the same. So on Jan. 30, WDRE (and its satellite affiliates) inaugurated the Underground Network, an attempt to distance themselves from alterna-pop modern rock stations with a more aggressive sound and lifestyle approach.

"From the audience and the limited amount of research in focus groups that we have done, we've seen that there is a pretty good groundswell of disenfranchised alternative listeners because of the top 40 slant to the [modern rock] format now," says WDRE PD Russ Mottla, who was hired from WY1Y (98 Rock) Baltimore several months ago to

replace Tom Calderone. "We felt it was time to redefine the lines of alternative with the Underground Network.

"Alternative radio has turned into this very cookie-cutter-type, almost CHR thing, and the real alternative listeners are being left in the wake," says Mottla. "This is kind of a national trend, and we have to look at it nationally, because we program to so many markets now.

"Right now, alternative is generally more guitar-driven," he adds. "I think you can pretty much count on the '80s dance and new wave stuff going... into specialty programming and not being a part of our regular format. We won't be dealing with all the stuff that started off alternative that has already crossed over into top 40."

Mottla says that "Rancid is pretty definitive of what the new alternative is, as well as the Flaming Lips, D Generation, and Hole. Some of the harder alternative, like Corrosion Of Conformity, Killing Joke, and Nine Inch Nails, will play nights and weekends.

"I think alternative has now been focused female, because there are so many top 40 programmers doing it, and that is what they know," says Mottla, who adds that the Underground Network's new sound "may skew male."

The top 40 programmers "are just creating a new top 40, and we don't want any part of that. We want to do alternative," says Mottla. "We are not looking at demos so much as we are looking at listeners. We need people who truly like alternative music and alternative radio."

In the spirit of breaking away from the tightly formatted mainstreaming of modern rock, WDRE will be adding indie bands and unsigned acts to the playlist, according to Mottla.

As late '60s/early '70s album rock catered to a lifestyle group, Mottla believes it is WDRE's mission to plug into the needs of the alternative community.

"When AOR first signed on, it was totally lifestyle-driven, which meant ride sharing features, on-air talk about the drug culture, other stuff that was very

## What Does 'Alternative' Mean? Stations, Labels Debate Term's Relevance

■ BY STEVE KNOPPER

CHICAGO—It is one of those radio terms nobody can quite define, but which everybody wants to make money off. KXPX (the Peak) Denver and WKQX (Q101) Chicago are among the many stations advertising themselves as the "new rock alternative."

The phrase "alternative radio" is tricky, because it means two things at once. For some people, an alternative station is like the College Of William And Mary station, WCMW Williamsburg, Va.: It plays whatever the rest of the radio world isn't playing. For others, an alternative station plays acts grouped under the rubric "alternative music"—Offspring, Pearl Jam, Sheryl

Crow, or Counting Crows—even though these acts' popularity hit the top 40 level months, or even years, ago.

"Alternative radio, to me, is something that exists outside the mainstream," says Phil Costello, VP of promotions at Capitol Records.

But a few minutes later, he contradicts himself. "To me, 'alternative radio' is mainstream radio. It's embraced by the mainstream.

"We're all confused about it," Costello says. "I wish I had the answer. I'd be a genius."

Applied to music, the term has never been especially precise. Pearl Jam and Nirvana, once considered alternative bands because they played what wasn't on the radio or MTV, began selling millions of albums in early 1992. Since then, successful radio stations have taken over the expression. Album alternative, for example, is one of the fastest growing formats in the country.

So it's not surprising that every radio person who uses the term has a different definition. These are some of them:

- Kenya Hannans, station manager for the College Of William And Mary's WCMW, says alternative is "something that's almost completely replaced top 40." She criticizes stations with commercial alternative formats, calling them repetitive and far from experimental. Still, she prefers such stations to the mainstream pop that has traditionally defined top 40. "Boyz II Men makes me want to... heave," she says. "If I have to listen to Offspring, that's better than that."

- KXPX Denver, which programs R.E.M., Peter Gabriel, Pearl Jam, and Sarah McLachlan, considers itself an alternative to other rock stations in the market. It went on the air last spring and has tried to position itself directly between modern rock station KTCL Fort Collins, Colo., and album alternative station KBCO Boulder, Colo. KXPX PD, and KBCO vet, Doug Clifton says "alternative" also refers to the alternative music of the '80s. "But if we're playing the alternative hit-makers of the '80s, that's pretty much the monsters of the '90s," he says.

- At WKQX, which switched to modern rock in 1992, VP of programming Bill Gamble says alternative means "an alternative to the past. It's not the Rolling Stones. It's not Bruce Springsteen."

- The independent record label Epitaph, initially a home for such underground bands as Bad Religion, scored a surprise hit last year with Offspring's triple-platinum album "Smash." To Jonathan Obera, who handles Epitaph's radio and video promotions, alternative radio is the midpoint between popular and underground. For example, Smashing Pumpkins, Nine Inch Nails, and R.E.M. started on tiny record labels and were first picked up by college radio. Then alternative stations began playing them, exposing them to the mainstream. "The true meaning of alternative is music prior to becoming commercialized," he says.

- In 1975, WDET Detroit called itself "a public radio alternative." Today,

PD Judy Adams is critical of the term "alternative," especially when applied to album alternative stations. "That's the problem. Now it defines a genre of music, as opposed to the mainstream," she says. "It used to be connected to 'alternative lifestyle'... Now it means new, and yet it's not even that new. Most AAA stations are not really alternative. It's more of a place where they can put all this music they didn't know where to put before"—like Bonnie Raitt or John Hiatt, who didn't receive much national airplay before album alternative became a format—"except it's got that pop appeal."

- Finally, of course, there are people who don't want any part of the debate. Gene Sandbloom, APD of KROQ Los Angeles, says it is "absolutely bankrupt at this time... When we started seeing beer companies running advertisements calling them 'alternative beers,' we knew the term was used up." And Robert Unmacht, editor of the M Street Journal, says, "It's the same way you can have Mount Holly Estates in Texas. It's flat! It means nothing! Let's face it, if you really want something alternative, play polkas. That's really alternative."

## Fees Removed For Radio In New Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The recording industry's performance right bill, reintroduced in the Senate Jan. 13 by Sens. Orrin Hatch, R-Utah, and Dianne Feinstein, D-Calif., may pass muster with radio broadcasters, according to Lynn McReynolds, the National Assn. of Broadcasters' VP of media relations.

The surprising thumbs-up sign is the result of new legislation containing an exemption for broadcasters. Under the



new bill, traditional, free, over-the-air radio station would not have to pay any new possible royalty fees to play records.

"We haven't completely signed off on it," says McReynolds. "But it's about 90% there... there are some technical details [in the bill language] we still want to discuss."

The bill, unlike last year's version proposed by now-retired Rep. William Hughes, D-N.J., exempts broadcasters from having to get authorization from labels (and pay royalty fees) for transmitting digital sound recordings.

Analog and digital "terrestrial" local radio would be exempted under provisions of the new bill (S. 227).

Other digital music-oriented businesses, such as satellite CD digital radio and home delivery services, are in-

(Continued on page 83)

## 'The Columbia Radio Hour' Offers A Unique Showcase

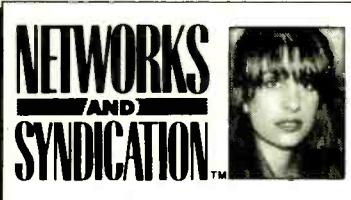
LOS ANGELES—For the past three years, Columbia Records and MediaAmerica have been creating a piece of radio magic that not only serves as a promotional tool for Columbia artists, but brings to mind the early days of free-form FM radio via "The Columbia Radio Hour," which is syndicated monthly on Sunday mornings.

On Jan. 24, the label released a compilation of the best performances from the live one-hour show on a CD titled "The Best Of The Columbia Records Radio Hour, Volume I."

The show is the brainchild of Columbia VP of artist development Paul Rapaport and was the department's first



Rosanne Cash and David Byrne perform "What We Really Want" at a taping of "The Columbia Radio Hour."



by Carrie Borzillo

project when it was created in 1991 to find new ways to expose artists to the public.

Although on paper the show's concept may sound like a self-serving commercial for the label, in execution it comes across as a warm gathering of friends collaborating—sometimes for the first time—and sharing special musical moments together.

The show doesn't always have a Columbia act as its headliner. Sometimes it's an act on sister label Epic, or even a competing label's artist. For example, when Columbia wanted to do a show with Darden Smith, it had Bruce Hornsby (who has a larger audience and would attract more affiliates) as the main act.

Usually the show features a Columbia act joined by friends who perform with the artist or group or serve as an open-

(Continued on next page)

## FALL '94 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '93	W '94	Sp '94	Su '94	Fa '94	Call	Format	Fa '93	W '94	Sp '94	Su '94	Fa '94							
<b>WASHINGTON, D.C.—(8)</b>																				
WPCC-FM	top 40/rhythm	10.1	9.1	9.8	8.8	9.0	WSNE	AC	5.4	4.3	5.3	6.1	4.3							
WMZQ-AM-FM	country	5.9	6.2	5.2	5.8	6.3	WCTX	country	4.0	3.9	5.1	3.5	4.1							
WMAL	N/T	4.8	4.8	4.6	4.1	4.6	WVWX	top 40/rhythm	4.6	4.1	4.7	3.7	3.9							
WROX	AC	5.1	4.3	5.1	5.2	4.6	WBRU	modern	4.0	3.3	3.5	3.7	3.8							
WASH	AC	2.4	3.7	3.4	4.4	4.2	WPRO	N/T	4.4	4.7	4.3	5.3	3.8							
WJFK-FM	N/T	4.5	4.4	4.6	4.3	4.2	WVRX-FM	album	4.8	4.7	4.7	4.5	3.8							
WMMJ	R&B adult	4.1	3.7	4.9	4.6	4.1	WCRB	classical	1.2	1.5	1.3	1.3	1.7							
WGAY	AC	4.4	5.2	3.8	3.7	4.0	WBOS	album	9.1	1.1	8.6	6.1	4.4							
WHFS	modern	3.7	3.7	3.3	4.1	3.7	WZL	N/T	1.9	1.7	1.5	1.4	1.4							
WHUR	R&B adult	4.5	4.7	4.5	4.7	3.7	WFHN	top 40	1.8	2.0	1.3	1.5	1.4							
WHIG-FM	oldies	4.2	2.7	3.6	3.5	3.4	WDDS	oldies	1.1	1.3	1.2	9.9	1.3							
WGMS	classical	3.1	4.0	3.1	3.5	3.4	WAAF	album	1.2	1.2	1.3	1.5	1.4							
WJZW	adult alt	1.9	1.9	1.6	1.7	3.3	WJMN	top 40/rhythm	1.0	1.6	1.6	1.4	1.2							
WKYS	R&B	4.4	4.0	4.1	4.0	3.3	WOTB	adult alt	1.2	1.2	1.6	1.2	1.2							
WTOP	N/T	2.5	3.4	3.7	3.0	3.0	WBSM	N/T	1.0	1.1	1.2	1.0	1.1							
WWDC-FM	album	3.1	2.6	3.5	3.8	2.9	WZLX	cls rock	1.1	1.0	1.2	6.1	1.1							
WWRW	oldies	2.2	2.0	2.5	2.2	2.5	<b>ORLANDO, FLA.—(39)</b>													
WWRC	N/T	1.1	1.3	1.2	1.9	1.6	WJHM	R&B	9.4	9.0	9.0	9.1	8.7							
WVTR	oldies	2.2	2.0	1.3	1.5	1.5	WVKA	country	7.5	8.7	8.2	6.7	8.5							
WTEM	sports	1.0	1.2	8.8	8.1	1.3	WDBO	N/T	8.0	8.2	6.6	7.3	8.3							
WFRE	country	5.0	1.0	8.8	1.2	1.1	WOMX-AM-FM	AC	7.0	6.8	9.0	7.2	8.1							
WOL	N/T	1.0	2.5	1.9	1.9	1.1	WVWG	AC	6.8	8.3	7.5	8.1	7.3							
WYCB	religious	1.4	1.1	1.2	1.4	1.1	WXXL	top 40	7.4	7.0	6.9	6.0	7.2							
WAVA	religious	9.1	1.2	1.1	1.2	1.0	WLOQ	adult alt	4.6	2.9	3.8	3.1	4.8							
WWDC	adult std	1.6	8.8	1.1	1.0	1.0	WVCL	oldies	6.1	5.2	5.1	5.5	4.5							
<b>HOUSTON—(9)</b>																				
KODA	AC	5.4	5.4	5.5	5.7	6.3	WJRR	album	6.1	5.6	4.7	5.1	4.4							
KILT-FM	country	6.3	7.2	6.2	7.0	6.2	WTKS	N/T	2.4	3.5	3.8	6.4	4.3							
KKBG-AM-FM	country	5.7	4.8	5.3	5.3	5.5	WMMO	AC	3.7	3.2	4.4	4.1	4.1							
KRBE	top 40	4.9	4.3	4.4	5.7	5.5	WVIZ	album	4.4	4.9	3.9	4.2	3.6							
KMIQ	R&B	4.6	5.3	4.4	5.1	5.3	WHTQ	cls rock	3.1	3.5	3.4	3.2	2.9							
KBXX	top 40/rhythm	4.7	5.2	4.8	3.8	5.2	WCFB	country	2.5	3.1	3.3	2.8	2.4							
KTRH	N/T	4.6	4.8	4.2	4.2	4.6	WHOO	adult std	1.3	1.4	2.6	2.4	1.0							
KIKK-FM	country	4.7	5.5	4.7	4.2	4.1	WPCV	country	1.0	2.1	7.1	1.1	1.7							
KLOL	album	3.2	3.8	3.7	4.3	4.0	WTLN-FM	religious	2.5	1.8	1.2	5.1	1.3							
KPRC	N/T	4.3	4.4	3.8	3.8	3.9	<b>BUFFALO, N.Y.—(40)</b>													
KQUE	AC	5.3	4.9	5.6	4.4	3.8	WYRK	country	9.7	11.0	11.5	9.2	11.1							
KLDE	oldies	4.2	3.1	4.0	4.7	3.7	WBEN	N/T	9.9	9.7	7.6	8.9	9.9							
KHMX	AC	4.5	4.4	4.1	4.3	3.6	WJYE	AC	8.2	9.2	7.6	7.4	8.2							
KHYS	R&B adult	3.9	3.8	3.1	3.3	3.1	WGR	N/T	7.3	7.7	6.1	5.5	7.2							
KKRW	oldies	1.9	2.8	3.9	3.1	3.1	WHTT-FM	oldies	7.0	6.6	6.1	7.2	6.7							
KRQT	modern	3.2	2.6	2.3	2.6	2.6	WBLK	R&B	7.1	5.1	7.0	6.6	6.2							
KQKQ	Spanish	2.0	1.3	1.8	1.4	1.9	WKSE	top 40	6.5	5.9	7.9	8.0	6.1							
KXTZ	Spanish	1.0	1.1	1.5	1.9	1.8	WCEK	adult std	4.2	3.8	4.6	5.7	5.5							
KKZR	album	1.8	2.0	2.0	1.8	1.7	WGRF	cls rock	5.8	4.7	7.3	6.5	5.2							
KLTN	Spanish	1.4	2.2	3.0	1.9	1.7	WUFX	album	4.8	5.4	6.2	6.2	5.1							
KLAT	Spanish	1.0	9.1	1.2	1.5	1.6	WMIQ	AC	5.2	4.8	4.4	5.4	4.1							
KSEV	N/T	1.5	1.3	1.4	1.4	1.2	WBUF	AC	3.1	3.6	2.8	3.4	2.9							
KCOH	R&B	1.5	8.8	1.1	6.1	1.0	WKEY	modern	—	5.3	4.0	2.0	2.0							
KRTK/KRTS	classical	9.8	8.6	1.1	1.0	1.0	WDCX	religious	1.4	1.4	1.3	7.1	1.6							
<b>SEATTLE—(13)</b>																				
KIRO-AM	N/T	7.0	6.0	6.1	6.4	7.0	WVKB	N/T	3.0	1.7	2.1	1.3	1.6							
KMPS-AM-FM	country	8.9	7.3	8.6	7.9	6.5	WNUC	country	1.8	1.7	1.8	1.3	1.2							
KVI	N/T	5.4	4.6	6.4	6.8	5.5	<b>GREENSBORO, N.C.—(42)</b>													
KUBE	top 40/rhythm	5.9	6.2	5.5	5.2	5.4	WTQR	country	16.2	13.5	15.1	15.2	14.2							
KOMO	AC	4.3	4.2	3.8	3.2	5.2	WXRA	album	3.9	3.6	3.8	4.1	7.1							
KBSG-AM-FM	oldies	6.6	6.7	6.6	5.2	5.1	WJMH	R&B	7.4	6.9	7.5	5.6	6.9							
KIXI	adult std	3.9	4.3	3.9	3.6	5.1	WMAG	AC	4.0	5.7	4.6	4.8	6.7							
KNDD	modern	3.6	3.6	4.1	5.2	5.0	WKRR	album	9.1	7.1	7.1	8.2	5.5							
KISW	album	4.0	3.9	4.7	5.3	3.9	WKZL	top 40	6.5	5.3	5.6	6.2	5.2							
KJR-FM	oldies	2.0	2.5	3.1	4.1	3.8	WQMG-FM	R&B	5.1	5.3	6.1	5.7	4.9							
KPLZ	top 40	2.6	4.4	4.1	4.0	3.8	WJSJ	N/T	5.2	6.7	5.2	4.8	4.9							
KRPM	country	4.2	4.2	4.8	3.8	3.7	WKSJ	country	2.4	3.1	4.0	3.1	4.5							
KLSY	AC	4.7	4.5	3.5	3.5	3.6	WQX-FM	oldies	2.7	3.5	3.8	4.1	4.5							
KMTT-AM-FM	AC	2.9	3.0	2.9	3.0	3.5	WPCM	country	5.0	4.6	5.6	3.7	3.6							
KYCW	country	3.0	2.6	2.7	1.6	3.3	WFXF	oldies	4.8	3.6	2.8	3.3	2.5							
KZOK	cls rock	4.3	3.5	3.4	4.5	3.3	WHPE	religious	2.1	2.9	1.0	1.5	2.3							
KING-FM	classical	3.8	4.4	4.2	4.2	3.2	WFMX	country	1.4	2.8	2.0	2.6	2.2							
KEZ-FM	adult alt	2.6	2.9	2.2	2.3	2.7	WVFR	N/T	2.4	1.5	9.1	1.1	1.2							
KRWM	AC	2.0	2.7	2.7	2.0	2.6	WVGL	religious	1.4	1.2	1.8	1.2	1.1							
KJRM-AM	sports	1.6	2.6	2.2	2.0	2.2	WDCC	top 40	—	7.1	1.4	6.6	1.2							
KCMS	religious	1.4	1.3	1.4	1.7	1.5	WRDX	oldies	6.7	7.1	1.3	1.3	1.1							
KIRO-FM	N/T	8.9	9.9	9.7	9.6	8.1	<b>RALEIGH/DURHAM, N.C.—(52)</b>													
KOA	N/T	8.7	7.3	8.8	9.5	9.9	WQOK	R&B	7.0	9.5	7.6	7.3	8.8							
KYGO-FM	country	7.7	9.9	9.7	9.6	8.1	WPTF	N/T	7.5	8.2	7.1	7.8	7.5							
KOSI	AC	7.3	6.9	6.2	6.0	6.1	WRDU	album	5.4	4.8	6.0	5.3	7.3							
KBPI	album	1.9	2.1	4.6	5.3	5.7	WQDR	country	11.6	9.3	6.7	6.8	7.1							
KRFK	cls rock	7.4	7.3	7.1	7.3	5.6	WVIX	country	2.8	2.5	5.1	7.5	6.8							
KXKL-AM-FM	oldies	5.9	5.8	4.9	4.9	5.5	WRAL	AC	7.3	7.6	6.9	7.9	6.5							
KALC	AC	3.8	4.1	3.7	3.8	4.9	WDCC	top 40	6.5	8.2	7.1	7.0	6.2							
KQKS	top 40	4.2	5.1	4.9	3.9	4.1	WFXK/WFXK	R&B adult	2.7	3.1	4.3	5.4	5.5							
KBCO-AM-FM	album	5.1	5.0	5.6	4.5	4.0	WTRG	oldies	7.2	5.8	6.0	5.5	4.5							
KEZW	adult std	2.4	2.7	3.1	2.8	3.4	WZUU	cls rock	2.6	3.4	5.0	4.8	4.0							
KHII	adult alt	2.6	3.7	4.1	2.9	3.3	WPCM	country	3.0	3.7	1.6	2.0	2.8							
KMJI	oldies	4.3	3.6	4.0	3.1	3.2	WNND	adult alt	2.0	2.1	3.1	2.4	2.5							
KWXM-AM-FM	AC	3.9	5.5	4.6	5.0	2.9	WKTC	country	2.5	1.4	2.1	1.3	2.4							
KZDG	country	2.7	2.4	2.5	1.9	2.9	WYLT	AC	3.2	1.0	1.5	1.7	1.7							
KVOD	classical	2.5	3.0	2.8	2.5	2.7	WJMH	R&B	1.2	1.6	1.3	1.4	1.1							
KKFN	sports	1.9	2.8	1.9	2.5	2.														

