



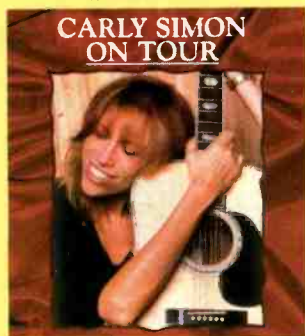
Van Peebles Returns With First Album In 20 Years On Capitol
SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 4, 1995

ADVERTISEMENTS

FOR THE FIRST TIME IN 17 YEARS, ONE OF MUSIC'S MOST CELEBRATED ARTISTS PLAYS LIVE!



CARLY SIMON ON TOUR
Begins March 3rd in Santa Ana, CA
First date sold out in 11 minutes!

See the premiere of her new single "Touched By The Sun" on The Tonight Show Thursday, March 2nd

From the acclaimed new album **LETTERS NEVER SENT**

ARISTA © 1995 Arista Records, Inc., a Bertelsmann Music Group Company

NEW RULES ON '95 ROADTRIPS

Big Tours Aim High

■ BY CHRIS MORRIS

LOS ANGELES—After the grand high of the 1994 concert season, which notched record grosses thanks to a siege of stadium acts and unprecedented prices for tickets, U.S. promoters are confronting the inevitable morning after, with a hopeful eye on a diverse slate of solid touring talent for 1995.

This year sees a dearth of stadium-caliber acts, but R.E.M., Robert Plant & Jimmy Page, Tom Petty & the Heart-



BAKER

STP Eye Tix System

■ BY ERIC BOEHLERT

NEW YORK—Add the Stone Temple Pilots to the small but influential list of bands pondering drastic action in an attempt to curb ticket-service fees and end scalping.

According to band manager Steve Stewart, when the group next hits the road—possibly as early as this spring—it hopes to sidestep Ticketmaster by creating its own intricate ticket-distribution system that would maintain a \$2 service fee and all but



STONE TEMPLE PILOTS

Live Taping Allowed

■ BY CRAIG ROSEN

LOS ANGELES—Following in the footsteps of the Grateful Dead and Metallica, Jimmy Page & Robert Plant and the Black Crowes will allow fans to tape their upcoming concerts. And they are doing so without fear that the recordings will cut into album sales.

While Page & Plant, like the Dead and Metallica, will allow taping only in a specified "tapers section," the Black Crowes are taking sanctioned concert



PLANT & PAGE

Image Questioned For Violinist, 16

■ BY ANDREW STEWART

LONDON—Child prodigy or child exploitation? That's the question mark hanging over the career of 16-year-old Singapore-born violinist Vanessa-Mae Nicholson. The fiddler has attracted unrestrained praise from those who consider her performing talents to be "supernatural" and "phenomenal."

Her recordings of the Beethoven and Tchaikovsky violin concertos on



NICHOLSON

Atlantic's Corporate Offspring Fine-Tune Success

■ BY MARILYN A. GILLEN

NEW YORK—The Atlantic Group's five-year evolution from stolid workhorse to cutting-edge powerhouse—which culminated in its position atop industry domestic market-share rankings last year on the strength of a dizzying variety of new artists—is a

change that.

"There was a brief moment when I heard that we were No. 1 that I thought, Don't breathe, don't move, don't even change your socks," laughs Azzoli. "But I know that to stay on top, we have to keep changing. Only now, we've built the machine, so it's

continues as president of Big Beat and is promoted to senior VP of Atlantic Records) and TAG executive VP/GM Leyla Turkkan. The label's first release, an album by Dead Hot Workshop, a new "country-inflected, rootsy rock'n'roll band" from Tempe, Ariz., is expected in April.

manship of 143 Records); the just-completed acquisition of eclectic West Coast label Mesa/Bluemoon; the beginning of a multifaceted alliance with Nashville's Curb Records; the debut of new specialty imprints Celtic Heartbeat and Atlantic Theatre; the kickoff of new marketing arm Atlantic Classics; and the appointment



BLACKBURN



COPPS



FLOM



AZZOLI



KALLMAN



FOSTER



NASH

study in decentralization, niche marketing, great artists, enthusiastic executives, and a supportive parent company willing to let its corporate offspring go their own way. But mostly it is a study in embracing change.

And success, says Atlantic Group president Val Azzoli, is not about to

more about fine-tuning it."

Tellingly, the new year for the label group kicks off with a flurry of new moves. Chief among them is the formation of a new "cutting-edge" label, TAG Recordings, which will be headed by president Craig Kallman (who

Other key activities include the creation of new labels under Atlantic Records senior VP and veteran A&R executive Jason Flom (who adds the title of president of Lava Records) and Atlantic Records VP/producer David Foster (who adds the chair-

of several new Atlantic Records executives—former Gold Mountain Entertainment artist manager Janet Billig, who is on board as senior VP with a mandate to sign and develop artists, and senior VP/West Coast GM Ron Shapiro, who is to relocate to New

(Continued on page 90)

ECHO AWARDS
AN EXPANDED SECTION

SEE PAGE 55



MIKE & THE MECHANICS

Beggar on a beach of gold

the new album

Featuring MEA CULPA, OVER MY SHOULDER & ANOTHER CUP OF COFFEE
PRODUCED BY CHRISTOPHER NEIL & MIKE RUTHERFORD
MANAGEMENT: TONY SMITH/HIT & RUN MUSIC LTD.

Catch them on THE LATE SHOW WITH DAVID LETTERMAN, March 6, and soon on LIVE FROM THE HOUSE OF BLUES on TBS

MIKE RUTHERFORD (GENESIS)
PAUL CARRACK (SQUEEZE)
PAUL YOUNG (SAD CAFE)

© 1995 Atlantic Group. All Rights Reserved.

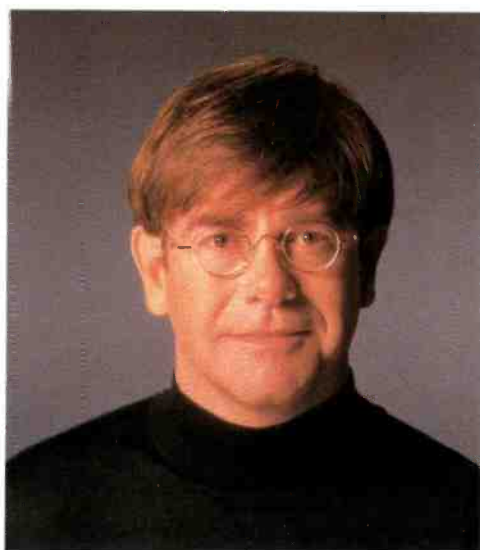
ADVERTISEMENT

DECEMBER

SINGLE AND VIDEO 2/27

*Taken from the forthcoming album
Made in England*

ELTON JOHN




Made in England

AVAILABLE 3/21

MUSIC BY *Elton John*
LYRICS BY *Taupin* MANAGEMENT *John Reid*
PRODUCED BY *Greg Penny* AND *Elton John*

rocket 

Rocket Records, manufactured and marketed by Island Records, Inc. 

• THE BILLBOARD 200 •

★ THE HITS • GARTH BROOKS • LIBERTY

94

CONTEMPORARY CHRISTIAN

★ HOUSE OF LOVE • AMY GRANT • MYRRH

44

COUNTRY

★ THE HITS • GARTH BROOKS • LIBERTY

36

GOSPEL

★ THE LIVE EXPERIENCE • HELEN BAYLOR • WORD

45

HEATSEEKERS

★ DEFINITELY MAYBE • OASIS • EPIC

27

THE BILLBOARD LATIN 50

★ SEGUNDO ROMANCE • LUIS MIGUEL • WEA LATINA

41

NEW AGE

★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC

65

R&B

★ MY LIFE • MARY J. BLIGE • UPTOWN

29

REGGAE

★ DESTINATION BROOKLYN • VICIOUS • EPIC STREET

65

WORLD MUSIC

★ THE LONG BLACK VEIL • THE CHIEFTAINS • RCA VICTOR

65

• THE HOT 100 •

★ TAKE A BOW • MADONNA • MAVERICK / SIRE

92

ADULT CONTEMPORARY

★ TAKE A BOW • MADONNA • MAVERICK / SIRE

84

COUNTRY

★ OLD ENOUGH TO KNOW BETTER • WADE HAYES • COLUMBIA

38

DANCE / CLUB PLAY

★ EVERLASTING LOVE • GLORIA ESTEFAN • EPIC

34

DANCE / MAXI-SINGLES SALES

★ BABY • BRANDY • ATLANTIC

34

LATIN

★ QUE NO ME OLVIDE • BRONCO • FONOVISA

42

R&B

★ BABY • BRANDY • ATLANTIC

31

HOT R&B AIRPLAY

★ IF YOU LOVE ME • BROWNSTONE • MJJ

30

HOT R&B SINGLES SALES

★ BABY • BRANDY • ATLANTIC

30

RAP

★ BIG POPPA / WARNING • THE NOTORIOUS B.I.G. • BAD BOY

32

ROCK / ALBUM ROCK TRACKS

★ BETTER MAN • PEARL JAM • EPIC

87

ROCK / MODERN ROCK TRACKS

★ LIGHTNING CRASHES • LIVE • RADIOACTIVE

87

TOP 40 AIRPLAY / MAINSTREAM

★ TAKE A BOW • MADONNA • MAVERICK / SIRE

88

TOP 40 AIRPLAY / RHYTHM-CROSSOVER

★ CREEP • TLC • LAFACE

88

HOT 100 AIRPLAY

★ TAKE A BOW • MADONNA • MAVERICK / SIRE

89

HOT 100 SINGLES SALES

★ BABY • BRANDY • ATLANTIC

89

• TOP VIDEO SALES •

★ THE MASK • TURNER HOME ENTERTAINMENT

73

HEALTH & FITNESS

★ YOUR PERSONAL BEST WITH ELLE MACPHERSON
BUENA VISTA HOME VIDEO

75

KID VIDEO

★ SNOW WHITE AND THE SEVEN DWARFS
WALT DISNEY HOME VIDEO

74

RECREATIONAL SPORTS

★ 75 SEASONS: 75TH ANNIVERSARY OF THE NFL
POLYGRAM VIDEO

75

RENTALS

★ CLEAR AND PRESENT DANGER • PARAMOUNT HOME VIDEO

72

Levy: PolyGram's Gains Make It No. 1

Bon Jovi, Boyz, Sting Help It Net \$4.9 Bil Income

■ BY JEFF CLARK-MEADS

LONDON—PolyGram experienced a 16% increase in net sales and a 20% increase in net income in 1994, which president/CEO Alain Levy says qualifies it as the biggest record company in the world.

The company's net sales reached \$4.9 billion in 1994, while its pretax income rose 16% to \$619 million in 1994. Net income rose to \$424 million.

Speaking at the announcement of the company's 1994 results here Feb. 21, Levy said comparisons were difficult because not all its competitors release comprehensive figures. However, he added, "Looking at other people's market share,

I do believe we were the No. 1 company in 1994. That is my own view."

The company's biggest-selling album worldwide was the 8-million-unit Bon Jovi compilation, "Cross Road," closely followed by Boyz II Men album "II," and the 4.5-million-selling Sting hits album, "Fields Of Gold."

In geographic terms, PolyGram said sales in its North American subsidiaries were up 30% in local currency terms; sales in Europe grew 11%, and in Asia sales were up 13% over the previous year. PolyGram's historic European powerbase still contributes 50% of all the company's revenues, while 25% comes from North America, 20% from Asia, and 5% from the rest of the world.

Levy said PolyGram's figures were assisted by healthy pre-Christmas trading in both the U.K. and U.S., but added that PolyGram out-performed each of those markets. Its performance on continental Europe was "mixed," but there were slight increases.

PolyGram's Japanese sales were affected by the dearth of domestic product, and

in Mandarin and Cantonese markets, huge quantities of sales were lost because of pirate product from China, he said.

Levy reiterated the call made by international labels body IFPI for the European Union to take the firm line on Chinese piracy that has been adopted by the U.S. (Billboard, Feb. 25). He argued that a strong stand from the EU is particularly appropriate for PolyGram as a Dutch company and a significant contributor to the European economy.

The highlights of PolyGram's forthcoming release schedule include albums from Bryan Adams, Bon Jovi, Sting, Stevie Wonder, Elton John, Dina Carroll, Stereo MCs, Bjork, Ugly Kid Joe, Wet Wet Wet, Extreme, Soundgarden, Def Leppard, Zucchero, Luciano Pavarotti and, possibly, Lionel Richie.

PolyGram reports in Dutch guilders. The exchange rate used here is the 1994 year-end figure of 1.74 guilders to \$1. To allow direct comparison, 1993 guilder figures also have been converted using this ratio.

Clegg Helps Push For MTV South Africa To Expose Native Acts

JOHANNESBURG—South Africa's resurgent music industry will get a new television outlet when MTV starts broadcasting here.

In partnership with noted South African artist Johnny Clegg and radio company Primequity, MTV is applying for a license to begin its 24-hour South African station in 1996.

"MTV South Africa will focus heavily on South African music and music videos, with some international music programming as well as signature MTV programs," says an MTV representative.

Five percent of the equity in MTV South Africa will be granted to the country's Music & Youth Development Trust, a national outreach school of contemporary music aimed specifically at South Africa's unemployed youth.

MTV South Africa also should benefit the country's musical exports, as satellite coverage will make the station available across the continent.

Says Clegg, "For too long, South African musicians have had few outlets for their art both here and in the global arena. With the advent of MTV South Africa, the music and culture of South Africa will take its rightful place in the global music culture."

JEFF CLARK-MEADS

Billboard Expands Coverage Of Songwriting, Publishing Scene

NEW YORK—Beginning with this issue, Billboard is devoting a new weekly page to expanded coverage of music publishers and songwriters (see page 26).

The Songwriters & Publishers page, which is part of Billboard's Artists & Music section, includes Words & Music, the popular column by Irv Lichtman, Billboard's deputy editor. Also appearing on the page is the biweekly feature "They're Playing My Song," which examines the creative forces behind a current cover song. The page also highlights writer and publisher credits for the No. 1 songs on five different Billboard singles charts.

All of these standing features will combine with weekly news items and in-depth articles that will keep Billboard's coverage of music publishing second to none.

"The axiom that 'everything starts with a song' has never been more self-

evident in our industry than it is today," says Billboard editor in chief Timothy White. "The enduring creative worth and commercial value of superior song craft remains the bedrock staple of the music business, and, under Irv Lichtman's expert direction of the new page, Billboard is committed to covering every aspect of the process. Indeed, we're seeing an explosion of new talent, fresh thinking, and innovative approaches to propagating the timeless power of popular song. Thus, the Songwriters & Publishers page will be filled with insights and surprises that will help us all do better business."

Billboard's coverage of music publishing is further augmented this week by the debut of Latin Singles A-Z, a weekly compendium of publishers, performance-right affiliations, and sheet-music availability for each title on the Hot Latin Tracks chart (see page 42).

THIS WEEK IN BILLBOARD

CLIVILLES REFLECTS ON DAVID COLE

House music pioneer Clivilles takes us on a tour of the Greenwich Village studio compound he and his C+C Music partner, the late David Cole, bought half a year ago. Bravely, he talks of continuing the pair's legacy on MCA. Dance music editor Larry Flick reports.

Page 33

O.J. CAUSES A RUN ON AUDIOBOOKS

A taped version of O.J. Simpson's best-seller "I Want To Tell You" is breaking all previous audiobook-sales records and converting a new audience to that growing market. Trudi Miller Rosenblum reports.

Pages 62

©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, 1-2-1, 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	66	In The Spirit	45
Artists & Music	8	International	48
Between The Bullets	96	Jazz/Blue Notes	43
The Billboard Bulletin	98	Latin Notas	41
Boxscore	14	Lifelines	80
Canada	61	The Modern Age	87
Chart Beat	98	Music Video	46
Child's Play	74	Popular Uprisings	27
Classical/Keeping Score	43	Pro Audio	76
Clip List	47	R&B	28
Commentary	6	Radio	82
Country	35	Retail	62
Dance Trax	33	Shelf Talk	73
Declarations of		Single Reviews	67
Independents	63	Songwriters & Publishers	26
Enter*Active File	68	Studio Action	77
Executive Turntable	10	Top Pop Catalog	63
Global Music Pulse	53	Update	80
Gospel Lectern	44	Video Monitor	47
Hits Of The World	52	Vox Jox	85
Home & Abroad	51		
Home Video	69	CLASSIFIED	78
Hot 100 Singles Spotlight	91	REAL ESTATE	79

Sony/Philips Stick To Their Guns On DVD

NEW YORK—A format war be damned: Sony and Philips are proceeding with production of a digital videodisc system that will go up against a rival standard devised by Toshiba and Time Warner.

Despite talk that the two sides were discussing a single DVD standard to avoid a replay of the Beta-VHS war, Sony managing director Nobuyuki Idei said Feb. 23 that the partners have "no plans to support the specifications" proposed by Toshiba and Time Warner and endorsed by five other hardware manufacturers and several Hollywood studios.

The Sony/Philips DVD may have the programming muscle to support a battle plan. Several studios including Disney were close to announcing their support, according to rumors at the Feb. 15-18 National Assn. of Recording Merchandisers convention in San Diego.

One reason could be a change in strategy—Sony and Philips are now emphasizing a longer-playing 5-inch disc, as demanded by the Hollywood

studios. Signing the Hollywood majors, who've been campaigning for a single standard, is vital to the success of either format.

A Time Warner source says the company remains confident about DVD and "expects to have product out in the first half of next year."

Idei told Reuters in Tokyo that Sony engineers examined the Toshiba/Time Warner "super-density disc" and decided "our solution is simpler and better." He claimed the technology required to produce the rival double-sided disc would make it 30% more costly than his one-sided CD.

Sony and Philips, meanwhile, appear to have put a new technical spin on their decision to proceed, emphasizing a 7.4 gigabyte capacity that doubles the original playing time to 270 minutes. The laser will automatically adjust to read the second layer of data.

"Sony is coming out with its swords drawn," said a source at the NARM convention.

SETH GOLDSTEIN

BMG Classics Gets Retail Site On The Internet

■ BY SETH GOLDSTEIN

NEW YORK—Classical music buffs on the Internet now have a path to a retailer in the sky.

As of March 1, BMG Classics, in conjunction with service provider On-Ramp, began what it considers Internet's first dedicated resource for the music found on its labels—RCA Victor Red Seal and Gold Seal, Living Stereo, deutsche harmonia mundi, and Catalyst.

About 1,700 titles, cross-referenced by artist and composer, are listed on the newly created Classics World and can be ordered from California-based Sound Delivery. Some 300 pieces, mostly opera, can be sampled.

Simultaneously but separately, BMG's ECM Records took a site in cyberspace for its jazz, classics, and world music catalog of 442 titles. ECM, which is linked to the Classics site, fills an order at \$12.99 list plus shipping and handling, "a little bit better than street retail," says promotions manager Joe Pignato.

Neither BMG nor ECM expect land-office business immediately, but U.S. classical marketing product manager Robert Bourne thinks the Internet will affect sales "quite favorably" in the future. Bourne, whose wife, violinist Maria Bachmann, records for Catalyst, considers the two domains "the most comprehensive marketing tool" available to BMG in the first years of the cyberspace era.

"It's a tailor-made way of driving people into stores," Bourne said, as he called up a commercial for BMG's CD of Sergei Prokofiev's film score for "Alexander Nevsky." The ad has been running on MTV, but Bourne suspects it's reaching a smaller audience than it will on the Net. He

(Continued on page 20)

4 TO KEY BILLBOARD MUSIC GROUP POSTS Ellis, Oertley, White Appointed VPs

NEW YORK—Michael Ellis, Karen Oertley, and Adam White have been named vice presidents of the Billboard Music Group.

Ellis is associate publisher of Billboard and publisher of the Airplay Monitors; Oertley is publisher and editor in chief of Amusement Business; and White is international editor in chief of Billboard. Each has played a key role in the expansion of the Music Group, which has grown to eight weekly publications—including the newly launched U.K.

trade publication Music Monitor—one monthly, 19 directories, five trade conferences, two online database systems, and an annual awards show on the Fox network.

"The phenomenal growth that the Billboard Music Group has enjoyed over the last five years truly reflects the creative talent and energy of many individuals around the globe," says Howard Lander, president and publisher of the Music Group.



ELLIS



OERTLEY



WHITE

"These latest moves enable us to strengthen the organization to properly handle our future growth, as well as recognize these managers' previous achievements."

Ellis joined Billboard in 1985 as Hot 100 chart manager and became director of charts in 1990. In 1992, he was named associate publisher

of Billboard and in 1994 became publisher of the four Airplay Monitors.

Oertley joined Nashville-based Amusement Business in 1978 as promotion manager. She was named director of marketing in 1987 and became associate publisher in 1989 and publisher the following year. She added editor in chief stripes in 1994 and also is in charge of the Music Group's Talent & Touring operation.

White came to the Billboard family in 1974 when he joined the London-based trade publication Music Week, which then was owned by Billboard. He moved to New York in 1978 and held a number of posts at Billboard, including international editor, managing editor, and editor in chief. After a three-year stint with Radio & Records, White relocated to London and rejoined Billboard in 1989 as international editor in chief. He was instrumental in the recent launch of Music Monitor.

In addition to Billboard, Amusement Business, the Airplay Monitors, and Music Monitor, the Music Group publishes Musician magazine and Music & Media. Music Group special events include the Dance Music Summit, the Billie Awards, the Latin Music Conference, the Billboard/Airplay Monitor Radio Seminar, and the Billboard Music Video Conference & Awards.

The Billboard Music Group is owned and operated by BPI Communications.

Sean Ross Named Editor Of Airplay Monitor

NEW YORK—Sean Ross, whose career has combined radio programming, record label A&R work, and trade journalism, has been appointed editor of Airplay Monitor, effective March 1.

Ross is returning to the Billboard Music Group after a three-year hiatus. He first joined Billboard magazine in 1988 as radio editor. He left that post in 1992 to become an A&R manager at Profile Records. After departing Profile, he moved into his current position as program director of WGCI-AM Chicago. Ross also spent four years at Radio & Records magazine before joining Billboard.

In his new position as editor of all four Monitors, Ross will report to publisher Michael Ellis. Ross, who will be based in New York, will have responsibility for the editorial and chart content in the Monitors. Managing editors Steve Wonsiewicz (Country Airplay Monitor) and Janine McAdams (R&B Airplay Monitor) will report to him.

Says Ellis of the appointment: "Airplay Monitor has grown from one eight-page magazine in 1993 to four successful magazines, and we look for Sean to lead us to even greater success. With Sean's wealth of knowledge and experience in the radio industry, he will strengthen our existing news coverage in the Country and R&B Monitors and develop a news section for the Top 40 and Rock Monitors."

Ross will arrive in New York March 6 after attending the Country Radio Seminar in Nashville. Ross says, "Monitor already has a very solid place in the radio world; our job will be to help it finish its transition to a full-service publication for the record and radio industries."



ROSS



Platinum White. A&M Records president/CEO Al Cafaro, left, presents Barry White with a platinum plaque commemorating sales of White's current album, "The Icon Is Love," at Mr. Chow's in Los Angeles. The album's first single, "Practice What You Preach," has gone gold, and the second single, "Come On," has just been released. White also has been nominated for a Grammy for best male R&B vocal performance.

Handleman Links Music, Vid, Computer Arms Rack Aims To Improve Distribution Of Own Software

NEW YORK—Handleman, the dominant rackjobber, has gathered its music, video, and computer software ventures under a new corporate umbrella, North Coast Entertainment.

The purpose is to create what executive VP Louis Kircos calls "a bit of a Chinese Wall" separating Handleman's rack accounts from a growing band of in-house suppliers that occasionally compete against the parent. At the same time, Handleman, based in Troy, Mich., has created within North Coast a new entity to significantly widen music and video distribution.

North Coast consists of two sell-through specialists, Video Treasures and Starmaker; Softprime, which acquires and develops personal-computer software; Madacy Music Group; Entertainment Zone, which operates music, video, and concessions in Sears

and other major retailers; and Sellthrough Entertainment, formerly known as Holly Music. Sellthrough's role is key to North Coast, so named "because in the entertainment business, you can't ignore the East Coast, the West Coast, or the Great Lakes," Kircos says.

Holly Music had focused solely on Christmas sales. As Sellthrough, it will take Video Treasures, Starmaker, and Madacy releases year-round to classes of trade not previously tapped by Handleman, including drugstores and supermarkets.

Other distributors have reached those accounts, but for Handleman, "the nontraditional market is under-represented," says Kircos. "With a huge number of outlets, the potential is very large." Video figures in the advance planning.

In addition to the 3,000 titles in the Video Treasures and Starmaker catalogs, Montreal-based Madacy offers multipacks of television series and Alfred Hitchcock and John Wayne movies that are in the public domain. Suggested list prices of two-packs can dip below \$10, considered the ideal for supermarket promotions.

Handleman, which has owned Holly Music for five years, recently hired Robin Ram as Sellthrough Entertainment president and moved Jim Hanke from Troy to Tampa, Fla., as sales VP. Kircos, who oversees North Coast, is hiring three more North Coast VPs, possibly with Sellthrough in mind. He still needs a replacement for Starmaker president Ken Palmer, who took over video buying at Handleman, following the departure of VP Dave Stevens.

SETH GOLDSTEIN

HMV To Buy Most Of German Music Retailer's Stores

■ BY JEFF CLARK-MEADS and WOLFGANG SPAHR

LONDON—British record and video retailer HMV is negotiating to buy "the majority" of Germany's leading music chain, World Of Music.

HMV group chairman and chief executive Stuart McAllister confirms this, saying, "Yes, we are in discussion, but nothing has been signed."

The 19-store WOM is on the market because of a ruling by Germany's competition authority.

(Continued on page 97)

NO.1 Album Of The Year -Village Voice Critics' Poll

NO.1 Album Of The Year -Rolling Stone Critics' Poll

NO.1 Album Of The Year -Spin Magazine

NO.1 Album Of The Year -Spin Magazine Readers' Poll

NO.1 Album Of The Year Los Angeles Times

NO.1 Album Of The Year -Option Readers' Poll

NO.1 Album -CMJ

Hole



Live Through This. The Gold Album. Sales Approaching Platinum.

NO. 2 Album Of The Year -Rolling Stone Readers' Poll

NO.2 Album Of The Year Entertainment Weekly

★★★★ -Rolling Stone

MTV "Unplugged" Coming Soon

Recognized by everyone but NARAS.

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: Carrie Borzillo (L.A.)
Staff Reporter: Trudi Miller Rosenblum (N.Y.)
Administrative/Research Assistant: Tami Horak (N.Y.)
Editorial Assistant: Brett Atwood (L.A.)
Contributors: Catherine Applefeld, Jim Bessman, Fred Bronson, Lisa Collins, Larry LeBlanc, Jeff Levenson, Moira 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, Phyllis Demo
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezlie 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 Jamn
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
Assistant Specials Production Editor: Dave Westfall
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giaquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Senior Vice President/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 Lipizer
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	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St London WC1E 7AH 44-171-323-6686 Fax: 44-171-323-2314 44-171-323-2316	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

Chairman & CEO: GERALD S. HOBBS
President: Arthur F. Kingsbury
Executive Vice Presidents: John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander
Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett
Vice President: Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Commentary

Uniform U.S./E.U. Copyrights Are Equitable

BY TONY MORRIS

The European Union Copyright Directive that comes into force July 1, 1995, does more than merely introduce a uniform copyright term throughout the E.U. In endeavoring to standardize practice throughout member states, the European Parliament also has implicitly recognized one of the central underlying theories of copyright law—that those to benefit from copyright protection are not only the authors of copyrighted works themselves but the next two generations of their progeny.

The directive calls for a unified copyright term of life of the author plus 70 years. Traditional copyright terms of life plus 50 years were originally determined when life expectancy was much shorter. The extended term applies to original literary, artistic, and dramatic works as well as to songs and music. The terms for finished phonograms and films have been fixed at 50 years. This, of course, contrasts with the maximum protection of 75 years available to U.S.-originated phonograms and films.

One difficulty the directive raises is how to handle those copyrights whose authors have died between July 1, 1925, and June 30, 1945. These will gain renewed protection when the directive becomes effective.

The issues of providing for income and ownership of these revived copyrights, particularly those of songwriters, is one that has yet to be addressed by the domestic legislation of any of the member states; conspicuous by its absence, to date, is any indication from the European Commission as to how these problems are to be approached. The only clue is the directive's acknowledgement that "in certain circumstances," implementation may not require payments to be made by a person who undertook exploitation "in good faith of works when [they] lay in the public domain."

It is not yet clear whether those who benefit will be the original creators of the revived copyrights or those who owned them at the time they fell into the public domain (and, if the latter holds, on what basis royalties will be paid).

While the complexities of instituting the appropriate collection procedures remain to be defined, there is no doubt that the new directive has received a universal thumbs up from the media and entertainment industries in Europe. Equally, it is hard to imagine that U.S. media and entertainment organizations and individual authors and creators would oppose any measure that would introduce increased revenue into their industry and further safeguard the integrity of their output.

The general principles set out in the Berne Convention will continue to apply with the new directive. In other words, works originating from authors and creators from countries outside the European Union where the term of copyright protection is more limited (e.g., the U.S.) will not benefit from the new extended term.

Voices throughout the U.S. music and entertainment industries have been raised in querying whether or not Congress should introduce new legislation bringing U.S. copyright protection into line with that of the E.U. One of the arguments in favor of doing so is that, as net exporters of intellec-

tual property rights, U.S. copyright owners would take a long-term financial hit as works falling into the public domain are exploited in Europe without payment.

It has been argued that extending the term of copyright would have two principal adverse effects: first, that the cost of extending copyright protection outweighs the value of the benefit; and second, that a lengthier term of protection would inhibit



'It's a matter of time before the U.S. extends copyrights.'

Tony Morris is an attorney with the media/entertainment firm Marriott Harrison in London.

the long-term public availability of original works. These arguments have been made in the context of an assertion that those in the business of exploiting intellectual property rights (notably within the music industry) act on the basis of short-term business decisions.

The reality is, of course, far from all this.

Forty years ago, at the dawn of rock'n'roll, Elvis Presley started shipping records in then unprecedented quantities;

30 years ago, the Beatles were at their peak. Notwithstanding the remarkable success that they each enjoyed, could anyone have predicted that in 1995 their works, both previously published and unpublished, would generate so much media interest, popularity, and, more to the point, income for the artists and their heirs? Who in 1965 could have thought that 20 years later the Northern Songs catalog would have been sold for \$40 million and 10 years after that been licensed for a \$70 million advance?

The number of current platinum sellers on the market is a clear indication of the possibility that in another 30, 50, or even 70 years, consumers will continue to enjoy this material in media as yet neither contemplated nor imaginable.

Given the increasing globalization of the industry, it is clearly a desirable objective for the protected life of intellectual property rights to be standardized between the U.S. and the European Union. This is a logical extension to the international reciprocity established by the Universal Copyright Convention and the Berne Convention and will enable consistency of authors' and producers' expectations to be matched by consistency of protection in all major territories. Accordingly, it can only be a matter of time before the U.S. increases its length of protection for individual authors of copyright material, just as Europe will surely extend the life of copyright for finished films and phonograms to match the 75-year term of protection offered in the U.S.

LETTERS

COUNTRY MUSIC COMES IN ALL SHADES

I would like to thank Cleve Francis for writing such a wonderful commentary about the influence of African-Americans in the country music market (Billboard, Feb. 4). It is high time that someone was brave enough to speak out to those who view music as "skin color."

I agree with Francis that music is universal and should be enjoyed by all people who appreciate it. As a black female country singer/songwriter, I have stumbled upon the same fear and negative opinions in the industry when it comes to African-American involvement with the genre. I have received an incredible response to what I'm doing from all kinds of everyday people who love music as much as I do. There is no doubt in my mind that I have tapped into a closed market that is about to explode from the lack of immediate attention.

In a market where so few African Americans are recognized, it is a comfort to know that Francis is leading the industry and the world to acknowledge that today's country music comes in all shades.

Pamella Rey
Venice, Calif.

MORE KUDOS TO CLEVE

Hats off to Billboard for having the courage to print Cleve Francis' commentary. As a fellow African-American female country recording artist who has

fans of all cultural backgrounds, I would like to plead with the country music industry to market to African-Americans and make our presence in the industry more visible. After all, our fans would enjoy seeing us as a viable part of country music. They do call it "the American music," don't they?

Petrella
Playback Records
Nashville

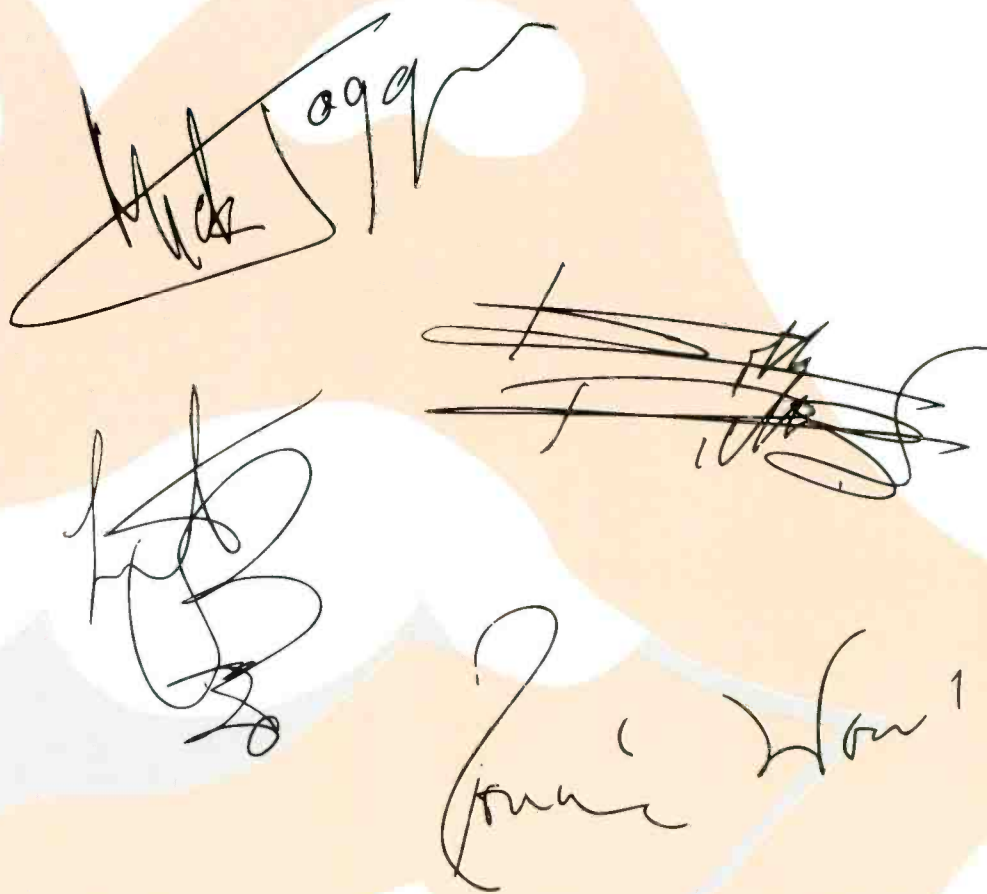


CLEVE FRANCIS

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.

A RARE FINE ART OPPORTUNITY

COLLECT PRECIOUS STONES



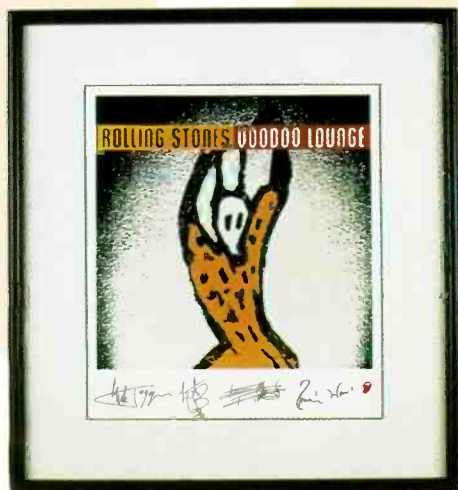
HAND-SIGNED, MUSEUM QUALITY LITHOGRAPHS



* **LAST 10 AVAILABLE AS PART OF COMPLETE LIMITED EDITION SETS OF ALL FOUR IMAGES.**



ONLY 30 LEFT!



1ST TIME OFFERED.



1ST TIME OFFERED.

CALL 610-446-0620
(FAX 610-446-0771)

They're known worldwide as "The World's Greatest Rock and Roll Band." After more than 30 years, they are still the standard by which all rock and roll bands are measured.

Now, Musicom International presents a once-in-a-lifetime opportunity to acquire a piece of rock and roll history with the *Rolling Stones Collection*. These limited-edition, numbered, *hand-signed collectibles*, authorized by the Rolling Stones themselves, feature the band's most memorable album cover designs. From "Sticky Fingers" and "It's Only Rock and Roll" to "Some Girls" and "Voodoo Lounge", you'll enjoy museum quality prints that we believe are also excellent investments.

At this time, each of these four legendary images is available unframed for the price of \$1,800.* *Remember, only 90 of each hand-signed image is available so you must act quickly. Once they are sold out, they are sold out!*

There are 10 sets of all 4 images with the same edition number available in a collector's portfolio.

Image specifications:

- Printed on 100 lb. quintessence acid-free dull cover stock
- Print size: 22" x 26"
- Image size: 17" x 17"
- Framed size: 27" x 29"
- Includes certificate of authenticity

The Rolling Stones Collection is only one of the extraordinary offerings available through Musicom. We continue to acquire exclusive memorabilia from legendary artists in contemporary music that we feel will enhance your collection. *Many original signed pieces have been in demand at the world's top auction houses.* Because we're the leader in music memorabilia, Musicom can guarantee the authenticity of each piece and offers a 30 day money back guarantee on each purchase. Reserve your favorite Rolling Stones images now.

*Framed prints available for \$2,000. Shipping and handling will be charged for all purchases.

Distribution rights for Musicom products are available in certain territories. Contact Meg Vosburg at 610-446-0620 for more information.

MUSICOM INTERNATIONAL, INC.
812 WEST DARBY RD.
HAVERTOWN, PA 19083



Artists & Music

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

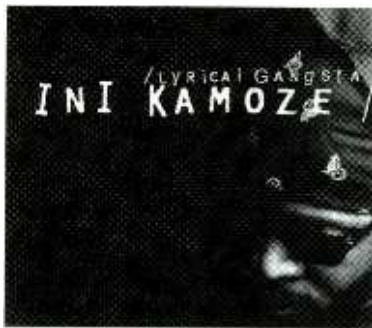
Kamoze Competes Against Himself *Elektra Set, Columbia Best-Of Face Off*

■ BY BRETT ATWOOD

LOS ANGELES—A double dose of Ini Kamoze is creating a dilemma for some retail buyers and radio programmers, as new and old material compete for the spotlight created by the reggae artist's recent No. 1 single, "Here Comes The Hotstepper."

An album of new material from the Jamaican artist, titled "Lyrical Gangsta" is due April 25 on Elektra. A Columbia compilation of previously released material, titled "Here Comes The Hotstepper," streets April 18.

Both album titles refer to lyrics from the platinum single "Here Comes The Hotstepper" that brought mainstream notoriety to the veteran artist. But only the Columbia release



The cover art for Elektra's upcoming Ini Kamoze album.

contains the actual song.

Elektra is seeing red over Columbia's decision to issue the collection, which also contains material pulled from the Mango/Island releases "Pirate," "Statement," and "Ini Kamoze,"

which were first issued in the mid-'80s.

Elektra, which signed Kamoze after an intense bidding war (Billboard, Nov. 26, 1994), issued a press release denouncing the Columbia album as "a makeshift release."

"It was something of a surprise to us," says Gary Casson, Elektra Entertainment Group executive VP of administration. "We had no idea that Sony would go out and acquire these very old masters. They are misleading the public with the album, which puts the success of one single over the long-term career of the artist."

But Columbia A&R manager Max-

(Continued on page 96)



KAMOZE

Capitol's Melvin Van Peebles Issues 1st Album In 20 Years

■ BY JIM BESSMAN

NEW YORK—Melvin Van Peebles can lay claim to a number of auspicious titles. Known as the "godfather of black film," he also is hailed as a modern renaissance man for his successes as an actor, playwright, novelist, screenwriter, and Wall Street trader. But Van Peebles is a rap pioneer as well, and his new album, "Ghetto Gothic," is his most musical effort yet.

His groundbreaking, urban, reality-steeped, raplike musical tales, beginning with his 1967 debut album, "Brer Soul," presaged storytellers like Gil Scott-Heron and Tom Waits, as well as today's hip-hopers.

"Ghetto Gothic," due April 4 on

Capitol, is Van Peebles' first album since "What The... #(!##+?!... You Mean I Can't Sing" came out on

Atlantic in 1974. But that doesn't mean that music has been on Van Peebles' back burner.

"The keystones to my foundation have always been writing and music," says Van Peebles, who contributed the song "Cruel Jim Crow"—and an acting role—to son Mario Van Peebles' 1993 movie "Posse." "I just would not do another album until I could do it correctly."

(Continued on page 86)



VAN PEEBLES

A Blur-ry Night At Brit Awards; EMI Act Eyes U.S.

■ BY DOMINIC PRIDE

LONDON—"Wake up, America!" was Damon Albarn's parting shot before he and the rest of Blur ambled offstage with their fourth Brit award of the night.

The Feb. 20 show at the vast Alexandra Palace here proved that the U.K. is wide awake to the band's boyish charms. Blur scooped a record four Brits for best single, best video for "Parklife," best album for "Parklife," and best British act of the year.

Blur's success comes after a year in which the band could not put a foot wrong, appealing to younger fans as well as older rockers. Blur and the rest of the British musical community are hoping that the massive support they—and other Brit nominees—command can be translated into trans-Atlantic success.

Says Andy Ross, director of Food Records, which is Blur's label here: "The message it gives to America is that this is a British band that America should be looking into as a serious contender. America has had quite a downer on British artists for the last few years, but with this neglect, a lot of British bands have had time to develop their material to a level that's perhaps more in keeping with the American market."

"Blur has been to America [as] the best new band in Britain and got rebuffed on their initial foray. I think

(Continued on page 97)



BLUR



From Mars To Hollywood. Alternative rock trio Gwen Mars relaxes backstage after performing at the Whisky in Hollywood. The band has just signed to Hollywood Records and will release an album in the spring. Previously, the band released a single, "Cosmic Dick," on its own Dragster Records label. Shown, from left, are engineer/mixer Bill Cooper; producer Richard Podolor; Hollywood executive VP Bob Pfeifer; band member John Boutin; Walt Disney Motion Picture Group chairman Joe Roth; band member Michael Thrasher; Walt Disney Co. chairman/CEO Michael Eisner; band member Matt Westfield; Hollywood senior VP of marketing Diarmuid Quinn; and Andy Gould of Concrete Management.

GRP Signs Benson, Moves Beyond Jazz

■ BY PAUL VERNA

NEW YORK—GRP Records, already a leader in contemporary jazz, is taking steps to strengthen its position in that market, while continuing to diversify into the pop/R&B crossover and traditional jazz areas.

In his first major artist signing since taking over the GRP presidency from co-founder Larry Rosen last fall, Tommy LiPuma has brought on board George Benson, whose career LiPuma shaped in the '70s when both were affiliated with Warner Bros.

LiPuma also is reactivating the Blue Thumb label, which he co-founded in 1969 with industry veterans Bob Krasnow and Sal Licata, as a repository for GRP's crossover talent. Previously, projects outside the contemporary jazz field—Dr. John, Phil Perry, Rob Wasserman, and the Di-

ane Schuur-B.B. King collaboration—appeared on the MCA/GRP logo, which will be discontinued. (MCA purchased GRP in early 1990.)

Concurrent with the revival of Blue Thumb, GRP also will reactivate the Impulse! label as a current imprint. Up until now, GRP released only reissue product from the MCA-owned Impulse! catalog,

as well as from the Decca catalog, which will continue as a reissue line.

Commenting on Benson's signing, LiPuma says, "George and I go back practically 20 years. Even when we hadn't worked together, we'd always kept in touch with one another, and there's a mutual respect there. It was the right moment, and it seemed to



BENSON

make sense."

Benson says he's happy to be part of the GRP roster. "Just seeing Tommy in that position, I saw a shining face totally engrossed in the music," he says.

"I feel like I have many friends over there. The staff is very knowledgeable, and they are truly Benson fans. They know my music, and they've got great respect for it, and that makes me feel good."

Benson's relationship with LiPuma dates back to the 1976, when the acclaimed guitarist signed to Warner Bros. after enjoying a successful career as an instrumentalist on such labels as A&M, Verve, and CTI. At the urging of LiPuma—who at the time was staff A&R producer at Warner

(Continued on page 96)



FOREIGNER

"Window" hits the streets March 21. It will be the Grammy- and Academy-Award-winning singer/songwriter's first domestic release since he parted ways with Warner Bros. in 1988. "AC artists like myself are not wanted by the big labels; they're too busy looking for the next big discovery," Cross says. "I'm a real priority at [Rhythm Safari]. I wouldn't be one at a major."

In addition to personal attention, many independents offer acts complete artistic control over their musical output. The tactic worked for 5-year-old Caliber Records when it signed former Shalamar member and Elektra solo artist Howard Hewett, says label GM/co-owner Robin Wren. He helped reunite Hewett with producer Monty Seward to release the album "It's Time," which debuted at No. 181 on The Billboard 200 Feb. 25. The album is distributed nationally by Independent National Distributors Inc.

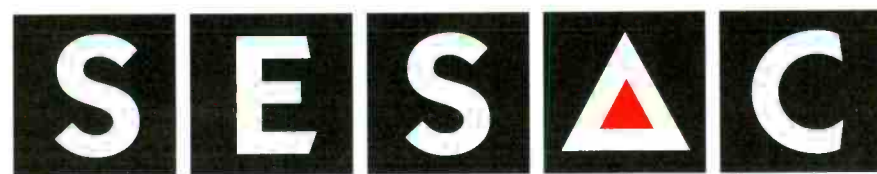
"The bureaucracy at the major labels limited Howard's creative output," says Wren. "We gave him carte blanche."

Hewett's new single, "I Wanna Know You," hit urban outlets Feb. 21.

(Continued on page 91)



KING



announces the affiliation of
NEIL DIAMOND

SOME OF THE HITS...

Solitary Man
I'm A Believer
Thank The Lord For The Nighttime
You Got To Me
Shilo
Brooklyn Roads
If You Know What I Mean
Forever In Blue Jeans
Hello Again
Cherry, Cherry
September Morn
Sweet Caroline
You Don't Bring Me Flowers
Play Me
Cracklin' Rosie
Girl, You'll Be A Woman Soon
Heartlight
Holly Holy
I Am... I Said
Kentucky Woman
Longfellow Serenade
Love On The Rocks
Red, Red Wine
Brother Love's Traveling
 Salvation Show
Song Sung Blue
Beautiful Noise
America

SOME OF THE ARTISTS WHO HAVE RECORDED HIS SONGS...

Elvis	Andy Williams
UB40	The Four Tops
Liberace	Johnny Mathis
Deep Purple	Gary Puckett &
The Monkees	The Union Gap
Urge Overkill	Arthur Fiedler &
Dizzy Gillespie	Boston Pops
Glen Campbell	Hugo Montenegro
Michael Crawford	Pete Fountain
Percy Faith	Eddy Arnold
Billy Vaughn	Billy Joe Royal
Peggy Lee	Ray Conniff
Ronnie Milsap	Nancy Sinatra
Mantovani	Tennessee Ernie Ford
Jose Feliciano	Carole Bayer Sager
Sonny & Cher	Floyd Cramer
B.J. Thomas	The Establishment
Harry Belafonte	Millie Jackson
Waylon Jennings	Wolfman Jack
Wayne Newton	Ferrante & Teicher
Chet Atkins	Johnny Rivers
Shirley Bassey	Junior Walker
Grover Washington, Jr.	The Drifters
Patti LaBelle	Perry Como
Roy Orbison	Chris Isaak
Barbra Streisand	Frank Sinatra

55 MUSIC SQUARE EAST ▲ NASHVILLE, TN 37203 ▲ 615-320-0055 ▲ FAX 615-329-9627
421 WEST 54TH STREET ▲ NEW YORK, NY 10019 ▲ 212-586-3450 ▲ FAX 212-489-5699

Sony, Rhino Plan Royalty Reforms For Older Artists

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sony Music Entertainment and Rhino Records have joined a number of other labels in initiating royalty reforms for former artists whose catalog material is reissued.

The two companies join Atlantic, MCA, EMI, and Denon in inaugurating reforms geared to help older artists still held to original contract provisions.



On Feb. 21, Sony Music released a letter from executive VP Michele Anthony to Tom Draper, chairman of the Rhythm & Blues Foundation, outlining a plan to extend the reforms to more than 60 R&B performers whose work originally appeared on such labels as Columbia, Epic, OKeh, Brunswick, and Vocalion.

The reforms include an updated royalty fee of 10% of full retail price for the former recording artists or their heirs, and the elimination of unrecovered royalty balances.

The policies, which will go into effect "as soon as possible," according to Sony's Mary Ellen Cataneo, senior VP of communications, will be retroactive to Jan. 1.

Robert Emmer, executive VP of Rhino Records, which owns the catalogs of labels such as Roulette, and affiliated labels such as Gee, Gone, and Rama, says his label is initiating across-the-board royalty reforms.

"We at Rhino have adopted the same policy as EMI in respect to the Roulette and affiliated-label artists," Emmer says.

In 1992, EMI initiated the industry's most extensive reforms by offering a 10% royalty and forgiving unrecovered balances for all pre-1972 artists, regardless of musical genre, who had completed recording obligations for the Capitol and Blue Note labels, as well as former indie companies such as Imperial and Aladdin.

The new reforms are the result of months of behind-the-scenes discussions among industry executives and board members of the R&B Foundation.

Insiders say a segment of ABC-TV's "Nightline" program on R&B royalties, to be aired during Grammy week, may have helped precipitate action on the reforms.

"We are sensitive to the rights of these artists and want to ensure that all those involved are identified, located, and fairly compensated," Sony Music's Anthony wrote in the letter dated Feb. 17. "The artists affected by this

(Continued on page 20)



Hill On The Hill. Warner/Reprise artist Faith Hill, center, talks with RIAA chairman Jay Berman, left, and RIAA president/COO Hilary Rosen at a VIP reception at the U.S. Capitol Building. Hill spent the day on Capitol Hill meeting with members of Congress on the issue of performance rights. Berman and Rosen were her hosts for the day.

Whelan Song Does Unusual 'Dance' To Top Irish Indie Son Records Seeks Alternate Promo Routes

■ BY KEN STEWART

DUBLIN—The perseverance of Irish indie Son Records helped to bring Bill Whelan's composition "Riverdance" to chart success in the U.K. this year.

The song, which topped the Irish singles chart for a record-breaking 18 consecutive weeks last year, was No. 20 on the U.K. top 40 singles chart for the week of Feb. 25; it peaked at No. 9 three weeks earlier.

Its U.K. presence was boosted by the song's use as interval music for RTE Television's 1994 Eurovision Song Contest, where it was originally performed by the RTE Concert Orchestra, the choral group Anúna, and a team of dancers led by the Irish-American duo Michael Flatley and Jean Butler.

The single, which Son says has sold 250,000 units so far, was followed by a video single, "Riverdance For Rwanda," with proceeds of its 80,000 sold copies going to aid famine relief.

Although a runaway hit in Ireland, "Riverdance" initially failed to capitalize on its Eurovision exposure in the U.K. But Son Records pushed on

with a robust promotional campaign centered on the inclusion of "Riverdance" in the Royal Variety Show last November, after which it charted in Britain.

"Our whole strategy was based on that show," says the label's general manager Dave Pennefather. "What was most satisfying was that we worked the record from Dublin, promoting across the U.K., with a press, radio, TV, and sales team. We didn't use any majors. I don't think that's been done before."



WHELAN

The label also sought a variety of outlets for the composition. "Sports programs were an obvious choice because of the vigorous nature of the track, and they used it as background music," says Pennefather. "It was the theme for the Ireland-England rugby match in Dublin in January."

The "Riverdance" album was released Feb. 13 in the U.K. thru K-Tel on the Celtic Heartbeat label, which is a joint venture between Atlantic Rec-

ords and U2 manager Paul McGuinness, Clannad manager David Kavanagh, and Barbara Galavan.

Meanwhile, in Ireland, the single has evolved into "Riverdance—The Show," which opened at the Point Theatre here Feb. 6 for 27 performances.

"Riverdance—The Show," produced by Moya Doherty, is an innovative, cross-cultural event involving 80 Irish and international singers, musicians, and dancers in a contemporary, hi-tech setting.

Part I takes an elemental look at the relationship between people and their environment, integrating Spanish and Russian dance forms. Part II recalls the migration of the Irish to the New World, along with a rich music and dance tradition that was absorbed by other cultures.

A landmark in Celtic music, "Riverdance" represents the fruition of many years of Whelan's experiments in music, during which time he arranged and/or produced for the likes of U2, Johnny Logan, Kate Bush, Geraldine O'Grady, Van Morrison, and Gilbert O'Sullivan. He also directs Irish Film Orchestras, a com-

(Continued on page 86)

Denny Cordell, Producer, A&R Luminary, Dies

■ BY PETER CRONIN

Legendary producer, music publisher, and A&R man Denny Cordell died of lymphoma Feb. 18 in Dublin. He was 51.

Over the course of a distinguished 30-year career in the music business, Cordell played a pivotal role in the careers of prominent artists, including Chet Baker, the Moody Blues, Procol Harum, the Move, Joe Cocker, T. Rex, Tom Petty, Phoebe Snow, Leon Russell, Dwight Twilley, Freddie King, Albert King, the Gap Band, J.J. Cale, Melissa Etheridge, and the Cranberries.



CORDELL

"Denny Cordell was the most humane, understanding, wonderfully talented person I've ever met in my life," says Island Records president John Barbis, who was given his first opportunity in the music business by Cordell, when he was hired to do regional promotion for Cordell's Shelter label in the San Francisco area in the early '70s. "It didn't matter where you worked in the company, he always had time for you. I couldn't have had a better friend or mentor."

Born in Buenos Aires and raised in England, Cordell started out in jazz, managing trumpeter Baker for a brief period before joining Chris Blackwell's fledgling Island Records in 1965 to helm the label's new Aladdin (U.K.) imprint.

Cordell left Aladdin to produce the first Moody Blues album, "Go Now: The Moody Blues #1," which established him as a member of the new breed of independent producers. Cordell then formed Deram Records, where he produced debut albums for the Move and Procol Harum; the latter included the smash hit "Whiter

(Continued on page 91)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Peter Asher is named senior VP of Sony Music Entertainment in New York. He was a producer and head of Peter Asher Management.

Julie Borchard is promoted to VP of international at Columbia Records in New York. She was director of international marketing.

Suzanne MacNary is appointed VP of publicity for Virgin Records in Los Angeles. She was senior director of publicity in New York.

Sony Music Nashville promotes Connie Baer to VP of marketing and artist development for Epic Records Nashville and Tom Gibson to VP of marketing and artist development for Columbia Records Nashville. They were, respectively, VP of marketing and director of product marketing for Sony Music Nashville.

Herve Lasseigne is named president of BMG France in Paris. He was president and CEO of the FINON



ASHER



BORCHARD



MACNARY



GIBSON



BAER



TWILLEY



RUSSELL



KING

Group.

Marcelo Sulima is appointed VP of finance and business development for Warner Music Mexico. He was chief financial officer for Sony Music Venezuela and Sony Music Mexico.

Monte Lipman is named national director of top 40 promotion for Atlantic Records in New York. He was national director of pop promotion at EMI.

Amy Stanton is named senior director of video for Virgin Records in Los Angeles. She was a freelance video producer for Warner Bros.

Kevin Weekes is appointed national director of promotions for Flavor Unit Records in Jersey City, N.J. He was national radio promotions director at Wild Pitch Records.

Tyrone White (Casual-T) is appointed director of A&R for Priority Records in Los Angeles. He was an A&R representative in the rap department of Hollywood Basic Records.

DISTRIBUTION. Jim Kelly is named VP of marketing for Uni Distribution Corp. in Los Angeles. He was VP for the Imago Recording Co.

Allan Hardin is appointed senior VP of Benson Music Distribution in Nashville. He was VP of sales for Benson Music Group.

PUBLISHING. Warner/Chappell Music Inc. in Los Angeles promotes Don Biederman to executive VP of business affairs/general counsel and Edward Pierson to senior VP of legal and business affairs. They were, respectively, senior VP of business affairs/general counsel and VP of legal and business affairs.

Alison Witlin O'Donnell is promot-

ed to VP of film and television music for Jobete Music Co. Inc. in Los Angeles. She was director of creative services.

RELATED FIELDS. David Hendler is named senior VP and chief financial officer for Disney Interactive in Los Angeles. He was senior VP of finance and administration for Buena Vista Home Video and Pay Television.

Kent Smithiger is promoted to VP of sales and marketing for Denon Digital Industries in Denver. He was director of multimedia sales.



announces the affiliation of
BOB DYLAN

SOME OF THE SONGS...

All Along The Watchtower
Blowin' In The Wind
All I Really Want To Do
Gotta Serve Somebody
Don't Think Twice, It's Alright
Forever Young
Emotionally Yours
Chimes Of Freedom
I Believe In You
I'll Be Your Baby Tonight
If Not For You
I Want You
It Ain't Me Babe
Just Like A Woman
Knockin' On Heaven's Door
Lay Lady Lay
Like A Rolling Stone
Maggie's Farm
Mighty Quinn
Mr. Tambourine Man
Positively 4th Street
Rainy Day Women
Shelter From The Storm
Simple Twist of Fate
Subterranean Homesick Blues
Tangled Up In Blue
The Times They Are A Changin'

SOME OF THE ARTISTS WHO HAVE SUNG THEM...

Red Hot Chili Peppers
Billy Joel
Simon & Garfunkel
George Harrison
Guns 'N' Roses
John Mellencamp
Eric Clapton
U2
Indigo Girls
Dave Mason
Stevie Wonder
Willie Nelson
Cher
Pete Seeger
Neil Young
Johnny Cash
Peter, Paul & Mary
The Byrds
Arlo Guthrie
The Turtles
Joe Cocker
Nina Simone
Hot Tuna
Sam Cooke
Manfred Mann
Richie Havens
Linda Ronstadt
Robert Palmer
Isley Brothers
Jimi Hendrix
Diana Ross
Tracy Chapman
Hank Williams, Jr.
Flamin' Groovies
Neville Brothers
Waylon Jennings
Lacy J. Dalton
Todd Rundgren
Dream Syndicate
Woody Herman
Bette Midler
Jerry Garcia
Tom Petty
Heart
XTC
The Pretenders
Lou Reed
Leontyne Price
Edie Brickell
Van Morrison
Brian Ferry
The Band
The Ramones
Sinead O'Connor
Chrissy Hynde
Leon Russell
New Riders of the
Purple Sage
Gary U.S. Bonds
The O'Jays
Stevie Nicks
Rod Stewart

55 MUSIC SQUARE EAST ▲ NASHVILLE, TN 37203 ▲ 615-320-0055 ▲ FAX 615-329-9627
421 WEST 54TH STREET ▲ NEW YORK, NY 10019 ▲ 212-586-3450 ▲ FAX 212-489-5699

PP&M Extend Their 'LifeLines' Friends Join Folk Trio On Warner Set

BY PAUL VERNA

NEW YORK—It is rare for any musical group to last 35 years, and rarer still for the few that do to maintain a coherent artistic identity.

Peter Yarrow, Noel Paul Stookey, and Mary Travers—aka Peter, Paul & Mary—are in that minority of artists who have weathered changing times, breakups, reunions, fame, critical acclaim, and the pressures of living up to their reputation as social activists, all the while carrying on a tradition that they inherited from their elders and are now in a position to pass on to a younger generation. Accordingly, their new album, due April 11 on Warner Bros. Records, is titled "LifeLines."

Produced by longtime PP&M associate Phil Ramone, "LifeLines" features guest contributions from Judy Collins, Ramblin' Jack Elliott, John Gorka, Emmylou Harris, Richie Havens, B.B. King, Holly Near, John Sebastian, Carly and Lucy Simon, Dave Van Ronk, Tom Paxton, and the remaining members of the Weavers—Pete Seeger, Ronnie Gilbert, and Fred Hellerman.

Among the highlights of the al-



PETER, PAUL & MARY: Noel Paul Stookey, Peter Yarrow, and Mary Travers.

bum—which Warner Bros. will work at top 40, AC, album alternative, and college radio—are "River Of Jordan," a Yarrow tune performed with Seeger, Gilbert, and Hellerman; a medley of "Wanderin'" and "Nobody Knows You When You're Down And Out," featuring the raspy voice of Van Ronk and the bluesy harmonica of Sebastian; "For The Love Of It All," a Stookey tune sung by him and Harris; and "Home Is Where The Heart Is," a Sally Fingerett composition that urges tolerance of same-sex

families. That track, originally recorded by the Four Bitchin' Babes (Fingerett, Christine Lavin, Megan McDonough, and Julie Snow), is sung on the promo disc by Travers and Holly Near.

Also, "LifeLines" contains a remake of Yarrow's anti-war epic "The Great Mandala (The Wheel Of Life)," originally cut for "Album 1700" and now recorded with Havens and the Simon sisters; the Woody Guthrie-Martin Hoffman anthem "Deportee"; and the classic "The House Of The Rising Sun," performed as an introspective duet between Travers and King (on vocals and electric guitar).

The marketing effort for "Life-
(Continued on page 24)



Artist Of The Month. Elton John visits VH1 in New York for an interview that will be used in an upcoming half-hour special on the artist. The special will air on VH1 in April when John will be the network's artist of the month. During the interview, John discussed his upcoming album "Made In England"—his first on the Rocket/Island Records label. Shown, from left, are Wayne Isaak, VH1 senior VP of music and talent; John; Ken Schreiber, director/producer of the VH1 special; and Steve Leeds, Island VP of alternative and video promotion.

Dish Serves Up Provocative Rock On Interscope Platter

BY RICK CLARK

NEW YORK—Dana Kletter, lead singer, songwriter, and pianist for Interscope band Dish, is a combination of musical extremes. A classically trained musician who learned to read music before she could read words, Kletter later immersed herself in the Washington, D.C., '80s punk scene.

It's the tug of those different creative vantage points that informs the provocative synthesis of European pianistic classicism, folksy earthiness, and rock

urgency found on Dish's impressive Interscope debut "Boneyard Beach," due April 11.

Unlike many alternative or modern rock bands that appear to extol aggressive, inspired amateurism, Dish turns the intensity inward, setting themes of emotional desolation and confusion in the wake of broken relationships against rich, thoughtful melodies and soulful performances.

On "Boneyard Beach," the Raleigh, N.C., quartet, composed of Kletter, Sara Bell (bass, mandolin, guitar, vocals), Bo Taylor (guitar, vocals), and Jerry Kee (drums), showcases a richly emotive collection of songs, ranging from the Procol Harum-like haunting stateliness of "Headlights" to raw guitar rave-ups like "Function."

"I was in D.C. during the punk-rock period, and I went to lots of shows at the time. I wasn't writing or playing then. I just stood near the stage and listened to other people scream at the top

(Continued on page 25)



DISH

Predictions For 37th Grammy Awards And Prizes For 3rd Annual Beatties

HAVING JUST returned from England's Brit Awards, the U.K. equivalent of the Grammys, I must say that I think the Brits are onto something. Awards are given in only 14 categories, instead of the Grammys' 80-plus. In trying to be all things to all musics, the Grammys may have gone overboard in presenting awards in virtually every genre imaginable (the obvious exception is still dance music). Cutting down to 14 awards might be a little drastic, but it could be time to do some pruning.

However, now it is time for the 3rd annual Beatty

Awards. But first, a confession. In the few years that I have been publicly predicting the Grammy winners, I have amassed a horrendous record. Let's put it another way, the average Joe who never listens to the radio would do better. But I'm feeling lucky this year. I'm not saying I'll bat 1.000, but I think when the 37th annual Grammy Awards are over, come the morning of March 2, I'll be looking pretty good. Along with my Grammy predictions in key categories are Beatty picks: which are either my favorite song in the category or who I think should win. A note to the Beatty winners, your award will be delivered to you, please don't come to the Billboard office to claim it. The envelope please:

- Record of the year: The Grammy goes to "Streets Of Philadelphia" from **Bruce Springsteen**. The Beatty goes to **Mary Chapin Carpenter's** "He Thinks He'll Keep Her" because it's the only one that I don't change the channel on when I hear it on the radio.

- Album of the year: If I were a Grammy voter, I would have absolutely no idea who to vote for in this category, but I wouldn't be surprised that if all the anti-rock contingent and classical voters combine to give "The 3 Tenors In Concert" from **Jose Carreras, Placido Domingo, and Luciano Pavarotti w/ Zubin Mehta** the nod. The Beatty goes to Seal's "Seal."

- Song of the year: The Grammy and the Beatty go to "Streets Of Philadelphia."

- Best new artist: I don't understand why **Crash Test Dummies** is eligible, so I'm tossing them out. That said, the Grammy and the Beatty go to **Sheryl Crow**.

- Best pop vocal performance, female: The Grammy goes to **Bonnie Raitt** for "Longing In Their Hearts." I'm lobbying the Beatty to Crow for "All I Wanna Do."

- Best pop vocal performance, male: The Grammy goes to **Elton John** for "Can You Feel The Love Tonight" (which could have won record of the year had it been nominated). The Beatty goes to Seal's "Prayer For The Dying."

- Best pop performance by a duo or group with a vocal: The Grammy goes to "I Swear" by **All-4-One**. I don't partic-

ularly like the song, but I like the **Pretenders**, so the Beatty goes to "I'll Stand By You." Otherwise, **Chrissie Hynde** might beat me up.

- Best rock vocal performance, male: I am completely baffled by some of the nods here, so both the Grammy and the Beatty go to Springsteen, once again, for "Streets Of Philadelphia." Is now a good time to point out, that as a major Springsteen fan, I find this one of his weakest songs?

- Best rock vocal performance, female: The Grammy and Beatty go to Rock Everywoman **Melissa Etheridge** for "Come To My Window."

- Best rock performance by a duo or group with vocal: The Grammy goes to **Aerosmith** for "Crazy." God knows, I would never begrudge them any awards, any time, any place, but the Beatty goes to "Daughter" by **Pearl Jam**.

- Best rock song: The Grammy goes to Springsteen for guess what? "Streets Of Philadelphia." The Beatty goes to Soundgarden's "Black Hole Sun," written by **Chris Cornell**.

- Best alternative music performance: How cool would it be if "The Downward Spiral" by **Nine Inch Nails** won? It won't happen. The Grammy goes to "Under The Pink" by **Tori Amos**. The Beatty goes to **Green Day** for "Dookie."

- Best R&B vocal performance, female: The Grammy and the Beatty go to **Toni Braxton's** absolutely gorgeous "Breathe Again."

- Best R&B vocal performance, male: The Grammy and the Beatty go to this year's comeback king, **Barry White**, for "Practice What You Preach."

- Best R&B performance by a duo or group with vocal: The Grammy goes to "I'll Make Love To You" by **Boyz II Men**. The Beatty goes to "Whatta Man" by **Salt-N-Pepa with En Vogue**. I never get tired of that one.

- Best country vocal performance, female: **Reba McEntire** seems to be experiencing some kind of career resurgence in terms of awards, so the Grammy goes to her "She Thinks His Name Was John." The Beatty goes to a performance so inspired we choke up whenever we listen to it: **Patty Loveless'** "How Can I Help You Say Goodbye."

- Best country vocal performance, male: This category tells you just how strong the competition is when **Garth, Alan, Clint, and George** (either of them) are *not* among the names on the short-list. The Grammy goes to **Dwight Yoakam** for "Pocket Of A Clown," but the Beatty goes 100% to **David Ball** for "Thinkin' Problem." I think.

- Best country song: The Grammy goes to "When Love Finds You," performed by **Vince Gill**. The Beatty goes to Loveless' "How Can I Help You Say Goodbye."



by Melinda Newman



Tom Jones

SHURE®

The microphones
the professionals
stand behind.

THE SOUND
OF THE PROFESSIONALS®
... WORLDWIDE

SESAC Latina is proud to announce its

SIXTH #1 SONG

in less than a year.

"Ni El Primero Ni El Ultimo" by Los Rehenes

Congratulations to our affiliate,
Editora Esperanza Musical (Edimonsa/Disa Records)!

**This hit joins the growing list of #1 songs
represented by SESAC Latina:**

Tu Ingratitud	- Los Bukis
Una Tarde Fue	- Los Temerarios
Dondequiera Que Estes	- Barrio Boyzz & Selena
Mi Luna Mi Estrella	- Banda Machos
Por Amor A Ti	- Cristian
Ni El Primero Ni El Ultimo	- Los Rehenes



The Best Alternative

CONTACT: WILLIAM VELEZ

NEW YORK ▲ 421 WEST 54TH STREET ▲ NEW YORK, NY 10019-4405 ▲ 212-586-3450 ▲ FAX 212-489-5699

Billboard/Phonolog Music Reference Library on CD-ROM

Billboard 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:

- Artist
- Group
- Song Title
- Album Title
- Record Label
- Format
- Composer
- Conductor
- Instrument
- Orchestra
- Guest Artist
- 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.

Artists & Music

Béla Fleck Picks His Players On Solo Disc Acoustic Virtuosity Propels Warner Bros. Release

■ BY TERRI HORAK

NEW YORK—In making "Tales From The Acoustic Planet," his first solo album since 1989, Béla Fleck planted himself in the midst of his own musical Garden of Eden.

For Fleck's April 11 Warner Bros. release, the intrepid banjo player provides the compositions and plays host to many of his favorite collaborators, friends, and personal idols from the jazz and bluegrass spheres.

"Recording this album was so joyful that it never felt like work," Fleck says. "Every situation was an adventure, and hearing the songs come alive with everybody's ideas and musical input was just so exciting."

Fleck is best known as leader of his jazz group the Flecktones, which has released four albums since 1990 that collectively have sold more than 300,000 copies, according to SoundScan. In bluegrass circles, where Fleck is considered to be a master of the banjo, it is acknowledged that, well, there's not a breakdown that he can't fix.

Having established the Flecktones in jazz, Fleck saw the chance to create a balance between his two identities. "This record was an attempt to bring these different worlds together," he says.

He considers "Tales From The Acoustic Planet" a "counterpoint" to his work with the Flecktones and also a chance to reconnect "in a new way" with his acoustic roots.

"Tales From The Acoustic Planet" features songs he has written over the past 20 years, which Fleck felt "needed some of the things that the Flecktones don't have in their arsenal in order to live up to their full potential."

Appearing on the album with Fleck for the first time are Matt Munde from Aquarium Rescue Unit, Paul McCandless from Oregon, and longtime Fleck idol Chick Corea. "Playing with Chick exceeded my expectations," Fleck says. "He raised the musical level of the whole session. I was just buzzing for days."

Flecktones rhythm section Victor Wooten and Future Man are also featured along with Bruce Hornsby and Branford Marsalis, both of whom appeared on the last Flecktones album.

Other guests with whom Fleck has a long history of musical liaisons include Jerry Douglas, Edgar Meyer, Tony Rice, Stuart Duncan, and former New Grass Revival bandmate Sam Bush.

The all-instrumental "Tales From The Acoustic Planet" avoids the obvious pitfall of becoming a pastiche. Instead, it sets the modern jazz stylings of the Flecktones in an acoustic framework. The use on some cuts of an oboe, for example, creates a new warmth.

Fleck also wanted to change the perception that musicians from the two worlds can't mix. He says, "There's a similarity between [bluegrass guitarist] Tony Rice and Chick Corea in that they're very tight rhythmic players, which is very stimulating to me and brings out the best in my playing."

The leadoff track, "Backwoods Galaxy," is a jazzy, funk-based tune that features Corea and Marsalis in a rare collaboration. It will be worked at jazz and adult alternative stations, according to Chris Palmer, VP of progressive music for Warner Bros./Reprise-Nashville. But Palmer says there is much more to the marketing plan.

"We are taking a much more aggressive stance toward unique television outlets," says Palmer, adding that the Flecktones may be the only jazz band that has appeared on "Bozo The Clown."

"To expose a unique artist that has difficulty with [mainstream] radio,

you can ask them to change, which we won't, or you can think of ways to get them on TV," Palmer says.

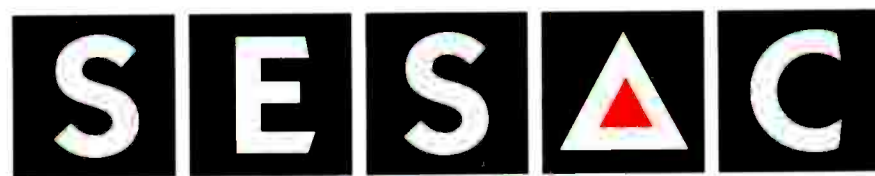
As with the Flecktones releases, dynamic live performances tied to strong retail promotion also will be a key factor in Fleck's solo sales, according to Palmer. Plans are to further expand the market for Fleck's music by booking larger venues and more extensive Canadian touring than in the past.

Fleck will begin a U.S. tour in March and is taking along Wooten and Future Man. In addition, every date will feature guests from the album, which Palmer says has been part of the marketing plan since the beginning. "Mostly, it's going to be a great excuse to go out and have a great time on stage with musicians we love," says Fleck.

(Continued on page 24)

amusement business®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES LAS PELOTAS RATONES PARANÓICAS	River Plate Stadium Buenos Aires	Feb. 9, 11-12, 14, 16	\$19,796,750 Gross Record (16,431,320 Real) \$150/\$25	344,144 five sellouts	BCL Group Rock & Pop Productions
ROLLING STONES RED BARON RITA LEE SPIN DOCTORS	Maracana Stadium Rio de Janeiro, Brazil	Feb. 2, 4	\$3,067,410 (2,576,573 Real) \$150/\$15	141,053 two sellouts	BCL Group Promoter Marketing E Promocoes Ltda
EAGLES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 15-16	\$2,356,610 \$81/\$46	34,945 two sellouts	Cellar Door Belkin Prods.
ROLLING STONES	Estadio Nacional Santiago, Chile	Feb. 19	\$1,386,195 (562,587,241 pesos) \$150/\$15	45,945 sellout	BCL Group Rock & Pop Productions
EAGLES	Hilton Coliseum, Iowa State University Ames, Iowa	Feb. 19	\$720,406 \$97/\$57	10,006 sellout	Cellar Door
ANITA BAKER	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 12	\$430,130 \$75/\$45/ \$25	10,482 12,460	Cellar Door Belkin Prods.
GEORGE STRAIT LARI WHITE	Coliseum, Birmingham- Jefferson Civic Center Birmingham, Ala.	Feb. 16	\$337,176 \$21	18,650 sellout	Varnell Enterprises
THE TRAGICALLY HIP ODDS CHANGE OF HEART	Maple Leaf Gardens Toronto	Feb. 10	\$265,232 (\$371,325 Canadian) \$25	14,853 sellout	Concert Prods International
THE TRAGICALLY HIP ODDS CHANGE OF HEART	Copps Coliseum Hamilton, Ontario	Feb. 9	\$250,214 (\$350,300 Canadian) \$25	14,012 sellout	Concert Prods International
GEORGE STRAIT LARI WHITE	The Cajundome Lafayette, La.	Feb. 9	\$240,555 \$21	12,002 sellout	Varnell Enterprises

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)-3-14295.



congratulates its affiliates who received final
GRAMMY NOMINATIONS

BEST TRADITIONAL FOLK ALBUM:

World Gone Wrong, Bob Dylan

BEST CONTEMPORARY SOUL GOSPEL ALBUM:

Save The World, Yolanda Adams
Featuring Songs Written By V. Michael McKay

BEST FEMALE COUNTRY VOCAL PERFORMANCE:

"How Can I Help You Say Goodbye," written by Karen Taylor Good, performed by Patty Loveless

BEST ROCK GOSPEL ALBUM:

Wake Up Call, Petra featuring Bob Hartman

BEST MALE COUNTRY VOCAL PERFORMANCE:

"Your Love Amazes Me," written by Amanda Hunt Taylor, performed by John Berry

BEST TRADITIONAL SOUL GOSPEL ALBUM:

I Will Trust In The Lord, Reverend James Moore
Featuring Songs Written By Carnell Murrell

BEST COUNTRY SONG:

"How Can I Help You Say Goodbye," written by Karen Taylor Good, performed by Patty Loveless

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS ALBUM:

I Know Who Holds Tomorrow, Alison Krauss Featuring "Where No One Stands Alone," written by Mosie Lister

BEST TRADITIONAL SOUL GOSPEL ALBUM:

Dorothy Norwood Live with the Georgia Mass Choir
Featuring Songs Written By Derrick Jackson & Dorothy Norwood

BEST TRADITIONAL SOUL GOSPEL ALBUM:

Reverend Timothy Wright and the New York Fellowship Mass Choir
Featuring Songs Written By Anthony Evans & Timothy Wright

BEST ORCHESTRAL PERFORMANCE:

Classical Ives: A Set of Pieces (Three Places In New England)

BEST CONTEMPORARY SOUL GOSPEL ALBUM:

Matters of the Heart, Commissioned Featuring "Find Myself In You," written by Bryan Lenox

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS:

We Haven't Forgotten You, Kurt Carr Featuring numerous songs written by Quincy Fielding & B. J. Fears

BEST JAZZ VOCAL PERFORMANCE:

Blue Light 'Til Dawn, Cassandra Wilson

55 MUSIC SQUARE EAST ▲ NASHVILLE, TN 37203 ▲ 615-320-0055 ▲ FAX 615-329-9627
421 WEST 54TH STREET ▲ NEW YORK, NY 10019 ▲ 212-586-3450 ▲ FAX 212-489-5699



THE CHIEFTAINS

THE LONG BLACK VEIL

OVER *500,000* UNITS SOLD

#24 Billboard Top 200 Chart

1 Billboard World Album Chart

1 Album Network In-store Play

#3 CMJ World Music Chart

#3 CMJ AAA Chart

#18 GAVIN Report - AAA

#25 GAVIN Report - "Americana"

MARCH 3 - SINGLE RELEASE

VAN MORRISON

"HAVE I TOLD YOU LATELY THAT I LOVE YOU?"

CD 09026-68254-2

CS 09026-68254-4

All positions represent peak positions

MARCH TV APPEARANCES

March 1 - **THE LATE SHOW WITH DAVID LETTERMAN**

March 15 - **LATE NITE WITH CONAN O'BRIEN**

March 16 - **THE LATE, LATE SHOW WITH TOM SNYDER**

March 17 - **THE TODAY SHOW**

March 17 - **CNN MORNING NEWS**

March 17 - **ABC IN CONCERT**

NATIONAL TELEVISION ADS MARCH 2 - 17



MARCH TOUR SCHEDULE

March 3-4	Salt Lake City	March 16	New Brunswick, NJ
March 5	Reno, NV	March 17	New York City
March 6	San Francisco	March 19	Baltimore
March 7	Thousand Oaks, CA	March 20	Princeton, NJ
March 8	Cerritos Ctr., CA	March 21	Lexington, KY
March 10	Dallas	March 24	Chapel Hill, NC
March 11	Atlanta	March 25	Greenville, SC
March 12	Boston	March 26	Nashville, TN
March 13	Washington, D.C.	March 27	Naples, FL
March 14	Glassboro, NJ	March 29	Gainesville, FL



THE CHIEFTAINS on RCA VICTOR

Produced by Paddy Moloney Management: Feldman & Associates

TMK(s) (R) Registered. Marce(s) Registrada(s) General Electric Company, USA, except BMG logo (R) BMG Music (c) 1995 BMG Music

BMI

GRAMMY NOMINEES

AL GREEN CARLA BLEY
ALAN MENKEN THE TRACTORS SANTANA
OTIS RUSH NIRVANA
JOE LOVANO BOYZ II MEN
(3 Nominations)
INDIGO GIRLS
CHARLIE HADEN CRAIG CHAQUICO PANTERA DAVID BALL
(2 Nominations) EN VOGUE
DAVID FOSTER DEL McCOURY ALAN SILVESTRI B.B. KING
MAX ROACH VINCE GILL CAROLE BAYER SAGER
VAN MORRISON (3 Nominations) ALL-4-ONE MERVYN WARREN
MEGADETH PINK FLOYD (PRS) DIXIE DREGS
ARETHA FRANKLIN ALISON KRAUSS AND UNION STATION BELA FLECK
CHICK COREA JIMMY STURR HANS ZIMMER (PRS)
PUBLIC ENEMY ELLEN SHIPLEY (3 Nominations)
BEAUSOLEIL SARAH McLACHLAN (SOCAN) CHARLIE DANIELS KOKO TAYLOR
ASWAD CHARLIE HADEN QUARTET WEST TRAMaine HAWKINS
DAVID KAHNE COMMISSIONED JUAN LUIS GUERRA Y 4:40
CHET ATKINS ARRESTED DEVELOPMENT JUILLIARD STRING QUARTET
NEW WORLD SPIRIT JOHN WILLIAMS CHRISTOPHER CERF JUDY TENUTA
THE CATHEDRALS CHARLIE MUSSELWHITE JOHNNY "GUITAR" WATSON
EARL SCRUGGS DOLLY PARTON JOHN BERRY HELEN BAYLOR
JAMES INGRAM AL JARREAU AARON NEVILLE DEPECHE MODE (PRS)
DWIGHT YOAKAM EDDIE PALMIERI
MICHAEL BRECKER PATTY LOVELESS
(3 Nominations) BRECKER BROTHERS TREVOR HORN (PRS)
BARRY WHITE KURT CARR (2 Nominations)
CACHAO CELINE DION (SOCAN) PETRA ACE OF BASE (STIM)
(3 Nominations)
JIMMIE VAUGHAN KENNY G
DAVE GRUSIN WALTER OSTANEK BAND (SOCAN)
ALI FARKA TOURE (BUMDA) DARYL SIMMONS BEBE & CECE WINANS
(2 Nominations)
DAVID CROSBY BURTON BANKS COLLINS
ALBERTINA WALKER TORU TAKEMITSU (JASRAC)

DON CHERRY POPS STAPLES ELVIS PRESLEY THE MAVERICKS
INNER CIRCLE THOMAS NEWMAN CHARLIE PARKER RON CARTER

MARK MANCINA
JOHN JENNINGS

ALISON KRAUSS
(3 Nominations)

CURTIS MAYFIELD
LARNELLE HARRIS

TONY WILLIAMS

L.A. REID

THE ROBERT CRAY BAND

PAUL WINTER

NELSON RIDDLE

THE BEATLES (PRS)

JEREMY LUBBOCK

R.E.M.