# 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	9	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES 3 weeks at No. 1
2	2	5	7	TAKE A BOW Maverick/Sire 18000/Warner Bros.	MADONNA
3	3	4	15	YOU GOTTA BE 550 Music 77551	DES'REE
4	5	2	21	I'M THE ONLY ONE Island 854 068	MELISSA ETHERIDGE
5	6	8	11	IN THE HOUSE OF STONE AND LIGHT Mercury 856 940	MARTIN PAGE
6	4	3	12	THE SWEETEST DAYS Wing 851 110/Mercury	VANESSA WILLIAMS
7	8	6	18	ALWAYS Mercury 856 227	BON JOVI
8	9	15	9	ON BENDED KNEE Motown 860 244	BOYZ II MEN
9	10	11	12	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
10	7	7	24	I'LL MAKE LOVE TO YOU Motown 2257	BOYZ II MEN
11	11	14	12	NOTHING LEFT BEHIND US Capitol Album Cut	RICHARD MARX
12	12	9	41	IF YOU GO SBK 58165/EMI	JON SECADA
13	15	21	11	MENTAL PICTURE SBK 58272/EMI	JON SECADA
14	13	13	38	WILD NIGHT Mercury 858 738	JOHN MELLENCAMP
15	20	23	8	HOLD MY HAND Atlantic 87230	HOOTIE & THE BLOWFISH
16	18	18	42	COME TO MY WINDOW Island 858 028	MELISSA ETHERIDGE
17	19	12	23	ALL I WANNA DO A&M 0702	SHERYL CROW
18	14	16	16	WHEN WE DANCE A&M 0846	STING
19	16	10	20	TURN THE BEAT AROUND Crescent Moon 77630/Epic Soundtrax	GLORIA ESTEFAN
20	17	17	25	CIRCLE OF LIFE Hollywood 64516	ELTON JOHN
21	21	19	19	SECRET Maverick/Sire 18035/Warner Bros.	MADONNA
22	25	31	8	SUKIYAKI Next Plateau/London 857 687/Island	4 P.M.
23	23	25	23	I'LL STAND BY YOU Sire 18160/Warner Bros.	PRETENDERS
24	37	—	2	EVERLASTING LOVE Epic 77756	GLORIA ESTEFAN
25	31	34	5	ALWAYS AND FOREVER LV 77735/Epic	LUTHER VANDROSS
26	24	24	17	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	JOSHUA KADISON
27	34	36	4	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
28	33	37	3	YOU DON'T KNOW HOW IT FEELS Warner Bros. 18030	TOM PETTY
29	26	29	12	MISSING YOU Columbia 77760	STEVE PERRY
30	28	26	16	ONCE IN A LIFETIME Columbia Album Cut	MICHAEL BOLTON
31	27	30	7	LITTLE BITTY PRETTY ONE Elektra Album Cut/EEG	HUEY LEWIS & THE NEWS
32	29	27	14	ONLY ONE ROAD 550 Music 77661	CELINE DION
33	30	28	26	WHEN CAN I SEE YOU Epic 77550	BABYFACE
34	35	33	24	DECEMBER 1963 (OH, WHAT A NIGHT) Curb 76917	FOUR SEASONS
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	HOW DID I GET BY WITHOUT YOU Imago 25091	JOHN WAITE
36	32	32	24	WHISPER YOUR NAME Columbia 77718	HARRY CONNICK, JR.
37	36	35	7	ALLISON ROAD A&M Album Cut	GIN BLOSSOMS
38	40	—	2	MISHALE Metro Blue 58256/Capitol	ANDRU DONALDS
39	NEW ▶	1	1	I KNOW Columbia 77750	DIONNE FARRIS
40	RE-ENTRY	2	2	ANOTHER NIGHT Arista 1-2724	REAL MCCOY

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	—	2	BUT IT'S ALRIGHT Elektra 64524/EEG	HUEY LEWIS & THE NEWS
2	2	1	6	LOVE IS ALL AROUND London 857 580/Island	WET WET WET
3	3	2	8	YOU MEAN THE WORLD TO ME LaFace 2-4064/Arista	TONI BRAXTON
4	—	—	1	LUCKY ONE A&M 0724	AMY GRANT
5	4	3	11	CAN YOU FEEL THE LOVE TONIGHT Hollywood 64543	ELTON JOHN
6	5	4	3	PRAYER FOR THE DYING ZTT/Sire 18138/Warner Bros.	SEAL
7	6	5	21	THE SIGN Arista 1-2653	ACE OF BASE
8	9	7	14	I SWEAR Blitz 87243/Atlantic	ALL-4-ONE
9	—	8	13	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
10	7	9	6	DON'T TURN AROUND Arista 1-2691	ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## WASHINGTON ROUNDUP

(Continued from page 81)

cluded in the bill.

### MINORITY TAX CERTIFICATE ISSUE

At a Jan. 27 hearing, FCC general counsel Bill Kennard seemed to block Republican Hill criticism of the commission's Minority Tax Certificate Program by reminding legislators it was Congress that put the expanded open conditions on the program, not the FCC.

Rep. Bill Archer, R-Texas, chairman of the House Ways And Means Committee, and Rep. Nancy Johnson, R-Conn., Oversight Subcommittee chair, held the hearing to determine whether the FCC had exceeded its authority, whether the program has had success,

and whether the government can save the money and promote diversity through other avenues.

The 17-year-old program has previously enjoyed bipartisan support on the Hill, and still has many supporters. The FCC is in the midst of a rulemaking to expand the program to include new communications services.

While the deals involving radio stations are in the \$3.5 million range, some in Congress have been prompted to question the process being used for a much larger deal—Viacom Inc.'s plan to use the tax break as part of a \$2.3 billion merger with a new company owned by African-American entrepreneur Frank Washington. Washington's

new enterprise would create the largest minority-controlled cable TV system in the country.

Before the program, minorities owned 40 commercial stations, most of them radio stations. Today, minorities control 260 radio stations and 40 TV stations as a result of the program, and, since cable was added in 1982, now control 30 cable systems.

The NAB, in an announcement, called the policy "a success story" and said it had supported it "from the very start."

The Treasury Department estimated that keeping the program will mean deferred taxes of about \$1.6 billion over the next five years.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

ing act.

The first show was a **Bruce Cockburn** Christmas show in December 1991, but the monthly series didn't kick in on a regular basis until October 1992. Columbia also produces periodic two-hour specials, such as the shows it has offered on **Tony Bennett** and **Johnny Mathis**.

Some of the more special collaborations and on-air moments are included on the CD, such as **Peter Himmelman** talking about the birth of his daughter; **Rosanne Cash** counting her frets and admitting she's a closet show tunes fan; **Cash** performing "What We Really Want" with **David Byrne**, **John Leventhal**, and **Zev Datz**; **Mary Chapin Carpenter's** "Come On, Come On" with **Shawn Colvin**; and **Cockburn's** "Cry Of A Tiny Babe" with **Lou Reed**, **Cash**, and **Rob Wasserman**.

"This is a show made by music people for music people," says Rappaport, who comes from a radio promotion background. "I believe the best thing we could do is not just have a Columbia or Epic artist. We want them to bring their friends and just have a blast. We're giving radio some of the magic of the old days and collaborations you can't get anywhere else."

The shows are taped at Sony's studios in New York, which have a direct IDB Communications link, in front of an audience of 250 people, who are served breakfast courtesy of Columbia.

Rappaport says the show is very artist-friendly because the label tries to accommodate the performers' every need.

"If we can make Lou Reed smile, we must be doing something right," he says. "The reason is that we come from the arts ourselves, and we love Lou Reed so much that if he wants his personal engineer or a special amp, we get it for him."

MediaAmerica, which handles affiliate relations, sales, and distribution of the show, agrees that the show is artist- and radio-friendly.

"[Rappaport] wanted to create a show to showcase Columbia artists that don't get a large amount of airplay," says **Frank DiSantis**, VP of programming at MediaAmerica. "But at the same time a show was created that attracts advertisers who want a more upscale audience, and that harkens back to the more free days of radio where artists had an open forum to perform in."

The show airs on an average of 100 album alternative, album rock, and public radio stations each month, with a sprin-

gling of modern rock outlets as well, according to DiSantis. As for advertisers, Sony Electronics is the sponsor and Sears is among the national advertisers.

As producer of the show, Columbia handles the production costs and travel and hotel expenses for the artists. Rappaport declined to disclose the cost of each show. He did say, though, that it is a "major undertaking."

Aside from the recognition given an artist, Rappaport says the show regularly helps sell the featured performers' records.

"We try to do a show when we're in the middle of a project, when it's getting airplay, we have print, and they're on tour," he says.

"When we do that, we see significant SoundScan jumps the week before, the week of, and sometimes the week after the show... It doesn't get you a gold record, but it does help."

For other labels looking into producing a similar show, Rappaport says it's less expensive to host the show at a studio that has a satellite hookup than to rent a satellite truck.

Epic has dabbled in the syndication business on its own, with a **Pearl Jam** radio special it put on the bird in January.

### NEW VENTURES

Premiere Radio Networks and Archon Communications have signed a funding agreement in which Archon will provide Premiere with \$14,825,000 to help fund its growth in domestic and international radio markets. Under the agreement, Archon will invest \$4,025,000 in exchange for 500,000 shares of the net's common stock and 814,000 warrants exercisable at \$7. This will give Archon a 40% interest in the network. The deal is expected to be closed in April.

Archon's chief executives include **Robert M. Fell**, a partner and CEO of Archon Capital Partners L.P. and Inter-Active Partners L.P., and **Kenin M. Spivak**, formerly COO of MGM/UA Communications Co. and former president of the Island World Group.

In other news, Radio Today Entertainment and **Wally Clark's** Park East Productions have teamed to form Radio Today Productions to produce and distribute radio programs and services.

The company's first service, titled

Ambush, is a production library for news, talk, sports, full service, and AM stations. The package is offered on CD on a barter basis. MediaAmerica is handling national advertising sales for Ambush.

**Rick Dees'** CD Media is a "minor player" in Ambush, but Clark wouldn't elaborate on his association. Clark is a former partner in CD Media and now consults the company.

### AROUND THE INDUSTRY

CBS Radio is co-sponsoring the first "House Of Blues Backstage Pass," which is a live Internet broadcast and gospel concert honoring **Dr. Martin Luther King Jr.** The 30-day tribute began Jan. 16 on three Internet sites: IUMA, bazaar.com, and underground.net. Coca-Cola and Tower Records are also sponsors. The special includes tributes to King by educators, musicians, and friends and a performance by the **Five Blind Boys Of Alabama**.

MediaAmerica will present a two-hour AIDS benefit concert, "Nashville Cares," for country stations over President's Day weekend. The concert, which was taped in December at the Grand Ole Opry, features **Kathy Mattea**, **Billy Ray Cyrus**, the **Mavericks**, **Tracy Lawrence**, **K.T. Oslin**, the **Tractors**, and **Diamond Rio**.

"Audiophile Audition," the one-hour weekly program highlighting classical music and leaders in the audio industry, celebrates its 10th anniversary April 1 and has been chosen by Music Choice (formerly Digital Cable Radio) as a test for the presentation of select public radio shows on its local cable systems.

Public Radio International is offering six specials for Black History Month. The February shows are "The African-American Music Tree," "Barbara Jordan: A Profile Of Strength," "Celebrating African-American Storytelling," "Classically Black: William Grant Still—A Centennial Salute," "Jackie McLean: A Jazz Portrait," and "Reflections On Los Angeles: Anna Deavere Smith."

On Jan. 26, **Joni Mitchell's** hourlong concert at the sold-out Wells Fargo Theater at the Gene Autry Western Heritage Museum in Los Angeles was simulcast from KSCA Los Angeles to more than 150 radio stations. Following the performance, which consisted mostly of songs from her new Reprise album "Turbulent Indigo," the singer/

(Continued on next page)

## Gov. Whitman To Name 'Stern' Rest Stop; WESC DJ Cleared Of Molestation Counts

**YOU CAN'T SAY** New Jersey Gov. **Christine Todd Whitman** doesn't keep her campaign promises. In the fall of 1993, while trailing incumbent **Jim Florio**, Whitman picked up an endorsement from **WXRK** (K-Rock) New York's **Howard Stern**, and agreed that if elected she'd name a highway rest stop after the morning man. The *Trenton Times* reported Jan. 27 that Gov. Whitman unveiled plans to dedicate a stop in Springfield Township (along I-295) to Stern, complete with a plaque depicting the jock in an outhouse.

Not surprisingly, representatives from women's groups, longtime opponents of Stern and his brand of humor, were not pleased with the state's honor. One state Democratic legislator bemoaned the whole thing as a "cheap publicity stunt."

In other news, a Greenville, S.C., jury found longtime **WESC** morning man **Bob Hooper** not guilty on two charges of performing a lewd act on a minor (*Billboard*, May 18, 1994). The jury took less than two hours to reach its verdict, according to local press reports.

**WESC** VP/GM **Allen Power** told the local press that "there was never any doubt in my mind about his innocence, but now you ask, Where does a man go to regain his good name?"

Two minors had charged that Hooper pulled them on his lap and fondled them in the station van during a remote broadcast. The station has since changed its policies and no longer allows listeners inside its vehicles.

### PROGRAMMING: HAMLIN TO W4

**Mark Hamlin** is tapped as the new PD at **WWWW** Detroit. Hamlin, who arrives from the PD job at **WBEB** Philadelphia, replaces **Alan Sledge**, who is now at sister stations **KNEW/KSAN** San Francisco.

**WYLD-FM** New Orleans PD **Skip Dillard** exits to program **WMXD** Detroit beginning Feb. 13. Dillard succeeds **Kris McClendon**, now at **WALR** Atlanta.

**KDMX** Dallas PD **Rob Roberts** exits, while the station seeks a replacement.

**KIKK-FM** Houston PD **Carl Geisler** relinquishes his programming duties and moves to mornings, replacing **Country Jones**, who exits. OM **Rick Candea** is accepting T&Rs for a new PD.

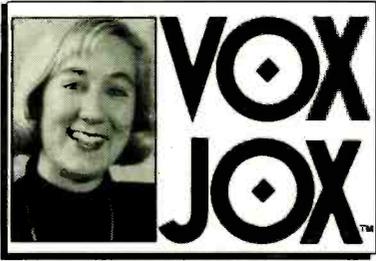
**KMJQ** Houston flips from mainstream R&B to R&B adult. Also, cross-

town **KHYS** flips from R&B adult to jazz, while sister station **KYOK** flips from "Urban Gold" and talk to black gospel and talk.

Former **KKSN-FM** Portland, Ore., PD **Phil West** joins **KRWM** Seattle for the same duties, replacing **Ross Block**, who exits.

**KESZ** Phoenix midday host **Carla Foxx** joins crosstown **KZRX** for PD duties, replacing **Tim Andrews**, who exits.

**KFAN-AM** Minneapolis executive



by *Phyllis Stark*  
with reporting by *Eric Boehlert*  
and *Brett Atwood*

producer **Tim Spence** joins the new all-sports **KKFN** Denver for PD duties, replacing **Chuck St. John**, who exits.

**KINK-AM** Portland, Ore., flips from a simulcast of the FM to a syndicated all-talk format with the new calls **KOTK** and slogan "Super Talk 620." **Trevor Oliver** has been named PD. He previously programmed **KERN-AM** and **KGEO** Bakersfield, Calif.

New modern rock station **KCXX** Riverside, Calif. (formerly **KABE**), names former **KRAB** Bakersfield PD **Steve Hoffman** as OM for both **KCXX** and sister station **KCKC**. **XHRM** San Diego afternoon host **Chuck Summers** joins **KCXX** for PD duties. Both Hoffman and Summers are expected to hold on-air slots when the station signs on with a live air staff Feb. 13.

**Joe Dawson**, formerly PD at **KLYV** Dubuque, Iowa, is the new programmer at **WWKX** Providence, R.I., replacing **Scotty Snipes**. Scuttling persistent format change rumors, **WWKX** GM **Gene Lombardi** says the station will remain top 40/rhythm.

**Tom Holt** takes over as PD at **WWLI** Providence, R.I., replacing former OM **Bill George**, now at **WSSH-FM** Boston. Holt arrives from **WMAS-AM-FM** Springfield, Mass., where he was PD.

**WAHC** Columbus, Ohio, flips from top 40 to '70s oldies. Departed PD **Pete Dillon** will not be replaced, although his morning duties are now handled by **Fred Tomlinson**, who arrives from **WMMX** Dayton, Ohio. Also, **WAHC** night jock **Mike Duran** exits.

**Joel Burke** has been named PD at Keymarket Communications' **WJCE-AM/WRVR** Memphis, replacing **Jim Kirkland**, who is now OM at Keymarket's Greenville, S.C., stations. Burke previously programmed **KJCE/KKMJ/KPTY** Austin, Texas.