MARIAH CAREY
(2 Nominations)

NANCI GRIFFITH

JOHN MICHAEL MONTGOMERY

McCOY TYNER BIG BAND

MARK O'CONNOR

RY COODER

PETER GABRIEL (PRS)

ERIC CLAPTON (PRS)
(2 Nominations)

NATE DOGG

KURT COBAIN

BABYFACE
(5 Nominations)

ELTON JOHN (PRS)
(5 Nominations)

WAYNE SHORTER
(2 Nominations)

MICHAEL NESMITH

MICHAEL BOLTON

WILLIE NELSON

JOHN RENBOURN (PRS)

NESHUI ERTEGUN

TRAVIS TRITT

PATRICK WILLIAMS

THE SELDOM SCENE

GEORGE JONES

SINEAD O'CONNOR (PRS)

TAKE 6

DOC WATSON LISA LOEB & NINE STORIES (2 Nominations)

RAY BARRETTO

TIM RICE (PRS)
(4 Nominations)

TONI BRAXTON

HENRY ROLLINS

LORETTA LYNN

ROLLINS BAND

RUSS TITELMAN

GARRISON KEILLOR

MICHAEL STIPE

PATSY CLINE

YOLANDA ADAMS

LA DIFERENZIA

EDDIE BLAZONCZYK'S VERSATONES

SHERYL CROW
(5 Nominations)

YELLOWJACKETS

TAMMY WYNETTE

ROBIN WILLIAMSON (PRS)

"WEIRD AL" YANKOVIC

SONNY ROLLINS

NEWSBOYS

SELENA

JAN LEWAN

THE LOS ANGELES GOSPEL MESSENGERS

THE OSBORNE BROTHERS

RANDY SCRUGGS

STEVEN CURTIS CHAPMAN

COUNTING CROWS
(2 Nominations)

ANITA BAKER
(2 Nominations)

DIAMOND RIO
(2 Nominations)

WALLACE RONEY

BOOKER T. & THE MG'S

ASLEEP AT THE WHEEL
(2 Nominations)

J. AARON BROWN

WYNONNA JUDD

ENNIO MORRICONE (SIAE)

PET SHOP BOYS (PRS)
(2 Nominations)

HERBIE HANCOCK

WENDY BAGWELL & THE SUNLITERS

BMI

SONY, RHINO PLAN ROYALTY REFORMS

(Continued from page 10)

program, or their heirs or payees, will be notified by letter as soon as possible."

Cataneo terms the decision an "initial response" and adds that plans to extend the reforms to a larger number of artists "are being evaluated."

The names of the individual artists affected are being withheld for the present, "because we're still compiling the list," she says.

A sample roster of well-known, early-blues performers on the Vocalion, Brunswick, Columbia, and Okeh labels includes Bessie Smith, Robert Johnson, Joe Turner, Champion Jack Dupree, Bill Broonzy, and Memphis Minnie.

R&B artists from the '50s and '60s on Epic and Okeh include Roy Hamilton, Major Lance, Big Maybelle, the Ravens, Screamin' Jay Hawkins, Little Joe & the Thrillers, and the Schoolboys.

A quick check of the roster of the Rhi-

no-owned labels includes R&B and rock'n'roll artists such as the Crows, the Heartbeats, and Ronnie Hawkins; jazz greats Count Basie, Joe Williams, Sarah Vaughan; and pop stars like Jeri Southern and Jimmie Rodgers.

Some early-blues pioneers may have no clear heirs or estates, according to several music historians.

Old recording contracts often saddled unrepresented artists, most of them African-Americans, with royalty rates as low as 3% of wholesale or 1% of retail price. Still other artists accepted no-royalty "buyouts" of between \$50 and \$200 per record.

Atlantic was the first label to initiate the royalty reforms in 1988, followed by MCA in 1989, EMI in 1992, and Denon/the Nippon Columbia Co. in 1993.

Atlantic initially eliminated unrecovered balances for 35 of its seminal for-

mer artists in 1988 (resulting in first-time lump-sum payments to many of the artists) and later extended the reform to other artists. Those actions, however, were not coupled with an increase in royalty rates.

A year later, MCA eliminated unrecovered royalty balances for artists who recorded for Chess and the Checker labels and increased their royalty rate to 10%.

However, MCA has not yet extended those reforms to other R&B artists who once recorded for labels such as Decca, Coral, Peacock, and Duke, which MCA now owns.

EMI followed with broader reforms, including a 10% royalty to all pre-1972 artists in all genres and the elimination of unrecovered royalty balances.

Denon/the Nippon Columbia Co., which owns the jazz- and R&B-rich cat-

alogs of Savoy, National, and Royal Roost, also provides artists and heirs with a current 10% royalty and has tossed away old unrecovered balance provisions of old contracts.

Not all labels agree with the movement to reform royalties for older artists. Among the companies expressing reservations about the changes is PolyGram Holding Inc., which owns the Mercury label and its affiliates and the Verve catalog and its predecessors. In addition, PolyGram Holding bought the Motown catalog several years ago.

Eric Kronfeld, COO for PolyGram Holding Inc., says the reforms requested by the R&B Foundation board members are "the wrong way to go" to solving the underlying concerns about aging R&B performers—that is, generating funds for medical needs.

Kronfeld says updating royalty rates and eliminating unrecovered royalty balances is "a Band-Aid approach." Rather, he supports a concurrent effort by foundation board members to establish a comprehensive medical-insurance program for older artists.

"I support the efforts of board members Bonnie Raitt and [EMI Music president/CEO] Jim Ffield to find and provide a means to allocate funds to alleviate the suffering of previous recording artists," says Kronfeld, "and that's what the basis is of all these discussions we've had, really."

He also says that "even if" his company raised royalty rates and set aside unrecovered balances, many former artists on labels now owned by PolyGram "would not sell well enough to make enough difference to help them."

Furthermore, Kronfeld says he does not want to "ghettoize" the issue of royalty reform by restricting it to R&B artists. "That's distasteful to me," he says, while adding that "probably most of those affected are African-Americans."

He says he had determined "it would take at least three years to change the accounting procedures, during which time a lot of ailing veteran artists would not see any possible benefits."

Senior executives at BMG, another of

the remaining majors still paying former recording artists under old contract royalty provisions, were unavailable for comment.

BMG owns the RCA catalog, along with its jazz and blues-oriented subsidiaries, as well as the catalogs of several small indie R&B labels such as Chart and Crown.

Warner Music Group—of which Atlantic is a part—has not initiated across-the-board reforms. Executives there did not respond to inquiries about royalty reforms.

Responding to questions about whether Atlantic planned to update its reforms to meet the EMI and Rhino increases, Patti Conte, Atlantic's senior VP, media and artist relations, released a statement saying the label had been "a major supporter" of the R&B Foundation since its inception. "Beyond that," the statement says, "our financial relationships with our artists—past and present—are private matters on which it would be inappropriate to comment."

Another label yet to make any reforms is Fantasy, which owns the catalog of the jazz giants Prestige, Riverside, Milestone, and their subsidiary labels, and the R&B catalogs of Specialty and Stax-Volt.

Some critics of the royalty reforms say privately that the hike to a 10% royalty could be offset by unpublicized, current, industry-contract stipulations, such as a 20% packaging charge or a 25% new media (analog to digital) charge.

Until the Sony and Rhino developments, slow progress on the royalty reform front has frustrated some R&B Foundation board members, especially in light of the record of generous financial support by the industry in other areas, such as cash gifts used to underwrite the foundation's annual Pioneer Awards ceremony.

Industry gifts and donations have totaled more than \$1.25 million since the R&B Foundation's inception in 1988.

The foundation's sixth-annual awards presentation will be held March 2 at the Hollywood Palladium in Los Angeles as a part of Grammy Week.

Hard work does pay off

1994 GRAMMY NOMINEES

Eric Clapton
 From the cradle
 ALBUM OF THE YEAR

Crash Test Dummies
 MMM MMM MMM
 BEST POP PERFORMANCE BY GROUP

God shuffled hi. feet
 BEST ALTERNATIVE MUSIC PERFORMANCE

Heavy D & The Boyz
 Nuttin' but love
 BEST RAP PERFORMANCE BY GROUP

Inner Circle
 Reggae dance
 BEST REGGAE ALBUM

Kitaro
 Mandala
 BEST NEW AGE ALBUM

Lisa Loeb & Nine Stories
 Stay (I missed you)
 BEST POP PERFORMANCE BY GROUP

Milton Nascimento
 Angelus
 BEST WORLD MUSIC ALBUM

Me'Shell NdegeOcello
 If that's your boyfriend
 BEST FEMALE R&B VOCAL

Pantera
 I'm broken
 BEST METAL PERFORMANCE

Arturo Sandoval
 Danzon (Dance on)
 BEST LATIN JAZZ PERFORMANCE

Frank Sinatra
 Duets
 BEST TRADITIONAL POP VOCAL

Mastered using the
 Sonic Solutions System
 at Sterling Sound

STERLING SOUND INC 1790 BROADWAY NEW YORK NY 10019 212.757.8519 FAX 212.757.4607

BMG CLASSICS GETS INTERNET RETAIL SITE

(Continued from page 4)

asks, "How better to do your shopping?" The classical radio stations that once filled that role have been losing audience and changing format, he adds.

The cost of creating the database is considered minuscule compared to the potential. Bourne, a musician and a computer professional who began assembling Classics World barely five months ago, estimates the investment-to-launch at well below \$100,000. "It's unbelievably efficient," he says.

With an estimated 25 million-30 million participants in 130 countries, the Net user base has been growing 10% a month. Among their destinations, as of mid-February: 1.7 million domains, more than double the 700,000 parked in cyberspace in September when Bourne started work on the project. The low cost of entry, about \$35, and greater design flexibility has allowed the Net to "completely eclipse" services like Compuserve and America On-Line, he adds.

Classics World (reached at www.classicalmus.com) consists of seven directories: Artist Area, Composer Area, Concert Hall, Beginner's Guide, Opera/

Vocal Area, Mail And Bulletin Board, and CD Store. All feature CD-quality audioclips and reams of text; in addition, Concert Hall has Quicktime videos of performances.

Bourne has included 85 BMG performers and "the first 114 composers I thought were important." Forty operas have been entered, with more on the way—Bourne was busy excerpting arias from "Madame Butterfly" and "Carmen" the week before the launch of Classics World. "Eventually, there will be audioclips for every one," Bourne boasts of Classics World sound quality: "We got very clever about compression."

Reaching domain capacity isn't a concern. "I don't think we'll ever get near it," he says. Looking for more ways to promote BMG releases, Bourne eventually would like to add live interviews with artists and perhaps co-promote performances with venues such as Carnegie Hall.

Even if that benefits non-BMG labels, "it also makes us that much more valuable," he says.

MARCH OF MUSIC

LEND A HELPING HAND TO KOBE

THE RECORDING INDUSTRY ASSOCIATION OF JAPAN
JAPAN ASSOCIATION OF MUSIC ENTERPRISES
MUSIC PUBLISHERS ASSOCIATION OF JAPAN
THE FEDERATION OF MUSIC PRODUCERS JAPAN
ALL JAPAN CONCERT TOUR PROMOTER'S CONFERENCE

With the cooperation of
The 5 main TV stations in Tokyo
are jointly sponsoring an event at the BUDOKAN on March 7th, 8th, 9th and 10th to raise
funds to contribute to the victims of the recent Kobe quake.

The very top Japanese artists:

YOSHIYUKI OHSAWA / KOME KOME CLUB / MOTOHARU SANO with his friend / MASAYUKI SUZUKI / YUMI
TANIMURA / TUBE / KYOSUKE HIMURO / PRINCESS PRINCESS / TOMOYASU HOTEI / CHISATO MORITAKA /
DAISUKE ASAKURA (access) / JUNICHI INAGAKI / TAKASHI UTSUNOMIYA / TAMIO OKUDA / YOSHIHIRO KAI /
TETSUYA KATSURAGI / NAOTO KINE / KING-SHOW / ZOO / CHAGE & ASKA / TOKYO SKA PARADISE ORCHESTRA /
TUNNELS / HIKARU NISHIDA / BAKUFU-SLUMP / YASUHIRO YAMANE / ANN LEWIS / EAST END X YURI / TAKAYUKI
INOUE / MIKI IMAI / IRUKA / RYUDO UZAKI / YOKO OGINOME / YUZO KAYAMA / RURIKO KUBOH / MASAAKI
SAKAI / RYOKO SHINOHARA / MARIKO NAGAI / KATSUHISA HATTORI ORCHESTRA / DA BUBBLE GUM BROTHERS /
ERI HIRAMATSU / NAOYUKI FUJII / FUMIYA FUJII / ARISA MIZUKI / THE MOODS / RYOKO MORIYAMA / KUMIKO
YAMASHITA / SAORI YUKI & SACHIKO YASUDA.....and many others are contributing their services.

Ticket agencies, stage construction & light and sound companies, ushers and security personnel are all donating their services with
no charge. The entire gate proceeds will be donated through the Red Cross and/or the Board of Education.

For contributions, please make checks payable to:

MARCH OF MUSIC FOUNDATION

Attn: Jiro Uchino or Shigeo Maruyama
West 8th Floor, Shin-Aoyama Bldg.
1-1-1 Minami-Aoyama
Minato-Ku, Tokyo 107
Japan

(Phone: 81-3-3475-7474

Fax: 81-3-3475-7456)



Private Music's Chris Thomas Takes Blues Into '21st Century'

■ BY CHRIS MORRIS

LOS ANGELES—Chris Thomas' desire to make a truly contemporary blues recording resulted in a three-year odyssey through continental Europe and Scandinavia. That journey will culminate with the April 11 release of his label debut for Private Music, "21st Century Blues ... From Da 'Hood."

Thomas says, "By merging [the blues] with the hip-hop groove and

rapping it, instead of just singin' it, I wanted to make a record that sounded like it was made in 1995. When I listen to Robert Johnson, it sounds like the record was made in 1936. Muddy Waters was not trying to re-create the '20s with his recordings. Neither was Howlin' Wolf. So, to be like my heroes, I needed to be original and make a statement. It's a blues record that couldn't have been made in any other time but now."

Thomas' album is a unique attempt to contemporize the blues. While some tracks do feature conventional vocals and Hendrix-like guitar work, "21st Century Blues" also incorporates rapping, sampling (an Albert King sample features prominently on "Homesick Blues"), and guitar synthesizer.

Thomas, the son of Louisiana bluesman Tabby Thomas, made his recording debut on Arhoolie in 1986; he was cast in a largely Hendrix-

styled mold on his 1990 Hightone/Sire album "Cry Of The Prophets." He already was toying with his new ideas while recording a follow-up (ultimately issued by Hightone as "Simple" in 1993), but met resistance to his notions about updating the blues.

"I was frustrated that they weren't ready for those ideas," he says. "I knew that this record just needed to be made. In 1991, '92 [with] Sire, I don't think that's the

direction that they wanted to go in at the time. Hightone, that wasn't the direction they wanted to go in at the time, either."

In late 1991, Thomas decided to leave the U.S. for London. There, he says, life was tough: "I knew absolutely no one in the country. I ran out of money while I was there. I used to sleep in Leicester Square during the day, if the weather was pretty good."

Moving on to Copenhagen, he met some sympathetic musicians, and jerry-rigged a studio with financial assistance from Andrew Lauder of the English label This Way Up.

Thomas says, "We took some live gear, a 16-channel board that you record live music with, and me and the other Danish guys, my friends, we converted it, built it into a recording board, and rented this room, and made this album."

Through Lauder, Thomas later met John Porter, whose production credits include Buddy Guy's first two Silvertone Records albums and Otis Rush's recent Mercury release. Porter, who also serves as an A&R consultant for Private Music, brought the project to the label and recorded some additional material heard on "21st Century Blues."

Private president Ron Goldstein—whose label distributes House Of Blues Records and numbers Etta James, Taj Mahal, and the Fabulous Thunderbirds among its signees—says of Thomas, "The fact that we could have somebody who's doing something that's maybe the future of the blues is a wonderful thing."

Initial promotion of "21st Century Blues" will involve the servicing of a special package containing the first track, the thematic "Kickin' True Blue," to radio, retail, and press three or four weeks before the album's release date.

The package, referred to as "the black box" because of its varnished black-on-black design, will contain a CD of the song and a videocassette including the Mark Gerard-directed video and interview footage. "This is strictly to introduce the artist to 2,500 key people in the industry," Goldstein says. "People can get a very succinct view of this artist."

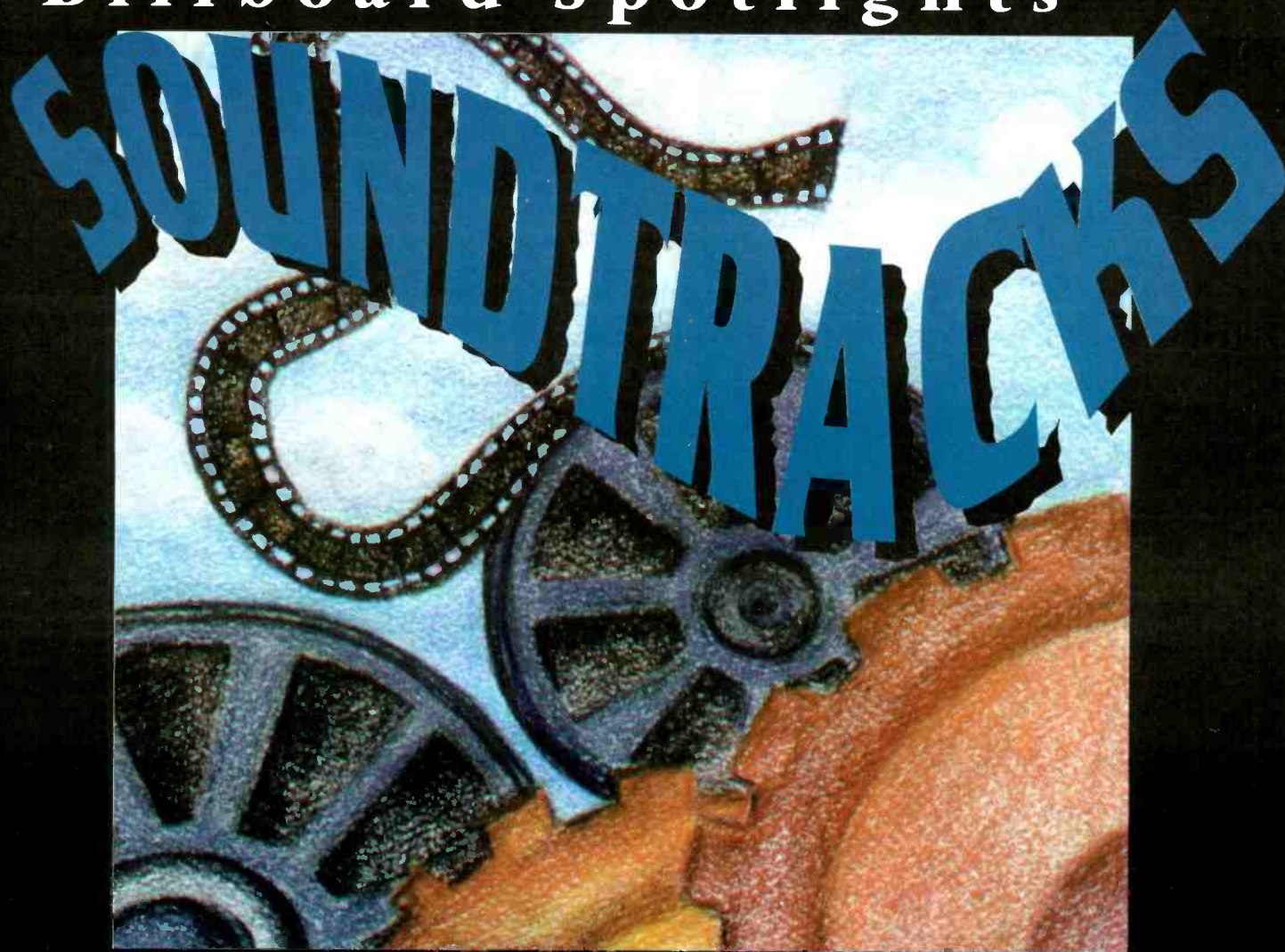
Goldstein says that promotional efforts will be aimed at alternative and college radio; the company is mulling the use of an indie promotion company, as well as the use of street promotion teams. Independent marketing firm AIM will coordinate retail efforts directed at alternative accounts.

Thomas begins touring in Europe, backed by an Austin, Texas-based rhythm section, April 8 at the Continental Cafe in Paris; shows in the U.K. and Scandinavia will follow. Goldstein says of subsequent American gigs, "We're now of the mind to actually book him into college clubs up and down the West Coast, and he's already got some dates set in Texas. We'll follow those dates with visits to radio and retail."



THOMAS

SCORING HIGH Billboard Spotlights



From the Bodyguard to the Lion King, soundtracks have impacted the music industry like never before. While 1994 boasted incredible sales, 1995 promises to be just as profitable.

Billboard takes an in-depth look at all facets of this healthy market by examining current trends, new directions and a special focus on soundtracks overseas. This issue will also feature the once-a-year Billboard soundtracks chart, ranking the hits of 1994.

Your ears won't want your eyes to miss this spotlight. Our 200,000 readers in 107 countries will be watching for your message.

BE A PLAYER IN THIS EXCITING SPOTLIGHT!

ISSUE DATE: MAY 6

AD CLOSE: APRIL 11

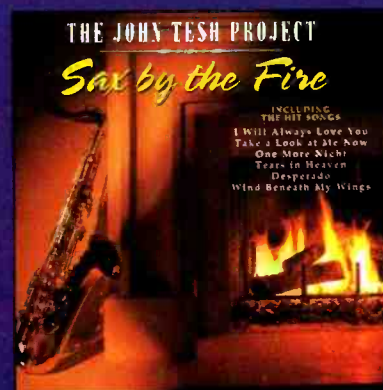
NY: Pat Rod Jennings, Norm Berkowitz 212-536-5004 LA: Gary Nuell, Jodie Levitus 213-525-2308 MIDWEST: Ken Karp 212-536-5017
NASH: Lee Ann Photoglo 615-321-4294 EUROPE: Christine Chinetti 41-171-323-6686 ITALY: Lidia Bonguardo 39-362-54-44-24

With two
albums
on the
Contemporary
Jazz chart...



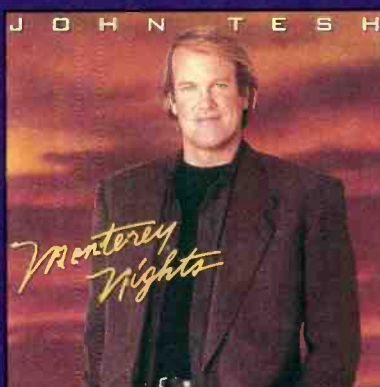
GTS 3-4578

#*4!!!



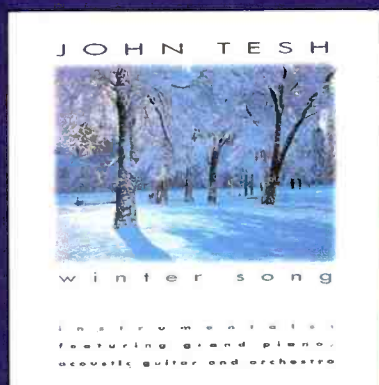
GTS 3-4573

#*8!!!



GTS 3-4570

#15

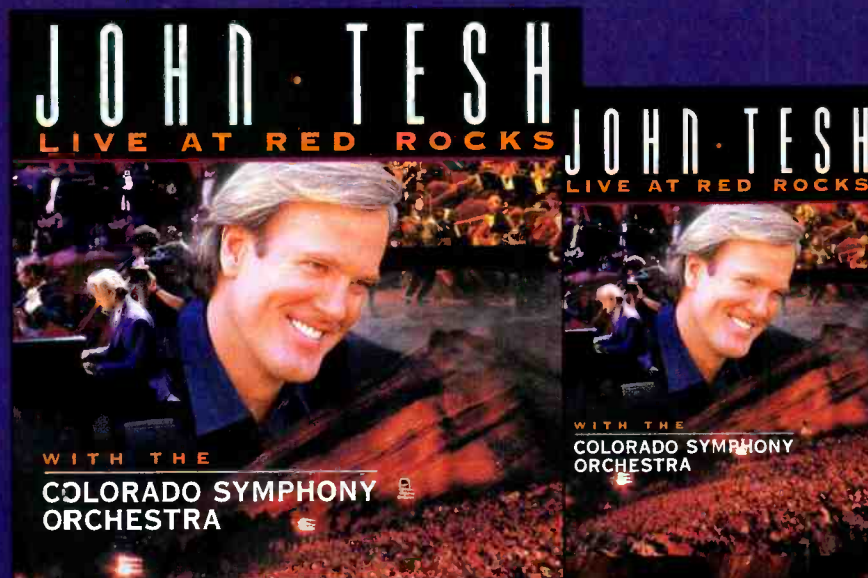


GTS 3-4572

#*17

...and two
albums on
the New Age
chart...

The stage is now set!



GTS 3-4579

GTS 3-3003

John Tesh
"Live at Red Rocks"

Available on
compact disc,
cassette
and
home video
on March 7.

Multiple airings on the PBS television network
begin March 1st!

GTS Records 13749 Riverside Drive, Sherman Oaks, CA 91423 (818) 986-8548 fax (818) 906-8548



PETER, PAUL & MARY EXTEND 'LIFELINES'

(Continued from page 12)

Lines"—which was being formulated at press time—is shaping up to be as complex as the project itself. The group will appear at Barnes & Noble bookstores in key markets to discuss the album in the context of protest music, according to Alisse Kingsley, Warner Bros.' senior director of multimedia publicity.

Kingsley says Peter, Paul & Mary will perform at the New Orleans Jazz & Heritage Festival, an event

that celebrates traditions in a variety of musical forms. "This record is about traditions and friendships with Peter, Paul & Mary and their friends," says Kingsley. "That's what the 'LifeLines' concept is all about."

Kingsley adds that the trio will appear on "Cybertalk," Warner Bros.' weekly interactive talk show, which she produces. "The group is very interested in the online marketing that we do," she says. "They are helping

us create an interactive press kit, which we are not only going to put up on our online forums on America Online, Compuserve, and Iuma, but we'd also like to send out Macintosh or PC versions to interested press."

In addition, PP&M will focus on the college market, making themselves available for interviews for campus papers and radio stations, and possibly performing on the campus circuit.

The group is already on the road promoting "LifeLines," which had not been solicited to retail or worked to radio by this magazine's deadline. Following a two-week stint in Japan, the trio launched a U.S. tour Feb. 25 in Stateline, Nev., that is scheduled to run through July. At least one of the U.S. shows might include some of the guest artists on "LifeLines," says Kingsley, who adds that European dates are likely to follow.

On stage, Peter, Paul & Mary accompany themselves on guitar and are joined by a bass player. Although they have toured with a larger band in the past, Stookey says they have abandoned that format.

"I don't think that's why people come to a Peter, Paul & Mary concert," he says. "They want to see the vulnerability, the sense of openness, and a kind of spontaneous interaction that really gets overwhelmed when you have a backup band."

It was that interaction that Ramone sought to capture. And even though he employed some of the hi-

tech tools he used on Frank Sinatra's "Duets" albums—including connecting artists in different locations via fiber-optic cable—Ramone says "LifeLines" was in some ways an "old-fashioned" project.

"We rehearsed and rehearsed and rehearsed, and then worked for 10 days making tracks that were live," says Ramone, who also produced the group's 1967, Grammy-nominated "Album 1700" and other projects. "After all these years of working away from Peter Paul & Mary, it hasn't changed. There's still the chemistry."

Says Yarrow: "From my perspective, there are three significant benchmarks in our recording career. The first was the first album, and it was very similar to the second and third. The second was 'Album 1700,' which initiated our relationship with Phil Ramone and was a breakthrough album in many ways, as a whole conception and a way to record. And this is the third benchmark, and it represents our best work."

The group members feel so strongly about the new album that they asked their longtime graphic artist, Milt Glaser, to redesign the PP&M logo to reflect the extended family concept of "LifeLines." Glaser responded by moving the ampersand from before the M to after the M. Thus, the actual name of the project is "PPM&:LifeLines."

Like any extended family, the one that came together to record "LifeLines" spans many generations. "It started with our mentors—Pete Seeger, Fred Hellerman, Ronnie Gilbert—who were in the Village when we were, playing in coffeehouses," says Yarrow.

"Judy Collins was there, as were

Dave Van Ronk, Ramblin' Jack Elliott, and Richie Havens. Then there are the people who took it somewhere else and went on, but spoke to that tradition—everybody from Holly Near, who started to achieve national prominence about a decade after we began, to Emmylou Harris, who also is about a decade younger than we are. And then there are the new voices, like John Gorka. That arc, that sweep, from our mentors to our contemporaries to the people who carried it on, gives that sense of family to the piece."

The "River Of Jordan" collaboration with the surviving Weavers was especially moving for Yarrow and Travers, who attended a now-legendary Weavers concert at Carnegie Hall before they met and formed Peter, Paul & Mary.

"We heard them sing at that very famous concert, and now they not only were singing with Peter, Paul & Mary as individuals, but to me especially, they were singing my song," says Yarrow.

He points out that Hellerman, Gilbert, and Seeger perform under their own names, not as the Weavers. (The fourth original Weaver, Lee Hays, died in 1981.)

For Travers, who recorded with Seeger in her teens as part of a group called the Song Swappers, "River Of Jordan" represents a passing of the torch.

"The song begins with the solo voices of Pete, Ronnie, and Fred, then it goes to our voices, and then it goes to a weaving—pardon the pun—of our voices, the Weavers' voices, and almost all of the other guests who sang on the album. So there's a real sense of passing on the tradition."



WIN OR LOSE
The new CD
from
◆ SASHA ◆
It's a definite
winner!

Hear this exciting new artist on a great CD
from SAVEBONE MUSIC.

To get a free copy, FAX: 212-675-4818 now!



95
SOUTH BY SOUTHWEST
music & media conference

"An intimate party of 4,000..."
—Los Angeles Reader

March 15-19, 1995
Austin Convention Center
Austin, Texas

By day, the conference presents an exciting trade show and brings together music business leaders, journalists and artists from across the globe for panel discussions and workshops to discuss topics in the music industry and media fields.

By night, showcasing for these industry professionals, are up-and-coming groups and solo artists of all musical styles, from across North America and overseas.

REGISTRATION RATES & DEADLINES:

(payment must be received or postmarked by deadline date.)

\$295 - February 24, 1995; \$350 - Walkup registration.

After March 2, FAX or telephone credit card registrations only or bring payment to conference.

FOR MORE INFORMATION, write SXSW, Box 4999, Austin TX 78765

Tel. (512) 467-7979; FAX (512) 451-0754; E-mail: 72662.2465 @compuserve.com

Entertainment
WEEKLY

CELIS
BREWERY
AUSTIN, TEXAS

CHRONICLE

FLECK PICKS PLAYERS

(Continued from page 14)

The Flecktones have just finished a U.S. Information Agency tour of the Far East that involved performing with indigenous musicians as well as workshops. "We got to teach a bluegrass song to Mongolian students, and they learned it [so] fast, it was amazing," says Fleck. "I'm also trying to soak every bit of music out of it that I can. I've learned at least 12 [Asian] songs already."

Warner Bros. considers this album a departure for Fleck. One way this difference will be expressed is with packaging that is toned down from that of the Flecktones' releases. The label will use Fleck's photo on the cover, which reflects "the warmer, more intimate [nature] of the album," says Palmer, as opposed to past releases that featured a series of brightly colored outer-space motifs.

Recently, Fleck also completed an album with Indian guitarist V.M. Bhatt, which is due late this year on Water Lily Acoustics. The album—as yet untitled—was produced by Kavi Alexander, who produced last year's Grammy-winning album by Bhatt and Ry Cooder. Entirely improvised, the album features traditional Indian and Chinese musicians and instruments.

According to Fleck, growth and collaboration—playing with his jazz band, his bluegrass friends, and exploring relationships with musicians from around the world—will continue to fuel his distinctive career.

"It's just remarkable," Fleck says. "I'm amazed at where I've gotten to be as a banjo player in the '90s."

Auditor Royalty Compliance



The M.R. Weiser & Co.LLP is a leader in providing comprehensive audit, tax and consulting services to business, government and the entertainment industry. We have a highly visible position available in our Royalty Compliance Division for an Auditor to perform examinations on behalf of recording artists, producers, writers, publishers, entertainment companies, and others who have royalty, profit participations or licensing arrangements.

You will also conduct valuations of entertainment assets; perform due diligence as part of the mergers/acquisitions process; undertake litigation support; and handle compliance investigations on behalf of business and government agencies.

To qualify, you must have at least 3-5 years' experience in royalty accounting and auditing. Knowledge of contract analysis is a must, as is proficiency in Lotus 1-2-3 and Excel. Strong interpersonal and supervisory skills are essential. Some travel will be required.

We offer a competitive salary, excellent benefits and a 401(k) plan. For consideration, please forward your resume, including salary requirements, in strict confidence, to: **Ellis Abramson, Director of Human Resources, M.R. Weiser & Co.LLP, 135 West 50th Street, New York, NY 10020-1299.** We are an equal opportunity employer.

M.R. Weiser & Co.LLP
Certified Public Accountants and Consultants

INTERSCOPE'S DISH

(Continued from page 12)

of their lungs and thought, I'd do that if I could, but I can't," says Kletter, who sang back-up vocals on Hole's acclaimed "Live Through This."

"A lot of punk rock or popular ways of looking at music break down and defy the formal musical forms. Alternative music, especially, tends to be about making things ugly-sounding. I have a different way of thinking about that," says Kletter, who formed Dish in the summer of 1992, after recording two albums and one EP on Mammoth Records under the name Black Girls.

"A lot of what I write about is essentially ugly, things like betrayal and all the shit that happens when you have to live in this world. I'm not trying to beautify it, but I think I pretty consciously try to make things that are ugly and things that are beautiful co-exist in the same space, because that is how I see things," Kletter says. "I'm certainly not the most positive person in the world, but I do feel that in the present, there always is something very beautiful and something very hideous going on at the same time."

According to Interscope A&R executive Tom Whalley, "The high quality of songwriting in Dish and the sound of Dana's voice are two things that set the band apart. When you put that combination together, with that band behind it, I think that something special happens." Although the label's game plan for the act hasn't been finalized, likely radio targets include album alternative, college, and modern rock stations.

"This album has a very different vibe and sound to it from your standard alternative college record," Whalley says. "Seventy-five percent of the band tracks on this album, like guitar, bass, drums, piano, and vocal are entirely live," adds producer John Agnello, whose credits include Redd Kross' critically acclaimed "Phaseshifter" and Chainsaw Kittens' "Pop Heiress."

Agnello and Dish chose the legendary Ardent Studios in Memphis to cut "Boneyard Beach."

"Memphis has the same sort of Southern feel to it as Raleigh. We came here and looked at Ardent. I remember thinking that Ardent was like a real studio. It was daunting," says Sara Bell. "We didn't want our first record to be state of the art. We wanted it to be comfortable. When we went into Ardent's Studio C, it had this feeling that was indescribable, and we knew we could record in there. It also had a wonderful Steinway piano."

Other album highlights include "January Song," "How Could Anyone," and a revved-up version of the Band's classic "Tears of Rage."

On a lighter side, "Boneyard Beach" features Dish's rendition of a Russian folk song, "The Lonely Accordion"—the result of Kletter and Bell's mutual fascination with Russian culture.

"Interscope let us make this record exactly the way we wanted to. We said, 'This is where we are going to make it,' and they said 'OK.' We would say 'This is who we want to use,' and they were like, 'Think and we are around to help you with options,'" says Kletter. "We didn't have any of the *business* in Memphis with us. We just had the music, and I was really glad about that."

Since the completion of "Boneyard Beach," Dish has switched management to Cliff Burnstein and Peter Mensch of Q Prime Management.

We've changed our name, but we're still the same family.



**WARNERVISION
ENTERTAINMENT**



©1995 WarnerVision Entertainment Inc.

Songwriters & Publishers

ARTISTS & MUSIC

EMI Publishing Picks Up Its Pace With Record High Revenues, Profits, Net Share

■ BY IRV LICHTMAN

NEW YORK—As multinational music publishers go, massive EMI Music Publishing Worldwide is growing at a record-setting pace.

Chairman/CEO Martin Bandier reports record revenues, operating profits, and net-publisher share as having achieved new heights in 1994. "The nice thing, too," says Bandier, "is that for every year I've been here—it'll be six years in June—our business has grown at a double-digit rate, a percentage that is ahead of the industry's growth."

The company will not report specific dollar figures, although it's understood that its operating profits exceeded \$100 million, a gain of 12% over 1994. Total revenues also gained 12%.

Bandier, who came to the EMI Music family as part of the SBK label and music-publishing operation's sale to EMI by Bandier, Charles Koppelman, and Stephen Swid in 1989, says that among its top pop writer/performers are Stone Temple Pilots, Aerosmith, Nirvana, Counting Crows, and Hootie & the Blowfish. Top country contributors include Dennis Linde, who was last year's top BMI country writer, and David Ball. Among writer/producers, says Bandier, the standouts include Jimmy Jam & Terry Lewis, Jermaine Dupri, Dallas Austin, and Sean "Puffy" Combs.

With a worldwide staff of 550, Bandier says, "Our ratio of creative staff to support function has increased significantly. While other areas of the business have reduced overhead and size—mostly by implementing computer and other management-information systems—we'll continue to grow our creative staff."

Last year, for the sixth year in a row, EMI Music Publishing emerged as the top pop and R&B publisher, according to a year-end tally by Billboard. "Yet, the greatest area of growth this past year has been in

country music repertoire. We've always expected strong performance dollars from country music, but mechanicals are up significantly, too. It means that when artists have hits, they can easily go gold or platinum without crossing over."

While synchronization dollars are still the smallest slice of EMI Music's revenue pie, Bandier points to this



MARTIN BANDIER

segment as a growth area. "We've had a record year here, especially in getting songs on soundtracks. Although we're not part of a major film or TV operation, we've been represented in almost every recent, major soundtrack album."

On matters outside the U.S., Bandier says that the U.K. industry is playing a bigger part in hit repertoire than in recent years. "It wasn't fulfilling its role as a consistent, traditional source of hit repertoire, so we've relied on American repertoire to drive the pistons of our company," he says. "We expect, though, a bigger role for the U.K. in 1995. Countries go through cycles [in which] their music appeals more to the local fans."

Bandier, by no means, diminishes the importance of local-only market success. "We get good mileage from

music that doesn't travel much outside in such markets as Scandinavia, Germany, Spain, and France."

Known for his frank views of the roles of performance and mechanical societies, and the need for legislative initiatives dealing with copyright protection, Bandier expresses concerns on a number of issues outside the U.S.:

- The ability of performance and mechanical right societies abroad to control overhead (as a positive example, he says the Harry Fox Agency in the U.S. has "costs well within the range of commissions that they charge").

- Attempts to reduce mechanical royalties by as much as 20% through central licensing arrangements between labels and collection agencies that could result in the "loss of revenues in the millions of dollars": Bandier made a bid, which was eventually aborted, to establish a centralized right society in Europe.

- Back home, Bandier remains an ardent foe of the controlled composition clause, in which labels obtain a reduced mechanical rate for songs appearing on albums performed by developing acts. "When I co-chaired SBK Records, I did away with that clause in artist contracts."

- Bandier also lends fighting words in support of copyright extension in the U.S., where the copyright community is seeking to extend the life of a copyright from life plus 50 to life plus 70. While holding that publishers should share in any extension—writers or their estates can now recapture a copyright for a 19-year term—Bandier values the American song on a par with landmarks or other national treasures.

While EMI Music controls hundreds of thousands of copyrights, Bandier says he guides the company in hopes of "not having lost the touch of music-publishing basics: finding a great writer who can structure a great song, get it recorded, and help make it a hit."

'THEY'RE PLAYING MY SONG'

TOUGHER THAN THE REST
Published by
Bruce Springsteen
(ASCAP)

Having spent years as a bona-fide rodeo rider, Chris LeDoux is one of the few contemporary country singers to come by his cowboy hat the hard way. As it turns out, his reasons for covering Bruce Springsteen's "Tougher Than The Rest" on his latest album, "Haywire," also came straight from real life.

With 27 albums already under his cowboy belt, Chris LeDoux has to look "long and hard" for material he's comfortable with. When he took the time to really listen to Springsteen's "Tougher Than The Rest," he knew the fit was right. "When I first bought the 'Tunnel Of Love' album, that song went right by me," says LeDoux. "But when I started looking for material last year, I saw Springsteen do 'Tougher Than The Rest' on a video, and I thought to myself, 'Man, that melody is so intriguing.' Then I got to listening to the words, and they fit me and my wife's situation when we first started going out together. She's a



beautiful gal, and there were other guys around. I was just trying to convince her that I was the one that she needed, you know? My wife loves the song, because I guess she remembers those days too. People may be surprised, but if they'd come to see our show they'd realize that I'm more than Gene Autry and Roy Rogers. I've been influenced by so many different kinds of music, and I've been a Springsteen fan ever since 'Born In The USA.' I just loved his raw approach and his poetic thing. He's kind of like Rocky Balboa; he's tough, but he's got a big heart. And that comes through in his music."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
TAKE A BOW	Babyface, Madonna	Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webó Girl/ASCAP
HOT COUNTRY SINGLES & TRACKS		
OLD ENOUGH TO KNOW BETTER	Chick Rains, Wade Hayes	Sony Tree/BMI
HOT R&B SINGLES		
BABY	Keith Crouch, Kipper Jones, Rahsaan Petterson	Human Rhythm/BMI, Young Legend/ASCAP, Ecstasy/ASCAP, Chrysalis/ASCAP
HOT RAP SINGLES		
BIG POPPA/WARNING	The Notorious B.I.G., Tee Tee/ASCAP, Justin Publishing Co./ASCAP, EMI April/ASCAP, Bee Mo Easy/ASCAP	
LATIN 50		
QUE NO ME OLVIDE	Jose Guadalupe Esparza	El Conquistador / BMI

Lawyer Dunitz Gives Up Bar For Sony's Musical Bars

MUSIC PRACTICE: Jody Graham Dunitz isn't the first (or, likely, the last) lawyer to give up the day-to-day practice of law to enter the music business on another level, but she is perhaps the first to attribute her decision to the actual songs and songwriters.

"I have always marveled at the process of creating a song, and I have enormous respect for the songwriters I have known," says Dunitz, who has just been named the Santa Monica-based executive VP of Sony Music Publishing, reporting to company president Richard Rowe. In her new position at the company, Dunitz will be involved in day-to-day management and administration of Sony Music Publishing's worldwide operations as well as strategic planning.

"By definition, their work is to keep returning to that place inside them to find the next idea—over and over again. It is an amazing process, and those who do it well are quite special; this is why I have always treasured my relationship with them."

As a partner in the Los Angeles-based law firm of Manatt, Phelps & Phillip, where her focus was on entertainment law, she certainly had occasion to meet the top of the crop (interestingly, Sony Music Entertainment executive VP Michele Anthony was recruited from the same law firm). Specializing in the music industry, she represented such songwriters as Diane Warren, Billy Steinberg, Tom Kelly, Martin Page, Jon Lind, Phil Galdston, and Wendy Waldman, along with artist/writers such as Metallica, Soundgarden, Alice In Chains, Yanni, Pebbles, and Daniel Lanois.

Interestingly, Dunitz sees Sony Music Publishing as a company that fits her profile of what she wants to do in publishing: to join one early on in its development.

When then-CBS Broadcasting (formerly owner of the CBS/Sony labels) unloaded its interest in a huge publishing operation in the mid-'80s, the fact that Sony Music Entertainment chief Tommy Mottola wanted to rebuild Sony's publishing involvement a few years later made the company what

Dunitz defines as a "start-up" major.

"Using the acquisition of Tree Publishing as a basis, Tommy elected to build a whole new publishing company from scratch," she says. "With the resources of Sony, and a lot of forward-thinking people, they designed an infrastructure—including a single, centralized copyright administration and royalty system for the world outside the U.S.—that enables us to catalog and register copyrights and collect and report worldwide income with amazing thoroughness and accuracy. Better yet, they had these advanced systems in place prior to acquiring their first copyright. So no song or royalty payment is lost."

"From there, over the few years, they have assembled a great creative staff on both coasts, in Nashville, and throughout Sony Music's foreign affiliates. It's a little corny maybe, but I really am driven by the desire to help create a company that my former clients, and songwriters in general, will respect."

CORRECTION: The Feb. 11 Words & Music said that the parents of Hans E. Hirschfeld, the Canadian who creates collages of his favorite pop songwriters, had emigrated to Canada. In fact, they came to the U.S., as did his two brothers, after fleeing the Nazis in their native Germany.

PRINT DEAL: Music Sales Corp. has acquired U.S. and Canadian print rights to U.K.'s G&M Brand Publications (formerly R. Smith & Co. Limited), the concert-band catalog that dates back to the early part of this century. Shawnee Press Inc., an independent subsidiary of the Music Sales Group, will sell and ship the product.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Dookie, "Green Day."
2. Sheryl Crow, "Tuesday Night Music Club."
3. Dream Theatre, "Images & Words."
4. Eagles, "Hell Freezes Over."
5. Clint Black, "One Emotion."



by Irv Lichtman

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING MAR. 4, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	2	12	OASIS EPIC 66431 (9.98 EQ/15.98)	DEFINITELY MAYBE
2	11	2	ALISON KRAUSS ROUNDER 325* (9.98/15.98)	NOW THAT I'VE FOUND YOU
3	1	7	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
4	6	7	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
5	—	1	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
6	7	11	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
7	4	9	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
8	3	10	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
9	8	4	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
10	5	31	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
11	9	70	ADAM SANDLER • WARNER BROS. 45393 (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	16	3	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED-WILD FLOWER
13	10	5	THE ROOTS DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!!?
14	12	32	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
15	13	10	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
16	15	21	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
17	19	2	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98)	JAMIE WALTERS
18	14	4	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
19	30	2	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
20	17	24	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.
 ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	18	16	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
22	20	75	MARTINA MCBRIDE • RCA 66288 (9.98/15.98)	THE WAY THAT I AM
23	21	5	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
24	27	19	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	23	3	MARTIN PAGE MERCURY 22104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
26	22	5	THROWING MUSES SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
27	25	5	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	—	1	BRONCO FONOVISA 6029 (5.98/8.98)	ROMPIENDO BARRERAS
29	26	13	K-DEE LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
30	29	51	RACHELLE FERRELL • MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
31	24	40	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
32	—	1	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/17.98)	AURORA GORY ALICE
33	28	16	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
34	35	17	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
35	39	4	DINK CAPITOL 30333 (9.98/13.98)	DINK
36	31	7	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
37	32	12	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
38	36	6	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
39	34	28	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
40	33	4	RICHARD CLAYDERMAN RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD

POPULAR • UP RISING S BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

NUTTY: Mammoth Records is sailing into uncharted territory by targeting both the indie-rock crowd and adult standards radio listeners with *Squirrel Nut Zippers*.

The seven-piece Chapel Hill, N.C., band's full-length debut, *"The Inevitable,"* offers a rather straight-up look at what is known as "Hot Music," which refers back to the "Hot Jazz" movement of the '20s,

cluded on Merge's "Rows Of Teeth" compilation last year.

"They attract the indie-rock kids and the older crowd that only comes to shows once a month or [goes] to the theater and arts center shows," says Josh Wittman, national retail promotions director at Mammoth.

When the label services adult standards radio with the album in early March, it will be a first for the label. Wittman expects more acceptance at public radio and college outlets, however.

Family-oriented summer festivals in the North Carolina area are being planned for the group, which also performs at weddings and banquets.

Many of the band's musical origins are rooted in punk and alternative music. Guitarist/vocalist James Mathus was in *Metal Flake Mother*, and drummer Chris Phillips played with *Subculture* and *Rubbermaid*.

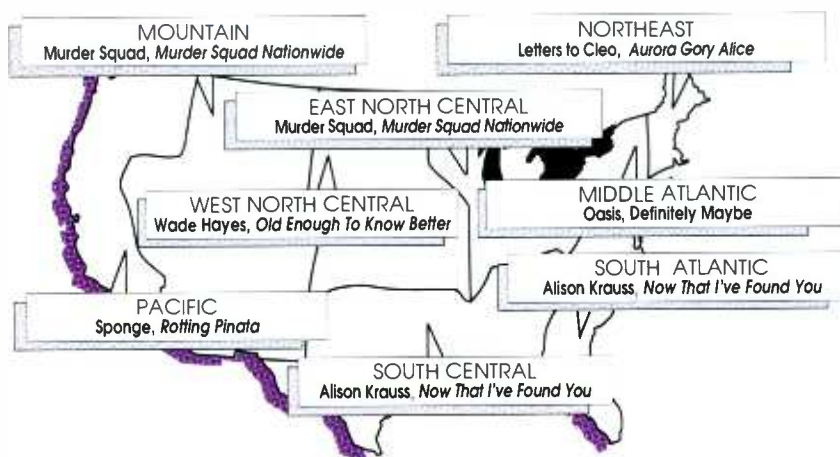
Select mom-and-pop retailers already received the CD enclosed in a bag of the old-fashioned candies that the band is named after. On the day of release, Record Exchange in Chapel Hill will host an in-store where all store employees will dress in tuxedos.

ARMAGEDDON COMES: Warner Bros. is banking on the growing industrial/techno movement to help bring Ger-



Hey, Jerky. Toronto rockers hHead (pronounced "head") is in the midst of a tour in support of its U.S. debut, "Jerk," released on I.R.S. Feb. 21. The last stop of the tour is in Austin, Texas, March 18. The first single, "Answers," goes to modern rock radio Feb. 28.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	MIDDLE ATLANTIC
1. Wade Hayes, Old Enough To Know Better	1. Oasis, Definitely Maybe
2. Lari White, Wishes	2. Sponge, Rotting Pinata
3. Martin Zellar, Born Under	3. Type O Negative, Bloody Kisses
4. 4 P.M., Now's The Time	4. Rancid, Let's Go
5. Adam Sandler, They're All Gonna Laugh	5. The Flaming Lips, Transmissions From...
6. Oasis, Definitely Maybe	6. Dionne Farris, Wildseed - Wildflower
7. Alison Krauss, Now That I've Found You	7. The Roots, Do You Want More?!!!!?
8. The Flaming Lips, Transmissions From...	8. Corrosion Of Conformity, Deliverance
9. Shenandoah, In The Vicinity Of The Heart	9. Adam Sandler, They're All Gonna Laugh...
10. Murder Squad, Murder Squad Nationwide	10. India, Dicen Que Soy

many's *Armageddon Dildos* to the forefront of the genre.

"Nine Inch Nails and Stabbing Westward really brought it to the surface," says Warner

Bros. product manager Ann Donoghue. "What's happening is that there are more local bands coming up that make good opening acts and more

clubs having [industrial or techno] nights."

"Lost," released Feb. 14, is the Dildos' third album and their second album for Sire/Warner Bros.

The label is shooting to bring the act to the U.S. in late March for a five-week major-market tour with Seagram's as a tour sponsor.

With the logistics of the tour still to be completed, Reprise president and former Sire VP/GM Howie Klein sent out a message on the Internet saying that the act is going on tour and would "all techno heads please respond with suggestions."

"We want to plan a smart, cost-effective tour," adds Donoghue. "We don't want to just put them into any ol' club any night. We have to get the right nights."

And Warner Bros. publicist Jim Baltutis is working on a *Armageddon Dildos* trivia contest set to run in B-Side's May issue.

On the radio front, "Too Far To Suicide" was serviced to college and modern rock radio in early February and a CD-5 of the single and "Unite" will be serviced in March. A video for "Unite" will be shot in March.

PAYING OFF: Sons Of Elvis' debut, "Glodean," on Priority bowed at No. 8 among Heatseekers titles in the East

North Central region the week of Feb. 25.

The label put the album on sale for \$1 in 14 Camelot stores in the Cleveland area in February to capitalize on modern rock WMMS playing "Formaldehyde" in heavy rotation.

The station promoted the sale price on the air and urged listeners to tell the store clerk that they heard about it on WMMS.



Jungle Jazz. U.K.'s D* Note offer up a musical commentary on the Criminal Justice Bill on its second album, "Criminal Justice," due March 21 on TVT. The group's jazz/soul/hip-hop sounds lean more "jungle jazz" on this effort. "Iniquity Worker" and "Garden Of Earthly Delights" are the first two singles for clubs and mix shows.

Ron Spaulding, national sales manager at Priority, says the label is planning the promotion for two or three other major markets.

ROADWORK: Andru Donalds' first tour kicked off Feb. 23 and runs through March 3. He's opening for Joe Cocker in support of his self-titled Metro Blue/Capitol debut.

Count Bass-D Breaks Hip-Hop Mold Rapper Shows Musicianship On Columbia Set

■ BY HAVELOCK NELSON

NEW YORK—MC Count Bass-D hopes his debut Hoppoh/Columbia long-player, "Pre-Life Crisis," will deflate the notion that all rap performers are nonmusicians. It arrives at retail May 2.

The artist, whose real name is Dwight Farrell, says he avoided hip-hop convention while tracking the album with live instrumentation. On the



BASS-D

album, free-jazz spirit meets unique hip-hop vision, with Farrell performing every instrument except lead guitar, trumpet, and saxophone.

"I played everything on there from top to bottom," says Farrell in a muddy Southern drawl. "I didn't just sample and loop four [musical] bars on the tracks. I *gigged* on my record."

Farrell, who was self-taught on some instruments and formally trained on others, thinks rappers don't receive the respect they deserve as artists.

"I'm about showing my skills. Plus I'm tired of people like Wynton Mar-

salis talking shit about rappers not being musicians. I felt like it was time to show him and the rest of the world that some of us do got chops."

When he was 4, Farrell, who grew up in New York, London, and Canton, Ohio, began playing drums in his West Indian father's church. He attended boarding school in Pennsylvania, where he picked up more instruments, including bass and keyboards. He currently lives in Nashville.

Farrell's rhymes are witty, plain-spoken poetics that actively alternate between attitudes and emotions. "I'm not into flash or flow-showing," he says. "The MCs who inspired me most were the ones who just stood still, held a mike, and *killed*." Included among these inspirations are KRS-ONE, Lord Finesse, and Slick Rick.

While many renegade rap-makers keep to the technological highroad, Farrell opts for the low-fi approach. He says, "I won't record with none of them computers, and I'm not fittin' to master my album with some [in vogue] nonsense."

Explaining the title of the album, Farrell says, "With all I've experienced in life, I've already gone through a sort of midlife crisis. Because I lacked focus, I did all kinds of stupid things. It just so happened that

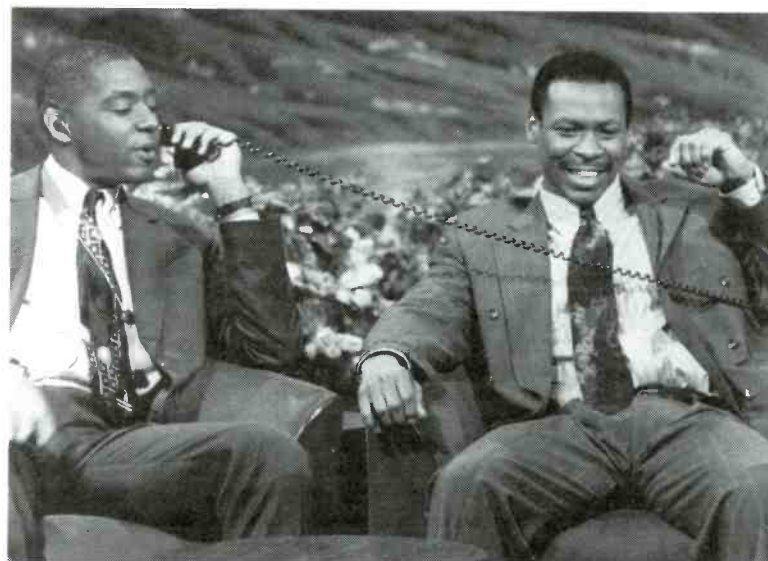
while I was going through those things, I got a record deal. Now, at 21, I feel I'm starting to head in a better direction."

On "Pre-Life Crisis," Farrell discusses such topics as a brief encounter with the purring vocalist from TLC ("T-Boz Tried To Talk To Me"), his favorite brand of lip balm ("Carmex"), and the merits of dating naturally beautiful black women ("Sandwiches," the first single, slated for early March release).

The artist says he attempts to bare his ingratiating soul through his lyrics. "I try to come with the real," says Farrell. "I talk only about what I know or what I think I know. That's it."

Executives at Columbia say "Pre-Life Crisis" has mass-appeal potential and are marketing the album to sev-

(Continued on page 32)



The 411. Jazz guitarist Kevin Eubanks, right, and sax man Branford Marsalis share a final moment on the set of "The Tonight Show With Jay Leno." Eubanks is taking over musical director duties of the Tonight Show Band during Marsalis' leave of absence. Marsalis begins a concert tour Feb. 9 in Providence, R.I., at Lupo's Heartbreak Hotel. Eubanks' 11th album, "Spiritalk 2, Revelations," was just released by Blue Note.

SoCal Vocal Quartet Vybe Uses A Lower Pitch For Its Island Debut

■ BY J.R. REYNOLDS

LOS ANGELES—To establish its identity amid the plethora of female groups already on the R&B market, Island Records quartet Vybe took the low road on its debut self-titled set, which arrives April 18.

Taking advantage of members Debbie Mitchell and Dove Daniels' alto voices—and a cue from male R&B counterparts—Vybe's 14-track album dwells in lower vocal registers.

Mitchell says, "We wanted our own sound, so we got Wanda Vaughn of the Emotions and Phillip Ingram from Switch to help develop a group harmony based in the lower ranges."

Sopranos Pam Olivia and Tanya Robinson round out the group.

Olivia says, "Our harmonies are probably closer to Boyz II Men's than any other group. It's a pretty unique sound for a female group."

"Vybe" features midtempo melodies similar to g-funk, but softer in texture. Traditional R&B ballads are also present and greatly temper the set's hip-hop edge.

Says Byron Phillips, who co-manages Vybe with Michael Traylor, "We wanted hip-hop rhythm tracks on the album that had jazzy kind of overdubs, and then used harmonies and laid-back vocals to balance the [hard] drive of the tracks." Mitchell says that, collectively, the group co-wrote about half the songs on "Vybe" and had dozens more submitted for album consideration.

"We've been together for four years, and by the time we were signed, we had a definite idea of the kind of music we wanted to record," Mitchell says.

The lead single, "Take It To The Front," is a breezy midtempo song that features a funky rhythm constructed under smooth vocals polarized by upper



VYBE

and lower duo harmonies.

The videoclip for the song was serviced to BET, VH1, the Box, and local outlets a month prior to the single's Feb. 7 radio release.

Phillips says, "BET jumped in quick and was playing it three weeks before it hit radio. We held the single back until the video was out there long enough for the public to begin attaching a visual image of the group with the music."

Island marketing manager Iris Dillon says the label is taking a regional approach to breaking Vybe.

(Continued on page 32)

Image Awards Entangled In NAACP Strife; Event Delayed And May Not Be Televised

SHOW MUST GO ON: The Image Awards, created by the NAACP to highlight black cultural achievements, unfortunately have been drawn into the political scandal and allegations of financial impropriety that recently have wracked the civil rights group. The awards, which were to have taken place last December, now are scheduled for June 13 at the Shrine Auditorium in Los Angeles. However, it is unclear whether the show will be televised.

Don Cornelius Productions is scheduled to produce the awards show, which honors achievements in entertainment, including talent in the music industry. Past honorees include Michael Jackson, Stevie Wonder, Quincy Jones, Sammy Davis Jr., and other music giants.

According to The Hollywood Reporter, the show had been aired on NBC-TV every year since 1987, but the NAACP and the network were unable to come to terms on a new deal late last year, thus delaying the show.

Recently, NAACP board chairman Dr. William F. Gibson was voted out of office and replaced by Myrlie Evers-Williams, widow of slain civil rights leader Medgar Evers.

The National Assn. For The Advancement Of Colored People is beleaguered with debt estimated by organization officials at \$4 million, according to one source. Published reports say \$1.4 million of that is a result of losses accumulated by the Image Awards.

According to The New York Times, producers of the show say losses were from nonproduction sources such as ticket and advertisement sales and the souvenir program—all of which were under the control of the NAACP board of directors.

The Image Awards have been marred by controversy since control of the show was taken from the Beverly Hills/Hollywood branch of the NAACP in 1990.

Recently elected branch president Billie Green has called for the awards show's return to local control. The Image Awards was a major fund-raiser for the branch.

The politicizing of this important vehicle for honoring black contributions to society is a travesty. At a time when so many negative black images are permeating American households, we can't afford to scar spiritually enriching

cultural celebrations like the Image Awards.

THE PLIGHT of the shrinking black executives was a hot issue in balmy Palm Springs, Calif., where Urban Network's Power Jam 6 was held Feb. 15-18 at the Riviera Resort And Racquet Club (see story, page 82). While it was generally agreed upon that the pool of black execs remains more or less steady, concerns were raised over the diminishing power that senior executives have at labels.

Silas Records president Louil Silas, who has a joint venture deal with MCA, said, "There's only a handful of black label executives who have the final say-so on [artist] signings, marketing budgets, and promotion expenditures."

Silas includes Elektra Entertainment's Sylvia Rhone, Mercury's Ed

Eckstine, Motown's Jheryl Busby, Interscope's John McClain, and Def Jam's Russell Simmons on his short list of major-label executives who can greenlight budgets and artist signings.

"There's far too many qualified senior executives with no final say-so," said Silas. "Everybody has bosses, but it's the degree of latitude that black executives have."

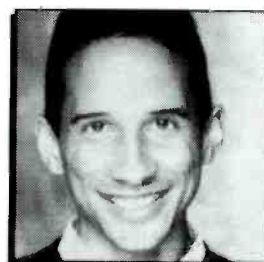
Silas said he formed his label to ensure he had overall responsibility for his artists from start to finish.

"There's no autonomy [at most major labels]," he said. "Once artist managers and other executives find out who they have to talk to [at a label] to get budgets approved, you see just how much power an executive really has."

Warner Bros. attorney Fred Brown said black music departments need autonomy because cultural differences can affect the way business is conducted—especially with younger artists.

Said Brown, "Sometimes only a black publicist can 'break it down' why [an artist] needs to do this interview or that. Some black artist managers feel more comfortable discussing certain aspects of business with black executives."

Meanwhile, on the talent side, debut Def Jam recording artist Montell Jordan wowed late-night conference partygoers with a charismatic showcase. Other highlights included Island's sizzling new quartet Vybe, Scotti Bros.' Sweet Sable, and RCA's Question Mark Asylum.



by J. R. Reynolds

Billboard[®] TOP R&B ALBUMS[™]

FOR WEEK ENDING MAR. 4, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
①	1	2	12	MARY J. BLIGE ▲ UPTOWN 11156/MCA (10.98/16.98) 7 weeks at No. 1	MY LIFE	1
★★★ Greatest Gainer ★★★						
②	3	3	14	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
3	2	1	4	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
4	4	4	25	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1
5	5	5	23	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
⑥	7	7	21	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
7	6	6	6	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
⑧	9	8	20	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
9	8	10	11	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	8
10	11	12	6	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
11	10	11	14	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
★★★ Hot Shot Debut ★★★						
⑫	NEW ►		1	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS S.C.C. PRESENTS MURDER SQUAD NATIONWIDE		12
13	12	9	13	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
14	16	20	24	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
15	13	14	18	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
16	17	18	23	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
17	15	16	19	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
18	14	13	18	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
19	18	17	35	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
⑳	22	22	15	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
★★★ Pacesetter ★★★						
㉑	36	39	22	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
22	19	19	35	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
23	23	26	4	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
24	20	21	6	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
25	27	23	14	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	2
26	21	15	21	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
27	24	25	13	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
28	25	27	38	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
29	29	32	14	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	29
30	28	28	22	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
31	26	24	5	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!??!	22
32	31	33	15	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
③③	NEW ►		1	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
③④	NEW ►		1	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
35	30	29	23	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
36	33	36	29	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
37	35	30	14	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
③⑧	NEW ►		1	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
③⑨	NEW ►		1	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
40	37	35	21	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
41	38	34	4	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
42	42	38	13	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
④③	47	51	11	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
④④	44	49	34	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4

45	32	31	6	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
46	34	37	15	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
④⑦	49	54	118	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
48	46	46	108	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
49	41	43	16	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
50	48	41	84	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
51	40	44	16	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
52	39	45	21	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
⑤③	51	53	24	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
54	53	47	16	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
55	45	40	26	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
56	52	74	3	VARIOUS ARTISTS THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
57	55	50	21	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
58	43	42	26	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
59	58	56	67	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
60	50	52	12	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
61	54	48	15	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
⑥②	67	73	22	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
63	56	55	65	SNOOP DOGGY DOGG ▲ ² DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
⑥④	NEW ►		1	SEFF THE GEFFLA GETLOW 9240 (9.98/15.98)	LIVIN' KIND OF LAVISH	64
⑥⑤	73	66	43	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
66	57	57	15	PETE ROCK & C.L. SMOOTH ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT	9
67	59	60	8	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	59
68	63	67	16	BRAND NUBIAN ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
⑥⑨	78	82	57	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
70	71	88	30	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
⑦①	100	92	22	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
72	66	71	39	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
73	65	62	39	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
74	75	69	25	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
75	72	76	77	MARIAH CAREY ▲ ⁷ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
76	62	58	79	BABYFACE ▲ ² EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
77	64	59	34	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
78	80	81	15	SHAQUILLE O'NEAL ● JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
79	68	61	92	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
80	81	79	44	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
81	77	96	20	DRU DOWN RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
82	61	70	34	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
83	60	77	17	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
84	86	91	13	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
85	74	83	73	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
86	79	68	40	ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
87	91	93	11	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
88	90	80	61	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
89	84	89	20	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
90	89	99	117	SOUNDTRACK ▲ ¹³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
⑨①	RE-ENTRY		2	DA BUSH BABEES REPRISE 45449/WARNER BROS. (7.98/11.98)	AMBUSHED	83
92	69	72	37	WARREN G ▲ ² VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
⑨③	RE-ENTRY		2	11/5 DOGDAY 3000* (9.98/15.98)	FIENDIN 4 THA FUNK	93
94	82	86	33	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
95	76	65	13	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
⑨⑥	NEW ►		1	4 P.M. NEXT PLATEAU/LONDON 828 579/ISLAND (10.98/15.98) HS	NOW'S THE TIME	96
97	70	64	18	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
98	98	—	99	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
⑨⑨	RE-ENTRY		56	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
100	85	94	37	PATTI LABELLE ● MCA 10870 (10.98/15.98)	GEMS	7

○ 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.



SUBSCRIBE TO REALITY.

TOP 40 AIRPLAY MONITOR • COUNTRY AIRPLAY MONITOR • R&B AIRPLAY MONITOR • ROCK AIRPLAY MONITOR

The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems!

• CALL (800) 722-2346 TO SUBSCRIBE •

Special Offer!! BILLBOARD subscribers can receive any or all the
AIRPLAY MONITORS at the special rate of just \$149 each – that's 25% off
the regular subscription rate of \$199. To subscribe call (800) 722-2346 or FAX
your order to (212) 536-5294. Or mail this ad with your payment to:

Airplay Monitor, P.O. Box 1970, Danbury, CT 06813
Part of the Billboard Music Group

Hot R&B Airplay™

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★ IF YOU LOVE ME BROWNSTONE (MJJ/LC) 3 wks at No. 1
②	3	13	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
3	2	19	CREEP TLC (LAFACE/ARISTA)
④	4	12	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
⑤	6	10	BABY BRANDY (ATLANTIC)
6	5	18	I APOLOGIZE ANITA BAKER (ELEKTRA/VEEG)
⑦	8	12	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
8	7	25	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
⑨	10	12	THIS LIL' GAME WE PLAY SUBWAY (BIV 10/MOTOWN)
10	9	24	ON BENDED KNEE BOYZ II MEN (MOTOWN)
⑪	14	5	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
12	11	26	I WANNA BE DOWN BRANDY (ATLANTIC)
⑬	17	5	ASK OF YOU RAPHAEL SAADIQ (EPIC)
14	13	16	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
15	12	21	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
16	15	16	CAN I STAY WITH YOU KARYN WHITE (WARNER BROS.)
⑰	19	3	FOR YOUR LOVE STEVIE WONDER (MOTOWN)
⑱	18	12	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
⑲	22	11	ANSWERING SERVICE GERALD LEVERT (EASTWEST/EEG)
⑳	23	4	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
21	20	15	CONSTANTLY IMMATURE (MCA)
22	16	24	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)
⑳	28	4	THANK YOU BOYZ II MEN (MOTOWN)
⑳	26	21	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
25	21	12	MY LIFE MARY J. BLIGE (UPTOWN/MCA)
⑳	31	6	THINK OF YOU USHER (LAFACE/ARISTA)
⑳	27	12	WHERE I WANNA BE BOY MISSIONES (STEP SUN)
28	24	11	I MISS YOU N II U (ARISTA)
29	25	19	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
⑳	39	2	COME ON BARRY WHITE (A&M/PERSPECTIVE)
31	29	24	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
⑳	32	6	DANCE 4 ME CHRISTOPHER WILLIAMS (GIANT)
⑳	37	3	I CAN CALL YOU PORTRAIT (CAPITOL)
⑳	36	10	GET DOWN CRAIG MACK (BAD BOY/ARISTA)
⑳	44	5	GRAPEVYNE BROWNSTONE (MJJ/EPIC)
36	33	11	WHY WE SING KIRK FRANKLIN (GOSPO-CENTRIC)
⑳	48	2	DEAR MAMA 2 PAC (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
38	38	10	MARY JANE MARY J. BLIGE (UPTOWN/MCA)
⑳	40	13	WHY YOU WANNA PLAY ME OUT? TRISHA COVINGTON (COLUMBIA)
⑳	50	3	JUST ROLL FABU (BIG BEAT/ATLANTIC)
41	35	12	WOMAN TO WOMAN JEWELL (DEATH ROW/INTERSCOPE)
42	30	15	EVERY DAY OF THE WEEK JADE (GIANT)
⑳	46	7	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS (PERSPECTIVE)
44	42	5	LOVE OF MY LIFE BEBE & CECE WINANS (CAPITOL)
⑳	45	5	LET'S DO IT AGAIN BLACKGLRI (KAPER/RCA)
46	41	7	LET'S GET IT ON SHABBA RANKS (EPIC)
⑳	52	4	SO FINE MINT CONDITION (PERSPECTIVE)
48	43	18	THIS LOVE IS FOREVER HOWARD HEWETT (CALIBER)
⑳	61	2	RUB UP AGAINST YOU FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
⑳	60	3	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)
⑳	58	2	I LIKE KUT KLOSE (KEIA/ELEKTRA/VEEG)
52	56	3	SOUL SEARCHIN' ME'SHELL NDEGEOCÉLLÓ (550 MUSIC)
53	51	19	OLD SCHOOL LOVIN' CHANTE MOORE (SILAS/MCA)
54	55	18	SHAME ZHANE (HOLLYWOOD)
55	47	18	I NEVER SEEN A MAN CRY SCARFACE (RAP-A-LOT/NOO TRYBE)
56	53	14	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QWEST/WARNER BROS.)
57	49	8	WHAT CAN I DO? ICE CUBE (PRIORITY)
⑳	64	10	RODEO STYLE JAMECIA (MERCURY)
59	57	18	CAN'T HELP MYSELF GERALD LEVERT (EASTWEST/EEG)
60	54	17	ALWAYS AND FOREVER LUTHER VANDROSS (LV/EPIC)
61	59	7	TONIGHT'S THE NIGHT BLACKSTREET (INTERSCOPE)
⑳	—	1	MAKE SWEET LOVE TO ME THE WHISPERS (CAPITOL)
63	62	5	WATER RUNS DRY BOYZ II MEN (MOTOWN)
⑳	70	22	GOING IN CIRCLES LUTHER VANDROSS (LV/EPIC)
⑳	66	7	(SHE'S GOT) SKILLZ ALL-4-ONE (BLITZZ/ATLANTIC)
⑳	—	1	TOUR CAPLETON (SIGNET/RAL)
67	67	3	HOOK ME UP JOHNNY "GUITAR" WATSON (WILMA/BELLMARK)
68	63	3	IF ONLY YOU KNEW PHIL PERRY (GRP/MCA)
⑳	73	2	CAN WE START ALL OVER JONATHAN BUTLER (MERCURY)
⑳	—	20	JOY BLACKSTREET (INTERSCOPE)
71	65	9	WITH OPEN ARMS RACHELLE FERRELL (MANHATTAN/CAPITOL)
⑳	—	16	THE MOST BEAUTIFULLEST . . . KEITH MURRAY (JIVE)
⑳	—	1	IS IT ME? MONTECO (FEATURING IMMATURE) (MCA)
⑳	—	1	PEOPLE DON'T BELIEVE SCARFACE FEAT. ICE CUBE (RAP-A-LOT)
⑳	—	1	TAKE IT TO THE FRONT VYBE (ISLAND)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
2	1	2	BODY & SOUL ANITA BAKER (ELEKTRA/VEEG)
3	2	3	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
4	3	18	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
5	8	12	WHEN CAN I SEE YOU BABYFACE (EPIC)
6	4	3	LET'S TALK ABOUT IT MEN AT LARGE (EASTWEST/EEG)
7	12	8	I DON'T WANT TO KNOW GLADYS KNIGHT (MCA)
8	5	17	THE RIGHT KINDA LOVER PATTI LABELLE (MCA)
9	—	1	YOU WANT THIS JANET JACKSON (VIRGIN)
10	7	3	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
11	9	6	WHEN YOU NEED ME AARON HALL (SILAS/MCA)
12	6	7	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
13	15	18	YOUR BODY'S CALLIN' R. KELLY (JIVE)

14	11	9	I'D GIVE ANYTHING GERALD LEVERT (EASTWEST/EEG)
15	13	2	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
16	14	24	ANYTHING SWV (RCA)
17	10	20	SENDING MY LOVE ZHANE (ILLTOWN/MOTOWN)
18	21	21	I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)
19	24	37	NEVER KEEPING SECRETS BABYFACE (EPIC)
20	16	10	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
21	—	10	NEVER LIE IMMATURE (MCA)
22	23	22	WILLING TO FORGIVE ARETHA FRANKLIN (ARISTA)
23	—	1	TOOTSEE ROLL 69 BOYZ (RIP-IT)
24	—	1	70'S LOVE GROOVE JANET JACKSON (VIRGIN)
25	19	21	I MISS YOU AARON HALL (SILAS/MCA)

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

- TITLE (Publisher – Licensing Org.) Sheet Music Dist.
1-LUV (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
92 AGE AIN'T NOTHING BUT A NUMBER (Zomba, BMI/R. Kelly, BMI) WBM
64 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
19 ANSWERING SERVICE (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
1 BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasoul, ASCAP/Chrysalis, ASCAP) WBM
8 BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadaj, ASCAP/Davey Pooh, ASCAP/Chauncy Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
26 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
6 BIG POPPA/WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
75 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
96 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Trouman, BMI) WBM
56 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
48 BROOKLYN ZOO (Wu-Tang, BMI)
2 CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
10 CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI) HL
65 CAN'T HELP MYSELF (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM
61 CAN'T WAIT (Stone City, ASCAP/National League, ASCAP/Cold Chill'n', ASCAP/WB, ASCAP/Funky Noble, ASCAP/Erick Sermon, ASCAP) WBM
62 CAN WE START ALL OVER AGAIN (Zomba, ASCAP/Jo Skin, ASCAP/WB, ASCAP/Heritage Hill, ASCAP) WBM
74 COCKTALES (Zomba, BMI/Super, BMI/Zomba, ASCAP) WBM
29 COME ON (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP)
15 CONSTANTLY (EMI April, ASCAP/Milhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
4 CREEP (D.A.R.P., ASCAP) HL
98 DAAAM! (Alley, BMI/Trio, BMI/Norfolk, BMI)
30 DANCE 4 ME (Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
46 DEAR MAMA (Joshua's Dream, BMI/InterScope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP)
68 DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude Sky, ASCAP/FeatBach, ASCAP) WBM
91 DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI April, ASCAP/Jazzie B, ASCAP/EMI Virgin, ASCAP) WBM
37 EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Orisha, ASCAP/Stone Jam, ASCAP) WBM
33 FOE THE LOVE OF \$ (Dollarz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
28 FOOLIN' AROUND (Zomba, BMI) WBM
17 FOR YOUR LOVE (Stevland, ASCAP)
7 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP)
18 GET DOWN (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
59 GET LIFTED (Zomba, ASCAP/Illitic, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM
54 HOOK ME UP (Booty Ooty, BMI)
9 I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Parsley Park, ASCAP) WBM
16 I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
35 I CAN CALL YOU (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP)
97 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
50 IF ONLY YOU KNEW (Warner-Tamerlane, BMI) WBM
3 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Ntby & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
11 IF YOU THINK YOU'RE LONELY NOW (Atkco, BMI/Moreil, BMI)
53 I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI) WBM
39 I'M GOING ALL THE WAY (New Perspective, ASCAP/EMI April, ASCAP)
20 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
57 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
71 I NEVER STOPPED LOVING YOU (Whole Nine Yards, ASCAP/Aud One, ASCAP/Fingerlips, BMI/L'il Mama, BMI/MCA, BMI)
72 IS IT ME? (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI)
24 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
47 JUST ROLL (Little Los, BMI)
55 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
45 LET'S DO IT AGAIN (Warner Chappell, BMI)
32 LET'S GET IT ON (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP)
3 LOVE OF MY LIFE (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, BMI)
80 LOVE THANG (Nikke Duz It, ASCAP/MCA, ASCAP/Antonio, ASCAP/EMI April, ASCAP/Il Kid, ASCAP)
34 MAD IZM (Channel Live, ASCAP/American, ASCAP)
67 MAKE SWEET LOVE TO ME (Backhead, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisperdaz, BMI/Yours, Mine & Ours, ASCAP)
78 MAMA SAID (MCA, ASCAP/BMG, ASCAP)
73 THE MOST BEAUTIFULLEST THING IN THIS WORLD (Zomba, ASCAP/Illitic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
76 NEVER FIND SOMEONE LIKE YOU (Famous, ASCAP/No Pain No Gain, ASCAP)
44 NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
69 NO HOOK (Shaq Lynics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Razor Sharp, ASCAP/Wu-Tang, ASCAP) WBM
99 NOT ENOUGH HOURS IN THE NIGHT (Realsongs, ASCAP) WBM
93 NUTTIN BUT FLAVOR (Dope On Plastic, ASCAP/Misam, ASCAP)
82 OH YEAH! (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Librian, ASCAP) WBM
63 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
13 ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM

Hot R&B Singles Sales™

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★ BABY BRANDY (ATLANTIC) 4 wks at No. 1
1	1	5	
2	2	11	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
③	4	15	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
4	3	7	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
⑤	6	11	THIS LIL' GAME WE PLAY SUBWAY (BIV 10/MOTOWN)
6	5	16	CREEP TLC (LAFACE/ARISTA)
7	7	3	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
⑧	9	4	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
⑨	35	3	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
10	8	10	GET DOWN CRAIG MACK (BAD BOY/ARISTA)
⑪	12	9	MAD IZM CHANNEL LIVE (CAPITOL)
12	10	22	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
⑬	15	2	FOE THE LOVE OF \$ BONE THUGS N HARMONY (RUTHLESS)
⑭	19	3	BROOKLYN ZOO OL DIRTY BASTARD (ELEKTRA/VEEG)
15	14	2	1-LUV E-40 (FEATURING LEVITI) (SICK WID' IT)
⑰	25	2	SHOOK ONES PART II MOBB DEEP (LOUD/RCA)
17	17	5	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
⑱	18	11	CAN I STAY WITH YOU KARYN WHITE (WARNER BROS.)
19	16	12	WHUTCHA WANT? NINE (PROFILE)
20	20	5	THINK OF YOU USHER (LAFACE/ARISTA)
21	11	15	CONSTANTLY IMMATURE (MCA)
⑳	23	6	TOUR CAPLETON (SIGNET/RAL)
⑳	—	1	FOR YOUR LOVE STEVIE WONDER (MOTOWN)
24	13	16	I MISS YOU N II U (ARISTA)
⑳	26	10	WOMAN TO WOMAN JEWELL (DEATH ROW/INTERSCOPE)
26	22	40	TOOTSEE ROLL 69 BOYZ (RIP-IT)
27	24	24	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)
28	21	15	ON BENDED KNEE BOYZ II MEN (MOTOWN)
29	30	16	KITTY-KITTY 69 BOYZ (RIP-IT)
⑳	33	12	NIKA VICKIOS (EPIC STREET/EPIC)
31	28	2	CAN'T WAIT REDMAN (RAL/ISLAND)
32	32	2	LET'S GET IT ON SHABBA RANKS (EPIC)
33	27	16	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
⑳	—	1	THANK YOU BOYZ II MEN (MOTOWN)
⑳	54	3	GET LIFTED KEITH MURRAY (JIVE)
36	31	8	COCKTALES TOO SHORT (JIVE)
37	29	17	BRING THE PAIN METHOD MAN (DEF JAM/RAL/ISLAND)

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

- ASCAP) WBM/HL
85 TAKE IT TO THE FRONT (Junkie Funk, BMI)
77 TAKE YOU THERE (Pete Rock, ASCAP/Smooth Flowing, ASCAP/One Step Beyond, BMI)
86 THA BUTTERFLY (Interfaith, BMI)
23 THANK YOU (Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP) HL
21 THINK OF YOU (Chuck Life, ASCAP/Stannin, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL/WBM
12 THIS IS HOW WE DO IT (Mo' Swang, ASCAP/Oj's, BMI/Def American, BMI)
5 THIS LIL' GAME WE PLAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
58 THIS LOVE IS FOREVER (Power Players, BMI/Balanga, BMI/Lakiva, ASCAP/Warner Chappell, ASCAP)
42 TOUR (Def American Songs, ASCAP)
36 U WILL KNOW (FROM JASON'S LYRIC) (Polygram, ASCAP/Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Aside, ASCAP)
22 WHERE I WANNA BE BOY (Potential, BMI/Missiones, BMI/Ron G, BMI)
43 WHUTCHA WANT? (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)
31 WHY YOU WANNA PLAY ME OUT? (Britiff, ASCAP)
83 WITH OPEN ARMS (Feel The Beat, BMI/Stone Diamond, BMI) WBM
27 WOMAN TO WOMAN (Irving, BMI/Ain't Nuthin' Goin' On But Fu-kin', ASCAP/O/B/O Itself, ASCAP/WB, ASCAP) WBM

Robert Clivilles Keeps On Working, For David

THERE ARE FREQUENT moments when Robert Clivilles speaks of David Cole as if he were still alive.

It has only been several weeks since the co-founder of the famed C+C Music Factory died of complications resulting from spinal meningitis, and the pain of reality is apparently still too intense at times. As Clivilles walks through the Greenwich Village, New York, building that the two bought and began to construct into a multifaceted entertainment complex roughly six months ago, he shares



CLIVILLES AND COLE

news regarding projects that the long-time production/songwriting team have on the agenda. Clearly wavering somewhere between internal shock and self-protection, he moves from one area of the building to the next, peppering a bright, tour-guide monolog with comments like "we've always wanted a room like this" or "now we can do that here." Only during a brief stop in the sprawling top-floor space that was to be Cole's apartment is there a noticeable crack in Clivilles' firm smile.

"This building is one of David's dreams. It represents success and that last step away from those hard, poor times," he says. "I get a lot of comfort from being in this building. His spirit fills every room, and he feels very much alive to me here. Right now, I need to think of him this way, because it keeps me strong. And I know he expects me to be strong and to carry on

for both of us."

Sitting down for a rare discussion of his partner's illness and untimely death—as well as the future of their various production and label commitments—Clivilles is a striking picture of quiet and optimistic philosophy. The aggressive, guard-dog bravado that has framed his public persona for the past year or so has been replaced by insights resulting from intensive Bible study and countless lessons in human nature. "Watching how some people dealt with David and his illness have forever changed the way I view the world," he says. "It made me a lot more protective of my privacy and the people I care about."

Clivilles is referring to a harrowing year of speculation within several circles of the dance music industry that ranged from rumors that linked Cole to various AIDS-related diseases to a ghoulish underground poll guessing the date of his death. "There were times when the people David and I thought were friends were the biggest culprits," he says. "I cannot describe the look I saw on David's face the day he found out what was going on. He used to say that he often felt like one of those little birds that people shoot at in a rifle range. I wanted to kill people for him. I wanted to defend his right to privacy."

The final year of Cole's life was filled with preparing for the future—both personally and musically. Clivilles points to a seemingly bottomless well of songs that Cole left behind in various stages of completion. That last precious year also signaled the end of C+C Music Factory's tenure at Columbia Records. The act's second collection, "Anything Goes!," was released last fall on the heels of a successful single, "Do Ya Wanna Get Funky," which topped Billboard's Club Play chart and peaked in the top half of the Hot 100. However, the set failed to meet the expectations created by the 1991 mega-smash "Gonna Make You Sweat," a groundbreaking album that spawned three multiformat hit singles and forged a much-copied dance/hip-hop sound in the pop mainstream. Many have rightly credited C+C with heralding the return of streetwise dance music on pop airwaves, and it all began with this now-classic collection.

"I'm still not sure what happened with ['Anything Goes!']," Clivilles says. "We were—and still are—very proud of it, and it felt like it was going to hit." In an eerie coincidence, the act's recording agreement with Columbia expired several days after Cole's death. The label, which chose not to comment for this story, did not extend C+C Music Factory's contract. "We actually knew the label was going to drop us before David died. There is no connection between the two events. Our final word on the subject is that we're glad to have had the success we did with Columbia. Time to move on."

And Clivilles already has. A deal with MCA Records for an album by an act tentatively named Clivilles, Cole & Friends is in negotiation. The set, which is already in production, will in-



by Larry Flick

clude tracks cut both before and after Cole's death. If the just-finished jam "Reach," a roof-raising anthem fronted by longtime C+C protégé Debra Cooper, is an accurate indication, the album will be a revelatory excursion into lush house drama and edgy hip-hop rhythms. Among the tracks to be included on the set will be a reconstruction of a pre-C+C Music Factory single by Cole, "Take My Breath Away," and "Turn Back The Hands Of Time," a tune that Cole wrote and started recording two weeks before he died. "What I'd like to do with that song is keep the parts of his vocal that were strong, and get some of his favorites to sing the rest," Clivilles says.

Other projects on the agenda for completion in 1995 are two albums for the team's Sony Japan imprint, CCMF Records, a label that was formed in 1993. At this point, albums for CCMF will carry the Clivilles/Cole names, and will showcase the vocals of

various newcomers. At least one of those sets will likely be available before the year is over. Columbia has the option to pick up those sets for the States before Clivilles is free to shop them to other labels. He is also producing several cuts for Martha Wash's second RCA album, due out this summer, as well as the full-length debut of new-jill-swing trio Ask Me. The latter act takes the place of a long-planned album by the now-defunct S.O.U.L. S.Y.S.T.E.M. on Arista.

"After the first S.O.U.L. S.Y.S.T.E.M. single ['It's Gonna Be A Lovely Day'], we took a look at the group—they weren't unified in a way that communicated they would go to the wall for each other," he says. "From the first time I met them, I could tell that the women in Ask Me are in it for the long haul. Luckily, [Arista president] Clive Davis agreed."

As the C+C building nears the end of construction, Clivilles plans to christen the complex with a restaurant on the second floor. Still unnamed, the bistro will be fashioned as a dance music equivalent to the revered Hard Rock Cafe. "It'll be a place where kids in the 'hood can hang, and people in the business can try out new material," he says. "I'm just about to start

collecting dance memorabilia for the walls."

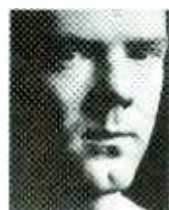
If there is a primary point Clivilles is trying to convey via all this activity, it is that he has enough talent and drive to keep the duo's banner flying high indefinitely. "I spent 13 years of my life working with David," he says. "That's half of my life. It was like being married, like finding a soul mate or a long-lost brother. I cannot let all that we achieved just fade away. We promised each other a long time ago that whoever was left behind would be obliged to continue to rock the house for both of us. We shook on it."

Several hours after that initial tour through the building, Clivilles is sinking into an overstuffed chair in what he calls the A-plus room of the C+C Studio. He contemplates creating another mix of "Reach," and takes a deep breath. He scratches his head, looks around the room, and says the physical absence of Cole still feels like an unreal fantasy.

"But he'll always be here in my heart," Clivilles says. "When I write, I'll always be writing with David. I'll be able to step back, ask a question, and in my mind I'll hear him laugh and say, 'This is whack!' The part that sucks is not being able to hang with him after."

Sommerville's Back In A 'Heartbeat' Single Leads Off London's 'Dare To Love'

NEW YORK—Given the circumstances of the past few weeks, Jimmy Somerville is in surprisingly bright spirits. Before launching into promotion in support of "Heartbeat," the first single from his forthcoming London Records collection "Dare To Love," he has been faced with binding deadlines from his record company and a minor bout with the flu, and today he has locked himself out of his central London flat.



SOMMERVILLE

"As we speak, I'm actually praying that I haven't left the tea kettle on the flame," he says with a laugh. In the four years since his last album, "Read My Lips," the outspoken artist/political activist has been exploring various "gay ghettos" around the world, including San Francisco and New York, in an effort to get close to the roots of the post-Stonewall gay liberation movement and to view the differences in communities. In the end, he has chosen to settle down in London, where, he says, "you can encounter a wide variety of people in one spot."

Somerville found temporary solace in New York, particularly in the melting pot of the East Village club scene. "That's where I found people who were striving to be individual without

any fear or pressure to conform," he says, pointing to his own career, which includes momentarily fronting renegade trio Bronski Beat and such anthems as "Smalltown Boy" and "Run From Love." "[New York is] where I met musicians like [MCA recording duo] the Murmurs, who are going to give the mainstream the kick in the ass it needs."

On his return to the business side of music, Somerville is bracing himself for renewed scrutiny of his life. And while he is hoping to score a mainstream hit, he is also aware that the road ahead may be rocky.

"There are gay men who want to be accepted by the heterosexual world, and that's fine," he says. "But that is not what I'm interested in. I just want to live the life I choose. And I'm starting to understand that such a choice means that people may never refer to me as simply 'Jimmy Somerville,' but rather 'gay singer Jimmy Somerville.' And that's sad."

Among Somerville's primary motivations to create "Dare To Love," which is tentatively slated for release in late April/early May, was to fill a void he feels the current crop of openly homosexual pop stars has overlooked.

"As a gay man who is also a fan of music, I'm insulted when I see gay and lesbian artists shy away from same-gender pronouns," he says. "I feel completely cheated. I don't think it's fair to tell your audience that

you're gay, but that you're not going to acknowledge it in your primary form of creative expression. It's an unfortunate manipulation of honesty that collects gay dollars without an even exchange."

This philosophy served as the launching pad into two years of writing and recording intensely personal material. Largely produced by Stephen Hague, who has helmed hits for a string of British pop groups that includes the Pet Shop Boys and Somerville's late-'80s act, the Communards, "Dare To Love" glides at a gingerly post-disco pace, with just the right dose of carefree pop vigor. Although he did not set out to make specific political statements this time around, Somerville realizes that even the most simplistic lyric is potentially confrontational. He examines the reality of relationships on "Heartbeat," which is quickly garnering support from club DJs—thanks in part to solid post-production by Eric "E-Smoove" Miller. It is also a literate tune that challenges the idea of two people pledging eternal monogamy.

"Just being a man singing the words 'I love him so' can make people squirm," he says. "But my intention is not to help people live in oblivion. It is to be honest. And that is far more important than gold-selling records."

LARRY FLICK

Billboard HOT Dance Breakouts

FOR WEEK ENDING MAR. 4, 1995
CLUB PLAY

1. BEDTIME STORY MADONNA
MAVERICK/SIRE
2. HIGHER (FEEL IT) R.A.W. STRICTLY
RHYTHM
3. HAPPY MAN MICHAEL WATFORD
EASTWEST
4. RUN AWAY REAL MCCOY ARISTA
5. SKY HIGH NEWTON CRITIQUE

MAXI-SINGLES SALES

1. KEEP GIVIN' ME YOUR LOVE
CE CE PENISTON COLUMBIA
2. FOR YOUR LOVE STEVIE WONDER
MOTOWN
3. SHOW ME YOUR FACE D.J. TRAJIC
UNDERGROUND
4. DEAR MAMA 2PAC INTERSCOPE
5. EVERYTIME YOU TOUCH ME MOBY
ELEKTRA

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

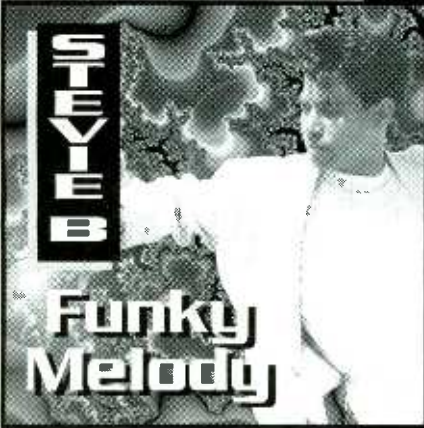
Billboard®
FOR WEEK ENDING MARCH 4, 1995

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
				★★★★No. 1★★★★	
①	1	4	6	EVERLASTING LOVE EPIC 77775 2 weeks at No. 1	◆ GLORIA ESTEFAN
2	2	5	9	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
③	6	11	6	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
4	5	9	7	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
⑤	9	16	5	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	◆ CE CE PENISTON
⑥	10	15	7	COLOR OF MY SKIN CUTTING 317	SWING 52
7	3	3	12	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
⑧	14	34	3	YOUR LOVING ARMS SIRE 66150/EEG	BILLIE RAY MARTIN
⑨	12	18	6	HANDS UP LOGIC 59006	CLUBZONE
10	8	1	12	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
11	4	2	12	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
⑫	16	25	4	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
13	7	8	12	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
⑭	17	31	4	PROMISE ME NOTHING WARNER BROS. PROMO	REPERCUSSIONS
⑮	27	49	3	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
⑯	20	30	4	WHITE LINES CAPITOL PROMO	DURAN DURAN
17	18	28	5	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
⑮	21	27	5	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
⑮	31	39	3	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
20	15	6	13	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
21	26	26	6	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
⑫	33	45	3	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
23	11	10	12	CALL ME ELEKTRA 66172/EEG	DEEE-LITE
⑫	32	37	4	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
25	13	7	12	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
26	24	17	8	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
27	23	12	11	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
28	19	14	12	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
29	22	21	11	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
⑮	36	46	3	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
				★★★★Power Pick★★★★	
⑮	45	—	2	ATOMIC CHRYSALIS 58340/EMI	◆ BLONDIE
⑫	37	44	4	BOTTOM HEAVY TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
33	29	24	7	LICK IT S.O.S. 1008	ROULA
34	25	13	14	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
35	30	20	9	I FEEL LOVE WHITE LBL/AMERICAN 41827/WARNER BROS.	◆ MESSIAH
36	28	22	8	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
⑮	48	—	2	DON'T LAUGH SORTED 20130/NERVOUS	WINX
38	38	43	3	I LIKE MOTOWN PROMO	SHANICE
				★★★★Hot Shot Debut★★★★	
⑮	NEW►		1	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
40	34	23	7	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
⑫	43	—	2	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
⑫	47	—	2	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
⑫	NEW►		1	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
⑫	NEW►		1	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
45	39	40	5	JUST CAN'T TAKE IT E-LEGAL 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
46	35	32	6	GIVE IT TO ME HARD BEAT 9401	STICKS & STONES
⑫	NEW►		1	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
48	41	35	6	SIDIKI MANGO PROMO/ISLAND	BAABA MAAL
49	40	29	11	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
⑮	NEW►		1	KEY OF LIFE WAAKO 1232	MICHELLE WILSON

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				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.	
				★★★★No. 1★★★★	
1	1	1	5	BABY (T) (X) ATLANTIC 85593/AG 4 weeks at No. 1	◆ BRANDY
				★★★GREATEST GAINER★★★	
②	23	—	2	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
③	10	17	3	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
4	2	2	11	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
⑤	11	15	4	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
6	3	3	14	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
7	4	4	3	GET LIFTED (T) JIVE 42281	◆ KEITH MURRAY
8	6	7	4	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
⑨	13	8	13	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
10	5	49	3	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
11	8	5	7	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
12	9	9	6	TOUR (T) SIGNET 162/RAL	CAPLETON
⑬	18	18	12	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
14	7	6	3	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
15	12	11	10	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
⑯	15	10	32	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
⑮	20	14	11	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
18	14	12	16	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
19	16	16	20	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
				★★★★Hot Shot Debut★★★★	
⑮	NEW►		1	PUT IT ON (M) (T) COLUMBIA 77728	◆ BIG L
21	17	13	9	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
22	21	—	2	LET'S GET IT ON (T) EPIC 77819	◆ SHABBA RANKS
⑮	26	26	4	THINK OF YOU (M) (T) (X) LAFACE 2 4095/ARISTA	◆ USHER
⑫	RE-ENTRY		6	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSJONES
⑮	36	23	10	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
⑮	NEW►		1	THANK YOU (T) MOTOWN 860 275	◆ BOYZ II MEN
27	24	29	3	NO HOOK (T) (X) JIVE 42278	◆ SHAQUILLE O'NEAL FEAT. PRINCE RAKEEM THE RZA & METHOD MAN
28	19	19	7	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
29	28	—	2	FOE THA LOVE OF \$ (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY/EAZY-E
30	32	22	7	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
31	38	41	6	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
⑫	NEW►		1	HAPPY MAN (T) EASTWEST 66151/EEG	MICHAEL WATFORD
33	29	21	13	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
⑫	NEW►		1	I LIKE (M) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX
⑮	48	—	4	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
⑮	RE-ENTRY		26	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	◆ 20 FINGERS FEATURING GILLETTE
37	34	47	4	HOW I LOVE HIM (M) (T) TIMBER! 656/TOMMY BOY	CYNTHIA
38	42	35	5	CALL ME (T) (X) ELEKTRA 66172/EEG	DEEE-LITE
39	37	20	13	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
⑫	RE-ENTRY		2	NEVER GET ENOUGH (T) (X) KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
41	25	—	2	REMEMBER WE (T) REPRISE 41943/WARNER BROS.	◆ DA BUSH BABEES
42	33	24	11	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
43	27	33	3	HOLD ON (T) (X) ELEKTRA 66168/EEG	◆ BRAND NUBIAN
44	30	27	18	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
⑫	NEW►		1	DIAL 7 (AXIOMS OF CREAMY SPIES) (T) PENDULUM 58289/EMI	◆ DIGABLE PLANETS
⑫	NEW►		1	CONTROL (T) RADIOACTIVE 54953/MCA	◆ TRACI LORDS
⑫	NEW►		1	AHORA! (NOW!) (M) (T) (X) CUTTING 332	2 IN A ROOM
⑫	NEW►		1	COTTON EYE JOE (T) BATTERY 46500/JIVE	◆ REDNEX
49	22	—	7	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
50	45	43	3	I LOVE SATURDAY (T) (X) MUTE/ELEKTRA 66171/EEG	◆ ERASURE



Rockin' to the rhythm!

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

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

THUMP
RECORDS INC.
AN ENTERTAINMENT COMPANY

Thump Records, Inc.
P.O. Box 648, Walnut, CA 91788
(909) 595-2144 • FAX 598-7028

Available on CD, Cassette, 12" and Cassette Single



Brothers In Arms. The Asylum Records duo Brother Phelps meet with label leaders after a show in Austin, Texas. Shown, from left, are Kyle Lehning, president of Asylum Records; Doug Phelps; Denny Mosesman, VP of promotion; Kenny Hamlin, senior VP/GM; Ricky Lee Phelps; and Aaron Levy, vice chairman and COO, Elektra Entertainment Group.

MCA's McEntire: Queen Of The Road 120-Date '95 Tour Likely To Keep Her No. 1

■ BY EDWARD MORRIS

NASHVILLE—With a mesmerizing new stage set, a troupe that includes 10 dancers, and her own near-mythic energy, Reba McEntire stands a good chance of retaining her 1994 standing as country music's top-grossing touring act.

McEntire's 1995 tour is just under way. It will consist of 120 shows, 70 of which her company, Starstruck Entertainment, will promote. The smallest venue she will play has 6,500 seats.

Last year, according to Amusement Business, the MCA artist earned a total concert gross of nearly \$19 million.

Her 71 shows—48 of which were sell-outs—attracted 834,671 ticket buyers. In racking up these numbers, McEntire outpaced such other hot country acts as Alan Jackson, Garth Brooks, George Strait, Vince Gill, and Brooks & Dunn. She was the only country performer to make the top 10 list of touring acts in 1994.

"Reba is going to concentrate 100% on music and concerts this year," says McEntire's manager and husband, Narvel Blackstock.

That concentration is vividly evident in McEntire's new show from the moment she arrives on stage—in a yellow cab. Her entrance is a real-life reprise, complete with appropriate costume, of a scene from the videoclip for her 1991 hit, "Fancy." The video plays simultaneously on screens suspended at both sides of the stage.

In the ensuing two-hour performance, McEntire is seldom offstage, and then only for quick set shifts and costume changes. The effect is between the glitz of a Broadway musical and the something-for-everybody appeal of an old-time TV variety show.

Besides the six-man, four-woman dance crew, McEntire works with an eight-piece band and three female backup singers. One of the singers is Arista Records' Linda Davis, with whom McEntire had the 1993 hit, "Does He Love You."

Although the sounds and sentiments are unarguably country, the staging (designed by Larry Hitchcock and Tom Strahan) is light years away from country's characteristic simplicity. The set

has two levels, with an elevator at one end and a winding staircase at the other.

There are giant TV screens on the upper level, which are frequently used to integrate McEntire's movies and videos into her performances. In one particularly effective segment, a videotaped Vince Gill becomes a surrogate for the real one—first by talking to the audience about his work with McEntire (and covering her costume change) and then by performing his parts of the 1993 duet, "The Heart Won't Lie."

When the stage is occupied by sets (among them a cafe and a classroom), the band rolls out of sight behind a curtain. For McEntire's rendition of "She Thinks His Name Was John," a replica of the AIDS quilt rolls down to form a backdrop.

In a typical show, McEntire sings all or parts of 21 songs and has 10 costume changes. A flying platform transports her and Davis over the audience for the finale, "Does He Love You."

Although Starstruck won't specify the daily cost of keeping the show on the road, the company says it involves a crew of 80 employees (15 more than last year), six buses, and 13 trucks. Approximately 10 hours are required to set up each stop.

Frito-Lay, a sponsor of last year's tour, is sponsoring 20 dates this year. At each of these, Reba appears at a preshow meet-and-greet for local distributors of the snack food. The company also has in-house banners and product giveaways.

Blackstock says that McEntire will probably have another album out this fall. In January, just before starting the tour, she filmed the CBS-TV miniseries "Buffalo Girls," in which she

(Continued on page 40)



MCENTIRE

Arista/Nashville Spins Off A 2nd Label Lee Roy Parnell Is Career Records' Flagship Artist

AND STILL THEY COME: Following the lead of other major country record companies, Arista/Nashville has created a second country label, Career Records. **Lee Roy Parnell** will move from Arista to Career as the new label's flagship artist. Also on the roster is **Brett James**, a singer/songwriter from Oklahoma. Parnell's first Career single will be out midsummer, and James' debut album is expected to hit stores this fall.

Denise Nichols, Arista's former director of field promotion, has been named national director of promotion for the new label and will supervise a staff of five. Arista/Nashville president **Tim DuBois** will also head Career. Arista's **Mike Dungan**, senior VP of sales and marketing, and **Jack Weston**, VP of promotion and artist development, will advise the new label.

Within the past five years, RCA, MCA, Mercury, and Liberty have all established spinoff country imprints. In 1993, Arista/Nashville formed Arista/Texas in Austin to specialize in Tejano music. DuBois also plans to start a Christian music label under the Arista umbrella.

THE ROUNDS: Clint Black, Jeff Foxworthy, and Tanya Tucker will jointly host the 30th annual Academy Of Country Music awards special, which will air May 10 on NBC-TV. Several nominees were on hand (and presumably on pins and needles, as well) for Nashville's pre-Grammy party Feb. 16 at the Loews Vanderbilt. Among these were performers **Martina McBride**, **Steven Curtis Chapman**, **John Berry**, **Walter Ostanek**, the **Mavericks**, and **Randy Scruggs**; songwriters **Gary Baker**, **Frank J. Myers**, and **Karen Taylor-Good**; and producer **J. Aaron Brown**. **Jim Black**, former president of the Nashville chapter of NARAS, the recording academy, is suggesting that this annual cocktail party be turned into a fund-raising dinner to formally recognize area Grammy contenders.

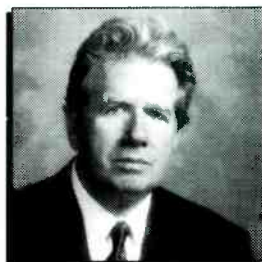
Trisha Yearwood is CMT's "Showcase" artist for March. Gospel singer **Jake Hess**, producer **Billy Sherrill**, the **Muscle Shoals Rhythm Section**, and soul singer **Martha Reeves** have been inducted into the Alabama Music Hall Of Fame.

BIZ BLURBS: **Len Handler**, the dynamic former creative director for Cherry Lane Music, has formed Southbound Music Group to find additional sources of income from the catalogs of independent Nashville publishers. Specifically, Handler will seek such alternative uses for songs as advertising, television, movies, special record

projects, and print- and lyric-related applications. His company, which is based in Norwalk, Conn., has already signed agreements with Patrick Joseph Music, Little Big Town Music Group, Forerunner Music, Wrensong, and Island Bound Music. **Gary Falcon**, artist relations manager for **Travis Tritt**, has opened Falcon Management in Nashville. **Former Exile drummer Steve Goetzman** has joined the Bobby Roberts Co. as co-manager of former Exile singer/guitarist **Paul Martin** and as a booking agent for West Coast venues. Until recently, Goetzman was with Renaissance Management, **Steve Wariner's** in-house service. **Cross Three Records**, with offices in Nashville and Santa Monica, Calif., has added a new division, **Cross Three Management**. It will be headed by **John Bumgardner**, who will be based in Nashville. **Sharon Corbitt** is the new publicity director for Nashville's **Cupit Music**.



by Edward Morris



OVER THERE: Grand Ole Opry star **George Hamilton IV** and Irish singer **Sandy Kelly** are booked for a six-week concert tour of the U.K. **Don Williams** will do a 10-city concert tour of Australia, March 30-April 18. Featuring 13 shows, the tour will begin in Tamworth and end in Perth. Williams' second album

for the American Harvest Recording Society, a collection of pop standards, is set for release in late spring. The Voice Of America is sponsoring a sweepstakes for its country music fans outside the U.S. Entrants are being asked to write a short essay in English on why they enjoy country music and to list their favorite performer and song. The winner will earn a trip for two to VOA's headquarters in Washington, D.C., and to the annual International Country Music Fan Fair in Nashville.

MARK YOUR CALENDAR: The National Easter Seal Society unveils its new fund-raising vehicle, "Easter Seal Celebration '95," March 4-5. Unlike previous telethons, this one will consist of a series of TV segments built around different themes and musical formats. The country segment, "Music City Roundup," will be hosted by **Faith Hill** and feature **Trisha Yearwood** and **Suzy Bogguss**, among others. The chief hosts for the entire event are **Pat Boone**, **Robb Weller**, and **Mary Frann**.

SIGNINGS: **Riders In The Sky** to Rounder Records. **Steve Conn** to Falcon Management for personal management.

Alan Jackson Gets 7 Noms In TNN/Music City Awards

NASHVILLE—Alan Jackson has won the most nominations for the 29th annual TNN/Music City News Country Awards. Winners of the fan-based poll will be announced during a TNN special, which will be broadcast June 5 from the Grand Ole Opry House.

Jackson is in the running for six honors: best entertainer, male artist, vocal collaboration, album, single, and video (two nominations in this category).

Here is the complete list of categories and contenders:

Entertainer: Alan Jackson, Vince Gill, Reba McEntire, Ricky Van Shelton, George Strait.

Male artist: Alan Jackson, Vince Gill, Ricky Van Shelton, George Strait, Marty Stuart.

Female artist: Reba McEntire, Patty Loveless, Lorrie Morgan, Pam Tillis, Tanya Tucker.

Vocal band: Alabama, Confederate Railroad, Diamond Rio, Little Texas, Sawyer Brown.

Vocal group or duo: Brooks & Dunn, Oak Ridge Boys, Sweethearts Of The Rodeo, the Statlers, John & Audrey Wiggins.

Vocal collaboration: Suzy Bogguss & Chet Atkins, Amy Grant & Vince Gill, George Jones & Alan Jackson, Conway Twitty & Sam

Moore, Trisha Yearwood & Aaron Neville.

Album: "Love And Honor," Ricky Van Shelton; "Not A Moment Too Soon," Tim McGraw; "Read My Mind," Reba McEntire; "When Love Finds You," Vince Gill; "Who I Am," Alan Jackson.

Single: "I Swear," John Michael Montgomery; "Livin' On Love," Alan Jackson; "The Man In Love With You," George Strait; "When Love Finds You," Vince Gill; "Your Love Amazes Me," John Berry.

Video: "Independence Day," Martina McBride; "Livin' On Love" and "Summertime Blues," Alan Jackson; "When Love Finds You," Vince Gill; "Why Haven't I Heard From You," Reba McEntire.

Star of tomorrow (male): David Ball, John Berry, Tracy Byrd, Tim McGraw, Clay Walker.

Star of tomorrow (female): Linda Davis, Tereva Henderson, Faith Hill, Alison Krauss, Lari White.

Star of tomorrow (vocal): Blackhawk, Darryl & Don Ellis, Terry McBride & the Ride, John & Audrey Wiggins, the Tractors.

Christian country artist: Alison Krauss & the Cox Family, Susie Luchsinger, Paul Overstreet, Ricky Skaggs, Ricky Van Shelton.

Comedian: Jeff Dunham & Walter, Jeff Foxworthy, Steve Hall & Shotgun Red, Mike Snider, Ray Stevens.

EDWARD MORRIS

Billboard

FOR WEEK ENDING MARCH 4, 1995

TOP COUNTRY ALBUMS

TM

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK 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
				★★★No. 1★★★		
1	1	1	10	GARTH BROOKS▲ ⁵ LIBERTY 29689 (10.98/15.98)	10 weeks at No. 1 THE HITS	1
2	2	2	48	TIM MCGRAW▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
				★★★Hot Shot Debut★★★		
3	NEW►		1	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
4	3	3	27	THE TRACTORS▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
5	4	4	58	JEFF FOXWORTHY▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	4
6	6	6	34	ALAN JACKSON▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	5	5	4	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
8	7	7	21	CLAY WALKER● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
9	9	8	15	GEORGE STRAIT▲ MCA 11092 (10.98/15.98)	LEAD ON	1
10	8	9	43	REBA MCENTIRE▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
11	12	10	20	MARY CHAPIN CARPENTER▲ COLUMBIA 64327/SONY (10.98 EQ/15.98)	STONES IN THE ROAD	1
12	11	13	30	JOE DIFFIE▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
13	10	11	4	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
14	14	16	37	VINCE GILL▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
15	13	12	21	BROOKS & DUNN▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
16	19	23	37	TRACY BYRD● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
17	15	14	21	ALABAMA● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
18	17	17	55	THE MAVERICKS▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
19	21	21	56	JOHN MICHAEL MONTGOMERY▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
				★★★Greatest Gainer★★★		
20	31	—	2	ALISON KRAUSS ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	20
21	23	22	7	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	21
22	18	20	36	DAVID BALL● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
23	16	15	4	HANK WILLIAMS, JR. CURB MCG 77690/CURB (9.98/15.98)	HOG WILD	14
24	22	18	43	PAM TILLIS● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
25	20	19	50	JOHN BERRY● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
26	24	25	22	TRACY LAWRENCE● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
27	26	26	73	REBA MCENTIRE▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
28	25	24	35	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
29	28	28	55	BLACKHAWK● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
30	30	33	31	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
31	34	34	20	CLINT BLACK● RCA 66419 (10.98/16.98)	ONE EMOTION	8
32	27	27	67	FAITH HILL▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
33	35	35	21	TOBY KEITH● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
34	29	29	127	GEORGE STRAIT▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	33	30	26	PATTY LOVELESS● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
36	32	31	15	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	41	7	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	37
38	36	40	124	ALAN JACKSON▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
39	37	37	21	LITTLE TEXAS● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
40	39	32	77	GARTH BROOKS▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
41	42	43	138	MARY CHAPIN CARPENTER▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
42	40	36	15	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
43	46	44	104	BROOKS & DUNN▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
44	47	48	35	SAMMY KERSHAW● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
45	41	39	15	BILLY RAY CYRUS● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
46	44	45	184	BROOKS & DUNN▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
47	48	50	18	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	47
48	43	38	71	VARIOUS ARTISTS▲ ¹ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
49	55	71	18	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
50	50	51	41	TRAVIS TRITT▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
				★★★Pacesetter★★★		
51	65	—	2	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	51
52	54	53	56	COLLIN RAYE● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
53	45	47	26	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
54	52	54	129	VINCE GILL▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
55	51	46	75	MARTINA MCBRIDE● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
56	49	42	19	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
57	58	70	23	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
58	53	57	54	NEAL MCCOY● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
59	56	49	23	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
60	60	61	5	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	60
61	63	62	81	CLAY WALKER▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
62	64	59	93	LITTLE TEXAS▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
63	68	60	16	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
64	61	58	31	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
65	62	63	100	DWIGHT YOAKAM▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
66	59	55	64	ALABAMA● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
67	57	52	52	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
68	73	72	43	RANDY TRAVIS● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
69	69	69	119	JOHN MICHAEL MONTGOMERY▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
70	71	68	232	GARTH BROOKS▲ ¹³ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
71	67	56	17	VARIOUS ARTISTS● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
72	66	64	5	JEFF FOXWORTHY LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	64
73	72	66	96	TOBY KEITH▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
74	70	67	16	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
75	RE-ENTRY		195	ALAN JACKSON▲ ¹ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 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

FOR WEEK ENDING MARCH 4, 1995

Top Country Catalog Albums

TM

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

SoundScan

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE▲ ¹ MCA 12* (7.98/12.98)	168 weeks at No. 1 GREATEST HITS	198
2	2	REBA MCENTIRE▲ MCA 4979* (7.98/12.98)	GREATEST HITS	196
3	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	12
4	6	JOHN ANDERSON▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	3
5	4	GEORGE STRAIT▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	198
6	5	THE CHARLIE DANIELS BAND▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	198
7	7	GEORGE JONES● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	183
8	12	KEITH WHITLEY▲ RCA 2277 (9.98/13.98)	GREATEST HITS	50
9	11	GEORGE STRAIT▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	196
10	15	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	8
11	9	LORRIE MORGAN▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	3
12	8	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	4
13	10	WAYLON JENNINGS▲ ¹ RCA 8506* (8.98)	GREATEST HITS	74

THIS WEEK	LAST WEEK			WKS. ON CHART
14	14	GEORGE STRAIT● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	41
15	17	MARY CHAPIN CARPENTER▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	22
16	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	32
17	18	ALABAMA▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	69
18	24	SAMMY KERSHAW▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	15
19	16	TANYA TUCKER● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	24
20	—	KENNY ROGERS▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	91
21	20	ANNE MURRAY▲ ¹ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	135
22	22	ALABAMA▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	190
23	—	ALABAMA▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	39
24	—	MARY CHAPIN CARPENTER● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	54
25	—	VINCE GILL▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	184

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



In 1985,
An **Inspiration**
Became
An **Innovation**
That Became
A **Sound**
That Became
A **New Tradition.**
Ten Years Later,
The Audience
Still **Celebrates** It...
And We Still
Create It.

DAVID BALL JEFF FOXWORTHY FAITH HILL GREG HOLLAND LITTLE TEXAS MARK O'CONNOR VICTORIA SHAW RUSS TAFF RANDY TRAVIS TRAVIS TRITT DWIGHT YOAKAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	16	★★★No. 1★★★ OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
(2)	4	6	11	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
(3)	3	7	13	BEND IT UNTIL IT BREAKS J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON (V) BNA 64260
4	2	1	14	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
(5)	10	13	10	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
(6)	8	10	8	THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG,M.LUNN)	◆ CLAY WALKER (V) GIANT 17995
(7)	12	14	10	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267
(8)	9	12	12	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
(9)	14	17	8	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
(10)	15	15	14	UPSTAIRS DOWNTOWN N.LARKIN,H.SHEDD (T.KEITH,C.GOGG,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
(11)	13	18	15	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL,C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
(12)	16	19	11	AMY'S BACK IN AUSTIN C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
13	6	8	13	TENDER WHEN I WANT TO BE J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
(14)	17	20	14	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY,R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
(15)	19	22	12	DOWN IN FLAMES M.BRIGHT,T.DUBOIS (M.CLARK,J.STEVENS)	BLACKHAWK (V) ARISTA 1-2769
16	5	4	17	HERE I AM E.GORDY,JR. (T.ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
(17)	21	28	5	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
(18)	20	24	8	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
★★★AIRPOWER★★★					
(19)	22	25	13	LIPSTICK PROMISES R.BENNETT (G.DUCAS,T.SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
20	7	2	16	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
(21)	28	36	5	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
(22)	25	32	8	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
(23)	24	30	13	TRUE TO HIS WORD C.FARREN (J.STEELE,C.FARREN,G.HARRISON)	◆ BOY HOWDY (C) CURB 76934
(24)	26	35	11	LOOK AT ME NOW B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
(25)	29	34	15	LITTLE BY LITTLE D.COOK (J.HOUSE,R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
(26)	38	58	3	THE HEART IS A LONELY HUNTER T.BROWN,R.MCENTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
(27)	33	39	7	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHYTE,C.CANNON)	◆ LARI WHITE (V) RCA 64233
28	11	5	16	THE FIRST STEP J.CRUTCHFIELD (D.CRIDER,V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
(29)	37	47	4	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
(30)	36	41	5	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
(31)	40	50	4	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
(32)	41	56	4	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
33	18	9	19	LITTLE HOUSES J.STROUD,D.STONE (M.CATES,S.EWING)	◆ DOUG STONE (V) EPIC 77716
34	23	16	16	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
35	32	26	19	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
36	35	33	20	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
(37)	42	45	6	I SHOULD HAVE BEEN TRUE D.COOK (R.MALO,S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
38	34	29	19	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
(39)	39	42	7	I BRAKE FOR BRUNETTES M.WRIGHT (S.RAMOS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	31	23	18	TILL YOU LOVE ME T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
(41)	43	48	8	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
(42)	57	—	2	REFREDD DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
(43)	60	70	3	LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
(44)	58	67	7	THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD MCA ALBUM CUT
45	45	40	20	THIS IS ME K.LEHNING (T.SHAPIRO,T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
46	30	27	14	SOUTHBOUND B.CANNON,N.WILSON (M.MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
(47)	50	59	4	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATES)	TANYA TUCKER LIBERTY ALBUM CUT
48	46	38	20	NIGHT IS FALLIN' IN MY HEART M.POWELL,T.DUBOIS (D.LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
49	44	31	17	I'LL NEVER FORGIVE MY HEART S.HENDRICKS,D.COOK (R.DUNN,J.DUNN,D.DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
(50)	55	60	4	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) CURB MCG 76929
(51)	62	—	2	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
(52)	51	57	5	BAD DOG, NO BISCUIT R.LANDIS,J.CARLTON (W.KITCHENS,R.FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
(53)	68	—	2	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUNDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
(54)	56	63	4	LOOKING FOR THE LIGHT S.BUCKINGHAM,B.CHANCEY (L.HENGBER,T.MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
55	54	53	15	THE RED STROKES A.REYNOLDS (J.GARVER,L.SANDERSON,J.YATES,G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
56	53	55	8	LOVE IS NOT A THING R.SCRUGGS (M.S.CAWLEY,K.FLEMING,M.A.KENNEDY)	◆ RUSS TAFF (C) (V) REPRISE 18029/WARNER BROS.
(57)	64	71	3	ANYWAY THE WIND BLOWS R.L.PHELPS,D.PHELPS,K.LEHNING (J.J.CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 64461
58	59	61	6	TYLER H.SHEDD,D.DANIEL (D.DANIEL,L.ROGGE)	◆ DAVIS DANIEL (C) (V) POLYDOR 851 398
★★★HOT SHOT DEBUT★★★					
(59)	NEW ►	1	1	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
60	61	54	15	TAKE THAT J.CRUTCHFIELD (G.BURR,T.SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
(61)	63	68	5	SEA OF COWBOY HATS B.BECKETT,H.SHEDD (C.WRIGHT,D.DODSON,J.MELTON)	◆ CHELY WRIGHT (C) (V) POLYDOR 851 430
(62)	71	—	2	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN,M.P.HEENEY)	◆ AARON TIPPIN (V) RCA 64272
63	49	44	12	I CAN BRING HER BACK J.CUPIT (K.MELLONS,G.SIMMONS,D.DODSON)	◆ KEN MELLONS (C) (V) EPIC 77764
64	48	46	14	LOSING YOUR LOVE S.HENDRICKS (V.GILL,K.FLEMING,H.DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
(65)	66	69	3	SOMEBODY WILL J.LEO (W.ALDRIE,B.CRISLER,S.D.JONES)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54986
(66)	70	—	2	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (V) BNA 64277
(67)	72	—	2	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL,J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
68	65	64	16	ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
69	67	62	20	HEART TROUBLE P.WORLEY,E.SEAY,M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (V) RCA 62961
70	52	52	10	TRYIN' TO GET TO NEW ORLEANS S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND,T.DUBOIS)	◆ THE TRACTORS (V) ARISTA 1-2784
(71)	NEW ►	1	1	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
(72)	NEW ►	1	1	YOU DIDN'T MISS A THING H.SHEDD,E.SEAY (B.RICE,S.RICE)	◆ CLINTON GREGORY (C) (V) POLYDOR 851 566
(73)	NEW ►	1	1	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 79075
74	75	73	13	WORKIN' MAN BLUES B.BOUTON,M.POWELL,T.DUBOIS (M.HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
75	74	72	7	TOUGHER THAN THE REST G.BROWN,J.BOWEN (B.SPRINGSTEEN)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT

○ 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.

1	1	—	2	GONE COUNTRY K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
2	—	—	1	YOU AND ONLY YOU C.HOWARD (C.JONES,J.D.MARTIN)	◆ JOHN BERRY LIBERTY
3	2	1	4	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
4	4	2	4	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
5	6	3	4	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAH,A.JACKSON)	◆ CLAY WALKER GIANT
6	3	—	2	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE,L.WILSON)	◆ RICK TREVINO COLUMBIA
7	5	5	7	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
8	8	6	15	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
9	7	4	7	NOW I KNOW G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	◆ LARI WHITE RCA
10	12	9	8	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
11	9	10	22	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
12	—	—	1	WHEN LOVE FINDS YOU T.BROWN (V.GILL,M.OMARTIAN)	◆ VINCE GILL MCA
13	13	8	8	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.

14	10	11	14	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
15	11	7	14	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN)	◆ JOE DIFFIE EPIC
16	14	12	6	I SEE IT NOW J.STROUD (P.NELSON,L.BOONE,W.LEE)	◆ TRACY LAWRENCE ATLANTIC
17	16	13	8	THIRD RATE ROMANCE B.CANNON,N.WILSON (R.SMITH)	◆ SAMMY KERSHAW MERCURY
18	20	19	26	WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
19	15	14	8	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	◆ THE TRACTORS ARISTA
20	17	16	15	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL MCA
21	19	15	6	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL)	◆ DAVID BALL WARNER BROS.
22	18	—	2	THE BIG ONE T.BROWN,G.STRAIT (G.HOUSE,D.O'DAY)	GEORGE STRAIT MCA
23	—	24	39	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
24	22	22	12	I TRY TO THINK ABOUT ELVIS E.GORDY,JR. (G.BURR)	◆ PATTY LOVELESS EPIC
25	25	21	6	SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA

◆ 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.



THE
OTHER
SIDE OF
COUNTRY IS
FUN
BREAK-
THROUGH
UNIQUE
HOT
HIP
NON-STOP

It's continuous. 24 hours a day.
More hot country videos than you can get anywhere else.
The videos that hit all the right notes with music fans.
It's hot country music and it's around the clock.
CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!



Double Your Exposure in Billboard's 1995 NASHVILLE 615/ Country Music Sourcebook ★

This directory is the ultimate, one-stop, guaranteed to be seen and used by key people in both the Nashville and country music markets worldwide.

All listings conveniently published in a 6" x 9" format, are updated and verified to give you and your clients accurate information.

Nashville listings include:

Record companies, music publishers, venues, radio stations & more!!

Country Music contacts include:

Top charting artists, managers, agents, concert promoters & more!!

Ad Closing: 3/27/95

Publication: 5/17/95

Here's what one user says about us:

"We at KWRE have literally worn out our copies of the sourcebook from previous years and the latest edition is once again jammed with information that is absolutely invaluable."

**SPACE IS LIMITED. CALL
YOUR REP TODAY!**

NASHVILLE

Lee Ann Photoglo
(615) 321-4294

NEW YORK

Ken Karp, Ken
Piotrowski, Pat Rod
Jennings, Norm
Berkowitz
(212) 536-
5004

LOS

ANGELES

Gary Nuell,
Jodie LeVitus,
Lezle Stein,
Deborah
Robinson
(213)
525-
2308



Country

ARTISTS & MUSIC

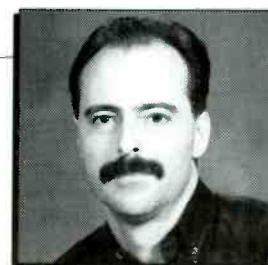
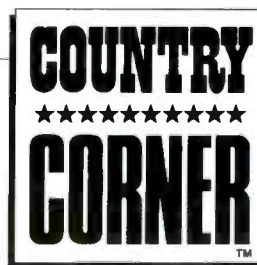
COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 12 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
 - 68 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM
 - 57 ANYWAY THE WIND BLOWS (Audigram, BMI)
 - 5 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM
 - 52 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI) HL
 - 3 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM
 - 11 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
 - 47 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
 - 29 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
 - 30 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
 - 15 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
 - 71 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP)
 - 28 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM
 - 8 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
 - 31 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM
 - 38 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
 - 53 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI)
 - 26 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
 - 69 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
 - 16 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
 - 39 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
 - 63 I CAN BRING HER BACK (Cupit, BMI/Cupit Memares, ASCAP)
 - 59 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP)
 - 67 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI)
 - 49 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
 - 37 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
 - 44 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
 - 19 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
 - 25 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL
 - 33 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
 - 43 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL
 - 24 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
 - 54 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrick Janus, ASCAP/Heart Of A Child, ASCAP) WBM
 - 22 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
 - 64 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
 - 56 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP) HL
 - 34 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
 - 4 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
 - 48 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
 - 35 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
 - 1 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
 - 36 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
 - 55 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
 - 42 REFRID DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM

- 61 SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL
- 62 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuff-Rose, BMI) WBM
- 21 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 65 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
- 14 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
- 32 SONG FOR THE LIFE (Tessa, BMI) WBM
- 46 SOUTHBOUND (Beginner, ASCAP) WBM
- 73 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI)
- 50 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foresadow, BMI) WBM
- 60 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
- 13 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
- 27 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) WBM
- 9 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
- 45 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM

- 20 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
- 6 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
- 40 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 75 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP) WBM
- 23 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
- 70 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Nubois, ASCAP) WBM
- 58 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP) HL
- 10 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 18 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL
- 51 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI)
- 66 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- 7 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM
- 17 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
- 41 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM
- 74 WORKIN' MAN BLUES (Sony Tree, BMI) HL
- 2 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
- 72 YOU DIDN'T MISS A THING (BMC Songs, ASCAP)



by Wade Jensen

THE REAL DEAL: New traditionalist Wade Hayes hangs on to the No. 1 spot on Billboard's Hot Country Singles & Tracks chart with "Old Enough To Know Better." During Hayes' second week at No. 1 on our singles chart, his album of the same name slips 1-3 on the Heatseekers chart and narrowly misses bullet criteria on Top Country Albums (23-21). Columbia's national promotion director, Bob Mitchell, says Hayes' second week at No. 1 is due in part to a dance mix of the song serviced to radio several weeks ago. Mitchell feels that the new mix added extra longevity to the song at a critical stage in its chart-life. He reports that many stations are giving early airplay to the upcoming single from "Old Enough To Know Better," a power ballad titled "I'm Still Dancing With You."

MADE IN THE SHADE: Newcomer George Ducas is our lone Airpower award winner with "Lipstick Promises" (22-19), the second release from his self-titled debut album on Liberty. According to Donna Jean Kisshauer of Ten-Ten Management, "Lipstick Promises" is becoming a favorite with female fans during its client's live performances. Ducas is on tour with **Diamond Rio** through April, after which he begins a series of concerts on the West Coast fair circuit.

CROSS HIS HEART: John Michael Montgomery's latest ballad, "I Can Love You Like That," swipes our Hot Shot Debut honors this week, popping on the chart at No. 59. "I Can Love You Like That" is the lead single from Montgomery's self-titled album, slated to hit retail outlets March 28. "John Michael Montgomery," produced by Scott Hendricks, is the singer's third album on the Atlantic imprint. Montgomery is joined in the debut column this week by **Doug Stone's** "Faith In Me, Faith In You" at No. 71. Stone, who made his debut on our charts in 1990 with "I'd Be Better Off In A Pine Box" on Epic, jumps to sister label Columbia with his current release. **Clinton Gregory** is also new on our chart at No. 72 with "You Didn't Miss A Thing," the second release from his current album on Polydor. "Standing On The Edge Of Goodbye," **John Berry's** new release on Patriot, makes its initial appearance at No. 73 on Billboard's Hot Country Singles & Tracks.

HANG TEN: Garth Brooks' "The Hits" (Liberty) chalks up its 10th week at No. 1 on Billboard's Top Country Albums chart and eight weeks at the top of The Billboard 200. Meanwhile, **Trisha Yearwood** takes Hot Shot Debut honors on both album charts. Yearwood's "Thinkin' About You" debuts at No. 3 on the country album chart and enters The Billboard 200 at No. 28. Yearwood's strong initial showing was aided by a well-planned Valentine's Day retail promotion and strong consumer interest in the previously unavailable lead single "XXX's And OOO's." Rounder's **Alison Krauss** turns in an increase in excess of 5,000 units to take Greatest Gainer honors for her "Now That I've Found You" collection, which moves 31-20. Our Pacesetter award this week goes to **Shania Twain's** "The Woman In Me" (Mercury), moving 65-51. "Whose Bed Have Your Boots Been Under," the album's lead single, is the most requested song at KSOP-AM-FM Salt Lake City, according to MD **Debbie Turpin**. Turpin says Twain's new album is already making an impact at local retail outlets as well. Twain posts an increase of 46%, according to SoundScan.

REBA MCENTIRE

(Continued from page 35)

plays the role of Annie Oakley. Her co-stars are Anjelica Huston and Melanie Griffith. It is tentatively scheduled to air in early May.

Jerry Evans and Nancy O'Meara did the choreography for McEntire's show, and Sandi Spika designed the costumes. Peter Morse is the lighting designer, Gayle Hase the lighting director, and Morpheus the lighting company. The sound company is Showco, with Ricky Moeller serving as chief house engineer. The TV and video footage was assembled by Jon Stolzberg.

THE Billboard Latin 50™

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

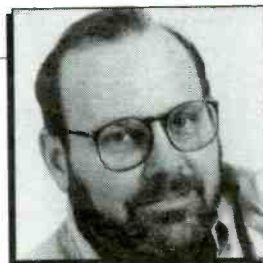


THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	26	LUIS MIGUEL ●	WEA LATINA 97234	25 weeks at No. 1 SEGUNDO ROMANCE
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	14	2	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
3	3	48	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
4	2	87	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
5	6	42	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
6	7	87	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
7	5	21	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
8	4	36	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
9	10	3	WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
10	23	11	LOS REHENES	FONOVISA 6021	NI EL PRIMERO, NI EL ULTIMO
11	11	10	MANA	WEA LATINA 98722	EN VIVO
12	12	15	BANDA MACHOS	FONOVISA 6022	GRACIAS MUJER
13	16	87	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
14	8	23	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
15	13	67	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
16	9	12	EMILIO	EMI LATIN 29116	SOUNDLIFE
17	15	87	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
18	19	40	LOS TIGRES DEL NORTE	FONOVISA 6017	LOS DOS PLEBES
19	18	4	RAUL DI BLASIO	EMI LATIN 32109	GREATEST HITS
20	17	23	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
21	25	24	ANA GABRIEL	SONY 81401	AYER Y HOY
22	24	16	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
23	29	34	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
24	22	8	FRANKIE RUIZ	RODVEN 3154	MIRANDOTE
25	21	11	LA TROPA F	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
26	28	15	FAMA	SONY 81546	ENAMORATE
27	34	19	CHAYANNE	SONY 81366	INFLUENCIAS
28	26	18	JAIME Y LOS CHAMACOS	FREDDIE x	COMO TE LLAMAS PALOMA?
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW ▶		PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
30	20	7	LIBERACION	FONOVISA 6027	PARA ESTAR CONTIGO
31	37	87	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
32	32	77	M. A. SOLIS Y LOS BUKIS ●	FONOVISA 6002	INALCANZABLE
33	NEW ▶		LOS TIRANOS DEL NORTE	FONOVISA 9231	INOLVIDABLES
34	27	87	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
35	42	87	GIPSY KINGS	ELEKTRA 60892/EEG	MOSAIQUE
36	40	46	LA MAFIA	SONY 81215	VIDA
37	44	11	LUIS MIGUEL	EMI LATIN 31642	ROMANTICO DESDE SIEMPRE
38	30	87	JULIO IGLESIAS ▲	SONY 38640	JULIO
39	RE-ENTRY		SAYLOR & FULTZ	RODVEN 3122	PADRE NUESTRO
40	36	18	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
41	46	52	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
42	RE-ENTRY		JUAN LUIS GUERRA 440	KAREN 21110/BMG	FOGARATE
43	38	9	LOS TEMERARIOS	AFG SIGMA 3007	EN CONCIERTO VOL. 1
44	35	2	SPARX	FONOVISA 9228	TE AMO, TE AMO, TE AMO
45	RE-ENTRY		LUIS MIGUEL	WEA LATINA 92993	ARIES
46	31	87	GIPSY KINGS	ELEKTRA 61390/EEG	LIVE!
47	NEW ▶		GARIBALDI	RODVEN 3124	CARIBE
48	43	2	GRUPO NICHE	SONY 81474	HUELLAS DEL PASADO
49	49	7	EZEQUIEL PENA	FONOVISA 6024	YO VENDO UNOS OJOS VERDES
50	RE-ENTRY		GILBERTO SANTA ROSA	SONY 81462	DE CARA AL VIENTO
POP			TROPICAL/SALSA		REGIONAL MEXICAN
1	LUIS MIGUEL	WEA LATINA	2	GLORIA ESTEFAN	EPIC/SONY
2	CARLOS VIVES	POLYGRAM	3	INDIA	SOHO LATINO/SONY
3	LUIS MIGUEL	WEA LATINA	4	WILLIE COLON & RUBEN BLADES	SONY
4	RAUL DI BLASIO	ARIOLA/BMG	5	JERRY RIVERA	SONY
5	MANA	WEA LATINA	6	FRANKIE RUIZ	RODVEN
6	GIPSY KINGS	ELEKTRA/EEG	7	SOUNDTRACK	ELEKTRA/EEG
7	GIPSY KINGS	ELEKTRA MUSI-	8	OLGA TANON	WEA LATINA
8	MANA	WEA LATINA	9	JUAN LUIS GUERRA 440	KAREN/BMG
9	RAUL DI BLASIO	EMI LATIN	10	GRUPO NICHE	SONY
10	PLACIDO DOMINGO	ANGEL/EMI	11	GILBERTO SANTA ROSA	SONY
11	JUAN GABRIEL	ARIOLA/BMG	12	LUIS ENRIQUE	SONY
12	CHAYANNE	SONY	13	VARIOUS ARTISTS	MAX/SONY
13	M. A. SOLIS Y LOS BUKIS	FONOVISA	14	WILFREDO VARGAS	RODVEN
14	GIPSY KINGS	ELEKTRA/EEG	15	JUAN LUIS GUERRA 440	KAREN/BMG
15	LA MAFIA	SONY		VARIOUS ARTISTS	MAX/SONY

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

Artists & Music

Latin Notas



by John Lannert

A TO Z... AND BACK: The songwriters, publishers, and licensing societies take center stage this week as Billboard debuts the Hot Latin Tracks' A-Z listing. This roll call of songs from the top 40 of the Hot Latin Tracks chart contains the publishers and licensing societies of those tunes. In addition, songwriter credits make their premiere this week beneath the title of entries appearing on the Hot Latin Tracks.

The decision to inaugurate the A-Z list, as well as include songwriter credits, was announced last September at the Billboard/Airplay Monitor Radio Seminar. Many thanks to the licensing societies and record labels so instrumental in assembling this register with enthusiastic alacrity: BMI, SESAC Latina, ASCAP, EMI Latin, Fonovisa, Sony Discos, WEA Latina, Rodven, and Balboa.

STONES BEGUILLE BUENOS AIRES: The Rolling Stones' Voodoo Lounge Tour in Latin America continues to be wildly successful, with the superstar quintet drawing 320,000 fans to their five February shows at Buenos Aires' River Plate stadium. The band reportedly grossed \$20 million for the concerts, whose ticket prices ranged between \$50 and \$150. Opening acts were **Ratones Paranoicos**, **Pappo**, and **Las Pelotas**. The Stones' last stop of their first Latin America trek is Feb. 19 in Santiago, Chile.

TITO, ARTURO HEADLINE MARLBOROFEST:

Timbalero supreme **Tito Puente** and ace trumpeter **Arturo Sandoval** are set to headline "Marlboro Music's Carnival Of The Stars" March 5 at Bayfront Park in Miami. Booked to round out the solid lineup are **Dave Valentin**, **Michel Camilo**, **Sheila E.**, **Johnny Ventura**, **Luis Enrique**, **Willy Chirino**, **Eddie Santiago**, **Hansel y Su Orquesta Calle Ocho**, **Rey Ruiz**, and **Maggie Carlés**.

Produced by **Cárdenas/Fernández & Assoc.**, the event is scheduled to take place after the Marlboro Grand Prix of Miami.

CARLINHOS BROWN GOES SOLO: Famed singer/composer/percussionist **Carlinhos Brown**, now preparing for Carnival festivities in his native Bahia, is slated to start recording his solo effort for EMI-Odeon in March. **Arto Lindsay** and **Wally Badarou** are producing... EMI has released "Ao Vivo," a live album by **Blitz**, Brazil's early-'80s rock favorites now on a national tour in support of the album... Former Blitz member **Fernanda Abreu** is cutting a dance record set to be shipped in May. Producing are ubiquitous Brazilian helmsman **Liminha** and **Will Mowat** of **Soul II Soul** fame. The album will be mixed in April in Soul II Soul's London studio.

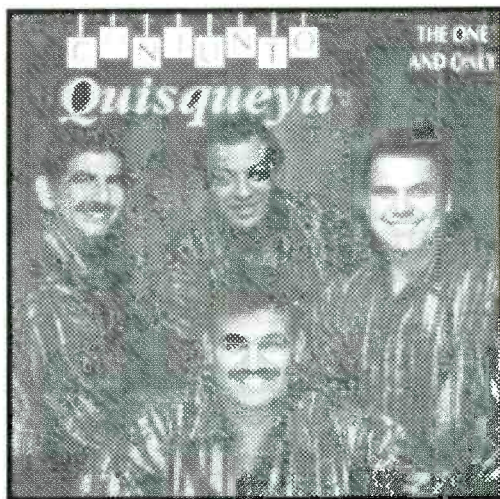
SONY BRASIL'S MAX STEP: Aiming to conquer the booming dance market in Brazil, Sony Brasil has begun releasing titles by Spanish dance imprint **Max Music**. Sony is releasing EPs containing various mixes of singles that will be distributed only to stores specializing in servicing dance DJs. Later, the label will put out CD compilations of the singles.

Fernando Costa, label manager for alternative products at Sony Brasil's Epic Records, says, "We don't expect to make a profit on the EPs. But when the DJs play them in the clubs, we'll get free exposure and then profit from the compilation album." The first Max-distributed compen-

(Continued on next page)

CONJUNTO Quisqueya

THE ONE AND ONLY



CD-005

Refréscate con FRESCABANDA



CD-006



REYES RECORDS INC.
CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED

MAJOR CREDIT CARDS ACCEPTED

Member of
NARID

Hot Latin Tracks™



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

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. Airplay 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.

Artists & Music

LATIN NOTAS

(Continued from preceding page)

dium to be released in Brazil is "Max Music USA," featuring Robin S., C.C. Peniston, 2 In A Room, Reel To Real, and India. Concurrently, Sony is releasing eight dance albums, each of which is dedicated to a different genre: Acid jazz, techno-trance, pop/dance, rap, reggae/world music, oldies, garage, and dance rock.

Sony's label manager, Alexandre Ktenas, explains that each package is being produced by a DJ who is expert in that genre, because "the DJs know what is happening on the dancefloor and what will be a hit."

Noting that he is backing the project with television spots, Ktenas says he expects each set to surpass 50,000 units, now considered to be the average sales tally for a well-produced dance compilation.

CLASSICAL BRAZIL: Generally ignored by the majors, Brazilian classical music is finally making inroads into the domestic market via São Paulo imprint Paulus. Owned by Pia Sociedade de São Paulo, a nonprofit outfit that releases religious-rooted (mostly Catholic) material, Paulus has released 50 titles by Brazilian classical artists such as Pedro Persone and Roberto de Regina, plus albums containing material by André da Silva Gomes.

An unknown composer in 18th-century São Paulo, Gomes is now being hailed by critics as "the Brazilian Bach." A self-titled album of Gomes' work was released by the harpsichordist Elisa Freixo and vocal group Brasiessentia. Paulus, founded two years ago, releases secular music and distributes Hungarian imprint Hungaroton in Brazil.

GETTING CAUGHT UP: KVAR-FM Los Angeles debuted Feb. 14. True

to its moniker Variedades, the station (97.5) plays everything from regional Mexican to salsa, contemporary to oldies. Ricardo Salazar is the station PD ... Marcelo Sulima has been named VP, finance and business development, at Warner Music Mexico. He previously was financial director, Sony Music Latin America ... Atlanta record pool Dixie Dance Kings has formed a Latino record pool, Dance Kings Latino, which will be overseen by national

promotion manager Lisa Van Welf. Dixie Kings wants to establish its Latino division as a national pool ... Maria Conchita Alonso makes her Broadway debut March 20 in the title role of "The Kiss Of The Spider Woman."

Assistance in preparing this column provided by Enor Paiano in São Paulo and Marcelo Fernández in Buenos Aires.

Largest Selection Of Latin Music!

#1 LATIN MUSIC DISTRIBUTOR

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

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns* (on recommended products)

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

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

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

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

Jazz BLUE NOTES



by Jeff Levenson

JUST BE-COS: Bill Cosby, long known as a friend of jazz (his verbal duke-out with trumpeter Clark Terry backstage at the President's inaugural was one of the great improvisations in jazz history) is once again host of the Playboy Jazz Festival June 17-18 in sunny L.A. Featured on the program is a group calling itself (slyly) "The Cos Of Good Music," with Stanley Turrentine, Christian McBride, James Carter, Craig Handy, Benny Green, Greg Hutchinson, and Charles McPherson. It's not the first time Cosby has maestro'd some jazz pals for the purpose of group activities (he did the same for Verve Records a few years back), but it *is* another Cos shot at the big time, jazzin' in the middle of a celebrated jamboree.

Also scheduled for this Playboy fest (the 17th annual) is a lineup designed to make the multiculturals among us happy, with appearances by Al Jarreau, Los Lobos, Cachao Y Su Orchestra, Joe Sample, Hiroshima, Kevin Mahogany, the Breckers, Benny Carter, Donald Byrd & the New Blackbyrds, and Gerald Wilson, among others.

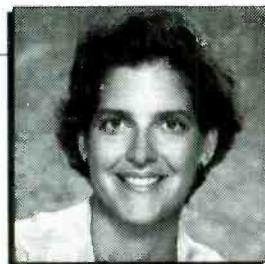
NOT THAT GRIM A REAPER: Death is one of those things that marketing mavens must love. No sooner does Antonio Carlos Jobim kick the *balde* (that's bucket, y'all) than V.I.E.W. Video, a leading producer of music videos, releases "An All-Star Tribute," the last recorded concert appearance by the famed songwriter. The event was recorded in Brazil,

with Herbie Hancock serving as musical director. Also in tow, all-stars Shirley Horn, Gal Costa, Jon Hendricks, Gonzalo Rubalcaba, and Joe Henderson, among others.

DEJA VU (ALL OVER AGAIN): The first batch of Impulse reissues under newly helmed Tommy Li-Puma at GRP includes works that have been reissued before. Call them re-reissues. They are said to feature improved sound and packaging: "Karma" by Pharoah Sanders; "Blues And The Abstract Truth" by Oliver Nelson; "Fire Music" by Archie Shepp; and John Coltrane's "A Love Supreme," "Meditations," "Ballads," and "John Coltrane and Johnny Hartman."

STUFF: Koch International, which distributes, markets, promotes, or publicizes (pick one) a host of jazz labels, including Enja, Muse, Dreyfus, Justin Time, DRG, RTE, and the newly acquired Candid and Minor Music, has finally made good on its promise to record and issue its own jazz titles. Upcoming in April, issues that focus on deserving, less-known-than-they-ought-to-be talents: saxophonist Bruce Eskovitz, harpist Carol Emanuel, pianist Paul Tardif, and singer Trudy Desmond... For diehard book collectors, Woodford Publishing has "Jazz Photographs By David Spritzer," a collection of pics taken over the last 20 years by the gifted Miami-based lensman and introduced by celebrated jazz scribe (and fellow New York Rangers devotee) Ira Gitler. Among the must-have images? Singer Ernestine Anderson from '77 and pianist McCoy Tyner from '80, both of whom *look* musical.

Classical KEEPING SCORE



by Heidi Waleson

OUT OF RUSSIA: Los Angeles-based Fenix Entertainment plans to release its first crop of CDs chosen from the more than 300,000 classical recordings contained in the official Russian State Audio And Video Archives (Ostankino) in March or April. After three years of negotiations, Fenix, created by the American record and television producer Tristan Del and his partner, producer and violinist Sid Sharp, acquired the exclusive license to the Archives' recordings, which feature major Russian and international performers and composers in performances rarely heard outside Russia.

The initial 51-title spring release of the series, dubbed "Treasures Of The Empire," features a cornucopia of renowned Soviet artists, including Leonid Kogan, David Oistrakh, Gennady Rozhdestvensky, Sviatoslav Richter, and Gidon Kremer, for starters. Sometimes they are even playing together: In one all-star lineup, Kogan, Mstislav Rostropovich, Emil Gilels, and Rudolph Barshay participate in a performance of the Tchaikovsky "Sextet." On another recording, Shostakovich plays his own piano music. Also in the first release is a recording of Paul Robeson, singing in English, French, Spanish, Yiddish, and Chinese, drawn from three concerts that the controversial American singer performed in the former U.S.S.R. in 1949.

Del, who is still negotiating distribution arrangements, reports that the line was "a sensation" at the MIDEEM music industry fair, with 60 percent of the inquiries coming from the Asian market. He plans to issue about 100 titles a year and expects to start a mid-

price line in 1996.

In the meantime, for your Soviet artist fix, check out EMI Classics' new video of Oistrakh (the first of two), featuring performances recorded live in Moscow and Japan. The earliest, from 1937, has the violinist playing Kreisler's "Liebesleid," and the Tchaikovsky (1968) and Sibelius (1966) concerti with Gennady Rozhdestvensky and the Moscow Radio Symphony Orchestra offer a remarkable contrast between the violinist's monumental and impassive demeanor and the musical excitement he generates.

LOTS OF CHOPIN: Garrick Ohlsson, who was the first American to win the Chopin Competition in Warsaw, is celebrating the 25th anniversary of that event by playing all of Chopin's piano music at Lincoln Center in six recitals. The next recitals are Feb. 26 and April 2. Chopin fans got an opportunity to hear Ohlsson and David Dubal dissect the composer's enduring appeal in a three-hour workshop Feb. 18.

Arabesque recently released the delightful Volume 5 (Polonaises & Impromptus) of the pianist's 10-volume "Complete Chopin Piano Works." Volume 6 (Nocturnes) is expected in the spring.

BERIO FOR GUITAR: Jeffrey Nissim, founder of Musicmasters, says that he started his label back in 1982 in order to record the guitarist Eliot Fisk. Musicmasters has just issued its 12th and 13th Fisk CDs: "Sequenza I," which includes the world-premiere recording of Luciano Berio's fiercely virtuosic "Sequenza XI," which was written for the guitarist, and "The Best Of Eliot Fisk." Fisk says he's played "Sequenza XI" in a lot of curious places, including a London prison where, he says, "the guys got into it pretty effortlessly."

LATEST EDITION COVERS 64 COUNTRIES!

36 YEARS AT #1

Billboard INTERNATIONAL
BUYER'S GUIDE 1995



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.

**MORE
THAN 12,000
LISTINGS!**

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, CA, TN, MA, IL, PA & DC. All sales final.

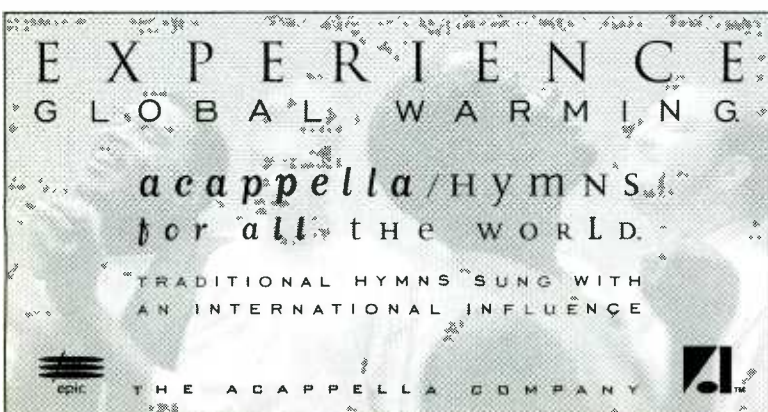
Billboard®

8DBG3314

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	25	AMY GRANT ★ MYRRH 6974/WORD 7 weeks at No. 1	HOUSE OF LOVE
2	2	31	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT	HEAVEN IN THE REAL WORLD
3	3	7	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
4	6	29	NEWSBOYS STARSONG 8814	GOING PUBLIC
5	4	15	SANDI PATTI WORD 9443	FIND IT ON THE WINGS
6	5	13	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
7	7	23	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
8	9	19	4 HIM BENSON 4046	THE RIDE
9	11	71	CARMAN ● SPARROW 1387/CHORDANT	THE STANDARD
10	10	117	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
11	17	13	OUT OF EDEN GOTE 3818/MYRRH	LOVIN' THE DAY
12	8	13	MICHAEL CARD SPARROW 1421/CHORDANT	POIEMA
13	12	71	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
14	13	59	TWILA PARIS STARSONG 8805	BEYOND A DREAM
15	36	15	SIERRA STARSONG 1003	SIERRA
16	18	5	NEW SONG BENSON 2261	PEOPLE GET READY
17	15	21	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
18	16	45	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
19	14	5	CHARLIE PEACOCK SPARROW 1371/CHORDANT	EVERYTHING THAT'S ON MY MIND
20	RE-ENTRY		RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
21	19	5	CRYSTAL LEWIS METRO ONE 0138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
22	NEW►		CHRISTAFARI GOTE 3819/MYRRH	SOUL FIRE
23	28	3	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 43010/VERITY	SHOW UP!
24	RE-ENTRY		VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
25	20	145	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
26	32	11	ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
27	26	111	NEWSBOYS STARSONG 8251	NOT ASHAMED
28	RE-ENTRY		KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/CHORDANT	KIRK FRANKLIN AND THE FAMILY
29	24	55	POINT OF GRACE WORD 26014	POINT OF GRACE
30	23	27	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
31	21	73	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
32	30	61	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/CHORDANT	EVOLUTION
33	RE-ENTRY		GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
34	37	37	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
35	27	3	THE KRY FREEDOM 9851/MALACO	YOU
36	25	5	ACAPPELLA COMPANY WORD 6056	HEAR IT IN OUR VOICE: VOL. 2
37	22	51	MICHAEL CARD SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
38	39	17	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG
39	31	41	RON KENOLY INTEGRITY 055/CHORDANT	GOD IS ABLE
40	34	3	ALVIN SLAUGHTER HOSANNA 061/INTEGRITY	REVIVE US AGAIN

● Recording Industry Assn. Of America (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. **MS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.



Artists & Music



by Deborah Evans Price

SIERRA SOARS: Several of Christian music's top acts performed Feb. 11-14 for the more than 5,000 broadcasters at the 52nd annual National Religious Broadcasters Convention at the Opryland Hotel in Nashville. Among the stars on hand were Twila Paris, Ricky Skaggs, Bill Gaither, Michael W. Smith, and Phillips, Craig & Dean. On Feb. 12 the Inspirational Network held a cruise to preview its new programming. Performing for the crowd were Wayne Watson (currently between labels, but apparently close to a new deal) and new Star Song act Sierra, which recently enjoyed its first No. 1 with the single "Sierra."

The trio of Wendy Foy Green, Deborah Schnelle, and Jennifer Hendrix has been one of the most successful new groups in Christian music. In November, their debut album broke into the top 10 on Billboard's Top Contemporary Christian chart after only 45 days in the market and has thus far sold more than 60,000 units, according to the label. They've been one of the most visible acts broken through Star Song's Catch A Rising Star campaign, a marketing and retail promotion that utilizes shelf talkers, counter displays, coupons, and special maxisingle cassettes featuring music and interviews.

Schnelle credits Star Song's support and the group's chemistry for bolstering acceptance by Christian fans. "People seem to really respond to our vocals," she says. "Together we have a special blend." They practiced that blend while working at the Baptist Sunday School Board in Nashville. "We spent our lunch hours singing and developing our vocal style."

Since their album release, the three have been extremely busy, and not just on the professional front. Green has been juggling career and motherhood since the birth of son Cooper Lee Green in October, and Hen-

drix has been adjusting to married life since her November wedding. Between milestones like marriage and birth, and the success surrounding their debut record, life has been extremely exciting for Sierra, Schnelle says. With the new single and video, "No Stone To Throw," due in March, things show no signs of slowing down.

CECE SOLO: I had the pleasure of visiting CeCe Winans in the studio in Nashville recently, and from the preview I've heard, her solo album (due for release in May on Sparrow and Capitol) is going to be incredible. Winans and her mother have recorded a powerful duet on "Great Is Thy Faithfulness." "I told her she don't know how to be a guest—she just blew me out of the water," the younger Winans recalls with a laugh. "When her voice comes in, it's like, 'Step back girl, you don't really know how faithful he is. I'm the one that knows.' I really love that one. I hope it will be one of the singles."

Winans also recorded "The Way That You Love Me," a terrific song written by brother BeBe Winans, and previously recorded by sister-in-law Vickie Winans a couple of years ago. CeCe's version has a wonderful feel to it that she describes as "groovin' in His presence." Stay tuned for more about this exciting project in a future issue.

NAMES IN THE NEWS: Last week was a time *Guardian* lead vocalist Jamie Rowe won't forget. He and his wife, Heather, welcomed their first child, Christian James, on Valentine's Day. Later that week, *Guardian* received a Dove nomination for rock album of the year for "Swing, Swang, Swung" ... Pam Thum has signed an exclusive management agreement with Moscheo Management ... Christian comedian Chonda Pierce recently made her third appearance on the Grand Ole Opry during the live segment broadcast over TNN ... Ron Kenoly recorded his upcoming album and video at the 10,000-seat Carpenter's Home Church in Lakeland, Fla., Feb. 19. Billed as a "praise and worship spectacular," the event featured a 500-voice choir, full band, 12 background vocalists, 120 trumpeters and trombonists, a 70-voice African children's choir, and 40 dancers. The project is scheduled for an August release.

MARKETING IMAGE FOR TEEN CLASSICAL VIOLINIST QUESTIONED

(Continued from page 1)

EMI were generally well received, and she has become an established name in the U.K. concert hall. But others have voiced concern over the marketing images associated with Vanessa-Mae's latest U.K. release, "Toccata And Fugue," an arrangement of Bach's famous organ work extracted from her album "The Violin Player."

The London-based musician is seen wearing a wet T-shirt in the video of the single and poses seductively on the cover of the record.

Patrick Wilson, marketing manager for EMI Records U.K., points out that Vanessa-Mae is "a young violinist with a classical training who also likes the type of music and groups that appeal to other teenagers, such as Prince and Michael Jackson. We are treating her as we would present any pop artist. I don't see this album as being of interest to those who only listen to classical music; it is intended to be much more universal in its appeal than that."

"Toccata And Fugue" is No. 16 on the U.K. top 40 singles chart and appears to be set for further success, while her album, "Violin Player," released in the U.K. Feb. 13, debuted at No. 11 on the top 40 album chart for the week of Feb. 25. However, "Toccata And Fugue" has not had significant airplay on any pop stations.

An international strategy is being planned by EMI for both the single and album.

The player describes her brand of music as "techno-acoustic fusion," a spread of musical categories that should appeal to a wide variety of listeners. Gary Rolfe, specialist buyer for the HMV chain, admits he was not immediately convinced of Vanessa-Mae's appeal to the pop market.

"Now, the single is doing very well, and the album looks sure to follow," he says. "It goes to show that with a good campaign behind a recording, the right audience can be reached. The fact that she's young and attractive has helped her to cross over with ease, and there's also a hook for those classical buyers who know she's an established player and might be prepared to take a risk with the album. Although it's not the first time we've seen this type of crossover, EMI is taking much more care in marketing Vanessa-Mae as a pop artist. That should help to break the mold."

Wilson says "Violin Player" presents a unique sound that doesn't fit readily into any existing category, a sound produced using the latest pop recording techniques. "The way of looking at her is as a talented instrumentalist who is happy playing both classical and pop music," says Wilson. "The cynical public and critical reaction is that we are taking the raw material—namely, Vanessa-Mae—and then shaping and molding her to fit a desired market position. That just isn't the case, since there's no way of sustaining such an approach with an

artist over any period of time."

Wilson defends EMI's campaign: "Look, she's interested in fashion and pop and is in every respect a normal young girl sharing the interests of her contemporaries. We don't see her as a staid classical performer who stands at a distance from the real world."

How does Wilson respond to those who suggest that the sexual undertone of the "Toccata And Fugue" promo video smacks of exploitation?

"That was certainly never contrived or considered," he says. "If there was even a trace of it, then I don't think popular British children's television programs like 'Blue Peter' and 'Alive And Kicking' would be prepared to feature her. Vanessa-Mae is a glamorous and attractive 16-year-old who dresses in a flamboyant way and who turns heads when she walks into a room."

"People only assume it is a case of exploitation because of her background as a classical performer, and I don't think that would even be an issue if she was known only as a pop artist," he says.

Although EMI has placed its efforts and resources on promoting the project in hand, a long-term pop career has not been ruled out for Vanessa-Mae. Interest has already been shown by EMI in the United States, Canada, Brazil, Germany, and Japan, with further support for Vanessa-Mae building among the company's South American, European, and Southeast Asian divisions.

Artists & Music



by Lisa Collins

STRAIGHT FROM THE HEART: It was best known as the label that served as the launching pad for **John P. Kee**, one of the most exciting stars to hit the gospel scene in the last decade. Then in 1993, Tyscot Records signed one of the most heralded joint-venture label deals in recent gospel history, aligning with the Jive/Zomba music group (ultimately Verity Records) for the joint distribution of Kee.

Today, the 19-year-old Indianapolis-based company—the nation's oldest African-American-owned gospel record label—is the first to admit it's almost as if they're just along for the ride. In which case, the near 18-month-long trip, which has at spots been bumpy, is finally back on track, with Kee debuting at No. 7 on Billboard's Heat-seekers chart with his latest release, "Show Up."

"Show Up" is the second release under the joint distribution deal between Verity Records and Tyscot. The first—"Colorblind," a solo release from Kee—didn't do nearly as well as projected. However, Kee's choir records have always been more successful.

Tyscot founder **Dr. Leonard Scott** says, "Getting everybody to work together has been a real challenge. But John has the potential, so the sky's the limit."

That's pretty much how he feels about the potential of the gospel industry at large. As to just where Tyscot fits into the forthcoming explosion of gospel into the mainstream marketplace, Scott sees his role as integral,

but notes that even more important is the motive. "Some people aren't in the music because they love the music, but they're in the music for the business of it—just to make the dollar. And I think that anything you're in, you're going to have a greater impact if it's in your heart."

Gospel has been in his heart since 1976, when he decided to launch a label with the sole purpose of promoting his church choir, the Christ Church Epistolic Broadcast Choir. His attorney advised him to incorporate, and Tyscot was born in 1977 with the release of the choir's debut effort, "Feel Good."

Growing word of its existence drew the interest of other fledgling artists who were eager to sign on: the **Pentecostal Ambassadors**, **Robert Turner & the Silver Hearts**, and then the **Rev. Bill Sawyer**, who became the label's first breakthrough. Next came **Derrick Brinkley**. "His record sales weren't astronomical," Scott says, "but he got a Grammy nomination. And while it put him out there, it put us out there, too. Then we signed John P. Kee, and the rest is history."

Today, Tyscot is expanding its music ministries with a roster that includes the **Rev. Oscar Hayes & ALF**, **Mark Hubbard & the United Vision For Christ**, the **Rev. Melvin Dawson & the Genesis Ensemble**, **Harold Rayford** and "The Miracle Man" (the **Rev. Clayton Johnson**), and the distribution of **Aleho Records**, which was founded by **Al "the Bishop" Hobbs** and featured the **GMWA Women Of Worship**.

JUST BRIEFLY: "Living Single" co-star **Kim Fields** moonlighted as director/producer of a music video for **LaMore**, the newest act from the label that also houses **Kirk Franklin & the Family**. The cut is titled "This Is My Prayer." The release from **LaMore**, a contemporary male group of four teenaged brothers, is due in April.