**WRLG** Nashville drops Major Networks' "The Exxit" format and picks up the Underground Network (formerly the **WDRE** Radio Network) for overnights and some weekend shifts.

**Ken Brooks** has been named PD at

**WOW-FM** Omaha, Neb. Brooks is upped from MD, and replaces **Scott Parker**, who recently passed away. Afternoon jock **Tom Scott** adds MD duties.

Monterey, Calif., gets a new jazz station as new outlet **KJMY** signs on at 103.9.

**KEXX** Stockton, Calif., flips from oldies to country. Known simply as "Country 101.9," the station is expected to announce new call letters in the coming weeks. PD **Ken Carr** remains as APD/afternoon host, while the search is on for a new PD.

**Steve Wilson** is upped from APD to PD at **WKCI** New Haven, Conn. Wilson had been acting PD since **Kid Kelly** left last fall. **WPLJ** New York PD **Scott Shannon** signs on as **WKCI** adviser. Also, **Flyin' Brian**, P/T jock from **WKSS** Hartford, Conn., is the new **WKCI** night jock, replacing **Mark McCarthy**, who moves to overnights.

Consultant **Harry Lyles** inks new client **WIZF** Cincinnati.

**Chris Atkins** is the new PD at **WFRG** Utica, N.Y., replacing **Buck Waters**, who exits. Atkins arrives from **WXTA** Erie, Pa.

Comedian **Bob Newhart** has purchased country **KKSB** Santa Barbara, Calif., from **Guy and Joyce Erway** for \$299,000. He is expected to flip the format to adult standards and change the calls to **KZBN**.

### NETWORK NEWS

SW Networks launches two new weekly shows the weekend of Feb. 11. The two-hour hard rock show "Pure Concrete" is hosted by **WAXQ** New York PD **Bob Elliot**. **WAXQ** and **WLLZ** Detroit are among the 40 affiliates. The longform show "Country's Most Wanted" is hosted by **WSIX** Nashville's **Carl P. Mayfield**. The 46 affiliates for this program include **WSIX** and **WRBQ-FM** Tampa, Fla.

Former Connecticut Gov. **Lowell Weicker** is set to debut a new, conservative call-in talk show, "America Speaks With Lowell Weicker." The show will originate from Washington, D.C., and will be syndicated by **CRN International**.

### PEOPLE: VARGAS UPPED AT KISS

**KISS** San Antonio, Texas, night host **Kevin Vargas** is named APD. Part-time host **Jason Lee Tipton** is upped to nights.

**KZKL** Albuquerque, N.M., overnight host **Amy O'Brien** joins crosstown **KZRQ** for MD duties, replacing **Bryan Curry**, who exits.

**KMJX** Little Rock, Ark., MD **David Allen Ross** exits radio.

**Rich E. Cunningham** is the new APD/night jock at **WXLK** (K92) Roanoke, Va., replacing **Air Jordon**, who exits. Cunningham arrives from **WKRZ** Scranton, Pa. Also, **Suanna** from **WFKS** Daytona Beach, Fla., takes over middays at K92, replacing **Melissa Morgan**, who exits.

**WHYZ** (Z100) New York overnight man **Freddy Vedder** moves to nights, swapping slots with **Chio the Hitman**.

Media strategist **Jay Severin**, who had been filling in afternoons at **WOR** New York and the **WOR** Radio Network since **Gene Burns'** departure, has

## newslines...

**ROBERT PAQUETTE** is upped from GSM to VP/GM at **WQCD** (CD101.9) New York. Paquette replaces **Maureen Lesourd**, now with **ABC-TV**.

**BOB TURNER** has been tapped to run the Interep Radio Store's new **Shamrock** Radio Sales rep firm. Turner had been senior VP/GSM at Interep's Group **W Radio Sales**.

**STATION SALES:** **WWRX** Providence, R.I., from **Westerly Broadcasting Co.** to **Radio Equity Partners**, owner of crosstown **WWBB**, for \$10 million; **WSTP/WRDX** Charlotte, N.C., from **WSTP Inc.** to the **Dalton Group**, owner of crosstown **WWMG**, for \$3 million. Dalton begins operating the stations immediately under a local marketing agreement. **WWMG** VP/GM **Richard Harlow** adds those duties at the new stations. Elsewhere, eight stations formerly owned by **H&D Broadcasting** have been put up for sale by court-appointed receiver **Charles Giddens**. The stations are **WBSM/WFHN** New Bedford, Mass., **WKRS/WXLC** Waukegan, Ill., **WFPG-AM-FM** Atlantic City, N.J., and **WSUB/WQGN** New London, Conn.

**GULFSTAR COMMUNICATIONS** is acquiring **KKMY** Beaumont, Texas, from **UNO Broadcasting Co.** for an undisclosed price. GulfStar continues to own local stations **KLVI/KYKR**, but will sell **KLTN** Beaumont.

**SALE CLOSINGS:** **WRMA** Miami, from **EZ Communications** to the **Seventies Broadcasting Corp.**, for \$21.25 million; **KKCD** Omaha, Neb., from **Vantage Communications Inc.** to **WTMJ Inc.**, owner of crosstown **KEZO-AM-FM**, for an undisclosed price.

landed the gig permanently.

**KFRG** San Bernardino, Calif., midday host **Cathi Parrish** joins **KTWV** Los Angeles for nights, replacing **Paul Crosswhite**, who is now in mornings.

Former **WQHT** (Hot 97) New York night jock **Baltazar** joins **WJMN** Boston for mornings. He replaces **Johnny "J.R." Edwards**, now at **KDMX** Dallas.

**XTRA-FM** San Diego morning man **Brian Jones** joins crosstown **XHRM** for the same duties, replacing **Big Wave Dave** and **Bruce Wayne**, who exit. **KHOP** Modesto, Calif. afternoon host **Bill Bauman** joins **XHRM** for the same duties, replacing **Chuck Summers**.

**Andy Savage** is the new morning man at **KEGE-FM** Minneapolis, replacing **Peter Johns**, who moves to overnights. Former overnight jock **Mike Stapleton** exits. Savage arrives from mornings at **WFMF** Baton Rouge, La.

**Skip Herman** and **Jim McBean**, formerly paired at **WSHE** Miami and **WCXR** Washington, D.C., join **KTCJ/KTCZ** (Cities 97) for mornings, replacing **Gregg Ellsworth**, who exits along with midday host **Joanell**. Cities 97's new slogan is "Progressive Rock for the Twin Cities."

**WCCO** Minneapolis afternoon host **Ruth Koscielak** shifts to middays, replacing **Karen Grace**, who exits. Part-timer **Steve Cannon** is upped to afternoons.

**KNIX** Phoenix morning hosts **John Michaels**, **Bobby Lewis**, and **Carolyn Coffey** will keep that air shift. They had been handling the job on an interim basis for several months since the departure of **Hawk Harrison** and **Marty Hunter**.

**WRCY** Washington, D.C., morning host **PJ Cruse** joins **KQKS** Denver for middays, replacing **Mary Chavez**, who exited.

**WYGY** Cincinnati night jock **J.J. Gerard** moves to afternoons and picks up assistant MD duties. "Wild Bill" **Dunaway** joins the station for nights from **WBZX** Columbus, Ohio. Former intern **Chris Thomas** takes overnights, while P/T jock **Ron James** becomes

promotion director.

Former **KRAK** Sacramento, Calif., morning host **Joey Mitchell** joins crosstown **KHYL** for the same duties, replacing **Mark Lennartz**, who exits.

**KXOA-AM** Sacramento morning host **Dusty Morgan** exits, as the oldesties station now is all automated.

**KRTY** San Jose, Calif., night host **Tony Michaels** segues to afternoons, replacing **Randy Chase**, who exits. Part-timer **Tony Roberts** is upped to nights.

**KBZN** Salt Lake City morning host **Chere Wood** joins crosstown **KSFI** for middays, replacing **Jeff Bordner**, who exited.

**Jay Baker** returns to **WFBQ** Indianapolis, where he takes over middays. Baker was last at crosstown **WZPL**. **WNOE** New Orleans picks up the syndicated overnight show "After Mid-Nite With Blair Garner."

**WCCC** Hartford, Conn., morning man **Sebastian** heads across town to **WZMX**, where he replaces the exiting **Kenny Walker**. **WCCC** PD **Todd Heft** is accepting T&Rs.

Rappers **Pete Rock** and **Marley Marl** join **WQHT** (Hot 97) New York for a new Sunday night show, "Future Flavas."

**Paul Swanson** has been promoted to national promotion director at **Jeff McClusky & Associates**. Swanson had been director of secondaries.

**Laurie Gail** is upped from production assistant to assistant MD at **WFNX** Boston.

**Tori Lynn Robinson** joins **WMGK** Philadelphia as programming assistant. She previously was programming and promotions coordinator at crosstown **WBEB**.

**John Matthewz** is upped from P/T jock to middays at **WKZL** Greensboro, N.C. Also, **Trip Durham** joins **WKZL** as promotion director. He previously held that position with the **Winston-Salem** (N.C.) **Spirits** minor league baseball club.

**WPGC** Washington, D.C., OM **Jay Stevens** is accepting resumés for a research director.

### NETWORKS

(Continued from preceding page)

songwriter chatted with fans on **CyberTalk**, **Warner Bros.'** interactive interview program on **America Online**.

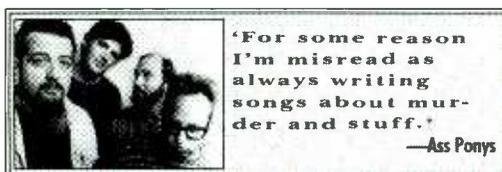
Former New York Islander **Dennis Potvin** becomes host of **Prime Sports Radio's** NHL recap show "Slap Shot," which begins airing three times on Mondays the first week of February.

**WNYE** New York picked up the children's science, music, and humor show "Kinetic City Super Crew," which debuted in November on 25 stations, including 22 affiliates of **Children's Broadcasting Corp's** "Radio AAHS."

DESPITE WHAT SOME listeners (and viewers) may think, the Ass Ponys' "Little Bastard," which debuts at No. 36 on the Modern Rock Tracks chart, is not meant to put down a peculiar kid who is "all fish-belly white," says songwriter Chuck Cleaver.

The little bastard is "just a character, someone who's sorta perceived as an underdog or something," says Cleaver. "But he's pretty satisfied in his own little world. You know, someone who's pretty much downtrodden to the nth degree, but at the same time has enough sense about himself to ask to be called something else ['Snake'], something cool. His little world may not be something we think is fantastic, but at the same time it's all he has. So there may be something in there that may not be so bad."

Cleaver is used to his songs being interpreted as more sinister than they actually are. "For some reason I'm misread as always writing songs about murder and stuff. Some of my songs, I guess, are about that kind of stuff. But really 'Little Bastard' wasn't



intended to be that way at all. It's not a dark-hearted, he-wants-to-kill-his-grandma type thing. Or, he's not a little loser, and all this kind of stuff. I didn't see

it that way. I consider him a rather triumphant character. He has dreams and wishes and goals just like everyone else."

Like lots of Cleaver's songs, the single was written on the road, literally. "Just too much time in a car by myself, I guess. That's how I write the lyrics. I usually don't play the radio or anything. I kind of just remember writing ['Little Bastard'] on a trip to somewhere, but I can't really remember where. I came back with it in my head."

As for A&M releasing this track first, "We thought [it] was kind of a gamble," says Cleaver, "because they're introducing a new band called the Ass Ponys and their first single is 'Little Bastard'... I mean, it's two words that may not roll off the tongue real well in some communities."

Billboard® FOR WEEK ENDING FEBRUARY 11, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				*** No. 1 ***	
1	2	2	10	BETTER MAN VITALOGY	PEARL JAM EPIC
2	1	1	5	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
3	3	4	10	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
4	5	5	10	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
5	4	3	11	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
6	6	7	9	BRIDGE PROMISED LAND	QUEENSRYCHE EMI
7	15	24	3	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
8	9	10	8	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
9	7	8	26	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
10	11	21	3	HIGH HEAD BLUES AMERICA	THE BLACK CROWES AMERICAN/REPRISE
11	8	9	9	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
12	20	32	3	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
13	13	12	15	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
14	17	20	7	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
15	10	6	15	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
16	18	22	8	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
17	12	11	21	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
				*** AIRPOWER ***	
18	23	34	3	WALK ON WATER BIG ONES	AEROSMITH Geffen
				*** AIRPOWER ***	
19	22	25	3	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
20	21	16	25	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
				*** AIRPOWER ***	
21	25	23	13	PLOWED ROTTING PINATA	SPONGE CHAOS
22	14	13	15	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
23	16	14	20	SELF ESTEEM SMASH	OFFSPRING EPITAPH
24	27	38	3	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
25	19	15	18	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
26	28	33	4	CORDUROY VITALOGY	PEARL JAM EPIC
27	NEW	1	1	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
28	NEW	1	1	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
29	24	19	13	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
30	NEW	1	1	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
31	37	—	2	HIP TODAY WAITING FOR THE PUNCHLINE	EXTREME A&M
32	30	30	6	SPARKS WILL FLY VOODOO LOUNGE	ROLLING STONES VIRGIN
33	26	17	13	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
34	29	27	21	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
35	34	—	2	BUDDY HOLLY WEEZER	WEEZER DGC/Geffen
36	33	39	4	LEARN TO BE STILL HELL FREEZES OVER	EAGLES Geffen
37	31	28	8	IF YOU DON'T LOVE ME (I'LL KILL MYSELF) NECKTIE SECOND	PETE DROGE AMERICAN/REPRISE
38	32	18	15	BLIND MAN BIG ONES	AEROSMITH Geffen
39	36	36	7	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
40	RE-ENTRY	11	11	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL

Billboard® FOR WEEK ENDING FEBRUARY 11, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				*** No. 1 ***	
1	1	1	11	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
2	2	2	11	BETTER MAN VITALOGY	PEARL JAM EPIC
3	4	5	8	LOVE SPREADS SECOND COMING	THE STONE ROSES Geffen
4	3	7	6	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
5	6	9	9	SOUR TIMES DUMMY	PORTISHEAD GO!DISCS/LONDON/ISLAND
6	5	6	10	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
7	7	8	12	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
8	8	4	15	BUDDY HOLLY WEEZER	WEEZER DGC/Geffen
9	13	28	3	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
10	17	23	4	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
11	10	12	4	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
12	11	11	6	ODE TO MY FAMILY NO NEED TO ARGUE	THE CRANBERRIES ISLAND
13	9	3	12	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
14	15	15	10	CORDUROY VITALOGY	PEARL JAM EPIC
15	14	16	6	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
16	12	10	10	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
17	18	20	7	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
				*** AIRPOWER ***	
18	20	29	4	HERE & NOW MELROSE PLACE - THE MUSIC	LETTERS TO CLEO GIANT
19	16	13	28	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
20	23	30	3	NUMBER ONE BLIND AMERICAN THIGHS	VERUCA SALT MINTY FRESH/DGC/Geffen
21	29	—	2	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
22	21	14	26	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
23	36	—	2	PLOWED ROTTING PINATA	SPONGE CHAOS
24	19	19	26	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
25	26	21	8	PIGGY THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TY/INTERSCOPE
26	32	36	3	WHIP-SMART WHIP-SMART	LIZ PHAIR MATADOR/ATLANTIC
27	30	32	6	BRIGHT YELLOW GUN UNIVERSITY	THROWING MUSES SIRE/REPRISE
28	24	26	10	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
29	27	17	20	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
30	NEW	1	1	NOW THEY'LL SLEEP KING	BELLY SIRE/REPRISE
31	37	—	2	I SAW THE LIGHT HANKY PANKY	THE THE 550 MUSIC
32	22	18	13	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
33	25	25	11	HALAH SHE HANGS BRIGHTLY	MAZZY STAR CAPITOL
34	40	—	2	HOLD ON FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN ARISTA
35	28	22	18	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
36	NEW	1	1	LITTLE BASTARD ELECTRIC ROCK MUSIC	ASS PONYS A&M
37	NEW	1	1	ASKING FOR IT LIVE THROUGH THIS	HOLE DGC/Geffen
38	31	31	8	ROOTS RADICAL LET'S GO	RANCID EPITAPH
39	NEW	1	1	VIOLET LIVE THROUGH THIS	HOLE DGC/Geffen
40	35	35	6	GREEN MIND DINK	DINK CAPITOL

HITS!  
IN  
TOKIO

Week of January 22, 1995

- 1 The Sweetest Days / Vanessa Williams
- 2 Stillness In Time / Jamiroquai
- 3 If I Only Knew / Tom Jones
- 4 Take A Bow / Madonna
- 5 Trouble / Shampoo
- 6 She's A River / Simple Minds
- 7 Mishale / Andru Donalds
- 8 Sure / Take That
- 9 Be Happy / Mary J. Blige
- 10 When We Dance / Sting
- 11 Sukiyaki / 4 P.M.
- 12 Sunny Day / Baha Men
- 13 Shame / Zhane
- 14 I'll Be On My Way / The Beatles
- 15 Sweet Love / Sandy Reed
- 16 Here Comes The Hotstepper / Ini Kamoze
- 17 La Vie En Rose / Nadege
- 18 Creep / TLC
- 19 All I Wanna Do / Sheryl Crow
- 20 Best Of My Love / C.J. Lewis
- 21 If You Want / Luciana
- 22 Make It Easy On Yourself / Amar
- 23 Get Dver It / Eagles
- 24 Whatever / Oasis
- 25 Love Spreads / The Stone Roses
- 26 Space Cowboy / Jamiroquai
- 27 Biggest Part Of Me / Take 6
- 28 I Know / Dionne Farris
- 29 Jazz In The House / Count Basic
- 30 U Will Know / B.M.U. (Black Men United)
- 31 Here To Stay / Pat McHenry Group
- 32 It Should Have Been You / Blacknuss Alistars
- 33 Turn The Beat Around / Gloria Estefan
- 34 Living In Danger / Ace Of Base
- 35 On Bended Knee / Boyz II Men
- 36 Dream Away / Babyface & Lisa Stansfield
- 37 Free/Sail On / Chante Moore
- 38 Speed / Billy Idol
- 39 All It Takes / Hanne Boel
- 40 I Would Find A Way / Big Mountain
- 41 Kisekino Chikyū / Kisekino Kuwata & Mr. Children
- 42 True Faith 94 / New Order
- 43 Ode To My Family / Cranberries
- 44 Free / Carroll Thompson
- 45 I'll Make Love To You / Boyz II Men
- 46 Whatta Mouse / Minnie Mouse
- 47 Do You Wanna Get Funky/Got To Be Real / C+C Music Factory
- 48 Can't Stop Lovin' You / Van Halen
- 49 Micky S' En Balance / Fabian
- 50 Lift Me Up / Tom Jones

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service: 112 album rock stations and 42 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. © 1995, Billboard/BPI Communications

# EZIO'S 'BOOTS' MADE FOR CLIMBING WITH ARISTA DEAL

(Continued from page 10)

guitars, Ezio has decided against lush arrangements. "We've tried having an eight-piece band complete with horns," says Booga. "But we find it just dilutes the songs. It becomes just like another band."

Grainge, Arista U.K.'s A&R director, says he has attempted to keep some of the band's live-performance energy on the record. "A lot of these songs were done live and the mixing done at the time of recording," he says. "We wanted

an unsophisticated approach to the project."

"Black Boots," produced by Rupert Hine, is the third album by the band, who previously put out two cassettes on their own label, which they sold at their concerts in Peterborough and Cambridge, U.K., and through mail order.

Despite Hine's earlier work with the likes of Rush and the Fixx, the Ezio album features unobtrusive production that allows the guitars to breathe.

Says Lunedi: "I tend to be the bass and drums while Booga does the tunes on top." Lunedi's rough-edged vocals are perfectly suited to the self-penned lyrics, which more often than not are about unrequited love, with occasional ventures into lust.

The two previous albums, featuring some of the songs on "Black Boots," sold slightly more than 7,000 tapes, according to the band, a figure roughly equivalent to the initial shipment of "Black Boots." The albums were recorded in decidedly low-tech surroundings: the first in an "0898" booth where soundtracks are recorded for erotic telephone services; the second in a garden shed.

Commenting on being let loose in the studio for their third album, Lunedi says, "At the time we had all these things at our disposal. I thought, Yeah, bung it on, let's have loads of everything."

"Rupert is a very distinguished gentleman, and he would just ask, 'Why? It's so unnecessary.' On one song, I said to Rupert, 'I can really hear a Hammond on this.' He said, 'If you can hear it, that's a good reason for not having it.'"

BMI's U.K. director of repertoire and publisher relations, Christian Ulf-Hansen, was one of the first to take an interest in the band when he was mem-

bership coordinator for the Performing Right Society. "When I worked at PRS, my assistant Mandy Haynes said she'd seen something really good the night before, which she did not normally say. I went to see the band and I was absolutely blown away."

When Ulf-Hansen organized the first of BMI's showcases, Ezio was an obvious candidate. "There seemed to be a mood that acoustic music, performed with great songs, was going to be more acceptable again among record companies. I feel like I've been a lone person sending out little bottles from a desert island for years now about this band, and only now it's as if there are bottles coming back."

For Arista U.K., the signing is a radical departure for the label, which has mainly concentrated on dance pop. Grainge and Hill, who used to run the Chrysalis-owned imprint Ensign (home to World Party and Sinead O'Connor), were brought in at the end of 1993 with the understanding that they were to run a label for Arista. They ended up taking over the whole A&R policy for Arista, and acts such as Coldcut and Alison Limerick were dropped shortly after they arrived.

Signing an act like Ezio sends the right signal about how they want to

work within Arista, says Grainge: "It's up to us to fill in the gaps between what Clive [Davis] doesn't give us. The label's been very strong in pop, but we have to put out roots in other directions."

Ezio's music also bucks the trend toward jungle and techno. This does not bother Grainge. "Ten years ago when I signed the Waterboys, Culture Club and Spandau Ballet were all the rage. People thought I was mad. They said, 'Take them out and get them a clean shirt and a haircut.'"

Ezio has been making promotional tours playing to BMG staff in the U.K. and continental Europe. "The priority is to look after the U.K. first," says Grainge.

Such thinking is relatively new at Arista in the U.K., says Hill. "We need to get away from the feeling that we've failed with an act if the first single doesn't go well. We're in it for the long term."

A U.S. release for the band is not scheduled as yet, and Grainge says he has been building up contacts with BMG's European companies rather than the U.S.

Says Hill, "This is a record you don't have to hype. We're finding the sales reps want to sell it."

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	14	ON BENDED KNEE BOYZ II MEN (MOTOWN) 6 wks at No. 1	1	1	15	CREEP TLC (LAFACE/ARISTA) 3 wks at No. 1
2	2	23	ANOTHER NIGHT REAL MCCOY (ARISTA)	2	2	18	ON BENDED KNEE BOYZ II MEN (MOTOWN)
3	4	9	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	3	3	12	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
4	3	19	ALWAYS BON JOVI (MERCURY)	4	4	18	I WANNA BE DOWN BRANDY (ATLANTIC)
5	5	16	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	5	5	20	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
6	6	14	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	6	6	24	ANOTHER NIGHT REAL MCCOY (ARISTA)
7	7	14	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	7	8	7	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
8	10	22	YOU GOTTA BE DES'REE (550 MUSIC)	8	9	9	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
9	11	10	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	9	7	11	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
10	9	12	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	10	13	7	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
11	12	7	WHEN I COME AROUND GREEN DAY (A&M/REPRISE)	11	12	8	CONSTANTLY IMMATURE (MCA)
12	8	25	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	12	15	4	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
13	14	6	BANG AND BLAME R.E.M. (WARNER BROS.)	13	10	11	I MISS YOU N II U (ARISTA)
14	15	8	CREEP TLC (LAFACE/ARISTA)	14	11	12	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
15	13	13	EVERY DAY OF THE WEEK JADE (GIANT)	15	14	17	YOU WANT THIS JANET JACKSON (VIRGIN)
16	25	3	I KNOW DIONNE FARRIS (COLUMBIA)	16	17	4	RUN AWAY REAL MCCOY (ARISTA)
17	19	6	BUDDY HOLLY WEEZER (DGC/GEFFEN)	17	24	6	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
18	23	3	STRONG ENOUGH SHERYL CROW (A&M)	18	21	4	WATER RUNS DRY BOYZ II MEN (MOTOWN)
19	37	2	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	19	22	5	BABY BRANDY (ATLANTIC)
20	17	16	YOU WANT THIS JANET JACKSON (VIRGIN)	20	16	15	EVERY DAY OF THE WEEK JADE (GIANT)
21	21	10	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	21	26	24	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
22	22	12	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	22	20	10	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
23	20	17	ALLISON ROAD GIN BLOSSOMS (A&M)	23	23	19	TOOTSEE ROLL 69 BOYZ (RIP-IT)
24	18	12	ZOMBIE THE CRANBERRIES (ISLAND)	24	29	4	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	30	3	BETTER MAN PEARL JAM (EPIC)	25	NEW		FREAK LIKE ME ADINA HOWARD (EASTWEST/EEG)
26	28	10	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	26	27	9	PROMISE ME LIL SUZY (METROPOLITAN)
27	29	20	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	27	19	13	SHAME ZHANE (HOLLYWOOD/JIVE)
28	24	26	ALL I WANNA DO SHERYL CROW (A&M)	28	28	11	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
29	34	5	BAD REPUTATION FREEDY JOHNSTON (ELEKTRA/EEG)	29	38	2	MOVE IT LIKE THIS K7 (TOMMY BOY)
30	27	25	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	30	30	4	YOU GOTTA BE DES'REE (550 MUSIC)
31	39	2	HOLD ON JAMIE WALTERS (ATLANTIC)	31	32	3	KITTY KITTY 69 BOYZ (RIP-IT)
32	32	11	MENTAL PICTURE JON SECADA (SBK/EMI)	32	25	9	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QWEST/WARNER BROS.)
33	31	21	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	33	35	3	FAT BOY MAX-A-MILLION (S.O.S.)
34	35	6	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)	34	33	3	WHAT I NEED CRYSTAL WATERS (MERCURY)
35	33	19	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)	35	31	21	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSLIS/EMI)
36	NEW		LOVE WILL KEEP US ALIVE EAGLES (GEFFEN)	36	37	18	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)
37	40	2	WHINEY, WHINEY... WILLI ONE BLOOD (RCA)	37	NEW		WHAT CAN I DO? ICE CUBE (PRIORITY)
38	38	17	LIVING IN DANGER ACE OF BASE (ARISTA)	38	NEW		DREAMER LIVIN' JOY (MCA)
39	NEW		IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	39	RE-ENTRY		AGE AIN'T NOTHING BUT A NUMBER AALIYAH (BLACKGROUND/JIVE)
40	NEW		KEEP GIVIN' ME YOUR LOVE CE CE PENISTON (COLUMBIA)	40	NEW		KEEP GIVIN' ME YOUR LOVE CE CE PENISTON (COLUMBIA)

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.

## 'RUMOURS' CERTIFIED NO. 2 BEST SELLER

(Continued from page 12)

(Def Jam/PolyGram), R&B vocalist Rachele Ferrell (Capitol), hip-hop act Immature (MCA), and country singer Tracy Byrd (MCA).

R&B group Real McCoy notched its first platinum single with the Arista cut "Another Night."

A complete list of January RIAA certifications follows.

### MULTIPLATINUM ALBUMS

**Fleetwood Mac**, "Rumours," Warner Bros., 17 million.  
**Mariah Carey**, "Music Box," Columbia, 8 million.  
**Boyz II Men**, "II," Motown, 7 million and 6 million.  
**Paul Simon**, "Graceland," Warner Bros., 5 million.  
**Green Day**, "Dookie," Reprise, 5 million and 4 million.  
**Eagles**, "Hell Freezes Over," Geffen, 4 million.  
**Wynonna Judd**, "Wynonna," MCA, 4 million.  
**Rush**, "Moving Pictures," Mercury, 4 million.  
**Barbra Streisand**, "The Broadway Album," Columbia, 4 million.  
**Pink Floyd**, "Animals," Columbia, 4 million.  
**Black Sabbath**, "Paranoid," Warner Bros., 4 million.  
**John Mellencamp**, "American Fool," Mercury, 4 million.  
**John Mellencamp**, "The Lonesome Jubilee," Mercury, 4 million and 3 million.  
**John Mellencamp**, "Uh-Huh," Mercury, 3 million.  
**Nirvana**, "MTV Unplugged In New York," Geffen, 3 million.  
**Melissa Etheridge**, "Yes I Am," Island, 3 million.  
**Alice In Chains**, "Dirt," Columbia, 3 million.  
**Grateful Dead**, "The Best Of 'Skeletons From The Closet,'" Warner Bros., 3 million.  
**Jon Secada**, "Jon Secada," SBK, 3 million.  
**Kenny G**, "Miracles," Arista, 3 million.  
**Candlebox**, "Candlebox," Maverick, 3 million.  
**John Michael Montgomery**, "Life's A Dance," Atlantic, 2 million.  
**Aerosmith**, "Big Ones," Geffen, 2 million.  
**Nirvana**, "MTV Unplugged In New York," Geffen, 2 million.  
**Tom Petty**, "Wildflowers," Warner Bros., 2 million.  
**Bon Jovi**, "Cross Road," Mercury, 2 million.  
**The Cranberries**, "No Need To Argue," Island, 2 million.  
**Kentucky Headhunters**, "Pickin' On Nashville," Mercury, 2 million.

**Lenny Kravitz**, "Are You Gonna Go My Way," Virgin, 2 million.  
**TLC**, "Crazysexycool," LaFace, 2 million.

### PLATINUM ALBUMS

**Kenny G**, "Miracles," Arista, his sixth.  
**Confederate Railroad**, "Notorious," Atlantic, his second.  
**Tracy Lawrence**, "Sticks And Stones," Atlantic, his second.  
**Faith Hill**, "Take Me As I Am," Warner Bros., her first.  
**Jeff Foxworthy**, "You Might Be A Redneck If...," Warner Bros., his first.  
**Madonna**, "Bedtime Stories," Maverick, her 10th.  
**Megadeth**, "Youthanasia," Capitol, its fourth.  
**Aerosmith**, "Big Ones," Geffen, its 12th.  
**Nirvana**, "MTV Unplugged In New York," Geffen, its third.  
**Tori Amos**, "Little Earthquakes," Atlantic, her second.  
**Da Brat**, "Funkdafied," Columbia, her first.  
**Tom Petty**, "Wildflowers," Warner Bros., his seventh.  
**A Tribe Called Quest**, "Midnight Marauders," Jive, its first.  
**Sade**, "Best Of Sade," Epic, her fifth.  
**George Strait**, "Lead On," Epic, his 11th.  
**Eagles**, "Hell Freezes Over," Geffen, its sixth.  
**Joe Diffie**, "Third Rock From The Sun," Epic, his second.  
**Weezer**, "Weezer," DGC, its first.  
**Jon Secada**, "Heart, Soul & A Voice," SBK, his second.  
**Sarah McLachlan**, "Fumbling Towards Ecstasy," Arista, her first.  
**Seal**, "Seal," Sire, his second.  
**Hootie & The Blowfish**, "Cracked Rear View," Atlantic, its first.  
**Bachman-Turner Overdrive**, "Best Of BTO (So Far)," Mercury, its first.  
**Rod Stewart**, "Every Picture Tells A Story," Mercury, his 12th.  
**TLC**, "Crazysexycool," LaFace, its second.  
**Harry Connick Jr.**, "She," Columbia, his seventh.  
**Mary J. Blige**, "My Life," Uptown, her second.

### GOLD ALBUMS

**Kenny G**, "Miracles," Arista, his eighth.  
**Adam Sandler**, "They're All Gonna Laugh At You," Warner Bros., his first.  
**Black Crowes**, "Amorica," American, its third.  
**Madonna**, "Bedtime Stories," Maverick, her 10th.  
**Megadeth**, "Youthanasia," Capitol, its fifth.  
**Aerosmith**, "Big Ones," Geffen, its 17th.  
**Nirvana**, "MTV Unplugged In New York," Geffen, its fourth.  
**Tom Petty**, "Wildflowers," Warner Bros.,

his 11th.  
**Shaquille O'Neal**, "Shaq Fu: Da Return," Jive, his second.  
**Sade**, "Best Of Sade," Epic, her fifth.  
**George Strait**, "Lead On," MCA, his 19th.  
**Eagles**, "Hell Freezes Over," Geffen, its 10th.  
**Method Man**, "Tical," Def Jam, his first.  
**Rachele Ferrell**, "Rachele Ferrell," Capitol, her first.  
**Aerosmith**, "Box Of Fire" 12-CD set (sales of 41,666), Columbia, its 18th.  
**Immature**, "Playtyme Is Over," MCA, its first.  
**Billy Ray Cyrus**, "Storm In The Heartland," Mercury, his third.  
**Spice 1**, "Amerikkka's Nightmare," Jive, his third.  
**Redman**, "Dare Iz A Darkside," RAL, his second.  
**Various Artists**, "MTV Party To Go, Volume 6," Tommy Boy.  
**TLC**, "Crazysexycool," LaFace, its second.  
**Alabama**, "Greatest Hits, Vol. III," RCA, its 17th.  
**Mary J. Blige**, "My Life," Uptown, her second.  
**Jerry Clower**, "Mouth Of The Mississippi," Decca, his second.  
**Tracy Byrd**, "No Ordinary Man," MCA, his first.

### PLATINUM SINGLES

**TLC**, "Creep," LaFace, its third.  
**Real McCoy**, "Another Night," Arista, its fifth.

### GOLD SINGLES

**Madonna**, "Secret," Maverick, her 14th.  
**Gloria Estefan**, "Turn The Beat Around," Epic, her fifth.  
**Boyz II Men**, "On Bended Knee," Motown, its sixth.  
**Various Artists**, "The Lion King Brightest Star Read-Along," Walt Disney.

The story was prepared by Chris Morris with assistance provided by Brett Atwood.

## FOR THE RECORD

A story in last week's issue on SESAC's signing of Bob Dylan and Neil Diamond to the performance right group incorrectly noted one of the partners in Music Theatre International. The partnership consists of Freddie Gershon and Cameron Mackintosh.

## DCC FADES, MD FACES UPHILL BATTLE

(Continued from page 1)

it on a life-support machine and refuse to pull the plug.

Sony's MiniDisc still has some believers among music merchants, although the format faces an increasingly uphill struggle in the marketplace. With the new year, at least one large chain has pulled the format from its stores, and a couple of other chains appear to be either on the verge of abandoning the format or, at the very least, downgrading their commitment to it. Software support also appears to be waning among major music manufacturers, with the exception of Sony Music.

With the uncertainty in the retail marketplace, mastering and manufacturing of DCC and MiniDisc is at a virtual standstill, according to sources in the mastering and replication industries (see story, this page).

Executives at Philips, the main proponent behind DCC, did not return phone calls seeking comment.

Sony is devout in its belief that MD is a healthy, growing format. Executives in various divisions of the company point out that MD's performance over the last two years closely parallels the initial rollout of the CD, which was introduced in 1982. However, the numbers don't support that claim. In 1984, the second year that CDs were available in the U.S., the Recording Industry Assn. of America reported that 5.8 million CDs were shipped. RIAA numbers for 1994, the second full year that MiniDisc product was on the market, have not yet been released. But, according to SoundScan, 83,000 MD albums were sold last year, compared to 625,000 vinyl albums. DCC sold 8,000 units.

### NEW MD PLAYERS COMING

Sony has yet to drop below the \$500 list price for its portable MD units. But, with new MD players coming in March at a lower price, Bob Sherwood, VP of sound technology marketing at Sony Software, says he will visit other music labels to ask them to renew their support for MD.

MD and DCC were introduced in 1992 as digital replacement formats for the analog cassette, which has supplied the consumer with portability, recordability, and a lower price than the CD. In 1994, cassette album sales declined 8.2% from the previous year, and accounted for 40% of the market, according to SoundScan.

Sony has had the most success with MD in Japan, where 650,000 hardware units were shipped from November 1992 to August 1994.

Neither format has been supported in a big way by software manufacturers other than those affiliated with the developers. In 1994, only PolyGram, which is 80% owned by Philips, released a couple of superstar titles on DCC, in October and November. Of the other majors, BMG's last release was in September 1993; Cema's was in July 1993; MCA's was in March 1993; and WEA last issued titles in 1993. Sony never released DCC software.

For MD, Sony Music Distribution executives say their company has been issuing every major release on the format, as well as some developing artist titles. Cema's last MD release was in November 1993, and WEA released a couple of titles in the format last fall. PGD and BMG have not released any MD titles in the U.S. since the format's inception. Uni has not supported the format, al-

# Studios Cautious About DCC, MiniDisc

BY PAUL VERNA

While retailers and distribution executives debate the viability of DCC and MiniDisc, mastering and manufacturing executives say the formats are seeing little action in the studio community.

Sonopress, the BMG-owned plant, was involved in DCC for about a year, but discontinued production in the fall of 1993, says a Sonopress source, who estimates that the company manufactured considerably fewer than 100,000 units in almost one year of operation in the format.

"As a prerecorded music format, it appears that it's dead," says the executive. "It's dead as far as we're concerned."

The Sonopress representative says the company never involved itself with MD. "There's not enough interest yet that we have heard about for us to consider doing it," he says of that configuration. Echoing the statements of other industry experts, he says, "It appears that maybe [MD] would come as a data

format before it might come as a commercial audio carrier. We will take interest when somebody comes to us and says that they need work done on MD, but that has not happened."

Mastering engineer Bernie Grundman's self-titled facility in Hollywood served as a demonstration site for MiniDisc hardware and software. However, no MD titles were mastered there because, as Grundman put it, "nobody ever asked me."