Billboard FOR WEEK ENDING MARCH 4, 1995

Top Gospel Albums™

			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		TITLE	
			★ ★ NO. 1 ★ ★			
1	1	25	HELEN BAYLOR WORD 66443/EPIC HS 19 weeks at No. 1		THE LIVE EXPERIENCE	
2	2	29	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO		IN THIS PLACE	
3	3	85	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119/CHORDANT HS		KIRK FRANKLIN AND THE FAMILY	
4	6	15	TRAMAINÉ HAWKINS COLUMBIA 57876		TO A HIGHER PLACE	
5	5	37	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI		LIVE IN ATLANTA AT MOREHOUSE COLLEGE	
6	4	89	MISSISSIPPI MASS CHOIR MALACO 6013		IT REMAINS TO BE SEEN	
7	17	3	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS		SHOW UP!	
8	8	41	VARIOUS ARTISTS BLACKBERRY 1605/MALACO		SONGS MAMA USED TO SING	
9	7	19	DOTTIE PEOPLES ATLANTA INT'L 10200		ON TIME GOD	
10	14	93	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO		LIVE IN MEMPHIS	
11	9	41	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT		IT'S OUR TIME	
12	11	17	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND		GOD IS IN CONTROL	
13	13	31	DOROTHY NORWOOD MALACO 4467		"LIVE" WITH THE GEORGIA MASS CHOIR	
14	18	9	THE MISSISSIPPI MASS CHILDREN'S CHOIR MALACO 4469		A NEW CREATION	
15	10	25	VICKI WINANS INTERSOUND 9127		VICKI WINANS	
16	16	17	ALBERTINA WALKER BENSON 1130		SONGS OF THE CHURCH-LIVE IN MEMPHIS	
17	12	21	STEPHANIE MILLS GOSPO-CENTRIC 72123/CHORDANT		PERSONAL INSPIRATIONS	
18	20	11	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 51443/CHORDANT		WAIT ON THE LORD	
19	21	41	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO		WE OFFER CHRIST	
20	15	31	WANDA NERO BUTLER SOUND OF GOSPEL 205		CHIKE ANYABWILLE	
21	19	17	JENNIFER HOLLIDAY INTERSOUND 9113		ON & ON	
22	NEW▶		TRI-STATE MASS CHOIR III PARADISE 27008		WORTHY	
23	26	17	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J		THE FAMILY	
24	29	7	SECOND CHAPTER DDS 001/JAMM		FEEL THE SPIRIT	
25	22	35	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO		COME THOU ALMIGHTY KING	
26	38	3	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008		THE INNER COURT	
27	35	3	THE KURT CARR SINGERS GOSPO-CENTRIC 2126/CHORDANT		SERIOUS	
28	36	17	CHICAGO MASS CHOIR CGI 1122		I'M SO GRATEFUL	
29	28	7	FLORIDA MASS CHOIR INTERSOUND 9133		HOLY	
30	31	13	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116		I SEE A MIRACLE	
31	40	17	WITNESS CGI 1101		HE CAN DO THE IMPOSSIBLE	
32	24	13	DALLAS FORT WORTH MASS CHOIR SAVOY 7115		FOR HIS GLORY	
33	25	51	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION		WE GIVE YOU PRAISE	
34	27	29	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199		THE CHANGE WILL COME	
35	23	21	ORLANDO WRIGHT SOUND OF GOSPEL 203		ORLANDO WRIGHT	
36	30	5	PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213		A MESSAGE FROM THE ROCK	
37	NEW▶		GOSPEL MUSIC WORKSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067		THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA	
38	NEW▶		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001		NO FAILURE	
39	39	11	JAMES BIGNON & DELIVERANCE ATLANTA INT'L 10201		HEAVEN BELONGS TO YOU	
40	32	67	YOLANDA ADAMS TRIBUTE 3937		SAVE THE WORLD	

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

Dwell Among Us



"...talented, gifted and anointed!"

-Darryl Coley

BYRON
CAGE
& Purpose

AVAILABLE
MARCH 10th!
{Official Release Date}



ATLANTA INTERNATIONAL RECORD COMPANY, INC.
881 MEMORIAL DRIVE, S.E., ATLANTA, GA 30316 404-524-6835

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

Music Video

ARTISTS & MUSIC

One Director And His Monkey Suits Cheek Shoots Creative Vids For Indie Acts

BY DEBORAH RUSSELL

LOS ANGELES—As three goofballs in gorilla suits abscond with a helpless blonde in Combine's new Caroline video, "Cattle My Rage," the members of the noisy alternative trio don flaming red matador capes and enact an explosive rescue.

Welcome to the wacky world of Norwood Cheek, the Chapel Hill, N.C.-based director whose affection for apes manifests itself in myriad ways via his music-video output.

"It all goes back to junior high," Cheek says. "Devo was my favorite band. They always talked about monkey men and had monkey men in their videos. It's sort of a tribute to them. And it makes me laugh."

Today, whenever Cheek is stumped on a video concept, he harks back to the advice of a longtime friend and fellow "Devo-tee."

"He'd say, 'If all else fails, put [the band] in a monkey suit,'" says Cheek. "I bet he had a heart attack when I sent him this video."

"Cattle My Rage" is just the latest in a string of brilliantly funny and offbeat music videos Cheek has directed since 1992, when, on a \$100 budget, he reeled Superchunk's "Tie A Rope To The Back Of The Bus."

Since then, Cheek has inked for representation with L.A.-based Moxie Music and has earned a reputation in alternative and independent circles as a video wizard, capable of working creative miracles with minuscule funds.

When he's not dressing members of Imago's the Figgs in women's clothing to parade them through the streets of Copenhagen for the clip "Wasted Pretty," Cheek may be found convincing members of Five-Eight to hose off in an outdoor shower for Sky Records' "Karaoke."

"I think it's key to incorporate a lot of humor in the videos, and it's tough to work with bands that want to be more serious," says Cheek. "It's fine to be serious, but to me, videos are just silly things anyway. Even if a video is serious, you need something to laugh at."

Cheek says he prefers to collaborate with artists when penning a video concept, as it's most comfortable to shoot a scene when the artist is a creative contributor. Most of Cheek's clips are reeled in the respective bands' own backyards, literally.

"The bands are so much more relaxed when they're in an atmosphere they're familiar with," says Cheek, who recently shot his biggest budget clip—a \$20,000 shoot for Imago's Giant Sand—on the band's home turf in Tucson, Ariz. "You couldn't shoot that band in a forest," the director says. "It's just too green. They belong in the desert."

Cheek admits that while his panache for shooting on a shoestring budget is admirable, it can work to his disadvantage as well.

"It can be frustrating, because I certainly have ideas that would require a bigger budget," says Cheek, alluding to a "Fantastic Four" concept, in which various band members would act out super hero roles. "Directors like Spike

Jonze are lucky, because he finds the bands who have the bigger budgets and he can do these ridiculous ideas and pull them off.

"At the same time," he continues, "it's the bands who get the smaller budgets from the label who are a lot cooler to me and who have more ideas. They're usually more my kind of people."

Cheek started finding his "kind of people" shortly after graduating from film school. As a musician himself, the aspiring director felt he was foundering without the funds or the inspiration to jump-start his full-time film career.

The Superchunk job allowed him the chance to lens a short film while doing his friends a favor. And as he was waiting for the super-8 film to return from the lab, Cheek videotaped a clip for Hop Hop Fly, with the express purpose of using the shoot as an exercise in editing.

"All of a sudden, I had two music videos," he says.

From there, Cheek picked up referral after referral, reeling clips for

bands ranging from Tsunami to Velocity Girl. Eventually, he compiled 14 of his videos into a longform sampler titled "Young Rock." Mammoth Records released the compilation in February 1994.

The longform was a labor of love, as are most of Cheek's jobs. And while the director says he is content with his circumstances, he admits it would be ideal to pick up a \$50,000 video every six months, which "would help me make my own films."

In the interim, Cheek is working to showcase the short films of his independent colleagues through a bi-monthly festival named Flicker, which takes its name and inspiration from an Athens, Ga., festival.

Meanwhile, the director continues to brew his loopy video concepts in the back of his mind, waiting for the perfect musical vehicle in which to express his personality.

"I have plenty of ideas," says Cheek. "I'm just waiting for the band with the right sense of humor to come along."



Moxie Music's Norwood Cheek (left) directs the Figgs' Mike Gent on location in Copenhagen.

PRODUCTION NOTES

LOS ANGELES

• F.M. Rocks director **Jesse Vaughan** is the eye behind **Keith Martin's** Ruffhouse/Columbia clip "Never Find Someone Like You." **Georgio Scali** directed photography; **Paige MacDonald** produced. In addition, the company's **Jeffrey W. Byrd** recently wrapped **Raja Nee's** Perspective clip "Walking Away With It." Scali also directed photography on this shoot. **Craig Fanning** executive-produced both clips.

• **Chante Moore's** new Silas/MCA video, "This Time," is a Planet Pictures production directed by **Randee St. Nicholas**. **Sharon Ullman** produced the clip; **Pat Darrin** directed photography.

• **Oil Factory** director **Pedro Romhanyi** shot **Shudder To Think's** new Epic clip, "X-French Tee-Shirt." In addition, **Oil Factory's** **Greg Masuak** is the eye behind **Joe Cocker's** Capitol clip "Have A Little Faith" and **Sacred Spirit's** Virgin video "Tor-Cheney Nahana" (Winter Ceremony).

• **H-GUN** Labs director **Paul Andresen** lensed the **Melvins** track "Revolver" for Atlantic. **Jim Deloye** produced the shoot.

• **Capitol** act the **Whispers** shot their new video "Make Sweet Love To Me" with **SMASH!** Films director **Pam Robinson**. **Pat Darrin** directed photography.

NEW YORK

• **Michael Halsband** directed **Love Spit Love's** "Change In The Weather" video, as well as **Sha'Key's** "Soulsville" clip, both for Imago. **Evan Estern** directed photography on **Love Spit Love**; **Sharon Ullman** produced. **Tami Reiker** directed photography on the **Sha'Key** shoot; **Halsband** produced.

NASHVILLE

• **Taxi Films** director **Pete DeLasho** lensed the **Terry Radigan** video "Half A Million Teardrops" for Asylum Records. **Elan Kaplan** executive-produced the shoot; **Ira Brooks** produced, and **Victor Nelli** directed photography.

Virgin Lures Consumers With Massive Promotion

BOUNCE-BACK ATTACK: Virgin Records is using the music video format to reel fans of **Massive Attack** into a database that will help the label better identify the band's core audience.

The first 400 fans who return a postage-paid questionnaire included in **Massive Attack's** Jan. 24 album release, "Protection," will receive a sampler of the band's videoclips. The compilation includes such current videos as the album's title track, plus "Sly" and "Karmacoma." In addition, the tape features the clips "Unfinished Symphony," "Daydreaming," and "Safe From Harm," which come from the band's debut Virgin album, "Blue Lines."

"We wanted to start a database for **Massive Attack** and create a fan list by which we could communicate with these people," says **Julie Bruzzone**, product manager at Virgin. "And if you're a huge fan of **Massive Attack**, to own the video collection is a pretty cool incentive."

The dual-purpose survey promotion is an ideal way to put the clips in front of fans while gathering information, says **Bruzzone**.

"It's a great marketing tool," she says, "and these videos don't always get air-play."

Music Marketing Network, the Red Bank, N.J., firm overseeing the Virgin promotion, had received more than 250 responses some three weeks after the album's release.

The company's director of marketing, **Lisa Lewis**, says this is the first time she's seen a label use music video to entice survey respondents to act. The benefits of the interactive cross-promotion could transcend mere collection of data, she says: "It may even induce fans to tell video channels what they like and what they want to see."

And in this era when competition for the consumer's dollar grows ever more intense, "the labels really need to do something to figure out who they're reaching," **Lewis** says.

Those **Massive Attack** lovers who are not among the lucky first 400 to receive a video compilation will not go away from the bounce-back promotion empty handed. All survey respondents will receive some kind of treat, from band stickers to autographed posters, **Bruzzone** says.

WHAT'S NEW? VH1 president **John Sykes** called the Eye on the carpet for our comments regarding its "Big '80s" program and recent weekend stunt (*Billboard*, Feb. 18) and reminded us that while the retro show does air for 90 minutes each day, VH1 is committed to programming 70% current videos overall. The network continues to champion the cause of such rising talents as **Hootie & the Blowfish**, **Sheryl Crow**, and **Des'ree**,

among others, he pointed out.

During the next few months, **Sykes** says, VH1 has several tricks up its sleeve to help labels promote even newer music from such artists as the **Jayhawks**, the **Dave Matthews Band**, and **Dionne Farris**.

Look for "Darcy's Music" to adopt a new moniker and take a decidedly more aggressive turn toward the album alternative format.

In addition, the network's **Tom Petty** "Tickets First" promotion was so successful (*Billboard*, Feb. 4) that the network is negotiating to launch a follow-up ticket sales stunt with a "major act" very soon.

And network executives are negotiating with **Viacom** sibling **Blockbuster Music** to cross-promote talent in its stores whom VH1 chooses for its "artist of the month" campaigns, says **Sykes**.

Also, a national, multi-media consumer awareness campaign touting the "new" VH1 is set to kick off in late March or early April.

THE EYE



by Deborah Russell

NETWORK NEWS: **Peter Jamieson** is president of MTV Asia... **Jackie Farry** is host of MTV's new late-night "Superrock" show... **Gino Natalicchio** is VP of international development at Video Jukebox Network Inc.

YES VIRGINIA. There Is A Studio: Atlantic Studios Corp., Suffolk, Va.'s only full-service motion-picture studio, has linked with **Big Dog Productions** to form **Atlantic/Big Dog Filmworks**. The new entity will produce music videos, TV projects, industrial films, and commercials.

The studio sits on a 39-acre site and features a 10,000-square-foot soundstage.

VIDEO COMPETITION: The 11th annual "Visions Of U.S." video contest is now accepting shortform music video submissions from amateur filmmakers. The deadline is June 15. Call 213-856-7787 for details. "Visions Of U.S." is sponsored by Sony Electronics and administered by the American Film Institute.

REEL NEWS: **Majestic Films/On The Reel Productions** is a newly formed music video production house helmed in L.A. by executive producer **Karen Nicole Aaron**. The firm is allied with L.A.'s **First Write Productions**... **Lorna Hanks** has severed ties with New York's **Riviera Films** to form her own firm: **Lorna Hanks Representation**. Her directors roster includes **Marty Thomas**, **Terry Heller**, **Chris Halliburton**, **Janette Beckman**, and **David Corio**... L.A.'s **Daisy Force Pictures** has signed director **Paul Warner**, the eye behind the independent film "Fall Time"... L.A.'s A+R Group has signed director/stylist **Andrew Dosunmu**.

Billboard® Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Heavy D & The Boyz, Sex Wit You
- 2 Barry White, Come On
- 3 Stevie Wonder, For Your Love
- 4 Soul For Real, Candy Rain
- 5 Boyz II Men, Thank You
- 6 Brandy, Baby
- 7 Portrait, I Can Call You
- 8 The Notorious B.I.G., Big Poppa
- 9 Jade, Every Day Of The Week
- 10 Craig Mack, Get Down
- 11 Trisha Covington, Why You Wanna Play Me
- 12 MissJones, Where I Wanna Be Boy
- 13 TLC, Red Light Special
- 14 Adina Howard, Freak Like Me
- 15 Subway, This Lil' Game We Play
- 16 Brownstone, If You Love Me
- 17 Zhane, You're Sorry Now
- 18 Anita Baker, I Apologize
- 19 Jewell, Woman To Woman
- 20 Usher, Think Of You
- 21 Immatute, Constantly
- 22 Shabba Ranks, Let's Get It On
- 23 Howard Hewett, This Love Is Forever
- 24 Mary J. Blige, Be Happy
- 25 Channel Live, Mad Izm
- 26 Mobb Deep, Shook Ones Part I & I
- 27 Brand New Heavies, Spend Some Time
- 28 Brandy, I Wanna Be Down
- 29 Nine, Whutcha Want
- 30 Christopher Williams, Oance 4 Me

★ ★ NEW ADDS ★ ★

Freddie Jackson, Rub Up Against You
The Whispers, Make Sweet Love To Me
George Duke, Love Can Be So Good
Men At Large, Holiday
Nuttin' Nycce, Froggy Style
G.A.T., Smilin' Faces
Jesse, When U Cry I Cry
Monica Arnold, Don't Take It Personal
Monteco, Is It Me?



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Sawyer Brown, This Time
- 2 Garth Brooks, Ain't Going Down
- 3 Mary Chapin Carpenter, Tender When I...
- 4 George Ducas, Lipstick Promises
- 5 Collin Raye, My Kind Of Girl
- 6 Mark Chesnutt, Gonna Get A Life
- 7 Waylon Jennings, Wild Ones
- 8 Wade Hayes, Old Enough To Know Better

- 9 Shenandoah/Alison Krauss, Somewhere In...
- 10 Little Texas, Amy's Back In Austin
- 11 Neal McCoy, For A Change
- 12 Clay Walker, This Woman And This Man
- 13 Toby Keith, Upstairs Downtown
- 14 Tracy Lawrence, As Any Fool Can See
- 15 Patty Loveless, Here I Am
- 16 Trisha Yearwood, Thinkin' About You
- 17 Doug Stone, Faith In Me, Faith In You
- 18 Alan Jackson, Gone Country
- 19 Tanya Tucker, Between The Two Of Them
- 20 Brother Phelps, Anyway The Wind Blows
- 21 Tracy Byrd, The Keeper Of The Stars
- 22 Billy Ray Cyrus, Deja Blue
- 23 Ty Herndon, What Mattered Most
- 24 Hal Ketchum, Stay Forever
- 25 Alison Krauss & Union Station, When You...
- 26 Joe Diffie, So Help Me Girl
- 27 The Tractors, Tryin' To Get To New Orleans
- 28 Aaron Tippin, She Feels Like A Brand...
- 29 Suzy Bogguss & Chet Atkins, One More For
- 30 Diamond Rio, Bubba Hyde
- 31 Bryan White, Look At Me Now
- 32 Daron Norwood, Bad Dog, No Biscuit
- 33 Doug Stone, Little Houses
- 34 Lari White, That's How You Know
- 35 James House, Little By Little
- 36 Sammy Kershaw, Southbound
- 37 Boy Howdy, True To His Word
- 38 Chely Wright, Sea Of Cowboy Hats
- 39 Randy Travis, The Box
- 40 Rick Trevino, Looking For The Light
- 41 Marilyn Martin, Through His Eyes
- 42 Asleep At The Wheel, Bring It On Down...
- 43 Russ Taff, Love Is Not A Thing
- 44 Shania Twain, Whose Bad Have Your Boots
- 45 Davis Daniel, Tyler
- 46 David Ball, Look What Followed Me Home
- 47 Clinton Gregory, You Didn't Miss A Thing
- 48 David Lee Murphy, Party Crowd
- 49 Jeff Carson, Yeah Buddy
- 50 Wyllie & The Wild West Show, Hey Maria

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

4 Runner, Cain's Blood
Billy Montana, Didn't Have You
Marty Stuart, The Likes Of Me
Patty Loveless, You Don't Even Know Who I Am
Rayney Foster, Willin' To Walk
Sawyer Brown, I Don't Believe In Goodbye
Western Flyer, Cherokee Highway
Woody Lee, Get Over It



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Boyz II Men, Thank You
- 2 Green Day, When I Come Around
- 3 Live, Lightning Crashes
- 4 Tom Petty, You Wreck Me
- 5 Blackstreet, Before I Let You Go
- 6 Madonna, Take A Bow

- 7 Nirvana, The Man Who Sold The World
- 8 Soul For Real, Candy Rain
- 9 TLC, Red Light Special
- 10 Offspring, Gotta Get Away
- 11 Weezer, Buddy Holly
- 12 TLC, Creep
- 13 Sheryl Crow, Strong Enough
- 14 Van Halen, Don't Tell Me
- 15 4 P.M., Sukiyaki
- 16 The Cranberries, Ode To My Family
- 17 K-Ci Hailey Of Jodeci, If You Think...
- 18 Bush, Everything Zen
- 19 Hootie & The Blowfish, Hold My Hand
- 20 Brownstone, If You Love Me
- 21 Dionne Farris, I Know
- 22 Rancid, Salvation
- 23 Oasis, Live Forever
- 24 The Flaming Lips, She Don't Use Jelly
- 25 The Notorious B.I.G., Big Poppa
- 26 Immatute, Constantly
- 27 Sponge, Plowed
- 28 The Stone Roses, Love Spreads
- 29 Jamie Walters, Hold On
- 30 Dave Matthews Band, What Would You Say
- 31 The Black Crowes, High Head Blues
- 32 Portishead, Sour Times
- 33 Bone Thugs N Harmony, Thuggish Ruggish...
- 34 Milla, Gentleman Who Fell
- 35 Stone Temple Pilots, Interstate Love Song
- 36 Boyz II Men, I'll Make Love To You
- 37 Collective Soul, Gel
- 38 Belly, Now They'll Sleep
- 39 Ini Kamoze, Here Comes The Hotstepper
- 40 Brandy, Baby
- 41 Bad Religion, Infected
- 42 Green Day, Longview
- 43 Dink, Green Mind
- 44 Boyz II Men, On Bended Knee
- 45 Queensryche, Bridge
- 46 Green Day, Basket Case
- 47 Salt-N-Pepa/En Vogue, Whatta Man
- 48 Aerosmith, Cryin'
- 49 Live, I Alone
- 50 Pete D'Angelo, If You Don't Love Me

** Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Elton John, Believe



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

- 1 Little Texas, Amy's Back In Austin
- 2 The Tractors, Tryin' To Get To New Orleans
- 3 Tanya Tucker, Between The Two Of Them
- 4 Garth Brooks, The Red Strokes
- 5 Alan Jackson, Gone Country
- 6 Waylon Jennings, Wild Ones
- 7 Billy Ray Cyrus, Storm In The Heartland
- 8 Doug Stone, Little Houses
- 9 Patty Loveless, Here I Am
- 10 Wade Hayes, Old Enough To Know Better

- 11 Sawyer Brown, This Time
- 12 Toby Keith, Upstairs Downtown
- 13 Sammy Kershaw, Southbound
- 14 Shenandoah/Alison Krauss, Somewhere In...
- 15 Collin Raye, My Kind Of Girl
- 16 Mary Chapin Carpenter, Tender When I ...
- 17 Tracy Lawrence, As Any Fool Can See
- 18 Neal McCoy, For A Change
- 19 Clay Walker, This Woman And This Man
- 20 Trisha Yearwood, Thinkin' About You
- 21 Garth Brooks, Ain't Going Down
- 22 Aaron Tippin, She Feels Like A Brand New
- 23 Tracy Byrd, The Keeper Of The Stars
- 24 David Ball, Look What Followed Me Home
- 25 The Mavericks, I Should Have Been True
- 26 Randy Travis, The Box
- 27 Billy Ray Cyrus, Deja Blue
- 28 Joe Diffie, So Help Me Girl
- 29 Asleep At The Wheel, Bng It On Down...
- 30 Brother Phelps, Anyway The Wind Blows

★ ★ NEW ADDS ★ ★

Mark Chesnutt, Gonna Get A Life
Steve Kolander, Black Dresses
Martina McBride, Where I Used To Have A Heart
David Lee Murphy, Party Crowd
Doug Stone, Faith In Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Hold My Hand
- 2 Des'ree, You Gotta Be
- 3 Madonna, Take A Bow
- 4 Eagles, Love Will Keep Us Alive
- 5 Tom Petty, You Wreck Me
- 6 Dionne Farris, I Know
- 7 R.E.M., Bang And Blame
- 8 Boyz II Men, On Bended Knee
- 9 Sheryl Crow, Strong Enough
- 10 Bonnie Raitt, You Got It
- 11 Tom Petty, You Don't Know How It Feels
- 12 Gloria Estefan, Everlasting Love
- 13 Bon Jovi, Always
- 14 Vanessa Williams, The Sweetest Days
- 15 Eagles, Hotel California
- 16 Gin Blossoms, Allison Road
- 17 Annie Lennox, No More I Love You's
- 18 Melissa Etheridge, Come To My Window
- 19 Melissa Etheridge, I'm The Only One
- 20 John Mellencamp, Wild Night
- 21 Sheryl Crow, All I Wanna Do
- 22 Madonna, Secret
- 23 Aimee Mann, That's Just What You Are
- 24 Sting, This Cowboy Song
- 25 Amy Grant/Vince Gill, House Of Love
- 26 Martin Page, In The House Of Stone And...
- 27 Ace Of Base, Don't Turn Around
- 28 Jon Secada, Mental Picture
- 29 Boyz II Men, I'll Make Love To You
- 30 Wham!, Careless Whisper

★ ★ NEW ADDS ★ ★

The Jayhawks, Blue

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
THE WEEK ENDING MARCH 4, 1995.



Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Deion Sanders, Must Be The Money

BOX TOPS

Bone Thugs N Harmony, Foe Tha Love Of \$
Jewell, Woman To Woman
Too Short, C*ktales
Havoc And Prodege, G's On The Move
Scarface, People Don't Believe
N2Deep, Deep N2 The Game
Thuglife, Cradle To The Grave
Craig Mack, Get Down
Adina Howard, Freak Like Me
TLC, Creep
E-40, I Love
Method Man, Release Yo' Dell
Coolio, Mama I'm In Love
N II U, I Miss You
Shaquille O'Neal, No Hook
Blackstreet, Before I Let You Go
The Notorious B.I.G., Big Poppa
Wasals, Dips
Shatasha, Free
Subway, This Lil' Game We Play
Y?N-Vee, I'm Goin' Down
Dr. Dre/Ice Cube, Natural Born Killaz
Boyz II Men, On Bended Knee
69 Boyz, Kitty Kitty
Changing Faces, Foolin' Around

ADDS

Bandit, All Men Are Dogs
Bloods & Crips, Wish You Were Here
Blues Traveler, Run Around
Christopher Williams, Dance 4 Me
Dana Barros, Check It
De'1, True Homies
G.A.T., Smiling Faces
Korn, Blind
M. Doc, Like 'Em Like That

Shabba Ranks, Let's Get It On
Sons Of Elvis, Formaldehyde
TLC, Red Light Special



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

Bogguss/Atkins, One More For The Road
Hootie & The Blowfish, Let Her Cry
Tom Petty, You Wreck Me
Cliff Richard, I Still Believe In You
Boyz II Men, On Bended Knee
Raul DiBlasio, Hasta Que Te Conoci
J. Iglesias/D. Parton, When You Tell Me...
Barry Manilow, I Can't Get Started
Bob Seger, Night Moves
Three Tenors, My Way
Joe Diffie, So Help Me Girl
Jim Jamison, I'm Always Here
Reba McEntire, 'Till You Love Me
Bonnie Raitt, You Got It
Santana, Luz Amor Y Vida
Jamie Walters, Hold On
Page/Plant, Thank You
Sade, Cherish The Day
Barbra Streisand, Evergreen
Rolling Stones, Out Of Tears



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

The Waltons, End Of The World (ADD)
Annie Lennox, No More I Love You's (ADD)
Elton John, Believe (ADD)
K-Ci Of Jodeci, If You Think... (ADD)
Jann Arden, Wondering (ADD)
Mary J. Blige, I'm Going Down (ADD)
54-40, Radio Luv Song (ADO)
Hole, Violet (ADD)
Dionne Farris, I Know
Van Halen, Don't Tell Me
Green Day, When I Come Around
Sheryl Crow, Strong Enough
Andru Donalds, Mishale

Simple Minds, She's A River
Crash Test Dummies, Ballad Of Peter...
Collective Soul, Gel
Aerosmith, Walk On Water
R.E.M., Bang & Blame
Portishead, Sour Times



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Fito Paez, Mariposa Technicolor
20 Fingers, Short Short Man
Veruca Salt, Seether
Green Day, When I Come Around
Ini Kamoze, Here Comes The Hotstepper
The Stone Roses, Love Spreads
Cranberries, Ode To My Family
Simple Minds, She's A River
Presuntos Implicados, Tu Tierra Y Mi Semillas
Soundgarden, Fell On Black Days
Nirvana, The Man Who Sold The World
Jon Secada, Mental Picture
Madonna, Take A Bow
Sheryl Crow, Strong Enough
Tom Jones, If I Only Knew
Rosario, Estoy Aqui
Los Babasonicos, Montanas De Agua
2 Minutos, Ya No Sos...
Van Halen, Don't Tell Me
Roxette, Run To You



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

Russ Taff, Winds Of Change
Russ Taff, I Cry
Russ Taff, Railways To Heaven
Gary Chapman, Sweet Glow Of Mercy
Mike E, Pass It On
Griffs, Set Your Mind
DC Talk, Luv Is A Verb
Milton Brunson, Mind Is Made Up
Take 6, You're The Biggest...
Steve Taylor, The Finish Line

Audio Adrenaline, Aka Public School
M. W. Smith, Love One Another
Steven C. Chapman, Heaven In The Real World
Margaret Becker, Deep Calling Deep
Out Of Eden, Lovely Day



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

Brandy, Baby
Dave Stewart, Jealousy
Andru Donalds, Mishale
Sioxsie And The Banshees, O Baby
Oasis, Live Forever
Biohazard, Five Blacks...
Offspring, Gotta Get Away
The Jayhawks, Blue
PJ Harvey, Down By The Water
Simple Minds, She's A River
Marilyn Manson, Lunchbox
Rusted Root, Send Me On My Way
London Suede, We Are The Pigs
Bonnie Raitt, You Got It
Sponge, Plowed
Stevie Wonder, For Your Love
Kitchen Of Distinction, Now Is The Time...
Montel Jordan, This Is How We Do It
Catherine, Saint
Butt Trumpets, I'm Ugly



CALIFORNIA MUSIC CHANNEL

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

Soul For Real, Candy Rain
Mary J. Blige, Be Happy
Brandy, I Wanna Be Down
The Notorious B.I.G., Big Poppa
TLC, Creep
E-40, I Love
Subway, This Lil' Game We Play
missions, Where I Wanna Be Boy
Blackstreet, Before I Let You Go
K-Ci Hailey Of Jodeci, If You Think...

The Untold Epic Of A Pioneering
Musical Family and Their Century-Spanning
Trek From The Old World To The Golden State!

The Nearest Faraway Place:

BRIAN WILSON, THE BEACH BOYS AND THE
SOUTHERN CALIFORNIA EXPERIENCE



By TIMOTHY WHITE

Author of CATCH A FIRE: THE LIFE OF BOB MARLEY and
ROCK LIVES: PROFILES AND INTERVIEWS.

Winner of the ASCAP-Deems Taylor Award for excellence in music journalism

NATIONWIDE PRAISE!

"White's epic The Nearest Faraway Place has the same scrupulous
sense of cultural context that made his Bob Marley biography, *Catch A Fire*,
one of the finest books ever written about a popular musician."

—The San Francisco Chronicle



"At once the history of an individual, a band
and an entire culture. . . White's attempt to com-
bine his biography of the Beach Boys frontman with a
sweeping history of Southern California makes for in-
teresting reading. The book is an informative look at
the interplay between a pop star and his culture."

—Publishers Weekly

"There is high drama in the saga. . . White sets
the scene nicely, detailing the family's history as

immigrants and homesteaders, hard workers but also dreamers. . . Brian
Wilson, White establishes, was a quintessential
musical dreamer; Brian aimed to create self-contained
pop masterpieces and succeeded. White's approach is
tough but fair."

—The San Diego Union-Tribune

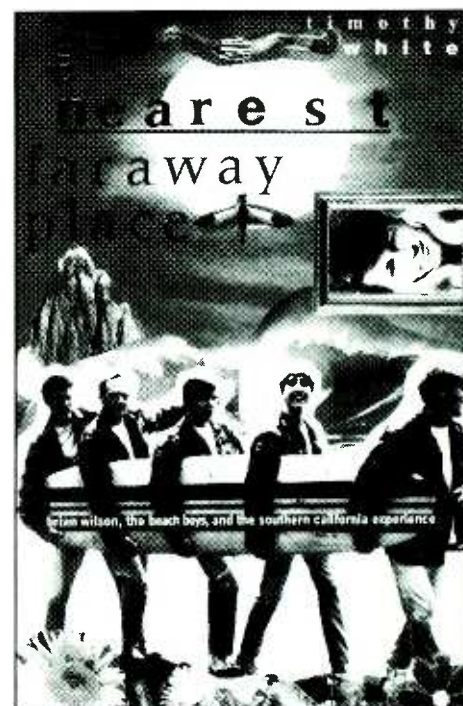


"Drawing on his long acquaintance with the
Beach Boys and interviews with generations of
the Wilson family, White's chronicle also functions as a vivid social history
of modern California. There are already several books on the Beach Boys, but
White's is the best researched and most insightful one on the music and its
cultural significance."

—Booklist

"White has added an engrossing new social dimension to the Beach
Boys' saga."

—Chicago Tribune



At all bookstores



HENRY HOLT AND COMPANY, INC.



Belgium Bows Chart For French, Flemish

■ BY MARC MAES

BRUSSELS—The Belgian record industry is due to regain its main promotional tool in March when a new chart is scheduled to begin publication after an absence of three months.

The previous listing collapsed in December after dissatisfaction over its representation of the country's two language groups. Critics say the so-called Flemish boom, precipitated by coverage from Flemish commercial TV channel VTM, was not accurately represented in the charts compared with the French-language acts. To counter such arguments, the new chart will have separate listings for the French and Flemish areas of the country.

The new listing will be produced and marketed by Promuvi, a non-profit body that has as its members the country's record companies and music publishers.

The compilation of the chart is being overseen by consultant Media Invest, which will base the ratings on retail sales. The defunct chart, compiled under the auspices of the local IFPI group and authors' society SABAM, was based on shipments from record companies to retailers.

The industry is determined that the new chart should closely reflect consumer choice: VTM's interest in Flemish talent gave a sharp boost to the region's bands that did not produce corresponding success in the old IFPI-SABAM listing.

Media Invest managing director Stef Cockmartin says of the new methodology, "Together with research company Nielsen, we have a bar code-based data system similar to the one Nielsen has developed in Italy and Denmark.

"We are now able to collect sales data from a representative sample of some 200 points of sale out of the 500 in Belgium. This 200 includes small retailers, specialized stores, chain stores, and department stores. The information is then matched with Nielsen's database, which currently holds 40,000 titles."

Nielsen is supplying bar-code readers and associated equipment to small stores, while the larger operations, such as the Free Record Shop, Superclub, and the department stores will submit data from their own EPOS systems.

However, the four-store group FNAC Belgium has decided not to supply its sales data to the chart.

The chain says this is because, when the IFPI-SABAM chart collapsed at the end of last year, French-language newspaper Le Soir and state broadcaster RTBF asked FNAC to supply its own listings to fill the gap.

Says FNAC spokeswoman Catherine Ullens de Schooten, "Those media were suddenly left without charts and came to us—a collaboration which seems to work very

well, as they return the favor by mentioning FNAC as the source of their information.

She adds that, pending further negotiations with Promuvi, the current arrangement with Le Soir and RTBF will continue until the end of the year.

The Nielsen system has been tested since December, and Cockmartin says it has produced some markedly different results to the old shipments-based system.

He says, "The new system also allows us to see where and when new releases become active. The regionalization of the chart will be a good thing because new talent will have a better chance of appearing in the now-split charts."

Another important aspect of the chart is to make it appear relevant to both consumers and the media.

"The only way to achieve this

was to make Promuvi the rightful owner of all data," says Cockmartin, "making the association the exclusive supplier of information to the media, consumers, and the industry.

One of Promuvi's outlets will be a new, weekly chart leaflet distributed to retailers and containing albums and singles charts for international and national product and, for the first time, a top 20 classical listing. "The next step is to add a dance album and singles chart," says Cockmartin.

The leaflet will have a print run of 35,000 for the Flemish community and 25,000 in the French-speaking region.

Promuvi also is negotiating with state-owned, Flemish-language BRTN Radio and TV, as well as French-language broadcasters BEL-RTL, RTL-TVi, and Club

RTL.

The new listings are being warmly welcomed by the Belgian record industry. "Without a chart, how can we prove to our colleagues abroad that an artist like Khadja Nin is doing very well here?" asks BMG Ariola Belgium product manager Erik De Leeuw.

IFPI group president and PolyGram Belgium managing director Bert Cloeckaert says, "Going abroad is one aspect, but the chart also plays a dominant promotional role and is a clear indication of the success of local talent here.

"A single like Urbanus's 'Poesje Stoei' had to go to Holland without a chart history here. We need a chart to demonstrate local success—and retailers bank on chart information to order or re-order stock."

Producer Of Rai Music Killed In Algeria Islamic Fundamentalists Suspected In Shooting

ORAN, Algeria—The civil war here has claimed its second prominent music industry casualty.

Following the brutal death of singer Cheb Hasni at the end of last year, leading producer Rachid Baba-Ahmed was shot dead outside his record store Feb. 17 in Oran, home of the rai music movement.

The killing is believed to have been carried out by Islamic fundamentalists, who have attacked a number of prominent members of the intellectual and artistic communities during the three-year conflict. Rai, with its themes of romance and everyday living, has been a long-standing target for Islamic movements, whose followers see it as a perverter of youth.

Baba-Ahmed, 47, began his career in the '60s as a singer adapting American standards, later performing in a duo with his brother Fethi.

With Fethi, he then moved into record production—via his own Rallye label—and a recording studio where most of the rai singers

began their careers. He worked with artists such as Khaled and Hasni.

In 1983, he composed what became the first rai hit, "N'Sel Fik,"

performed by Chaba Fadela and Hasni. Two compilations, titled "Rai Rebels," made by Baba-Ahmed were released by Virgin.

EMMANUEL LEGRAND

MTV Europe's Feud With Majors Postponed Further

LONDON—The legal battle between MTV Europe and the major record companies may be set for a lengthy, new delay.

MTV has accused the majors of operating an illegal cartel over air-time rates in a dispute that is running simultaneously in the U.K. and before the European Commission.

In the U.K., the majors—BMG, EMI, PolyGram, Sony, and Warner Music—successfully asked a High Court judge in March to grant a six-month stay of action over MTV's suit here, arguing that they should not have to defend a complex and expen-

sive case in two venues simultaneously.

However, in November, the High Court decided not to continue the restraint. Not only did the judge disagree with the majors—this time, the list did not include Sony, which had by now completed a global deal with MTV—he also refused them permission to take their case to the Court Of Appeal to attempt to overturn his decision.

Such a refusal, though, does not preclude access to the Court Of Appeal; it merely makes the process more difficult. The record companies now have used the legal process to secure permission to take their case to the Court Of Appeal to ask for the stay-of-action to be extended. The staying order remains in place until the appeal is heard.

No date has been fixed for the appeals-court hearing, but the legal authorities have it listed as an urgent matter.

Meanwhile, all parties are awaiting a decision from the European Commission on the matter.

JEFF CLARK-MEADS

Warner Asia MD To Go To PolyGram Exec To Head New Hong Kong Label

■ BY MIKE LEVIN

HONG KONG—After months of speculation, Warner Music's Southeast Asia regional office announced Feb. 21 that Hong Kong managing director Paco Wong is to leave the company.

Wong, a 17-year veteran of Warner, will take over as MD of PolyGram's new and as-yet-unnamed domestic record company in Hong Kong.

"It's new ideas, new projects, even a new career," says Wong, who will not

officially join PolyGram until July. "It's sad to leave after so many years, but there is something very exciting about starting something new from scratch."

His resignation is the second in as many weeks at Warner. Hong Kong general manager Gordon Cheng left at the end of January and is reportedly organizing the PolyGram company prior to Wong's arrival.

The first priority is to set up a do-
(Continued on page 50)

**Big turnout seen
for Paris AES meet
... see page 76**

INTERNATIONAL EDITOR IN CHIEF

Adam White

INTERNATIONAL DEPUTY EDITOR

Thom Duffy

INTERNATIONAL MUSIC EDITOR

Dominic Pride

EUROPEAN NEWS EDITOR

Jeff Clark-Meads

Billboard London, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

GERMAN BUREAU CHIEF

Wolfgang Spahr, PO Box 1150, Keltlingstrasse 18, 23795 Bad Segeberg, Germany; Phone: 49 4551 81428, Fax: 49 4551 84446; Telex: 261656.

JAPANESE BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumi Nerima-ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

FAR EAST BUREAU CHIEF

Mike Levin, 4th Floor, No. 1 Prince's Terrace, Mid Levels, Hong Kong; Phone: 852 526 9550; Fax: 852 522 3595.

INTERNATIONAL CORRESPONDENTS

AUSTRALIA—Glenn A. Baker, PO Box 261, Baulkham Hills, New South Wales 2153; Phone: 61 2 654 1999; Fax: 61 2 654 1899. Christie Eliezer, Ace Media Intl, 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 499 6017; Fax: 61 3 499 7786.

AUSTRIA—Manfred Schreiber, 1170 Wien, Neuwaldegger Str. 38A; Phone: 43 1450 1775.

BALKANS—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

BELGIUM—Marc Maes, Kapelstratt 41, 2041 Antwerp; Phone: 32 3 568 8082.

BULGARIA—Chavder Chendov, Lulin Complex, b1210, vh A, 1343 Sofia; Phone: 35 92 240 786; Fax: 35 92 398 847.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

FINLAND—Antti Isokangas, Museokatu 46C 51, 00100 Helsinki; Phone: 358 0 498 908; Fax: 358 0 408 153.

FRANCE—Emmanuel Legrand, 27 Rue de Clignancourt, 75018 Paris; Phone: 331 425 43461; Fax: 331 4254 7343. Philippe Crocq, 4 bis rue Mizon, 75015 Paris; Phone: 331 4327 6309; Fax: 331 4322 4042.

GERMANY—Ellie Weinert, Wilhelm-Dull Str. 9, 80638 Munich 19; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

GREECE—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone/Fax: 30 1 684 9447.

INDIA—Anil Chopra, Ajanta Building, L.D. Ruparel Marg, Mallabar Hill, Bombay 400 006; Phone: 91 22 362 1833; Fax: 91 22 308 0135.

IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 3531 283 2527.

ITALY—Mark Dezzani, Via Matteotti 24, 18012 Seborga (IM), San Remo; Phone/Fax: 39-184-29667.

NETHERLANDS—Willem Hoos, Bilderdijklaan 28 1215 BN Hilversum; Phone: 31 35 243 137.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9-3795050, ext. 8385; Fax: 64 936 61568.

PHILIPPINES—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63-2-931-7164; Fax: 63-2-921-9587.

POLAND—Rick Richardson, 01-119 Warsaw, Nowolipki 14/7; Phone/Fax: 48 22 38 21 18.

PORTUGAL—Fernando Tenente, Rua Santa Helena, 122 RC/DTO, 4000 Oporto; Phone: 351 2 527 465.

ROMANIA—Octavian Ursulescu, Str Radu de la Ia, Afumati, Nr 57-B, Sector 2, Bucharest.

RUSSIA—Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588/231 7874; Fax: 7 812 545 0662.

SINGAPORE—Philip Cheah, Big O, P.O. Box 784 Marine Parade, Singapore 9144; Phone: 65 348 4007; Fax: 65 348 0362.

SOUTH KOREA—Byung Hoo Suh, 243-3 Ssangdongri, Chowolmyun, Kwangukun, Kyungdo 464-860, Korea; Phone: 82 347 64 3151; Fax: 82 347 63 2974.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstick, P.O. Box 752, Pinesglen 2123; Phone/Fax: 27-11-886-1426; e-mail (Internet) digitec.co.za.

TAIWAN—Glenn Smith, P.O. Box 33 Beitou, Taipei; Phone: 886 2 873 1205.

THAILAND—Gary van Zuylen, 32 Prathum Court, 85/3-8 Soi Rajaprapor, Rajaprapor Road, Makkasan, 10400 Bangkok; Phone: 662 248 1490; Fax: 662 248 1490.

TURKEY—Adrian Higgs, Asim Us Sok 16/1, Kiziltoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 90 216 345 0118.

EAST
MEETS
WEST
MEETS
EAST

THE 3RD INTERNATIONAL MUSIC MARKET IMM'95 SINGAPORE IMM'95

EARLY BIRD
REGISTRATION
AVAILABLE TO END OF
MIDEM ONLY

17 - 20 May, Hyatt Regency

The right place to meet the right people

THE ONLY ESTABLISHED MUSIC INDUSTRY CONVENTION IN PACIFIC ASIA

12 good reasons to say YES ☒

- ☒ IMM is the only established music convention in SE Asia.
- ☒ IMM is the only convention where you are certain to do business.
- ☒ IMM '95 will be the biggest yet, with more exhibitors and more delegates than any other comparable event in SE Asia.
- ☒ IMM is the best opportunity to meet new trading partners in SE Asia.
- ☒ IMM is the most cost-effective way of reaching these markets.
- ☒ IMM attracts the most senior decision makers in the music industry.
- ☒ IMM's exhibition is all-inclusive no hidden extras.
- ☒ IMM's hospitality is first class, and complimentary.
- ☒ Singapore is the most popular and most successful convention venue in SE Asia.
- ☒ IMM '95 is the right place to meet the right people.
- ☒ IMM's series of seminars and lectures are the most informative, effective and decisive.
- ☒ IMM means successful business with quality and style.

IMM'95 - Your passport to 2.5 billion people in 13 key territories:
Australia • China • Hong Kong • India • Indonesia • Japan • South Korea
Malaysia • New Zealand • Philippines • Singapore • Taiwan • Thailand

HOW TO PARTICIPATE:

IMM Contacts:
Phil Graham, General Manager
Heather Nedwell, IMM Co-Ordinator
Brian Batchelor, CEO
Tel (London) +44(0) 171 723 2277
Fax (London) +44(0) 171 723 2288
IMM Ltd, 245 Old Marylebone Road,
London, NW1 5QT, England, UK.

Visit us at Midem from Jan 30th to Feb 3rd. Our telephone number during Midem is (33) 92 98 71 72. Come & join us for a Singapore sling, pick up a brochure, or take this final opportunity to register at Early Bird rates. Join us at any time aboard the IMM cruiser adjacent to the Palais des Festivals.



B'buster, Burda Ready Superstore Plan For Germany

■ BY WOLFGANG SPAHR

HAMBURG—A new chain of video and multimedia stores is set to open in Germany by American retailer Blockbuster and German new-media company the Burda group.

The stores, under the banner Blockbuster Video Superstore, will carry movies, video games, CD-ROMs, and, according to speculation, audio software for sale or rental.

Burda New Media, which has wide-ranging interests in the new digital-media sector, will hold 49% of the joint venture with Blockbuster.

The first Blockbuster Video Superstore is scheduled to open in Berlin in June, followed by an additional 19 outlets in Berlin and Munich by next year. Eventually, the chain plans to sell more than 300 franchises.

The German venture is a new concept for Blockbuster. Aimed at families, the stores not only will have the core business of videos and video games, but they also will have a strong CD-ROM and multimedia element.

WARNER ASIA MD

(Continued from page 48)

mestic label, which will concentrate on Cantonese and Mandarin repertoire that can be released regionally. Its first signings should be announced soon after Wong's arrival.

The moves come as no surprise to industry observers. Chinese repertoire is suffering, and label executives appear willing to try just about anything new in an effort to regain revenues lost during the past two years. PolyGram is the market leader, followed by Warner.

Analysts see PolyGram's project as a no-lose situation. Even without immediate success with its new company, it has acquired two of its biggest competitor's key people. Wong is widely respected for developing some of Asia's top Chinese stars, such as Sally Yeh.

For Warner regional director Paul Ewing, Wong's departure brings mixed emotions. "I've worked with Paco so long that it will be tough to see him go. But this is a new era with new challenges. I expect our new MD to take us into the next decade," he says.

Ewing hopes to appoint a replacement within 30 days, but he admits it may take longer because of a lack of experienced music executives in Asia.

Ewing adds, "Whoever he is, he'll have to be a music person who can work with artists. A&R is the main focus of all the labels right now. We will probably be adding at least two more A&R people soon, because those who come up with the best signings are going to succeed very quickly."

WEA Japan President Orita Quits; P'Gram Move Rumored

■ BY STEVE MCCLURE

TOKYO—WEA Japan president Ikuzo Orita ends his 25-year association with Warner when he resigns effective Feb. 28.

The announcement of Orita's resignation was made here by WMJ chairman Ryuzo Kosugi.

"Ikuzo Orita has been one of the pioneers in establishing the Warner Music name in Japan," said Kosugi in a statement. "His high professional standards have left a memorable imprint both on this company and the industry at large."

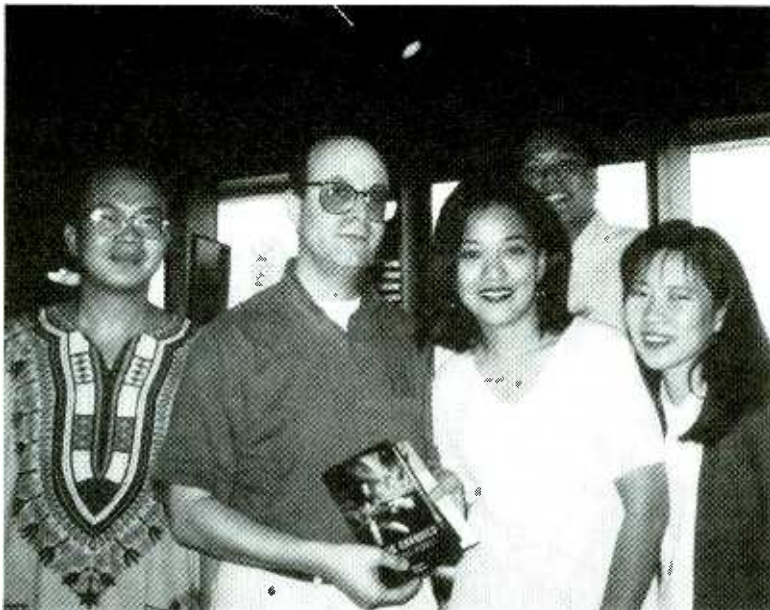
Orita, 53, says working under Kosugi, whom he describes as "a very smart guy," has been a satisfying experience, but he adds that 25 years at one company is a long

time. He joined Warner's former Japanese affiliate, Warner-Pioneer, in 1970.

Orita, describing his decision to leave WMJ as voluntary, does not deny an industry rumor that he will join PolyGram K.K. after leaving WMJ. He acknowledges that newly appointed PolyGram K.K. president Keiichi Ishizaka is "a close friend."

"I want another opportunity, another challenge," Orita says. "This year and next year, our music industry will change dramatically." He notes the important role that baby boomers such as Kosugi and Ishizaka are beginning to play in the Japanese music business.

Kosugi will assume responsibility for WEA Japan during a transition period starting Feb. 28.



Music In Manila. Scott Bergstein, senior VP of Higher Octave Music, visits an adult alternative radio station called City Lite FM in Manila, the Philippines, to promote the label's new releases. Shown, from left, are music programmer Roel Tan Matabalan; Bergstein; station manager Pinky Aseron; disc jockey Benjamin; and music director Karen C. Wu.

Columbia Eyes Top Spot In France, Builds A&R

■ BY EMMANUEL LEGRAND

PARIS—Although it is the label of four of France's best-selling acts and one of the country's most efficient ones, Sony Music's Columbia marque is beefing up its A&R structure in the hope of becoming the "most attractive and artistic-driven label in France... [and the] undisputed No. 1 label in France," says Columbia's general manager Olivier Montfort.

Columbia already is home to Francis Cabrel, Jean-Jacques Goldman, Patricia Kaas, and Jacques Dutronc.

One of the key elements in the A&R rejuvenation of Columbia is the arrival of former Polydor A&R director Didier Varrod, who was in the industry spotlight through his highly

public resignation from Polydor six months ago because of growing dissatisfaction over the company's A&R policy.

Varrod, 34, who, among other things, has been involved in MC Solaar's best-selling album "Prose Combat" at Polydor, will become director of local artistic production—operational March 1.

Varrod will arrive with his two former assistants at Polydor, Dominique Brami and Patricia Bonnetaud, known for getting the thrash band No One Is Innocent signed to Island.

As well as supervising the A&R roster, the three will develop within Columbia a new label called Yelen, dedicated to "the musics of tomorrow that have some niche appeal, but could become the big thing in a few

newsline...

FRENCH PUBLISHING company Editions Bleu Blanc Rouge has reached an agreement with Charly Lownoise and Mental Theo, performers of Dutch No. 1 single "Wonderful Days," that will allow the company to retrieve all rights to the song. "Wonderful Days" is described as a "double-speed techno version" of "Give Me Some Help," a song represented by Editions Bleu Blanc Rouge that had international success in the 1970s. The song was written by Daniel Vanguard and N. Byl.

POLYGRAM CONTINENTAL Europe has appointed Sevket Gozalan, formerly managing director of the Polymedia Marketing Group in Germany, as vice president with commercial responsibility for marketing activities. Reporting to president Rick Dobbis, Gozalan also will oversee the new media activities of PolyGram subsidiaries in the region.

WOMAD HAS confirmed its initial summer dates. They include WOMAdelaide in Adelaide, Australia, Feb. 24-26, as well as shows in Caceres (May 5-7) and Granada (May 19-20) in Spain; in Reading, U.K. (July 21-23), and in Yokohama, Japan (Sept. 15-17). Headlining the WOMAdelaide Festival were Nusrat Fateh Ali Khan; Jah Wobble's Invaders Of The Heart; Gil Scott-Heron; and Zimbabwe's Stella Chiweshe; Tonga's pop duo Vika & Linda, and theater group Bangarra Dance. WOMAdelaide is organized under the city's program of events for the United Nations International Year For Tolerance. WOMAD also plans other dates on the U.S. West and East coasts, Spain, Sardinia, Estonia, and France, as well as in Morecambe Bay, U.K. (provisional date Aug. 18-20).

GERMAN CONCERT promoter Marcel Avram was voted Concert Promoter Of The Year at the Pollstar awards in Los Angeles. Avram is the first German to be given the award. Avram organized the world tour of Michael Jackson in 1994 and also has promoted the artist formerly known as Prince, Elton John, Tina Turner, and Chris De Burgh.

U.K. MULTIMEDIA act modified is claiming that its new single "frE-Quency" is the world's first to be released as a CD-ROM without the material having appeared previously in any other format. The single is being distributed in the U.K. with the magazines Future Music and Macformat. A further 140,000 copies of "frE-Quency" will be given away with Japanese magazines Login and Tek Mac. The band says the single "combines the sound of techno-dance with the visuals of MTV and video games."

GERMAN CONSUMERS bought 7.2 million CD players last year—250,000 more than in 1993—to bring the number of households owning a player to 60% of the total, according to the trade association for the German entertainment electronics industry. The group believes the household-saturation point is being reached as sales in this area are declining, but it points out that this is being more than compensated for by the rise in sales of portable units. On the software side, preliminary figures indicate that the total number of CDs sold in Germany during 1994 will reach 160 million.

ITALY'S NUOVA Fonit Cetra label, which underwent its third management reshuffle in November, has a new president. Corrado Guerzoni, coordinator of RAI Radio, replaces RAI governor Ennio Presutti following the introduction of new laws that prohibit RAI governors from holding executive positions with RAI-owned companies. Nuova Fonit Cetra is 90% owned by state broadcaster RAI.

years' time," says Varrod.

Two leading Columbia acts, Cabrel and Goldman, will continue to be under the A&R and marketing supervision of international director Virginie Auclair, at the request of the artists.

Current A&R/local marketing director Frederic Rebet will continue to oversee the marketing of local acts signed to Columbia as well as some A&R projects "with strong international potential," such as the recent Hector Zazou album "Songs From The Cold Seas," which will be released in 15 countries, or the Celtic project Stone Age.

Montfort says Rebet will be "actively working in the international developments of these sort of projects, including getting involved with the different Sony Music affiliates at a

very early stage of the projects to better answer their needs." Rebet signed Deep Forest to Columbia and had been deeply involved in Patricia Kaas' latest album "Je Te Dis Vous," two hot export items, both selling more than 1 million units outside France.

The arrival of Varrod—who is believed to have declined an offer from Virgin president Emmanuel de Buretel and is said to have "no regret, having left PolyGram"—is strongly linked to the appointment, a couple of months ago, of former PolyGram president Paul-René Albertini as president of Sony Music France, but both Varrod and Montfort point out that they had discussed the possibility of working together about a year ago.

USIA Helping U.S. Artists To Build Cultural Bridges

EVEN IN THIS GLOBAL AGE of far-flung musical exploration, countries such as Zaire, Cameroon, Gabon, Nigeria, and Sierra Leone rarely appear on the tour itineraries of American musicians.

However, the opportunity to stage a five-week tour of eight countries in Western Africa recently came to **Vinx**, the singer/percussionist whose career has been championed by **Sting**. Accompanied by drummer and vocalist **Robert Thomas** and conga player **Andrew Daniels**, and performing songs from his third album "The Storyteller," Vinx set out Feb. 9 from Brazzaville, Congo, on this tour, sponsored by the Arts America program of the U.S. Information Agency.

While a conservative Congress back in Washington debates the value of government funding for the arts, the USIA has quietly continued its support for American culture abroad. Voice of America, Radio and TV Marti, and the WORLDNET satellite television system are perhaps the most high-profile entities within USIA's expansive structure. But since 1979, the Arts America program has played a special role in cultural exchange involving musicians and other performing and visual artists.

Broadly speaking, the USIA "explains and supports American foreign policy and promotes U.S. national interests" through its information programs, according to a statement of its goals.

Some may well question whether artists ought to lend their credibility to the goals of U.S. foreign policy, as muddled as it often seems lately. But the Arts America tours are more about people than politics. Musicians such as Vinx and other artists have time to meet, teach, and learn from local residents on the Arts America outings.

"This is not simply about performances," says **Cathy L. Stearns**, a spokeswoman for USIA. "These artists go in and really do give of themselves. We're talking about one-to-one exchanges." For Vinx and his fellow musicians, "this is exciting for them as percussionists going back to the roots of their art."

During 1994, Arts America sponsored 17 performing tours overseas, not counting a dozen classical musicians sent under its artistic ambassador program, or other musicians supported through its festival fund grants. Among the musicians recently participating: the **Rebirth Brass Band**, the **Don Pullen Trio**, and the **Philadelphia Orchestra**.

The jazz-bluegrass trio of **Béla Fleck & the Flecktones** recently returned from an Arts America tour of Asia. Last month, the **Thelonious Monk Institute of Jazz** and Arts

America co-sponsored a tour through Mozambique and South Africa by young, award-winning musicians from the institute. And among upcoming projects is the sponsorship of **Margaret Harris**, an African-American theater director from New York who helped a theater company in the former Soviet republic of Uzbekistan stage the first nonblack production of "Porgy And Bess."

Isolationist and anti-cultural attitudes may now be in vogue in Washington, D.C. But with the support of USIA, American musicians are still reaching out to audiences in Asia, Africa, Europe, and South America, seeking to build cultural bridges with their art.

GETTING THE BENDS: Although Britain's **Radiohead** achieved its 1993 breakthrough in America with the hit single "Creep"

and album "Pablo Honey" before fans in its homeland responded, the band is winning early supporters in the U.K. for its new album "The Bends." Fans in Edinburgh, Sheffield, London, and Leicester recently were treated to an acoustic showcase of songs from "The Bends," and a full U.K. tour opens March 9 in Cardiff. The tracks "High & Dry" and "Planet Telex" have been released in Britain as a double-A-sided debut single from the new album, which arrives March 13 in Britain and April 4 in the U.S. (Billboard, Feb. 25).

BORDER CROSSINGS: Crammed Discs in Belgium, which has been celebrating the Grammy nomination for its world music vocal group **Zap Mama**, has licensed another of its artists for American release. Ambient rock/blues guitarist **Lone Kent** has been on a promotional tour of the U.S., where his debut album "Granite & Sand" has been released by Relativity Records. Higher Octave Music has recently found a warm reception for its adult alternative repertoire in the Philippines, where **Scott Bergstein**, senior VP of Higher Octave, met with programmers for adult-alternative-oriented City Lite FM in Manila. Victoria Music Ediciones in Spain has licensed the latest release from former **Rolling Stones** guitarist **Mick Taylor** directly from Mick Taylor Music. The disc is a live album titled "Stranger In This Town."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to **Thom Duffy**, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

After 17 Years, Kiss Returns To Oz

■ BY CHRISTIE ELIEZER

MELBOURNE—Kiss bassist **Gene Simmons** has often likened the loyalty of the band's worldwide Kiss Army to "being in the Mafia. An insult against Kiss is an insult against them. Believe me, we're just as devoted to them as they are to us."

During its first Australian tour in 17 years—playing to 50,000 people over six shows in February, with tickets at \$48 Australian (\$35.50)—the veteran rock act introduced the concept of a traveling nine-hour Kiss convention, held the day before each concert.

For a \$74 (U.S.) entry fee, fans got a memorabilia exhibition of costumes, instruments, magazine covers, comics and original album artwork, live performances by two Kiss "tribute" bands

in full makeup and regalia, the chance to buy merchandise ranging from a \$37 (Australian) T-shirt to \$6 (Australian) plectrums, a more than two-hour question-and-answer session, and a casual, request-only acoustic set.

Each of the conventions, held in five-star hotel ballrooms, attracted between 800 and 1,000 people, ranging from the occasional 50-something matron to 5-year-olds in Kabuki makeup.

Despite its lengthy absence and lack of major radio airplay here, Kiss has continued to attract a new generation of fans through the occasional hit album, myriad Kiss tribute bands, and the tireless activities of the 3,000-strong Crazy Knights fan club.

"You can ask absolutely anything," says guitarist **Paul Stanley** as a way of setting the rules after an eight-minute

roar of welcome in Melbourne. "No question is too embarrassing, too stupid, too weird."

The questions covered a multitude of topics: Simmons' bass inspiration (**Paul McCartney**), a forthcoming boxed set ("Demos of our hits, stuff from pre-Kiss bands, Gene's work with **Van Halen**"), their absence from Australia ("Promoters didn't think we could sell tickets"), why the new 400-page *Kisstory* pictorial book is available by mail order only ("We don't want bookstores taking their cut"), future plans (a record, a Kiss Nation comic book), their disowning the pretentious concept album "The Elder" ("We lost sight of what Kiss is about; we were trying to please the people who don't matter—the critics"), and the least favorite Kiss song ("A poll showed us it was 'Cold Gin'").

A Full Range Of Professional Quality CD Jewel Boxes



Standard CD Jewel Box



Maxi Slim CD Box



Double Slim 2CD Box



Twin Slim 2CD Box



Multi Pack CD Box



Crystal Clear CD Tray



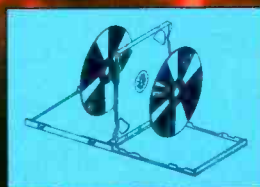
Tray With Pop-up Mechanism



Digi Tray



Diskette Tray For Micro Floppy Disk



DOUBLE SLIMPACK 2 CD BOX



VIVA MAGNETICS LIMITED

16/F, E On Fly Bldg., 14 Wong Chuk Hang Road Hong Kong.
Tel: (852) 2-370 0119 Fax: (852) 2-873 1041

MATRIX ASSOCIATES INC.

1425 Monte Grande Place, Pacific Palisades, CA 90272, U.S.A.
Tel: (310) 459 6913 Fax: (310) 459 6416

In response to the global development in CD products, we produce a full range of professional quality CD jewel boxes. Our Double Slimpack 2CD Box and Crystal Clear CD Tray are new products to lead the market trend.

HITS OF THE WORLD

JAPAN (Dempa Publications, Inc.) 2/27/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	HELLO MASA HARU FUKUYAMA BMG/VICTOR
2	NEW	SECRET NIGHT WANDS B-GRAM
3	2	MASQUERAD TRF AVEV TRAX
4	4	KISEKI NO HOSHI KEISUKE KEIYUKE KUWATA & MR. CHILDREN VICTORY'S FACTORY
5	NEW	MAICCA EAST END X YURI EPIC/SONY
6	5	MOTTO MOTTO... RYOKO SHINOHARA WITH T. KOMURO EPIC/SONY
7	8	DA-YO-NE EAST END X YURI EPIC/SONY
8	9	F. KOIBITO CHISATO MORITAKA ONE UP MUSIC
9	6	CRAZY GONNA CRAZY TRF AVEV TRAX
10	3	JUST BELIEVE IN LOVE ZARD B-GRAM
1	NEW	ALBUMS
2	NEW	TOMOYASU HOTEI GUITARHYTHM FOREVER VOL. 1 TOSHIBA/EMI
3	1	TOSHINOBU KUBOTA BUMPIN' VOYAGE SONY
4	3	MR. CHILDREN ATOMIC HEART TOY'S FACTORY
5	4	YASUSHI NAKANISHI IT'S ONLY A... COLUMBIA
6	NEW	KOME KOME CLUB DECADE SONY
7	5	VAN HALEN BALANCE WEA/JAP
8	7	SHAMPOO WE ARE SHAMPOO TOSHIBA/EMI
9	NEW	SHAMPOO DELICIOUS TOSHIBA/EMI
10	2	YUKI UCHIDA JYUNJYOU KAREN OTOME... KING

NETHERLANDS (Stichting Mega Top 50) 2/20/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT IRENE MOORS/THE SMURFEN EMI
2	3	TEARS DON'T LIE MARK' OH POLYDOR
3	2	WONDERFUL DAYS CHARLIE LOWNOSE/MENTAL THEO MM/POLYDOR
4	5	MAX DON'T HAVE SEX WITH YOUR EX E-ROTIC BLOW UP/DURECO
5	7	GEEN HOUSE MAAR STRAUZ ANDRE RIEU MERCURY
6	NEW	THE SECOND WALTZ ANDRE RIEU MERCURY
7	8	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT BLOW UP/DURECO
8	4	WAAROM NOU JIJ MARCO BORSATO POLYDOR
9	NEW	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
10	9	OOH BABY I... ETERNAL EMI
1	2	ALBUMS
2	1	ANDRE RIEU STRAUS & CO MERCURY
3	4	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN SMURFENLAND
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
5	7	MARCO BORSATO MARCO POLYDOR
6	9	SIMPLE MINDS GOOD NEWS FROM THE... VIRGIN
7	5	MARK' OH NEVER STOP THAT... URBAN/POLYDOR
8	NEW	VAN HALEN BALANCE WB/WARNER
9	8	RENE FROGER WALLS OF EMOTION DINO MUSIC
10	6	SOUNDTRACK THE LION KING MERCURY
		BON JOVI CROSS ROAD JAMBCO/MERCURY

AUSTRALIA (Australian Record Industry Assn.) 2/25/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ANOTHER NIGHT M.C. SAR & THE REAL MCCOY BMG
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	4	ZOMBIE CRANBERRIES ISLAND
4	3	PURE MASSACRE SILVERCHAIR MURMUR/SONY
5	7	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
6	11	HERE'S JOHNNY HOCUS POCUS SHOCK
7	13	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
8	9	A GIRL LIKE YOU EDWYN COLLINS MDS
9	5	STAY ANOTHER DAY EAST 17 LONDON
10	6	SELF ESTEEM OFFSPRING SHOCK
11	10	HOT HOT HOT ARROW FESTIVAL
12	8	TOMORROW SILVERCHAIR MURMUR/SONY
13	12	COME OUT AND PLAY OFFSPRING SHOCK
14	16	WHAT'LL I DO JANET JACKSON VIRGIN/EMI
15	14	COMA MAX SHARAM WARNER
16	19	SOUL FEELING KULCHA WARNER
17	NEW	THINK TWICE CELINE DION EPIC
18	NEW	SOMEDAY I'LL BE SATURDAY BON JOVI JAMBCO/MERCURY
19	15	ON BENDED KNEE BOYZ II MEN MOTOWN
20	NEW	NOTHING IN THE WORLD MOZAIK EMI
1	2	ALBUMS
2	3	JANET JANET JACKSON VIRGIN/EMI
3	1	YANNI LIVE AT THE ACROPOLIS BMG
4	6	OFFSPRING MASH SHOCK
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND
6	5	SOUNDTRACK PULP FICTION MCA
7	7	SOUNDTRACK FORREST GUMP EPIC
8	NEW	ENYA THE CELTS WARNER
9	13	CLIFF RICHARD THE HIT LIST EMI
10	8	GREEN DAY DOOKIE WARNER
11	12	PEARL JAM VITALOGY EPIC/SONY
12	19	HARRY CONNICK JR. SHE COLUMBIA
13	9	PRET-A-PORTRER (READY TO WEAR) SOUNDTRACK COLUMBIA
14	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
15	16	BOYZ II MEN II MOTOWN
16	11	KULCHA KULCHA WARNER
17	20	VAN HALEN BALANCE WARNER
18	NEW	JOSHUA KADISON PAINTED DESERT SERENADE EMI
19	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
20	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
		R.E.M. MONSTER WARNER

CANADA (The Record) 2/13/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/PGD
2	2	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
3	3	SECRET MADONNA MAVERICK/WEA
4	4	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	6	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
7	8	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
8	7	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
9	9	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
10	10	INSENSITIVE JANN ARDEN A&M/PGD
11	11	GO ON MOVE REEL II REEL QUALITY/PGD
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	13	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY
14	15	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
15	17	PRACTICE WHAT YOU PREACH BARRY WHITE A&M/PGD
16	18	SATURDAY NIGHT WHIGFIELD QUALITY/SONY
17	20	TAKE A BOW MADONNA MAVERICK/WEA
18	NEW	HOUSE OF LOVE AMY GRANT A&M/PGD
19	14	FUNKDAFIED DA BRAT EPIC/SONY
20	NEW	SHORT DICK MAN 20 FINGERS ZOO/BMG
1	1	ALBUMS
2	3	GREEN DAY DOOKIE REPRIS/WEA
3	4	EAGLES HELL FREEZES OVER GEFFEN/UNI
4	2	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
5	5	VAN HALEN BALANCE WARNER BROS./WEA
6	7	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
7	6	OFFSPRING SMASH EPITAPH
8	9	BOYZ II MEN II MOTOWN/PGD
9	8	PEARL JAM VITALOGY EPIC/SONY
10	10	GARTH BROOKS THE HITS CAPITOL/CEMA
11	14	WEEZER WEEZER DGC/UNI
12	19	R.E.M. MONSTER WARNER BROS./WEA
13	12	JANN ARDEN LIVING UNDER JUNE A&M/PGD
14	17	MADONNA BEDTIME STORIES SIRE/WEA
15	15	AEROSMITH BIG ONES GEFFEN/UNI
16	11	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
17	16	BON JOVI CROSS ROAD MERCURY/PGD
18	13	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
19	NEW	VARIOUS ARTISTS DANCE MIX '94 QUALITY
20	NEW	EXTREME WAITING FOR THE PUNCHLINE A&M/PGD
		SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN/CEMA

HITS OF THE U.K.

© 1995, Billboard/BPI Communications (Music Week/ © CIN) 2/25/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	2	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
3	5	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA
4	NEW	BEDTIME STORY MADONNA MAVERICK/SIRE
5	3	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
6	10	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
7	9	REACH UP (PAPA'S GOT A BRAND NEW PIG BAG) PERFECTO ALLSTRAZ PERFECTO/EAST WEST
8	4	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
9	NEW	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMBCO/MERCURY
10	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
11	7	RUN AWAY (MC SAR &) THE REAL MCCOY LOGIC/ARISTA
12	8	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BAGS OF FUN
13	NEW	WAKING UP ELASTICA DECEPTIVE
14	12	INDEPENDENT LOVE SONG SCARLET WEA
15	11	CALL IT LOVE DEUCE LONDON
16	18	TOCCATA & FUGUE VANESSA-MAE EMI
17	NEW	OUR RADIO ROCKS PJ AND DUNCAN XSRHYTHM
18	13	COWBOY DREAMS JIMMY NAIL EAST WEST
19	17	BUMP N' GRIND R. KELLY JIVE
20	14	RIVERDANCE BILL WHELAN SON
21	25	HERE AND NOW DEL AMITRI A&M
22	19	EVERLASTING LOVE GLORIA ESTEFAN EPIC
23	NEW	FOR YOUR LOVE STEVIE WONDER MOTOWN
24	15	THIS COWBOY SONG STING A&M
25	NEW	OVER MY SHOULDER MIKE + THE MECHANICS VIRGIN
26	22	EVERY DAY OF THE WEEK JADE GIANT
27	NEW	PERFECT DAY EMF PARLOPHONE
28	NEW	EVERY TIME YOU TOUCH ME MOBY MUTE
29	NEW	THE ONLY ONE GUN A&M
30	16	OPEN YOUR HEART M PEOPLE DECONSTRUCTION/RCA
31	NEW	RIVER OF PAIN THUNDER EMI
32	21	DELICIOUS SHAMPOO FOOD/PARLOPHONE
33	29	THE WHOLE WORLD LOST ITS HEAD THE GO-GO'S IRS/CODEIRS
34	NEW	NOT FOR YOU PEARL JAM EPIC
35	28	YOU ARE EVERYTHING MELANIE WILLIAMS & JOE ROBERTS COLUMBIA
36	20	MANSIZE ROOSTER SUPERGRASS PARLOPHONE
37	NEW	SELF ESTEEM OFFSPRING EPITAPH
38	32	ALWAYS AND FOREVER LUTHER VANDROSS EPIC
39	35	YOU'RE NO GOOD ASWAD BUBBLIN
40	36	THE DANCE/FRIENDS IN LOW PLACES GARTH BROOKS CAPITOL
THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	2	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/TV
3	3	JIMMY NAIL CROCODILE SHOES EAST WEST
4	5	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
5	NEW	SLEEPER SMART INDOLENT
6	NEW	BELLY KING 4AD
7	6	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL
8	4	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
9	8	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
10	7	PORTISHEAD DUMMY GO! BEAT
11	NEW	VANESSA-MAE VIOLIN PLAYER EMI
12	11	BLUR PARKLIFE FOOD/PARLOPHONE
13	13	ETERNAL ALWAYS & FOREVER AVENUE/EMI
14	21	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
15	NEW	SLASH'S SNAKEBIT IT'S FIVE O'CLOCK SOMEWHERE GEFFEN
16	14	CRANBERRIES NO NEED TO ARGUE ISLAND
17	12	DEFINITELY MAYBE OASIS CREATION
18	18	STING FIELDS OF GOLD A&M
19	10	LEFTFIELD LEFTISM HARD HANDS
20	19	BON JOVI CROSS ROAD JAMBCO/MERCURY
21	16	R.E.M. MONSTER WARNER
22	NEW	GLENN MILLER THE LOST RECORDINGS HAPPY DAYS
23	26	LOUIS ARMSTRONG WE HAVE ALL THE TIME IN THE WORLD EMI
24	23	LUTHER VANDROSS SONGS EPIC
25	NEW	GARTH BROOKS THE HITS LIBERTY
26	17	GREEN DAY DOOKIE REPRIS
27	22	R. KELLY 12 PLAY JIVE
28	NEW	THE THE HANKY PANKY EPIC
29	32	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC
30	24	LET LOOSE LET LOOSE MERCURY
31	15	MORRISSEY WORLD OF MORRISSEY PARLOPHONE
32	31	MADONNA BEDTIME STORIES MAVERICK/SIRE
33	37	CYNDI LAUPER TWELVE DEADLY CYNS... AND THEN SOME EPIC
34	25	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
35	9	CARTER THE UNSTOPPABLE SEX MACHINE WORRY BOMB CHRYSALIS
36	30	MASSIVE ATTACK PROTECTION VIRGIN
37	27	CHIEFTAINS THE LONG BLACK VEIL RCA
38	36	EAST 17 STEAM LONDON
39	33	LIGHTING SEEDS JOLLIFICATION EPIC
40	NEW	P.J. AND DUNCAN PSYCHE-THE ALBUM XSRHYTHM/TELSTAR

GERMANY compiled by Media Control 2/21/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EAST WEST
2	2	OLD POP IN AN OAK REDNEX ZYX
3	3	CRANBERRIES ZOMBIE ISLAND/MERCURY
4	17	MOVE YOUR ASS SCOOTER CLUB TOOL/EDEL
5	5	SHORT DICK MAN 20 FINGERS ZYX
6	4	TEARS DON'T LIE MARK' OH URBAN MOTOR
7	8	WHEN DO I GET TO SING "MY WAY" SPARKS ARIOLA
8	7	HERE COMES THE... INI KAMOZE COLUMBIA
9	6	IT'S COOL MAN XXL ZYX
10	10	LOVE IS ALL AROUND D.J. BOBO EAM
11	9	STAY ANOTHER DAY EAST 17 LONDON/METRONOME
12	11	COTTON EYE JOE REDNEX ZYX
13	16	SCATMAN JOHN SCATMAN RCA
14	14	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
15	12	MAX DON'T HAVE... E-EROTIC BLOW UP/INTERCORD
16	15	FEELING SO REAL MOBY INTERCORD
17	13	FOREVER YOUNG INTERACTIVE BLOW UP/INTERCORD
18	NEW	ACH DU MEINE NASE SANDMANN'S DUMMIES ARIOLA
19	20	CAPTAIN HOLLYWOOD PROJECT BLOW UP INTERCORD
20	NEW	WILD THANG MR. ED JUMPS THE GUN EMI/ELECTROLA
1	2	ALBUMS
2	1	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
3	3	MARK' OH NEVER STOP THAT... URBAN/MOTOR
4	5	KELLY FAMILY OVER THE HUMP KE LIFE/EDEL
5	6	WESTERNHAGEN AFFENTHEATER WEA
6	4	SIMPLE MINDS GOOD NEWS FROM THE... VIRGIN
7	9	STING FIELDS OF GOLD A&M
8	7	BON JOVI CROSS ROAD JAMBCO/MERCURY
9	12	GREEN DAY DOOKIE REPRIS
10	8	VAN HALEN BALANCE WEA
11	10	SOUNDTRACK THE LION KING MERCURY
12	11	EAST 17 STEAM LONDON/METRONOME
13	14	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
14	17	MADONNA BEDTIME STORIES SIRE
15	19	H-BLOCKX TIME TO MOVE ARIOLA
16	NEW	HERBERT GRONEMEYER COSMIC CHAOS EMI
17	16	R.E.M. MONSTER WARNER
18	NEW	CRANBERRIES EVERYBODY ELSE IS DOING IT ISLAND/MERCURY
19	13	SOUNDTRACK DER KONIG DER LOWEN POLYDOR
20	NEW	OFFSPRING SMASH EPITAPH

FRANCE (SNEP/IFOP/Tite-Live) 2/11/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	SHORT DICK MAN 20 FINGERS EMI
2	3	ALWAYS BON JOVI JAMBCO/MERCURY
3	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
4	7	SATURDAY NIGHT WHIGFIELD POLYGRAM
5	8	ALL I WANNA DO SHERYL CROW A&M
6	4	RESPECT ALLIANCE ETHNIK DELABE
7	6	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
8	9	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
9	5	SECRET MADONNA WARNER
10	NEW	STAY ANOTHER DAY EAST 17 LONDON
11	11	REGULATE WARREN G & NATE DOGG ISLAND
12	10	L'HISTOIRE DE LA VIE DEBBIE DAVIS WALT DISNEY/SONY
13	16	IS THIS THE LOVE MASTERBOY BARCLAY
14	13	COTTON EYE JOE REDNEX JIVE
15	20	LOVE RELIGION U 96 MOTOR
16	14	YOUR SONG BILLY PAUL VERSAILL
17	12	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
18	18	FEEL THE HEAT OF THE NIGHT MASTERBOY BARCLAY
19	NEW	CONFIDE IN ME KYLIE MINOGUE DECONSTRUCTION
20	17	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFFEN
1	2	ALBUMS
2	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	5	SOUNDTRACK THE LION KING WALT DISNEY
4	6	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
6	3	BOYZ II MEN II MOTOWN
7	13	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
8	15	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM
9	12	SHERYL CROW TUESDAY NIGHT MUSIC CLUB POLYDOR
10	20	ALAIN SOUCHON C'EST DEJA CA VIRGIN
11	NEW	STEPHAN EICHER NON CI BADAR...GUARDA E PASSA BARCLAY
12	14	OFFSPRING SMASH PIAS
13	NEW	RENAUD A LA BELLE DE MAI VIRGIN
14	11	JEAN FERRAT FERRAT 95 TEMEY/SONY
15	8	SOUNDTRACK PULP FICTION MCA
16	18	SOUNDTRACK FARNELLI IL CASTRATO AUVIDIS
17	17	M.C. SOLAAR VARTAN SYLVIE VARTAN PHONOGRAM
18	17	WHITNEY HOUSTON THE BODYGUARD ARISTA
19	NEW	PATRICIA KAAS TOUR DE CHARME (LIVE 93/94) COLUMBIA
20	9	MARIAH CAREY MUSIC BOX COLUMBIA

ITALY (Musica e Dischi) 2/20/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	LICK IT 20 FINGERS TIME/DOWNTOWN
2	1	ROUND AND AROUND T.I.P.I.CAL. LUP
3	3	ALL I NEED IS LOVE INDIANA DANCEWORK/VOLUMEX
4	6	SPACEMAN U.S.U.R.A. TIME
5	10	HYPER HYPER SCOOTER EDEL
6	5	SHE'S A RIVER SIMPLE MINDS VIRGIN
7	4	MERAVIGLIOSA CREATURA GIANNA NANNINI POLYDOR
8	NEW	BOOM BOOM BOOM OUTHERE BROTHERS TIME/DOWNTOWN
9	7	ANYBODY, ANYWHERE GIORGIO PREZIOSO BLISS COIN/PROGRESS
10	9	PASSION NETZWERK DWA
1	1	ALBUMS
2	2	MARCO MASINI IL CIELO DELLA VERGINE RICORDI
3	4	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	STING FIELDS OF GOLD A&M
6	NEW	GIANNA NANNINI DISPETTO POLYDOR
7	7	VARIOUS ALBA COMPILATION VOL. 1 TIME
8	8	LITFIBA SPIRITO EMI
9	5	SADE THE BEST OF SADE EPIC
10	9	BON JOVI CROSS ROAD JAMBCO/MERCURY
		SOUNDTRACK FORREST GUMP EPIC

SPAIN (TVE/AFYVE) 2/11/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE ORORO MAX MUSIC
2	4	THE REASONS IN YOU NINA CHRYSALIS
3	2	DANCING WITH TEARS... CABELLERO MAX MUSIC
4	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
5	6	NO MORE A PRESSURE STATUS MAX MUSIC
6	5	TAKE A TOKE C+C MUSIC FACTORY SONY
7	NEW	AMORES EXTRANOS X-SAMAR BLANCO Y NEGRO
8	NEW	MOVE YOUR ASS SCOOTER BLANCO Y NEGRO
9	10	DANCE TO THE HOUSE TAMBORINES PINK-GINGER
10	7	FEEL THE VIBE AFRIKA BAMBAATAA BLANCO Y NEGRO
1	2	ALBUMS
2	1	LAURA PAUSINI LAURA PAUSINI DROWARNER
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
5	4	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
6	7	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
7	6	GLORIA ESTEFAN HOLD ME, THRILL ME... EPIC
8	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
9	NEW	JOSE LUIS PERALES MIS 30 MEJORES CANCIONES CBS-SONY
10	8	MADREDEUS O EPSIRITU DA PAZ HISPAVOX
		ROSARIO SIENITO EPIC

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 2/25/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	5	TEARS DON'T LIE MARK' OH URBAN/MOTOR
3	1	COTTON EYE JOE REDNEX JIVE
4	3	ZOMBIE CRANBERRIES ISLAND
5	6	OLD POP IN AN OAK REDNEX JIVE
6	4	STAY ANOTHER DAY EAST 17 LONDON
7	7	THINK TWICE CELINE DION EPIC/COLUMBIA
8	8	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY/MERCURY
9	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
10	10	SHORT DICK MAN 20 FINGERS TIME/DOWNTOWN
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
3	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
4	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	5	SOUNDTRACK THE LION KING WALT DISNEY/MERCURY
6	6	STING FIELDS OF GOLD A&M
7	7	VAN HALEN BALANCE WARNER
8	NEW	CELION DION THE COLOUR OF MY LOVE EPIC/COLUMBIA
9	8	MARK' OH NEVER STOP THAT FEELING URBAN/MOTOR
10	9	GREEN DAY DOOKIE REPRISE

NORWAY (Verdens Gang Norway) 2/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX BMG
2	3	DOOKIE GREEN DAY WARNER
3	2	ZOMBIE CRANBERRIES ISLAND
4	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
5	4	STAY ANOTHER DAY EAST 17 POLYGRAM
6	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	10	THINK TWICE CELINE DION SONY
8	NEW	SCATMAN JOHN SCATMAN BMG
9	8	COTTON EYE JOE REDNEX BMG
10	9	ALWAYS BON JOVI JAMBCO/MERCURY
ALBUMS		
1	2	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
2	1	DI DERRE JENTER OG SANN SONET
3	NEW	CELINE DION THE COLOUR OF MY LOVE SONY
4	3	EAGLES HELL FREEZES OVER MCA
5	9	CHIEFTAINS THE LONG BLACK VEIL BMG
6	4	CRANBERRIES NO NEED TO ARGUE ISLAND
7	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
8	NEW	HALVDAN SIVERTSEN KJAERLIGHETSLANDET GRAPPER
9	6	STING FIELDS OF GOLD A&M
10	NEW	BO KASPER ORKESTER PA HOTELL SONY

SWEDEN (GLF) 2/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TEARS DON'T LIE MARK' OH POLYDOR
2	6	SELF ESTEEM OFFSPRING BORDERLINE
3	4	THE RIDE BASIC ELEMENT INHOUSE/EMI
4	2	STAY ANOTHER DAY EAST 17 LONDON
5	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	NEW	THINK TWICE CELION DION COLUMBIA
7	7	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT MEGA
8	3	ZOMBIE CRANBERRIES ISLAND
9	NEW	ANYONE OUT THERE MELODIE MC SIDELAKE
10	9	DON'T YOU KNOW PANDORA VIRGIN/STOCKHOUSE
ALBUMS		
1	1	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	5	OFFSPRING SMASH EPITAPH/SPINEFARM
4	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
5	4	GREEN DAY DOOKIE WARNER
6	8	SOUNDTRACK PULP FICTION MCA
7	NEW	CHIEFTAINS THE LONG BLACK VEIL RCA
8	8	E-TYPE MADE IN SWEDEN STOCKHOLM
9	NEW	JAYHAWKS TOMORROW THE GREEN GRASS AMERICAN
10	7	SOUNDTRACK THE LION KING MERCURY

PORTUGAL (Portugal/AFIP) 2/14/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LAURA PAUSINI LAURA PAUSINI WARNER
2	NEW	VARIOUS ALL YOU NEED IS LOVE COLUMBIA
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
4	2	CRANBERRIES NO NEED TO ARGUE ISLAND
5	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	NEW	TETVOCAL TETVOCAL EMI
7	6	BON JOVI CROSS ROAD JAMBCO/MERCURY
8	NEW	CESARIA CESARIA EVORA COLUMBIA
9	7	VAN HALEN BALANCE WARNER
10	8	VARIOUS TOP STAR 94/95 VIDISCO

NEW ZEALAND (RIANZ) 2/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW SILVERCHAIR SONY
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	8	COTTON EYE JOE REDNEX BMG
4	5	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYGRAM
5	3	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY
6	4	CREEP TLC BMG
7	6	GEORGE/CRUISE CONTROL HEADLESS CHICKENS FESTIVAL
8	7	LAY YOUR LOVE ON ME ROACHFORD SONY
9	10	ZOMBIE CRANBERRIES ISLAND
10	NEW	U WILL KNOW BMU POLYGRAM
ALBUMS		
1	1	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYGRAM
2	2	SOUNDTRACK FORREST GUMP EPIC
3	3	HARRY CONNICK JR. SHE SONY
4	4	R.E.M. MONSTER WARNER
5	6	PEARL JAM VITALOGY EPIC
6	7	THE 12TH MAN WIRED WORLD OF SPORTS II EMI
7	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	10	DAVE DOBBYN TWIST SONY
9	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
10	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND

SWITZERLAND (Media Control Switzerland) 2/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	4	OLD POP IN AN OAK REDNEX JIVE
3	3	TEARS DON'T LIE MARK' OH ISLAND/POLYGRAM
4	5	STAY ANOTHER DAY EAST 17 LONDON
5	2	ZOMBIE CRANBERRIES ISLAND
6	9	CONQUEST OF PARADISE VANGELIS WARNER
7	7	IT'S COOL MAN XX/PETER STEINER PHONOGRAM
8	8	AN ANGEL KELLY FAMILY DINO
9	6	SCOOTER MOVE YOUR ASS PHONOGRAM
10	10	TAKE A BOW MADONNA MAVERICK/SIRE
ALBUMS		
1	1	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
2	2	KELLY FAMILY OVER THE HUMP DINO
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	8	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
5	4	MARK' OH NEVER STOP THAT FEELING POLYGRAM
6	5	SOUNDTRACK THE LION KING POLYGRAM
7	6	VAN HALEN BALANCE WARNER
8	NEW	GREEN DAY DOOKIE WARNER
9	NEW	MARCO MASINI II CIELO DELLA VERGINE BMG
10	NEW	EAST 17 STEAM LONDON

FINLAND (Seura/IFPI Finland) 2/6/95

THIS WEEK	LAST WEEK	SINGLES
1	3	DON'T YOU KNOW PANDORA STOCKHOUSE
2	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	1	KOURIN, KOURIN SIKADUO COLUMBIA
4	NEW	SWEET DREAMS SWING FEATURING DR. ALBAN CHEIRON
5	7	THERE IS A STAR PHARAO DANCE POOL
6	3	THE RIDE BASIC ELEMENT EMI
7	NEW	LOVE IS ALL AROUND D.J. BOBO PITCH CONTROL
8	NEW	OPEN YOUR HEART M PEOPLE DECONSTRUCTION
9	5	WESTBAMS HANDS ON YELLO BOSTICH URBAN
10	NEW	LOVE RELIGION U 96 URBAN
ALBUMS		
1	NEW	KAIJA KOO TUULIKELLO WEA
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	ISMO ALANKO TAITEILIJELAMAA POKO
4	3	OFFSPRING SMASH EPITAPH/SPINEFARM
5	6	PHARAO PHARAO DANCE POOL/SONY
6	8	AKI SIRKESALO MIELENRAUHAA EPIC/SONY
7	5	VAN HALEN BALANCE WARNER
8	9	22-PISTEPIRKKO RUMBLE CITY, LALA LAND SPIRIT/POLYGRAM
9	NEW	NORDMAN NORDMAN SONET/POLYGRAM
10	7	BON JOVI CROSS ROAD JAMBCO/MERCURY

CHILE (APF Chile) 2/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
2	NEW	BON JOVI CROSS ROAD POLYGRAM
3	NEW	LOS PERICOS PAMPAS REGGAE EMI
4	NEW	ROLLING STONES VOODOO LOUNGE EMI
5	NEW	THE BIG GROUP A BAILAR Y A JUGAR BMG
6	NEW	LOS FABULOSOS CADILLACS VASOS VACIOS SONY
7	NEW	VARIOUS LA MAQUINA DEL SONIDO BMG
8	6	JOSE LUIS PERALES MIS MEJORES 30 SONY
9	10	RICARDO ARJONA HISTORIAS SONY
10	8	LUIS MIGUEL SEGUNDO ROMANCE WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE/ALGERIA: The international success of Algerian rai star **Khaled** has overshadowed the work of many other talented artists who perform rai, the modern form of Arabic music that originated in the Algerian city of Oran. One of these is **Cheb Mami**, born **Khelifati Mohamed** in Saida, a city in southwest Algeria. A resident of France for the past 10 years, Mami's fame has been spreading slowly but steadily. Blessed with a voice that flows like honey, he is a powerful performer, so much so that the weekly news magazine *Le Nouvel Observateur* has called him "the most credible contender to the throne of king Khaled." His last album, "Let Me Rai," was released in 1990, and as well as shifting 60,000 units in France, it was also a huge seller in Morocco and Algeria. The follow-up was tailored to break him in the international market. Simply titled "Saida," after his native city (meaning "the happy one"), the album mixes rai with touches of funk and even rap on the track "Ma Ma," performed with American rapper **Babygirl**. Like its predecessor, the album was recorded in Los Angeles with producer **Hilton Rosenthal**, whose credits include South African artist **Johnny Clegg**. Released in France at the end of 1994 on the Totem/Blue Silver label, "Saida" was included in the best albums of the year lists of the influential dailies *Le Monde* and *Libération*. After his recent showcase at MIDEM, Mami plays in March at the Bataclan in Paris.