Grundman says DCC "is a pretty dead medium. I mean, I don't know of anyone that even mentions it anymore."

Future Disc Systems Inc., a Los Angeles facility that recently mastered the Hammer and Boyz II Men albums for release outside of the U.S. on DCC, is still equipped to work in the format, says its president/CEO, Gary Rice. However, he adds, "DCC involvement at this point is slow. There's been nothing for domestic release."

Reflecting a widespread view

though its GRP Records label has released MD titles.

Neither format appears to have earned much enthusiasm among the heads of distribution companies that are not aligned to hardware manufacturers.

Says Pete Jones, president of BMG Distribution, "We have slowed our releases of DCC, and regrettably neither configuration seems to be capturing the imagination of the consumer. We would consider releasing whatever configuration appeals to the consumer, but none seems to be emerging at this time."

Cema president Russ Bach says, "There is no intention [at Cema] of releasing any further DCC or MD at this time. In the case of DCC, when a configuration hasn't been released in a year and a half, I doubt that it has much chance of a success. The consumers seem to have voted, and their vote is self-evident. We are looking forward to CD Plus and CD-ROM formats."

WEA president Dave Mount says, "Sales are really nominal, so [the two formats] are not something we spend a lot of time thinking about." He adds, "We do have a selection of titles available in both formats."

### POLYGRAM, SONY HANG TOUGH

However, the music distributors that are aligned with hardware manufacturers plan to continue backing the formats. PGD president Jim Caparro says of DCC, "PolyGram will continue to support Philips' efforts with this configuration."

At Sony Music Distribution, Paul Smith, chairman, and Danny Yarbrough, president, say the company has aggressively supported the introduction of MD and will continue with do so.

Uni president John Burns was unavailable for comment. Uni is owned by MCA, which is part of the Matsushita conglomerate that helped develop DCC with Philips.

Last year, Sony had two major promotions, one through Rolling Stone magazine and the other a coupon program tied to the purchase of certain MD players that allowed

buyers to redeem coupons for free prerecorded MD titles.

The third generation of MD players is expected to be introduced in March, and Yarbrough says Sony Music "will have a major promotion ready for the next phase of the introduction" of MD.

Sherwood of Sony Software says when the new generation is introduced, there will be a "need to get enough new titles to freshen up interest in the MD. I am going to go back to the labels and show them they should support MD. I am confident that we will see releases from the Warner family and EMI in the near term, but we have to give them reasons why."

The main reason, according to Sherwood, is because although sales are still minuscule, "the numbers are up from the previous year—they are definitely up." He declines to provide an estimate.

"You have to bear in mind, the CD took four years before it had a meaningful slice of the market," Sherwood says. "I still believe passionately that MD will be a success, because people love it."

Sherwood concedes, however, it is not a mass market item yet, but the only detriments appear to be the price of both the hardware and software. Hardware price generally comes down as more players are manufactured, and he says that will be the same for MD. Sony estimates that all MD hardware manufacturers so far have shipped about 150,000 units in the U.S., most of which it says have sold through. As for MD software, he says, "I don't control price."

A spokesman for Sony Electronics says more MD hardware is entering the market from Sony and other manufacturers, including Sharp, Sanyo, Alpine, Denon, and Kenwood. At the Winter Consumer Electronics Show in January, Sony announced a car MD player that will be priced in the \$500 range. At CES Sony also introduced MD products for data and voice recording (Billboard, Jan. 21).

Another healthy sign for MD is

among mastering houses, Rice says Future Disc is willing to work in any format that the public or the industry demands. "If I received a call saying we need a MiniDisc on so and so, I'd do it. But I've never received one of those calls," says Rice.

At Capitol—where DCC and MD titles were mastered and manufactured—interest is also waning, says Michael Frondelli, creative director of Capitol Recording Studio and Tower Mastering.

"We don't have that much of a demand for [the formats] at this point," Frondelli says. "I mean, DCC hardly any, and MD, we've had a few titles," including recent Nat King Cole and Garth Brooks releases, both of which were mastered and manufactured at Capitol.

A source at another major mastering/manufacturing plant that worked on DCC says the format has gone "nowhere. I don't see any schedules coming over here for us to make tapes for DCC manufacturing. It's not a bright picture."

that JVC and Denon have joined TDK, Maxell, and Sony in making recordable MDs available.

### CAMELOT PULLS THE PLUG

But North Canton, Ohio-based Camelot Music, which carried MD in about 20 of its 450 stores, isn't going to wait to see how the next generation of players and upcoming promotions perform. Joe Bressi, senior VP of product development at the chain, says Camelot took the format out after Christmas. "We have decided to get on with our lives," he says.

In 1994, the chain, which never carried DCC, sold a total of 270 MDs. "There is no software selection developing," says Bressi. "When you look at new releases every week and nothing is coming out, that is the driving factor that it is not happening this year."

There really is no demand for MD and DCC, he says. "There is no driving reasons for the consumer to choose" either format. "There was no selection, no price reason, and it has more expensive hardware."

Meanwhile, other music retailers appear to be lessening their commitment to MD. At the Musicland Group, which operates about 1,000 music stores, Marcia Appel, VP of corporate communications, says the chain has "stepped away" from DCC but still has some MDs in its Media Play stores, although it hasn't ordered the format in some months. "Customers can still special order MD, if they want," she says.

## CD-ROM PRESENTS NEW CHALLENGE: TECH SUPPORT

(Continued from page 19)

multimedia support by establishing an umbrella 800-line setup for use by affiliates of its WarnerActive unit.

EMI Records senior VP of operations Joe Kiener advocates a pro-active stance toward dealing with potential technical support issues in the CD Plus arena. "Our key concern is the installed base of older PC and older CD-ROM drives," he says, which might have trouble accessing

At Albany, N.Y.-based Trans World Entertainment, Jerry Kamilar, divisional merchandise manager in music, says the chain carries the two formats in a core group of 30-40 of its 700 stores. He says some of those stores' sales warranted continued stocking of the formats—MD more than DCC—but others do not. Overall sales of the two formats appear to be dwindling, he adds.

At 370-store Warehouse Entertainment in Torrance, Calif., chain chairman and CEO Scott Young says, "We have been carrying [MD and DCC] in some stores, but we are re-evaluating it right now. Consumer demand has not demonstrated the need to carry much, if any, of the two inventories."

David Jackowitz, executive VP at Hialeah Gardens, Fla.-based Peaches, says the chain has DCC in about 10 stores and MD in about 15 of its 22 stores. He says he plans to discuss whether the two formats are worth carrying at meetings with label executives at the National Assn. of Recording Merchandisers convention in San Diego Feb. 22-25.

### SIGNS OF LIFE

At seven-unit HMV, 37-unit Kemp Mill Music, and 191-store Best Buy, executives say they still see signs of life in MD. Jeff Abrams, VP at Best Buy, says MD sales are slow, but "I still believe it is a true replacement for the cassette."

Stan Goman, senior VP at West Sacramento, Calif.-based Tower Records/Video, which has approximately 95 stores, says MD is "moving in big cities, following the same pattern as the CD's growth. Unfortunately, Sony is the only one saluting the format."

Like other merchants, Goman says one of the main flaws in Sony's marketing of the MD is pricing. "You can't come out with a new format and say it isn't as good as the CD and then charge the same price for both," he says.

A big inducement to keep the MD format in stock is that Sony continues to roll over dating for MD, which means merchants have yet to pay for their inventory of the format. PGD had been rolling over dating for DCC, but ended that policy as of Jan. 10, when payment came due.

Al Wilson, senior VP of merchandising at Milford, Mass.-based Strawberries, says he still carries MD in about 25-30 of its 154 stores, but "that is due to the infinite dating that somehow was bequeathed on us. If any bills come due, please let me know."

In the meantime, Wilson says he keeps reading "favorable articles about MD's success in Japan. That is kind of like the carrot dangling in front of me that keeps Strawberries in the race."

the mixed-mode or multisession tracks on the proposed discs. "Diagnostic software," which could be distributed to consumers, would allow them to ascertain whether or not their computer is capable of accessing the discs' multimedia tracks before they buy the multimedia album, Kiener says.

And before they reach for the phone.

# 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	18	<b>ON BENDED KNEE</b> BOYZ II MEN (MOTOWN)	11 wks at No. 1
2	3	9	<b>TAKE A BOW</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)	
3	2	25	<b>ANOTHER NIGHT</b> REAL MCCOY (ARISTA)	
4	5	15	<b>CREEP</b> TLC (LAFACE/ARISTA)	
5	6	21	<b>YOU GOTTA BE</b> DEE'REE (550 MUSIC)	
6	4	19	<b>ALWAYS</b> BON JOVI (MERCURY)	
7	7	20	<b>HERE COMES THE HOTSTEPPER</b> INI KAMOZE (COLUMBIA)	
8	8	24	<b>I'M THE ONLY ONE</b> MELISSA ETHERIDGE (ISLAND)	
9	9	10	<b>WHEN I COME AROUND</b> GREEN DAY (A&M/REPRISE)	
10	10	13	<b>HOLD MY HAND</b> HOOTIE & THE BLOWFISH (ATLANTIC)	
11	11	13	<b>THE RHYTHM OF THE NIGHT</b> CORONA (EASTWEST/EEG)	
12	14	22	<b>SUKIYAKI</b> 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	
13	13	10	<b>BETTER MAN</b> PEARL JAM (EPIC)	
14	16	11	<b>BEFORE I LET YOU GO</b> BLACKSTREET (INTERSCOPE)	
15	12	19	<b>I WANNA BE DOWN</b> BRANDY (ATLANTIC)	
16	15	27	<b>I'LL MAKE LOVE TO YOU</b> BOYZ II MEN (MOTOWN)	
17	26	7	<b>IF YOU LOVE ME</b> BROWNSTONE (MJJ/EPIC)	
18	18	12	<b>BUDDY HOLLY</b> WEEZER (DGC/GEFFEN)	
19	17	12	<b>BANG AND BLAME</b> R.E.M. (WARNER BROS.)	
20	20	15	<b>EVERY DAY OF THE WEEK</b> JADE (GIANT)	
21	22	13	<b>THE SWEETEST DAYS</b> VANESSA WILLIAMS (WING/MERCURY)	
22	27	3	<b>STRONG ENOUGH</b> SHERYL CROW (A&M)	
23	32	7	<b>LOVE WILL KEEP US ALIVE</b> EAGLES (GEFFEN)	
24	23	18	<b>YOU WANT THIS</b> JANET JACKSON (VIRGIN)	
25	19	36	<b>100% PURE LOVE</b> CRYSTAL WATERS (MERCURY)	
26	25	9	<b>YOU DON'T KNOW HOW IT FEELS</b> TOM PETTY (WARNER BROS.)	
27	21	26	<b>I'LL STAND BY YOU</b> PRETENDERS (SIRE/WARNER BROS.)	
28	24	27	<b>ALL I WANNA DO</b> SHERYL CROW (A&M)	
29	34	9	<b>IN THE HOUSE OF STONE AND LIGHT</b> MARTIN PAGE (MERCURY)	
30	28	10	<b>MENTAL PICTURE</b> JON SECADA (SBK/EMI)	
31	35	23	<b>INTERSTATE LOVE SONG</b> STONE TEMPLE PILOTS (ATLANTIC)	
32	45	3	<b>I KNOW</b> DIONNE FARRIS (COLUMBIA)	
33	31	7	<b>RED LIGHT SPECIAL</b> TLC (LAFACE/ARISTA)	
34	39	4	<b>CANDY RAIN</b> SOUL FOR REAL (UPTOWN/MCA)	
35	42	5	<b>RUN AWAY</b> REAL MCCOY (ARISTA)	
36	30	38	<b>WILD NIGHT</b> JOHN MELLENCAMP (MERCURY)	
37	47	2	<b>IF I WANTED TO</b> MELISSA ETHERIDGE (ISLAND)	

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

## HOT 100 RECURRENT AIRPLAY

1	1	10	<b>IF YOU GO</b> JON SECADA (SBK/EMI)
2	3	31	<b>FOUND OUT ABOUT YOU</b> GIN BLOSSOMS (A&M)
3	2	7	<b>COME TO MY WINDOW</b> MELISSA ETHERIDGE (ISLAND)
4	5	9	<b>MR. JONES</b> COUNTING CROWS (DGC/GEFFEN)
5	8	78	<b>TWO PRINCES</b> SPIN DOCTORS (EPIC)
6	6	12	<b>SHINE</b> COLLECTIVE SOUL (ATLANTIC)
7	4	10	<b>DON'T TURN AROUND</b> ACE OF BASE (ARISTA)
8	7	3	<b>FAR BEHIND</b> CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)
9	9	18	<b>THE SIGN</b> ACE OF BASE (ARISTA)
10	11	16	<b>PRAYER FOR THE DYING</b> SEAL (ZTT/SIRE/WARNER BROS.)
11	10	15	<b>YOU WANT THE WORLD TO ME</b> TONI BRAXTON (LAFACE/ARISTA)
12	19	5	<b>BUT IT'S ALRIGHT</b> HUEY LEWIS & THE NEWS (ELEKTRA/EEG)
13	—	1	<b>WHAT'S THE FREQUENCY, KENNETH?</b> R.E.M. (WARNER BROS.)
14	12	11	<b>STAY (I MISSED YOU)</b> LISA LOEB & NINE STORIES (RCA)
15	13	3	<b>NEVER LIE</b> IMMATURE (MCA)
16	18	23	<b>BABY I LOVE YOUR WAY</b> BIG MOUNTAIN (RCA)
17	16	58	<b>HEY JEALOUSY</b> GIN BLOSSOMS (A&M)
18	15	12	<b>FANTASTIC VOYAGE</b> COOLIO (TOMMY BOY)
19	21	34	<b>ALL THAT SHE WANTS</b> ACE OF BASE (ARISTA)
20	22	38	<b>BECAUSE THE NIGHT</b> 10, 000 MANIACS (ELEKTRA/EEG)
21	23	49	<b>RUNAWAY TRAIN</b> SOUL ASYLUM (COLUMBIA)
22	20	53	<b>NO RAIN</b> BLIND MELON (CAPITOL)
23	17	13	<b>CAN YOU FEEL THE LOVE TONIGHT</b> ELTON JOHN (HOLLYWOOD)
24	—	11	<b>I SWEAR</b> ALL-4-ONE (BLITZZ/ATLANTIC)
25	—	55	<b>SHOW ME LOVE</b> ROBIN S. (BIG BEAT/ATLANTIC)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

33	100% PURE LOVE	(Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP/Famous, ASCAP) HL
79	AGE AIN'T NOTHING BUT A NUMBER	(Zomba, BM/R.Kelly, BMI) WBM
31	ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
63	ALWAYS AND FOREVER	(Rodsongs, ASCAP/Almo, ASCAP) WBM
7	ALWAYS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
3	ANOTHER NIGHT	(Copyright Control)
5	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP)
55	BAD REPUTATION	(Trouble Tree, BMI/EMI Blackwood, BMI) HL
22	BANG AND BLAME	(Night Garden, BMI/Warner-Tamerlane, BMI) HL
9	BEFORE I LET YOU GO	(Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM
49	BE HAPPY	(MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
25	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
99	BLACK COFFEE	(EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
98	BLIND MAN	(Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T. Rhodes, ASCAP) HL
75	BREAKDOWN	(Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
56	BRING THE PAIN	(Careers-BMG, BMI/Razor Sharp, BMI) HL
14	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Siam U Well, BMI) WBM/HL
77	COCKTALES	(Zomba, ASCAP/Srand, BMI/Zomba, BMI) WBM
17	CONSTANTLY	(EMI April, ASCAP/Milhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
1	CREEP	(EMI April, ASCAP/D.A.R.P., ASCAP) HL
84	DANCE NAKED	(Full Keel, ASCAP) WBM
48	DECEMBER 1963 (OH, WHAT A NIGHT)	(Seasons, BMI/Jobete, ASCAP) WBM
80	DOLL PARTS	(Mother May I, BMI)
97	DON'T SAY GOODBYE GIRL	(WB, ASCAP/Gratitude Sky, ASCAP/Feedbach, ASCAP) WBM
73	DO YOU SEE	(Warren G, ASCAP/Colegems-EMI, ASCAP/O/B/O Itself, ASCAP/Extreme, ASCAP) HL
76	DREAM ABOUT YOU/FUNKY MELODY	(B And It Is, BMI/Turkshman, BMI)
72	DREAMER	(MCA, ASCAP) HL
47	EVERLASTING LOVE	(Rising Sons, BMI/EMI Blackwood, BMI) HL
21	EVERY DAY OF THE WEEK	(Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM
96	FA ALL Y'ALL	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
86	FAT BOY	(Tango Rose, ASCAP)
40	FOOLIN' AROUND	(Zomba, BMI) WBM
54	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP)
45	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI, ASCAP) HL
46	GET READY FOR THIS	(Any Kind Of Music, ASCAP/MCA, ASCAP) HL
13	HERE COMES THE HOTSTEPPER	(Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/9 Sounds, BMI) WBM
11	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
59	HOLD ON	(Cyrill, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL
43	HOUSE OF LOVE	(Sony Cross Keys, ASCAP/Tree, BMI/Greenberg, BMI/Warneractive, BMI) WBM/HL
74	I APOLOGIZE	(All Baker's, BMI/Hentage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
37	I BELONG TO YOU/HOW MANY WAYS	(Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) HL/WBM
88	I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME)	(Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
78	(I COULD ONLY) WHISPER YOUR NAME	(Papa's-June, BMI/Clean-Con, BMI)
16	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
35	I KNOW	(Sony, BMI/Insofaras, BMI/Sony, ASCAP/GMMI, ASCAP) HL
23	I'LL MAKE LOVE TO YOU	(Sony, BMI/Ecaf, BMI) HL
30	I'LL STAND BY YOU	(Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP) HL
28	I MISS YOU	(3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI) HL
10	I'M THE ONLY ONE	(MLE, ASCAP/Almo, ASCAP) WBM
58	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)	(N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) HL
32	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
20	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
51	KITTY KITTY	(Down Low, ASCAP/Drop Science, ASCAP)
67	LIVING IN DANGER	(Megasones, BMI/Careers-BMG, BMI) HL
64	MAD IZM	(Channel Live, ASCAP/American, ASCAP)
29	MENTAL PICTURE	(Foreign Imported, BMI) WBM
38	MISHALE	(WB, BMI/4 MW, ASCAP/Zomba, ASCAP) WBM
94	THE MOST BEAUTIFUL THING IN THIS WORLD	(Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
92	MOVE IT LIKE THIS	(Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI)
42	NEW AGE GIRL	(FROM DUMB AND DUMBER) (NAG, BMI/Songs Of PolyGram, BMI) HL
69	NIKA	(Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP) HL
2	ON BENDED KNEE	(Flyte Tyne, ASCAP/EMI April, ASCAP) WBM
65	PIMP OF THE YEAR	(Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/O Itself, BMI/August Moon, BMI)
50	PLAYAZ CLUB	(Rap, Top, BMI)
39	PRACTICE WHAT YOU PREACH	(Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
66	PROMISE ME	(Play The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP)
100	REDNECK STOMP	(Warnerbuilt, BMI/Max Lafts, BMI/Shabazz, BMI) WBM
12	THE RHYTHM OF THE NIGHT	(Gema, Saie/Warner

# 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	1	<b>BABY</b> BRANDY (ATLANTIC)	1 wk at No. 1
2	1	13	<b>CREEP</b> TLC (LAFACE/ARISTA)	
3	2	23	<b>ANOTHER NIGHT</b> REAL MCCOY (ARISTA)	
4	7	6	<b>CANDY RAIN</b> SOUL FOR REAL (UPTOWN/MCA)	
5	3	12	<b>ON BENDED KNEE</b> BOYZ II MEN (MOTOWN)	
6	4	19	<b>SHORT DICK MAN</b> 20 FINGERS (I.S.O.S./ZOO)	
7	5	17	<b>BEFORE I LET YOU GO</b> BLACKSTREET (INTERSCOPE)	
8	8	8	<b>TAKE A BOW</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)	
9	6	33	<b>TOOTSEE ROLL</b> 69 BOYZ (RIP-IT)	
10	9	12	<b>CONSTANTLY</b> IMMATURE (MCA)	
11	10	16	<b>SUKIYAKI</b> 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	
12	14	4	<b>BIG POPPA/WARNING</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	
13	13	10	<b>IF YOU LOVE ME</b> BROWNSTONE (MJJ/EPIC)	
14	12	11	<b>YOU DON'T KNOW HOW IT FEELS</b> TOM PETTY (WARNER BROS.)	
15	11	19	<b>ALWAYS</b> BON JOVI (MERCURY)	
16	15	19	<b>PRACTICE WHAT YOU PREACH</b> BARRY WHITE (A&M)	
17	17	13	<b>YOU GOTTA BE</b> DEE'REE (550 MUSIC)	
18	16	9	<b>I MISS YOU</b> N II U (ARISTA)	
19	18	9	<b>THE RHYTHM OF THE NIGHT</b> CORONA (EASTWEST/EEG)	
20	21	11	<b>FOOLIN' AROUND</b> CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	
21	24	12	<b>THE SWEETEST DAYS</b> VANESSA WILLIAMS (WING/MERCURY)	
22	20	7	<b>GET DOWN</b> CRAIG MACK (BAD BOY/ARISTA)	
23	35	6	<b>STRONG ENOUGH</b> SHERYL CROW (A&M)	
24	36	4	<b>THIS LIL' GAME WE PLAY</b> SUBWAY (BIV 10/MOTOWN)	
25	19	16	<b>YOU WANT THIS/70'S LOVE GROOVE</b> JANET JACKSON (VIRGIN)	
26	34	5	<b>WHUTCHA WANT?</b> NINE (PROFILE)	
27	28	23	<b>HUGGISH RUGGISH BONE</b> BONE THUGS N HARMONY (RUTHLESS)	
28	25	13	<b>I NEVER SEEN A MAN CRY</b> SCARFACE (RAP-A-LOT/NOO TRYBE)	
29	23	20	<b>NEW AGE GIRL</b> DEADEYE DICK (ICHIBAN)	
30	31	11	<b>KITTY KITTY</b> 69 BOYZ (RIP-IT)	
31	26	27	<b>FLAVA IN YA EAR</b> CRAIG MACK (BAD BOY/ARISTA)	
32	32	14	<b>BE HAPPY</b> MARY J. BLIGE (UPTOWN/MCA)	
33	27	4	<b>COCKTALES</b> TOO SHORT (JIVE)	
34	30	19	<b>TURN THE BEAT AROUND</b> GLORIA ESTEFAN (CRESCENT MOON)	
35	22	21	<b>I WANNA BE DOWN</b> BRANDY (ATLANTIC)	
36	29	11	<b>DO YOU SEE</b> WARREN G (VIOLATOR/RAL/ISLAND)	
37	33	18	<b>SECRET</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)	
38	40	8	<b>EVERY DAY OF THE WEEK</b> JADE (GIANT)	
39	38	9	<b>HOUSE OF LOVE</b> AMY GRANT WITH VINCE GILL (A&M)	
40	42	14	<b>BRING THE PAIN</b> METHOD MAN (DEF JAM/RAL/ISLAND)	
41	45	3	<b>WOMAN TO WOMAN</b> JEWELL (DEATH ROW/INTERSCOPE)	
42	44	26	<b>I'LL MAKE LOVE TO YOU</b> BOYZ II MEN (MOTOWN)	
43	43	20	<b>I BELONG TO YOU/HOW MANY WAYS</b> TONI BRAXTON (LAFACE/ARISTA)	
44	66	3	<b>MAD IZM</b> CHANNEL LIVE (CAPITOL)	
45	48	4	<b>HOLD MY HAND</b> HOOTIE & THE BLOWFISH (ATLANTIC)	
46	37	10	<b>SHAME</b> ZHANE (HOLLYWOOD)	
47	51	3	<b>NIKA</b> VICIOUS (EPIC STREET/EPIC)	
48	41	20	<b>PLAYAZ CLUB</b> RAPHYN' 4-TAY (CHRYSLIS/EMI)	
49	46	16	<b>I'M THE ONLY ONE</b> MELISSA ETHERIDGE (ISLAND)	
50	39	7	<b>SYMPATHY FOR THE DEVIL</b> GUNS N' ROSES (Geffen)	
51	60	10	<b>TILL YOU LOVE ME</b> REBA MCENTIRE (MCA)	
52	68	2	<b>(SHE'S GOT) SKILLZ</b> ALL-4-ONE (BLITZZ/ATLANTIC)	
53	69	3	<b>CAN I STAY WITH YOU</b> KARYN WHITE (WARNER BROS.)	
54	59	2	<b>PIMP OF THE YEAR</b> DRU DOWN (RELATIVITY)	
55	—	1	<b>FREAK LIKE ME</b> ADINA HOWARD (MECCA DON/EASTWEST/EEG)	
56	54	4	<b>I APOLOGIZE</b> ANITA BAKER (ELEKTRA/EEG)	
57	67	2	<b>TOUR</b> CAPLETON (SIGNET/RAL)	
58	52	3	<b>BANG AND BLAME</b> R.E.M. (WARNER BROS.)	
59	49	19	<b>U WILL KNOW</b> B.M.U. (BLACK MEN UNITED) (MERCURY)	
60	55	21	<b>I'LL STAND BY YOU</b> PRETENDERS (SIRE/WARNER BROS.)	
61	53	14	<b>REDNECK STOMP</b> JEFF FOXWORTHY (WARNER BROS.)	
62	58	17	<b>FA ALL Y'ALL</b> DA BRAT (SO SO DEF/CHAOS)	
63	50	30	<b>NONE OF YOUR BUSINESS</b> SALT-N-PEPA (NEXT PLATEAU/ISLAND)	
64	65	2	<b>RODEO</b> 95 SOUTH (RIP-IT)	
65	62	5	<b>AGE AIN'T NOTHING BUT A NUMBER</b> ALYIAH (BLACKGROUND/JIVE)	
66	—	1	<b>THINK OF YOU</b> USHER (LAFACE/ARISTA)	

Billboard®  
FOR WEEK ENDING JAN. 28, 1995

**Congratulations to**

**L.A. Reid, Babyface,  
the entire LaFace Family  
and Dallas Austin**

on their latest #1 Smash Success

**TLC's "Creep"**

**#1 on the Hot 100 Chart for 3 straight weeks**

**#1 on the R&B Chart for 9 straight weeks**

**Now Double Platinum: CrazySexyCool album**

**The LaFace success story just keeps on growing!**

From all of us at Arista

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
FEBRUARY 11, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1/Hot Shot Debut ***		
1	NEW		1	VAN HALEN	WARNER BROS. 45760* (10.98/16.98) 1 week at No. 1	BALANCE 1
2	1	1	7	GARTH BROOKS	LIBERTY 29689 (10.98/15.98)	THE HITS 1
3	2	2	51	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE 2
4	3	4	12	EAGLES	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER 1
5	4	3	22	BOYZ II MEN	MOTOWN 0323 (10.98/16.98)	II 1
6	NEW		1	TOO SHORT	DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS 6
7	5	5	10	PEARL JAM	EPIC 66900* (10.98 EQ/16.98)	VITALOGY 1
8	7	8	11	TLC	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL 7
9	6	10	17	THE CRANBERRIES	ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE 6
10	8	7	9	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 7
11	9	6	37	OFFSPRING	EPITAPH 86432* (8.98/14.98) HS	SMASH 4
12	12	21	29	HOOTIE & THE BLOWFISH	ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW 12
13	10	9	13	NIRVANA	DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
14	11	11	13	TOM PETTY	WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS 8
15	18	19	48	SHERYL CROW	A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB 8
				*** Greatest Gainer ***		
16	25	35	40	LIVE	RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER 16
17	17	16	14	MADONNA	MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES 3
18	15	13	14	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	GREATEST HITS 8
19	16	20	25	WEEZER	DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER 16
20	14	15	18	R.E.M.	WARNER BROS. 45740* (10.98/16.98)	MONSTER 1
21	13	12	13	AEROSMITH	GEFFEN 24716 (12.98/17.98)	BIG ONES 6
22	19	18	71	MELISSA ETHERIDGE	ISLAND 848660 (10.98/15.98)	YES I AM 16
23	21	22	35	SOUNDTRACK	WALT DISNEY 60858 (10.98/17.98)	THE LION KING 1
24	NEW		1	THE CHIEFTAINS	RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL 24
25	22	17	45	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 1
26	20	14	15	BON JOVI	MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD 8
27	23	26	12	SADE	EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE 9
28	24	24	16	SOUNDTRACK	MCA 11103* (10.98/16.98)	PULP FICTION 21
29	26	27	34	STONE TEMPLE PILOTS	ATLANTIC 82607*/AG (10.98/16.98)	PURPLE 1
30	31	36	18	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 30
31	29	32	7	SOUNDTRACK	COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER) 29
32	27	25	62	ACE OF BASE	ARISTA 18740 (9.98/15.98)	THE SIGN 1
33	34	31	17	BARRY WHITE	A&M 540115 (10.98/16.98)	THE ICON IS LOVE 20
34	35	37	15	GLORIA ESTEFAN	EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME 9
35	30	23	22	THE TRACTORS	ARISTA 18728 (9.98/15.98) HS	THE TRACTORS 19
36	28	28	15	SOUNDTRACK	DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE 1
37	36	40	29	BONE THUGS N HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 12
38	32	30	12	STING	A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994 7
39	33	29	64	CANDLEBOX	MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX 7
40	37	39	59	COUNTING CROWS	DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER 4
41	39	50	4	SOUNDTRACK	550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING 39
42	41	48	3	BROWNSTONE	MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP 41
43	44	47	10	ICE CUBE	PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES 19
44	40	46	25	JEFF FOXWORTHY	WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF... 40
45	45	38	20	ANITA BAKER	ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE 3
46	46	45	15	SCARFACE	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY 2
47	43	43	47	SOUNDGARDEN	A&M 540198* (10.98/16.98)	SUPERUNKNOWN 1
48	54	67	20	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 15
49	70	83	24	THE JERKY BOYS	SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2 12
50	49	51	47	NINE INCH NAILS	NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
51	38	34	8	THE BEATLES	APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC 3
52	61	76	13	DES'REE	550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN' 52
53	42	33	20	ERIC CLAPTON	DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE 1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	48	42	31	ALAN JACKSON	ARISTA 18759 (10.98/15.98)	WHO I AM 5
55	57	62	115	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
56	51	53	12	JIMMY PAGE & ROBERT PLANT	ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER 4
57	65	68	11	METHOD MAN	DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL 4
58	58	57	8	VANESSA WILLIAMS	WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS 57
59	55	60	18	SOUNDTRACK	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC 17
60	66	65	48	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
61	50	41	18	BROOKS & DUNN	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN 15
62	62	54	17	MARY CHAPIN CARPENTER	COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD 10
63	53	55	12	GEORGE STRAIT	MCA 11092 (10.98/15.98)	LEAD ON 26
64	64	71	6	SOUNDTRACK	RCA 66523 (9.98/15.98)	DUMB AND DUMBER 64
65	60	66	10	VARIOUS ARTISTS	TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6 54
66	52	49	30	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP 2
67	59	61	32	BLACKSTREET	INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET 52
68	77	100	18	CLAY WALKER	GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING 50
69	63	58	19	LUTHER VANDROSS	LV 57775*/EPIC (10.98 EQ/16.98)	SONGS 5
70	67	63	40	REBA MCENTIRE	MCA 10994 (10.98/15.98)	READ MY MIND 2
71	NEW		1	SAWYER BROWN	CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995 71
72	72	69	15	VERUCA SALT	MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS 69
73	90	105	4	SOUNDTRACK	SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 73
74	56	52	31	HOLE	DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS 52
75	47	—	2	THE STONE ROSES	GEFFEN 24503 (10.98/16.98)	SECOND COMING 47
76	73	81	31	69 BOYZ	RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD 63
77	75	74	23	AMY GRANT	A&M 540230 (10.98/16.98)	HOUSE OF LOVE 13
78	69	56	34	WARREN G	VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA 2
79	74	70	27	JOE DIFFIE	EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN 53
80	79	94	14	VARIOUS ARTISTS	TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1 79
				*** Pacesetter ***		
81	115	158	89	THE JERKY BOYS	SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS 80
82	82	87	63	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
83	68	59	3	SMIF-N-WESSUN	WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ' 59
				*** Heatseeker Impact ***		
84	101	126	3	PORTISHEAD	GO! DISCS/LONDON 528553/ISLAND (7.98/11.98) HS	DUMMY 84
85	84	86	18	ALABAMA	RCA 66410 (10.98/15.98)	GREATEST HITS III 84
86	NEW		1	SOUNDTRACK	SELECT/ATLANTIC 82708/AG (10.98/16.98)	THE JERKY BOYS 86
87	86	84	74	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
88	78	73	42	ALL-4-ONE	BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE 7
89	76	64	11	FRANK SINATRA	CAPITOL 28103 (11.98/17.98)	DUETS II 9
90	107	107	17	DAVE MATTHEWS BAND	RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING 34
91	81	77	68	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY 4
				*** Heatseeker Impact ***		
92	125	187	3	BUSH	TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE 92
93	88	99	181	METALLICA	ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA 1
94	83	—	2	PAT METHENY GROUP	GEFFEN 24729 (10.98/16.98)	WE LIVE HERE 83
95	NEW		1	HANK WILLIAMS, JR.	CURB MCG 77690/CURB (10.98/17.98)	HOG WILD 95
96	96	91	89	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	JANET. 1
97	94	80	34	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
98	99	102	64	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
99	91	92	163	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
100	85	79	13	MEGADETH	CAPITOL 29004 (10.98/16.98)	YOUTHANASIA 4
101	80	75	17	SMASHING PUMPKINS	VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT 4
102	98	97	21	GERALD LEVERT	EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON 18
103	111	103	81	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON 1
104	NEW		1	NEAL MCCOY	ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT 104
105	100	89	50	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY 50
106	109	117	31	PAM TILLIS	ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE 51
107	108	109	37	JOHN BERRY	LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY 85

Albms 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
108	128	170	4	THE FLAMING LIPS	TRANSMISSIONS FROM THE SATELLITE HEART	108
109	93	85	10	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
110	92	96	169	NIRVANA ▲ <sup>6</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
111	95	93	46	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup>	CHANT	3
112	89	78	29	ROLLING STONES ▲ <sup>2</sup> VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
113	114	118	83	THE CRANBERRIES ▲ <sup>2</sup>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
114	97	82	53	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
115	106	125	33	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
116	103	88	22	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲	THE 3 TENORS IN CONCERT 1994	4
117	113	113	16	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
118	102	95	15	QUEENSRYCHE ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
119	105	149	206	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
120	119	140	9	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	119
121	110	110	115	SOUNDTRACK ▲ <sup>13</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
122	71	44	13	KENNY G ▲ <sup>2</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
123	117	111	10	REDMAN ● RAL 52383*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
124	112	104	25	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
125	140	150	47	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
126	124	119	43	PINK FLOYD ▲ <sup>2</sup> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
127	135	144	258	ORIGINAL LONDON CAST ▲ <sup>2</sup>	PHANTOM OF THE OPERA HIGHLIGHTS	46
128	122	116	94	GIN BLOSSOMS ▲ <sup>2</sup> A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
129	121	120	34	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
130	104	—	2	THE ROOTS DGC 24708/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	104
131	116	101	19	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
132	118	108	79	SMASHING PUMPKINS ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
133	133	135	14	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
134	126	129	20	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
135	127	133	70	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
136	148	139	62	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
137	143	166	3	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	137
138	129	115	35	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
139	160	174	4	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	139
140	131	127	71	NIRVANA ▲ <sup>6</sup> DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
141	120	90	18	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
142	156	154	10	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
143	145	136	16	GEORGE WINSTON ● WINDHAM HILL 11157 (10.98/16.98)	FOREST	62
144	123	114	8	VARIOUS ARTISTS	THE UNPLUGGED COLLECTION VOLUME ONE	97
145	152	163	124	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
146	138	172	50	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
147	141	132	29	HARRY CONNICK, JR. ▲ COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
148	144	130	52	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
149	132	121	30	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
150	147	137	17	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
151	151	131	16	BARRY MANILOW ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
152	150	128	23	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
153	149	134	50	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
154	142	178	3	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	142
155	134	123	36	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
156	166	173	167	ENYA ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
157	136	122	35	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
158	159	153	23	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
159	158	141	36	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
160	130	98	12	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73
161	187	—	2	SOUNDTRACK	LEGENDS OF THE FALL	161
162	87	72	13	MARIAH CAREY ▲ <sup>2</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3
163	NEW ▶	1	OASIS CREATION 66431/EPIC (9.98 EQ/15.98) HS	DEFINITELY MAYBE	163	
164	165	155	9	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
165	153	156	124	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
166	154	142	13	THE BLACK CROWES ● AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMORICA	11
167	137	112	12	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
168	162	160	49	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
169	146	124	12	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	114
170	NEW ▶	1	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	SHOW UP!	170	
171	167	161	18	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
172	RE-ENTRY	8	SOUNDTRACK CHAOS 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80	
173	164	167	110	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
174	161	164	53	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
175	176	168	74	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
176	155	147	51	SOUNDTRACK ▲ <sup>2</sup> RCA 66364 (10.98/16.98)	REALITY BITES	13
177	NEW ▶	1	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	177	
178	184	177	76	BABYFACE ▲ <sup>2</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
179	180	180	127	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
180	189	194	5	TYPE O NEGATIVE ROADRUNNER 9100* (9.98/16.98) HS	BLOODY KISSES	180
181	182	189	15	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
182	177	176	38	KENNY LOGGINS ●	RETURN TO POOH CORNER	65
183	179	183	44	SOUNDTRACK ●	DAZED AND CONFUSED	70
184	163	148	12	KEITH MURRAY	THE MOST BEAUTIFUL THING IN THIS WORLD	34
185	192	—	2	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98) HS	NOW'S THE TIME	185
186	183	152	20	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
187	175	143	18	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
188	190	—	7	DANZIG AMERICAN 45647*/WARNER BROS. (10.98/16.98)	DANZIG 4	29
189	195	—	32	SOUNDTRACK CAST ▲	THE LION KING SING-ALONG (EP)	40
190	178	159	36	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
191	168	157	44	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
192	172	145	17	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
193	139	106	12	VARIOUS ARTISTS A&M 540289 (19.98/32.98)	WOODSTOCK 94	50
194	174	151	17	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98)	WHIP-SMART	27
195	186	171	67	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
196	157	—	2	SOUNDTRACK ATLANTIC 82725/AG (10.98/16.98)	DEMON KNIGHT	157
197	181	186	73	RAGE AGAINST THE MACHINE ▲	RAGE AGAINST THE MACHINE	45
198	170	138	10	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
199	171	146	28	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
200	RE-ENTRY	61	BRYAN ADAMS ▲ <sup>3</sup> A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