EMMANUEL LEGRAND



RUSSIA: Two renowned jazz musicians—**Sergei Manukyan** (vocals/drums) and **Viatcheslav Gorsky** (piano)—have joined forces to begin work on an album for BSA Records. Gorsky was the leader and composer of Electrojazz, one of the leading jazz ensembles of the '80s, while Manukyan, who was based in Estonia for several years, is probably the best male jazz singer in the country today. Together they make a formidable team, and the forthcoming CD is likely to turn the duo into one of the country's top jazz acts.

VADIM YURCHENKOV

U.K.: While black music in Britain has been virtually synonymous with recorded dance music in recent years, an increasing number of acts are following the lead of **M People** and embracing the art of live performance. In February, new Columbia Records signing **Free Spirit** supported Island's **Drizabone** at the Jazz Cafe in London. Free Spirit is a duo comprising rapper **Marquise Frederick** and session singer **Elaine Vassell** (who has been featured with acts including **Definition Of Sound** and **Lucas**). Backed by a full band, the pair delivered a set of light rap and funk numbers, including its debut single, "No More Rainy Days," out March 27. It took **Drizabone** almost four years after its initial breakthrough with a white-label recording of the soul classic "Real Love" to release a debut album, "Conspiracy," and put on its first live show. But now the writer/producer team of **Billy April** and **Vince Garcia**, fronted by new singer **Kymberley Peer**, was back for a second residency at the Jazz Cafe. Various rappers were featured during an hourlong set of smoothly soulful and uptempo songs, which included a notable duet between Peer and **Chris Ballin** and an engaging version of "Real Love." On the same night, less than a mile south at the Royal Academy Of Music, the gospel Club 150 was presenting a "live inspiration experience" showcasing Christian-oriented artists. These included the massed voices of the **Nu Inspirational Choir**, solo singer **Lois Hirby**, and a swing quartet called the **Wades**, which includes two pastors, promoting its appropriately titled debut album, "A Touch Of Heaven."

KWAKU

TURKEY: The Moslem call to prayer, *ezan*, rings out from countless minarets all over this country five times a day, every day. One more voice added to the chorus would be neither here nor there, or so you would have thought. But when **Bulent Ersoy**, one of the nation's leading classical singers, performed the *ezan* at the start and end of a song called "Aziz Istanbul" (Beloved Istanbul) on her recent album "Alaturka 1995," it proved to be highly controversial. Although Ersoy's pure voice renders the song far more beautifully than the overamplified and dour tones of the average muezzin, her recording has reopened an old issue in Islam, that of artistic beauty vs. religious orthodoxy. The Istanbul mufti, a religious leader who decides on such matters, has come down on the side of orthodoxy, claiming that to sing the *ezan* with another song is disrespectful. More extreme fundamentalists believe the *ezan* should not be sung by a woman. They are not likely to be reassured by the fact that Ersoy used to be a man who underwent a sex-change operation several years ago before becoming one of the country's best-loved artists. However, if sales of her music are any guide, this latest controversy is not harming Ersoy's popularity. "Alaturka 1995" is reported to have sold 100,000 cassettes in three days, and sales of 500,000 are predicted by the end of March.

ADRIAN HIGGS

FINLAND: Last year, **Samuli Edelmann's** album, "Ihana Valo" (Wonderful Light), on RCA, charmed record buyers with its lively dance and pop songs and stylish ballads, and on Feb. 8, the album dominated the music industry's annual Emma Awards ceremony. Rock veteran **J. Karjalainen's** "Villejä Lupineja" (Poko) won in the best album category, but elsewhere Edelmann prevailed. He was named best male vocalist, and his hit, "Ihana Ilta" (Wonderful Evening), written by **Arto Tamminen**, won for best song. His album's production team of **Kalle Chydenius** and **Pekka Witikka** took home the best producer award. Alternative rock act **22-Pistepirkko**, surprisingly, was named best band, but the rest of the choices were more predictable, including best-selling songstress **Laura Voutilainen** (best female vocalist), romantic balladeer **Heikki Hela** (best new male vocalist), and Finland's answer to **Ace Of Base**, **TaikaPeeili** (best new band).



ANTTI ISOKANGAS

Billboard Music Group

Complete
coverage of
the music
and
entertainment
industries
worldwide.

Billboard
online

B I N

Amsterdam

Chicago

London

Los Angeles

Nashville

New York

Tokyo

Washington DC

THE ECHO AWARDS

A BILLBOARD EXPANDED SECTION ON THE GERMAN MUSIC INDUSTRY HONORS

German Music's Booming Breadth Celebrated At 4th Echo Awards

■ BY DOMINIC PRIDE

MUNICH—There could have been no better testimony of the growing confidence, depth, and diversity of German music than Echo 1994, the fourth German record business awards presentation held here Feb. 14.

From the opening dance-pop sounds of Lucilectric to the closing bars of a choral thank you, written for the evening by veteran composer James Last, this year's Echo Awards showcased the range of music from a country that finally has matched its economic might with its creative output.

It was the year that new kids on the block dominated the awards (Billboard, Feb. 25), with Selig, Six Was Nine, Magic Affair, Marusha, and others providing further proof that new German acts are breaking into the mainstream in a big way. Because most of the awards were based on chart data from Media Control, the Echoes provided a snapshot of the market for the year ending Jan. 31, 1995.

While new acts are breaking through, established stars such as

Marius Müller-Westernhagen are reaching ever-larger audiences and hitting new heights in record sales.

Add these two factors together and you get what is undoubtedly the greatest swing toward home-grown productions since rock'n'roll first fell on German ears.

In 1994, the German share of national repertoire in the market increased from 25%-36%, said Gerd Gebhardt, chairman of the German Phono Academy and president of WEA Music Germany.

"Whether this has happened just because of Echo, it's hard to say," he told a crowd of 700-plus, including members of the industry and the media, who had assembled in the Bavaria TV Studios prior to the awards ceremony. "What we can say is that our artistic potential has grown incredibly."

Echo is moving toward being a unique promotional tool for the business. For the second time, the evening's highlights are being broadcast on prime-time national TV.

This year, the Phono Academy chose to come to the TV station—rather than the other way around—a decision that resulted in lower produc-

tion costs and greater control over the presentation, said Gebhardt.

While technically almost flawless, the show still lacked the daring and unique nature of the revamped Brit Awards or the Grammys. Industry observers hope that next year's show can try some new stunts, possibly with live performances exclusive to the event.

Phono Academy managing director Werner Hay says, "We're thinking of letting the kids in next year, just to make it a bit livelier."

Luci van Org, lead singer of Lucilectric, winner of the best-national-single category, summarized how many of her artist colleagues feel about the event. "It's great to be up on that stage, not just because we're on the same bill as Bryan Adams, but because we've seen our hard work rewarded," she said. "We've been doing about 70 concerts in the last year. It's great to see that people have more courage with German-speaking acts and that we're encouraging each other."

Franca Morgano, lead singer with Magic Affair, was equally enthusiastic. "It's good to have [a] show where we can show what we're capable of," he said.

The award ceremony also gave Michel Cretu, the mastermind behind Enigma, the chance to thank the world for his success with "The Cross Of Changes," which won the Echo for the most successful German production abroad. "This is the most important record of my life. I'm glad so many people around the world understood it."

As a showcase for the sheer range of German talent, Echo 1994 fit the bill. Dance music had its moment in the spotlight with Magic Affair's performance of "Omen III," the track that earned the act an Echo for best national single.

At the other extreme, the grand finale came when James Last, recipient of this year's Echo for lifetime achievement, conducted a local choir that sang a specially prepared song of thanks to all who had helped him—from Beethoven to Cliff Richard—ending appropriately enough with the phrase: "Music was and is my life."

A modern-day giant, Westernhagen injected his gravelly voice into the proceedings with his new single "Schweigen Ist Feigen" (Staying Silent Is Cowardly) after picking up his prize for best national male artist.

Pur, winner of best national group, performed the title track of its Intercord album "Seiltänzertraum" (High Wire Dream), while schlager and volksmusik fans got a triple treat with best male, female, and group winners all taking a turn.

Funny-man Helge Schneider, alternatively known as Germany's answer to Prince or "The Singing Creampuff," entertained the audience with "Katzenklo" his ode to

CASEBOOK: JAMES LAST

JAMES LAST, the recipient of this year's Echo Award for lifetime achievement, has earned more than 200 gold records in Germany (for sales of 250,000 units) and 14 platinum discs (for sales of 500,000 units) in the course of his long career. That's not to mention numerous other trophies and honors bestowed on the Polydor Records artist, including the Order of the Federal Republic of Germany.

At 65, Last is as active as he was 40 years ago. His tours are still sell-outs; his albums, best-sellers. Setting his newest goal, he says, "I would like to live to 150."

Goetz Kiso, managing director of Polydor Germany, says, "On the world market, James Last is as much a synonym for German quality as beer, wine, or Mercedes."

Music always has been at the center of Last's life. He started taking piano lessons at 10, and by 14 he was also playing double bass at music school. Together with his brothers, Werner and Robert, he was one of the first members of the Radio Bremen Dance And Entertainment Orchestra. In the years that followed, Last became established as an orchestra leader and musician in the field of "light entertainment," or easy listening. He was voted Germany's best jazz bass player for three years running by trade journalists in the German Jazz Poll.

Last is not only one of the most accomplished band leaders in the world, he has composed and arranged melodies for numerous artists, many of which have become international evergreens, including "Games That Lovers Play." His



JAMES LAST

versions of standards such as "Yesterday," "Spanish Eyes," and "La Vie En Rose" are unforgettable.

Last composes most of his music in Florida, his home for the last five years. "I write my music onto computer, bring the diskette to Germany, and then produce the music together with my son in the studios," says Last.

When asked about his taste in music, he says, "The future lies with youth. I have always found inspiration in younger people. If I'm really honest, I like listening to Guns N' Roses most of all."

WOLFGANG SPAHR

CASEBOOK: SIX WAS NINE

COMBINING A MODERN pop approach with an authentic soul feel, the duo Six Was Nine has drawn acclaim for its 1994 debut album, "A Few Bold Strokes Of The Brush." The act was honored as newcomer of the year at the Echo Awards.

Hailing from Mannheim, musicians Achim Degen and Markus Tiedemann recently released a second album on Virgin Records, "Let It Come Your Way," featuring standout tracks such as "Drop Dead Beautiful" and "Surprise, Surprise," a cover of the Bobby Womack ballad. With the album's title track, the duo made a declaration of the power of soul music.

"In the 1970s especially, soul music did not have a high compositional level; it was more a matter of feeling," says Degen, a fan of Stax and Motown releases. "Of course, that's the sort of music that is a challenge to a singer." Listening to Degen perform, it is clear that he understands the inner source of great soul music.



SIX WAS NINE

The success of Six Was Nine is undoubtedly due in large measure to producer Mike Vernon, who has worked with such artists as Muddy Waters, Edwin Starr, Savoy Brown, and Eric Clapton. He also has produced seven albums with Fleetwood Mac and has brought his expertise with pop, blues, and soul to the music of Six Was Nine. WOLFGANG SPAHR

FACT FILE

Artist: Six Was Nine; Echo Award: Newcomer of the year; Latest Album: "Let It Come Your Way"; Label/distributor: Virgin/EMI Electrola; Released: December 1994; Sales: 100,000 units; Manager: Bernd Hoffmann; Publisher: Edition Nosferatu; Bookings: Mama Concerts.

FACT FILE

Artist: James Last; Echo Award: Lifetime achievement; Latest Album: "Welthits In Gold"; Label/distributor: Polydor/PolyGram; Released: March 1994; Manager: Gaby Albrecht; Publisher: Happy Music/Warner/Chappell; Bookings: Liz Pretty, New York.

the kitty litter-tray, while Claudia Jung sang "Je T'aime Mon Amour" her current single, recorded with Richard Clayderman.

Veteran act Die Flippers, winners of the Echo for best schlager/volksmusik group, sang the first song they ever released 25 years ago, "Weine Dich Kleine Eva," as well as their 1978 comeback "Die Rote Sonne Von Barbados."

Here is a list of additional Echo winners:

Best international male: Bryan Adams.

Best international female: Mariah Carey.

Best international group: Pink

Floyd.

Best jazz production: Roy Har-grove.

Best national producer: Klaus Jankuhn.

Best Newcomer: Six Was Nine.

Best national videoclip: Selig for "Wenn Ich Wollte."

Special Echo for best live performance: Peter Maffay and Fritz Rau for "Tabaluga And Lilli."

Best marketing campaign: WEA and Kick Musikverlag for Westernhagen's "Affentheater."

Mediaman of the year: Dr. Rudolf Heinemann.

Retailer of the year: Sito Musik in Luneberg.

CASEBOOK: LUCILECTRIC

LUCILECTRIC: That's the recording persona of 23-year-old Luci van Org and 32-year-old Ralf Goldkind. The act's single "Mädchen" (Girl) has climbed to the top of the singles chart and received the Echo Award for best national single.

Luci van Org started her career in a choir and later became a background singer for such artists as Heinz Rudolf Kunze. Goldkind learned to play bass at 12 and started a punk band. In subsequent years, he played guitar, trombone, and keyboards, toured through Europe with a number of groups, and made a few records along the way.

"I was always looking out for an unusual voice and in Luci I found it," he says. Lucilectric's lyrics are a refreshing change from the fare dished up elsewhere on the German pop scene. They are cheeky, self-assertive, and



LUCILECTRIC

straight up.

"I write about anything which moves me: love, anger, sadness, and of course sex. That's only natural," says Org.

For their debut album, "Mädchen," the two newcomers got help from the production team of Annete Humpe and Andreas Herbig, who previously had helped Die Prinzen chart in Germany. Lucilectric is the first success of the new Berlin label Sing Sing, founded by George Glueck, who also signed and broke Die Prinzen.

WOLFGANG SPAHR

FACT FILE

Artist: Lucilectric; **Echo Award:** Best national single; **Album:** "Mädchen"; **Label/distributor:** Sing Sing/BMG/BMG Ariola; **Released:** April 1994; **Sales:** 200,000; **Manager:** Georg Glueck; **Publisher:** Sun of Sing Sing; **Bookings:** Blindfish Promotion.

CASEBOOK: MARUSHA

MARUSHA is a woman of many talents. A TV and radio presenter, international DJ, and star of the techno-house scene, she won the Echo Award this year for best national female artist.

Marusha scored a major hit in 1994 with her single "Somewhere Over The Rainbow," which struck gold (250,000 units) shortly after its release, a rare achievement for a techno-house track. It held onto the No. 3 spot on the German singles chart for several weeks, behind Bruce Springsteen and Mariah Carey, and then went platinum (500,000 units).

While visiting England in the

mid-'80s, Marusha was inspired by the club and acid-house music there. Back in her hometown of Nuremberg, this young woman of Greek and German parentage organized her first raves.

She booked well-known DJs like WestBam from Berlin and established a name for herself on the city's scene with her club One. She later moved to Berlin with an offer to host her own radio show. She followed that up with "Feuerreiter," a TV show on techno and house music.

Marusha recorded three dance-club hits in 1992 and 1993 with "Ravechannel," "Whatever Turns You On," and "Go Ahead," while "Somewhere Over The Rainbow" propelled her onto the pop chart. She worked on her 1994 debut album with producer Klaus Jankuhn, known for his work with WestBam and other leading dance figures. The album, "Raveland," reflects Marusha's good-humored, techno party spirit.

WOLFGANG SPAHR

FACT FILE

Artist: Marusha; **Echo Award:** Best national female artist; **Latest album:** "Raveland"; **Label/distributor:** Low Spirit/Motor Music/PolyGram; **Release:** June 1994; **Sales:** 200,000; **Manager:** Low Spirit; **Publisher:** BMG UFA; **Bookings:** Low Spirit.



MARUSHA

Winning Smiles For Award-Show Attendees



Convening informally during an after-show party was the board of BPW, the German record industry association. Shown, from left, are Wolf D. Gramatke, president of PolyGram Germany; Helmut Fest, president of EMI Electrola GSA; Gerd Gebhardt, chairman of the Phono Academy and managing director of WEA Music Germany; Jochen Leuschner, managing director of Sony Music Germany; Heinz Canibol, managing director of MCA Music Germany; and Thomas Stein, chairman of the Phono Assn. and president of BMG Ariola GSA.



The Echo Awards recognize the work of a new generation of German music professionals. Among those gathered, from left, are Tim Renner, managing director of Motor Music; Klaus Jankuhn, winner of the Echo Award as best national producer; Dieter Falk, producer of award-winners Pur; and Sascha Basler, A&R manager for Motor Music.



Lucilectric singer Luci van Org is joined at the party by concert promoter Fritz Rau.



Professor Werner Hay, managing director of the German Phono Academy, left, discusses the evening with author Dr. Michael Kunze.



Marusha, winner of the Echo Award as best national female artist, gets a hug from her publisher, Hartwig Masuch, managing director of BMG UFA Publishing.

MUNICH—The 1994 Echo Awards staged at the Bavaria Studios here brought together the top artists, producers, and executives of the German music industry for a night of accolades, performances, and after-show parties.



Enigma producer and composer Michael Cretu celebrates his second Echo Award victory with his wife, Sandra.



Lifetime Achievement Award winner James Last, center, is congratulated by Goetz Kiso, managing director of Polydor Germany, left, and PolyGram Germany president Wolf D. Gramatke.



Helmut Fest, president of EMI Electrola GSA, is greeted by singer Jennifer Rush, one of the night's presenters.



ECHO AWARD 1994

WESTERNHAGEN
ARTIST OF THE YEAR
1.500.000 ALBUMS
SOLD OF "AFFENTHEATER"



WEA MUSIC - A DIVISION OF WARNER MUSIC GERMANY
A WARNER MUSIC GROUP COMPANY

CASEBOOK: PUR

"PURE" GERMAN rock music is the trademark of the band Pur, which has received the Echo Award for best national group. With its album "Seiltänzertraum" (High-Wire Dream), the quintet of Hartmut Engler, Ingo Reidl, Roland Biess, Joe Crawford, and Rudi Buttas continues its successful German rock concept of recent years.

The album, produced by Dieter Falk in Germany, was given its final polish at Masterphonic Studios in Nashville and by John Kelly at Westside Studios in London. The Intercord Records disc showcases the development of Pur's songwriting.

The band members began their collaboration in 1981, when they tried to establish themselves under the name Crusade, and later as Opus. After being confused with an Austrian act of the same name, they chose their current moniker.

The imaginative songs on "Seiltänzertraum" range from the humorous and scurrilous "Hoer Gut Zu" (Listen), through the double meaning of "In Dich" (Into You), to the rock-solid stir-

ring of "Hey Du" (Hey You). The song "Neue Bruecken" (New Bridges) looks at new attitudes in society. One special song is "Der Mann Am Fenster" (The Man At The Window), written by German singer/songwriter Reinhard Mey and recorded for his 50th birthday.

In 1988, Pur received German radio's Golden Europa award. In 1990, Engler won the Gema Lyricist Prize. The band garnered the German record critics' prize in 1991 for the album "Nicht Ohne Grund" (Not Without Reason).

WOLFGANG SPAHR



PUR



CLAUDIA JUNG

CASEBOOK: CLAUDIA JUNG

CLAUDIA JUNG made her hobby—music—into a profession. The young woman from Dusseldorf used to sing in a dance combo before getting to know producer Adam Schairer six years ago. Her work with him resulted in her debut single, "Immer Wieder Eine Handvoll Zaerlichkeit" (A Handful Of Tenderness Over And Over Again).

A succession of singles fol-

(Continued on page 61)

FACT FILE

Artist: Pur; **Echo Award:** Best national group; **Latest Album:** "Seiltänzertraum"; **Label/distributor:** Intercord; **Release:** August 1993; **Sales:** 1.3 million; **Manager:** Life Act Music; **Publishers:** Various; **Bookings:** Life Act Music.

CASEBOOK: ENIGMA

FOR THE SECOND TIME in the four-year history of the Echo Awards, Michael Cretu, producer and mastermind of Enigma, has received the honor for the most successful German production abroad.

Cretu received the same honor at the 1991 Echo Awards ceremony for the album "MCMXC A.D." which has sold 7 million units worldwide. The single from that album, "Sadeness Part I," with its striking mix of Gregorian chant, ambient, dance, and pop elements, achieved worldwide

sales of 5 million copies.

The second Enigma album, "The Cross Of Changes," was released worldwide by Virgin in January 1994 and has since sold more than 5 million copies worldwide, including platinum certification in the U.S. for more than 1 million units sold. The album has hit No. 1 on the charts in the U.K., Denmark, and New Zealand. It peaked at No. 5 in Germany and reached No. 9 on The Billboard 200 albums chart.

The first single from "The Cross Of Changes," "Return To Inno-

cence," reached No. 4 on the Hot 100 Singles chart and has been certified gold in Germany for sales of 250,000 units.

ELLIE WEINERT

FACT FILE

Artist: Enigma; **Echo Award:** Most successful German production abroad; **Latest album:** "The Cross Of Changes"; **Label:** Virgin; **Distributor:** EMI Electrola; **Released:** January 1994; **Sales:** 5 million-plus worldwide; **Manager:** Juergen Thurnau; **Publisher:** Mambo Music.

CONGRATULATIONS ON THE ECHO AWARD '94



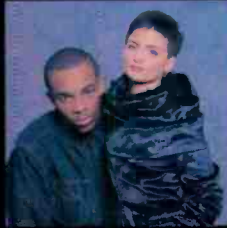
BAND OF THE YEAR
ROCK/POP NATIONAL

*We are very happy
about your tremendous success*

Your Intercord Team



Magic Affair
"The Omen"
Dance Single
Of The Year
Local



Helge Schneider
Male Artist
Of The Year
Local Schlager/
Folk Music



Claudia Jung
Female Artist
Of The Year
Local Schlager/
Folk Music



Pink Floyd
Inter-national Group
Of The Year



MANY ARE CALLED,
BUT FEW ARE CHOSEN

(St Matthew Ch 22/V 14)



We salute our ECHO winners!

EMI ELECTROLA

CASEBOOK: MAGIC AFFAIR

MMAGIC AFFAIR is not only one of Germany's most successful, current dance acts, but also one of the trendsetting exponents of the Eurodance style. The group's track "Omen III" earned the Echo award for best national dance single.

Mastermind Mike Staab and co-producer Bernd Waldstaedt are two doyens of the German dance scene with many years of club experience. Staab is a producer who, since founding Magic Affair with a few friends back in 1989, has successfully taken on board the motto "think global, act local" and has achieved success throughout Europe.

Magic Affair took just four weeks to break into the German top 3 with "Omen III" in 1994; the act stayed at No. 1 for four weeks. Multiple sales awards were bestowed on Staab, singer Franca Morgano, and rapper A.K. Swift.

The singles "Give Me All Your Love," "In The Middle Of The Night," and the current club smash "Fire" followed one another on a near-monthly basis. The tracks' hits were echoed on the charts in Belgium, Denmark, Finland, France, Greece, Holland, Norway, Switzerland, and Sweden.

WOLFGANG SPAHR

FACT FILE

Artist: Magic Affair; Echo Award: Best national dance single; Album: "Omen (The Story Continues...)" ; Label/distributor: Electrola/EMI Electrola; Release: December 1994; Manager: Jake Hampel; Publisher: Edition Nosferatu; Bookings: Hand In Hand Concept.



MAGIC AFFAIR

CASEBOOK: PETER MAFFAY

THE ROCK FAIRY TALE "Tabaluga And Lilli" was seen by more than a half-million spectators during its 1994 tour and has won the Echo Award for best live performance.

The theatrical production was written by Peter Maffay and aimed as much at adults as children. The story is about dragons, fire, ice, and love. It is the story of Tabaluga and is sung by Maffay himself. A three-CD studio recording was released in late 1993 and has sold nearly 900,000 units, according to BMG Ariola. A two-CD, live tour recording followed in September 1994.

The song "Ich Wollte Nie Erwachsen Sein" (I Never Wanted To Grow Up), which opens the performance, was released as a single and was a hit on the German singles chart last year.



PETER MAFFAY

"In a world where there are ever more limitations because the space available to all of us is getting smaller, imagination is the opportunity to go beyond these borders," Maffay says of his fairy tale. "It is said that there are no limits to imagination."

Maffay collaborated on "Tabaluga" with concert promoter Fritz Rau, lyricist Helme Heine, and animator Gregor Rottschalk.

WOLFGANG SPAHR

FACT FILE

Artist: Peter Maffay; Echo Award: Best live performance; Latest album: "Tabaluga And Lilli Live"; Label/distributor: BMG Ariola; Released: September 1994; Sales: 240,000; Manager: Red Rooster; Publisher: BMG UFA Musikverlage; Bookings: Mama Concerts.

RÖDELHEIM HARTREIM PROJEKT

SCHWESTER S.

ILLEGAL 2001

LOCAL ARTIST DEVELOPMENT

**P
A
W
I
N
N
I
E**

**Ü
R
Z
E
N
D
E
B
R
I
E
F
T
A
U
B
E
N**

**A
V
I
K
K
E
M
M
L
E
R**

MCA
MUSIC ENTERTAINMENT GROUP
MCA

CASEBOOK: MARIUS MULLER- WESTERNHAGEN

MARIUS MULLER-WESTERNHAGEN, winner of the Echo Award for best national male artist, reached a rare peak for a German-language solo artist in 1994, when his latest WEA Records album, "Affentheater," sold more than 1.5 million copies. Early this year, WEA presented Westernhagen with a double-platinum award when the album reached the 1 million sales level.

WEA Music Germany managing director Gerd Gebhardt says Westernhagen's sales haven't slowed. Retailers are predicting that sales of "Affentheater" will surpass 2 million this year. Concertgoers have already bought 800,000 tickets to Westernhagen's 1995 tour, which

opens June 8 at the Niedersachsen stadium in Hanover.

In Gebhardt's view, Westernhagen is proof that German artists with thoughtful lyrics and gripping music can achieve domestic sales equal to those of worldwide superstars.

WOLFGANG SPAHR

FACT FILE

Artist: Marius Müller-Westernhagen; **Echo Award:** Best national male artist; **Latest Album:** "Affentheater"; **Label/distributor:** WEA/Warner Music; **Released:** August 1994; **Sales:** 1.5 million; **Manager:** Goetz Elbertzhausen; **Publisher:** More Music/Kick Music; **Bookings:** Marek Lieberberg.



Gathered to present a German double-platinum award to Marius Müller-Westernhagen for sales of 1 million units of his current album "Affentheater" are, from left, Pete Wingfield, co-producer of the album; Bernd Doop, deputy marketing director, WEA Records; Alexander Maurus, marketing manager, WEA; Westernhagen; Goetz Elbertzhausen, manager; Walter Fichte, Westernhagen's attorney; Gerd Gebhardt, managing director, WEA Music Germany; and Ossy Hoppe, concert promoter with Marek Lieberberg Konzertagentur.

CASEBOOK: CLAUDIA JUNG

(Continued from page 58)

lowed—"Stumme Signale" (Silent Signals), "Etwas Fuer Die Ewigkeit" (Something For Eternity), "Eine Reise Ins Licht" (A Journey To The Light), and "Fang Mich Auf" (Catch Me)—and in 1989 and 1990, Jung was voted most popular German-language female singer by the trade magazine Musik-

FACT FILE

Artist: Claudia Jung; **Echo Award:** Best female schlager/volksmusik artist; **Latest album:** "Claudia Jung"; **Label/distributor:** Electrola/EMI Electrola; **Release:** September 1994; **Sales:** 250,000; **Manager:** Juergen Evers; **Publishers:** Various; **Bookings:** Juergen Evers.

markt.

She was awarded German radio's Golden Note prize from 1989-91, and in 1992 she received the Golden Antenna award from radio programmers. Her self-titled album, released in September 1994, features a duet with French pianist Richard Clayderman, "Je T'aime Mon Amour" (I Love You My Dear), which has climbed the singles chart.

"I sing only songs which I can [emotionally] support," she says. "It would be presumptuous to say that I have experienced everything at 28, but I must be able to relate to the lyrics."

WOLFGANG SPAHR

Carmen Crafts Personal Pop On 'L'Une'

Disque Double Singer Called Quebec's Streisand

■ BY LARRY LeBLANC

TORONTO—One of the most anticipated Canadian records of the year, Marie Carmen's third album, "L'Une," on the Disques Double label, was launched Feb. 14 on Quebec's most popular TV show, Télé-Métropole's "Ad Lib." The show was broadcast live from the Théâtre du Forum in Montreal in front of an audience of 5,000.

Within the first week of release, Disque Double had shipped 50,000 copies of the album, according to label president Pierre Tremblay. The album and the single, "Je T'Aime," will be released March 10 in France by EMI France.

"In this [French-speaking] market, buying the Carmen album is like buying a Barbra Streisand album," says Montreal-based Shelley Stein-Sacks, VP of the Quebec division of Roblan Distributors, which operates the Sam The Record Man chain. "You know it's good, and you know it's going to sell."

In the midst of a dizzying schedule of Quebec print and radio interviews for the album's introduction, Carmen says, "It's been a hell of a week. It's something [that] I'm living right now, because for three days before [the release] I was at a spa and all of this [activity] is too extreme."

Recorded in Montreal at Studio Numuz, Studio Victor, and Studio Economik, Carmen's 12-song, adult contemporary-styled album features songs co-written by her and numerous songwriters from France and Quebec, including Eric Lapointe, Francine Ruel, Elizabeth Depardieu, and Luc Plamondon.

The album, which includes a duet with veteran middle-of-the-road Quebec pianist André Gagnon and an English version of the Harold Arlen/Ted Koehler standard, "Stormy Weather," is a dramatic departure from Carmen's previously rock-based style of mainstream pop. It has left many wondering if the mercurial 36-year-old songstress had recently mellowed out.

"No no no, it's the rocker that is more tender," Carmen protests at the mention of the Quebec tabloid Le Soleil's headline: "The Rebel Marie Carmen Has Become Tender." "The tempo of the music changed, but the words and my passion didn't change. The rebel is there forever."

Like numerous Quebec-based singers, Carmen's first music industry break came from prolific Quebec lyricist Plamondon. He cast her in the 1985 revival of the rock opera "Starmania," co-written with the late Michel Berger, and released her first single, "Piaf Chanterait du Rock," on his fledgling Lazer label in 1987.

Finding himself unable to cope with his innumerable songwriting projects and operating a label, Plamondon folded the label and asked Tremblay to sign Carmen for newly formed Disque Double. In February 1989, Carmen released her first album, "Dans la Peau," which was

boosted by Quebec single hits "T'oublier," "Tu t'en Vas," and "Faut Pas Que J'panique," and has sold 50,000 units to date, according to Tremblay.

Carmen's second album, "Miel et Venin," released in April 1992, brought her Quebec stardom rivaling that of Celine Dion and gave her a foothold in France. Largely due to her interpretation of French singer Barbara's song, "L'Aigle Noir," the album sold 200,000 copies, mostly in Quebec, in its first three months of release and spent a record 36 weeks at No. 1 on the province's music trade Radio-Active retail chart. The album has sold 260,000 units to date here and 30,000 copies to date in France, and "L'Aigle Noir" was a top 20 hit there, says Tremblay.



CARMEN

With the popularity of "Miel et Venin," Carmen won the Quebec music industry's Félix award for top female artist in 1992 and repeated the feat the following year, along with awards for top album and outstanding concert performance.

Carmen confesses that the new album was initially arduous to create because of enormous expectations of both her fans and the Quebec music industry and because her personal goals for it were so ambitious.

"I had to forget people were waiting [for the next album], which was not easy," she says. "I also didn't want to do 'Miel et Venin' part two. I knew where I wanted to go and was really hard on [producer] Jean-Pierre Isaac and Luc Plamondon."

Instead of choosing prewritten songs as she'd done for her two previous albums, Carmen sought to personalize each track on "L'Une." "Previously, I picked songs that touched me, but the lyrics were not written for me," she says. "For this album, I chose the songwriters and

told them what I wanted. There was very intense collaboration for every song."

Seeking to speak out against the widespread problem in Quebec of adolescent suicide, Carmen urged Plamondon to compose a song about the matter. When the veteran lyricist sent in a rough draft of "Par la Fenetre Ouverte," she berated him for falling short of her expectations.

Three months later, following innumerable rewrites, Plamondon returned with lyrics that won Carmen over. Carmen says it was difficult directing her former mentor, who is well known for his fierce temperament. "On the first album, Luc wrote a lyric for a song, which I didn't have the nerve to tell him it wasn't right for me," she says. "For this album, however, I found the right words to say I wasn't happy. I said, 'I want the great Plamondon. I don't want the Plamondon who works with everybody and doesn't have time.' He worked and worked on the lyric, and now he's so proud of what he did."

Unlike many French-speaking Quebecois today seeking to match the English careers of Dion and Roch Voisine, Carmen is in no hurry to record extensively in English. "To sing a song or a whole album in English, you better be able to speak English and feel solid as a rock defending your songs," she says. "I'm unable to do that. I'm not as comfortable in English as I am in French."

To launch the album in France, Carmen will open for singer Michel Sardou March 14-26 at L'Olympia in Paris. She is nonplussed that, with the exceptions of Voisine and Dion, French-Canadian singers are having so little impact in France these days.

"That's my next challenge," says Carmen. "But they're going to have to take me as I am. I don't want to be a French person or play the game of [being an] exotic Quebecois in France. I'm proud to be what I am. I come from Quebec."

MAPLE BRIEFS

ATTIC MUSIC GROUP has secured Canadian distribution of New York-based indie label Rockworld. First releases under the agreement are from Dirty Looks, Sex, Love & Money, One Hit Wonder, and Bad Seed.

QUEBEC SINGER Julie Masse was scheduled to perform Feb. 23 in Quebec City, Quebec, for a dinner for Canadian Prime Minister Jean Chretien and President Bill Clinton during the president's official state visit to Canada.

WARNER MUSIC CANADA now will distribute the Montreal, Quebec-based company Shake The Record Label. Among the first releases under the pact are from ex-Saint Ed Kuepper, Smudge, Drop City, Nec-

tarine #9, Llamasaurus, and Roy Loney & the Long Shots.

APPPOINTMENTS: Shan Kelley has been named director of strategic marketing at EMI Music Canada; Brian Hetherman has been appointed director of A&R at MCA Records Canada; At Mercury/Polydor, Sara Milne has become media relations assistant, and Jane Kitley has been named marketing assistant; and Nick Carbone is GM of PolyGram Group Canada's newly established Barclay/Phillips/Polydor Musique division. MCA Concerts Canada announces the following personnel changes: Rene Black to director of marketing; Debbie Rix to director of promotions and publicity; Christine Liber to publicity manager. Steve Herman has joined the company as a talent buyer.

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

BIBLIOTECH™

O.J. Trial Boosts Audiobook Market Time Warner Title Tallies Record Sales

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—All legal, social, and media ramifications aside, the infamous O.J. Simpson trial has had at least one unforeseen side effect: It has turned a number of people on to audiobooks.

Time Warner Audiobooks' tape of "I Want To Tell You," Simpson's best-selling book, is selling briskly—not just in the bookstores, which are audiobooks' bread and butter, but in nontraditional outlets, such as supermarket chains, drugstores, and mass merchants, largely due to its \$9.99 impulse price.

Ironically, audiobook-only stores (whose clients are diehard audio fans) have had mixed results with the title. Still, says Time Warner Audiobooks president/CEO Lori Weintraub, "I Want To Tell You" is "absolutely the best-selling audio we've had."

Weintraub declines to give sales figures, but retail calls bear her out. "O.J.

can, 2,800 copies have been sold at music stores and mass merchants.

Music chains carrying the O.J. tape include HMV, Tower, Trans World, Media Play, Wherehouse, National Record Mart, Nobody Beats The Wiz, Blockbuster Music, Spec's, Camelot, Wax Works, Bassin, and Strawberries.

At bookstores, the audio is being displayed next to the Little, Brown best-selling hardcover and, says Lisa Herling, VP of corporate communications for Barnes & Noble, "sales are very strong. For us, sales of an audiobook are usually 3% or under compared to the hardcover; this one is actually up at 10%, which is very unusual. I think it has to do with the fact that it has O.J.'s actual voice on the tape, and also that there was so much media coverage that aired the tape."

Will Sensing, senior merchandising manager of bookstore distributor Ingram Book Co., says, "It's definitely one of the all-time fastest-moving audio titles."

(It should be noted that due to the constraints of the trial, Simpson did not record the entire 90-minute tape. He reads a message to listeners, then actors read a sample of letters to Simpson, and he responds to them. After about 20 minutes, actor Rodney Saulsberry takes over for Simpson. The words, however, are Simpson's, from jail interviews by Lawrence Schiller.)

Waldenbooks merchandise manager Cindy Tenacea describes the title as "one of our top three fastest-selling audiobooks. We are pretty excited about it, because I think it's introducing a whole new customer base to the book-on-tape category."

"I Want To Tell You" has sold much better than Dove Audio's "Nicole Brown Simpson: Diary Of A Life Interrupted" by Faye Resnick, retailers say, citing three reasons: timing, price, and the fact that unlike Resnick, O.J. is at the center of the case.

"The Resnick book was too expensive," says Amy Bell, owner of Albert's Audiobooks in Agoura Hills, Calif. "People felt they couldn't rationalize spending \$16 for trash, but for under \$10, they can." Others note that the Resnick book came out in the fall, during a lull in the case: The initial publicity of the arrest was over, and the trial had not yet started.

Ironically, sales of the O.J. tape are mixed at audiobook-only stores, which cater to the established audio listener. Some of these stores, including Albert's Audiobooks, Boston Audiobooks, and Scottsdale, Ariz.'s Best Seller Audiobooks, report "tremendous" sales. But many audiobook stores surveyed say sales of the title are low.

"Everyone who walks in says, 'Oh, God, you have that book?' It's not doing well at all—I only ordered a few, and they're all still here," says Michele Abraham, owner of EAR Books in Walnut Creek, Calif. "I don't think anyone wants him to make money off of this. And people are bored with the case."

Some retailers have moral problems with the book and are refusing to stock it. "I happen to believe that O.J. is probably guilty, and I don't think he should be making this money," says Charles

Hemingway of Multimedia Books in Los Angeles. "I heard of another store owner who was carrying it, but donating the profits to a women's shelter."

The fact that audiobook-only customers tend to be upscale and educated also was cited as a sales factor. One audiobook store owner, who asked not to be named, said, "With our demographics, we do real well in more substantive types of books—business, foreign language, philosophy, religion, as well as best-sellers. I can see [the O.J. tape] doing well in supermarkets, being picked up by people who don't usually read a lot, but [who] are curious about the trial or infatuated with O.J. But our customers have better taste than that."

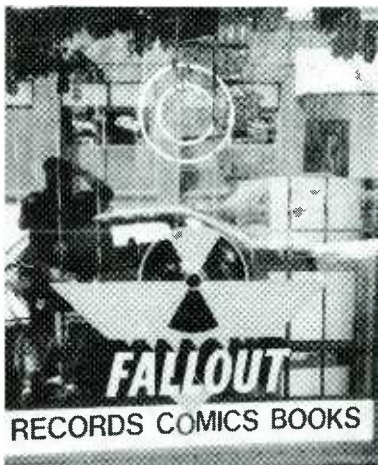
Seattle Shop Focuses On Things Indie

■ BY ED CHRISTMAN

SEATTLE—When music merchant Russ Battaglia says his customers prefer independent product, he isn't kidding. Fallout Records, in Seattle's Capitol Hill district, specializes in music from independent labels and comic books from independent publishing companies.

The only major-label product that Fallout patrons want, says Battaglia, is music from bands that started out on independent labels. Those acts still have a following among independent-label music buffs, he says. Major-label product comprises about 10% of the store's stock.

But despite the demand for certain



Fallout Records is located in Seattle's Capitol Hill district. (Billboard Photo)

groups on major labels, Battaglia says he usually doesn't bring in a new release on a major label until well after its release date. "The chain stores usually have it on sale for about the price we buy it for, so we usually wait until it goes off sale at those stores before stocking it."

Similarly, the devotion that Fallout customers show for music can also be seen in their comic-book-buying habits. Titles from companies such as Fantagraphics and Kitchen Sink prove infinitely more popular than those from



On The Street Where You Live. Martin Zellar, center, visits Garage D'Or in Minneapolis as part of his "Tour De Nicollet": a one-day tour of three music stores on Nicollet Ave. Zellar, former front man of the Gear Daddies, signed autographs and performed songs from "Born Under," his solo debut on Rykodisc. In addition to Garage D'Or, Zellar visited Let It Be and Roadrunner. Shown with Zellar, from left, are Garage D'Or staffers Jim Peterson, John Beggs, and Grant Johnson and store owner Terry Katzman.



Marvel (which publishes such well-known titles as Spider-Man and the X-Men) and DC (which includes Superman and Batman among its most popular characters).

"I tried carrying Marvel and DC, but there was no demand," he says. Consequently, he no longer stocks titles from those two companies.

Battaglia, who co-owns and runs Fallout with his wife, Janet, says the store's clientele hasn't changed much since the store first opened back in 1984. At that time, before Seattle was put on the musical map by such bands as Nirvana and Pearl Jam, the big sellers at Fallout were bands like Scratch Acid, Suicidal Tendencies, and Black Flag.

"When we first started, people weren't into the local bands," Battaglia says. "Now, they think it's the greatest thing. Media attention led people to care."

But Seattle always has been a very creative place and tolerant of those who don't walk the mainstream, he says, adding, "Seattle has always had a really good scene for theater and literature."

Fallout Records was born from the ashes of another record store. "My ex-partner, Bruce Pavitt, and I worked at another store and managed it," he remembers. "The owner of that store was at the end of his financing, and although we saw it coming, he shut it down with one-day's notice. We had a fantasy to run our own store, so we gathered our resources" and opened in the current location.

At that time, Fallout measured about 500 square feet, which was doubled in 1988 when a neighboring business

closed its doors. Along the way, Pavitt left to form Sub-Pop Records, today one of the leading independent labels.

Even from the beginning, Fallout supplemented its music offering with a related product line. At that time, skateboards were big among independent music fans.

"The strength of the skateboard fad enabled us to supplement our income so we could sell cool music," Battaglia says. "Now we sell a lot of records, which allows us to sell cool comic books."

Backpedaling, he explains how Fallout started carrying comic books. "Skateboards sold until about 1988, when that fad died," Battaglia says. Around that time, Frank Miller's "Dark Knight" series, graphic novels featuring a hitherto unexplored side of Batman's persona, became popular; and even though it was published by DC, it seemed to be a turning point for independent comic-book publishers.

Fallout carried fanzines and research books, so it wasn't too much of a stretch to comic books. When Fallout phased out skateboards, the opportunity was there to stock independent comic books. Besides, says Battaglia, "I have always been into comic books, personally."

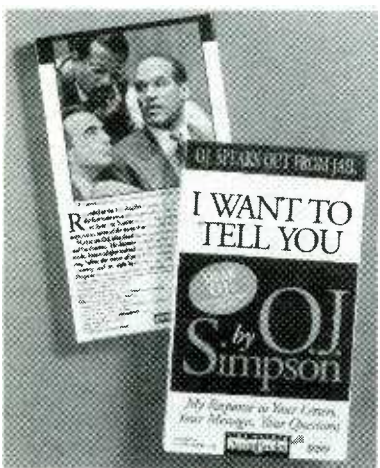
Today, comic books comprise about 35% of Fallout's sales, he says. More important, comics are more profitable than music, he says. Fallout operates on low margins for music anyway. It sells CD albums at \$11.99-\$12.99 and vinyl albums at \$7.99-\$8.99.

Vinyl is very popular at Fallout. In units, vinyl comprises about 60% of inventory, with CDs about 30%, and cassettes 10%. The store carries a couple thousand titles, both in vinyl and CD, and a lesser amount in cassettes, he says.

When the majors were phasing out vinyl, "we held onto it because we felt it was better than CDs," Battaglia says.

That proved to be a good decision because as other shops stopped carrying vinyl, "people searched us out for it," he says. "If it's available on vinyl, we make sure to stock" both singles and

(Continued on page 64)



"I Want To Tell You" by O.J. Simpson is now out on audiotape.

is doing about four times better than any other audiobook we carry," says Roberta Yochim, book buyer for Portland, Ore.-based distributor the Bay News Company, which distributes to Target Stores and the Fred Meyer supermarket chain.


The O.J. tape also is the month's No. 1 audiobook for Brentwood, Md.-based Aramark, which services the CVS and Rite-Aid drugstore chains, the Safeway and Superfresh supermarket chains, mass merchant Wal-Mart, and several military accounts. "Our accounts don't generally carry many audiobooks—this was kind of an exception. But it's doing great. We had reorders for it, and now we're completely sold out of it," says Shirley Jackson, assistant buyer.

For Rezound, a Minneapolis-based distributor that places rental audiobooks in supermarkets and video stores, "O.J. is leading the pack of our February group of merchandise. There is no question that this has piqued consumers' interest and made them more aware of audiobooks as a product," says VP Terry Lipelt.

The tape has had mild sales at music chains: Surveyed retailers who carry it report selling one or two copies a week per store. There are exceptions: the HMV superstore in New York sold 17 copies in three weeks. (The audiobook was released Jan. 27.) According to SoundS-

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	BOYZ II MEN ▲ ³ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 4 weeks at No. 1	13
2	3	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	18
3	2	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	76
4	6	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	187
5	4	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	48
6	7	ERIC CLAPTON ▲ ³ POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	195
7	8	ELTON JOHN ▲ ¹¹ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	186
8	15	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	174
9	10	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	198
10	9	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	15
11	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	198
12	5	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	37
13	12	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	198
14	16	EAGLES ▲ ¹⁴ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	198
15	18	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	195
16	17	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	147
17	23	SOUNDTRACK ▲ ⁶ POLYDOR 825095/A&M (9.98/15.98)	GREASE	14
18	19	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	45
19	20	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	196
20	11	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	193
21	21	METALLICA ▲ ³ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	184
22	29	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	68
23	22	EAGLES ▲ ¹⁰ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	101
24	25	CREEDENE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	103
25	24	AEROSMITH ▲ ⁵ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	195
26	26	THE DOORS ▲ ² ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	181
27	14	YANNI ● PRIVATE 82093 (9.98/15.98)	IN CELEBRATION OF LIFE	3
28	27	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	189
29	31	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	20
30	39	BARRY WHITE ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	4
31	30	EAGLES ▲ ³ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	193
32	28	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	166
33	32	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	152
34	38	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	6
35	40	BILLY JOEL ▲ ⁶ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	197
36	33	METALLICA ▲ ² MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	175
37	35	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	165
38	36	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	178
39	34	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	174
40	37	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	98
41	42	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	23
42	45	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/31.98)	1967-1970	38
43	—	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	34
44	47	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	42
45	—	KENNY G ▲ ³ ARISTA 8613* (13.98/17.98)	LIVE	32
46	48	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	59
47	46	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	67
48	44	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	75
49	—	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	62
50	—	THE BEATLES ▲ CAPITOL 97036 (15.98/31.98)	1962-1966	30

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.  indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Retail

Select-O-Hits Keeps Quiet On Sales Gossip

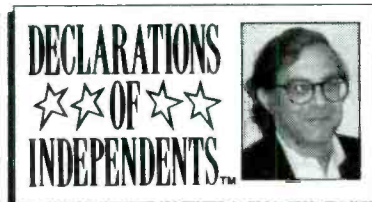
SELECT-O-SALE? Word has reached DI that, once again, Select-O-Hits in Memphis may be involved in a sale negotiation. But, as some down South might put it, don't let's get all excited jus' yet.

The talk is that Select-O-Hits has been in discussion with an unidentified entertainment concern (not an established record distributorship) to sell at least a partial interest in the long-lived Tennessee firm.

But Skip Phillips, who operates the wholesaler with his brother, Johnny (who these days is concentrating on running his label, Icehouse Records, as noted here in December), is definitely soft-pedaling the chatter.

"We've got some things working," Skip says. "Nothing's happening for sure yet, but there is talk."

Skip intimates that another party—perhaps an established distributor—also has approached Select-O-Hits with



by Chris Morris

an offer.

If Skip is tight-lipped in talking about any potential deal, his reticence may be understandable. The company has been wooed more than once; the most recent suitor was Hanover Park, Ill.-based M.S. Distributing, which last year put down an offer for Select-O-Hits, which has served in recent years as what is termed a "Southern branch" of the Chicago-area indie (Billboard, Sept. 17, 1994).

However, that much-talked-about deal fell through last fall (Billboard, Nov. 5, 1994)—evidently entailing some explaining to the Memphis distributor's customers.

So, while Skip Phillips acknowledges the sales talks—which he adds would be for an interest in Select-O-Hits, not an outright purchase—he holds his hand close to his vest on further details.

Skip does say, however, that more information may be forthcoming within the next month. Tune in tomorrow...

MOVING UP: Buddy Parker, COO of The REP Co. in Minneapolis, called to let us know that Jim Roppo has been named VP of sales and marketing for the distributor. Parker says that Roppo, previously VP of marketing, will be heading administrative efforts in the sales realm; Jim Thompson and Rob McDonald continue as sales directors for the East and West, respectively. (REP's former sales VP, Pip Smith, recently segued to Distribution North America in Cambridge, Mass.)

RECKONING TO BE A HIT: Four well-known, Nashville-based singer/songwriters have banded together to form a new imprint, Dead Reckoning (Continued on page 65)

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

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.



Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822-4410

We could brag for days, but this number is all you need.

1-800-669-9669

Find out why we do it best!

Great Fill ■ Personalized Service ■ Super Inventory

One Stop Music House

Over 25 Years Of Service

881 Memorial Dr. S.E., Atlanta, Georgia 30316

Compact Discs
Cassettes
Cassingles
Accessories

SEATTLE SHOP DEVOTED TO ALL THINGS INDIE

(Continued from page 62)

albums.

Big-selling titles currently at Fallout are albums by Resist; Jon Spencer Blues Explosion; Team Dresch; Mary Lou Lord; and Head, a local band. Labels whose titles are well received by Fallout customers include Touch N' Go; Sub-Pop; Amphetamine Reptile; and Revelation.

But as independent labels get more popular, and thus profitable, more ti-

ties are coming out. While Battaglia says he is happy to see the strength of the independent sector grow, he adds that he is concerned about the proliferation of product. "When there is so much product coming out, it is getting hard for the customer to know what to buy," he says. "Customers are confused, and they don't always know what they want," which can hurt merchants that stock the wrong titles.

YOUR *Inter-Active* STORE OF THE 90's

Telescan is the leader in interactive marketing!

At Telescan we bring you low-cost, compact, rugged units that work throughout your store. Single-CD players; touchscreen kiosks with information on all music video and video games in print; "hot hits" music, audiobook and video samplers - the works. Everything is designed to make your store more exciting *right now!*



MEDIA SCAN



10 DISC ENSEMBLE



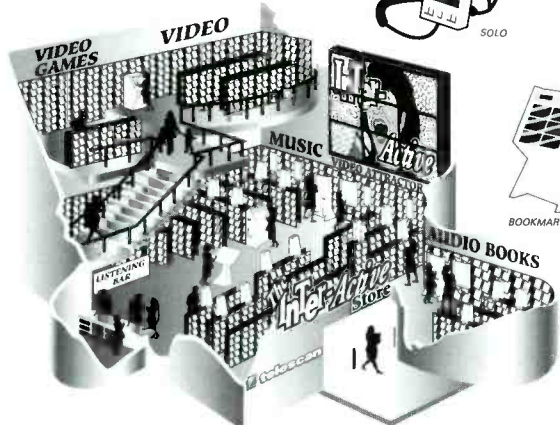
SOLO



VIDEO ATTRACTOR



HOT 100



BOOKMARK

For free catalog & information call: 1-800-835-7072

telescan 828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

The Positive Sounds Of Hear Music's Expansion

HEAR, HERE: With sales distribution executives worried about the consolidation of the account base, Track thought it would write about something to take their minds off doom and gloom—an emerging, vital account.

Hear Music, which began life in 1989 as a mail-order account, is quietly growing its retail business. The Boston-based chain, which began with an outlet in fall 1992 in Berkeley, Calif., now has seven outlets. In addition to Berkeley, outlets are also in Palo Alto and Santa Monica, Calif.; Westport and Farmington, Conn.; Troy, Mich.; and Schaumburg, Ill.

"After taking a deep breath, we are now getting ready to open five more outlets," says Don MacKinnon, Hear Music president. Those stores are in Portland, Ore.; Denver; Chicago; Georgetown, Md.; and Costa Mesa, Calif.

Hear Music, which gets high marks from the competition as well as the sales and distribution community, specializes in targeting the older demographics. Its emphasis is on folk, jazz, blues, new age, adult contemporary, and world music.

"Since Hear Music is marketing to adult consumers, we are trying all different types of places where we can find them," says MacKinnon, including upscale malls, neighborhood streets that cater to high-end retail, or downtown areas like Chicago's Rush Street. In fact, Hear Music's planned Chicago outlet will be a neighbor of Starbucks, the coffee specialty merchant, in a building that will contain Hear's largest outlet, MacKinnon adds.

In addition to having an appealing concept, Hear has another distinguishing characteristic from other regional chains: It has a parent that is well known in retail, if not in the record-store business.

CML bought the concept from founder Kevin Sheehan and his financial partners back in 1993. CML, which in 1993 had sales of \$772 million, owns the 120-unit Nature Co. chain; Smith & Hawken, a high-end gardening-catalog concept that also has grown into retail and now has eight stores; and the 113-unit Britches Great Outdoors chain. CML also owns Nordic Track, the maker of the very popular exercise machine.

In addition to having a strong parent that helps to guide the chain, Hear Music leverages the resources of one of its distribution facilities. Although Hear Music's buying function is located in Boston with the rest of the retail personnel, the company uses Nature's distribution center in Florence, Ky., to service stores.

Hear Music began as a catalog operation targeting older demographics. Last year, Hear mailed out two catalogs, but MacKinnon says the company's focus is currently on retail business. Along the way, founder Sheehan left the company.

Designed to target adult consumers, store fixtures include blond wooden browsers with multiple listening posts every three feet, which are all used

throughout the chain's stores. In addition, Hear Music supplies descriptions and other information about most of the releases in-store.

"We are trying to bring music to people that they don't find through the normal channels of radio and MTV," MacKinnon says. "Shopping at Hear Music doesn't depend on having knowledge about a title or having heard it before. We let people shop with their ears. That allows us to sell music that nobody else is selling."

In order to enhance that effort, Hear Music organizes its inventory by themes, such as music you might listen to while driving to work or drinking morning coffee or driving all night.

A typical "Hear Music outlet takes in about 2,000 square feet, although when

appropriate they can take in about 3,000 square feet. We like to keep the stores intimate," MacKinnon says.

SLIM DOWN: The Musieland

Group mall-store division continues to rejigger operations and cut overhead. Executives recently pared employees at the store level, letting go an undetermined number of assistant store managers across the U.S. In addition, sources say, some full-time employees had their hours cut to part-time status, while some part-time sales staffers were let go. Sources say there also were some cutbacks at corporate headquarters and in the warehouse. Marcia Appel, VP of corporate communications, declines to comment on the cutbacks except to say, "There has been and will continue to be a strategic realignment of the business aimed at increasing market share and profitability."

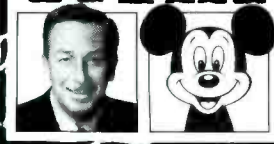
UP NORTH: HMV Canada has announced an aggressive store expansion and renovation program. The 77-store chain plans to open another seven to 10 stores in Canada, including a 30,000-square-foot superstore in Quebec. The company also will make substantial expansions in eight to 10 outlets, including its downtown Toronto flagship location, which will be expanded by 10,000 square feet to 35,000 square feet.

MAKING TRACKS: Jim McCall, formerly with Liberty, has joined Inter-Sound as the Western regional sales manager. Meanwhile, Terry Caruthers, national sales manager, has left the company to join RCA Nashville as a regional sales manager. ... Denise Fanelli, who heads Uni Distribution's Western division, has left the company. ... Ken Adams, the classical and jazz buyer at Title Wave, has left the chain and is seeking opportunities. He can be reached at 612-522-8233. ... Mallard Benton, formerly group stores VP at Strawberries Inc., has left the company and is seeking opportunities. Benton, who oversaw the chain's stores in New York, Philadelphia, and southern New Jersey, can be reached at 410-313-8561.

Assistance in preparing this column was provided by Larry LeBlanc.

ADVERTISEMENT

KIDS TRACK



My First Read-Along

SIMBA LOOKED BY the river. He didn't see Nala, but he saw a sleepy crocodile. "Have you seen Nala?" The crocodile yawned. "No, Simba. I was busy taking a nap!"



Simba's Hide and Seek is one of three titles in the new audio series, *My First Read-Along*, from Walt Disney Records. This series follows in the successful footsteps of last year's *My First Sing-Along* series release. Also premiering in this new audio line are *Aladdin: Here Comes a Parade!* and *Bambi: A Little Spring Shower*. Each durable, chunky board book is filled with bright, beautifully illustrated pictures and large, simple text. The cassette tapes feature character voices, fun sound effects, and music. Designed for youngsters ages 1 to 4 years, the *My First Read-Along* audio series helps develop early reading skills and the love of books—it's truly the perfect beginning to a child's library. And with this new series powered by three mega Disney properties and a hot \$5.99 suggested retail, it's the perfect sales opportunity for you!



Order the complete, collectible series today.



© DISNEY

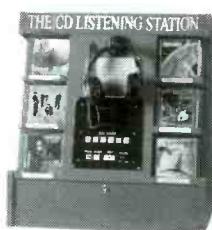
THE CD LISTENING STATIONS

INTERACTIVE POINT-OF-PURCHASE SYSTEMS

FEATURING RELIABLE TOP-QUALITY COMPONENTS

FULL ONE YEAR WARRANTY INCLUDED

LEASING OPTION AVAILABLE



MODEL CDLS 406T

TABLE-TOP MODEL

6 TITLES/UNIT

DIM: 27.5"H X 25.5"W X 15"D



MODEL CDLS 101

SINGLE DISC

DIM: 7"H X 20"W X 13"D



MODEL CDLS 212

12 TITLES/UNIT

DIM: 56"H X 25.5"W X 23.25"D

CONTROL PANEL FEATURES: VFD SCREEN, DISC SELECT, TRACK SELECT, STOP & VOLUME


MODULAR COMPONENTS (WITHOUT FIXTURE) AVAILABLE

MANY DIFFERENT MODELS AND COLORS TO CHOOSE FROM


COMING SOON: VIDEO, CD-ROM, AUDIO BOOKS, VIDEO GAMES...

DEVELOPED BY HIGH LEVEL MARKETING LOS ANGELES, CALIFORNIA (818) 769-7700

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★★ NO. 1 ★★	
1	1	16	DESTINATION BROOKLYN EPIC 57857*  16 weeks at No. 1	VICIOUS
2	2	57	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	3	57	PROMISES & LIES VIRGIN 88229	UB40
4	6	57	QUEEN OF THE PACK ● EPIC 53763* 	PATRA
5	4	57	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
6	7	37	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG 	BORN JAMERICANS
7	5	57	SONGS OF FREEDOM ▲ ² TUFF GONG 512 280*/ISLAND	BOB MARLEY
8	9	25	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
9	8	19	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
10	10	5	STRICTLY THE BEST, VOL. 13 VP 1393	VARIOUS ARTISTS
11	11	35	YAGA YAGA EASTWEST 92327*/AG 	TERROR FABULOUS
12	NEW		THE MARLEY FAMILY ALBUM HEARTBEAT 7660/HEARTBEAT MUSIC	VARIOUS ARTISTS
13	14	17	VEX MCA 11114	STEEL PULSE
14	15	25	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
15	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★	
1	1	4	THE LONG BLACK VEIL RCA 62702 4 weeks at No. 1	THE CHIEFTAINS
2	NEW		CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
3	2	14	THE MASK AND MIRROR WARNER BROS. 45420 	LOREENA MCKENITT
4	NEW		PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
5	3	14	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
6	4	64	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
7	5	65	BANBA ATLANTIC 82503/AG	CLANNAD
8	6	45	TALKING TIMBUKTU HANNIBAL 1381/RKODISC	ALI FARKA TOURE WITH RY COODER
9	13	14	L'ECHO RHINO 71808/AG	BEAUSOLEIL
10	11	14	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
11	8	14	GUIDE COLUMBIA 53828	YOUSOU N'DOUR
12	7	8	FIRIN' IN FOUTA MANGO 539944/ISLAND	BAABA MAAL
13	12	9	LULLABY MUSIC FOR LITTLE PEOPLE 42565/WARNER BROS.	VARIOUS ARTISTS
14	10	14	MYSTERE RCA 62686	CIRQUE DU SOLEIL
15	9	6	LATCHO DROM CAROLINE 17776	VARIOUS ARTISTS

TOP NEW AGE ALBUMS™

			★★ NO. 1 ★★	
1	1	49	LIVE AT THE ACROPOLIS ▲ ² PRIVATE MUSIC 82116 43 weeks at No. 1	YANNI
2	3	17	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
3	2	97	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
4	4	169	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
5	5	3	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
6	6	247	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
7	7	19	ACOUSTIC PLANET HIGHER OCTAVE 7070 	CRAIG CHAQUICO
8	12	23	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
9	8	5	APPLAUSE! MOULIN D'OR 951	DANNY WRIGHT
10	9	43	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
11	13	77	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
12	11	4	THE SACRED FIRE REAL MUSIC 3664	NICHOLAS GUNN
13	15	39	MONTEREY NIGHTS GTS 4570	JOHN TESH
14	10	21	MANDALA DOMO 71001	KITARO
15	19	17	ROMANCE MUSIC FOR PIANO NARADA 61045	VARIOUS ARTISTS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available.  indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

DECLARATIONS OF INDEPENDENTS

(Continued from page 63)

Records. The label, to be handled by Tower's Bayside Distribution, is the brainchild of mandolinist Kieran Kane (formerly of the O'Kanes), onetime Warner Bros. signee Kevin Welch, drummer/producer Harry Stinson, and fiddler Tammy Rogers. The label will debut in March with Kane's "Dirty Little Town" and Rogers' "In The Red"; an album by Welch will follow. But don't expect Dead Reckoning to be simply a country-oriented outlet: Music City blues band the Bluebloods also has a live album set for the label.

FLAG WAVING: Singer/guitarist Kelly Joe Phelps arrived at the blues via a circuitous route, and listeners should be the happier for it.

The Washington state-bred, Portland, Ore.-based musician's debut album, "Lead Me On," released by hometown label Burnside Records, features Phelps' sparkling acoustic slide-guitar work, which he applies to a varied brace of traditional material, covers of well-traveled blues by Skip James and Joe Calicott, and his own material.

But, while Phelps sounds like a consummate blues picker, he began playing in the style relatively recently. A guitarist since his early teens, he learned country songs from his father and folk material from an early teacher.

"Stylistically, I wasn't geared up to anything at all," Phelps says.

For 10 years, Phelps—who also plays the drums and piano—concentrated on improvised jazz (he cites John Coltrane, Miles Davis, and Ornette Coleman as icons). "I was even teaching jazz-improvisation classes at the community colleges here," he says. At the same time, he played gigs at which he performed folk and early country music.

Finally, about six years ago, Phelps says, "I started listening to the real country-blues players. Mississippi Fred McDowell and Robert Pete Williams really turned my head around." He also turned to writing songs and to singing. "I hadn't done much singing until I did this country-blues thing," he says.

"Lead Me On" sounds like the work of a man thoroughly at home with both the microphone and the fretboard. His husky baritone is invariably affecting, with his guitar—which he picks flat on his lap, dobro-style, using a solid steel slide—serving as a moving second voice.

To date, Phelps has been little heard outside the Portland area, although his

work has proven very popular in Los Angeles (where Hear Music in Santa Monica prominently features "Lead Me On" at its listening posts).

"I make a living playing here in Portland, and I've been down there five times," says Phelps, who has gigged regularly at McCabe's Guitar Shop and the Mint in L.A. "They keep

inviting me back [to Los Angeles], and as long as they keep inviting, I'll keep coming."

Phelps, whose touring schedule is restricted by what he calls "child-care obligations" to his 4-year-old daughter, hopes to come East in April for dates in Philadelphia. "Come summertime, I hope to do a bunch [of shows]," he says.



Over 130,000 Selections
Great Import Selection
Laserdiscs
Excellent Fills
Weekly Mailer
Posters & Promos

SOUTHWEST
WHOLESALE

records & tapes
4240 LOCKEFIELD
HOUSTON, TEXAS 77092

HOUSTON
800-275-4799
ATLANTA
800-856-3874

ELECTRONIC DATA INTERCHANGE

Track your store's inventory and orders the easy way.

EDI links your computer with ours, allowing you to spend less time placing orders and more time taking them from your customers. Call for more information.



Tired of leaving messages on
voice mail and hoping some-
one 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!

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



Import
&
Export



GARNETT SILK
NOTHING CAN DIVIDE US
CASSETTE, CD, & LP
VP 1401

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► MIKE + THE MECHANICS

Beggar On A Beach Of Gold

PRODUCERS: Christopher Neil & Mike Rutherford
Atlantic 82738

All-star project that hit pay dirt with "All I Need Is A Miracle" and "The Living Years" delivers its fourth album, much in the same vein as its previous work. Leader Mike Rutherford, of Genesis fame, provides a pop platform on which vocalists Paul Carrack and Paul Young layer their distinctive and hit-worthy vocals. While group missteps on a weak, quarter-time reworking of Smokey Robinson's "You've Really Got A Hold On Me," it regains its footing on such well-thought-out originals as the title cut and the first single, "Mea Culpa." It's a bounty for AC and top 40 radio.

ROYAL TRUX

Thank You

PRODUCER: David Briggs
Virgin 40141

Veteran indie band Royal Trux takes a major-label detour on its fifth album—and a turn in the (very general) direction of the rock mainstream. More widely accessible than earlier Trux efforts, "Thank You" is pure, raucous rock laced with the odd, sinewy grooves and raw funk 'tude and delivered in a rubbed-bloody vocal rasp. While it's riffs, not complete songs, that steal the bulk of this show, there are two fully polished gems tucked away inside: the deliciously bitter "You're Gonna Lose" and drum-driven "Shadow Of The Wasp."

MORRISSEY

World Of Morrissey

PRODUCERS: Various
Sire/Reprise 45879

More a glimpse of Morrissey, this single-disc compilation timed to coincide with a European tour brings together various Moz B-sides and live tracks with select cuts plucked from the likes of last year's stellar "Vauxhall & I" album. Tracks aren't placed in chronological order, so there's little revelation possible here. Strictly a pocket-size sampler of a fine singer/songwriter and strictly for completists.

SYLVIA SYMS

A Jazz Portrait Of Johnny Mercer

PRODUCER: none listed
DRG 91433

An unreleased live date from a 1984 concert at New York University's Loeb Student Center, the late, great vocal stylist confronts the lyrics of Johnny Mercer, whose words were always equal to the music of the brilliant tunesmiths he wrote with, among them Harold Arlen, Jerome Kern, Duke Ellington, Harry Warren, Richard Whiting, Hoagy Carmichael, and Jimmy Van Heusen. Syms' comfortable jazz backdrop includes the work of Al Cohn (sax), Joe Newman (trumpet), and Jay Leonhart (guitar). The songs, including a nine-song medley, are at the head of the class in pop songwriting, and whether she swings them or muses over them, Syms doesn't let them—or the listener—down.

THE RALPH SHARON TRIO

Swings The Sammy Cahn Songbook

PRODUCER: Hugh Fordin
DRG 5232

It may be a first in which a lyricist is saluted with an all-instrumental album, but since Sammy Cahn's song titles alone can bring instant recall of the lyrics, it's a tribute to his remarkable catalog of hits. In paying homage to Cahn, his collaborators, of course, take front and center, meaning melodies by the likes of Jule Styne, Jimmy Van

SPOTLIGHT



BRUCE SPRINGSTEEN

Greatest Hits

PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin & Steve Van Zandt
Columbia 67060

Of the 18 tracks comprising this set, 14 are from Bruce's glorious past, starting with "Born To Run" and "Thunder Road," and going right through "Human Touch" and "Streets Of Philadelphia." While fans may quibble about song selection, they likely will shut up and listen when the four previously unreleased cuts roll around. One of them, focus track "Murder Incorporated," is a spellbinding rocker recorded for "Born In The U.S.A." but never before issued except in concert bootlegs. The others are all new and worthy of Bruce's finest material. "This Hard Land" is a blue-collar anthem reminiscent of "The River" period, and "Secret Garden" and "Blood Brothers" are more introspective pieces, showing the sensitive side that struck a chord with fans of "Streets Of Philadelphia." An album that proves, for better or worse, that Springsteen and his E Street cohorts are still possessed by a rare and undefinable musical alchemy.

Heusen, Gene DePaul, and others. Pianist Sharon and his crew, with a guest shot by Gerry Mulligan (sax), are relaxed and keep the tune uppermost on their agenda. This wordless salute tells it all.

JAZZ

► GRP ALL-STAR BIG BAND

All Blues

PRODUCER: Michael Abene
GRP 9800

The GRP All-Stars come by their name honestly, as they include such luminaries as Chick Corea, Ramsey Lewis, Tom Scott, Dave Grusin, Russell Ferrante, Ernie Watts, Arturo Sandoval, and the Brecker Brothers. The repertoire includes great themes by Thelonious Monk and Horace Silver, with most arrangements by Scott, producer Michael Abene, or Bob Mintzer. Other standouts include a faithfully ethereal version of the Miles Davis-composed title cut, a punchy take on Coltrane's "Some Other Blues," and a great, brassy blast through "Birk's Works." Blues standard-bearer B.B. King sings on sole vocal cut, "Stormy Monday Blues."

★ MALACHI THOMPSON

New Standards

PRODUCER: Robert G. Koester
DeMark 473

Trumpeter/composer/leader Malachi Thompson continues to forge powerful, progressive pathways in jazz, while remaining deeply rooted in the music's traditions. This newest set finds Thompson and his Freebop Band

SPOTLIGHT



MOUTH MUSIC

Shorelife

PRODUCERS: Martin Swan & Chic Medley
Rykodisc 10309

Protean Scottish world music outfit, led by the incessantly inventive Martin Swan, takes a fresh turn on its third outing, shifting from the Afro-Gaelic sound of its previous work into an undefinable, alluring terrain that brings to mind the stylistic fusions of Deep Forest and Clannad's Maire Brennan. Pop enough to rate airplay on highly adventurous top 40 stations, but sufficiently exotic to interest world music and album alternative programmers, "Shorelife" has the potential to keep Mouth Music charting for months to come, as the group's first two records did. Standouts include the funky, ethereal opener "Move On"; the global pop number "World Is Ready For All"; and the club-ready, techno-tinged "Infinity"—all featuring the graceful vocals of Jackie Joyce.

celebrating Coltrane classics "Crescent" and "Resolution" from "A Love Supreme," as well as such Miles Davis-associated themes as Victor Feldman's "Joshua" and Wayne Shorter's "Pinocchio." (Also included is a cool reworking of Harold Arlen's "If I Only Had A Brain.") Originals include the smooth, swinging, waltz-time "Dyha Malika" and the multipart, syncopated autobiography "Chicago Soundscapes."

★ ROY HAYNES

Te-Vou!

PRODUCER: Roy Haynes
Dreyfus 36569

Roy Haynes, one of the trailblazing drummers of modern jazz, has lost none of his impact over the years, as he

SPOTLIGHT



GRANT McLENNAN

Horsebreaker Star

PRODUCER: John Keane
Beggars Banquet/Atlantic 92505

Formerly half of the Go-Betweens with compatriot Robert Forster, underappreciated Australian songwriter Grant McLennan trekked to Athens, Ga., to cut his third solo album with a band handpicked by producer John Keane. Vaguely reminiscent of sources as disparate as Paul Kelly, Vic Chesnutt, and Jules Shear, McLennan's material is unfailingly inspired and perfectly suited for adult alternative and modern rock programmers with fresh ears. For starters, check out "Simone & Perry" (featuring Syd Straw), "Lighting Fires," and "What Went Wrong." It's a lucid work, among the finest of '95 so far.

clearly proves on this wild quintet date with sidemen who are all leaders in their own right: Pat Metheny, Donald Harrison, Dave Kikoski, and Christian McBride. Harrison's sunny, swinging theme "Good For The Soul" is an album highlight, as are such Metheny compositions as the elegantly funky "John McKee" and the winning, pop-reminiscent "James." It also includes a brisk treatment of Ornette Coleman's "Trigonometry" and a solid take on Monk classic "Trinkle Tinkle."