4 P.M. 185	Brandy 30	Celine Dion 98	George Jones 154	Keith Murray 184	Redman 123	The Jerky Boys 86	The Tractors 35
69 Boyz 76	Toni Braxton 103	Eagles 4	Joshua Kadison 168	New Life Community Choir Featuring	Rolling Stones 112	Legends Of The Fall 161	Type O Negative 180
Aaliyah 190	Brooks & Dunn 61	Enigma 119, 146	Toby Keith 171	John P. Kee 170	The Roots 130	The Lion King 23	Van Halen 1
Ace Of Base 32	Garth Brooks 2, 175	Enya 156	Kirk Franklin And The Family 120	Nine Inch Nails 50	Sade 27	A Low Down Dirty Shame 167	Luther Vandross 69
Bryan Adams 200	Brownstone 42	Gloria Estefan 34	Gladys Knight 134	Nirvana 13, 110, 140	Salt-N-Pepa 91	The Mask 172	VARIOUS ARTISTS
Aerosmith 21	Bush 92	Melissa Etheridge 22	Tracy Lawrence 131	The Notorious B.I.G. 48	Sawyer Brown 71	Murder Was The Case 36	Jack Rock Volume 1 80
Alabama 85	Tracy Byrd 129	The Flaming Lips 108	Jeff Foxworthy 44	Oasis 163	Scarface 46	Pulp Fiction 28	MTV Party To Go Volume 6 65
Alice In Chains 174	Candlebox 39	Little Texas 187	Kenny G 55, 122	Offspring 11	Seal 138	Ready To Wear (Pret-A-Porter) 31	The Unplugged Collection Volume One 144
All-4-One 88	Mariah Carey 87, 162	Live 16	Warren G 78	ORIGINAL LONDON CAST	Jon Secada 159	Reality Bites 176	Woodstock 94 193
Babyface 178	Mary Chapin Carpenter 62	Kenny Loggins 182	Vince Gill 97	Phantom Of The Opera Highlights 127	Bob Seger & The Silver Bullet Band 18	SOUNDTRACK CAST	Veruca Salt 72
Dave Navarro 45	Carreras, Domingo, Pavarotti (Mehta) 116	Craig Mack 133	Green Day 3	Pat Metheny Group 94	Frank Sinatra 89	The Lion King Sing-Along (EP) 189	Clay Walker 68
David Ball 115	Changing Faces 152	Madonna 17	Neai McCoy 104	Pearl Jam 7, 99, 195	Smif-N-Wessun 83	Spice 1 109	Weezer 19
Barney 186	The Chieftains 24	Little Texas 187	Reba McEntire 70, 135	Tom Petty 14	Snoop Doggy Dogg 136	Sting 38	Barry White 33
Beastie Boys 157	Eric Clapton 53, 179	Live 16	Tim McGraw 25	Tom Petty & The Heartbreakers 82	Soundgarden 47	Doug Stone 164	Lari White 139
The Beatles 51	Harry Connick, Jr. 147	Kenny Loggins 182	Mazzy Star 149	Liz Phair 194	Soundgarden 47	The Stone Roses 75	Hank Williams, Jr. 95
Benedictine Monks Of Santo Domingo De Sielos 111	Coolio 199	Patty Loveless 158	Neai McCoy 104	Pink Floyd 126	SOUNDTRACK	Stone Temple Pilots 29, 173	Vanessa Williams 58
John Berry 107	Counting Crows 40	Prince 198	Reba McEntire 70, 135	Portishead 84	The Bodyguard 121	George Strait 63, 165	George Winston 143
Clint Black 192	The Cranberries 9, 113	Rage Against The Machine 45	Tim McGraw 25	Prince 198	The Crow 191	Barbra Streisand 141	Yanni 60
The Black Crowes 166	Sheryl Crow 15	Rage Against The Machine 45	Sarah McLachlan 105	Queen 145	Dazed And Confused 183	Subway 177	
Blackhawk 148	Billy Ray Cyrus 160	Rage Against The Machine 45	Megadeth 100	R.E.M. 20	Demon Knight 196	Thug Life 117	
Blackstreet 67	Ice Cube 43	Rage Against The Machine 45	Metallica 93	Rage Against The Machine 197	Dumb And Dumber 64	Pam Tillis 106	
Bon Jovi 26	Immature 124	Rage Against The Machine 45	Method Man 57		Forrest Gump 66	Aaron Tippin 169	
Bone Thugs N Harmony 37	Janet Jackson 96	Rage Against The Machine 45	John Michael Montgomery 114		Higher Learning 41	TLC 8	
Boyz II Men 5	Jade 150	Rage Against The Machine 45	Chante Moore 142		Immortal Beloved 73	Toad The Wet Sprocket 155	
	Joe Diffie 79	Rage Against The Machine 45			Jason's Lyric 59	Too Short 6	

## MCA GROUP SOARS TO RECORD YEAR

(Continued from page 1)

Spain, Italy, Switzerland, Austria, Denmark, Norway, Australia, and Hong Kong.

The expansion resulted in an increase of more than 30% in global sales, according to MCA Music Entertainment International president Jorgen Larsen.

Last June, MCA opened a Dutch subsidiary (Billboard, June 25, 1994). A month later its Austrian and German units bowed, followed by Norwegian and Danish companies Sept. 1.

In November, MCA became the sixth major label to open regional headquarters in Hong Kong (Billboard, Nov. 12, 1994).

"We are concentrating on the Pacific Rim in 1995, in terms of opening up additional companies," says Teller. When that expansion plan is completed in the spring of 1996, "we will turn our focus south of the border."

Despite the success of its new international divisions, Teller says the company has no plans to establish its own overseas sales, distribution, and manufacturing arm. MCA's international licensing and distribution agreement with BMG International runs through 1999 (Billboard, Sept. 11, 1993).

"We have an excellent relationship with BMG," Teller says. "Our strategy is to open companies that are marketing-, promotion-, and A&R-driven, not to get into the distribution and manufacturing business."

Another big factor in the MCA Music Entertainment Group's success was Geffen Records (Billboard, Jan. 21). The label, which was purchased by MCA in 1990, had a record-breaking year itself, with a worldwide gross of \$505 million, which accounts for approximately a quarter of the MCA Music Entertainment Group's grosses.

"The Geffen label had an unbelievably strong year," says Teller, who notes that the label's success wasn't solely due to established artists. "They had an incredible year breaking artists."

Also hot was MCA/Nashville, which was ranked as the No. 1 country label in Billboard for the fourth consecutive year. "Nashville had another record-setting year," says Teller. "Their performance was truly outstanding, and I am very pleased with the progress the rock side of the company has made in the last year."

Teller notes that, in addition to the success of Live on MCA-distributed label Radioactive, MCA has pacted with several promising new bands, including the Nixons.

Teller says Live's success is "a great piece of evidence that the label is as capable as any in nurturing and developing a cutting-edge contemporary act." Live's "Throwing Copper" has sold more than 950,000 copies, according to SoundScan data.

Teller adds that, based on some of the forthcoming releases by new talent and a production agreement with Fort Apache (Billboard, May 14, 1994), he expects MCA, under the guidance of president Richard Palmese, "to make substantial progress in the contemporary rock arena."

MCA's R&B acts continue to prove successful. Mary J. Blige's Uptown/MCA album "My Life" has sold more than 870,000, according to SoundScan.

Also adding to MCA's grosses were MCA Music Publishing, MCA Entertainment Services, and MCA/Universal Home Video.

The video division also scored a record year with such sell-through titles as "Jurassic Park" and "The Flintstones."

Teller says he is excited about Jay Boberg joining MCA Music Publishing

as president: "He's very energetic and will bring a great perspective to the company."

He also is enthused about the success of MCA Concerts' "Mighty Morphin Power Rangers" tour. "That is an indication of some of the things we want to do in the future," he says. "We want to expand our concert business beyond the traditional music business by creating events and putting them on the road."

Teller says such ventures bode well for MCA Entertainment Services' Winterland Productions merchandising business, as well.

On the horizon is Bob Krasnow's new MCA imprint (Billboard, Dec. 10, 1994). "Bob is out there being aggressive," says Teller. "He is a great talent scout and I'm very excited about that deal, but he

is on his own timetable. Whenever he finds an act he wants to sign, we will move forward quickly." Teller hopes to see the first release from the label by summer.

Another possibility is the DreamWorks SKG label. With Geffen chairman/CEO David Geffen expected to leave his eponymous label in mid-April, there is speculation that the mogul may part with Uni for distribution of his new DreamWorks SKG imprint, since Uni proved to be a more prosperous home for the Geffen label than WEA.

"Obviously there are very strong relationships in place in many ways among the members of the DreamWorks team and many senior people here at MCA," says Teller. "We would be very eager to try to work something out with them."

## RIAA SUES FORMER CUTOFF DEALER

(Continued from page 12)

ney, Kansas, the Kinks, REO Speedwagon, Scorpions, Toto, and Joe Walsh.

The suit also claims that LaMonte has been "pirating" recordings by such artists as Louis Armstrong, Benny Goodman, the Platters, Artie Shaw, Frank Sinatra, and Hank Williams Sr.

In part, the action seeks a permanent injunction against LaMonte, enjoining him from further infringement activities or unlawful duplication of copyrighted or trademarked works. The action also seeks the destruction of the infringing material, payment of proceeds from illicit sales, compensatory and exemplary damages, and court costs.

RIAA executive VP and director of anti-piracy Steve D'Onofrio calls the suit "a very significant case."

He says, "You have instances of counterfeiting of product . . . You have instances of product where there may be unauthorized compilations of recordings."

Asked if any criminal charges would be filed regarding LaMonte's alleged activities, D'Onofrio says, "We've chosen to go the civil route. There are a lot of potential damages here."

LaMonte is facing another civil lawsuit over alleged piracy activities: In November 1993, Sony sued LaMonte in Superior Court in Los Angeles, alleging that he unlawfully manufactured and distributed copies of a 1970 Epic album by Attila, a band that featured the young Billy Joel.

Sony attorney Harvey Geller says a

trial date in that case has been set for March, but adds that a continuance is expected.

Regarding the RIAA suit, LaMonte's attorney, Michael Robinson, says, "Mr. LaMonte denies that he's done any counterfeiting or any of the other allegations in the complaint, but the complaint is so broad we don't really know what they're talking about."

The pending cases do not mark the first time LaMonte has been in legal trouble. In 1977, he pleaded no contest to copyright infringement charges and was sentenced to 18 months in federal prison.

Nearly a decade later, it was LaMonte's beating at the hands of alleged DeCavalcante crime family boss Gaetano "Corky" Vastola that helped precipitate the government's case against Levy, Vastola, and several other reputed Mafia figures who were involved in the MCA cutout deal.

Although LaMonte did not testify at trial, he helped the government collect evidence and entered the Witness Protection Program. According to an informed source, he was relocated to a large city in the Southwest, where he continued to work within the industry under an assumed name.

"He couldn't be in the record business and be in the program," says the source, noting that LaMonte later resurfaced doing business in a Southern California beach community.

"He ain't hiding," the source says. "He's out there doing business."

## SLEEPER AWAKENS INTEREST

(Continued from page 10)

"I see Sleeper as an international band," says Steve Lowes, head of RCA's alternative division, who runs Indolent with Ben Wardle. Lowes expects "Smart" to have pre-orders of some 20,000 units in the U.K.; response is already strong at BMG France and across Scandinavia. The band will tour Britain Feb. 13-March 9, then travel to the U.S. and Canada for live and promotional work in April.

"I've got a feeling they'll do better [in America] than other English bands like Blur," says Lowes. "Much as I like [Blur], they're probably a little bit too English [for the U.S.]."

Sleeper's U.S. base was partially established by RCA Records, which released "Alice In Vain," the band's 1993 debut single, to college radio last May (Billboard, June 4, 1994).

Sleeper has since switched its U.S. label affiliation to Arista, which will issue "Delicious" as a commercial modern rock single prior to the release of

the album.

The band had called itself Sleeper U.K. in America to avoid a trademark conflict with another outfit named Sleeper. However, that matter has since been settled, and the U.K. tag has been dropped, according to Arista.

Lowes says Sleeper has most of 1995 accounted for in terms of live, promotional, and recording commitments. The next U.K. single will be a rerecorded version of the "Smart" album cut "Vegas," due in late-March with a selection of new B-sides, including a cover of the Pretenders' "Hymn To Her."

"In June and July they'll record the next album, and we're planning a big headlining tour of the U.K. in October," says Lowes, who adds that release of the second album may be held until early 1996.

Assistance in preparing this story was provided by Paul Verna in New York.



by Geoff Mayfield

**BALANCING ACT:** Van Halen takes the honor of being the first act to debut at No. 1 in 1995, as a hearty first-week tally of 295,000 units earns "Balance" The Billboard 200 crown. Van Halen's conquest; a top 10 debut by rapper **Too Short** (who enters at No. 6 with more than 101,000 units); and continued strength from country ambassador **Garth Brooks**, punkish **Green Day**, comeback kids **the Eagles**, and R&B smoothies **Boyz II Men** paint a more vital sales picture than one would normally expect at this time of year.

**BACK PAGES:** During this same week in 1994, chart-topping **Alice In Chains** was the only act with a tally higher than 100,000 units. During the comparable 1993 week—which tracks sales rung in the last full week of January—the soundtrack from "The Bodyguard" and **Kenny G's** "Breathless" were the only sets to top that mark (when **Whitney Houston's** still-muscular "Bodyguard" project moved 209,000 units). In the Feb. 15 issue of 1992, three titles had totals in the 100,000-unit range: a pair of **Garth Brooks** albums at Nos. 1 and 3, and, in the runner-up slot, **Nirvana's** breakthrough, "Nevermind," and each of those three fell short of 200,000 units. Thus, to have half a dozen albums roll higher than 100,000 units on this week's chart gives music merchants an unexpectedly strong hand.

**THE BIG SIX:** The opening-week tally for **Van Halen's** "Balance" is 21% higher than that of "For Unlawful Carnal Knowledge," the band's last studio album, which topped the chart with 243,000 units in the summer of 1991. At No. 2, strong rack numbers put **Garth Brooks' "The Hits"** just shy of 200,000 units, while **Green Day** is hanging in for a run at No. 1 with more than 133,000 units. The touring **Eagles** top 110,000 units, as **Boyz II Men**—who could see a bump next week from the Jan. 30 American Music Awards telecast—exceed 106,000 units. The sales declines from the prior week for the albums ranked from Nos. 2-5 range from **Green Day's** 10% slide to **Brooks' 16% drop**. For **Too Short**, the bow at No. 6 matches the 1992 debut of his "Shorty The Pimp" but falls shy of the No. 4 peak he reached in 1993 with "Get In Where You Fit In." Like "Get In," the new one hits No. 1 on Top R&B Albums.

**IRISH EYES SMILE:** Hail to the **Chieftains**, whose "The Long Black Veil" enters The Billboard 200 at No. 24 with almost 39,000 units, and bows at No. 1 on this week's unpublished Top World Music Albums. The set, with an all-star guest list that includes the likes of **Mick Jagger** and **Van Morrison**, was finished in November, but BMG Classics wisely held it for the early part of the new year. Between Thanksgiving and the early part of December, the division presented the title to retail. Later, BMG Classics employed a two-week flight of teaser ads on MTV and VH1 and a grass-roots assist at retail from Alliance Entertainment's Hard Core Marketing wing. This debut far outdistances the group's previous chart peak, No. 102, earned by 1988's "Irish Heartbeat," a collaboration with Morrison.

**AT THE MOVIES:** The soundtrack from "The Jerky Boys," with contributions from **Green Day**, **Collective Soul**, **House Of Pain**, and others, bows at No. 86, but screen exposure should bring higher chart ranks. Meanwhile, prerelease film ads continue to revitalize the **Jerkies'** first two albums (70-49 and 115-81) . . . Sony Classical, as mentioned here last week, assists with the marketing of the "Legends Of The Fall" soundtrack, but the album is an Epic Soundtrax title.

**VALUE ADDED:** There's a new view below in Billboard's Market Watch, as we introduce a monthly evaluation of SoundScan market shares for the various distribution entities. WEA, not surprisingly, led the pack in January, but would you have guessed that independent distributors, collectively, rank second?

MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE		
11,416,000	11,967,000	DOWN 4.6%	10,775,000	UP 5.9%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
51,409,000	46,476,000	UP 10.6%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (1/2/95-1/29/95)						
WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
21.2%	18%	14%	13.2%	12.1%	11.4%	10.1%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						

## MTV PLAY OF EPITAPH ACTS BODES WELL FOR INDIES

(Continued from page 10)

tion this week.

"We certainly have an interest in independent clips," says Andy Schuon, senior VP of music and programming at MTV. "But in the music meeting, we honestly don't dwell on whether a video comes from an indie or a major. We look to the music and video first."

Schuon says every video submitted via proper channels to MTV is screened and reviewed, and the flow of independent product varies on a weekly basis. MTV tends to program most independent clips on such specialty shows as "120 Minutes," "Alternative Nation," "Yo! MTV Raps," and the recently canceled "Headbangers' Ball," which is being replaced with the edgy alternative showcase "Superrock" Feb. 18.

"When the video is strong enough, we expand the airplay out into other day-parts," Schuon says.

That's just a fact of life for the independents, says Tom Gates, who oversees video promotion at New York's Roadrunner Records. "We're more than happy for the specialty play," he says, noting "Headbangers' Ball" has been a haven for Roadrunner clips since the show's inception. "But once you go past a certain sales point, no one can deny you [regular rotation]."

Or so he hopes. Roadrunner's Type O Negative, whose album "Bloody Kisses" debuted on The Billboard 200 Jan. 14 (some 19 months after its initial release), has sold more than 226,000 units, according to data provided by SoundScan. Weekly sales have been averaging 6,000-7,000 units in the past month. The tracks "Black No. 1" and "Christian Woman" have been mainstays on "Headbangers' Ball."