NEW AGE

► OYSTEIN SEVÅG

Global House

PRODUCER: Oystein Sevåg
Windham Hill 11148

An adventurous set from the Norwegian keyboardist whose earlier releases hewed toward new age and contemporary jazz. Here he skillfully

VITAL REISSUES™

VARIOUS ARTISTS

Hi Times: The Hi Records R&B Years

COMPILATION PRODUCER: Cary E. Mansfield
Hi Records/The Right Stuff/Capitol 30584

A multifaceted Memphis label that launched the careers of Willie Mitchell, Al Green, Ann Peebles, Syl Johnson, and others, Hi Records thrived from the late '50s-'70s as a repository of some of the finest R&B music anywhere. Starting with groovy instrumentals like the Bill Black Combo's "Smokie Part 2" and Willie Mitchell's "The Crawl," and progressing through such vocal staples as Green's "Let's Stay Together" and Peebles' "I Can't Stand The Rain," three-disc set chronicles the label's soulful side (liner notes promise a companion showcasing Hi's rockabilly instrumentals). Although overshadowed by local powerhouses Sun and Stax, Hi nevertheless carved a significant place in pop music history,

as this fine retrospective attests.

THE METERS

Funkify Your Life: The Meters Anthology

ORIGINAL PRODUCERS: Allen Toussaint, Marshall E. Sehorn, the Meters & David Robinson
Rhino 71869

Fabled funk/soul combo finally gets its (over)due on a two-disc box that is as well executed as it is enthusiastically welcomed. Bringing together the Meters' early work for the Josie label on disc one and their later, long-out-of-print sessions for Reprise/Warner on disc two, the box highlights the extraordinary historical evolution of the band, from ace rhythm-section session players for producer Allen Toussaint, to slinky instrumental soulsters, to funky rockers who stepped out front on stage. Historical revelation aside, though, there's not a whiff of dust in this music, which rages with a raw funk flame time can't extinguish.

interpolates world music elements like didgeridoos and percussion into some riveting, image-laden works that call Miles Davis to mind on "Thundernight" and Debussy on "Reflection 9." Sevåg has a skillful arranger's touch, framing distinctive instrumental solo voices like those of saxophonist Bendik Jofseth and trumpeter Nils Petter Molvaer. Whether smoking through the snarling, world-techno burner of the title track, creating ethereal sculptures on "Evening," or delighting with the haunting balladry of "Norwegian Mountains," Sevåg shows a meticulous craft and an unerring sense of melody.

LATIN

★ MANZANERO Y SUS AMIGOS

Piano

PRODUCER: Armando Manzanero
RCA/BMG 26122

After having provided his classic tunes and production talents to Luis Miguel's last two retro-ballad smashes, master songrafter Armando Manzanero comes up with his own marvelous package of standards, including time-honored favorites "Esta Tarde Vi Llover," "Te Extraño," and "Contigo Aprendí." Sparsely arranged piano and acoustic guitar accompaniment meld exquisitely with Manzanero's warm, quivering baritone delivered with heartfelt sentiment. Tasteful instrumental backdrops come from a quartet of fine pianists (César Camarago Mariano, Sadao Watanabe, Clare Fischer, Alejandro Lerner), as well as from Spanish crooner Dyango, who contributes a soulful trumpet run on "Voy A Apagar La Luz."

CONTEMPORARY CHRISTIAN

► BRENT BOURGEOIS

Come Join The Living World

PRODUCERS: Brent Bourgeois, Charlie Peacock, Wayne Kirkpatrick
Reunion 83343

Formerly with Island act Bourgeois Tagg, this talented singer/songwriter made a big splash in the mainstream in the mid-to-late '80s (remember the hit "I Don't Mind At All"). His Reunion debut lives up to all the positive industry word-of-mouth surrounding its release. The songs—all written by Bourgeois, with co-writers joining on three cuts—are a solid collection. His voice is inviting and accessible, melding with the sophisticated pop melodies and never resorting to dramatics that could overpower the well-stated messages in the lyrics. Best cuts: "One Love," "A Little More Like Jesus," "God Is Not Dead," and "Let His Love Into Your Heart."

CLASSICAL

★ CHOPIN: NOCTURNES

Maria Tipo, piano

PRODUCER: Etienne Collard
EMI Classics 55073

A two-disc set featuring elegant, crystalline, and thoughtful performances of Chopin's 21 lovely nocturnes by Italian pianist Maria Tipo, who has been underappreciated in the U.S.

SCHUBERT: SCHWANENGESANG

Wolfgang Holzmair, baritone; Imogen Cooper, piano

PRODUCER: Volker Straus
Philips Classics 442 460

There can never be too much Schubert lieder, and this Austrian baritone sings Schubert's final songs, plus a dozen more, with great sweetness and beauty of tone, complemented by Imogen Cooper's flexible, rippling piano lines.

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

► DEL AMITRI Here & Now (4:34)

PRODUCER: Al Clay
WRITERS: Currie, Harvey
PUBLISHER: PolyGram, ASCAP
A&M 8393 (c/o PGD) (CD single)

Quartet previews its fine new album, "Twisted," with a rootsy, acoustic-based pop/rocker that succeeds in feeding top 40 radio's need for a succinct hook, while giving the more serious listener smart words and a crafty arrangement to nosh on. Wonderfully layered and chock full of pure emotion, single is primed to quickly surpass the expected rock radio acceptance and land right next to Hootie & the Blowfish on pop and AC airwaves.

► SNAP FEATURING SUMMER Welcome To Tomorrow (4:14)

PRODUCERS: Snap
WRITERS: B. Benites, J. Garrett III, P. Brown
PUBLISHERS: Hanseatic/Warner-Tamerlane, BMI
Arista 2797 (c/o BMG) (cassette single)

Top 40 radio's fascination with electro-lined hi-NRG dance/pop à la Real McCoy and Corona continues to trigger countless sound-alike singles. This time, the act that has had hits with "The Power" and "Rhythm Is A Dancer" jumps on the bandwagon with a track that fiddles with the formula by adding choral oohs and aahs to the background, as well as a line of racing, futuristic synths. This makes the single sound different enough to jump ahead of the increasingly crowded pack and score instant (and active) play.

★ JOCELYN ENRIQUEZ Big Love (3:33)

PRODUCERS: Glenn Gutierrez, Mario L. Agustin Jr.
WRITERS: G. Gutierrez, M.L. Agustin Jr.
PUBLISHERS: Rhythm Vision, BMI; School Days, ASCAP
REMIXERS: Glenn Gutierrez, Douglas Terrebonne, Nathan Brenholdt, SSMAC, Rhythm Sentric, DJ Midmack, J. Anthony
Classified 0219 (CD single)

Under the guidance of producers Glenn Gutierrez and Mario Agustin, Enriquez continues to bring the periodically flagging freestyle dance sound to interesting and life-sustaining new levels. The latest release from the singer's noteworthy debut, "Lovely," deftly blends old-school Latin-pop flavors into a stew of synths that are reminiscent of Donna Summer's "I Feel Love." The track cooks enough to get over with minimal vocal skills, but Enriquez brings an aggressive style that renders this a bona fide star vehicle. Check it out.

★ SHARA NELSON Down That Road (3:45)

PRODUCER: Michael Peden
WRITERS: S. Nelson, Prince Be
PUBLISHERS: Warner-Chappell/WB/MCA, ASCAP
REMIXER: David Morales
Chrysalis/EMI 04528 (c/o Cema) (cassette single)

International pop star Shara Nelson gets a much-deserved shot at a stateside hit with this jaunty pop/funk jumper. Producer Michael Peden surrounds Nelson's striking voice with plush strings, grand piano lines, and the kind of skittling R&B rhythms that keep jeeps rolling. David Morales adds his two cents via several strong post-productions that travel down a tougher street path. The constant element of this gem, besides Nelson's beautiful performance, is a song that wears well upon repeated spins. From the fab album "What Silence Knows."

BUFFY Give Me (no timing listed)

PRODUCER: Dadgel Atabay
WRITER: D. Atabay
PUBLISHER: Yabata, BMI
Velocity 0629 (CD single)

Pop ingenue twirls with giddy energy of a percolating freestyle groove. The song is a standard "please love me forever" poem that has a repetitive do-do-da-do chorus and icy, electro-hip music. Diehard Latin-pop fans will enjoy the cut's old-school sound in the original mix, while others probably will prefer the booming ballad version.

R & B

TEE I'll Keep Loving You (4:05)

PRODUCER: Mickie Most
WRITERS: T. Morris, F. Morris
PUBLISHER: RAK Publishing, PRS
Motown 1259 (c/o PGD) (cassette single)

Ladies beware! Oh-so-suave new R&B singer Tee is out to seize your hearts with this passionate love ballad. A slip-start beat drops over amorous violins and acoustic guitar strumming to form an interesting new sound. Call it heartbreak hip-hop. Kleenex, anyone?

THE REALISTICS Memories Of You & Me (4:24)

PRODUCER: Tally Knott
WRITER: T. Knott
PUBLISHER: not listed
EMG 2065 (cassette single)

Male doo-hop act wraps silky and inviting harmonies around a slick and formulaic R&B ballad. The reason to pick up this single above others of its ilk is the lead vocal, which is soulful and emotional, but thankfully devoid of mechanical chest-pounding. Also appetizing is the use of rumbling, Barry White-like chatting between the verses. Adult-skewed urban programmers should take note. Contact: 510-888-4994.

COUNTRY

► MARK CHESNUTT Gonna Get A Life (3:10)

PRODUCER: Mark Wright
WRITERS: F. Dycus, J. Lauderdale
PUBLISHERS: Warner Source Songs Inc./Dynda Jam, SESAC; Mighty Nice/Laudersongs, BMI
Decca 11094 (7-inch single)

Goodbye Joe, me gotta go! Chesnutt has been slowly but surely developing into one of country music's most reliable artists, and he tops himself once again with this spicy mix of country and Cajun. Big fun.

► PAM TILLIS I Was Blown Away (2:45)

PRODUCERS: Pam Tillis, Steve Fishell
WRITER: L. Martine Jr.
PUBLISHERS: Careers-BMG/Doo Layng Songs, BMI
Arista 2802 (c/o BMG) (cassette single)

This midtempo workout finds Tillis heading to the mall in a pickup truck. She sings her heart out, but not even she can hold up this cliché-ridden song. An uncharacteristically lightweight offering from one of country's creative heavyweights.

► JOHN BERRY Standing On The Edge Of Goodbye (3:22)

PRODUCERS: Jimmy Bowen, Chuck Howard
WRITERS: J. Berry, S. Harris
PUBLISHERS: Kicking Bird/Sony Tree/Edisto Sound International, BMI
Patriot 79075 (7-inch single)

Berry picks up the tempo but continues to travel down the same country/soul road that got him where he is. This self-penned song of love on the wane is the leadoff single from the Georgia native's forthcoming album and showcases some solid writing chops.

NEW & NOTEWORTHY

BILLIE RAY MARTIN Your Loving Arms (11:45)

PRODUCERS: The Grid, Billie Ray Martin
WRITERS: B.R. Martin, D. Harrow
PUBLISHER: Warner-Chappell
REMIXERS: Roger Sanchez, The Grid, Junior Vasquez
Sire/Elektra 66150 (12-inch single)

The former lead singer of Electribe 101 gets a long-overdue shot at solo stardom with an NRGetic dance number that makes excellent use of her milky soprano range. Her torchy style makes an intriguing contrast with the Grid's cool and rigid groove production. Already a major smash among club DJs who bank on U.K. imports, this single will benefit tremendously from a batch of new mixes by the ever-crafty Roger Sanchez. The next step is to lure open-minded crossover and mix-show radio programmers to the fold.

DAVID LEE MURPHY Party Crowd (3:34)

PRODUCER: Tony Brown
WRITERS: D.L. Murphy, J. Hinson
PUBLISHERS: N2D/American Romance Songs, ASCAP
MCA 54977 (c/o Uni) (7-inch single)

Murphy is a fine writer and singer, but he seems intent on downplaying these attributes by releasing rowdy-but-flimsy singles like this. A little muscle in the songwriting department might better show off this guy.

DANCE

► HUMAN LEAGUE Tell Me When (6:12)

PRODUCER: Ian Stanley
WRITERS: Beckett, Oakey
PUBLISHER: EMI-Virgin
REMIXERS: Utah Saints, Red Jerry, Development Corporation
EastWest 5731 (c/o Elektra) (12-inch single)

British synth-pop act that enjoyed a high profile during the '80s returns with a percolating swinger, which harkens back to its now-classic hits, "Don't You Want Me" and "Fascination." Phillip Oakey's deadpan delivery is as oddly appealing as ever—as are his sidekicks' offbeat chirping. An armload of club mixes bring the act comfortably into the '90s, while the album edit would sound quite nice on top 40 and rhythm/crossover radio stations.

SWING 52 Color Of My Skin (7:20)

PRODUCERS: Benji Candelario, Wayne Rollins
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Benji Candelario, Wayne Rollins
Cutting 317 (12-inch single)

What a nice surprise it is to be treated to a performance by club veteran Arnold Jarvis on this vigorous deep-house mover. He lends seasoned depth to simplistic, but correct, lyrics exploring racism—a refreshing change of pace from the "ooo baby, baby" context of too many dance tracks. Producers Benji Candelario and Wayne Rollins do a fine job of driving the song's message home without sacrificing the need to serve DJs programmable jam. Contact: 212-567-4900.

KLEO I Got Love (7:11)

PRODUCERS: Ralphi Rosario, Joey Batts
WRITERS: M. Andrews, R. Palmer
PUBLISHERS: Parchi/Purple Sunday/Mellie Mell/American League, BMI
REMIXERS: Ralphi Rosario, Joey Batts
Dynasty/Raging Bull 12110 (12-inch single)

Club upstart Kleo is primed for a new level of clubland acceptance with the onset of this smooth, R&B-flavored houser. She sidesteps the usual diva sound by bringing a wider palette of vocal tones to the track. DJs will dig the double-pack of mixes by Ralphi Rosario and Joey Batts, which range from cushiony disco to harder garage. Pick any of 'em and have a lovely twirl.

FEM 2 FEM Where Did Love Go (6:25)

PRODUCERS: Peter Rafelson, Michael Brooks
WRITERS: P. Rafelson, M. Lewis
PUBLISHER: Mincing, ASCAP
REMIXERS: Mark Picchiotti, Teri Bristol
Avenue Foch/Critique 15537 (c/o BMG) (12-inch single)

Female act continues to court punters with giddy dance/pop that is high on pouty sex. Despite a groove that may attract hi-NRG jocks, the club mixes of this single do not frame their thin, though usually pleasing, voices in the most flattering light. Stick with the fleshier album version.

A C

SANDI PATTY Find It On The Wings (no timing listed)

PRODUCER: Greg Nelson
WRITERS: B. Farrell, T. Sims
PUBLISHER: Summerdawn/Bases Loaded/Reunion, ASCAP
Word/Epic 6809 (c/o Sony) (CD promo)

Christian music mainstay delivers her strongest contender for top 40/AC radio crossover with a smartly arranged tune that nicely showcases her pleasant soprano vocal range. The tune's boundlessly bright and optimistic lyrical message is balanced by sweet keyboards,

softly shuffling percussion, and a swelling choir. There is no reason why this single should not find a home on stations that program acts like Martin Page or Joshua Kadison or Elton John's recent "Lion King" hits.

JULIO IGLESIAS & DOLLY PARTON When You Tell Me That You Love Me (3:59)

PRODUCERS: David Foster, Albert Hammond
WRITERS: A. Hammond, J. Bettis
PUBLISHERS: Albert Hammond/John Bettis/WB, ASCAP
Columbia 6256 (c/o Sony) (CD promo)

Diana Ross' 1991 hit is faithfully covered by Iglesias and Parton. Although both performers separately bring an engaging charm to the song, their voices often sound sadly mismatched during the chorus. However, David Foster and Albert Hammond's sweeping production makes the track a viable AC radio contender with an arrangement that is laced with orchestral strings and thunderous drums. Taken from the Iglesias collection "Crazy."

THURSDAY DIVA No More Promises (4:20)

PRODUCER: David Charles
WRITERS: D. Charles, L. Lombardo
PUBLISHER: Music As Software, BMI
DMP 1760 (CD single)

Male/female duo marks the DMP label's first venture outside its usual traditional jazz environment and into soothing AC circles. Newcomer Lisa Lombardo is a lovely presence, sashaying over the track's bouncy, retro-pop rhythm base with the ease of a seasoned veteran. A toe-tapper that you want to hear again and again. Contact: 800-926-6545.

ROCK TRACKS

★ THE HONEYDOGS What I Want (3:37)

PRODUCERS: John Strawberry Fields, The Honeydogs
WRITER: A. Levy
PUBLISHER: PTWigs
October 55402 (CD track)

Minneapolis trio makes an excellent first impression with this opening cut from its smokin' eponymous debut. Barroom rock with a raucous cow-punk subtext demands attention from both album and modern rock formats. Front man Adam Levy has a warm vocal delivery and a nifty knack for memorable melodies. He is supported by a super-tight rhythm section that leaves you anticipating a hot live set. Not to be missed. Contact: 612-545-9266.

DILLON FENCE Queen Of The In-Between (3:20)

PRODUCERS: Mark Freegard, Dillon Fence
WRITER: G. Humphreys
PUBLISHERS: Dillon Fence/Threptos, BMI
Mammoth 6044 (c/o Atlantic) (CD single)

On its latest single, Dillon Fence continues to straddle the styles of the past and present. The sweet harmonies of the '60s collide with the coercive rock of the '90s, as a rich retro vocal rings through driving guitar riffs and militant drums. Worth a listen.

CORROSION OF CONFORMITY Clean My Wounds (3:33)

PRODUCER: John Custer
WRITER: P. Keenan
PUBLISHER: Lord Of Misrule, BMI
Columbia 6703 (c/o Sony) (CD promo)

It is easy to see why Megadeth chose these guys to open its current tour. Both acts create similar hard-edged, smart songs that rock. Rippling guitar riffs sputter over obtrusive vocals and pounding drumbeats. Have a close listen.

MELVINS Revolver (4:13)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 6082 (CD single)

This troupe of hard-core modern rockers has influenced everyone from Soundgarden to Nirvana, but have yet to net a hit of their own at the format. Unfortunately, that is not likely to change with this harsh track, which is filled with stormy guitar stabs and shout-tactic vocals. It could alienate the

uninitiated, but adventurous album and modern rock radio programmers should take note.

THE CRAMPS Naked Girl Falling Down The Stairs (2:44)

PRODUCERS: Poison Ivy, Lux Interior
WRITERS: Rorschach, Interior
PUBLISHERS: Windswept Pacific/Longitude/Headcheese, BMI
Medicine 7344 (c/o Giant) (CD single)

On the second single from its Medicine debut, the Cramps have definitely not lost their edge. The act's twisted rockabilly sound is formed by jangly guitars, odd lyrics, and crusty crooning. Do not overlook the live version or bonus cut, "I'm Customized."

WARRANT Family Picnic (3:48)

PRODUCER: Beau Hill
WRITER: not listed
PUBLISHER: not listed
REMIXER: Klaatu
CMC International 004 (CD promo)

Hard-rock outfit carries on without singer Jani Lane, coming on fairly strong with a jam that relies on heavy-handed metal guitar riffs, trippy gang chants, and a properly dramatic lead shriek. Less poppy than previous efforts, single from the band's CMC International debut, "Ultrapobic," appears to be geared mainly for fist-waving, air-guitar-playing teenage dudes—and there ain't nothing wrong with that. Contact: 919-269-5508.

OUR LADY PEACE Starseed (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Relativity 0336 (CD single)

Despite the band's name, Our Lady Peace is not a calming musical voice of reason. The vocals are twitchy, the rhythms are nervous, and the guitars are just plain loud. For the young folk, that is a wonderful oasis of noise. From the album "Naveed."

RAP

► BRAND NUBIAN Hold On (no timing listed)

PRODUCER: Lord Jamar
WRITERS: L. DeChalus, D. Murphy, M. Hucknall, N. Moss
PUBLISHERS: Brand Nubian/Def Jam/EMI-April/So What, ASCAP
Elektra 9107 (CD single)

The beat is down, the bass is up, and the message is clear: Street smarts sell. This track establishes a worn composite voice of a ghetto warrior with a surprising dose of strong soul layered over an infectious looped sample of Simply Red's "Holding Back The Years."

GRIPSTA Pop Goz The 9 (no timing listed)

PRODUCERS: Hen Gee, DJ Ace
WRITER: Gripsta
PUBLISHERS: Gripsta I/PolyGram/Global Cooling/Brothers Street/Ring Leader Funk, ASCAP
Tuff Break/A&M 8374 (c/o PGD) (cassette single)

Gripsta slashes through the conventions of crossover reggae and instead heads to darker musical turf. The Snoop Doggy Dogg-like gangsta style is achieved with both a male and female raggamuffin vocal, each evoking equally sinister sounds. The murderous rhythms should help kill the stereotype that all reggae is bouncy and fun-filled. Also, be sure to investigate the flipside jam, "Can't Fade Dis."

VISION QUEST Soul Clique (3:45)

PRODUCER: Diriki Mack
WRITERS: B. Williams, D. Mack
PUBLISHERS: InnerQuest/Moistzone, BMI
REMIXER: Jeeptyle
Undercover 2012 (cassette single)

Promising new male duo kicks incredibly clever, somewhat playful rhymes over rolling rhythms that are coated with wriggling retro bass vibes and jazzy horn fills. Friendly and inclusive lyrical context will help act's bid for top 40 approval, as will the song's infectious, anthemic chorus. One to watch (and listen) for. Contact: 516-289-2728.

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

Mindscape To Bow Grammy CD-ROM

■ BY MARILYN A. GILLEN

NEW YORK—Talk about multiple media. Add to the live show, the TV broadcast, the albums, the videos, and the online site another platform for the Grammy Awards: the new CD-ROM.

Developed by UniDisc and published by Mindscape with cooperation from recording academy NARAS, "The Grammys" collects 35 years' worth of show highlights into an interactive, audio/visual experience of videoclips, trivia contests, backstage interviews, behind-the-scenes coverage, facts and figures, and more. A "significant" portion of the proceeds is earmarked for the MusiCares Foundation, a music-industry health-and-welfare organization, according to Mindscape and UniDisc.

The title, available for both Macintosh and Windows platforms, is due to ship during Grammy Week; its suggested retail is \$59.95.

"The jumping-off concept for us was to create a fantasy trip to the Grammys," says Chris Andrews, president of developer UniDisc. "That said, the worst thing I felt like we could do as a developer is to rely on the Grammy name alone. We wanted to stay away from just repackaging clips and instead frame them in a way that would give this the sense of a true production in itself."

Kicking off the fantasy, users enter a 3D "theater" environment and take a great seat a few rows back from the front of the stage. From that vantage point, they can choose to watch any or all of 40 different performance clips, spanning from a 1963 rendition of "I Left My Heart In San Francisco" by Tony Bennett through a 1994 performance of "If I Ever Lose My Faith In You" by Sting.

In between are such acts as Janis Ian, Rick James, Miles Davis, Suzanne Vega, Marvin Gaye, Eric Clapton, Metallica, and Chuck Mangione.

Andrews says his team worked closely with NARAS in choosing the clips to include on the disc. "Working from the concept of this being a show, we knew that a show has to have a certain balance," Andrews says. "So we tried to get a good range of music, from pop to jazz to rap, and also to combine a sense of nostalgia with the more current."

Each performance videoclip, set within a virtual stage environment, is about a minute long, Andrews says. Each is framed with an "intro" and an "outro"—to give a sense of a true performance, he adds.

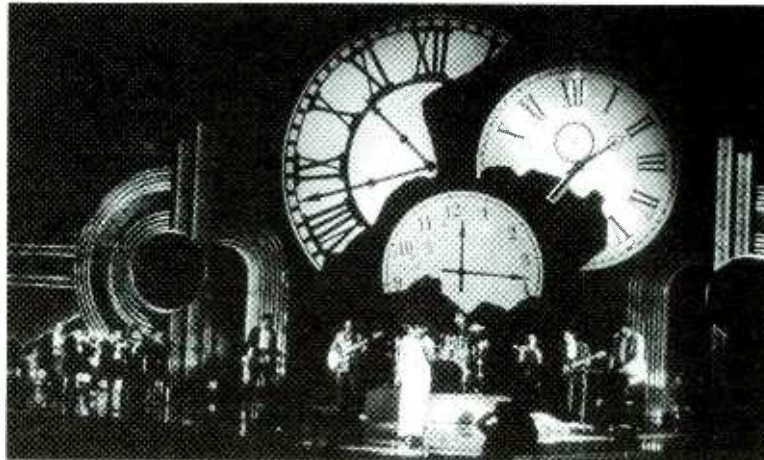
While watching the show, users can click onto performance bios, which offer extra information about the artist and the context of the particular performance, and page through the program at the bottom of the screen.

There also are six rooms running off of the main auditorium to explore: Backstage Interviews; a Trivia Room, with some 250 ques-

tions; Behind the Scenes, which features exclusive show footage shot during the preparation and rehearsals for the 1994 show at New York's Radio City Music Hall and includes interviews with key personnel and artists; the NARAS Room, which offers interviews with academy president/CEO Michael Greene regarding the nomination and awards process, as well as information about MusicCares; the Recording Academy Library, a complete database of nominees and winners through 1994; and the Screening Room, which allows users to "custom-produce" their own show by picking out specific videoclips, interviews, etc.

The Trivia Room will key into one facet of Mindscape's sales campaign for the title, says Nancy Van Natta, director of marketing. Mindscape, formerly known as the Software Toolworks, is working with 1,500 radio stations nationwide, she says, in offering them copies of the CD-ROM to award to listeners who correctly answer trivia questions included in the title.

The campaign also will tie into another Grammys spinoff, the Grammy Recordings/Sony Music album "1995 Grammy Nominees," Van Natta says. "We are offering



Mindscape's CD-ROM "The Grammys" includes 40 one-minute performance segments selected from the show's past 35 years. The title will launch for Windows and Macintosh platforms in time for this year's staging of the awards show.

buyers a bounce-back coupon inside the [CD-ROM] box that offers them a copy of the album for only the cost of shipping and handling," she says. The initial shipment of "The Grammys" CD-ROM will contain the free-CD coupons and will be stickered on the box to alert consumers to the offer.

Although Van Natta expects a swell of interest in the title during the "Grammy window of hype,"

there is life beyond the big buzz, she says.

"There obviously will be a lot more interest around the time of the show, but we think people who are interested in music and music history will seek this out as an 'edutainment' title," she says. "So while there may be a surge of sales in a small time frame, we also expect to see steady sales throughout the year as well."

Sony Opens Umbrella Of Online Services Various Sites Designed To Be Unique, Yet Linked

NEW YORK—The welcome mat is officially out at Sony Corp.'s ambitious new online site, which has been informally hosting early visitors in some of its various rooms for several months.

The Internet site, located on the World Wide Web at <http://www.sony.com>, brings all Sony Corp.'s operating companies under a common Web umbrella, dubbed Sony Online; however, each individual unit—from Sony Music and Sony Electronic Publishing to Sony Pictures—has its own distinct arena with a unique look and feel. Various hypertext links seeded throughout each different area will link users to other related Sony Online areas as appropriate, according to Mitchell Canold, president of Sony New Technologies, the Sony unit that is in charge of coordinating the site.

The Sony Music Entertainment area was the first to go up in preview mode late last year, offering features such as "hot news," which is updated daily, album release information, artist biographies, and tour dates. The area now also boasts downloadable audio- and videoclips, as well as electronic press kits.

The artist pages within the music arena will put an emphasis on cultivating artist participation, says Columbia Records video pro-

duction VP Mark Ghuneim, and also will seek consumer input and direct interaction through such things, say, as letting consumers vote on competing album-cover concepts.

That direct consumer connection is a key, and exciting, feature of online entry from the point of view of both labels and their artists, says Barry Johnson, senior director of marketing and business development for Epic Records. "This gives us, and them, ungated access to the public for the first time," he says.

Epic currently has 28 artist pages in development, Johnson says, many of which will offer a variety of "exclusive" or otherwise unique content. "In the process of creating an album, there is a lot of [extra] content that just can't be used," he says. "That will be one focus in creating these pages."

Also up for several months is Sony Electronic Publishing's area, which currently has more than 100 pages online, according to marketing director Peter Dille. The site offers downloadable screen shots of video game products, videoclips, gaming tips, product previews, and an 800 telephone number via which users can order select products, Dille says.

Direct-selling also figures into the soon-to-debut Sony Signa-

tures arena, which will sell select Sony products such as T-shirts and caps; consumers can create a shopping list as they browse through the pages' offerings and then fill in an electronic order form to fax to Sony—or call an 800 number. Actual online order processing awaits resolution of some credit-card security issues, according to a company executive.

Also due soon are a Sony Pictures area, which will highlight film, home video, and TV properties, and a Sony Electronics site, which will offer an electronic catalog of Sony products.

TIME WARNER MOVE

In other online news this week, Time Warner Interactive has joined its sister companies on "Pathfinder," Time Warner's site on the World Wide Web (<http://www.pathfinder.com/twi>). The software publishing company is posting news about upcoming products, as well as downloadable demos, graphics, and audioclips. It also plans to stage a variety of contests and promotions online.

Time Warner Interactive already has a site up on America Online and is establishing similar forums on CompuServe, Delphi, and Prodigy, among other commercial services.

MARILYN A. GILLEN

Apple Biting Into Set-Top Market

IF YOU HAVEN'T HEARD the name Pippin yet, you will. The newest player in the interactive hardware marketplace comes from developer Apple Computer and is squarely aimed at the TV set-top marketplace currently being courted by the likes of 3DO and CD-i. Apple plans to openly license the platform, and the first such licensee already has been inked—leading Japanese toy maker and CD-ROM publisher Bandai, which plans to bring the product to market worldwide late this year at under \$500. Bandai will market its version under the name "Power Player." Best known for its Mighty Morphin Power Rangers characters, Bandai also will develop software for the system, which hooks up to a TV set for playback. Several other software developers also have expressed early support for the system, which Apple says is geared beyond the games market into such software categories as education, reference, and music.

The Pippin platform is based on the Macintosh operating system and will employ a PowerPC chip and boast a quad-speed CD-ROM drive, according to Apple, which says many existing Macintosh CD-ROM software titles will be playable on Pippin "with slight modifications" by developers, and that Pippin-specific titles will play on Macs without modification.

MUSIC ISN'T JUST an afterthought in the newest line of multimedia PCs from Packard Bell. And no wonder, considering research shows 40% of highly versatile MPCs were used primarily as rather bulky—and costly—CD audio players in 1994. And those consumers actually using their splashy new computers to run multimedia-entertainment software are finding an increasing emphasis put on the musical soundtracks from title developers—quality they're looking to enjoy at home.

Packard Bell, therefore, has made SRS 3-D Amphitheater Sound standard on all its computers, says marketing VP Fred Kern. The audio processing feature, which has no single "sweet spot," creates a distinct improvement in sound, even when employing only lower-end computer-equipped speakers. For traditional music enthusiasts, Packard Bell also has given birth to a new concept—twin CD-ROM drives. The dual decks "allow you to listen to your favorite CD while working on a CD-ROM program," says Kern, "or lets you pull up multiple titles at once."

THE RECENTLY FORMED PorchLight Entertainment, a Los Angeles-based motion picture, TV, home video, and multimedia production and distribution company, is kicking off on a solid footing. The company has landed TV, home video, and multimedia interactive rights to William J. Bennett's best-selling Simon & Schuster title "The Book Of Virtues: A Treasury Of Great Moral Stories," according to PorchLight president Bruce Johnson, former executive VP/GM of Hanna-Barbera Entertainment. The company initially will develop the property as a series of TV specials, Johnson says, with further plans for home video and multimedia spinoffs.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: Placido Domingo..... 72 Child's Play: Wooing Children's Circle..... 74
Shelf Talk: Blockbuster Awards 73 RCA Victor's Video Line 75

PICTURE THIS

By Seth Goldstein



DOUBLE THE FUN: Dualstar Productions, the corporate entity created to further the careers of the Olsen Twins, is raising the ante on behalf of **Mary-Kate** and **Ashley's** home-video line. One indication: Dualstar is hiring a veteran West Coast kid-vid executive as sales and marketing VP.

Already a consultant to Dualstar, he will work closely with BMG Distribution, which directly oversees the twins' releases and must move carload quantities to earn back an estimated \$8 million multiyear advance.

According to Dualstar's **Robert Thorne**, the numbers are on target—about 400,000 units each of the first two episodes of "The Adventures Of Mary-Kate," along with 500,000 for "Our First Video," introduced 18 months ago. Trade observers think the figures are high, but Dualstar can't be accused of not putting its shoulder to the retail wheel. It's even willing to take a risk or two.

The next pair of "Adventures" entries—"The Case Of The Mystery Cruise" and "The Case Of The Sea World Adventure"—will be melded into an ABC television movie airing 7-8 p.m. on April 23. (ABC has ordered the successor to the twins' current sitcom, "Full House.") Thorne likens the TV premiere to an infomercial for the twins, and "retail shows less and less resistance to infomercials."

Despite the risk of overexposure, Thorne is confident the telecast won't take away from cassette sales, also set to begin in April. As evidence, he points to broadcast launches of Barney and Power Ranger videos, the only difference being those characters strutted their stuff in syndication. "We do it in prime time," Thorne says.

Dualstar's immediate aim is to generate the kind of shelf-space attention retailers pay Barney and the Power Rangers. That means more product. "With four, we become creditable," says Thorne. "With six, we break through."

(Continued on page 74)

Brit Vid Biz Boasts Best Sales Year But Retail Competition Lowers Profits

BY PETER DEAN

LONDON—The British video trade enjoyed a prosperous 1994, echoing its American cousin. In both countries, sell-through made the difference. But—and there is always a but—record volume exacted a toll, as price competition devoured profits.

Nonetheless, the overall numbers as compiled by the British Video Assn. make good reading.

A strong fourth quarter, also aided by blockbuster rental titles, helped the U.K. industry achieve its highest-ever sales of 1.14 billion pounds (approximately \$1.7 billion), says BVA. Total retail value for the sell-through market was 698 million pounds (\$1.05 billion), while rentals clocked in at 438 million pounds (\$657 million).

"With the overall market growing, the video industry is still in a strong position and moving forward. However, it's the popularity of buying videos which continues to increase as the range of titles expands into different genres," says BVA director Lavinia Carey. "The public seems to be increasingly convinced that videos represent good value for money."

Not surprisingly, the fourth quarter was dominated by sell-through volume, up 13% to 27 million units and value up 12% to 174.5 million pounds (\$261 million). By year's end, consumers had purchased 66 million cassettes.

The bad news was that heavy discounting in the final quarter led to a 1% drop in the annual average price paid for a tape. With discounts of 30% and more on lead titles, many dealers were forced to treat them as loss leaders in the hope they would promote catalog sales.

Great Britain's leading independent retailer, Adrian Rondeau of Adrians, did no better than break even on sales of 1,000 copies of "Snow White." Says Rondeau, "I did the same as last year for video, which was quite an achievement. I took the money but I didn't make much profit overall."

The culprits were the supermarket chains such as Tesco, Sainsbury, and Safeway, which have been responsible for sudden and dramatic price cutting. To them, video is just another product line to use in a discounting war, Rondeau says.

"I get the strong impression that the multiples [chains] have been taken aback by the savagery of the supermarkets," he says. "W H Smith, Our Price, HMV, none of them want this—it cuts too deep."

"With prices forced down, nobody gains. They don't, we don't, and neither

does the public, because without the bread-and-butter profit, there's no profit to reinvest in slow-moving catalog. The public's choice suffers. They won't buy as much, we are not making any profit, and the industry won't expand."

Rondeau says that suppliers "haven't got enough faith in their product or their prices."

Not so, respond the studios, whose titles are subject to the most intense price cutting. By law, suppliers cannot hold anyone to the Recommended Retail Price, they argue.

Disney is trying something different in an effort to keep its hits from submerging retailers. With "The Return Of Jafar," it tried to get a more favorable discount structure for the specialty outlets that stock catalog. Early reports are the results have been encouraging.

It's worth the effort for Disney to preserve its position at the top of the sell-through heap. "Snow White," with sales exceeding "Aladdin" and "Bambi," enabled the studio to hold that spot for the seventh consecutive year. Disney took seven of 1994's top 10 kid-vid positions and more than 60% of sales in the children's category.

Movies, in the meantime, regained dominance of sell-through, with 36.5% of the market. Warner was the leading sell-through supplier, warding off the impact of MCA/Universal's "Jurassic Park" and FoxVideo's "Mrs. Doubt-

fire." Each sold in excess of 1 million cassettes, becoming the fastest-selling non-animated features of all time in the U.K.

The best-selling sport and fitness titles was "The Very Best Of Torvill And Dean," also the best-selling sports title of all time. Another home-grown star, Mr. Motivator, with "BLT Workout," edged Elle MacPherson and Cindy Crawford in the fitness sweepstakes. The leading comedy video was "Billy Connolly Live 1994," and "Red Dwarf—The Smeg-Ups" topped the chart of direct-from-television releases.

Music video, led by BMG's Take That, with "Live In Berlin," was the only sell-through genre to suffer a decline in 1994. It was BMG's third-consecutive win, however.

U.K. rental was aided by FoxVideo's decision to play both sides of the street with "Mrs. Doubtfire." The marketing move helped boost fourth-quarter rental volume by 45%.

"Doubtfire," "Jurassic Park," and "Four Weddings And A Funeral" brightened the fourth quarter, pushing rental turns to their highest levels in four years. But none exceeded the early 1994 Harrison Ford action movie, "The Fugitive," the U.K.'s best-renting video at 4.36 million turns.

The three late bloomers and the fourth quarter generally improved unit volume by 4%, reversing what had been a down year, exacerbated by the loss of 1,500 specialty outlets.



Hollywood's The Star. Movie magic they know; it's sell-through magic they desire. CBS/Fox Video hopes consumers will snap up the cassette edition of the highly touted PBS series, "American Cinema," due in stores March 15. Holding the boxed set is Mindy Pickard, nontheatrical marketing VP. She was joined at a recent gala reception in New York honoring the January telecast by nontheatrical marketing coordinator Stacy Lowe, left, and actor Matt Dillon.

Theme Park, TV, Vid Show Barney Far From Extinct

BY MOIRA McCORMICK

CHICAGO—Mark Twain would agree: Reports of Barney the Dinosaur's demise have been exaggerated.

The initial buying frenzy over anything related to the purple reptile has certainly calmed down from its 1993 peak. But there's no need to break out the shovels just yet, many report to the contrary.

Arin Wolfson, a media analyst for New York-based consultancy Alexander & Associates, says the combined Barney video titles "are doing as well as some of the theatrical releases. They have been dropping over the last month—everything does after Christmas, especially children's titles—but they've still been making our top 20." While more titles featuring 1994's breakthrough licensed property, Mighty Morphin Power Rangers, were released last year, sales of Barney videos stayed neck-and-neck, he says.

Moreover, Wolfson isn't anticipating a major drop-off in the near term. With more and more babies growing into toddlers—and with "Barney & Friends" status unchanged as PBS's top-rated children's show—"it's constantly a new market," he says.

Until the move on, toddlers tend to be obsessive about their viewing habits. They don't get tired of Barney so much as outgrow him, Wolfson says: "I can't see 1-year-olds getting sick of Barney, unless the 3-year-olds are telling them he's not cool anymore."

Barney producer the Lyons Group takes comfort in the demographics. "This year, 4.4 million children will enter the Barney years," says Russell Mack, VP of communications. "We define that age range as between two and five, though it goes younger and older as well."

What has happened with the Barney phenomenon, according to observers, is that the big fella is becoming a classic, entering the pantheon occupied by Mickey Mouse and his Disney pals, and Bugs Bunny and the Warner Bros. gang. Naysayers like to point out, as evidence of Barney's slump, that his second EMI audio release, "Barney's Favorites Vol. II," only hit the gold mark—not the

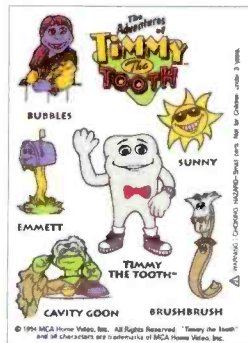
(Continued on page 75)

THE BIGGEST NEWS IN KID

The Adventures of **TIMMY** The **TOOTH**™

**THREE ALL-NEW
EPISODES OF
KID-PLEASING,
PARENT-FRIENDLY,
SONG-POWERED
FUN!**

- **HIGH-QUALITY!** "Breakthrough" children's entertainment with remarkable production values!
- **GREAT ORIGINAL MUSIC!** Four memorable, hummable songs per episode to leave viewers singing **TIMMY's** praises!
- **FREE FULL-COLOR, RE-USEABLE CHARACTER STICKERS!**
Every videocassette contains a "Gift" for children.



- **ON-PACK EXPOSURE!** Sky-high awareness from FREE **TIMMY** character trading cards on the **full back panels of 18 million Kellogg's Rice Krispies boxes.** (sizes: 7.2 oz., 10 oz., 15 oz., 19 oz.)
- **SKY-HIGH AWARENESS** will have been generated by series on-air TV exposure in over 75% of the U.S. (via syndicated telecasts sponsored by Kellogg's Rice Krispies) as well as the Nickelodeon cable airing.
- **NATIONAL TV AD CAMPAIGN!** Kellogg's Rice Krispies will advertise the retail availability of **TIMMY** in separate TV spots targeting Kids (5/15 -- 5/28) and Moms (5/8 -- 5/28).
- **NATIONAL F.S.I.s!** Kellogg's Rice Krispies will include **TIMMY** in a national, half-page free-standing insert via Sunday newspapers on 5/14 which will reach approximately **50 million households.**
- **NATIONAL SAMPLING PROGRAM!** Consumers can receive a "FREE" **TIMMY** video during this limited-time offer advertised on back panels of 9 million Kellogg's Rice Krispies boxes in May.*
- **LICENSED MERCHANDISE** including a line of children's **TIMMY** books from Price Stern Sloan generates added awareness.

* "Big Mouth Gulch" in a paper sleeve utilizing NO bar code/proof of purchase tab -- not available at retail. Two Kellogg's Rice Krispies proofs-of-purchase required. Includes an insert and consumer trailer on front promoting entire **TIMMY** line.

**POWERFUL NATIONAL
CROSS PROMOTION WITH**

Kellogg's®
RICE KRISPIES®



Color
Not Rated



digitally recorded



STEREO



© 1994 MCA Home Video, Inc. All Rights Reserved. "Timmy the Tooth" and all characters are trademarks of MCA Home Video, Inc.

VID JUST GOT EVEN BIGGER!



"MALIBU TIMMY"

#81917 29 Mins.

Surf's up dudes and dudettes! Grab your shades, catch a wave, and dive into adventure!

"SPOOKY TOOTH"

#81912 29 Mins.

Adventure unfolds as Timmy, Brushbrush and Bubbles visit the ancient Tooth Uncommon Pyramids!

"LOST MY BRUSH"

#81918 34 Mins.

Timmy must find his missing pal Brushbrush and outwit the sneaky Cavity Goon and Ms. Sweetie.

- **FANTASTIC P.O.P.!** 24/48-unit floor/counter merchandisers • 12-unit counter merchandiser Standee • Counter cards • Shelf talkers • One sheet posters • B/W line art for in-store coloring contests

• 24/48-UNIT FLOOR/COUNTER MERCHANDISER!

Includes an extra header card!

30"w X 59"h X 18"d

Shipper: 20"w X 33 1/2"h X 11 1/4"d

Weight with 24 Videocassettes: 29 1/2 lbs.

Without videos: 5 1/2 lbs.

Weight with 48 Videocassettes: 54 lbs.

Without videos: 6 lbs.

12-Sel. #82429 24-Sel. #82430 48-Sel. #82431

ALL DIMENSIONS ARE APPROXIMATE AND SUBJECT TO CHANGE WITHOUT NOTICE.



24-unit floor/counter merchandiser can be used as EITHER a 24-unit counter OR 24-unit floor display.

48-unit floor/counter merchandiser can be broken down into a 24-unit counter AND 24-unit floor display.



Shelf talker
Approx. 9" X 6"

**NATIONALLY
ADVERTISED
AVAILABILITY
DATE:
MAY 12, 1995.**
**Call Your Sales
Representative
and Order Today!**

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Placido Domingo, "An Evening With Placido Domingo," Rhino Home Video (212-275-2900), 52 minutes, \$19.95.

Wembley Arena benefit performance features one shining tenor accompanied by the English Chamber Orchestra conducted by Eugene Kohn. Domingo soars through 10 magnificent selections, which represent a wish list of arias as well as several surprises. Selections include Giordano's "Amor Ti Vieta"; Puccini's "Ch'ella Mi Creda" from "La Fanciulla Del West" and "Il Piu Non Torni" from "La Bohème"; Verdi's "Sole Or Siamo" from "Il Travatore"; and a lovely Neapolitan folk song. Video should benefit from continuing "3 Tenors"-mania.



"Hullabaloo," MPI Home Video (708-873-3177), approximately 60 minutes each, \$19.98 each, \$79.98 for four-volume set.

Music variety show that originally aired on NBC-TV from 1965-66 makes its video debut in four tapes that each include two complete episodes plus bonus performances. And what a path it paves down musical memory lane. Performances are too numerous to recount in detail, but they represent the fabric of the then-budding music scene: Paul Anka, Sonny & Cher, the Byrds, the Turtles, the Supremes, Trini Lopez & Chuck Berry, the Four Seasons, even guest host the late Michael Landon doing a rendition of "I Like It Like That," to name a few. Set also includes several of the first 12 shows in the "Hullabaloo" series, which included taped segments from London featuring Beatles manager Brian Epstein offering his picks of the cream of the British crop.

CHILDREN'S

"Yogi: The Easter Bear," Turner Home Entertainment (404-827-2890), 55 minutes, \$12.98.

Yogi finds himself in more

trouble than the average bear in his first animated Easter program. He incurs the wrath of Ranger Smith after he follows his nose to a basketful of Easter sweets and manages to eat every last one, which had been baked for the Jellystone Easter Jamboree. The real adventure begins when Yogi sets off to find the real Easter Bunny, who can help him save the festivities, and discovers the rabbit has been bunny-napped. Story line is lighthearted, and animation is pure Hanna-Barbera joy. Video also features a bonus H-B cartoon, "Yankee Doodle."

"Zeezel The Zowie Zoon: The Color Chase," Zeezel Pixs (800-200-3688), 30 minutes, \$12.95.

First in a new low-budget children's series, which follows the antics of a friendly, furry creature from the planet Zoon, is an introduction to the wonderful world of colors. The primarily live-action story begins when Eartha the "colorfly" awakens Zeezel from his nest among the blades of grass in a brightly hued backyard. She then changes everything into black and white and then takes him on an animated adventure to find the missing colors and bring them back where they belong. Designed to teach preschoolers their colors, the simple story line and ample use of song strongly succeed in making the point.

"Concert In Angel-Land," Pink Bubble Productions (508-369-7479), 25 minutes, \$19.95.



An apparent throwback to the '60s, this live-action variety show-type program encourages the preschool set to let it shine, let it shine, let it shine. Their inner light, that is. A rainbow of song, dance, storytelling, and otherwise angelic festivity unfolds in a series of short, interconnected segments that wax and wane in creativity and ability to engage. Despite the program's

inconsistency, the angel theme is one that likely will appeal to its intended audience. In keeping with the spirit of the video, a portion of the profits are earmarked for a Massachusetts-based organization that helps homeless children.

HEALTH/FITNESS

"Meditations For Daily Success," Focal Point (805-682-0272), 58 minutes, \$29.95.



Kind and gentle video wraps four concise meditations—of the morning, evening, preparation, and completion varieties—together in independent segments that can be watched together or separately. Narrator and guru Jacob Glass, whose "Course In Miracles" has seeped into the popular culture via his books and lectures, presents the affirming meditations in manner that welcomes everyone regardless of gender or faith. Meditative exercises are dressed with dramatic footage of rising and setting suns, babbling brooks, and lush green forests.

"Attitudes Aerobics," "Salsa Aerobics," "Karate Aerobics," "Heartbeat Ballet," Video Treasures (800-745-1145), approximately 40 minutes each, \$9.99 each.

New quartet of specialty fitness videos grew out of Video Treasures' previous "Perfect Balance Workout," which combined six styles of working out in one routine. Veteran trainer Donna Richardson leads the "Attitude" program, which features a cardiovascular-intense, low-impact workout. "Salsa" stands to benefit from the current popularity of combining Latin dance moves into an aerobics routine. Martial arts expert Lisa Gaylord lends some kick to "Karate Aerobics," which uses disciplines from tai chi, karate, and aerobics. Finally, "Heartbeat Ballet"

emphasizes stretching and lengthening in a workout that incorporates yoga and ballet stylings. Something for everyone.

INSTRUCTIONAL

"Childhood Autism: A Separate Reality," Vocational Video Inc. (800-421-9997), 30 minutes, \$25.

Geared primarily toward relatives of children who have been diagnosed as autistic or are awaiting diagnosis, video comprises interviews with physicians, who provide the facts, and parents and grandparents, who divulge the emotional side of the situation. Among the important topics covered are developmental signs and symptoms, discovery and diagnosis, and various treatments. Equally important are candid discussions about the emotional toll the disorder can take on family members and coping skills they can nurture in order to be strong for themselves and their child. Production values are nothing to write home about, but video's intended audience likely won't notice or care.

"Country Trunk Restoration," Charlotte Ford Trunks (806-659-3027), 30 minutes, \$19.95.



Charlotte Ford has devoted the past 20 years to restoring trunks as well as publishing how-to guides and parts catalogs. Now, for the first time, she brings the tricks of her trade to video in an engaging tutorial. Old trunks come in a rainbow of colors, shapes, and sizes; from canvas- and leather-covered varieties to cardboard- and paper-covered trunks to the larger wardrobe trunks, sturdy steamer trunks, and more. Program covers the restoration not only of different types of trunks, but also of those in varying levels of repair. Although the video occasionally lapses into a promotion for some of Ford's other retail products, it clearly was created with the care Ford suggests viewers use to restore their family treasures.

Billboard.

FOR WEEK ENDING MARCH 4, 1995

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	6	3	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
2	2	4	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
3	1	5	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
4	4	5	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
5	3	8	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
6	13	3	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
7	5	8	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
8	32	2	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
9	7	4	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
10	8	8	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
11	NEW ►		CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
12	39	2	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
13	10	13	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
14	9	11	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
15	11	8	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
16	12	14	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
17	14	5	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
18	15	4	TRIAL BY JURY (R)	Morgan Creek Productions Inc Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
19	19	3	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
20	22	25	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
21	16	6	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
22	NEW ►		BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78693	Damon Wayans Robin Givens
23	18	16	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
24	26	7	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
25	27	17	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
26	17	8	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
27	24	12	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
28	37	2	THE SILENCE OF THE HAMS (R)	Cabin Fever Entertainment 112	Billy Zane Joanna Pacula
29	28	12	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
30	23	14	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
31	34	4	WHITE (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy
32	NEW ►		NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
33	21	13	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
34	20	13	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
35	25	14	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
36	40	8	BELLE EPOQUE (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
37	NEW ►		RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales
38	33	8	WAGONS EAST! (PG-13)	Live Home Video 69991	John Candy Richard Lewis
39	35	2	ROSWELL (PG-13)	Republic Pictures Home Video 3508	Martin Sheen Kyle MacLachlan
40	38	12	THE FAVOR (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak

◆ 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 is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Blockbuster Getting Into The Act With Awards Show

LET'S DO AN AWARDS SHOW: There's the Oscars, the Emmys, the Grammys, and People's Choice. Now comes the Blockbuster Entertainment Awards.

Scheduled to air as a prime-time CBS special June 6, the awards will reflect the results of a survey conducted by Blockbuster of its 40 million customers to determine the most popular movies, videos, and music acts.

"In spite of the fact that there are a lot of awards shows, we can fill a void," says Blockbuster Entertainment VP of marketing **Brian Woods**, who will also serve as the show's executive producer. "This is a way to get our customers involved in choosing their true favorites and get them recognized on a TV show." Blockbuster also gets its share of media exposure.

Woods, who has kicked around the project for about two years, says other awards shows don't give an accurate picture of what is the most popular entertainment. "It's often a small consumer sampling, like the People's Choice, or based on peers, like the Oscars," he says. "We'll be collecting votes from 40 million customers, and no one else has that."

Blockbuster will select three nominees in each of 33 categories. Selections will be based on the highest grossing movies, according to Base-line box-office data; the top-renting videos, according to Blockbuster's internal data; and the top-selling albums, according to SoundScan.

Video entries will be divided into action/adventure, drama, and comedy, as well as actor and actress categories in each genre, with nominees chosen for their rental performance in the six weeks immediately after release. Eligible video titles must have been released from Jan. 1-Dec. 1, 1994.

Music covers pop, rock, and other genres and new artists. Nominees will be based on groups, solo acts, and new artists who have had the top-selling albums between Jan. 1 and Dec. 9, 1994. Qualifying movies must have been released between Jan. 1 and Dec. 25, 1994.

Because of computer limitations, consumers only can vote for music nominees in Blockbuster Music stores and for movie and video candidates in Blockbuster Video outlets during the March 1-31 balloting period. Blockbuster is installing in-store computers capable of storing up to 20,000 ballots at each location, but not the data from all 33 categories. So Blockbuster decided to divide the stores into two reporting segments. Tabulations at each location will be sent to an accounting firm for the final tallies.

"It was also too much to ask customers to vote in so many categories, so we decided to target the ballots accordingly," Woods says.

Blockbuster isn't planning to use its Viacom corporate ties to promote the

show or the balloting. No television advertising will air on any of the Viacom-owned channels. Woods says marketing is "strictly limited to in-store merchandising." CBS will run "tune in" ads as the June 6 airdate approaches.

The show will be taped in Los Angeles at a yet-to-be-named venue. **Ken Ehrlich**, whose credits include Grammys and Emmys, has been signed as producer. There will be time, Woods adds, to present 16 awards on-air, with the remainder delivered at an earlier special reception.

After its U.S. airdate, the show will be sold internationally by Viacom's WorldVision subsidiary.

SHELF TALK

by Eileen Fitzpatrick



YOGA WITH ATTITUDE:

With fitness consumers getting older, the "no pain, no gain" '80s mentality is yielding to the soothing touch of yoga. But that's not stopping Warner-Vision, which distributes the "Buns Of Steel" series, from giving yoga an edge.

On April 18, the supplier will release "Power Yoga" and "Power Stretch," each priced at \$14.95.

"The 'Buns Of Steel' series fulfills all fitness needs, but we wanted to come back with 'Power Yoga' because people are afraid of injury," says VP of marketing **Ellen Hochman**. "Power Yoga," hosted by **Michi Broman**, combines cardiovascular routines and toning for a more athletic approach. The tape includes a free mail-in offer for the CD "Celtic Heartbeat."

"Power Stretch" builds "body esteem" through rhythmic movements and toning. The tape is hosted by **Scott Cole**, who has appeared on several "Buns" videos. Both programs run 40 minutes.

WarnerVision will follow up the releases in June with "Buns Of Steel: Yoga" and "Buns Of Steel: Tai Chi," Hochman says.

Meanwhile, "Buns" star **Tamilee Webb** has developed four cassettes for fitness fanatics on the run. Available March 21, each tape has three different routines lasting 15 minutes. Users can do the first, stop the VCR, and come back later for the next routine. The running time per tape is 50 minutes.

The \$14.95 cassettes target the abs, thighs, arms and abs, and buns. Two-packs are available for \$29.95.

DISTRIBUTION MOVES: Unapix Entertainment has picked up video distribution rights to the Smithsonian Video Library.

The Connecticut-based company with offices in New York and Sherman Oaks, Calif., will begin distributing the titles later this year. Initial releases include "Dinosaurs," "Insects," "Fire, Ice, And Sea Collection," and six documentaries from the "Library Of Congress Collection."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	4	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	NEW ▶		LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
3	2	14	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
4	3	17	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
5	34	2	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
6	NEW ▶		BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
7	NEW ▶		BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
8	4	8	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
9	5	3	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
10	15	2	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
11	NEW ▶		PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
12	11	14	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
13	NEW ▶		PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
14	17	8	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
15	25	2	GARGOYLES, THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	19.99
16	9	14	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
17	7	12	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
18	18	4	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
19	10	20	JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
20	8	13	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
21	12	49	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Video 82163	Yanni	1994	NR	19.98
22	6	5	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
23	20	5	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
24	14	4	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	19.95
25	NEW ▶		BARNEY: FAMILIES ARE SPECIAL	Barney Home Video The Lyons Group 2004	Animated	1995	NR	14.95
26	19	25	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	NEW ▶		MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1995	NR	12.98
28	16	12	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
29	13	13	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
30	21	15	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
31	23	9	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
32	RE-ENTRY		THE CREAM OF ERIC CLAPTON	PolyGram Video 081189	Eric Clapton	1990	NR	19.95
33	28	5	SARAH McLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
34	29	9	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	19.95
35	32	23	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
36	22	24	THE 3 TENORS IN CONCERT 1994 ▲	Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
37	33	3	BLACK BOX: VOLUME 1	Wax Trax TVT Records 72213	Various Artists	1995	NR	19.98
38	27	21	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
39	35	2	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1995	NR	29.95
40	30	6	THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95

● 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.

With Wood Knapp's Demise, Distributors Have Come Courting To Children's Circle

PERFECT CIRCLE: When special-interest supplier Wood Knapp Video folded in December, one of its seeming casualties was the surprisingly excellent Children's Circle line. The home video division of Weston, Conn.-based studio Weston Woods, which has filmed classic children's literature for classroom use since the mid-1950s, Children's Circle has made compilations that have been consistently regarded as among the finest the genre has to offer.

Before Wood Knapp picked up Children's Circle for mass-market distribution, three years prior to Wood Knapp's demise, its titles were found primarily in upscale toy stores, bookstores, and boutiques. After the deal was struck, the price of the 30-minute videos was lowered to \$14.95 from \$19.95, and Children's Circle titles began showing up in places like Kmart, Costco, and Target.

"We were in many more video stores than before," says Weston Woods founder Morton Schindel, noting that his company (along with subdistributor Churchill Films) retained distribution to bookstores and the educational market. "Our sales at least quadrupled."

In light of Wood Knapp's success, its demise could be seen as a devastating blow to Children's Circle. Indeed, says Schindel, "at first, I was shocked; we had zero advance warning." Now, he says, "I think it's the greatest thing that could happen to us. Federal Express is here every day with proposals from every major distributor in the country. I have more invitations for lunch in New York," he adds, laughing, "not to mention overtures from book-club people. I haven't made any decisions yet, but will in the next two weeks."

Schindel is that rarest of executives who means it when he says something like, "In order to do quality things, you can't be watching the bottom line all the time." It's one of the reasons Children's Circle is a trusted name. "Our objective has always been to share the world's best literature with kids," he says. Of course, it is still a business, and as such, Schindel has been hatching new plans to increase visibility.

Earlier, Schindel had considered coming out with a shorter-length, \$9.99-priced line, but he's since rethought the idea. Instead, he intends for Children's Circle to debut a premium line of 45-minute-plus titles, priced back at \$19.95. "Then we might bring the 30-minute tape down to \$12.95," he says.

More than that, Schindel is reconsidering the entire marketing approach of the almost 40-title line, whose latest releases include "Stories From The Jewish Tradition," "The William Steig Library," "Musical Max and Other Musical Stories," and "The Night-

ingale"—this last title an enchanting Michael Sporn-animated version of the Hans Christian Andersen tale.

Noting how movies can drive book sales, Schindel thinks that Children's Circle might be best promoted as a line of "great movies for kids, rather than books on



by Moira McCormick

video." That way, people previously put off by the collection's highbrow aura might be moved to give the videos a try. "We would be getting more people interested in good literature for kids," he says.

OF THEE WEE SING: MCA/Universal Home Video's recent purchase of Price Stern Sloan's popular "Wee Sing" video line will "finally get Wee Sing the attention it's deserved." So says Claudia Sloan, former director of Los Angeles-based publisher PSS' video division, and now MCA/Universal director of Wee Sing Video product.

In fact, the nine-title Wee Sing line of hourlong, live-action musicals aimed at preschoolers has sold 2 million-3 million units, according to Sloan. "Seven of the nine titles are multiplatinum," she says. But the vast majority of those sales have been via word-of-mouth; Sloan says that with MCA/Universal's might behind it, the line may finally show up on the charts.

MCA/Universal's purchase, she says, "had been coming for a while" and took effect in mid-January. PSS still owns the Wee Sing audio and book product configurations.

Meanwhile, the line celebrated its first toy license at the February Toy Fair in New York. Upscale toy manufacturer Brio has come out with a wooden locomotive to complement the line's eighth release, "The Wee Sing Train." Toy, audio, and songbook packages are available for \$50 or \$75 (the latter includes track pieces).

LION IN WINTER: Disney's March 3 release of "The Lion King" is accompanied by typically massive promotional tie-ins. Participating companies are Pillsbury, Mattel, Burger King, and Ralston Foods; the first two offer a combined \$10 consumer rebate with the purchase of selected products, along with a Disney

video.

In addition to the \$26.99-list "Lion King," a limited "Deluxe Collectors Edition" is available for \$79.99. It includes the video along with a bonus exclusive, "The Making Of 'The Lion King.'"

KIDBITS: Irresistible mademoiselle Madeline stirs up light-hearted mischief in "Madeline At Cooking School," the latest in the colorful, Christopher Plummer-narrated series from Golden Book Video. Also new is "Precious Moments" title "Who's Who At The Zoo" ... Sony Wonder's Nickelodeon Collection gets three new additions March 21: "The Adventures Of Pete & Pete: Farewell My Little Viking," "Clarissa Explains It All: Ferguson Explains It All," and "Ren & Stimpy: Incredibly Stupid Stories" ... ABC Video checks in with an animated version of Mozart's "The Magic Flute," featuring the voices of Mark Hamill, Michael York, and Samantha Eggar. The program airs in two parts on ABC-TV March 18 and 25, with video release March 28 ... Parents' Choice Honors have been awarded to "The Adventures Of Jay Jay The Jet Plane And His Flying Friends," the first in a series from KidQuest, Dallas. The four-story title features "the motley members of a toy airline," who illustrate kid-sized life lessons through their adventures. KidQuest founder David Michel expects to produce three or four Jay Jay videos annually, in English and Spanish, along with books and books on tape.

More reality-based kid vids have hit the streets. They include "You Can Ride A Horse" from Blackboard Entertainment in San Francisco, the first of a series that targets girls as well as boys (bouquets to executive producer Martha Davison Aviles). Then there's "You Could Be A Cowboy" from Scattergood in Seattle, available alone or as part of a kit that includes an audiobook and a genuine lariat. Vermont Story Works, in Vergennes, Vt., has released "Let's Go To The Farm" and "Baby Animals" and is readying "Let's Build A Playhouse." New York-based Alphabet Factory's "Kiddie Verite" line includes "Firetrucks To The Rescue!" and "A Day At The Zoo." And KidVision's hot-selling reality-based line, which changed its name to "Real Wheels" from "Live Action For Kids," offers "There Goes A Spaceship," "... Boat," and "... Race Car" ... Christian company Integrity Music in Mobile, Ala., adds a baseball-themed title to its enjoyable Donut Repair Club series, called "The Donut All-Stars" ... "Tae Kwon Do For Kids" is available from Dogwood Productions, which is located in Southern Pines, N.C.

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★ ★ ★ No. 1 ★ ★ ★			
1	1	17	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Pictures/Walt Disney Home Video 1514		1937	26.99
2	3	7	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video 3491		1994	12.99
3	2	7	THE LAND BEFORE TIME II Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142		1994	19.98
4	4	5	A TROLL IN CENTRAL PARK Warner Bros. Inc./Warner Home Video 16100		1994	19.99
5	6	5	THE BRAVE FROG Hemdale Pictures Corp./Hemdale Home Video 7098		1989	14.95
6	16	47	THE FOX AND THE HOUND Walt Disney Pictures/Walt Disney Home Video 2141		1981	24.99
7	5	73	ALADDIN Walt Disney Pictures/Walt Disney Home Video 1662		1992	24.99
8	9	27	BARNEY: LIVE IN NEW YORK CITY Barney Home Video/The Lyons Group 2002		1994	19.99
9	8	432	DUMBO ♦ Walt Disney Pictures/Walt Disney Home Video 24		1941	24.99
10	NEW ►		BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD MTV Music Television/SMV Enterprises 49616		1995	14.98
11	NEW ►		GARGOYLES, THE MOVIE Walt Disney Pictures/Walt Disney Home Video 3936		1994	19.99
12	15	39	THE RETURN OF JAFAR Walt Disney Pictures/Walt Disney Home Video 2237		1994	22.99
13	11	21	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲ ³ Dualstar Video/BMG Kidz 30050-3		1994	12.98
14	NEW ►		BEAVIS & BUTT-HEAD: WORK SUCKS! MTV Music Television/SMV Enterprises 49615		1995	14.98
15	17	15	MUPPET CLASSIC THEATER Jim Henson Video/Buena Vista Home Video 5810		1994	19.95
16	7	21	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲ ³ Dualstar Video/BMG Kidz 30051-3		1994	12.98
17	22	3	TIMMY THE TOOTH: TIMMY IN SPACE Universal City Studios/MCA/Universal Home Video 81914		1995	12.98
18	12	9	MIGHTY MORPHIN: KARATE CLUB Saban Entertainment/WarnerVision Entertainment 42028-3		1994	12.95
19	10	19	BARNEY'S IMAGINATION ISLAND Barney Home Video/The Lyons Group 2003		1994	14.95
20	NEW ►		BARNEY: FAMILIES ARE SPECIAL Barney Home Video/The Lyons Group 2004		1995	14.95
21	NEW ►		TIMMY THE TOOTH: OPERATION SECRET BIRTHDAY SURPRISE! Universal City Studios/MCA/Universal Home Video 81913		1995	12.98
22	24	3	THERE GOES A SPACESHIP! Kidvision/WarnerVision Entertainment 50729		1995	12.95
23	20	3	TIMMY THE TOOTH: MOLAR ISLAND Universal City Studios/MCA/Universal Home Video 81940		1995	12.98
24	13	365	ALICE IN WONDERLAND ♦ Walt Disney Pictures/Walt Disney Home Video 36		1951	24.99
25	21	107	FANTASIA Walt Disney Pictures/Walt Disney Home Video 1132		1940	24.99

♦ 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.

PICTURE THIS

(Continued from page 69)

The twins reach critical mass with releases scheduled to go into production in September at Sea World in San Diego. Like their predecessors, the titles will air on ABC. Thorne anticipates shipments of 400,000-475,000 units when both reach retail and continued sales as they edge into ever-

green status.

Much of the twins' video growth depends on BMG, which Thorne believes will become a major player "when they get theatrical product." BMG, however, won't have the Mary-Kate and Ashley movie that goes into production this spring. "There are no circumstances on this planet" that would force distributor Warner Bros. to surrender the video rights acquired with the feature, he says.

Dualstar promises more immediate help via a cross-promotion, which will put the twins in prominent positions in five chains, including Kmart. The partner, New Jersey-based SDI Technologies, has created a line of what Thorne calls "detective electronic gadgets" (one is a walkie-talkie) that debut this fall. Dualstar, which worked with SDI once before, will own the toys when the present deal expires.

FOR THE RECORD

In the Feb. 4 issue of Billboard, the Child's Play column gave an incorrect title for one of three new live-action video releases from KidVision. The correct title is "There Goes A Race Car." The other titles are "There Goes A Spaceship" and "There Goes A Boat."

RCA Vids Build Audience For Classical

'Classic Encounters' Ties In With Audiocassette Line

BY TERRI HORAK

NEW YORK—RCA Victor hopes customers of a new video line will look after they listen.

The BMG-distributed label has inaugurated a series, "Classic Encounters," that builds on the audiocassettes targeted toward beginning listeners of classical music. The three "Classic Encounters" videos, which reached stores Jan. 10, attempt to demystify an often intimidating subject by coupling informative, lighthearted lectures and demonstrations with complete videotaped performances from the RCA Victor archives.

But RCA is moving slowly: Retail distribution will come after it develops the institutional market. "With the success of [the audio releases], the challenge for us now is to branch out into adjunct areas, and video is absolutely paramount," says RCA sales and marketing VP Steve Vining. Committed to the series as a long-term project, Vining says, "If we do a good job in the next six months creating awareness for the product [outside the industry], the traditional part of the video industry will catch up."

Priced at \$12.98 each, the series will be aimed at schools and libraries via

the Music Educators Assn. RCA will advertise in the MEA newsletter and attend its regional conferences to distribute sampler tapes.

"We can't keep selling to the 5% or 6% that support the [classical music] industry," says Vining. However, grooming young families and children to be classical music consumers can help create a bigger market for the "next 20 to 30 years," he adds.

As part of its strategy, RCA is also seeking publicity in women's magazines, and there is the possibility of classical radio giveaways and tie-ins with cable TV.

"Classic Encounters" was born out of the success of the label's effort to cultivate audio business. "The Idiot's Guide To Classical Music," which features 99 well-known classical melodies and informational liner notes, is the most recent, and succinct, example of RCA's gambit. "Greatest Hits" has been judged a success, with sales of more than 3 million units in three years.

RCA will begin airing two-minute television spots, starring critic Rex Reed, in selected markets to pitch one of its latest audio releases, "Blockbusters From The Movies." Says Vining, "If that works well, we'll evolve

through a number of commercials, and then the next step is infomercials."

The packaging for many of the "Greatest Hits" releases and all three "Classic Encounters" videos feature caricatures by Al Hirschfeld. Blurbs about the videos also will be included in all future audio liner notes.

Vining, who wrote a humorous "Beginner's Guide To Classical Music" booklet to accompany the audiotapes, is trying to lighten up a too-serious subject. "The majority of people that work in the classical music industry have a crushingly restrictive respect for the music," he says. "We've taken a broader approach. It's great music that has been around hundreds of years."

"I can put cartoons on the cover, but it's still great music, and if a cartoon is instrumental in somebody picking it up and experimenting with it for the first time, then we have accomplished our charter."

VIDEO PEOPLE

Advances at ABC Video: Rosemary Simari to director of special markets sales, Susan Roberts to director of retail sales, and Matt Peacock to associate director of marketing.

Tonya Bates, formerly ABC Video national sales manager, joins SoundScan/VideoScan as VP of sales and service, based in Los Angeles.

William Chardavoyne, previously responsible for international finance and administration, advances to executive VP of Columbia TriStar Home Video. Alan Pritchard advances to executive VP of worldwide operations and European managing director. Melissa Scott is named managing director of Columbia TriStar Home Video GmbH in Germany.



CHARDAVOYNE

Appointments at Central Park Media: Steven Yacht to director of business affairs, Leslie Hyman to GM of MangaMania, Michael Lindsay to GM of CPM Comics, Young Hwal Son to acquisitions manager, Barbara Behen to sales manager, David Singer to accounts payable manager, Jason Topolosky to sales rep, Christina Markunas to video industry account executive, David Bernstein to customer service specialist, and Keiko Nayuki to executive assistant to the managing director.

Bruce Johnson, former executive VP/GM of Hanna-Barbera Entertainment, forms home video/multimedia producer Porchlight Entertainment. William Baumann, formerly of Great American Communications, is named executive VP/COO. Alyssa Padia, formerly of Columbia TriStar Home Video, joins as sales and marketing VP.

BARNEY FAR FROM EXTINCT

(Continued from page 69)

double-platinum of "Vol. 1."

But Lyons believes that's simply more evidence that the pent-up demand for Barney product was satisfied, and that sales will continue to be healthy. "Prior to '93, there was little Barney merchandise available," Mack says. "We call 1993 'the Elvis year.'"

In fact, observers say gold certification for a children's record is almost unheard of. Double-platinum has never been achieved by a kids' album not tied to a blockbuster Disney feature.

Mack cites a number of figures that support the notion that the Barney franchise is strong. The first 14 video titles have sold a combined 27 million units, says Lyons, preparing its 15th, "Families Are Special." In 1994—the year after the Barney explosion—the program accounted for 12 of the top 100 best-selling videos of the year, VideoScan told its subscribers. During the holiday season, 10 Barney videos appeared on VideoScan's top 100 chart.

Even so, Lyons sales and marketing director Debbie Ries says the company "[has] experienced a drop-off" in sales. "We're shipping about 60% of what we were doing in 1993 on new releases."

However, "they are still significant numbers," Ries says, and she points to other indicators of Barney's reigning status involving Universal Studios Florida, Geffen Pictures, and Warner Bros. Universal Studios is constructing a 60,000-square-foot permanent attraction in Orlando called "A Day In The Park With Barney," including a theater in the round and an interactive area.

Geffen and Warner Bros., meanwhile, are collaborating on a feature-length Barney movie, scheduled for 1996 release. "Partners like this don't step up to the table for something that won't make it," Ries says.

Other signs of Barney's longevity in-

clude his appearance as a six-story balloon in 1994's Macy's Thanksgiving Day Parade. "Macy's approached us," says Mack, who has booked Barney for the 1995 and 1996 parades as well. The "Bedtime With Barney" radio show, launched a year ago as a weekly program, is set to go to five nights. And the Barney Fan Club counts almost a million members.

It's a club many grown-ups take pride in not joining. One reason is their annoyance at the overabundance of Barney merchandise that has permeated retail outlets.

Ries maintains Barney was not so much overmerchandised as merchandised too rapidly. "We have 40 licenses, compared with the usual 200 [on big animated movies]," she says. "Normally, retailers will choose to carry, say, two of 10 items available."

As Ries tells it, retailers were eager to cash in on the craze, and many picked up every item they could—and displayed them all together. "You'd walk in a store and see this mass of purple and green," she says. "Everyone from grocery stores to luggage stores had Barney boutiques. It looked terribly overmerchandised, and it did hurt us. When the pent-up demand was met [the drop-off was considerable]."

Still, Ries argues, "We've maintained all our licensees and haven't added more. We're figuring out who our consumers are, and what they want."

One demand is for the original three Barney videos, which have been out of circulation for three years. "We'd taken them off the market, because we didn't want any confusion," she says. The trio, featuring actress Sandy Duncan, look distinctly cheaper than current productions. Nevertheless, Lyons will rerelease them in November under the banner "Barney: The Early Years."

Billboard

FOR WEEK ENDING MARCH 4, 1995

Top Special Interest Video Sales™

THIS WEEK			2 WKS. AGO		WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
TITLE Program Supplier, Catalog Number								
RECREATIONAL SPORTS™								
★★ NO. 1 ★★								
1	1	19	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053					19.95
2	2	13	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153					19.95
3	4	5	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733					19.95
4	19	3	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198					14.98
5	20	3	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179					19.98
6	5	19	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318					179.98
7	9	41	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793					14.95
8	6	17	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073					19.95
9	7	65	SHAQ ATTACK: IN YOUR FACE Parade Video 530					19.98
10	15	3	NFL'S GREATEST STARS PolyGram Video 8006319093					19.95
11	3	63	BAD GOLF MADE EASIER ABC Video 45003					19.98
12	12	39	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981					14.98
13	8	35	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333					14.95
14	11	57	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853					19.95
15	10	39	WHEN IT WAS A GAME 2 HBO Home Video 90843					14.98
16	18	27	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733					14.95
17	RE-ENTRY		MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770					19.98
18	RE-ENTRY		THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873					14.95
19	RE-ENTRY		NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158					14.98
20	14	43	SIR CHARLES FoxVideo (CBS/Fox) 5992					19.98

THIS WEEK			2 WKS. AGO		WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
TITLE Program Supplier, Catalog Number								
HEALTH AND FITNESS™								
★★ NO. 1 ★★								
1	3	5	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851					19.99
2	1	21	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3					19.95
3	4	13	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826					19.98
4	9	5	JANE FONDA'S STEP & STRETCH WORKOUT WarnerVision Entertainment 55030-3					19.98
5	8	7	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT FoxVideo (CBS/Fox) 8208					14.98
6	2	11	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553					19.95
7	7	13	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994					19.99
8	10	9	RICHARD SIMMONS: SWEAT & SHOUT GoodTimes Home Video					19.95
9	11	149	ABS OF STEEL WITH TAMILLEE WEBB WarnerVision Entertainment 132					9.95
10	5	45	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088					19.98
11	6	5	SUSAN POWTER: BURN FAT & GET FIT WarnerVision Entertainment 50607-3					19.95
12	20	113	STEP REEBOK: THE VIDEO PolyGram Video 4400847853					29.95
13	18	11	O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN Uni Dist. Corp. 5101-3					14.95
14	14	31	DENISE AUSTIN: TRIMWALK Parade Video 1483					19.98
15	NEW▶		BUNS & ABS OF STEEL 2000 WarnerVision Entertainment 51309-3					14.95
16	RE-ENTRY		NIKE: TOTAL BODY CONDITIONING WarnerVision Entertainment 50532-3					19.95
17	17	133	ABS OF STEEL 2 WITH TAMILLEE WEBB WarnerVision Entertainment 133					9.95
18	NEW▶		REEBOK AEROSTEP PolyGram Video 8006330553					19.95
19	12	11	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185					14.95
20	16	109	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032					19.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

Pro Audio

Record Turnout Likely For AES Meet At Least 6,500 Visitors Expected In Paris

■ BY ZENON SCHOEPE

LONDON—The 98th Audio Engineering Society Convention in Paris is likely to break all European attendance records, if previous trends are any indication. Visitor numbers have always peaked on the four previous times at the French capital, and given the steady increase in attendance at the last few European events, record breaking seems assured.

"The Palais des Congres is completely full. We are sold out and have been since December," says AES exhibition and registration director Herman Wilms. Stand space and exhibitor numbers of just over 300 are roughly equal to last year's Amsterdam event. Wilms confidently expects to at least equal last year's total of approximately 6,500 visitors from the traditionally broad cross section of nationalities that attend the European exhibition and underline its status as "the only truly international audio show," says Wilms.

Following last year's convention in Amsterdam, this will be the second one held over a weekend, making air fare and hotel packages unusually affordable. "You can be sure that this is something we will be continuing in the future, because it's proved to be a very popular move," says AES executive director Roger Furness. He looks forward to next year's 100th AES convention in Copenhagen as "an achievement that we should all feel proud of."

Producer and engineer organizations from Europe will meet for the first time at Studios de la Grande Armée Feb. 25 to discuss matters of common interest.

Organized by Re-Pro—the U.K. guild of recording producers, directors, and engineers—in association with 3M France, the event will be attended by delegates from Re-Pro U.K., GONG from the Netherlands, VDT Tonmeisters from Germany, Österreichische Tonmeistervereinigung from Austria, and La Guilde des Réalisateurs Artistiques

Français from France.

"It is strange that so-called harmonizing legislation in the European Union should reveal so many inconsistencies and even fundamental differences between the treatment of studio producers in European countries," says Re-Pro chairman Robin Miller.

Peter Filleul, vice chairman of Re-Pro, adds that everyone is getting "incredibly nervous" about the results of European Community legislation. "Some kind of alliance between the organizations would be a sensible and probably inevitable move," he adds.

More than just an exhibit and meeting place, the AES convention also covers papers and workshop sessions that provide a pointer on where audio is going in the long term.

Among 84 papers and seven workshops is a groundbreaking workshop on the interaction between audio and visual perception. In a similar vein, Ultrasonic Electroacoustics plans to present a paper based on the development of what it describes as the first four-channel headphone, which reproduces the positional information effects of multichannel recordings in the same way that speakers do.

Data reduction is the new buzz term, and predictably, it's well covered on the AES agenda. "It's becoming clear that the main problem with data reduction is how far you can go with multiple cascading of data-reduced signals," says AES papers chairman Michael Williams.

Experts in digital audio broadcasting, which is expected to start this year, are said to be unhappy about broadcasting material that has already been post-produced using data reduction, and this issue will no doubt be addressed.

The exhibition will be the first European sighting for products launched at the San Francisco show, most notably SSL's SL9000 analog and Axiom digital consoles, DiskTrack random access multi-track, and Resource Management.

In addition, there will be some true firsts. German console manufacturer Lawo will introduce another digital desk. A derivative of its MC80, aimed at broadcast music and drama recording and post-production, the MC50 is a scaled-down version targeted at on-air and small-production applications.

Among the key features of the
(Continued on next page)



Record Plant Goes All-SSL. The famed Record Plant recording studio in Los Angeles has become an all-SSL facility with the purchase of an 80-channel Solid State Logic SL 9000 J Series desk. Shown at the studio, from left, are Record Plant chairman Rick Stevens and independent engineer Dave Reitzas.

NEW PRODUCTS AND SERVICES

MICROPHONE GIANT AKG ACOUSTICS has introduced a palm-sized, high-quality boundary layer condenser microphone, the C680BL. Designed for reinforcement or recording of speech, the unit is virtually imperceptible on conference tables, lecterns, pulpits, or theatrical stage sets, according to the Northridge, Calif.-based company.



The C680BL works on a smooth, hypercardioid pattern that is best suited for capturing voices at distances ranging from two feet to five feet, with a signal-to-noise ratio better than 67dB and a frequency response of 60Hz-20Hz.

The device is internally shock-mounted to suppress mechanical noises such as knocking or tapping on the table top, according to AKG, a Harman International company.

BSS AUDIO debuted a single-channel graphic equalizer modeled after its successful two-channel unit, the FCS-960. The new EQ, the FCS-930, is designed for fixed installation in clubs, theaters, conference centers, and other venues, according to BSS.