Gates says he felt "ghettoized" as an independent when faced with a recent situation in which a new major-label metal video was added into regular rotation while "Black No. 1" is still being considered.

"You have the major label saying to MTV, 'This will be big.' And I want to say, 'But look, this *already* is big,'" Gates says.

He is confident that the addition of radio veteran Matt Pinfield as manager of music programming at the network bodes well for labels such as Roadrunner. Pinfield joins MTV from Asbury Park, N.J., alternative outlet WHTG.

"I feel better knowing Matt's going to be in those music meetings now," says Gates. "He's played a lot of our records."

The problems the independents face are not new, and they're no different than the issues faced by every label that seeks airplay at the nation's most widely distributed music-video network, says

Susie Franz, video promotions manager at New York's Zero Hour Records. Franz joined the year-old independent after a stint in the video promotion department at Capitol.

"We had a lot of tough times there too," she says. "Obviously Capitol had mainstream superstar acts that MTV would accept right off the bat. But we had just as much trouble with new bands on Capitol as we do here."

Franz says she has submitted two Zero Hour clips to MTV that both were rejected. "Even if they don't take our clips, it's good to get our name out there," she says. "And you never can predict what will happen. [Epitaph's] success gives us hope that something can take off."

Most independents are happy to receive MTV play, no matter how it comes. Atlanta-based Ichiban, home to Deadeye Dick, benefited from the videoplay

of the RCA clip of the band's "New Age Girl," which is featured on RCA's "Dumb And Dumber" movie soundtrack. Ichiban's national video-promotion/publicity director, Helen Urriola, says the indie had its own video for the song, which MTV finally accepted after she submitted and resubmitted the clip. Yet the RCA video took precedence.

"[MTV staffers] always return my calls, and they are never rude on the phone to me, but in terms of getting music on the channel, it's not easy," she says. "When you submit something that has no story, they tell you it needs a story. Then when you give them BDS and SoundScan figures, it's either not enough or there are no slots for airplay. I believe them, but you can't help but get discouraged. Deadeye Dick was a nightmare until RCA did the soundtrack clip."

But Urriola still echoes the hopeful

sentiments of her fellow independent executives as she continues to forge a relationship with MTV from her office in Atlanta.

"If an indie reaches a certain level of success in any realm, in radio, video, or retail, that will turn the industry's eyes more readily toward us," she says. "In the long run, Epitaph's success will carry over to all indies."

MTV's Schuon says the recent melding of MTV's music and talent-relations departments (see story, this page) should help increase the network's visibility in independent circles.

"We love when a small independent label signs an act that ultimately goes into Buzz Bin," says Schuon. "We would hope that Offspring would represent to the entire industry that we are supportive and willing to get behind independent videos early on."

## MTV Merges Music Departments

■ BY DEBORAH RUSSELL

LOS ANGELES—As MTV strives to become a more valuable marketing asset to the label community, the network's, senior VP of music and programming, Andy Schuon, has merged the programming and talent-relations departments into one unit named MTV Music.

A series of in-house promotions and new appointments are designed to "streamline" the process by which MTV executives program videos, book talent, and communicate decisions to suppliers of video programming, Schuon says.

"We want to do our jobs more efficiently, more smoothly," says Schuon. "And we want to better understand the labels' priorities and work with them as a marketing and business partner."

MTV currently maintains a ratio of 80% music programming to 20% non-music programming, and some 80% of the video mix consists of current clips, says Schuon.

The umbrella group, called MTV Music, will allow the network to speak with one cohesive, centralized voice, Schuon says.

Patti Galluzzi remains as VP of music programming. She will manage the network's weekly music-programming meeting and will communicate directly with a group of labels.

She reports to Schuon.

New additions to Galluzzi's staff include radio veterans Stephen Hill and Matt Pinfield.

Hill joins the company as director of music programming. He had been executive producer on ABC Radio Network's "The Tom Joyner Show" and served as PD at urban contemporary outlet WILD Boston. He will handle daily scheduling of music and will communicate programming decisions and priorities to a group of record labels.

Pinfield, manager of music programming, formerly was PD at alternative radio station WHTG Asbury Park, N.J. He will be responsible for the day-to-day scheduling of music video programming and will set up information systems within MTV.

In addition, MTV's Sheri Howell has been upped to VP of music and will interface with labels and develop stronger relationships with artists and managers. She had been director of talent and artist relations at the network.

Howell supervises Amy Finnerty, recently named coordinator, music. Finnerty's primary responsibility will be to communicate MTV's programming decisions to the independent-label community.

MTV staffer Fred Jordan also has been named coordinator, music. He will be charged with overseeing

MTV's clip acquisition process and reports to Howell and Galluzzi.

Lewis Largent is now VP of music, where he will be responsible for the supervision of the music scheduling process. He also will work closely with labels, artists, and managers. He reports to Galluzzi and Schuon. Largent formerly was director of music programming.

MTV's Kurt Steffek continues in his position as director of music programming, scheduling daily music for the network. He will take on the added responsibility of communicating with a group of labels. Steffek reports to Galluzzi.

In addition, Michele Megan Dix joins MTV as director of music and talent. She will oversee the booking of talent on such music programs as "The Grind" and "120 Minutes," as well as such event-oriented programs as "Rock 'N' Joek" and "Spring Break." Dix, who most recently was a senior segment producer on the TV show "Extra: The Entertainment Magazine," reports to Schuon.

MTV's Elli Cola, most recently clip coordinator at the network, is now manager of music and talent. She reports to Dix and will be responsible for booking talent on such shows as "The Grind," "Alternative Nation," and "120 Minutes." She also will book talent in support of such new MTV businesses as MTV On-Line.

## BOWEN DEPARTS LIBERTY

(Continued from page 6)

In commenting on Bowen's impending departure, Brooks says, "As long as the guy is feeling well, his health is what is important right now. And second to that—or further on down the line—is his career. But right now, all I care about is him feeling good and being healthy."

With his trademark newsboy hat and acerbic wit, Bowen long has been one of the most colorful and controversial figures on Music Row. He has produced albums for dozens of country acts, among them such platinum sellers as Hank Williams Jr., Reba McEntire, and George Strait.

Before taking over Capitol Nashville Records in 1990—which he subsequently renamed Liberty—Bowen headed Universal Records and the country divisions of MCA,

Warner Bros., and Elektra.

In addition to Brooks, the Liberty roster includes Asleep At The Wheel, Suzy Bogguss, the Cactus Brothers, Charlie Daniels, Billy Dean, George Ducas, Emilio, Cleve Francis, Ricky Lynn Gregg, the Highwaymen, Chris LeDoux, Willie Nelson (Liberty/EMI), the Nitty Gritty Dirt Band, the Oak Ridge Boys, Shenandoah, and Tanya Tucker.

Matt Rollings and Billy Joe Walker Jr. are on the Liberty Masters Series jazz imprint, and Pat Alger, Jill Colucci, Kostas, and Jon Vezner are on the Liberty Songwriters Series label.

The newer Patriot label is home to Bryan Austin, John Berry, Lisa Brokop, and Noah Gordon.



### NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25  
CLOSED

### INDIES

ISSUE DATE: FEBRUARY 25  
CLOSED

### LASERDISC/ KARAOKE

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 7

### ECHO AWARDS

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 16

### PRO TAPE

ISSUE DATE: MARCH 11  
AD CLOSE: FEBRUARY 14

### STEP ONE RECORDS

#### 10th Anniversary

ISSUE DATE: MARCH 11  
AD CLOSE: FEBRUARY 14

### NEW AGE

ISSUE DATE: MARCH 25  
AD CLOSE: FEBRUARY 28

### VITAL RE-ISSUES

ISSUE DATE: APRIL 8  
AD CLOSE: MARCH 14

### ICHIBAN RECORDS

#### 10th Anniversary

ISSUE DATE: APRIL 8  
AD CLOSE: MARCH 14

### BERKLEE COLLEGE

#### 50th Anniversary

ISSUE DATE: APRIL 15  
AD CLOSE: MARCH 21

### TEJANO

ISSUE DATE: APRIL 22  
AD CLOSE: MARCH 28

### NASHVILLE MUSIC

#### PUBLISHING/ SONGWRITERS

ISSUE DATE: APRIL 22  
AD CLOSE: MARCH 28

### CONTEMPORARY

#### CHRISTIAN

ISSUE DATE: APRIL 29  
AD CLOSE: APRIL 4

### HAWAII

ISSUE DATE: APRIL 29  
AD CLOSE: APRIL 4

NY: 212-536-5004

LA: 213-525-2308

NASHVILLE

615-321-4294

UK & EUROPE

44-71-323-6686

## CDs IN 3 WEEKS!

500 CDs and 500 Chrome Cassettes **only \$2,790**

with two-color inserts and chrome tape

Includes **FREE** design!

#### INCLUDES:

- Free Deluxe Graphic Design
- Proof Positive™ Reference CD
- Major Label Quality
- No-Fine-Print Guarantee

Call today for your 1995 full color catalog

**1-800-468-9353**

24 HOURS TOLL FREE

## DISC MAKERS

AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY  
1328 North Fourth Street • Philadelphia, PA 19122 • Outside USA call: (215) 232-4140 • FAX: (215) 236-7763

## Private Music

Headed in a  
NEW DIRECTION



Private Music is pleased to  
announce the signing of

## The Fabulous Thunderbirds

Worldwide album release:

Summer '95

Producer: Danny Kortchmar



Distributed Worldwide by BMG

© 1995 Private, Inc. Mehmet Sander appears courtesy of Mehmet Sander Dance Company

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

### CHINA TRADE: IS IT A WAR?

Less than 48 hours left at press time before a Feb. 4 trade sanctions deadline with China, U.S. negotiators say there are no indications from Chinese officials that they will close 29 pirate CD plants that cause annual losses of \$340 million to U.S. record companies, mostly in exports to other countries. A detailed plan to close the plants has become the central issue in recent weeks. Recording Industry Assn. of America chairman/CEO Jay Berman says that China often doesn't come to the bargaining table until the "11:59 last minute."

### COPYRIGHT EXTENSION IN SENATE

A bill to extend the term of copyright protection to songwriters, film studios, and authors an extra 20 years beyond the current term of life plus 50 years will be introduced the week of Feb. 5 by Judiciary Committee chairman Sen. Orrin Hatch, R-Utah. The change would make U.S. law compatible with recently passed European Union legislation that takes effect in July.

### JEFF & JORDAN'S 'WORK GROUP'

Former Virgin Records America co-chairmen Jeff Ayeroff and Jordan Harris have named their newly created Columbia-distributed label the Work Group. The company's first release is "Shy Guy," the debut single from R&B artist Diana King, tentatively scheduled for stores March 1. The

label opened Jan. 3 in Sony Music's offices in Santa Monica, Calif. (Billboard, Nov. 26, 1994).

### A&M QUITTING ON TUFF BREAK

A&M is folding its rap imprint Tuff Break Records, headed by Evan Forster. According to a label source, A&M executives were disappointed with the label's inability to generate the same kind of success A&M has with its pop and alternative acts. It remains uncertain how many jobs will be eliminated by Tuff Break's closure, but sources say it will be minimal. Meanwhile, A&M will continue to work current Tuff Break projects Str 8-G and Gripsta.

### EMI PROMO SHUFFLE

Changes are under way in EMI Records' promotion department. Sources say Ken Lane has left the company, as have local Texas rep Jeff Foster and Denver rep Julie Traub. Bulletin hears that Sean Lynch has been named West Coast senior director of promotion, Sharon White will handle local Los Angeles promotion, and Fred Zaerler was tapped as Northwest promotion manager. Also joining the promotion department are Tony Davis and Stephanie Lopez-Ajase.

### ATLANTIC CLASSIC UNIT NAMED

The marketing wings of three Warner Music-owned classical labels—Nonesuch, Teldec, and Erato—which recently switched in

the U.S. from the Elektra banner to Atlantic Records. (Billboard, Jan. 14, have been given an umbrella name: Atlantic Classics Are Forever.

### NINTENDO VIA RENTRAK

Rentrak will begin delivering Nintendo games to 3,300 video stores in April. However, unlike video and Sega games, Nintendo isn't participating in Rentrak's revenue-sharing scheme. "This is a straight distribution deal," says a source. "Rentrak wanted to get into the games, and you can't be in that business without Nintendo." Rentrak is expected to book \$2 million in Nintendo sales by the start date.

### LASER FANS GET JUDY WITH SHORT

Laserdisc fans who anxiously awaited the release of MGM/UA Home Video's "Judy Garland: The Golden Years At MGM" boxed set last fall now know why its street date was pushed back to Feb. 22. In the midst of production, it was discovered that the Library Of Congress had an eight-minute 1930 kiddie short, "Bubbles," that featured the 8-year-old performer when she was known as Frances Gumm. The soundtrack was missing, but was found in private hands. In addition to other supplemental goodies, the set features restored versions of three musicals starring Garland, "The Harvey Girls," "Summer Stock," and "The Pirate."

## Brandy's 'Baby' Grows Up Fast

BRANDY SAID, "I WANNA BE DOWN," but don't believe her. She is up, up, up in a very dramatic way on three different charts. The teenager has swiftly proved she is no one-hit wonder, as the second single from her self-titled album travels at warp speed on the Hot 100. "Baby" is up 55 places, 60-5. It's not the biggest move any single has ever made into the top 10, but it's close. In the summer of 1968, Jeannie C. Riley zoomed 81-7 with "Harper Valley P.T.A." That 74-point jump is the biggest move ever made on the Hot 100.

Brandy is still No. 9 on Hot R&B Singles with "I Wanna Be Down," but on that chart "Baby" leaps 17-1, one of the biggest jumps to the top in that chart's history. The record is still held by the Supremes' "You Can't Hurry Love," which advanced 22-1 in 1966.

Brandy makes another impressive leap on Hot Dance Music: Maxi Singles Sales, where "Baby" catapults 47-1.

**THE LONGEST "NIGHT":** The Real McCoy's platinum-certified single "Another Night" has been lodged at No. 3 for 11 weeks, by far the longest run for any single that has peaked at No. 3 in the history of the Hot 100. As Thanassis Zemberis points out in a timely fax from Greece, Real McCoy has beaten the previous record set by H-Town, which had a seven-week stay at No. 3 with "Knockin' Da Boots" in 1993.

Zemberis also corrects the notion that all 29 of the "Now That's What I Call Music" series have peaked at No. 1 on the British album chart. He says that "Now 4" "only" reached No. 2 in December 1984. The "Now" series need not worry; "Now 29" was the best-selling release of the entire collection.

**THE CHARTS ARE ALIVE:** With the sound of Marie Osmond's music. The Utah thrush is back on Hot Country Singles & Tracks for the first time in almost 4½ years. She anchors the chart with her Curb single "What Kind Of Man (Walks On A Woman)." It's her first country chart single since "Like A Hurricane," released under the moniker Marie, peaked at No. 57 in 1990. Osmond's country chart career began with her update of "Paper Roses." It spent two weeks at No. 1 in 1973 and remains her most successful single. Osmond, who has been touring with "The Sound Of Music," has had only three singles reach the Hot 100, where the No. 5 posting of "Paper Roses" makes it her biggest pop hit as well.

**A PAIR OF 27s:** Speaking of Curb singles, William Simpson of Los Angeles reports that with "December 1963 (Oh What A Night)" by the Four

Seasons hitting the 54-week mark on the Hot 100, it has now had two equal runs of 27 weeks each.

**2 GOOD 2 B FORGOTTEN:** "Get Ready For This" by 2 Unlimited inches up 47-46 on the Hot 100 in its 22nd chart week. At this rate, it may break the old record of taking 24 weeks to reach the top 40, according to Rob Durkee of Premiere Radio Networks. Murray Head's "Superstar," from the original recording of "Jesus Christ Superstar," made the top 40 in its 24th week.

Durkee playfully says that the 2 Unlimited single would need another 29 years to break the record for top 40 patience. He's referring to "Shaving Cream" by Benny Bell peaking at No. 30 in 1975, even though it was released in 1946. The Vanguard single owed its belated chart run to Dr. Demento, who played it on his radio program.



by Fred Bronson

# MUSIC'S TOP ARTISTS COME FRONT AND CENTER...ON ONE REMARKABLE ALBUM

# BOYS ON THE SIDE

An unprecedented soundtrack album including the year's most honored artists, who together account for a combined total of **sixteen** 1994 Grammy nominations!



INCLUDES NEW SONGS BY  
 BONNIE RAITT  
 MELISSA ETHERIDGE  
 SHERYL CROW  
 PRETENDERS  
 SARAH MCLACHLAN  
 STEVIE NICKS

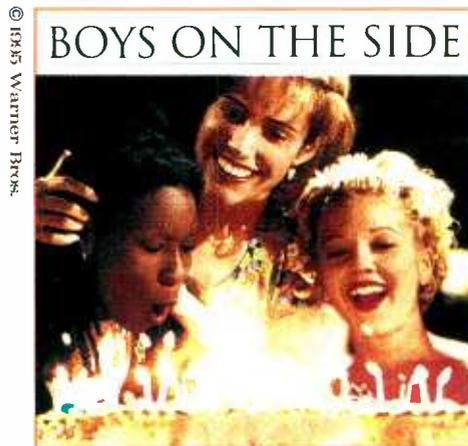
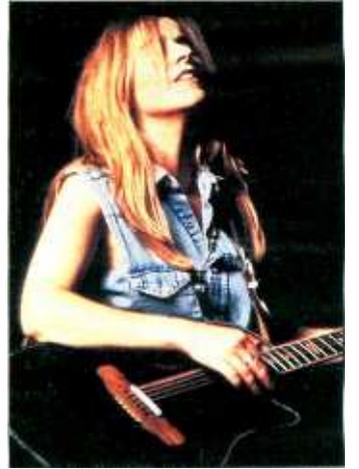
AND CLASSIC PERFORMANCES BY  
 ANNIE LENNOX  
 THE CRANBERRIES  
 INDIGO GIRLS

FEATURING THE FIRST SINGLE

BONNIE RAITT  
 "YOU GOT IT"

Produced by Don Was and Bonnie Raitt

Now exploding at Top 40,  
 A/C and AAA. Added into LARGE  
 Rotation at VH-1



ORIGINAL SOUNDTRACK ALBUM ON  
**ARISTA**  
 © 1995 Arista Records, Inc.,  
 a Bertelsmann Music Group Company

"The first great  
 movie of 1995"  
 -THE HOLLYWOOD  
 REPORTER  
 January 23, 1995

"Tour-de-force  
 performances...sends  
 1995 off to an auspicious  
 start. This is Grade-A."  
 -VARIETY January 23, 1995

**Belly King**  
**Due Valentine's Day**

11/4/2-458111  
The poets in marketing ask us to remind you that Belly's last Album Star went No. 1 on Billboard's Heatseekers and Album Alternative charts, earned two MTV Video and Grammy<sup>®</sup> award nominations, and uh ... oh yeah, was also certified Gold.

Produced by Glyn Johns  
Contact: Gary Smith • Fort Apache