Also for the sound-reinforcement market, BSS is introducing the Omnidrive system of digital signal processing for loudspeaker man-

agement. The system combines two channels of four-way crossover, parametric EQ, phase correction, delay line, and limiters in a compact, 2U chassis, according to a BSS release.

SANYO HAS UNVEILED what it calls "the world's first AM/FM portable music system with CD, MiniDisc, and cassette." The MDC-100 boombox, priced at a suggested list of \$999.99, allows digital recording from a CD source to a blank MD, as well as editing functions to control the order in which tracks are recorded and such features as title insertion. The remote-control-equipped unit also allows users to dub from CD to tape.

"This new Sanyo product puts MiniDisc technology in one of the most appropriate product configurations yet, matching the format's small size and recording advantages with a CD recording source, says Sanyo VP of marketing Isaac Levy.

DB TECHNOLOGIES of Bainbridge Island, Wash., introduces the AD122 analog-to-digital converter. The unit uses proprietary technology to convert analog audio signals to a 22-bit digital data stream, according to the company, which also developed the successful dB3000 Digital Optimizer.

Among the AD122's features are -122dB RMS noise floor; 0.00009% har-

(Continued on next page)

newsline...

DMI SUES PIONEER, DISCOVISION: CD manufacturer Disc Manufacturing Inc. is suing Pioneer Electronics Corp. of Japan and Discovision Associates for violations of antitrust laws and unfair competition, according to court documents obtained by Billboard. The action coincides with a patent infringement case brought against DMI by Discovision, a partnership between Pioneer Electronics USA and Pioneer Electronics Capital that holds patents pertaining to the manufacture of CDs. In its suit—filed Jan. 17 in U.S. District Court for the Central District of California—DMI alleges that Discovision's claims are unfounded because they cover obsolete manufacturing processes. "We are mystified by Discovision's pursuit of licensing agreements related to outdated patents," says DMI president Myron Shain in a statement.

ALLIED SHIFTS VIDEO OPERATIONS: Allied Digital Technologies Inc. of Detroit plans to consolidate its video duplication functions at its Clinton, Tenn., facility starting April 3. A statement from the company notes that the move will not affect its CD and cassette production in Hauppauge, N.Y., which employs approximately 580 people and is expected to add up to 125 jobs by the end of the year. Allied Digital Technologies is the company that resulted from the merger of Hauppauge Manufacturing Group (HMG) and Allied Film Laboratories.

UPDATE ON ASIA: Pro Audio & Light Asia '95—the seventh-annual trade show for the recording, sound reinforcement, CD manufacturing, tape duplication, and related industries—is set for July 12-14 at the Singapore World Trade Centre. The show is organized by Business & Industrial Trade Fairs, which also puts on Pro Audio, Light & Music China—scheduled for May 9-12 in Beijing. In addition, Singapore also will host the first annual Replitech Asia exhibit, an extension of the U.S. and European shows co-sponsored by Knowledge Industries Publications Inc. and ITA. Replitech Asia is slated to take place Oct. 24-26 at the Singapore Convention Center.

FOCUSRITE TO CONWAY: Conway Recording Studios in Los Angeles has taken delivery of a Focusrite F3 console from distributor Group One Ltd. The board, which features Recall/Reset and GML automation, replaces the studio's earlier Focusrite, which was used on records by such leading artists as **Guns N' Roses**, **Aaron Neville**, **Lyle Lovett**, **Neil Diamond**, and **Rickie Lee Jones**. The old console is up for sale, says Conway owner **Buddy Brundo**.

PRO PEOPLE ON THE MOVE: JBL Professional makes the following appointments and promotions: **Bruce A. Zeedik**, formerly VP/corporate controller at Seiko Instruments USA, to VP of finance and administration; **Mark Gander** to VP of strategic development, from his most recent post as VP of engineering; and **Dr. Paul Newman** to VP of R&D, from Rockwell International Corp., where he most recently served as principal scientist, technology strategy ... Otari Corp. names Chris Schilling to the new position of sales manager of musical instrument products, with a focus on the Otari-licensed and -distributed RADAR hard-disc recording system. Schilling comes from Creation Technologies, the Vancouver, B.C.-based firm that developed and manufactures the RADAR system ... **Marc Feingold** returns to KAO Optical Products in the capacity of Eastern sales manager. Feingold, who had served as a sales and marketing executive for KAO predecessor American Helix, was most recently GM of Cinram Corp.'s CD-ROM Multimedia division ... National Sound, the music division of post-production house National Video Center, welcomes audio engineer **David Browning** to its staff.

FOR THE RECORD

A photo caption of Criteria Studios in the Feb. 11 issue should have noted that the room shown was Studio E. The caption erroneously referred to the room as Studio A.

RECORD TURNOUT LIKELY FOR AES MEET

(Continued from preceding page)

new Lawo board is that it carries "active spare parts," which are replacement DSP boards that are activated should another DSP board fail.

Technica del Arte is this year's digital desk surprise. The Dutch company's Lupa modular console can be driven entirely from Windows software for affordability or by hardware modules for things like pots and switches.

Digital interfaces are provided for Tascam DA88, ADAT, AES/EBU, SPDIF, SDIF, and optical. Each channel has a noise gate, compressor/expander, 3-band EQ, adjustable high-pass filter, six auxes, pan, PFL, mute, fader, and a peak meter.

Sources say Fairlight will premiere three new products, includ-

ing an affordable 2-track editor, a specialized film editor, and another product that has nothing to do with the company's traditional area of hard-disc recording.

Networking will be out in force, most notably with AMS-Neve revealing its plans for interconnecting its AudioFile DAWs and Logic series digital desks. AES will also be a focus for DAR as the result of its plans for data interchange—DAR and sister Carlton Communications company SSL have entered into a joint development program to create a media interchange standard.

DAR product code is being rewritten to help realize this goal, and will materialize as an interchange revision in May for all the company's Plus DAWs.

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

monic distortion; redithering to 16- and 20-bit formats; AES and word clock external synchronization; and fully programmable digital test tones for system alignment.

Jim Pace, VP of national distributor Audio Intervisual Design, says, "The dB3000 Digital Optimizer has been adopted by such luminaries as Bob Ludwig at Gateway Mastering and by Dave Collins at A&M. We exhibited the prototype of the new AD122 A-to-D converter at AES, and the response has been amazing."

OTARI CORP. of Foster City, Calif., introduced a new series of consoles at the NAMM show, dubbed the "Status" family. The first model in the series is the Status R console, a fully automated board available in a 48-input configuration for less than \$30,000.

Designed for the post-production market, the Status R features input modules with two independent signal paths and a four-band EQ that

can be assigned to either path or split between the two. The board's 12-track buses and 8 aux buses may be sourced from either signal path, while the stereo program bus may be sourced from all paths simultaneously. Each signal path has its own high-pass filter, insert point, and direct output, according to an Otari press release.

The Status R is also available in 32- and 40-input frame sizes, allowing configurations of up to 96 automated inputs. Standard features include DiskMix fader and mute automation, Image Recall, and Snapshot Automation. Among the optional features are moving faders, dynamics, stereo input modules, metal TT patchbay, hi-res LED meter bridge, and floor stand.

Otari also took the opportunity at NAMM to showcase its Random Access Digital Audio Recorder system, or RADAR, which allows up to 24 tracks of digital, hard-disc recording for under \$1,000 per track.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 25, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/Warner Bros.)	BABY Brandy/ K. Crouch (Atlantic)	OLD ENOUGH TO KNOW BETTER Wade Hayes/ D. Cook (Columbia)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	BIG POPPA/ WARNING The Notorious B.I.G./ (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	PACHYDERM (Cannon Falls, MN) Lou Giordano	HIT FACTORY (New York) Rick Travali
RECORDING CONSOLE(S)	SSL 6072E/G	Trident 80B	Trident Vector 432	Neve 8068	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Alesis ADAT	Sony 3348	Studer A827/A820	Studer 800
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	JBL	Westlake BBSM 15	KKRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	SSL 8000 with Ultimotion	Neve VR60	Trident Vector 432	SSL 4064E	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S)	(Noise reduction)	Studer A820	Alesis ADAT	Studer A80 Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Augsperger	JBL	Westlake BBSM 15	Yamaha NS10	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 489	Ampex 499	Ampex 499	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	HIT FACTORY Calton Batts
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing

© 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.



Beowulf Throws In Its Two Cents. Restless Records act Beowulf has been at Master Control in Los Angeles mixing its second set for the label with producer D.C. Herring. Shown, from left, are Restless president Joe Regis, Herring, engineer Chris Fuhrman, and Beowulf members Buckit and Dale Henderson. The album, "2 Cents"—whose title track will appear in the film "Tank Girl"—is due April 25.

MORE STUDIOS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B3 • Redwood City, California 94063 • (415) 367-3809

Update

GOOD WORKS

KISS EARTHQUAKE AID: Following a recent two-week tour of Japan, Mercury Records' Kiss established a "Kiss Aid Save The City Fund," raising more than \$10,000 for the survivors of the Great Hanshin Earthquake in Kobe, Japan. The centerpiece of the charity drive is a five-minute telephone program called "Kiss Aid Dial Q2" in which the caller listens to an unreleased live track and a message from Kiss. Besides the regular phone charge, there is a circuit charge of about \$3, of which \$2.75 is donated to the fund. For more info, call **Ginger Greager** at 212-333-8256.

RAINFOREST BENEFIT: Elton John, Jessye Norman, Bruce Springsteen, Sting, and James Taylor, among others, will appear at the sixth annual Rainforest Benefit Concert, which will be held April 12 at Carnegie Hall, with support to follow at the Waldorf Astoria Hotel. Those attending will hear that, after five years of focus on the Xingu Basin in Brazil, the Rainforest Foundation this year will expand its work to other regions and countries. For more info, contact the foundation at 212-431-9098 or fax 212-431-9197.

SCHOLARSHIP WINNER: Justin Wood of Presque Isle, Maine, currently a freshman at Harvard University, has won the honored scholar award in the performing arts from the Scholarship Foundation of America, receiving a \$1,000 scholarship that recognizes outstanding students throughout the country for their abilities in academics and the arts. Wood plays both saxophone and clarinet. Among the foundation's board members is **Michael Greene**, president of NARAS. For more info, contact **Linda Paras**, foundation president and co-founder, at 908-747-0028.

CFE'S ANNIVERSARY CONCERT: Concerts For The Environment, the Minneapolis-based nonprofit group that has produced the national Earth Day concerts since 1989, and the Green Group, a coalition of 20 national environmental and social justice groups, will present the 25th anniversary National Earth Day Concert April 22 on the Mall in Washington, D.C., with this year's participants to be named shortly. For more info, contact **DaleAnn Murphy** at 612-936-0288 or **Francesca Dixon** at 202-393-1010.

IN THE AFTERMATH OF the December shootings at three women's health-care clinics in the Boston area, Boston's music community raised \$40,000 through nine shows Feb. 1-5 for the Friends Of Shannon fund, established in memory of Shannon Lowney by her fiancé David Keene. She was one of two women killed in the shootings on Dec. 30. The acts that performed included **Morphine**, **Throwing Muses**, **Letters To Cleo**, the **Mighty Mighty Bosstones**, **Kevin Salem**, and **Bill Janovitz** of **Buffalo Tom**. The shows played under the banner of "Safe And Sound: A 5-Day Benefit In Response To The Brookline Clinic Violence." An additional \$5,000 was raised via a donation from **Aerosmith**. For more info, contact **Jules Verdone** at 617-576-1165 or **Cathy Halgas** at 617-776-2803.

GOOD FOLKS: Folksinger **Pete Seeger** and folklorist **Alan Lomax** are the first recipients of the Lifetime Achievement Awards given by the Folk Alliance, which formed in 1989 as an umbrella organization to foster and promote folk music and dance arts in North America. They are scheduled to receive their honors at the alliance's seventh annual conference Feb. 16 at the Red Lion Lloyd Center in Portland, Ore. For more info, contact **Art Menius** at 919-962-3397 or **Susan Martinez** at 612-331-9441.



A "Kam Do" Attitude. EastWest/EEG recording artist Kam meets fans at Locke High School in Los Angeles. Kam spoke to students about the realities of life for young people trying to survive in today's society and encouraged them to remain positive and work hard at their studies. Shown, from left, are a student; Kam's Hype Man, a member of the artist's entourage; Locke High School principal A. Robbs; Kam; and two students.

LIFELINES

BIRTHS

Boy, Frederick Taylor, to **Seth and Caroline Hurwitz**, Feb. 6 in Washington, D.C. He is the owner of the 930 Club and I.M.P. Concerts.

Boy, Austin Richard, to **Michael and Monica Chernow**, Feb. 8 in Freehold, N.J. He is VP of San Juan Music in Parlin, N.J.

Boy, Jackson, to **M. Jay Roach and Sussanna Hoffs**, Feb. 9 in Los Angeles. He is a screenwriter/producer. She is a recording artist on London Records and former member of the Bangles.

Twin boys, Griffin Oliver and Dylan

Jacob, to **Robert Small and Barbara Kanowitz**, Feb. 13 in New York. He is a producer and principal of Robert Small Entertainment. She is a director.

DEATHS

Bob Stinson, 35, of undetermined cause, Feb. 18 in Minneapolis. Stinson was former lead guitarist of the Replacements. His struggle with drugs and alcohol led to his ouster from the now-defunct band in 1986.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 23-26, **Southeast Music 10th Anniversary Conference**, Eden Roc Hotel Yacht & Cabana Club, Miami Beach. Cecil Barnhart, 305-623-7711.

Feb. 25-28, **Audio Engineering Society 98th Convention**, Palais de Congres, Paris. 212-661-8528.

Feb. 27, **NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 5, **16th Songwriter Showcase**, presented by the Songwriters' Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

March 6, **Multimedia And The Music Marketplace: Projections For 1995**, panel presented by the B'nai B'rith Music & Performing Arts Unit, Sutton Place Synagogue, New York. Brad Simon, 212-980-5920.

March 8, **"Agents, Managers, And Promoters"**, panel sponsored by the International Managers Forum, BMI office, New York. Barry Bergman, 212-213-8787.

March 8-12, **ITA 25th Anniversary Spring Seminar on "The Converging World Of Entertainment, Information, And Delivery Systems"**, Westin Mission Hills Resort, Rancho Mirage, Calif. 212-643-0620.

March 9, **"Entertainment Law For The General Practitioner"**, seminar presented by the New York State Bar Assn., Park Central Hotel, New York. 800-582-2452.

March 13, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 13, **"Classical Music Recordings In The '90s: Are They The Best Ever? If Not, Why Not?"**, seminar presented by the New York chapter of NARAS/Lena Horne Educational Program, CAMI Theater, New York. Jon Marcus, 212-245-5440.

March 14-16, **New Media Expo**, featuring the Second Annual Interactive Media & Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.

March 20-26, **Canadian Music Week '95**, various locations, Toronto, Canada. 416-695-9236.

March 21-25, **Winter Music Conference**, Fontainebleau Hilton, Miami. 305-563-4444.

March 22, **American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner**, honoring Alliance Entertainment Corp. co-president/COO Jerry Bassin, Plaza Hotel, New York. Lenny Myron, 212-751-4000 x338.

March 26, **12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measuring, and Increasing Yours"**, presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 26, **Seventh Annual Tamika Reggae Awards**, The Town Hall, New York. Clinton Lindsay, 718-515-4895.

March 28, **"Records, Technology, and Consumers"**, panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

March 30-April 2, **Fourth Annual Independent Music Fest**, New York University, New York. 212-998-4987.

March 31-April 2, **Klassik Komm**, Congress Center, Hamburg, Germany. 011-44-49-202-278-3112.

March 27, **"A Night At The Oscars"**, event held

by the New Leaders In Entertainment Division of the UJA-Federation Of New York, Club Bar & Grill, New York. 212-836-1126.

APRIL

April 3, **"Hollywood In Cyberspace"**, seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

April 4, **"The Business Of Entertainment: The Big Picture"**, co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.

April 6-8, **Fifth Annual Hip-Hop Conference**, Howard University, Washington, D.C. Alberta Coker, 202-484-9519.

April 7-8, **Urban Music Conference**, presented by BMI, Regal Maxwell House Hotel in Nashville on April 7 and Middle Tennessee State University Department of Recording Industry in Murfreesboro on April 8. Thomas Cain, 615-291-6725.

April 17-22, **Tin Pan South '95**, presented by the Nashville Songwriters Assn. Intl., various locations, Nashville. 615-259-3472.

April 20, **Billie Awards**, Supper Club, New York. 212-536-5018.

April 26-28, **Fifth Australian Regional AES Convention**, Sydney Exhibition Centre, Sydney, Australia. 011-613-885-5088.

April 27, **Gospel Music Assn. Dove Award**, Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 5-9, **International Council Of Shopping Centers Conference**, Las Vegas Hilton and Convention Center, Las Vegas. 212-421-8181.

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo**, on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.

NEW COMPANIES

Don't Quit Your Day Job Records, formed by Kathi Kamen Goldmark. An independent label devoted to eclectic product. First release, due in March, is an album by Decca & the Dectones, which features author Jessica Mitford. 236 W. Portal Ave., No. 120, San Francisco, Calif. 94127; 415-664-3333.

Welch Entertainment Group Inc., formed by Darrell Welch. A personal management firm whose clients in-

clude Atlantic artist Woody Lee. 1207 17th Ave. South, Suite 302, Nashville, Tenn. 37212; 615-329-9787.

Fly Records Inc., formed by Stan Stecker and Tom Chianti. An independent label focusing on urban, pop, and alternative music. First release is the EP "Attitude" by Selena Wilson, featuring the single "Savin' My Love." The next release will be a single from Alana Burner. 231 Main St., Farmingdale, N.Y. 11735; 516-249-3313.



Texas Telethon. The Arthritis Foundation Telethon will be held April 2 at the Fiesta Texas Theme Park in San Antonio, Texas, and will be broadcast live to 110 television stations nationwide. Making the announcement are, from left, Paul Serff, VP/GM, Fiesta Texas Theme Park; Crystal Gayle, telethon co-host; John Davidson, telethon co-host; Jack Antonini, president/CEO, USAA Federal Savings Bank; and Jerry Langley, chair, Arthritis Foundation.

'95 Country Tours Promise To Rival Last Year's In Profits

■ BY EDWARD MORRIS

NASHVILLE—Even though virtually every country act with a label deal—and many without—will tour in 1995, talent bookers believe there are profitable markets for most of them. And prospects are especially bright, bookers say, for the 25-30 “headliners” who have established crowd-drawing reputations over the past few years.

According to current Amusement Business calculations, at least 174 country acts will be on the road in 1995. (Record-setting attraction Garth Brooks is sitting out the year entirely and has no plans to resume touring until March 1996.)

Some of this season's noteworthy tours are Reba McEntire's 120-show sweep, partially sponsored by Frito-Lay (see story, page 35); Alan Jackson's 105-show Fruit Of The Loom Country Comfort tour; John Michael Montgomery's first headlining trek, with 40 of his still-to-be-determined number of dates sponsored by Crown Royal; Trisha Yearwood's 70-city swing, sponsored by Discover Card; and Brooks & Dunn's Miller Lite tour of 100-plus stops.

Additionally, the Highwaymen (Willie Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson) will do 15-20 dates in June to support the group's first Liberty Records album, “The Road Goes On Forever.”

“From where I'm sitting, it's looking pretty damn good,” says Rick Shipp, VP and co-head of the William Morris Nashville division. “Vince [Gill] is just blowing the doors off. We're adding second shows in many cities . . . Brooks & Dunn are off to a great start. They're out the first part of the year with David Ball and the Tractors. We have pretty much completed 1995 on Vince Gill, Brooks & Dunn, and Mary Chapin Carpenter.”

Shipp estimates that Carpenter, who did not tour last year, will do about 90 dates in 1995. He says that Gill has no corporate sponsor this year, but that many companies have made pitches: “There's been plenty of money thrown at him, but the right situation hasn't come up yet.”

“It's a little early to ask [about the state of country touring],” says Tony Conway, president of Buddy Lee Attractions. “We will continue to work through May, setting the summer [dates]. The amphitheaters are just now starting to buy. The fairs are right smack in the middle of buying . . . We're probably 60% done [in booking the season]. But it looks to be about the same as last year in number of shows.”

Conway's company books such headliners as Willie Nelson, Ricky Van Shelton, Lorrie Morgan, Mark Chesnutt, Ronnie Milsap, Sammy Kershaw, Marty Stuart, and Clay Walker.

“Our sales volume is actually up a little over what we were doing last year at this time,” says Bobby Roberts, CEO of the Bobby Roberts Co. “We had a great year in 1994, and it looks like 1995 will be the same.” He says January, February, and March are his three biggest months for sales. Among Roberts' headliners are John Anderson and Waylon Jennings.

“What we're concentrating on with Waylon and John, is placing them in secondary markets and staying out of that real heavy traffic,” says Roberts. He says both artists are restricting their 1995 bookings to around 120 dates.

Roberts has expanded his office space and staff in anticipation of increased business. And he has assigned a full-time person to international and

one to convention booking.

Dan Wojcik, president of Entertainment Artists, says “The summer season is shaping up real well. It seems like when you think you've reached a point where no more players can get in the game, all these new facilities and fairs and buyers materialize.”

Wojcik's roster includes Chris LeDoux and Pirates Of The Mississippi. “I'm seeing an increase of interest in the Far East for country-oriented shows—like Tokyo and Hong Kong,” he says. “I think it has to do with the fact that CMT has been over there since October.” At this point, however, Wojcik is just studying this new market and trying to bring it in sync with what American artists expect in their bookings.

Domestically, Wojcik reports,

'95 TOUR PROMOTERS HAVE TOUGH YEAR TO FOLLOW

(Continued from page 1)

breakers, Van Halen, and the Grateful Dead loom as major-arena attractions.

While still unannounced, it is believed that Pearl Jam will play a series of dates this summer in 10,000-20,000-seat alternative venues, such as open fields and race tracks.

Last year, promoters celebrated through the summer and fall as concertgoers filled outdoor bowls for shows by Pink Floyd, the Rolling Stones, the Eagles, and the pairing of Billy Joel and Elton John. Barbra Streisand marked her return to touring after a 25-year absence with multi-night appearances at smaller venues, but racked up stadium-sized grosses with a top ticket price of \$350.

Following the stadium feast of '94, promoters are facing what some perceive as a relative famine in '95.

Barry Fey, who heads Fey Concert Co. in Greenwood Village, Colo., says, “If there was a big log to lie in, I'd just go hibernate.”

Dave Williams, president of Cellar Door in Alexandria, Va., says, “If there's a stadium show out there, I'm not aware of it.”

The returning double bill of Joel and John, which takes to the road in late March for a second stint in the West and South, is the only stadium attraction booked to date. The Eagles tour, fulfilling dates postponed by Glenn Frey's health problems last year, is continuing through May.

EARLY SIGNS ARE GOOD

However, promoters are waxing enthusiastic about a number of arena-level acts that are already experiencing sellout business on some late-spring dates, or are anticipating strong sales on marquee names.

Several promoters cite R.E.M., Plant/Page, and Petty dates as quick sellouts. Other touring acts viewed by promoters as potential top draws include the Beastie Boys, the Cranberries, Yanni, a double bill of Santana and Jeff Beck, the artist formerly known as Prince, Anita Baker, Luther Vandross, a pairing of Big Head Todd & the Monsters and the Dave Matthews Band, Melissa Etheridge, the Black Crowes, Rod Stewart, Vince Gill, Brooks & Dunn, and Jimmy Buffett.

Other tours that some sources say are in the works include Bonnie Raitt in a blues package tour, Stevie Wonder, and a Lynyrd Skynyrd/Travis Tritt bill.

Topping several wish lists are the Red Hot Chili Peppers, who have an album tentatively set for release by

LeDoux is doing “particularly well” for his agency. “The more he's out there, the more he turns into a Jimmy Buffett for cowboys,” he says.

Conway, who has long warned about the dangers of market saturation, contends that the danger still exists. He points out that even a mid-size city can end up hosting two to three big country shows a month, which is more than such markets can bear. “Most people don't go to 30 concerts a year—they go to three,” Conway says.

In addition, he says, “It's very hard for a radio station to be selling tickets to one arena show and then to another one at the same time . . . Radio is critical, and to promote a show adequately—to get the most out of it as far as marketing goes—you need four weeks on either

side of the show.”

Country acts are losing their ticket-selling appeal more rapidly these days, Conway asserts. “Because of the new generation of acts that now seem to come along every year, the acts that are three or five or six years from their first release are now considered old hat,” he says. “Radio kind of disregards them and concert audiences [do too] . . . That didn't used to happen.”

Wojcik sees it differently. “Acts that have had a few albums out are holding their own,” he says. “But with a lot of new artists, some of these fair people took a big shot last year and lost money. So if you have a brand new artist, they're a little bit hesitant, I've noticed.”

Shipp sees only one small cloud on

save Joel, John, and perennial favorite the Dead—off the boards this season, Williams predicts that this year's concert take will be “dismal compared to last year. Last year was a phenomenal year—almost every major attraction toured.”

BETTER YEAR FOR 2ND-LEVEL ACTS

However, Williams expects second-level acts will do much better than last year, when they faced heavy-duty competition for consumers' disposable income from the Eagles, Pink Floyd, the Rolling Stones, Elton John, and Billy Joel. “This year, they won't be competing for that dollar,” he says.

Arny Granat, president of Jam Productions in Chicago, says, “If you make your living just waiting for [a stadium] act to come through and sell a lot of tickets, you're going to be out of business. But you do have a lot of major acts out there this year.”

Alex Hodges, senior VP of MCA Concerts, which books the Universal Amphitheatre in L.A. and several other U.S. venues, says he is “ecstatic” about the tour prospects for '95.

Hodges notes that the megastar tours of '94 “definitely took some business away from some of the acts that would do successfully [in 10,000-18,000-seat venues]. I don't see that this year. This year will be a better year overall.”

Louis Messina, president of PACE Concerts Inc. in Houston, notes an increase in album alternative-oriented acts on the road this year. “There's no Eagles, Pink Floyd, Rolling Stones, but that'll just put more money into the economy,” says Messina. “Everybody's talking, ‘There's no major talent this year.’ I'm booking. We're doing great. I've got about 50, 60 shows on sale right now, and I don't have a bad show.”

Messina says money isn't made solely in venues usually inhabited by football teams: “I had the record-

the booking horizon, and that is for mid-level acts. “There are so many people out there trying to work in 1995,” he says. “We got out early and got our headliners set so that everybody knows where we are. We've worked pretty closely with Reba [McEntire] and Alan Jackson to keep those five acts [including Gill, Brooks & Dunn, and Carpenter] as much separated as possible.”

“If I'm going to have a problem this year,” Shipp says, “and I know that I will, it's going to be with mid-line acts who are trying to headline dropping in on top of us. I'm not really concerned about how it's going to affect ticket sales of these headliners, but it just confuses the marketplace . . . There's a lot of stuff out there that needs to stay home.”

breaking year last year, and not just in stadiums, but in amphitheaters, theaters, clubs.”

Reflecting the belief of some promoters that the season may not have completely taken shape yet, Messina says, “If we can get some surprises, from a Madonna or a Bruce Springsteen, that will add [to the season].”

Jon Humphrey of Bill Silva Presents in San Diego, Calif.—which books shows at a variety of venues from local Jack Murphy Stadium to the 5,000-seat Embarcadero Marina Park—believes that there's still enough arena-level talent on the road to erode attendance at smaller venues.

“If you're talking about people filling their amphitheaters, they'll have to come up with some creative ideas,” Humphrey says. “We're finding the superstars are going out, and they're doing the business.”

One element of last season's booming business won't be in place: The absence of megastar acts likely will pull ticket prices back down. For the Eagles last year, Fey says, “a pair of concert tickets was considered a legitimate reason for a home-equity loan.”

Says one promoter, “In my fondest dream, I hope ticket prices go down to a reasonable level this year.”

Reflecting pragmatism or pessimism, depending on one's point of view, one observer believes that his colleagues in the concert business may have to look beyond music in a year when many superstars may be staying out of the stadiums.

Granat says, “Is [business] less than last year? Yes. Is it lean? Yes. That's why you have to be looking at other things, theaters, sports, live special events. Anybody who doesn't do that is an idiot.”

Assistance in preparing this story was provided by Eric Boehlert in New York.

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

Gavin Keynote Hails Digital Audio Public Funding To New Arbitron Discussed

■ BY PHYLLIS STARK
and ERIC BOEHLERT

NEW ORLEANS—Comparing the clichéd term “information superhighway” to “the verbal equivalent of the Nehru jacket,” Strauss Zelnick, president/CEO of BMG Entertainment North America, encouraged broadcasters attending the 10th annual Gavin Seminar not to fear digital-audio broadcasting, but rather to look for a way to become part of its development.

“If you’re afraid it’s going to hurt you, you’ve assumed its successful development by someone else,” said Zelnick, who suggested broadcasters would be better off becoming part of that developing technology themselves.

During his keynote speech at the seminar, held here Feb. 15-18, Zelnick also credited radio’s flexibility for its survival and recent growth. “Radio adapted in order to survive,” he said, noting that survival “can be attributed to its ability to be agile.”

The convention’s other main attraction, Arista Records president and co-founder Clive Davis, addressed a standing-room-only crowd eager to hear from one of the most powerful executives in the business. Davis noted his label’s philosophy of “building for the long term” comes from discovering and nurturing potential stars. To that end, Arista’s A&R team is directed to envision potential signings headlining at venues like Madison Square Garden and Radio City Music Hall, Davis said.

The session’s biggest laugh came when Gavin top 40 editor Dave Sholin asked Davis: “Milli Vanilli, did you know?” The question was a reference to the revelation that the Grammy-winning act was fronted by two lip-syncing models. For the record, Davis claimed, “I never knew. I first met Milli Vanilli when they went double-platinum.”

A LESS ARROGANT ARBITRON

In his fifth day on the job, new Arbitron GM Pierre Bouvard addressed the Gavin crowd and compared the Arbitron he worked for in the ‘80s to the company he just returned to after a stint with Coleman Research.

“The Arbitron I left was arrogant, and they cared more about TV,” he said. “All that changed about two years ago when Steve Morris became CEO. He has totally revolutionized what has happened in this company. There are massive internal changes going on [in an effort to be more] customer focused.”

Bouvard touted Arbitron’s sample size increase plan, successfully implemented in the markets that endorsed it last year, and said, “if you’re in a market that didn’t opt for [increased sample], shame on you. It’s the deal of a lifetime.” Bouvard also noted that Arbitron

has “devoted a couple of million dollars to increasing response rates.

“The mandate this year is to work on sub-cells,” including men 18-24, as well as Hispanic and black populations “where Arbitron clearly needs to improve,” Bouvard said. Internally, Arbitron has put together a group of staffers known as the “18-24 improvement team” dedicated to elevating response rates from this group.

Bouvard also plans to focus the company on better service to programmers. “Arbitron has done a woefully poor job of servicing the programmers,” he said. “That’s got to stop. That’s my mandate.

“Programmers also need to reach out to Arbitron,” he said. “My request is you meet us halfway.”

On the subject of accuracy, which was called into question

‘Arbitron has done a poor job of servicing programmers . . .

That’s got to stop’

—Arbitron’s Bouvard

again recently when Arbitron reissued two fall 1994 ratings books (Billboard, Feb. 25), Bouvard pointed out that Arbitron annually processes about 1 million diaries containing about 19 entries each. With that many entries processed each year, he said, “there are going to be mistakes.” But he added, “We open our books to you. In the next year, you may see more books reissued and think [Arbitron has problems].” In fact, he said, Arbitron is simply more willing to make mistakes public and take responsibility for them. “The old Arbitron would hem and haw and try to talk the station out of it,” he said.

NONCOMMERCIAL FUNDING

A sense of doom clearly hung in the room as noncommercial programmers gathered to discuss the funding assault being waged against the Corporation For Public Broadcasting by the Republican-controlled Congress. A representative from National Public Radio pointed out that Congress may vote as soon as this month to cancel CPB funding that had been promised to stations for 1995. She read from a recent Washington Post article quoting Speaker of the House Newt Gingrich as saying “the game is over,” for CPB and that public radio was an “elitist enterprise,” whereas Rush Limbaugh was truly “public broadcasting.”

Programmers, along with urging one another to figure out ways to cover canceled funding, suggested getting labels involved in the fight with Washington by letting them

know that without CPB funding, it will be much more difficult for stations to expose new artists. One attendee said the funding message to labels should be made simple: “You will lose money.”

“A” IS FOR ALTERNATIVE

An overflow crowd gathered to discuss how to put the “A” Back In Alternative.” While modern rock enjoyed its biggest year in 1994, not everyone was happy with what they heard on the radio.

“Alternative is not alternative anymore,” said moderator Jonathan Rosen, PD of KUKQ Phoenix, who suggested it was a critical time for the format in terms of deciding its future path. Would it become “top 40 for smart, white kids,” as one audience member suggested, or something more adventurous?

Kurt St. Thomas, PD of WFNX Boston, said the time had arrived for the format to split between true alternatives and those that lean toward top 40. “I don’t want to be lumped into the same category as Q101 [WKQX Chicago] and 99X [WNNX Atlanta],” he said.

Norm Winer, PD at WXRT Chicago, noted how history seemed to be repeating itself. He recalled helping give birth to progressive radio in the late ‘60s and early ‘70s at WBCN Boston, only to watch that format be hijacked by “corporate radio and consultants.” The new modern rock programmers who cut their teeth at top 40 are “fucking carpetbaggers, and they’re living off your blood,” said Winer.

Comments like that brought some charges of elitism from the audience. And Oedipus, PD at WBCN, insisted the session’s doom and gloom was “depressing,” considering how “much exciting music” was available for the format to-

(Continued on page 84)



Station Identification. Capitol recording artist Channel Live, supporting its debut, “Station Identification,” spends a morning with WQHT (Hot 97) New York’s team. Pictured, from left, are Hakim, Channel Live; Dr. Dre, Hot 97; Lisa G, Hot 97; Tuffy, Channel Live; and Ed Lover, Hot 97.

Urban Radio Reps Discuss Effects Of Digital, Satellite

■ BY J.R. REYNOLDS

PALM SPRINGS, Calif.—The advent of digital/satellite technology was one of the main topics of concern among programmers who attended Urban Network Power Jam 6 here Feb. 16-18.

From discussions, it appeared that digital radio and satellite transmission have begun infiltrating the psyche of R&B programmers. Many felt the new technologies doom small-market stations whose territory will be invaded by major-market transmissions.

Others felt satellite broadcasts would further fragment R&B radio, resulting in the elimination of many smaller stations.

R&B/adult WRNB Minneapolis owner/GM Pete Rhodes, whose digital/cable station recently leased satellite space, had a more optimistic outlook.

“Digital technology can be affordable

if you install it in steps and do it under conditions that are best for you,” he said.

“Local stations can compete with the major-market frequencies being beamed in, but it takes promotion, promotion, promotion—plus a commitment to [focused] community programming.”

The formation of market duopolies and encroachment of crossover stations into R&B market and advertising shares was a continuing concern for attendees.

Duopolies, such as Emmis Broadcasting’s WRKS and WQHT New York, draw significant numbers of black listeners, according to black programmers, and they threaten the survival of black-owned stations because of their ability to garner greater advertising dollars.

Similarly, the positioning of top 40/rhythm stations that utilize predominantly R&B programming, yet obtain significantly more advertising dollars than their R&B counterparts, was another source of concern.

A consensus among programmers was that greater community-oriented programming and promotions are a way of competing with top 40/rhythm stations, which usually have larger promotion budgets and more powerful signals.

Said R&B WBLS New York PD Quincy McCoy, “You have to do promotions that include the entire family. It’s a good idea to use contests where there are a lot of winners who come together and have a good time. That increases your word of mouth.”

A highlight for conferencegoers was a behavioral-analysis lecture/workshop hosted by guest speaker Lana Ruffins. The meeting helped attendees identify their personality type and recognize methods of maximizing interpersonal skills.

This was the first time the conference was not held in Los Angeles. Conference organizers could not confirm attendance, but projected the number was up from last year’s 700 registrants.



Opening Day. ABC Radio Networks opened its new, state-of-the-art Dallas headquarters on Feb. 16. Pictured at the ribbon-cutting ceremony are, from left, ABC Radio president James Arcara, ABC Radio Networks president Bob Callahan, and ABC Radio Networks executive VP David Kantor.

Two Industry Confabs Add More Radio Promotions Panels

■ BY CARRIE BORZILLO

LOS ANGELES—Two major industry conventions are recognizing the increasing importance of promotions and marketing to the radio industry with agendas that put more emphasis on those topics.

Country Radio Seminar, which will be held March 1-4 in Nashville, added promotions panels for the first time in its 26-year history. Meanwhile, PROMAX International, the convention for broadcast and cable promotion executives, added more radio panels to this year's conference than it had in any previous year. That convention is scheduled for June 7-10 in Washington, D.C.

At CRS, two panels, "Seizing The Moment" and "Winning Promotions," and six workshops are planned. Topics for the workshops

PROMOTIONS & MARKETING

include online activities, public relations, and event marketing.

"Sometimes you miss the obvious," says Robynn Jaymes, APD/MD of WYYD Lynchburg, Va., and chairman of the CRS agenda committee, explaining why the panels were added. "When I became chairperson, I wanted to revamp what we've been doing and look for things we missed."

This year's PROMAX convention will feature the first opening reception for radio members to be held before the general opening reception on June 7.

In addition, there will be 16 radio round-table discussions over the course of two days as opposed to last year's agenda of six round tables in one day. Another new element is the idea-exchange session, in which promotion and marketing directors will share their best promotions. Also planned are seven workshops.

Topics will run the gamut from interactive media, to record labels, to the FCC. One panel will focus on how TV marketers can buy radio time and will be taught by radio marketers.

"The Internet, cable systems,

broadcast TV, broadcast radio, satellite delivery programs, and DirectTV are all creating a world where not only do I need to promote my medium, but [I] need to know the others," says Jim Chabin, president of PROMAX.

"What is evolving is not a conference of one technology," he says. "It is a conference of one profession, which is promotions and marketing."

To make room for the added panels, PROMAX has extended the hours of the confab to include nighttime sessions, which run until 9 p.m.

"We've also looked very carefully at the list of submissions [of panel topics] to try to see where all media will fit," says Helene Blieberg, a member of PROMAX's board of directors and VP of communications at CBS Radio Division.

In other PROMAX news, the group's first-ever direct-mail campaign last December to lure radio members resulted in a significant gain in radio membership, according to Chabin.

Radio members were offered a special 18-month membership for the price of a 12-month membership. The organization has thus far recruited 23 new members, bringing the radio total to 260, accord-

ing to Blieberg.

So far, PROMAX has secured former VP of global marketing for Coca-Cola Peter Sealey, Jane Moss and Gene DeWitt of DeWitt Media, musician and host of

United Stations Radio Networks' "The Difference" Todd Rundgren, and a repeat performance from poet/author Maya Angelou as convention speakers this year.



Hometown Sound. Chicago's Capricorn recording artist Sonia Dada goes local with a visit to WCBR-FM. Pictured in the front row, from left, are WCBR jock Tom Wilson and Sonia Dada's Michael Scott. Pictured in the back row, from left, are band members Paris Delane, Eric Scott, Sam Hogan, Hank Guaglianone, and Daniel Laszlo.

FOR THE RECORD

The Arbitron ratings for KKSS Albuquerque, N.M., were incorrectly listed in the Feb. 18 issue. The station had a 6.1 12-plus share in the fall 1994 ratings.



Music Monitor

23 RIDG MOUNT 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.

TUNE IN TO BRITAIN'S MUSIC.
SUBSCRIBE NOW!

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 _____ MMH51

10th GAVIN CONFAB HAILS ONSET OF DIGITAL AUDIO

(Continued from page 82)

day. Kevin Cole, PD at KREV/WREV-FM Minneapolis, suggested that the mere fact that stations like his own, KUKQ, and WFNX were on the air and, to some extent, succeeding, boded well for true alternatives. "I think we're the seedling of something new and really exciting for radio," said Cole.

THE NO LINE-DANCING FORMAT

The new Gavin chart and musical genre Americana was explored in several discussion groups in which one goal seemed to be coming up with a working definition for the format. "Country, roots-based music," that served as "an alternative to country" seemed to please most on hand. Dallas Dobro of KICE Bend, Ore., looking at the most recent Americana chart, joked "You can't line dance to a damn one of them, and that's important."

Ironically, just as album alternative in its early days was said to catch the acts that fell through the cracks at mainstream, Americana is already said to catch acts that fall through the cracks at album alternative. Singer/producer Pete Anderson, suggested that as the album alternative format continues to get "contaminated with the

Cranberries and Eagles shit," Americana will continue to widen its scope.

That putdown brought a response from John Conlon, PD at WRLT Nashville, who said he's weary of album alternative critics who, he said, take themselves and the format too seriously. "Don't get too self-righteous," he said. "Please, let's just have fun with the music."

Whether or not the blues should fall into the Americana realm (it currently does not) was another bone of contention for some present. "If the new Taj Mahal record is not included on the Americana chart, I'm going to have some serious philosophical differences," said Bruce Raines, producer of WXPB Philadelphia's syndicated program "The World Café."

AC UNDER SIEGE

With the opening statement, "We're suffering from the greatest state of siege that the format has ever been under," Gavin adult contemporary editor Ron Fell kicked off a format session during which AC record reps bemoaned the diversity of adult formats and the fragmentation they engender. Jerry Lembo, Columbia Records' VP/AC promotion, said "position-

ing statements that say 'no rap, no hard rock, no sleepy elevator music' [make me] wonder, 'should I knock on the door or not?'"

Label reps also complained that their own labels are diverting proven AC format artists to the burgeoning album alternative format. Said Lembo, "I'm upset that we've lost so many artists like Shawn Colvin. We were with her for five years through tours and Grammy-winning albums, and now it pisses me off to have to hear [Columbia VP/album promotion] Kid Leo on our conference-call talk about how she's [doing so well] at AAA."

The 10th annual Gavin seminar was held here for the first time after nine years in San Francisco. Final attendance figures could not be confirmed at press time, but there appeared to be more attendees than at last year's meet, which attracted 3,000.

O.J. Simpson Trial Inspires Station Stunts

As the lengthy O.J. Simpson double-murder trial drags on in Los Angeles, some stations are taking a lighthearted view of the proceedings. Last month, KIIS Los Angeles morning man Rick Dees produced and began airing a parody song called "Overjuiced (Down At The Courthouse)." Now, two other stations have found creative ways to poke fun at the trial with promotional stunts.

WLW Cincinnati has offered to pay Simpson \$1 million to help with his legal fees if he wears a T-shirt that includes his "booking number" and the station logo during the trial's closing arguments. WLW promotion director Rich Walburg mailed Simpson the shirt along with a letter explaining that to collect the cash Simpson must wear the shirt without a jacket that would obscure the station logo.

According to a report in The Cincinnati Post, Walburg's letter gives Simpson the option of wearing suspenders, "but only if they're like the ones from 'Mork & Mindy.'"

Meanwhile, KRTH Los Angeles morning man Robert W. Morgan has launched a contest that will award \$101 to the listener who sends in the first tie to be worn by Simpson's attorney, Johnnie Cochran, during television coverage of the trial.

The contest idea was born after Cochran reportedly commented that when someone gives him a tie he always wears it at least once. The station plans to present Cochran with all ties donated by listeners.

"I'm sure our listeners will send in some awful-looking ties," says Morgan, "but they can't be any worse than the ones he's wearing now."

PHYLLIS STARK

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.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★				
①	1	10	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 3 weeks at No. 1
②	4	3	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
③	2	2	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
④	3	4	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940	◆ MARTIN PAGE
5	6	6	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
6	5	5	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
⑦	7	9	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
8	8	8	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
9	9	7	ALWAYS MERCURY 856 227	◆ BON JOVI
⑩	11	10	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
⑪	10	12	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
⑫	12	16	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
⑬	15	22	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
14	13	13	NOTHING LEFT BEHIND US Capitol Album Cut	RICHARD MARX
15	14	14	IF YOU GO SBK 58165/EMI	◆ JON SECADA
16	16	11	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
17	17	15	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
⑬	18	21	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND	◆ 4 P.M.
19	19	17	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
20	20	19	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
⑮	27	30	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
⑮	24	28	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
23	21	18	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
24	22	24	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
25	23	27	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
⑮	38	—	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI Album Cut/PRIORITY	FOREIGNER
27	26	26	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
⑮	32	40	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
29	25	25	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
30	29	29	LITTLE BITTY PRETTY ONE ELEKTRA Album Cut/JEG	◆ HUEY LEWIS & THE NEWS
⑮	31	38	I KNOW COLUMBIA 77750	DIONNE FARRIS
⑮	37	—	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
⑮	34	36	MISHALE METRO BLUE 58256/CAPITOL	◆ ANDRU DONALDS
34	30	32	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
35	35	—	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
36	28	23	WHEN WE DANCE A&M 0846	◆ STING
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
⑮	NEW ▶	1	COME BACK RADIOACTIVE Album Cut	LONDONBEAT
⑮	NEW ▶	1	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
39	40	31	ONCE IN A LIFETIME COLUMBIA Album Cut	MICHAEL BOLTON
⑮	NEW ▶	1	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	5	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
2	2	2	9	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
3	3	3	11	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
4	4	—	2	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	5	4	4	LUCKY ONE A&M 0724	◆ AMY GRANT
6	7	6	6	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
7	10	9	24	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8	8	7	16	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
9	6	5	14	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
10	9	8	9	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.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

1. International Buyer's Guide: The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109

2. International Talent & Touring Guide: The source for U.S. & international talent, booking agencies, facilities, services & products. \$85

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$125

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$45

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50

6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios, & equipment usage. \$50 \$40!

7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the Latin music market. \$60

Mall in this ad with check or money order or call today!

For fast service call: 1-800-223-7524 Or 1-800-344-7119

In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$4 per directory for shipping & handling (\$10 for international orders).

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final.

Foos Enters Guilty Plea To Fraud Charges; WAAF's Ron Valeri Hired As PD at WAQX

CHICAGO RADIO talent agent **Saul Foos** pleaded guilty to fraud charges Feb. 17 after being indicted by a U.S. attorney earlier in the week (Billboard, Feb. 25).

According to the Chicago Sun-Times, Foos admitted to bilking up to \$7.2 million out of former clients, who include a virtual who's who of Chicago radio celebrities.

Foos was released on a personal recognizance bond pending sentencing May 24. He is expected to be penalized with three to six years in prison.

In Washington, D.C., the Feb. 21 vote by the House to kill the FCC's Minority Tax Certificate program is being viewed by some as a bar to further gains by blacks in broadcast ownership. Rep. **Charles Rangel**, D-N.Y., and chairman of the Black Caucus, says the vote showed "the fingerprints of the Republican Party on the racist card."

Republicans say they want to end "racial preference" policies. The issue now goes to the Senate.

PROGRAMMING: VALERI TO WAXQ

Ron Valeri, longtime PD at **WAAF** Worcester, Mass./Boston, has been named PD at **WAQX** (Q104.3) New York. He succeeds **Bob Elliot**, who resumes his full-time consulting duties at Joint Communications.

Hard rock **KNAC** Los Angeles finally made its long-awaited flip to Spanish programming Feb. 15 under its new owners, **Liberman Broadcasting**. GM **Gary Price** and the rest of the staff are out. Elektra band **Metallica** was on hand to end the pioneer station's nine-year run in the format. That group had been the subject of **KNAC**'s nightly "Mandatory Metallica" show.

Former **WGCI-AM** Chicago PD **Michael Watkins** returns to the station as interim PD following **Sean Ross**' recent departure.

Soft AC **KJQY** San Diego flipped to rock AC as "Rock Mix 103.7" Feb. 16.

WKBQ St. Louis PD **Cruze** heads for the programming job at **WABB-FM** Mobile, Ala., taking over for **Dusty Hayes**, now at **KPTY** Austin, Texas.

WWMX/WOCT Baltimore PD



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

David Wood is relinquishing those duties at '70s oldies **WOCT** and wants T&Rs from potential replacements.

Former **KZON** Phoenix PD **Jim Trapp** is named PD at **KQPT** (the Point) Sacramento, Calif. OM **Don Daniels** had been handling the PD duties since the station was purchased by **Brown Broadcasting** two years ago.



C.C. MATTHEWS

Former **WNNK** Cincinnati PD **C.C. Matthews** lands the PD job at **WVOR** Rochester, N.Y. He replaces **John Elliott**, who remains with the company in another capacity.

Mark St. John exits his OM position at **WAPI/WMXQ** Birmingham, Ala., to join **Zapoleon Media Strategies** as a consultant.

WEQX Albany, N.Y., MD **Gary Schoenwetter** is upped to PD, replacing

Alexa Tobin, now at **WBRU** Providence, R.I.

KYNN Omaha, Neb., flips from country to modern rock as "the Edge." **Jacobs Media** is consulting. Also, **Jacobs Media** signs on to consult **WHFS** Washington, D.C.

Newly syndicated **WLUP** Chicago morning man **Kevin Matthews** picks up his second affiliate, **WYMG** Springfield, Ill. Matthews also has an affiliate in **Grand Rapids, Mich.**



KEVIN MATTHEWS

Cara Stern Carriveau (aka **Cara Simms**), PD of **WABT** suburban Chicago, exits to join **Shadow Broadcast Services** as PD. **WABT** promotion director/midday jock **Dan Forthover** becomes interim PD.

NETWORK NEWS

Major Networks has sold its modern rock format "The Exxit" to **Jarad Broadcasting's WDRE** Network for an undisclosed price. "The Exxit" had fewer than five affiliates.

The syndicated overnight country show "After MidNite With **Blair Garner**" extends to seven nights a week with the addition of new weekend host **Whitney Allen**. She is a veteran of Los Angeles stations **KIIS** and **KQLZ**.

Country consultant **Steve Warren** is syndicating a country oldies show like the one he hosts at **WYNY** New York. The two-hour weekend show, "The Country Company Oldies Show," will be available at the end of March.

SJS Entertainment has launched "Star Set," a half-hour miniconcert series featuring emerging country artists. The first show, featuring **Tracy Byrd**, was broadcast Feb. 14.

Right-Turn Radio Inc., which produces the Christian music program "Face To Face," has inked a syndication agreement with **MediaStar International**. Its newest affiliates include **KCYX** San Antonio, Texas, and **WFNQ** Greenville, S.C.

PEOPLE: DEVOE EXITS KKFR

KKFR Phoenix MD/night jock **Mario DeVoe** exits. PD **Rick Stacy** is looking for a replacement and wants phone calls.

WNVZ Norfolk, Va., APD/MD/night jock **Larry Davis** exits to join **KRBE** Houston for late nights. Also, **KRBE** programming assistant **Sharon Dastur** is upped to programming coordinator.

WPLJ New York night jock **A.J. Hammer** has resigned to pursue a television career.

WQGN New London, Conn., MD/air personality **Liz Jordan** joins **WERZ** Portsmouth, N.H., as MD/morning co-host.

Former **KLSX** Los Angeles afternoon host **Steve Downes** joins **KTYD** Santa Barbara, Calif., for mornings. **KTYD** also picks up **Global Satellite Network's** syndicated show "Rockline," which is hosted by **Downes**.

Assistance in preparing this column was provided by **Bill Holland** in Washington, D.C.

ABC Networks' Country Vet Kingsley Rides High

HE MAY BE TOO YOUNG to be described as a legend, but veteran country broadcaster **Bob Kingsley** is well on his way to earning that distinction.

He has been affiliated with **ABC Radio Networks' "American Country Countdown With Bob Kingsley"** since 1974, and has hosted the popular show for the past 17 years. Along the way, he's built the affiliate list up from about a dozen stations to more than 1,000 international affiliates and collected eight consecutive **Billboard** Radio Awards for nationally distributed program of the year.

Kingsley launched his radio career with the **Armed Forces Radio Service** in **Keflavik, Iceland**. A subsequent series of Southwest radio jobs eventually led him to **Los Angeles**, where he worked at **KGBS**, **KLAC**, and **KFI**, before helping to launch the countdown as producer 21 years ago.

The four-hour show is currently taped at the **Watermark** studios in **Los Angeles**, where **Kingsley** now resides, but he expects to begin broadcasting it from the new, state-of-the-art **ABC Radio** studios in **Dallas** if he completes his planned move there in midyear.

Although he's been in country radio for more than a quarter of a century, there has never been a better time for the format, and the countdown host is happy to be riding that wave of success.

"It feels really good that things are going so well with the explosion of country music," says **Kingsley**, who also is quick to credit his team for the success of the show. "This unit is such a community effort. The people here are just the most talented in the world. It's certainly not just me, good grief."

A lot has changed in radio since 1974, but **Kingsley** says the biggest change at his show has been in its quality. "We've all learned our craft a little better... All of us [are] getting a little better at what we do and really becoming a unit."

Kingsley has long been enamored with the history and roots of country music. He tries to include that passion and knowledge into the show, while still balancing those elements to keep it focused on current country music.

"For a format that's 70-some odd years old, there's such a history here and I've always been fascinated by that. I've always been drawn to roots music," says **Kingsley**. He admits that incorporating those elements has gotten a bit harder in recent years when programmers' focus has been on new country. "It has become a little more difficult as time goes by, but we try to get parts and pieces in

there. It all has to relate back to what's going on in the show this week. It all has to tie in to the current top 40."

In fact, the two most common requests from affiliates in recent years have been to "be a little careful about the older music" and to provide "more information about the artists," **Kingsley** says.

Addressing the second request, he's begun including more "actualities" from the artists, rather than simply retelling their stories himself. "Some of the artists are more articulate now than in years past," he says. "I've had more requests for more actualities. Everybody loves an anecdote."

Kingsley believes one of the biggest elements of the show's success is his rapport with the artists. As executive producer, **Kingsley** makes almost all the decisions about who he inter-

views and frequently goes with his gut in booking up-and-coming entertainers.

In addition to the countdown, **Kingsley** also produces and hosts another **ABC** program, "Bob Kingsley With America's Musicians," which is now in its fifth year.

That two-minute, weekday strip incorporates bits of interviews, music information, and "great stuff I can't use in the countdown," **Kingsley** says. "America's Musicians" is carried on more than 300 of

ACC's affiliates.

Following his belief that "once a programmer, always a programmer," **Kingsley** has for several years been affiliated with esteemed country consultant **Jay Albright**. That relationship began informally in the late 1980s when **Albright** discovered that **Kingsley** continued to make up a playlist every week just as he did when he was programming stations. **Albright** called and asked **Kingsley** to provide him with that list. Since then, the two broadcasters have chatted about music every Monday night.

Kingsley also keeps himself on country's cutting edge by going where the fans go. "The minute I feel like I've lost a little touch... I'll go out to some honky-tonks and listen to what they play on the jukebox," he says. "I watch what will get them out on the dancefloor and what goes on [the jukebox]."

As for the state of the format, **Kingsley** says, "I just think it's the best it's ever been. I've never heard the format sound so good [and] I truly think it's going to continue... I don't see it abating."

The same belief holds true for his show. "I think if we keep the quality and continue to improve it, the show will continue to be successful."

PHYLLIS STARK

newslines...

MARK LEUNISSEN is upped from GM to senior VP at **WEZB** New Orleans following **WEZB** owner **EZ Communications**' completed \$1.1 million purchase of crosstown **WBYU**. **David Smith** is upped from GM to VP/GM at **WBYU**.

JOHN SUTHERLAND, GM of **BayCom Partners L.P.'s KSJX/KSJO** San Jose, Calif., adds those duties at crosstown **KUFX**. **BayCom** has agreed to buy **KUFX** from **KOOL Communications Inc.** for an undisclosed price and begins operating the station under a local marketing agreement.

TAYLOR WALET, GM of **KEZO-AM-FM** Omaha, Neb., adds those duties at sister station **KKCD**.

BILL HESS is upped from PD/morning man to the newly created station manager position at **WHYN-AM-FM** Springfield, Mass.

STATION SALES: **KKCW** Portland, Ore., from **Trumper Communications** to **Citicasters Inc.**, owner of crosstown **KKRZ**, for \$30 million; **WKGR/WPBZ** West Palm Beach, Fla., from **Amaturo Group** to **American Radio Systems**, owners of crosstown **WBZT/WIRK**, for \$29 million; **KGSR** Austin, Texas, from **Central Texas Broadcasting Inc.**, and **KOKE** Austin from **Radio Lee County, Inc.** to **Sinclair Communications Inc.**, for \$5.3 million and \$3.1 million, respectively; **WMXN** Norfolk, Va., from **ML Media Opportunity Partners** to **US Radio L.P.**, owner of crosstown **WSVY-AM/WOWI**, for \$3.5 million.

CAPITOL'S MELVIN VAN PEEBLES ISSUES 1ST ALBUM IN 20 YEARS

(Continued from page 8)

Since his last album, Van Peebles has busied himself with novels, films, and plays. As in all his creative projects, he sought artistic freedom and control on "Ghetto Gothic." But such autonomy proved elusive.

"I turned down a big money deal from one record company because, when it came down to the wire, they wanted me to put lyrics or rhymes to 14-year-old samples," Van Peebles says. "That's not what I do! The structures of my songs are more complicated and subtle than jingles or nursery rhymes, with music which helps carry the story along. The words aren't just shouted over some loop which repeats itself."

When Capitol came knocking, "I said, 'Here's the deal: Send money, and leave me alone. I'll send the tape. That's it. Just go away, and let the doorknob hit you where the good Lord split you.' Capitol was just perfect, and everything came out superb!" Van Peebles says.

"Ghetto Gothic" comes out at a time when Van Peebles is particular-

ly visible. He received an honorary doctorate in humane letters from Hofstra University last December. This spring will see the release of the film "Panther," adapted by Van Peebles from his upcoming novel about the Black Panther Party. Van Peebles also has a small role in the film, which was directed by son Mario. Meanwhile, the elder Van Peebles has republished the companion book to the 1971 black-cinema landmark "Sweet Sweetback's Baadasssss Song," which he directed. In addition, he recently became host of National Public Radio's weekly "BlueStage" program.

Van Peebles' novel talk-singing storytelling approach was influenced by the folk and protest songs he learned growing up on Chicago's South Side: "Everything from 'Good-night Irene' to 'Take This Hammer,' 'John Henry,' 'W.P.A. Blues,' 'Bourgeois Town,' and even 'On Top Of Old Smoky,'" says Van Peebles.

A graduate of Ohio Wesleyan, Van Peebles was a Strategic Air Com-

mand navigator/bombardier prior to directing several short films that eventually took him to Europe. After publishing five novels and directing his first feature in France, he returned to the States in the late '60s and added recording to his bulging career portfolio.

"Then it seemed that there was very little of urban life that you were allowed to portray in commercial music," he says. "And people didn't listen to words and music at the same time other than nursery rhymes like 'moon-June-spoon,' so on my first albums, I suppressed the musicality to a minimum, taking a minimalist beat and shouting a cadence over it... My music didn't fall into the format of gospel or blues or spirituals, so I did another form that suited the music and story: talk-rapping, which eventually became rap."

On "Ghetto Gothic," Van Peebles has been able to "up the musicality" because contemporary listeners, he feels, are more able to accept his stories and messages in a more musical

context.

For instance, of the "Ghetto Gothic" track "The Apple Stretching"—first heard in his one-man Broadway show, "Waltz Of The Stork," and later covered by Grace Jones—Van Peebles says, "Before I couldn't have done [that track], because people weren't used to [paying attention to] music and words simultaneously." Similarly, when the "Ghetto Gothic" cut "Lilly Done The Zampoughi Everytime I Pulled Her Coattail" first appeared on "Brer Soul," it lacked the new version's "fuller musicality," says Van Peebles.

The song "There" exemplifies Van Peebles' current compositional strategy. Ironically using chamber music backing, it chillingly portrays an incident of spousal abuse.

"It could have been called 'The O.J. Story,'" says Van Peebles. "The juxtaposition of an elitist kind of music with my inner city voice takes it beyond the 'hood and shows that it's not just down-and-dirty people who beat their wives."

"There," along with "The Apple Stretching" and "On 115," have been serviced on a sampler to "tastemakers and academics" throughout the industry, says Capitol's VP of creative marketing Ruth Carson, who adds that alternative outlets, specifically public radio and eclectic formats, will be targeted.

Detroit record retailer Barry Beal, however, sees greater potential for "Ghetto Gothic," both in-store and on-air.

"'Apple Stretching' would be a good cut for jazz radio," says Beal, who owns two urban-oriented Shantique stores on Detroit's East Side. "The first cut ['Blinded By Your Stuff'], urban might be most attracted to, while 'Just Don't Make No Sense'—about how his corns are hurting him—is a nice blues cut they might service to blues stations. Basically, he's just trying to point out life from an urban standpoint in a very innovative way. He always seems to be ahead of his time, just like with 'Sweetback'—but it should do well if they market it right."

Carson details an extensive press campaign, sparked by a bio written by author Nelson George. "We've serviced the full music, bio, and lyrics to long-lead media and secured coverage in black and general consumer outlets," she says. Carson expects heavy interest on TV morning news and talk show programs; already, Melvin and Mario Van Peebles have

appeared on Charlie Rose's PBS interview show.

Additional promotional activities involve a New York album launch party that also will showcase a half-hour documentary about the project and Van Peebles' prior achievements, which he produced. Parties also will occur in Boston, Washington, D.C., Atlanta, Chicago, and Los Angeles, tying in with local film schools and black-student unions.

Van Peebles may perform at these functions, Carson says. Last October, Van Peebles notes that he performed a "miniconcert" for a benefit in Detroit, "the first place 'Sweetback' opened." A limited edition of the new "Sweetback" book will be used as a giveaway at launch parties and contests, says Carson.

Capitol also will tie in with Gramercy Pictures' publicity plans on behalf of the "Panther" movie release. Lydia Cole, BET's VP of program management, says "Panther" will allow the network a means of exposure for Van Peebles, who might otherwise be too far "left" for the mainstream-g geared programming outlet.

"There's a range of tastes [the album] will appeal to," says Carson. "It's not genre-specific in terms of music buyers: People who buy hip-hop are interested in other forms."

Carson, citing Van Peebles' reputation as "grandfather of rap," expects him to eventually be "recognized and embraced" for his contributions to pop music, à la Tony Bennett. Says Van Peebles, "People often said I'm brave or insightful, but fuck, I'm just ornery! I really do most stuff like I cook: I cook what I like because no one else does it—and I have to eat it the rest of the week!"

SON'S 'RIVERDANCE'

(Continued from page 10)

pany that has attracted Elmer Bernstein, Randy Edelman, and David Shire, among others, to work in Dublin studios.

Whelan told Billboard that he always has felt that if music like "Riverdance" received sufficient attention, people would respond to it. "The marketing strategies of the industry tend to be quite narrow in what they release," he says. "What 'Riverdance' has shown is that if it gets the proper exposure, then music that isn't quite mainstream can actually top the charts for a long period."

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



Galvanizing the Industry

THE POWER BOOK
DIRECTORY OF MUSIC RADIO & RECORD PROMOTION

From the publications that brought you the most accurate charts in the industry, Billboard and Monitor present the most comprehensive guide to radio and record promotion.

Listings include:

- Radio Stations: Country, Rock, R&B, Top 40
- Record Company Listings
- Radio Syndications
- Top 40 Arbitron Markets

Information music, radio and promotion executives need and use every day! Directory publishes 3/22/95 — Order your copy now for just \$75.

To order, or for more information call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156.

Or mail this coupon with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

BDDR3015

PRACTICE PAID OFF for Kevin Griffin, singer and songwriter for the Louisiana band Better Than Ezra. Its first chart single, the 'Dear John' tale "Good," sprang from a writing drill Griffin used to keep things simple. The song climbs to No. 30 on the Modern Rock Tracks chart this week.

"It came about from being on the road and having a bassline in my head," Griffin says. "I wanted to do a song at the time, and the idea was to be able to write a song with four chords and only four chords, just using dynamics to give the illusion you're doing different parts, when in fact you're playing the same thing."

"It was a melody, just the bassline at first and then the guitar part. It went through a few different changes, but then 'Good' just popped into my head

one day when I was singing it and the rest came. Like most songs, I'll start singing something that I really don't think has much relevance as far as the theme goes, and then upon further inspection it has a lot to do with what was going on with my life."



"At the time I was fiercely into 'Doolittle' and 'Bossanova'"
—Better Than Ezra

At the time, musically "there were some songs in my head that I was listening to and really liked; something that breaks down to drum and bass, which at

the time two years ago you were just starting to hear. But now everybody's done it. And ours finally gets heard but I'm like, 'God, people are going to think we're just copying what's all over the radio.' But that's every musician's fear; they have a song they wrote and have been playing a while, but another song with a similar theme or sound gets released before it and you're like, 'No! I did it first!'"

The drum and bass breakdown of "Good" that Griffin mentions seems to recall the wonder of the Pixies. Any connection for the singer? "Well, you've got a good ear, because at the time I was fiercely into 'Doolittle' and 'Bossanova.' I mean [Pixies lead singer] Frank Black wrote the book on that type of song. It's definitely [a sound] that catches people's ear. Look at a band like Weezer today."

Billboard®

FOR WEEK ENDING MARCH 4, 1995

Album Rock Tracks™					ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
1	1	1	13	BETTER MAN	PEARL JAM
2	3	4	13	WHEN I COME AROUND	GREEN DAY
3	2	3	13	YOU WRECK ME	TOM PETTY
4	5	7	6	GEL	COLLECTIVE SOUL
5	4	2	8	DON'T TELL ME (WHAT LOVE CAN DO)	VAN HALEN
6	8	10	6	SHE'S A RIVER	SIMPLE MINDS
7	9	9	10	GOT ME WRONG	ALICE IN CHAINS
8	6	6	12	BRIDGE	QUEENSRÛCHE
9	14	20	4	LIGHTNING CRASHES	LIVE
10	10	8	6	HIGH HEAD BLUES	THE BLACK CROWES
11	7	5	14	BANG AND BLAME	R.E.M.
12	16	24	4	LOVE SPREADS	THE STONE ROSES
13	13	15	6	THE MAN WHO SOLD THE WORLD	NIRVANA
14	17	21	4	EVERYTHING ZEN	BUSH
15	11	14	11	LET HER CRY	HOOTIE & THE BLOWFISH
16	15	12	29	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS
17	21	22	16	PLOWED	SPONGE
18	12	11	11	UNGLUED	STONE TEMPLE PILOTS
19	20	25	6	GOTTA GET AWAY	OFFSPRING
20	30	36	3	CAN'T STOP LOVIN' YOU	VAN HALEN
21	19	16	6	WALK ON WATER	AEROSMITH
22	18	13	12	THANK YOU	JIMMY PAGE & ROBERT PLANT
23	25	27	7	CORDUROY	PEARL JAM
24	28	33	3	BEGGARS & HANGERS-ON	SLASH'S SNAKEPIT
25	22	19	18	YOU DON'T KNOW HOW IT FEELS	TOM PETTY
26	23	23	23	SELF ESTEEM	OFFSPRING
27	24	18	24	I ALONE	LIVE
28	26	30	5	HIP TODAY	EXTREME
29	27	17	18	MY WAVE	SOUNDGARDEN
30	NEW	1	1	MURDER INCORPORATED	BRUCE SPRINGSTEEN
31	33	—	2	UNDER THE GUN	FOREIGNER
32	40	—	2	LIVE FOREVER	OASIS
33	29	28	21	ABOUT A GIRL	NIRVANA
34	38	—	2	CLEAN MY WOUNDS	CORROSION OF CONFORMITY
35	39	—	2	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
36	31	31	24	WHAT'S THE FREQUENCY, KENNETH?	R.E.M.
37	32	29	18	COVER ME	CANDLEBOX
38	36	40	4	THE SEVENTH SEAL	VAN HALEN
39	NEW	1	1	CAN'T GET HIGH	WIDESPREAD PANIC
40	34	34	7	LEARN TO BE STILL	EAGLES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING MARCH 4, 1995

Modern Rock Tracks™					ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
1	1	1	13	LIGHTNING CRASHES	LIVE
2	3	4	13	EVERYTHING ZEN	BUSH
3	2	3	9	LIVE FOREVER	OASIS
4	4	1	14	WHEN I COME AROUND	GREEN DAY
5	5	2	11	LOVE SPREADS	THE STONE ROSES
6	7	9	9	THE MAN WHO SOLD THE WORLD	NIRVANA
7	6	5	14	BETTER MAN	PEARL JAM
8	8	6	12	SOUR TIMES	PORTISHEAD
9	15	—	2	DOWN BY THE WATER	PJ HARVEY
10	14	17	5	PLOWED	SPONGE
11	12	15	7	HERE & NOW	LETTERS TO CLEO
12	11	10	7	STRONG ENOUGH	SHERYL CROW
13	13	11	9	ODE TO MY FAMILY	THE CRANBERRIES
14	10	12	7	SHE'S A RIVER	SIMPLE MINDS
15	16	18	5	GEL	COLLECTIVE SOUL
16	9	8	15	GOTTA GET AWAY	OFFSPRING
17	17	13	13	CORDUROY	PEARL JAM
18	27	37	3	STAR 69	R.E.M.
19	20	23	4	NOW THEY'LL SLEEP	BELLY
20	21	22	9	BRIGHT YELLOW GUN	THROWING MUSES
21	25	26	3	O BABY	SIOUXSIE & THE BANSHEES
22	NEW	1	1	CONNECTION	ELASTICA
23	22	21	6	NUMBER ONE BLIND	VERUCA SALT
24	18	14	18	BUDDY HOLLY	WEEZER
25	24	25	5	I SAW THE LIGHT	THE THE
26	19	16	10	UNGLUED	STONE TEMPLE PILOTS
27	26	28	4	LITTLE BASTARD	ASS PONYS
28	29	33	3	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
29	36	—	8	SALVATION	RANCID
30	NEW	1	1	GOOD	BETTER THAN EZRA
31	32	29	5	HOLD ON	SARAH MCLACHLAN
32	23	19	13	SHE DON'T USE JELLY	THE FLAMING LIPS
33	33	39	3	GOING SOUTH	WOLFGANG PRESS
34	28	24	6	WHIP-SMART	LIZ PHAIR
35	39	—	2	WONDERFUL	ADAM ANT
36	38	—	2	INFECTED	BAD RELIGION
37	35	35	3	CRASH-THAN FICTION	THE PRIMITIVES
38	30	27	13	GOT ME WRONG	ALICE IN CHAINS
39	37	36	4	ASKING FOR IT	HOLE
40	31	20	15	BANG AND BLAME	R.E.M.

HITS! IN TOKIO

Week of February 12, 1995

- Can't Stop Lovin' You / Van Halen
- Stillness In Time / Jamiroquai
- Here To Stay / Pat Metheny Group
- Promise Me Nothing / Repercussions
- Mishale / Andru Donalds
- Hip Today / Extreme
- For Your Love / Stevie Wonder
- Delicious / Shampoo
- Take A Bow / Madonna
- Lucas With The Lid Off / Lucas
- Dream Away / Babyface & Lisa Stansfield
- Until You Come Back To Me / Paul Young
- Sukiyaki / 4 P.M.
- The Sweetest Days / Vanessa Williams
- If I Only Knew / Tom Jones
- Creep / TLC
- Sunny Day / Baha Men
- If You Love Me / Brownstone
- Sweet Love / Sandy Reed
- Whatever / Oasis
- When We Dance / Sting
- On A Bus To St. Cloud / Trisha Yearwood
- Ticket To Heaven / Lisa Nilsson
- She's A River / Simple Minds
- Here Comes The Hotstepper / Ini Kamoze
- Waiting For You / Think Twice
- Be Happy / Mary J. Blige
- Where's Your Love Been / Heliocentric World
- Bang And Blame / R.E.M.
- Who'll Be The Fool Tonight / Ricky Peterson
- Biggest Part Of Me / Take 6
- Shame / Zhane
- Best Of My Love / C.J. Lewis
- Everlasting Love / Gloria Estefan
- I Can See Clearly Now / Maxi Priest
- Tamashiwo Kondoruni Nosete / Diamantes
- Kisekino Hoshi / Keisuke Kuwata & Mr. Children
- Rising To The Top / Blacknuss Allstars
- Strong Enough / Sheryl Crow
- All I Wanna Do / Sheryl Crow
- Dancing In The Moonlight / Baha Men
- Ode To My Family / Cranberries
- Mo Ghile Mear - "Our Hero" / The Chieftans With Sting
- I Know / Dionne Farris
- Zaku Zaku Digame / Toshinobu Kubota
- On Bended Knee / Boyz II Men
- I Will Always Love You / Take 6
- Free / Carroll Thompson
- Put Yourself In My Place / Kylie Minogue
- U Will Know / B.M.U. (Black Men United)

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

STONE TEMPLE PILOTS EYE TICKET ALTERNATIVE
(Continued from page 1)

squash scalping attempts. The system would use an 800 number for orders and require the issuance of wristbands at venues instead of hard tickets.
"The overall idea is to provide value to the fans," says Stewart, who does not rule out the band canceling dates if it cannot create a ticketing alternative.
"We will either develop our own ticketing or attempt to negotiate with [Ticketmaster]," says Stewart. "There's nothing wrong with Ticketmaster

charging a fair price. They are providing a service, and they're due to make money. But it's when they get ridiculous and gouge, that's when people start to have a problem with that."
Told of the band's proposal, Ticketmaster spokesman Larry Solters says, "It's outrageous that STP would negotiate their ticketing proposal in a public forum like Billboard, instead of contacting us directly."
The band also wants to combat ticket

scalping and favors a "wristband-based, venue-initiated ticketing system," says Stewart. "You would call up and make a purchase over the phone with a credit card or reserve a ticket or group of tickets, but you don't get a hard ticket, ever." Instead, the buyer would be given an ID number and "pin" number over the phone. "You show up at the venue," Stewart says, "you use a pin code and your identification number, and they put a wristband around your wrist. Done. No way to scalp it, no way to sell it. No way to alter it."

Stewart denies that such a system would create massive lines at show time, with thousands of fans reciting their pin codes to security personnel. "Think about what happens when you go to a show: People walk up to get frisked for bottles, cans, or weapons. During that five seconds it takes to pat you down, there's a guy standing there with a list or a portable computer, and you say, 'John Smith, 1234.' He looks on the list, name matches, the ID's right, the pin number's correct—he's in there. That's five seconds, literally."

However, Stewart acknowledges that printing reserved seats on wristbands might be impractical. "The other way is to just do colored sections. So maybe it's a reserved theater, and you [divide] it into five sections: red, blue, green, black, and pink. Instead of having seat A-15, you're in the pink section. It's an opportunity for fans who really want great, great seats to get there early. And they do. After all, kids who want the best seats line up outside a ticket store a day before tickets go on sale."

The concept is a variation on a system used by Ticketmaster last November for a series of club appearances by Eric Clapton (Billboard, Nov. 19, 1994). In

that instance, ticket buyers were mailed vouchers by Ticketmaster. At the venue, fans had to produce a voucher, driver's license or Social Security card, and a credit card to pick up tickets the day of the show. Rather than a per-ticket fee, Ticketmaster was paid an undisclosed fee by Clapton for the arrangement.

Stewart is bullish on the viability of his approach, insisting it could be overseen by promoters, artists, or ticketing agencies. "I still haven't heard anything that's made me change my mind or put a big glitch in at all. I've talked about it with other people in the touring industry, and I haven't seen anybody come up and say, 'You're missing this, or what about that?'"

As well as curbing scalping by eliminating hard tickets, Stewart says the new approach would save fans money. "What we would do is look at the exact cost of what it [takes] to put something like this in place and charge bands exactly what it costs. I've done some research and I know the phone part of it, and if there's an 800 number available nationally, the cost of an actual transaction to buy a ticket comes to around \$2. And that's reasonable. At some point, if a ticketing agency comes up and says, 'We're going to do our surcharge, and it's going to be \$2 a ticket,' fine."

What would the Stone Temple Pilots say to a slighter higher surcharge of \$2.75, for instance? "I think that's too much. Why should they make 75 cents more than what is fair to them?" Stewart asks.

Based on his discussions with companies that provide service bureaus nationwide, Stewart is confident that it would be easy to create a telephone distribution system. "I could get an 800 number tomorrow, and you could call in

and start buying things on it."
The big hurdle, he notes, is Ticketmaster's existing contracts with scores of major venues. "That is what Pearl Jam is fighting and [why] everybody is waiting for a response from the Justice Department," says Stewart, referring to the ongoing ticket-industry investigation by the Justice Department's antitrust division. The probe was prompted by a complaint filed by Pearl Jam last summer.

Observers have theorized that the government could render Ticketmaster's contracts null and void if they were found to be monopolistic. "With the exclusive contracts in place, I can't just go to a venue and say, 'Hey, we're doing our own ticketing system this year,'" says Stewart.

Stewart says it is "very possible" that the Stone Temple Pilots would consider calling off their upcoming tour if they cannot arrive at a ticketing solution or make a special deal with Ticketmaster.

But Solters says, "We would no more allow STP to become our business partners than they would allow us to partner in their recording and touring business."

Stewart says the band's initiative springs from its disillusionment surrounding its 1994 tour when, due to scalpers and service fees, few fans were able to buy tickets for the actual \$18.50 price that the band set. "To the kid on the street, if he can buy a ticket for \$18.50 with a \$4 service charge or he can buy a ticket for \$50 [from a broker], he's going to buy the one with the service charge. But both of those are gouging."

Solters responds, "Comparing scalpers' fees that often add hundreds of dollars per ticket to our nominal convenience charge is not only ludicrous but demonstrates a total ignorance of the business."

Top 40 Airplay
Broadcast Data Systems
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Table with 4 columns: This Week, Last Week, Weeks On, Title/Artist.
Top 40/Mainstream: TAKE A BOW (MADONNA), HOLD MY HAND (HOOTIE & THE BLOWFISH), ON BENDED KNEE (BOYZ II MEN), ANOTHER NIGHT (REAL MCCOY), WHEN I COME AROUND (GREEN DAY), YOU GOTTA BE (DES'REE), I KNOW (DIONNE FARRIS), YOU DON'T KNOW HOW IT FEELS (TOM PETTY), ALWAYS (BON JOVI), CREEP (TLC), SUKIYAKI (4 P.M.), STRONG ENOUGH (SHERYL CROW), THE RHYTHM OF THE NIGHT (CORONA), IF I WANTED TO (MELISSA ETHERIDGE), EVERY DAY OF THE WEEK (JADE), HERE COMES THE HOTSTEPPER (INI KAMOZE), BETTER MAN (PEARL JAM), I'M THE ONLY ONE (MELISSA ETHERIDGE), BANG AND BLAME (R.E.M.), BUDDY HOLLY (WEEZER), HOLD ON (JAMIE WALTERS), GET READY FOR THIS (2 UNLIMITED), RUN AWAY (REAL MCCOY), MISHALE (ANDRU DONALDS), COME BACK (LONDONBEAT), IN THE HOUSE OF STONE AND LIGHT (MARTIN PAGE), THE SWEETEST DAYS (VANESSA WILLIAMS), YOU WANT THIS (JANET JACKSON), LOVE WILL KEEP US ALIVE (EAGLES), INTERSTATE LOVE SONG (STONE TEMPLE PILOTS), IF YOU LOVE ME (BROWNSTONE), I BELIEVE (BLESSID UNION OF SOULS), ZOMBIE (THE CRANBERRIES), ALLISON ROAD (GIN BLOSSOMS), EVERLASTING LOVE (GLORIA ESTEFAN), NEW AGE GIRL (DEADEYE DICK), I LIVE MY LIFE FOR YOU (FIREHOUSE), WHINEY, WHINEY... (WILLI ONE BLOOD), MENTAL PICTURE (JON SECADA), YOU GOT IT (BONNIE RAITT).
Top 40/Rhythm-Crossover: CREEP (TLC), CANDY RAIN (SOUL FOR REAL), IF YOU LOVE ME (BROWNSTONE), TAKE A BOW (MADONNA), BABY (BRANDY), RED LIGHT SPECIAL (TLC), BEFORE I LET YOU GO (BLACKSTREET), ON BENDED KNEE (BOYZ II MEN), I WANNA BE DOWN (BRANDY), WATER RUNS DRY (BOYZ II MEN), ANOTHER NIGHT (REAL MCCOY), BIG POPPA (THE NOTORIOUS B.I.G.), I'M GOIN' DOWN (MARY J. BLIGE), CONSTANTLY (IMMATURE), HERE COMES THE HOTSTEPPER (INI KAMOZE), I MISS YOU (N II U), RUN AWAY (REAL MCCOY), FREAK LIKE ME (ADINA HOWARD), THIS LIL' GAME WE PLAY (SUBWAY), IF YOU THINK YOU'RE LONELY NOW (K-CI HAILEY), YOU WANT THIS (JANET JACKSON), MOVE IT LIKE THIS (K7), THE RHYTHM OF THE NIGHT (CORONA), THANK YOU (BOYZ II MEN), YOU GOTTA BE (DES'REE), EVERY DAY OF THE WEEK (JADE), PROMISE ME (LIL SUZY), KITTY KITTY (69 BOYZ), FAT BOY (MAX-A-MILLION), ASK OF ME (RAPHAEL SAADIQ), WATERFALLS (TLC), WHAT I NEED (CRYSTAL WATERS), DADDY'S HOME (SPANISH FLY), NEVER FIND SOMEONE LIKE YOU (KEITH MARTIN), THIS IS HOW WE DO IT (MONTELL JORDAN), DREAM ABOUT YOU (STEVIE B), (SHE'S GOT) SKILLZ (ALL-4-ONE), WHAT CAN I DO? (ICE CUBE), TOOTSE ROOL (69 BOYZ), I BELONG TO YOU (TONI BRAXTON).

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.

MORE ACTS ALLOW FANS TO TAPE SHOWS
(Continued from page 1)

taping a step further by allowing all ticket holders to record their concerts.

Black Crowes manager Pete Angelus says all the tickets for the band's upcoming shows will be printed with the message that audio recording is allowed. Radio spots and newspaper advertisements also will invite fans to record the performances.

Former Led Zeppelin members Page & Plant are allowing fans to tape their concerts in an effort to beat piracy. "We were in Japan recently, and in Tokyo we came across this store that dealt solely with Led Zeppelin bootlegs," say Plant & Page manager Bill Curbishley. "If we want to do away with bootlegging, I think [allowing fans to tape] is the right way to go."

In the case of the Crowes, Angelus says concert taping is an added bonus for fans. "[Vocalist] Chris Robinson has always talked about how the fans that pay for a ticket should be allowed to bring home a piece of the evening."

With the Black Crowes just three albums into their career, it's likely that American Recordings will eventually issue a live album by the band. American GM Mark DiDia confirms that a live set is likely in the band's future, "but I think fans of the band would want a live collection whether they have bootlegs or not," he says.

It's only fitting that the Black Crowes will open for the Grateful Dead April 7 in Tampa, Fla. Allowing fans to tape concerts is nothing new for the Dead, whose spokesman Dennis McNally says the band has been allowing concert recording since late '70s.

By the mid-'80s, promoters began to set up special taping sections for fans.

Initially, the section was in front of the soundboard, approximately 85 feet from the stage, but the tapers' microphone stands began to obstruct the view of the soundman. Eventually, the taping section was moved behind the soundboard.

Angelus says he does not expect that allowing taping throughout a venue will be a problem on the Crowes' dates. "Except for those fans that crowd-surf for a moment, the Black Crowes fans are pretty respectful of each other," he says.

The Dead's McNally says that the band's Jerry Garcia always has had the attitude that "when we are done with it, you can have it."

Besides, McNally says, it is virtually impossible to stop concert taping. "Anyone who thinks saying, 'There's no recording,' will stop taping is deluding themselves," he says.

According to McNally, fans have been taping the Dead's live shows even before portable cassette recorders were commonly available, and the concert-taping has not had a negative effect on the band's record sales. In fact, McNally says by allowing concertgoers to tape the shows and swap those tapes—a common practice among Deadheads—the band's audience has actually increased.

"From 1980 to 1987, they didn't put out an album," says McNally. "And, in that period, the audience grew tremendously through tapes." In 1987, the Dead released the fastest-selling album of its career, "In The Dark," which achieved platinum status.

Adding to McNally's argument is the fact that the Dead has had success with

the release of several live albums on its own Grateful Dead Recordings imprint. "One From The Vault," released in 1991, has sold more than 200,000 copies with no advertising, McNally says. A second live set, "Two From The Vault," released in 1992, has sold almost as well. The Dead also has issued "Dick's Picks," a live set compiled by Dead tape archivist Dick Latvala. "Dick's Picks, Vol. II," is set to be released through mail-order only March 14.

McNally says that often concert-tapers are the same people who buy the Dead live recordings on CD. "The CD lasts longer and it has better sound, because it is recorded in multitrack. Even a two-track recording from the sound board is an improvement that our audience will gladly pay for," he says.

Metallica co-manager Peter Mensch says the hard rock band first allowed its fans to tape in a designated taping section in the fall of 1991. "We just decided that it didn't make a difference," Mensch says. "The only thing that it does is kill the bootleg market."

Curbishley also is optimistic that the fans who tape the Page & Plant shows will be less likely to purchase a concert bootleg. "Everything that they do comes out in bootleg form anyway, and most of it is very inferior."

The ticket price for the taping section at the Page & Plant shows will be slightly lower than the cost of a normal ticket, Curbishley says. "Traditionally those are seats that we can't sell, because of the obstructed view," he says. The proceeds from the sales of taping-section tickets will go to Second Harvest, the national food-bank network.

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)
			★ ★ NO. 1 ★ ★
1	1	12	TAKE A BOW MADONNA (MAVERICK/SIRE/WB) (weeks) 3
2	3	24	YOU GOTTA BE DES'REE (550 MUSIC)
3	2	21	ON BENDED KNEE BOYZ II MEN (MOTOWN)
4	4	18	CREEP TLC (LAFACE/ARISTA)
5	5	28	ANOTHER NIGHT REAL MCCOY (ARISTA)
6	6	16	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)
7	7	13	WHEN I COME AROUND GREEN DAY (REPRISE)
8	8	22	ALWAYS BON JOVI (MERCURY)
9	9	27	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)
10	10	6	STRONG ENOUGH SHERYL CROW (A&M)
11	11	10	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
12	13	23	HERE COMES THE HOTSTEPPER INI KAMOEZ (COLUMBIA)
13	14	13	BETTER MAN PEARL JAM (EPIC)
14	16	6	I KNOW DIONNE FARRIS (COLUMBIA)
15	12	25	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
16	17	7	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
17	20	12	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)
18	18	22	I WANNA BE DOWN BRANDY (ATLANTIC)
19	25	5	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)
20	15	16	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
21	26	10	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
22	19	12	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)
23	29	8	RUN AWAY REAL MCCOY (ARISTA)
24	21	14	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
25	22	18	EVERY DAY OF THE WEEK JADE (GIANT)
26	23	15	BUDDY HOLLY WEEZER (DGC/GEFFEN)
27	28	10	LOVE WILL KEEP US ALIVE EAGLES (GEFFEN)
28	37	5	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)
29	30	4	EVERLASTING LOVE GLORIA ESTEFAN (EPIC)
30	35	7	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
31	24	30	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
32	27	16	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
33	34	26	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)
34	33	5	BABY BRANDY (ATLANTIC)
35	39	6	WATER RUNS DRY BOYZ II MEN (MOTOWN)
36	55	2	YOU GOT IT BONNIE RAITT (ARISTA)
37	32	39	100% PURE LOVE CRYSTAL WATERS (MERCURY)

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

HOT 100 RECURRENT AIRPLAY

1	2	34	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)
2	1	13	IF YOU GO JON SECADA (SBK/EMI)
3	3	12	MR. JONES COUNTING CROWS (DGC/GEFFEN)
4	5	10	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND)
5	4	2	WHEN CAN I SEE YOU BABYFACE (EPIC)
6	8	6	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)
7	7	81	TWO PRINCES SPIN DOCTORS (EPIC)
8	6	13	DON'T TURN AROUND ACE OF BASE (ARISTA)
9	9	21	THE SIGN ACE OF BASE (ARISTA)
10	10	3	DECEMBER 1963 FOUR SEASONS (CUBB)
11	14	15	SHINE COLLECTIVE SOUL (ATLANTIC)
12	11	18	YOU MEAN THE WORLD TO ME TOM BRAXTON (LAFACE/ARISTA)
13	13	14	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
14	15	19	PRAYER FOR THE DYING SEAL (ZTT/SIRE/WARNER BROS.)
15	12	8	BUT IT'S ALRIGHT HUEY LEWIS & THE NEWS (ELEKTRA/EEG)
16	20	4	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)
17	16	26	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
18	17	61	HEY JEALOUSY GIN BLOSSOMS (A&M)
19	—	1	NEW AGE GIRL DEADEYE DICK (ICHI-BAN)
20	19	37	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
21	18	56	NO RAIN BLIND MELON (CAPITOL)
22	23	15	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
23	—	51	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)
24	—	19	WHATTAM MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
25	—	5	CIRCLE OF LIFE ELTON JOHN (HOLLYWOOD)

Recipients 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.			
46 100% PURE LOVE (Basement Boys, ASCAP/C-Water. ASCAP/Polygram Int'l, ASCAP/Famous, ASCAP) HL			
75 1-LUV (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royal and Cash, ASCAP) WBM			
95 AGE AIN'T NOTHING BUT A NUMBER (Zomba, BMI/R. Kelly, BMI) WBM			
47 ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Inquiry, ASCAP/Airno, ASCAP/Canvas Mattress, ASCAP) WBM			
73 ALWAYS AND FOREVER (Rodsongs, ASCAP/Airno, ASCAP) WBM			
10 ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL			
6 ANOTHER NIGHT (Copyright Control)			
5 BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ectasoul, ASCAP/Chrysalis, ASCAP) WBM			
79 BAD REPUTATION (Trouble Tree, BMI/EMI Blackwood, BMI) HL			
32 BANG AND BLAME (Night Garden, BMI/Warner-Tamerlane, BMI) HL			
16 BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM			
70 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL			
13 BIG POPPA WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL			
94 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM			
67 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL			
65 BROOKLYN ZOO (Wu-Tang, BMI)			
4 CANDY RAIN (EMI April, ASCAP/E-Zuz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Siam U Well, BMI) WBM/HL			
89 CAN I STAY WITH YOU (Ecat, BMI/Sony, BMI) HL			
98 CAN'T WAIT (Erick Sermon, ASCAP/Funky Noble, ASCAP/Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM			
88 COCKTALES (Zomba, ASCAP/Strand, BMI/Zomba, BMI) WBM			
27 CONSTANTLY (EMI April, ASCAP/Milhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL			
2 CREEP (EMI April, ASCAP/D.A.R.P., ASCAP) HL			
5 DREAM ABOUT YOU/FUNKY MELODY (B And It Is, BMI/Turkishman, BMI)			
76 DREAMER (MCA, ASCAP) HL			
29 EVERLASTING LOVE (Rising Sons, BMI/EMI Blackwood, BMI) HL			
24 EVERY DAY OF THE WEEK (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM			
90 FAT BOY (Tango Rose, ASCAP)			
42 FOE THE LOVE OF \$ (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/D.J. Yella, BMI)			
68 FOOLIN' AROUND (Zomba, BMI) WBM			
71 FOR YOUR LOVE (Stevland Morris, ASCAP)			
26 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP)			
43 GET DOWN (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI, ASCAP/Bee Mo Easy, ASCAP) HL			
83 GET LIFTED (Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM			
44 GET READY FOR THIS (Any Kind Of Music, ASCAP/MCA, ASCAP) HL			
25 HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (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			
40 HOLD ON (Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Saviger, ASCAP/Airno, ASCAP) HL/WBM			
37 HOUSE OF LOVE (Sony Cross Keys, ASCAP/Tree, BMI/Greenberg, BMI/Warneractive, BMI) WBM/HL			
93 HOW DID I GET BY WITHOUT YOU (Sony, BMI/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Bug, ASCAP) HL			
86 I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM			
60 I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL			
96 (I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)			
20 IF I WANTED TO/LIKE THE WAY I DO (MLE, ASCAP/Airno, ASCAP) WBM			
8 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM			
17 IF YOU THINK YOU'RE LONELY NOW (Abkco, BMI/Morell, BMI)			
14 I KNOW (Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL			
61 I LIVE MY LIFE FOR YOU (Sony, ASCAP/Wocka-Wocka, ASCAP) HL			
34 I'LL MAKE LOVE TO YOU (Sony, BMI/Ecat, BMI) HL			
45 I'LL STAND BY YOU (Hynde House of His, ASCAP/Cive 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			
18 I'M THE ONLY ONE (MLE, ASCAP/Airno, ASCAP) WBM			
73 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) HL			
22 IN THE HOUSE OF STONE AND LIGHT (EMI Virgin, ASCAP/Martin Page, ASCAP) HL			
30 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM			
59 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)			
91 LIVING IN DANGER (Megascops, BMI/Careers-BMG, BMI) HL			
56 MAD IZM (Channel Live, ASCAP/American, ASCAP)			
41 MENTAL PICTURE (Foreign Imported, BMI) WBM			
51 MISHALE (WB, BMI/4 MW, ASCAP/Zomba, ASCAP) WBM			
81 MOVE IT LIKE THIS (Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)			
84 MR. PERSONALITY (Tango Rose, ASCAP)			
85 NEVER FIND SOMEONE LIKE YOU (Famous, ASCAP/No Pain No Gain, ASCAP)			
74 NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP) HL			
3 ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM			
92 PIMP OF THE YEAR (Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/D, BMI/August Moon, BMI)			
62 PROMISE ME (Play The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP)			
39 RED LIGHT SPECIAL (Ecat, BMI/Sony, BMI)			
19 THE RHYTHM OF THE NIGHT (Gema, Saie/Warner U.K., Saie/Intersong, PRS) WBM			
77 RODEO (Downlow Quad, BMI/Drop Science, BMI)			
50 SECRET (WB, ASCAP/Webo Girl, ASCAP/EMI April,			

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.

SoundScan
■■■■■

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
1	1	4	BABY BRANDY (ATLANTIC) 4 wks at No. 1
2	2	16	CREEP TLC (LAFACE/ARISTA)
3	3	9	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
4	4	11	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
5	5	13	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
6	7	7	BIG POPPA WARNING THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	8	2	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
8	6	26	ANOTHER NIGHT REAL MCCOY (ARISTA)
9	12	7	THIS LIL' GAME WE PLAY SUBWAY (BIV 10/MOTOWN)
10	10	19	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
11	9	15	ON BENDED KNEE BOYZ II MEN (MOTOWN)
12	16	9	STRONG ENOUGH SHERYL CROW (A&M)
13	11	22	SHORT DICK MAN 20 FINGERS (S.O.S./ZOO)
14	14	15	CONSTANTLY IMMATURE (MCA)
15	13	20	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
16	15	36	TOOTSEE ROLL 69 BOYZ (RIP-IT)
17	22	4	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
18	19	16	YOU GOTTA BE DES'REE (550 MUSIC)
19	25	2	FOE THE LOVE OF \$ BONE THUGS N HARMONY (RUTHLESS)
20	18	22	ALWAYS BON JOVI (MERCURY)
21	24	10	GET DOWN CRAIG MACK (BAD BOY/ARISTA)
22	20	12	I MISS YOU N II U (ARISTA)
23	17	14	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)
24	23	12	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
25	26	8	WHUTCHA WANT? NINE (PROFILE)
26	21	22	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
27	—	1	THANK YOU BOYZ II MEN (MOTOWN)
28	29	6	MAD IZM CHANNEL LIVE (CAPITOL)
29	27	15	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
30	—	1	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
31	42	2	SHOOK ONES PART II MOBB DEEP (LOUD/RCR)
32	48	2	I KNOW DIONNE FARRIS (COLUMBIA)
33	32	2	BROOKLYN ZOO OL DIRTY BASTARD (ELEKTRA/EEG)
34	35	6	WOMAN TO WOMAN JEWELL (DEATH ROW/INTERSCOPE)
35	33	14	KITTY KITTY 69 BOYZ (RIP-IT)
36	43	2	1-LUV E-40 (FEATURING LEVITI) (JIVE)
37	31	26	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)

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

ASCAP/D.A.R.P., ASCAP) HL/WBM			
97 SHAME (FROM A LOW DOWN DIRTY SHAME) (Unichappell, BMI/Mills & Mills, BMI) HL			
55 SHE DON'T USE JELLY (Lovely Sorts Of Death, BMI/EMI Blackwood, BMI) HL			
52 SHE'S A RIVER (EMI Virgin, ASCAP) HL			
69 (SHE'S GOT) SKILLZ (Songcase, BMI) WBM			
36 SHOOK ONES PART II (Juvenile Hell, ASCAP)			
63 SHORT DICK MAN (Tango Rose, ASCAP)			
53 SOUR TIMES (NOBODY LOVES ME) (Chrysalis, BMI/Ensign, BMI) WBM			
9 STRONG ENOUGH (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Inquiry, ASCAP/Airno, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP/48/11, ASCAP) WBM			
12 SUKIYAKI (Toshiba, BMI/EMI Blackwood, BMI/Beechwood, BMI) HL			
99 SUPA STAR (EMI April, ASCAP/Gifted Pearl, ASCAP) HL			
23 THE SWEETEST DAYS (Spiral Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom, BMI/Famous, ASCAP) WBM/HL			
1 TAKE A BOW (Ecat, BMI/Sony, ASCAP/WB, ASCAP/Webo Girl, ASCAP) WBM/HL			
100 TAKE YOU THERE (Pete Rock, ASCAP/Smooth Flowing, ASCAP/One Step Beyond, BMI)			
31 THANK YOU (Black Panther, BMI/Vanderpool, BMI/Aynan, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP) HL			
80 THINK OF YOU (Chuck Lite, ASCAP/Starvin, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man,			
ASCAP/WB, ASCAP) HL/WBM			
54 THIS IS HOW WE DO IT (Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI)			
21 THIS LIL' GAME WE PLAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM			
33 TOOTSEE ROLL (Downlow Quad, BMI)			
66 TOUR (Def American Songs, ASCAP)			
48 TURN THE BEAT AROUND (FROM THE SPECIALIST) (Unichappell, BMI) HL			
87 WHAT I NEED (Basement Boys, ASCAP/C-Music, ASCAP/Polygram Int'l, ASCAP/Kinda Kool, ASCAP/Party Payton, BMI/Dungeon Culture, BMI)			
82 WHERE I WANNA BE BOY (Potential, BMI/Missjones, BMI/Ron G, BMI)			
64 WHINEY, WHINEY (FROM DUMB AND DUMBER) (Willi One Blood, ASCAP/Famous, ASCAP/David Rainer, ASCAP/Jay Boy, BMI/Golden Rule Music, BMI) HL			
58 WHUTCHA WANT? (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)			
49 WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM			
72 WOMAN TO WOMAN (Irving, BMI) WBM			
15 YOU DON'T KNOW HOW IT FEELS (Gone Gator, ASCAP) WBM			
35 YOU GOT IT (FROM BOYS ON THE SIDE) (Orbisongs, BMI/Gone Gator, ASCAP/EMI April, ASCAP) HL/WBM			
7 YOU GOTTA BE (Sony, BMI) HL			
38 YOU WANT THIS (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Iobete, ASCAP/EMI April, ASCAP) WBM			

ATLANTIC'S CORPORATE OFFSPRING FINE-TUNE CONTINUED SUCCESS

(Continued from page 1)

York as senior VP/GM in early April.

All the moves, though wide-ranging, underscore a singular Atlantic Group commitment, Azzoli says. "The key is to avoid the complacency that can come with success," he says. "We have to keep moving forward, and to do that we have to keep the big machine at bay by encouraging the formation of small, independently minded companies and by nurturing the talent in-house that can keep us aggressive. I like change because it keeps you on the edge, and I think that's a great place for a music company to be."

EVOLUTION OF A POWERHOUSE

Azzoli, 40, has reason to appreciate change. He assumed the Atlantic Group presidency last November amid a flurry of major shifts within the larger Warner Music Group that saw former Atlantic president Danny Goldberg appointed to take over the reins as CEO of sister company Warner Bros.

Azzoli had been brought to the company in 1990 by Doug Morris, whose success at the Atlantic Group since he took control in 1990 led to his own elevation in 1994 to Warner Music U.S. chairman/CEO.

Ahmet Ertegun, Atlantic Group chairman/CEO, sees the vitality of the company as a culmination of the evolution that was instigated by Morris in 1990. "The many steps that Doug Morris took in reconfiguring years ago came to fruition last year," he says. "It's reflected in the very varied successes throughout the group that combined to put Atlantic on top."

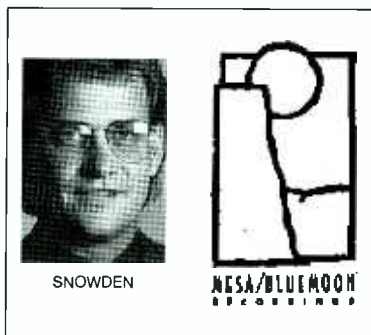
For his part, Morris is proud of the part he has played in cultivating the cast of young executives now charged with leading the Atlantic Group. "It's ultimately about the people," he says. "It's about getting smart people who love music and putting them in and just letting them do their job. That's always been the unique vibe of Atlantic, and Val is now the keeper of that vibe."

Azzoli says, "What I did with the help of Doug Morris over the last four years is decentralize. We gave department heads a lot of autonomy, and with that autonomy we gave them the budgets to be able to do what they felt was right for those particular departments and for the particular act going through the department."

The profits that came in 1994 arrived from across the spectrum of the Atlantic Group, with key music successes ranging broadly from Stone Temple Pilots to "The 3 Tenors"; Hootie & the Blowfish to Nine Inch Nails; Liz Phair to John Michael

Montgomery; Brandy to Tori Amos; and Snoop Doggy Dogg to the Jerky Boys.

"The mix is amazing, but so is the fact that we were the No. 1 label and we didn't have any really huge hits," Azzoli says. "The biggest hit we had,



and it was terrific, was Stone Temple Pilots at about 3.5 million. But we didn't have a Kenny G at 7 million or an Eric Clapton at 10 million. What we had instead was consistency throughout the entire roster."

THE TEAM AT TAG

TAG Recordings is only the latest outgrowth of that Atlantic "vibe," Azzoli says. "TAG will be independently minded, but it will have the backing and support structure of the entire Atlantic machine," he says. "It's a way to keep the small-label spirit alive within a big company."

"The idea was to create a second label for Atlantic that is going to have a little different personality, a different sort of culture to it," adds TAG's Kallman. "Because of the small roster, we will have the unique ability to work an album for, if necessary, 18 months. Our staff will have the luxury of really following through on an album until we have squeezed every last drop of its potential out."

Turkkan says TAG expects to release four to eight albums a year. Acts to be signed to the label will fall broadly into the categories of cutting edge, alternative, or modern rock.

Atlantic acts also will be brought over to TAG as appropriate, Kallman says. The first three are the Lemonheads, Jawbox, and Madder Rose. Acts moved over will be handled jointly by the Atlantic and TAG staffs, he says. TAG acts will be worked initially by TAG, but will tap into Atlantic as needed.

TAG will have a core staff of about 15, says Turkkan, who is charged with day-to-day operation of the label. The existing staff of Atlantic-affiliated Seed Records is being folded into TAG, although Seed will remain a separate imprint. The TAG staff includes Ron Geslin, VP of promotion; Mark Lipsitz, director of marketing;

Leigh Lust, director of A&R; Matt Lipper, national college promotion manager; Melanie Burnett, sales and marketing manager; Shilah Morrow, senior director of marketing; Lisa Gottheil, senior director of publicity/A&R; Steve Yegelwel, director of A&R; and John Rubeli, director of A&R/West Coast.

"Atlantic has a long and wonderful tradition of launching new labels," Turkkan says, noting EastWest (which moves out of the Atlantic Group this year), Interscope, and Kallman's own Big Beat. Adds Kallman, "I think the vision for Val was to create the next generation of Atlantic labels."

BUILDING FROM 'GROUND ZERO'

Also part of that new "Generation A" are Lava Records and 143 Records. Lava is the brainchild of Jason Flom, whom Azzoli calls "one of the best A&R people" he's ever known.

Flom, whose long list of signings at Atlantic includes Tori Amos, Collective Soul, Skid Row, and Planet, says Lava "will focus on the music I've always focused on—alternative rock bands and other hit-oriented bands that I wouldn't want to pigeonhole into a genre. I want to start with new acts I can build from ground zero."

Flom plans to hire a small core A&R, marketing, and promotion staff, he says, to work in close conjunction with Atlantic. "One of the interesting things I bring to the acts at Lava is almost 16 years of experience at Atlantic," he says. "So I'm in a good position to work closely with people at all levels of the company."

Lava will launch in April with a highly anticipated album by singer/songwriter Jill Sobule.

Flom also plans to collaborate with 143 Records and its founder, David Foster. The first co-venture, to be released jointly by Lava and 143, is an album by Irish group the Corrs, which Foster is producing.

"We both found them," Foster says. "So we decided to work together. Same thing with another signing, Beth Hart, which will also come out on a joint 143/Lava label. The great thing for these artists is they will have both of our attentions."

Foster's other signing thus far, he says, is a 16-year-old Knoxville, Tenn., female singer named Jordan Hill, whom he describes as "a big voice who can handle the Whitney [Houston] kind of ballads."

Foster expects to produce most of the initial acts he brings in ("like the guy who owns the restaurant, I also have to cook"), but will have help running the label from the man he has named its president, Brian Avnet.

The name 143 reflects Foster's passion for romantic music. "It's a little saying for 'I love you': one letter, four letters, three letters."

In addition to fostering independent-minded divisions, innovative marketing is the other overriding tenet at the Atlantic Group, Azzoli says. Reflecting on the successes of the past year, he says, "We looked at every act individually, at each act's strengths and weaknesses, and adapted to the act, as opposed to the act having to adapt to Atlantic Records." Then, says Azzoli, "We went from there, doing whatever it took, wherever it took us, whether some might consider it unorthodox or not." Direct marketing, online promotions, and tie-ins to TV and film projects were among the various avenues

successfully navigated.

Among the 1994 breakthroughs of which Azzoli is most proud, he says, is Amos, whose "Under The Pink" reached platinum. "Here's someone for whom we did it basically all through press and touring—like



guerrilla warfare. And now she's platinum. And it's real platinum—she's got a million fans."

KEY ROLE FOR BILLIG

New senior VP Billig, whose management clients included the Breeders and Hole, is seen by Azzoli as playing a key role in continuing to expand the list of path-breaking Atlantic artists. "Her instinct for finding and developing new talent is a perfect fit with Atlantic's artist-driven philosophy," Azzoli says.

Billig says, "I'm obviously looking to be one step ahead of the pack, which I've always tried to do and hopefully can continue here. I think I'm in a wonderful position to be able to work with artists because I've spent years working with them from the other side of the label fence."

Other potential growth areas include Atlantic/Nashville, which kicked in strongly last year with Montgomery, Tracy Lawrence, and Confederate Railroad achieving breakaway success. "It starts with the music, and that's most of the battle," says Atlantic/Nashville president Rick Blackburn. "But then you have to target the market for each artist."

Promising follow-ups due this year are a new self-titled Montgomery album, due in late March; a new Confederate Railroad set targeted for May; and a Lawrence greatest-hits package due in July.

At Atlantic's black music division, senior VP Richard Nash says the self-titled debut album by Brandy "was the jump-start last September." That success set the stage for a strong 1995 slate, which includes a Public Announcement album (due in May or June), a Sean Levert solo set ("The Other Side," May/June), and Intro's

sophomore release (third quarter).

CLASSICAL CRUSADE

Tapping into Atlantic's passion for innovative marketing was a main catalyst in bringing Warner Music's four classical labels—Teldec, Erato, Finlandia, and Nonesuch—under the newly formed Atlantic Classics umbrella (Billboard, Jan. 14).

"Atlantic is a very aggressive, very young, very hip company that brings a lot of skills in a lot of different areas to the marketing of classical music that maybe more traditional companies simply had not thought about before," says Kevin Copps, the senior VP/GM who helms Atlantic Classics. "There are a lot of ways to market, and our mandate is to maximize all of them."

The big fall release for the division is the debut Teldec recording from 12-year-old pianist Helen Huang, according to Copps.

"We're out to conquer lots of new frontiers and take the message of our music to places it's never been before," says Copps.

Aiming to do the same are new Atlantic joint-venture Celtic Heartbeat, a Dublin-based label overseen by co-founder Barbara Galavan, and imprint Atlantic Theatre.

"Because music is becoming so fragmented and because I feel strongly that Atlantic is a full-service label, it's important for us to explore all these different types of music," Azzoli says. "Having imprints makes it easier to market and easier to attract acts."

Atlantic's soon-to-be-announced acquisition of Mesa/Bluemoon—home of Aswad, Black Uhuru, and Al DiMeola—was partly keyed to Mesa's success in carving out a big niche in a relatively small market, Azzoli says. "They don't sell a lot of records, but they do really well with niche marketing—getting into the candle shops, the bookstores—and that's a path we want to follow."

Azzoli says that other than a possible increase in A&R budget, there should be no changes at Mesa/Bluemoon, which will continue to be run by president Jim Snowden. The same holds for new affiliate Curb Records (Billboard, Aug. 27, 1994).

"It's part of our overall philosophy that carries through from the way we deal with our artists to our executives and our small companies and divisions," notes Azzoli. "They aren't made to adapt to us; we adapt to them. It would defeat the entire purpose if we destroyed their identity. Having a chorus of strong, independent voices is what has brought us this far, and it's what will carry us ahead."



Among priority acts on Atlantic's various labels this year are Dutch pop act Bettie Serveert, left, and singer/songwriter Jill Sobule.



The Atlantic Group's diversity can be seen in priority acts such as country's John Michael Montgomery, left, and classical prodigy Helen Huang.



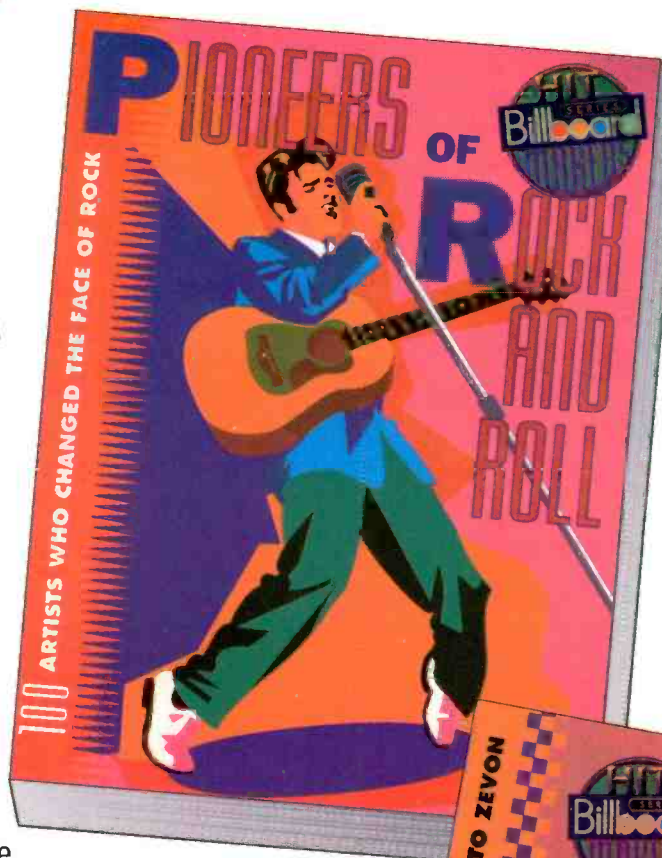
Who are pop music's heaviest hitters?



Billboard is the home of the pop charts, the chronicle of commercial achievement in the music industry. But the charts aren't the whole story. Of key importance both in and outside the industry are the artists—the bands, the singers, the songwriters who produce the vast body of work from which chart successes emerge. BILLBOARD HITMAKERS is about those artists.

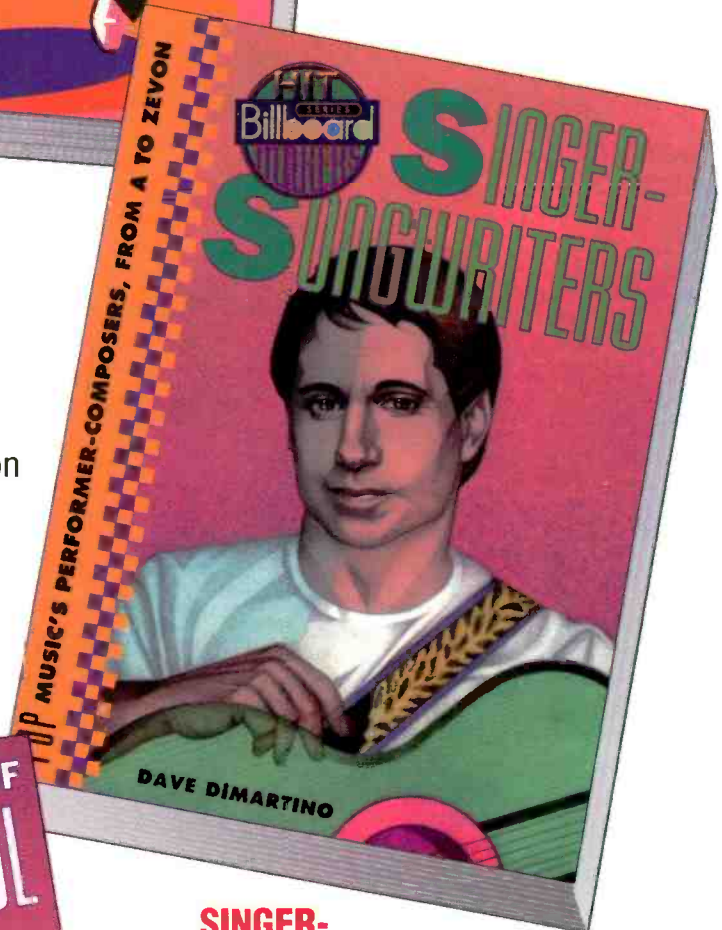
Each book explores its topic in depth and detail via individual artist profiles arranged alphabetically, with the artists selected for inclusion on the basis of how they defined and redefined the music scene. Each profile gives a sense of the artist's impact, offers insights about the music, and places the subject in the grand musical scheme of things.

Each: 100 b&w illus. 7 x 9 1/4". \$21.95, paper



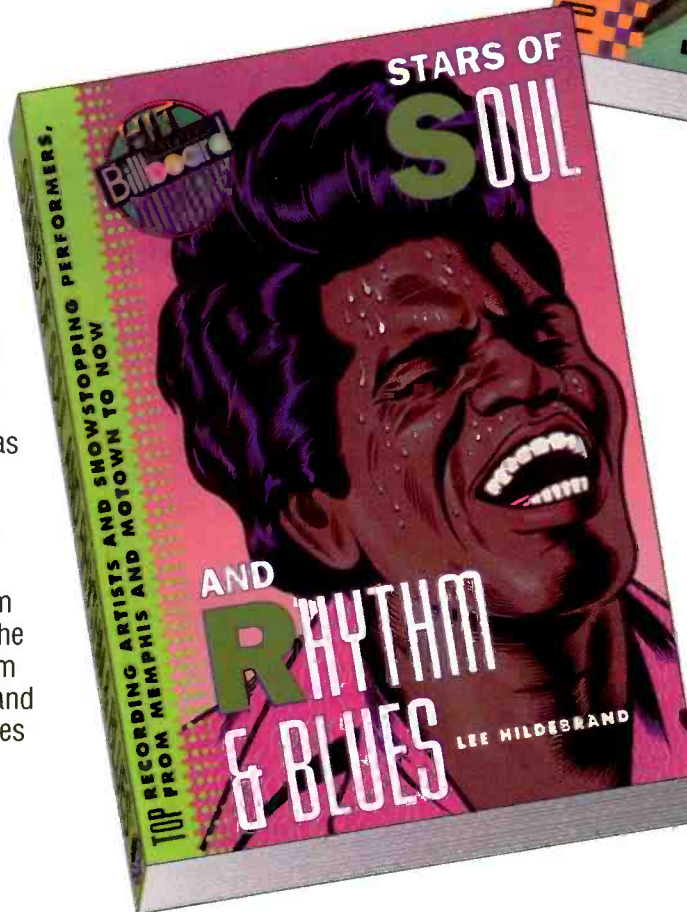
PIONEERS OF ROCK AND ROLL *100 Artists Who Changed the Face of Rock*

By Harry Sumrall. Who are the trend-setters, the trailblazers who set the standards? From the Beatles to R.E.M., from Chuck Berry to the Clash, they're all in *Pioneers of Rock and Roll*, a look at the 100 most influential rock artists of all time. Here are rock's classic acts: Bill Haley, Elvis, the Rolling Stones, the Who, Crosby, Stills and Nash, Eric Clapton, Elton John, Talking Heads, U2, and dozens more—as well as seminal but lesser-known talents. 320 pages. (0-8230-7628-8)



SINGER-SONGWRITERS *Pop Music's Performer-Composers, From A to Zevon*

By Dave DiMartino. Popular music has a rich history of artists who compose and perform their own work. From the protest-oriented songs of Bob Dylan to the new wave of Elvis Costello and the wide-ranging career of Paul Simon, singer-songwriters have made the pop song the definitive means of expression in modern culture. *Singer-Songwriters* explores over 200 of these latter-day troubadours, from superstars to lesser-known but extremely influential writers, providing an insight into the songs that have moved so many listeners. 320 pages. (0-8230-7629-6)



STARS OF SOUL AND RHYTHM & BLUES *Top Recording Artists and Showstopping Performers, from Memphis and Motown to Now*

By Lee Hildebrand. Call it soul, call it blues, call it R&B—by any name, the music that can be collectively categorized as rhythm and blues has had a profoundly moving effect on audiences for several generations. *Stars of Soul and Rhythm & Blues* examines 180 of the greatest R&B artists of the past half-century, from the gritty soul of James Brown to the modern funk of Janet Jackson, from the solo vocal heroics of Al Green and Otis Redding to the group harmonies of the Coasters and the Shirelles. 288 pages. (0-8230-7633-4)

Available wherever books on music are sold, or call 1-800-278-8477

An imprint of Watson-Guptill Publications
1515 Broadway, New York, NY 10036

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	10	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98) 8 weeks at No. 1	THE HITS	1
2	2	3	25	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1
3	4	4	54	GREEN DAY ▲ ⁶ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
4	3	2	4	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
5	5	5	15	EAGLES ▲ ⁴ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
6	7	11	32	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	6
7	6	6	14	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	6
8	12	17	43	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	8
9	9	10	20	THE CRANBERRIES ▲ ² ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
10	8	8	13	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
11	11	9	12	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
12	13	16	51	SHERYL CROW ▲ ² A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
13	10	12	40	OFFSPRING ▲ ¹ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
14	15	13	17	MADONNA ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
15	17	15	16	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
16	14	14	16	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
17	18	37	3	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
18	19	18	74	MELISSA ETHERIDGE ▲ ³ ISLAND 848660 (10.98/15.98)	YES I AM	16
19	23	20	38	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
20	20	21	17	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
21	21	19	28	WEEZER ▲ DGC 24629/Geffen (10.98/15.98) HS	WEEZER	16
22	16	7	4	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
23	22	22	48	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
24	25	26	21	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	24
25	36	36	20	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
26	26	24	4	THE CHIEFTAINS RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	24
27	24	25	16	AEROSMITH ▲ ⁷ GEFFEN 24716 (12.98/17.98)	BIG ONES	6
				★ ★ ★ Hot Shot Debut ★ ★ ★		
28	NEW ►		1	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
29	33	33	19	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
30	27	23	21	R.E.M. ▲ ² WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
31	30	29	15	SADE ▲ EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
32	29	28	18	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
33	28	30	32	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
				★ ★ ★ Pacesetter ★ ★ ★		
34	86	83	22	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
35	32	32	6	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	32
36	34	38	23	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
37	41	50	16	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	37
38	31	27	65	ACE OF BASE ▲ ⁷ ARISTA 18740 (9.98/15.98)	THE SIGN	1
39	39	40	18	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
40	38	41	51	YANNI ▲ ² PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
41	35	31	37	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
42	37	35	62	COUNTING CROWS ▲ ⁸ DGC 24528/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
43	42	42	25	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
44	47	43	23	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
45	43	52	28	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	40
46	54	57	118	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
47	48	51	67	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
48	45	39	10	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
49	51	58	34	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
50	52	49	15	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
51	46	34	18	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
52	69	85	6	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	52

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
53	49	44	7	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
54	44	53	4	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
55	58	61	21	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
56	59	65	11	THE BEATLES ▲ ⁴ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
57	NEW ►		1	BELLY SIRE/REPRISE 45833*/WARNER BROS. (10.98/15.98)	KING	57
58	56	54	50	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
59	55	48	18	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
60	65	63	15	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
61	53	46	13	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
62	60	56	14	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
63	64	68	7	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63
64	75	80	33	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
65	57	55	50	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
66	62	64	43	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
67	63	62	9	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
68	117	—	2	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98) 1995 GRAMMY NOMINEES		68
69	61	60	34	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	60
70	NEW ►		1	SLASH'S SNAKEPIT GEFEN 24630 (10.98/16.98)	IT'S FIVE O'CLOCK SOMEWHERE	70
71	74	86	26	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
72	71	67	20	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
73	67	59	35	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
74	76	72	23	ERIC CLAPTON ▲ ² DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
75	70	78	30	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
76	68	69	4	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
77	50	45	27	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
78	83	81	11	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
79	79	98	20	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
80	81	92	37	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
81	77	70	67	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
82	78	71	15	JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
83	72	66	45	ALL-4-ONE ▲ ² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
84	80	73	21	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
85	89	89	66	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5
86	82	88	6	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	82
87	66	47	21	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
88	103	124	37	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	88
89	73	74	37	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
90	40	—	2	EXTREME A&M 540327 (9.98/15.98)	WAITING FOR THE PUNCHLINE	40
91	90	87	21	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
				★ ★ ★ Heatseeker Impact ★ ★ ★		
92	NEW ►		1	THE JAYHAWKS AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
93	85	76	77	MARIAH CAREY ▲ ⁸ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
94	88	77	13	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
95	94	82	84	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
96	96	90	34	HOLE ● DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
97	97	93	5	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
98	100	107	28	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
99	98	103	50	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
100	99	99	12	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	99
101	112	109	14	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9
102	91	84	71	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
103	92	79	4	SOUNDTRACK SELECT/ATLANTIC 82708/AG (10.98/16.98)	THE JERKY BOYS	79
104	93	96	184	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
105	120	151	4	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	105
106	113	115	53	SARAH McLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50

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

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
107	102	97	24	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
108	107	114	56	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
109	163	—	2	ALISON KRAUSS ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU	109
110	84	75	92	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	75
111	105	105	166	PEARL JAM ▲ ⁸ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
112	114	119	6	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	112
113	101	94	17	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
114	104	112	36	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
115	135	157	3	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	115
116	87	—	2	SIMPLE MINDS VIRGIN 39922 (10.98/15.98)	GOOD NEWS FROM THE NEXT WORLD	87
117	95	91	4	HANK WILLIAMS, JR. CURB MCG 77690/CURB (10.98/17.98)	HOG WILD	91
118	115	101	19	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
119	110	106	86	THE CRANBERRIES ▲ ² ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
120	111	108	34	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
121	109	110	172	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
122	124	131	261	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
123	122	121	32	ROLLING STONES ▲ ² VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
124	NEW ►	1	1	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	124
125	129	122	118	SOUNDTRACK ▲ ¹³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
126	108	95	92	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
127	NEW ►	1	1	SHOXSIE & THE BANSHEES Geffen 24630* (10.98/16.98)	THE RAPTURE	127
128	153	160	19	GEORGE WINSTON ● WINDHAM HILL 11157 (10.98/16.98)	FOREST	62
129	116	100	18	VERUCA SALT ● MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	69
130	106	111	40	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
131	160	164	21	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
132	121	113	16	MEGADETH ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
133	136	156	5	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98) HS	NOW'S THE TIME	133
134	132	149	3	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	132
135	119	132	20	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
136	127	104	13	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	22
137	134	139	25	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
138	128	128	22	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
139	126	117	7	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART	108
140	139	135	4	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	135
141	123	142	72	YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
142	159	161	39	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
143	131	123	209	ENIGMA ▲ ² CHARISMA 86224/Virgin (9.98/13.98)	MCMXC A.D.	6
144	130	120	49	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ³ ANGEL 55138 (10.98/15.98)	CHANT	3
145	156	171	19	BARRY MANILOW ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
146	125	116	5	PAT METHENY GROUP Geffen 24729 (10.98/16.98)	WE LIVE HERE	83
147	151	150	5	SOUNDTRACK SONY CLASSICAL/EPIC SOUNDTRAX 66462/EPIC (10.98 EQ/17.98)	LEGENDS OF THE FALL	147
148	140	136	73	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
149	170	186	32	HARRY CONNICK, JR. ▲ COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
150	118	102	6	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	59
151	133	125	7	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
152	152	152	55	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98

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
153	144	127	20	SMASHING PUMPKINS ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCAriot	4
154	164	153	38	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
155	141	138	97	GIN BLOSSOMS ▲ ² A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
156	143	—	48	ADAM SANDLER ● WARNER BROS. 45393 (7.98/11.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
157	NEW ►	1	1	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	157
158	146	126	17	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
159	137	134	46	PINK FLOYD ▲ ² COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
160	154	148	127	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
161	158	143	82	SMASHING PUMPKINS ▲ ³ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
162	142	130	13	REDMAN ● RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
163	162	175	18	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
164	148	137	18	QUEENSRYCHE ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
165	168	176	20	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
166	166	163	170	ENYA ▲ ⁴ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
167	149	141	53	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
168	138	118	65	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
169	NEW ►	1	1	THE MANHATTAN TRANSFER ATLANTIC 82661/AG (10.98/16.98)	TONIN'	169
170	176	180	52	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
171	150	140	74	NIRVANA ▲ ⁴ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
172	155	144	11	SOUNDTRACK WORK 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
173	182	184	21	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
174	161	154	127	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
175	171	178	15	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	34
176	147	129	5	THE ROOTS DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	104
177	167	159	26	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
178	145	—	2	VARIOUS ARTISTS MADACY 0338 (5.98/9.98)	A TIME FOR ROMANCE	145
179	179	187	16	THE BLACK CROWES ● AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11
180	199	—	42	BONNIE RAITT ▲ ³ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
181	175	167	38	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
182	190	—	12	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
183	RE-ENTRY	12	12	LUIS MIGUEL ● WEA LATINA 97234 (9.98/15.98)	SEGUNDO ROMANCE	29
184	169	166	8	TYPE O NEGATIVE ROADRUNNER 9100* (9.98/16.98) HS	BLOODY KISSES	166
185	165	165	12	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
186	185	190	130	ERIC CLAPTON ▲ ³ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
187	157	133	79	BABYFACE ▲ ² EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
188	192	—	2	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	188
189	173	181	47	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
190	174	162	53	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
191	RE-ENTRY	8	8	CARLY SIMON ARISTA 18752 (10.98/16.98)	LETTERS NEVER SENT	129
192	181	—	2	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	181
193	198	—	241	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
194	RE-ENTRY	79	79	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
195	186	169	39	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
196	189	—	122	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
197	177	179	41	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
198	191	198	21	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
199	RE-ENTRY	2	2	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	182
200	193	177	113	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

4 P.M. 133
69 Boyz 69

Ace Of Base 38
Aerosmith 27
Alabama 91
All-4-One 83

Babyface 187
Anita Baker 44
David Ball 114
Beastie Boys 181
The Beatles 56
Belly 57
Benedictine Monks Of Santo Domingo De Silos 144
John Berry 130
Clint Black 165
The Black Crowes 179
Blackhawk 152
Blackstreet 73
Mary J. Blige 11
Blues Traveler 182
Bon Jovi 32
Bone Thugs N Harmony 33
Boyz II Men 2
Brandy 24
Toni Braxton 95

Brooks & Dunn 84
Garth Brooks 1
Brownstone 35
Bush 52
Tracy Byrd 88
Candlebox 47
Mariah Carey 93
Mary Chapin Carpenter 72
Carreras, Domingo, Pavarotti (Mehta) 137
The Chieftains 26
Eric Clapton 74, 186
Harry Connick, Jr. 149
Corrosion Of Conformity 199
Counting Crows 42
The Cranberries 9, 119
Snieryl Crow 12

Dave Matthews Band 79
Des'ree 37
Diamond Rio 163
Joe Diffie 75
Celine Dion 81

Eagles 5
Enigma 143, 190
Enya 166

Gloria Estefan 39
Melissa Etheridge 18
Extreme 90

Dionne Farris 157
The Flaming Lips 139
Jeff Foxworthy 45

Kenny G 46
Warren G 89
Vince Gill 80
Gin Blossoms 155
Amy Grant 71
Green Day 3

Wade Hayes 112
Howard Hewett 192
Faith Hill 167
Hole 96
Hootie & The Blowfish 6

Ice Cube 61
Immature 98

Alan Jackson 49, 196
Janet Jackson 126
Jade 135
The Jayhawks 92
The Jerky Boys 77, 110

Joshua Kadison 170
Toby Keith 173
Kirk Franklin And The Family 100
Alison Krauss 109

Tracy Lawrence 138
Gerald Levert 107
Little Texas 198
Live 8
Kenny Loggins 197
Patty Loveless 177

Craig Mack 158
Madonna 14
The Manhattan Transfer 169
Barry Manilow 145
The Mavericks 99
Neal McCoy 76
Reba McEntire 66, 148
Tim McGraw 25
Sarah McLachlan 106
Megadeth 132
Metallica 104
Method Man 62
John Michael Montgomery 108
Luis Miguel 183
Van Morrison 193
Murder Squad 124

Keith Murray 175

Nine Inch Nails 58
Nirvana 16, 121, 171
The Notorious B.I.G. 36

Oasis 105
Offspring 13
ORIGINAL LONDON CAST
Phantom Of The Opera Highlights 122

Jimmy Page & Robert Plant 82
Pat Metheny Group 146
Pearl Jam 10, 111
Tom Petty 15
Tom Petty & The Heartbreakers 85
Pink Floyd 159
Portishead 86

Queen 160
Queensryche 164

R.E.M. 30
Bonnie Raitt 180
Rancid 134
Redman 162
Rolling Stones 123
The Roots 176

Sade 31
Salt-N-Pepa 102
Adam Sandler 156
Sawyer Brown 54
Scarface 59
Seal 154
Jon Secada 142
Bob Seger & The Silver Bullet Band 20

Shenandoah 188
Carly Simon 191
Simple Minds 116
Frank Sinatra 101
Siouxie & The Banshees 127
Slash's Snakepit 70
Smashing Pumpkins 153, 161
Smif-N-Wessun 150
Snoop Doggy Dogg 168
Soundgarden 65
SOUNDTRACK
The Bodyguard 125
Boys On The Side 17
Dazed And Confused 189
Dumb And Dumber 67
Forrest Gump 64
Higher Learning 53
Immortal Beloved 63

Jason's Lyric 87
The Jerky Boys 103
Legends Of The Fall 147
The Lion King 19
The Mask 172
Murder Was The Case 51
Pulp Fiction 29
Ready To Wear (Pret-A-Porter) 48
Sleepless In Seattle 194

Spice 1 136
Sponge 115
Sting 50
Doug Stone 185
The Stone Roses 97
Stone Temple Pilots 41, 200
George Strait 60, 174
Barbra Streisand 131
Subway 140

Thug Life 118
Pam Tillis 120
TLC 7
Toad The Wet Sprocket 195
Too Short 22
The Tractors 43
Type O Negative 184
Van Halen 4

Luther Vandross 34
VARIOUS ARTISTS
1995 Grammy Nominees 68
Jock Rock Volume 1 113
MTV Party To Go Volume 6 94
A Time For Romance 178
Veruca Salt 129

Clay Walker 55
Weezer 21
Barry White 25
Lari White 151
Hank Williams, Jr. 117
Vanessa Williams 78
George Winston 128

Yanni 40, 141
Trisha Yearwood 28

NEW INI KAMOZE SET COMPETES AGAINST BEST-OF

(Continued from page 8)

ine Stowe says there should be little consumer confusion, since Columbia is stickering the compilation in order to clarify to consumers that it contains previously released material. "This just adds weight to his legitimacy as an artist," says Stowe of the compilation.

Still, retailers are cautious about the prospect of stocking two new albums for an artist with only one crossover hit.

Crystal Walker, who buys music for the eight-store, Atlanta-based Third World chain, says she will order heavier on the Columbia release.

"The single has been cut out, and we still have a strong demand for it," says Walker. "It's unfortunate, but unless another strong song like 'Hotstepper' is on it, the newer album might get overlooked."

Brad Tait, divisional VP of marketing for the Minneapolis-based Musicland Group, concurs. "We'll judge our initial order on the success of the single 'Hotstepper,'" Tait says. "We expect that kids will go for the album that contains that song."

However, Tait says that radio activity on new Kamoze material could spark strong sales on the Elektra release.

Kamoze is concerned that the re-release of his older material will suffocate interest in his new material.

"The consumer is not going to know what is going on," he says. "The new packaging will confuse them. They will have already bought it before they know that it is not new."

At radio there is confusion over Kamoze as well. Two new singles are expected to compete for airplay in the coming weeks.

Columbia plans to issue a spiced-up remix of the previously released single "Call The Police" in April. The song will also appear on the Work/Columbia soundtrack to the forthcoming action comedy film "Bad Boys," which opens March 21 and stars Martin Lawrence and Will Smith.

Elektra will release what it calls the "real follow-up single" to "Hotstepper," titled "Listen Me Tic," on March 21.

Despite the potential for Ini overkill, KLUC Las Vegas MD Cat Thomas says there is room for both follow-ups to succeed at radio.

"This really is not all that unusual for us," says Thomas. "We have two songs from Boyz II Men in heavy rotation right now. If the song warrants it and the audience wants to hear it, it won't be a huge problem. The audience dictates to us what to play, not the other way around."

The conflict over Kamoze began when Elektra attempted to license "Here Comes The Hotstepper" from Columbia. However, Columbia's Stowe said the label had no plans to make the track available to its competitors (Billboard, Nov. 12, 1994).

Initially, the Kamoze compilation was going to be issued on Island, which developed new artwork and liner notes for the release. When it became clear that "Here Comes The Hotstepper" would not be made available, the album was licensed internationally to Sony, which added the hit single to the package.

"I want to make it perfectly clear that I am not happy about the Columbia release," says the 36-year-old Kamoze, who repeatedly compares many of his former label associates at Island and Columbia to vampires. "They are trying to suck me dry. Everyone is scrambling to get a piece of what is going on. This release will

stifle what I am now doing. It only creates confusion. They are not showing respect to me as an artist or to consumers by releasing this album against my will."

Kamoze is particularly upset that three of the tracks on the Columbia set have been significantly altered.

"Call The Police" has been reworked with a "Snoop Doggy Dogg feel," according to Stowe. Columbia added new instrumentation to the track, as well as a rap by Fugees member Spider. The original version also will appear on the compilation.

Other Kamoze tracks to get remix production include "World-A-Music" and "Gunshot."

Ironically, it was a reworking of an early version of "Here Comes The

Hotstepper" that propelled the 3-year-old song into the Hot 100.

"We don't want to compete with his new album," says Stowe. "Most of the album is left intact. His earlier work already was ahead of its time."

Stowe estimates that the rights to "Here Comes The Hotstepper" will revert back to the artist in September. "We had made a deal that Kamoze could get back the rights to the song about nine months after its inclusion on the 'Ready To Wear' soundtrack," says Stowe.

"I'm not ashamed of my earlier work," says Kamoze. "There is a lot of metaphysical reasoning in it. It is more mystical in its expression than my recent work. I just don't want it reconditioned as something new."

GRP EXTENDS INTO JAZZ CROSSOVER AREAS

(Continued from page 8)

Bros.—Benson decided to start singing on his albums.

The results were phenomenal. LiPuma selected and produced many of Benson's most successful recordings, including such hits as the Grammy-winning "This Masquerade," "The Greatest Love Of All" (later redone by Whitney Houston), and "On Broadway."

"He always had a knack for selecting good songs for me—a true A&R man," says Benson of LiPuma.

Immediately after signing the contract, the two men began collaborating on what promises to be a dynamic project that they hope will restore Benson to the sales levels he enjoyed during his glory years at Warner Bros. The upcoming album, due for release later this year, is being produced in London by Jean Paul "Bluey" Maunick, leader and producer of Verve recording act Incognito, whose latest album, "Positivity," is at No. 14 on the Contemporary Jazz Albums chart after 45 weeks.

LiPuma says the project will be half vocal, half instrumental, and will sport a "contemporary, rhythmic sound." He adds that the yet-untitled album will have crossover potential at R&B, AC, and top 40 radio, in addition to its core modern jazz orientation.

Bluey has written much of the material for the Benson project, but it also features a song by Mike Reid, author of the Bonnie Raitt hit "I Can't Make You Love Me" and other covers that LiPuma declines to specify.

The album "doesn't put George in a place where he's uncomfortable, either chordwise or melodically, but it puts him into a more contemporary setting as far as the rhythms are concerned," says LiPuma, who adds that he did not consider producing the album himself.

GRP senior VP of marketing Jim Cawley says the challenge in marketing the next Benson album will be to sell it first to the artist's longtime fans and then try to expand his base.

"When an artist who is great—whether it's Carly Simon, who soared back in 1986, or Elton John, whose sales had kind of reached the same level as George's and then he roared back with 'I'm Still Standing'—that sort of potential for George Benson is certainly there," says Cawley.

He adds that GRP's advantage vis-à-vis a larger label is twofold. "First of all, we're very hungry," says Cawley. Long before Benson's first album for the label is done, GRP will have laid the groundwork for an expansion that is part of LiPuma's long-term strate-

gy for the company.

Commenting on the revitalization of Blue Thumb, LiPuma says, "I wanted to have a subsidiary that didn't have a jazz connotation. Instead of having the more urban and pop things released through the MCA/GRP label, they will come from the Blue Thumb label."

Among the artists whose product will likely appear on MCA-owned Blue Thumb are Dr. John, whose next project is slated for release later this year; singer Maysa Leik, also of Incognito fame; Phil Perry, whose current MCA/GRP single, "If You Only Knew," is bulletted at No. 50 on the R&B singles chart and whose album is also charting R&B; acclaimed guitarist Robben Ford, whom Cawley describes as a "blues rock artist in the vein of Jeff Healey"; and imminent signings in the college and alternative areas. Regarding the latter, Cawley says, "It'll serve them well to not have the GRP logo anywhere on their CDs, so as to not confuse anyone."

Acts whose product will appear on the reactivated Impulse! label include the Teodross Avery Quartet, whose current, eponymous album recently cracked the contemporary jazz chart; and Charles Craig, Avery's keyboardist.

"I'm looking to put both more traditional acts and more cutting-edge acts on Impulse!," says LiPuma, noting that the label was originally established as an adventurous imprint whose roster at one time or another included Lionel Hampton, Shirley Horn, Keith Jarrett, Max Roach, Yusef Lateef, John Coltrane, and Pharoah Sanders.

Cawley adds that some of the original Impulse! artists are negotiating with GRP to record current product for the label. Also, newer acts are interested in signing to Impulse! as well.

Last fall, GRP released the "Red Hot + Cool: Stolen Moments" project, an acid-jazz AIDS benefit album that drew from music on the Impulse! catalog. GRP followed with a retrospective titled, "Red Hot On Impulse!," a companion of Impulse! music that inspired some of the jazz/rap collaborations on the "Red Hot" album.

While GRP prepares to shift its gears, it is going full steam ahead with its contemporary jazz releases. In the next few months, GRP is scheduled to release product by Spyro Gyra, the Urban Knights (featuring Grover Washington Jr. and Ramsey Lewis and produced by Maurice White), and Lee Ritenour & Larry Carlton.



by Geoff Mayfield

HEARTS AND FLOWERS And **Fresh Faces**: Shopping for Valentine's Day gifts, the Saturday and Sunday traffic from the Feb. 18-20 President's Day weekend, and Feb. 13 shopping by consumers who also got a holiday for Lincoln's birthday cooked up robust numbers on The Billboard 200, pacing a 9% increase in unit sales over the already healthy numbers posted on last week's chart. Hootie & the Blowfish continue to impress, chalking up Greatest Gainer honors for the first time in their 32 chart weeks. The band breaks past the 100,000-unit mark (103,000 units), another Hootie first, as a 26% gain over prior-week sales earns a new peak at No. 6. Other developing acts who bullet this week: Live (12-8), Sheryl Crow (13-12), "Saturday Night Live" beneficiary Des'ree (41-37), Bush (69-52), Oasis (120-105), Sarah McLachlan (113-106), Sponge (135-115), and 4 P.M. (136-133) . . . With close to 14,000 units, the new Jayhawks album debuts at No. 92. That first-week number just about matches the total units shipped initially 2½ years ago by its American label debut.

FAMILIAR FACES: While a developing band owns the chart's largest unit gain, the percentage-based Pacesetter award goes to veteran **Luther Vandross**, whose sales more than double, thanks to his featured role on **Oprah Winfrey's** Valentine's Day show. The exposure pumped sales of his "Songs" to more than 30,000 units, a 124% gain over the prior week, good for an eye-popping 86-34 jump. Also strong this week is **Barry White**, with a 40% sales gain and an 11-place leap to No. 25. Aside from action on his "Come On" single and video, we suspect that his role as the spokesman pitching NBC's Valentine-themed sitcoms helped boost his album . . . Years ago, **Melissa Etheridge** represented a challenge for Island. Women rockers always seem to face an uphill battle gaining acceptance, and there was the matter of her then-undisclosed but widely speculated on lesbian orientation. Good things come to those who wait: In its 74th chart week, her "Yes I Am" has re-energized yet again, bulleting for a second straight week (No. 18 with 50,000 units).

UP AND DOWN: Like the big chart, Top Country Albums shows a 9% gain in unit sales over the prior week. Throw in music product from all genres, including catalog albums and singles, and the industry shows a 7.8% jump over the prior week (see Market Watch, below). But, volume is down 3.8% compared to 1994's Valentine's week haul. The contrast is at least a bit ironic, because the top of The Billboard 200 is heftier now than it was a year ago. In the March 5, 1994, issue, **Mariah Carey** and **Toni Braxton** were the only artists who had single-week sales in excess of 100,000 units, but in this week's list each of the top six albums exceeds that mark. Steady **Garth Brooks'** current chart-leading total, about 145,500 units, off just 3% from last week's sum, is 25% higher than the total that put Carey in first place a year ago. Brooks leads the resurgent **Boyz II Men** (almost 140,000 units, up 8% over last week) by a 4% margin.

BACK IN BLACK: For the past decade, the decline of the vinyl LP has been one of the music industry's main refrains. Labels carefully scrutinize which albums will be made available on vinyl, so it is a bit surprising to find that more of the titles on The Billboard 200 are available on LP today than a year ago. In 1994's March 5 issue, just 29 of the 200 listings were out on vinyl, compared to 56 this week. But, before you rush out to invest in pressing plants, remember that in most cases, LPs are only made available in limited quantities when albums first hit the streets.

F-A-L-A-L-A-LONGER: Last week, **Kenny G's** Christmas album finally dropped off The Billboard 200 after a 14-week stay, one of the latest post-Christmas showings by a holiday set in recent memory. But, with a one-week total exceeding 2,000 units, the sax man's "Miracles: The Holiday Album" stubbornly lingers at No. 11 on this week's unpublished Top Contemporary Jazz list. I know the man is popular, but I can't help but ask the somewhat mind-boggling question: Who still buys a Christmas album eight weeks after Christmas?

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
12 524 000	11,613,000	UP 7.8%	13,032,000	DOWN 3.8%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
86,549,000	82,670,000	UP 4.7%		
FOCUS ON SINGLE SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
1,513,000	1,448,000	UP 4.5%	1,937,000	DOWN 21.9%
YEAR-TO-DATE ALBUM SALES				
YTD (1995)	YTD (1994)	CHANGE		
9 696 000	11 552 000	DOWN 16.1%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
				SoundScan

A BLUR-RY NIGHT AT THE BRIT AWARDS

(Continued from page 8)

with Blur, they'll be able to see a bigger, brighter, better Blur. I think this is something the world should be ready for, not just Blur, but the stronger portfolio of British bands."

Blur's manager, Chris Morrison, is quietly confident about the act's chances in the U.S. "They did quite well on their last visit there; all the tours were sold out. They did well at alternative radio, and there was a kind of 'setting up' when we went out there."

As to whether the quadruple-Brit win will tip the balance in Blur's favor, Morrison says, "I would expect the Brits overseas is not powerful enough to break a band off the back of, but I think it will have some effect."

With an album due in November, Morrison is uncertain whether he wants to push EMI, the band's U.S. label, too hard in promoting the band's current album, "Parklife."

"By the time the U.S. gets going with that, we could have another album out here."

Blur's runaway success at the Brits all but overshadowed the spread of nominations for last year's crop of newcomers, which included Portishead, Echobelly, the Prodigy, and Oasis.

While it was gratifying to see newer acts nominated under the wider voting procedure introduced last year, few of those acts ended up with awards. Manchester's laddish Oasis was voted best newcomer.

At the same time, the slickly produced show—the 13th edition—attracted top international names, with award winners Madonna, the artist formerly known as Prince, k.d. lang, and newcomer Lisa Loeb attending the ceremony.

An edited version of the show was broadcast Feb. 21 on the national commercial ITV network.

Stefan Ericson, VP of PolyGram TV International, says the show has been syndicated to more than 30 countries. "There's been a tremendous interest this year, and that's mainly on the strength of the last two years' shows and not just last year's." Ericson is especially pleased

Behind The Scenes At The Brits Madonna's Not Bored; Sting, Lauper Are Impressed

Billboard's Thom Duffy was backstage at the Brits, talking to artists about the awards, their plans, and their views of the U.K. music scene.

ASKED BY A JOURNALIST if she would consider quitting pop music while she is ahead, **Madonna** had this retort: "I would consider quitting when I'm bored." The artist added that she was "99% sure" she will stage a concert tour to support her current album, "Bedtime Stories."

HOW DO THE Brit Awards compare to the Grammys in America? "There's less bullshit here," said **Sting**. "I think people are more ironic about it." Said **k.d. lang** of the Brits, "They're completely different... People are looser; it's more art-oriented." Added **Cyndi Lauper**, "It's more of an innovative show than we have in the States."

AFTER PICKING UP their second consecutive Brit Award as best British dance act, the members of **M People** were buoyant. "Winning it two years in a row means we haven't gotten complacent," said the band's co-

founder, **Mike Pickering**. The group's members were asked how performing with **Sting** at the Brit Awards compared with singing with **Feargal Sharkey** at Glastonbury. "Sting's mike was turned on and, at Glastonbury, Feargal's wasn't," quipped **Pickering**. After duetting with **Sting**, **M People's Heather Small** was thinking about future collaborations. "I wouldn't mind singing with **Al Green**," she said.

RISEING STAR **Des'ree** felt some of the talents of the past year were overlooked in the Brit nominations. "I thought **Andrew Roachford** would appear somewhere," she said. With her single "You Gotta Be" riding in the top 10 on the Billboard Hot 100 Singles chart, **Des'ree** was on her way back across the Atlantic for a six-week American tour, with plans to perform on a major soundtrack album later this year and write for other artists.

IN A RECORDED tribute to lifetime achievement honoree **Elton John**, lifelong friend **Rod Stewart** spoke to **John**, remembering, "One Christmas, I got you an ice bucket which cost 89 pounds (\$135). You bought me a Rembrandt. I felt so cheap."

that ABC-TV will air the show April 1 in the U.S. and that the 90-minute program has been sold to Japan's Space Shower music station.

Madonna set the pace for the evening, starting the show with her latest single, "Unconscious." Flanked by two of her male dancers, **Madonna** cut an almost messianic image with her waist-length blond hair strongly backlit and flowing in a stage wind.

The former **Prince**, winner of the Brit award for the best international male solo artist, continued his enigmatic capers, appearing with the word "slave" on his right cheek. Picking up his award, he mumbled to a hushed public what sounded like "Prince... the Gold Experience... In concert... perfectly free... on record... slave. Get wild!"

The best female artist categories

produced some surprises, with k.d. lang snatching the award from a field that included **Madonna**, while **Eddi Reader** scooped the national accolade. **Reader**, former lead singer of **Fairground Attraction**, performed her recent single, "Patience Of Angels."

Blur, backed by tacky '70s-style disco light boxes, sang "Boys And Girls," the song that sparked the success of the "Parklife" album early in 1994.

To finish off the evening, **Sting** presented the lifetime achievement award to **Elton John**, who chatted to the audience and played his new single, "I Believe," as well as classics such as "I'm Still Standing," proving that, in his own words: "There's life in the old girl yet."

Here is a complete list of Brit winners:

International newcomer: Lisa Loeb.

Dance act: M People.

British male solo artist: Paul Weller.

British female solo artist: Eddi Reader.

International male artist: Prince.

International female artist: k.d. lang.

British act: Blur.

International act: R.E.M.

Single (voted by listeners of BBC Radio 1): **Blur**, "Parklife."

Album by a British artist: **Blur**, "Parklife."

British group: **Blur**.

Video (voted by viewers of MTV Europe and VH1): **Blur**, "Parklife."

British producer: **Nellee Hooper**, for **Madonna's** "Bedtime Stories."

Soundtrack: "Pulp Fiction."

Virgin, UB40 Sued Over Hit Lyrics

LONDON—The cloistered calm of a British court rocked to the sound of UB40 last week as a judge heard the case of a Birmingham secretary who claims she wrote the lyrics to the band's No. 3 U.K. hit "Don't Break My Heart."

The austere, gray stone surroundings of London's High Court 14 reverberated to the 1985 hit, but failed to move the judge, Mr. Justice Harman—a man who admits he has never heard of UB40 and, in a previous case, told the court that the name **Bruce Springsteen** meant nothing to him.

Secretary and amateur poet **Debbie Banks** maintains that she wrote the bulk of the lyrics to "Don't Break My Heart." She is suing the band, **Virgin Records**, and publishers **CBS Songs**, **ATV Music**, and **Fernscan**.

Banks' counsel, **Alastair Wilson**, told the court that in the 1980s **Banks** was friendly with singer **Javid Khan**, who eventually joined UB40. **Wilson** said **Khan** told **Banks** that he was having difficulty writing an appropriate lyric and that she wrote two for him, "Javid's Song" and "Don't Break My Heart."

Wilson added that when **Khan** left the band, he was paid the equivalent of some \$15,000 for the work **Banks**

had produced.

Cross-examined by UB40's counsel, **Charles Gray**, **Banks** admitted that she had not given her lyrics a title and that the phrase "don't break my heart," which is prominent in the song, had been added later.

But, she said, the bulk of the rest of

the words were written by her. The first time she realized the lyrics had been recorded by UB40 was when she heard the song on television, she said.

The trial was continuing at press time.

JEFF CLARK-MEADS

HMV TO MAKE MAJOR INROADS IN GERMANY

(Continued from page 4)

WOM is owned by the Hertie group, which was bought by department-store chain **Karstadt** at the beginning of the year.

Because of the market shares both of **WOM** and **Karstadt's** in-house record and video departments, the competition authority allowed **Karstadt's** purchase of **Hertie** to proceed only on the condition that **WOM** stores in **Berlin**, **Munich**, **Hamburg**, and **Kiel** were sold.

Karstadt director **Andreas Hartisch** confirms that the company has been in contact with **HMV**, but says other groups also are interested. He adds that there will be no decision on any potential purchaser before the end of March.

McAllister says **HMV** is keen to be back on the European continent,

despite its withdrawal from **Bordeaux**, **France**, four years ago and the failure of other foreign investors in the German retail market. Both **British-based Virgin Retail** and **French company FNAC** have closed what were to have been pioneering stores in **Berlin**.

Asked if he is discouraged by these developments, **McAllister** says, "There have been bad experiences for **British retailers** in **Britain** but that doesn't deter us, either."

McAllister points to the potential of the German market—which is currently the third-largest national music market in the world—and emphasizes that **HMV** is negotiating to buy "the majority" of the **WOM** outlets.



LASERDISC/ KARAOKE

ISSUE DATE: MARCH 25
AD CLOSE: FEBRUARY 28

NEW AGE

ISSUE DATE: APRIL 1
AD CLOSE: MARCH 7

VITAL RE-ISSUES

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

ICHIBAN RECORDS

10th Anniversary

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE

50th Anniversary

ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

NASHVILLE MUSIC

PUBLISHING/ SONGWRITERS

ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY CHRISTIAN

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

ROUNDER RECORDS

25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

SOUTHEAST ASIA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

NY: 212-536-5004

LA: 213-525-2308

NASHVILLE

615-321-4294

UK & EUROPE

44-71-323-6686

CASSETTES IN 7 DAYS!

300 C-12 Cassettes

for only \$495



INCLUDES:

- FREE graphic design
- Black & white inserts
- Major label quality
- No-Fine-Print Guarantee

Call today for our 1995
full color catalog

1-800-468-9353

24 HOURS TOLL FREE

DISC MAKERS

AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Outside USA call: (215) 232-4140 • FAX: (215) 236-7763

Feel the passion of her kiss...

Vanessa Williams

The New Broadway Cast Recording

KISS OF THE SPIDER WOMAN THE MUSICAL



Embrace the passion.

Produced for Records by Thomas Z. Shepard



©1995 PolyGram Records, Inc.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

JACKSON MAKES 'HISTORY' AT NARM
Michael Jackson came to the National Assn. of Recording Merchandisers meet in San Diego to herald the release of his greatest-hits album, "HISTORY—Book I," due on Epic late this spring. The artist appeared at the Sony Music Distribution product presentation Feb. 23. Those in attendance heard five tracks from the two-disc package. Among them was a duet with Janet Jackson called "Scream."

'HITS' KEEPS COMING UNTIL JUNE 30
Cema will cease manufacturing Garth Brooks' "The Hits" June 30. The album, which is No. 1 on both The Billboard 200 and the Top Country Albums chart, has sold close to 5 million units since its release Dec. 6. At that time, it was known that "The Hits" would be available for a limited time. Brooks was set to make the announcement Feb. 24 at NARM, where he was to receive the trade group's Presidential Award.

U.S., CHINA NEAR PIRACY SOLUTION
At press time, there appeared to be serious movement toward a settlement of deep U.S./China trade differences centering on Chinese pirating of U.S. copyrighted software at 29 CD plants. U.S. trade sanctions, with countermeasures by the Chinese, were set to begin Sunday (26), but high-level negotiations were under way to end the stalemate. The Chinese government invited U.S. Deputy Trade Representative Charlene Barfshelsky to meet Feb. 24 with

trade and judicial officials, including Minister of Foreign Trade Wu Yi.

TW KIDS INKS WITH WARNER

TW Kids, the Time Warner children's label whose licensed Mighty Morphin Power Rangers Audio line is reported to have sold more than 1 million units, has inked another high-profile deal, with Warner Bros. Consumer Products. TW Kids will produce a line of song, read-along, sing-alongs, and tape-toy sets, featuring Warner's animated characters. The first release set for June is the read-along "Carrot Blanca," a Bugs Bunny spoof of "Casablanca" based on an upcoming animated film short.

AEI IN EURO BIZ MUSIC SERVICE

AEI Music Network Inc., the giant Seattle-based supplier of music to businesses, has linked in Europe with residential service Music Choice Europe, a joint venture of Warner Music Group, Sony Music, and General Instrument, to form AEI Music Choice, to be launched in May with satellite delivery. Initially, four commercial music channels will be offered. Partnership involves an equity swap valued at \$10 million.

SUNSHINE TO JOIN WARNER MUSIC

Industry vet Ken Sunshine will join the Warner Music Group U.S. as senior VP, effective April 1. Sunshine, reporting to chairman Doug Morris, will be the public relations rep for the Time Warner division, among other responsibilities. Sunshine is closing his New York-based Ken Sunshine

Consultants and is expected to bring his aid, Peter LoFrumento, with him. Before forming his company, Sunshine was chief of staff during the administration of New York Mayor David Dinkins and director of PR at ASCAP.

SUB POP, P'GRAM PUBLISHING LINK

Sub Pop Ltd., the Seattle-based indie, has entered into a global co-publishing deal with PolyGram Music Publishing. PolyGram will oversee all bands and songwriters signed to the agreement. No staffing was announced yet for the new division, which lets Sub Pop sign songwriting talent outside of the label.

RAI LABEL EXEC SHUFFLE (AGAIN)

In its third management shuffle in a year, Italy's Nuova Fonit Cetra has a new president in RAI Radio coordinator Corrado Guerzoni, following the resignation of RAI governor Ennio Presutti because of new laws that prevent him from holding other posts. The label is 90% owned by the Italian state broadcaster.

HILLEY, EASTMAN TO NMPA BOARD

Donna Hilley, president/CEO of Sony Music Publishing, and John Eastman, of MPL Communications, have been elected to the 18-member board of the National Music Publishers' Assn. They replace Clay Myers of Starstruck Management, who has resigned, and John McKellen, who is retiring March 22 from the publishing business, most recently as president of MCA Music.

Etheridge Grabs AC Chart Record

ROD STEWART'S RECORD FOR having the longest-running hit on the Hot Adult Contemporary chart—when his take on Van Morrison's "Have I Told You Lately" hit its 44th week, Oct. 30, 1993—has been broken. The new champ is Melissa Etheridge, holding at No. 19 in her 45th chart week with "Come To My Window," the first single from "Yes I Am." With "Window" still listed, Etheridge appears on the AC chart three times. "I'm The Only One" is No. 6 in its 24th week, and "If I Wanted To" moves 32-28 in its third week. All this action—as well as Melissa's Hot 100 achievements—have helped fuel sales of "Yes I Am," as reported in "Between The Bullets" (see page 96).

"Window" may not hold the AC record for very long. Still riding high at No. 15 is Jon Secada's "If You Go," which is in its 44th week. Secada has a habit of hanging around the AC chart for long spells. His first two SBK singles, "Just Another Day" and "Do You Believe In Us," both had 38-week chart runs, followed by "I'm Free" (32 weeks) and "Angel" (28 weeks).

THE CHART REMEMBERS WHEN: Trisha Yearwood has the highest-debuting album of her career on both The Billboard 200 and Top Country Albums. "Thinkin' About You," named after her single, which moves 14-9 on Hot Country Singles & Tracks, enters The Billboard 200 at No. 28 and the country album chart at No. 3. That makes it her highest-charting album on the 200, surpassing the No. 31 peak of her self-titled debut in 1991. It's also her second-highest charting country disc, topped only by that same first release, which peaked at No. 2. Yearwood will have to overcome strong albums by Garth Brooks and Tim McGraw to collect her first No. 1 country album.



by Fred Bronson

ATLANTA RHYTHM & BLUES SECTION: TLC had a great year in 1992 with three top 10 singles, but 1993 may be even better for the Atlanta-based trio. The follow-up to the No. 1 hit "Creep" is the Hot Shot Debut on the Hot 100, coming in at No. 39. "Red Light Special" is TLC's highest debut. The group's first four singles all debuted in the 80s and 90s; even "Creep" only debuted in the 70s. TLC's success means that in his role as writer/producer, Babyface has not only the highest new entry, but the No. 1 single (for its second week) with Madonna's "Take A Bow."

WONDER-FUL! WONDER-FUL! Hard to believe that Stevie Wonder is in his fourth decade on the Hot 100, especially when you consider that his 45th birthday is two months away. He has the second-highest debut with his second chart single of the '90s, "For Your Love." It's already surpassed his

first entry of the decade, "Gotta Have You," which peaked at No. 92. It was one of three singles from "Jungle Fever," all of which failed to break pop even though they all went top 10 on Hot R&B Singles.

HITTING THE HEIGHTS: Jamie Walters returns to the top 40 portion of the Hot 100 with the 13th chart single to be titled "Hold On." Walters' last hit was the No. 1 "How Do You Talk To An Angel" by the TV-inspired group the Heights.

On the "Hold On" front, Keith A. Hewitt of Zurich writes that Tanya Blount has apparently missed her chance to have the 14th "Hold On," but notes that Sarah McLachlan's third single from "Fumbling Towards Ecstasy" is on Modern Rock Tracks. It could make the Hot 100, and it's titled "Hold On." Thanks, Keith, and check out Hot Rap Singles, where Brand Nubian debuts at No. 38 with yet one more "Hold On."

Their friends were right...



The time was the late 1970s and the setting was a music business experiencing a serious recession. It was a time when the plans and dreams of countless new recording labels were melting faster than snow in July.

It was during that time that Dave Grusin and Larry Rosen asked some of their closest friends what they thought about Dave and Larry starting a brand new recording label. Simply put...their friends said there were certainly a few safer ways they could plan the rest of their lives. However, these same friends said—without hesitation—they wouldn't be surprised if this new label GRP...

- would become the first label in the world to record jazz in an exclusively digital format
- would go on to become one of the few start up labels ever to experience success and prosperity in every year of its first decade
- would achieve over 80 Grammy nominations and 17 Grammy awards in that first decade
- would establish a distinct and revered label identity and a consumer fan base of millions who would collect recordings by many of the world's greatest contemporary jazz artists
- would become the only label in history to be named in five consecutive years Billboard's #1 Contemporary Jazz label
- would become, in simple terms, one of the most successful start up recording labels of its generation.

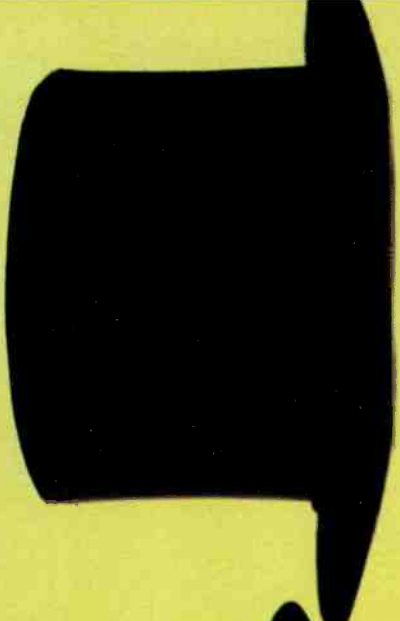
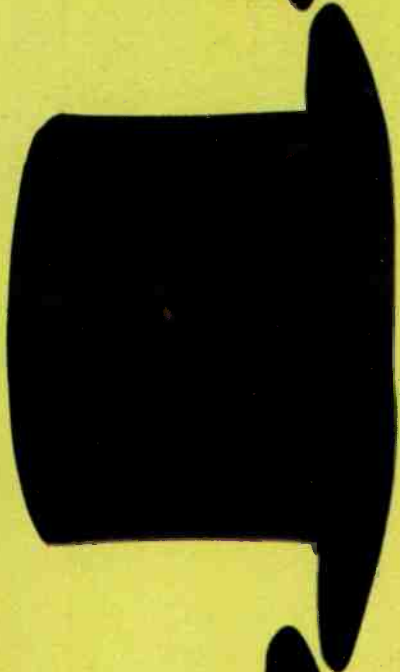
Their friends were right...

Congratulations Dave Grusin and Larry Rosen.

And thanks for lighting the torch we're proud to carry.



Tommy LiPuma, the GRP staff and the family of GRP artists.



ADAM SANDLER
AL JARREAU
ANDRAE CROUCH
BOINGO
COOLIO
DAVID BALL
DEPECHE MODE
DWIGHT YOAKAM
ERIC CLAPTON



GREEN DAY
IRIS DREMENT
JOHNNY CASH
L.A.D. LANG
MADONNA
MI' SKILL EROFOCELLO
MILTON MASCARENHO
NELL YOUNG
PRETENDERS



R.E.M.
ROD STEWART
SEAL
STEVE TAYLOR
TAKE 6
TEVIN CAMPBELL
TRAVIS TRITT
WAGGAS MONEY
ZAP MANA



HATS OFF.