



WB's Mark Knopfler Takes His 'Heart' Solo

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ECM Casts 'Gaze' With Film Score

■ BY BRADLEY BAMBARGER

NEW YORK—With a sterling track record for breaking art music, ECM



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New Series has one of its most accessible bids yet for mainstream acceptance with "Ulysses' Gaze," a haunting album by Greek composer Eleni Karaindrou.

Due Feb. 27, "Ulysses' Gaze" follows a spate of adventurous, uncommon (Continued on page 44)

Irrepressible Amos: Industry Underestimates Unique Star

Int'l Fan Base Propelling Tori Amos' Atlantic Set

■ BY DOUGLAS REECE

LOS ANGELES—With last week's surprise No. 2 debut of Tori Amos' "Boys For Pele" on The Billboard 200, the unorthodox pianist/vocalist continues to stupefy detractors and fortify her position as one of pop music's most unlikely success stories.

This week, the album is at No. 9.

Although Amos has confounded radio and video programmers who fret over how to categorize her sound, a uniquely tailored promotional campaign and a strong international (Continued on page 99)



AMOS

New Tori Amos Video Nothing To Sneeze At

■ BY BRETT ATWOOD

LOS ANGELES—Atlantic Records is placing a strong emphasis on music video to build awareness for Tori Amos' album "Boys For Pele."

In addition to the surreal new clip for "Caught A Lite Sneeze," the label is servicing some previously unreleased Amos music videos to national and regional programmers.

Atlantic is looking for video to play a key role in further exposing the singer, who has reached platinum-level sales but has yet to have a major hit at ra- (Continued on page 100)

Majors Vying For Canada's Hayden

■ BY CRAIG ROSEN

LOS ANGELES—In possibly the most dramatic bidding war since



HAYDEN

Geffen Records signed Beck, virtually every major label has its sights set on Hayden, a gravel-voiced 24-year-old singer/songwriter from Toronto.

Hayden's debut album, "Everything I Long For," was released in March by the Toronto-based independent Hardwood Records in co- (Continued on page 109)

Loosegroove Finds Weapon Of Choice

■ BY J.R. REYNOLDS

LOS ANGELES—In the age-old clash between art and business,



WEAPON OF CHOICE

Loosegroove/550 Music's Weapon Of Choice has a valuable label ally for the release of its album "Highperspice," the funk rock band's sophomore offering.

(Continued on page 110)

550's Marry Me Jane Finds Companion In 'If Lucy Fell'

■ BY CARRIE BORZILLO

LOS ANGELES—Armed with enough relationships-gone-bad to fill 100 diaries, Amanda Kravat, the lead singer/main songwriter of New York's Marry Me Jane, packs a highly emotional lyrical punch on her band's self-titled 550 Music debut album, released Jan. 30.

Ten of the 13 songs on the album are featured in the upcoming TriStar film "If Lucy Fell," opening March 8 in 1,000 theaters (Popular Uprisings, Billboard, Jan. 20).



MARRY ME JANE

The movie's director/writer and friend of Kravat, Eric Schaeffer, was so taken by the band's music that only Marry Me Jane's songs and

Kravat's score are featured in the romantic comedy, which stars Sarah Jessica Parker, Schaeffer, Ben Stiller, and Elle Macpherson.

Like Alanis Morissette and Aimee Mann, Kravat uses song to work through emotional hardship.

The album's mostly autobiographical songs delve into very personal subject matter for the fiery-haired (Continued on page 20)

Sales Of Singles Show Resurgence

■ BY ED CHRISTMAN

NEW YORK—Single sales, fueled by labels' aggressive marketing tactics, have been enjoying a resurgence over the last seven months.

In the first month of this year, single sales are up 17.8% over January 1995's sales, according to SoundScan. And that feat follows a 25.5% increase in sales in the second half of 1995.

(Continued on page 103)



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HEATSEEKERS

Frank Black's 'Cult' Achieves No. 1 Status

SEE PAGE 22



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Studios' Rebranding Strategies Gain Heat

Video Labels Promote Titles, Win Shelf Space

■ BY SETH GOLDSTEIN

NEW YORK—The studios are heating their home video branding irons.

Reversing the long-established premise that consumers buy movies and not labels, Hollywood vendors are trying to create brands designed to promote the sale of specific titles. The concept isn't new—Paramount Home Video and MGM/UA Home Entertainment began branding catalog product in the late '80s—but the scope is.

Led by Disney and 20th Century Fox Home Entertainment, the studios are placing names above hundreds of titles in an effort to draw attention from mass merchants and, ultimately, from the buying public. "They're starting to go after brand identification," says a veteran sell-through executive.

Studios will brand titles in an effort to secure hard-to-get shelf space, provided retailers can be convinced the strategy actually sells tapes. One source thinks the effort is wasted: "Consumers only know the movie and price."

Nevertheless, FoxVideo has convinced itself and has, in the process, prompted Columbia TriStar, MCA/Universal, and Paramount to follow suit. The three are following FoxVideo's lead and launching brand-name strategies this year, aided by growing retailer support.

Wal-Mart, now supplied directly by the studios, has made room in the past year for five square-foot displays (one-quarter the size of Disney's) of Warner Home Video and FoxVideo titles. Albany, N.Y.-based Trans World Music will consider similar arrangements "as brands develop," says video buyer Mark Galleo.

Bruce Pfander, FoxVideo marketing senior VP, credits the brands he has helped develop since 1993 for increases in catalog sales of 18% in 1993, 97% in 1994, and 65% last year. "It's working like a charm," he says. "We're way out in front [of the competition]."

Catalog accounted for 20% of FoxVideo's revenues in the fiscal year ended June 30, 1995. The studio has redesigned its Internet World Wide Web site to bolster catalog sales and brand awareness. While not a "primary part" of the marketing campaign, Pfander says, "the Web site does add to the overall halo effect."

Columbia TriStar executive VP Paul Culberg also plans to use a newly configured Internet page to promote his studio's 10-title Family Collection. Introduced last month, it is the studio's first attempt at what Culberg calls genre "identification," allowing mass



Screen from the FoxVideo Web site.

merchants to more easily slot the \$14.95 suggested list price. An additional 22 releases are due this year, and Culberg says that the company has roughly 15 ideas "on the table" for additional programs.

Despite Pfander's firm belief that branding works, many studio executives are unsure

of its impact, because retail evidence is lacking. Culberg says, "I'm not willing to spend the kind of money and time needed to create a Columbia or a TriStar brand unless there's a defined strategy."

Retailers still are hesitant to attribute demand for FoxVideo's catalog releases, priced at \$10-\$15, to such names as Studio Classics and Family Features. Trans World's Galleo calls FoxVideo "the king of repromotion" but isn't sure consumers recognize any of the studio's several brands. "It may develop," he adds cautiously.

"Our business is very title-specific. The jury is still out on the whole branding process," says Best Buy's Joe Pagano. Whatever the verdict, however, FoxVideo has been "hugely successful. There's no doubt they've caught our attention," Pagano says.

(Continued on page 86)

WB Not Selling WarnerVision; Shifts It To Warner Home Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—The dust still hasn't settled yet, but Time Warner cleared the air a bit with the announcement that its video sell-through label WarnerVision Entertainment will be staying in the family.

After failing to close a deal to sell the label to Hong Kong-based Tiger Eye Investment Holdings, Warner Bros.' and Warner Music Group's chairman/co-CEOs, Bob Daly and Terry Semel, say WarnerVision operations will be shifted to sister company Warner Home Video (Billboard, Feb. 3).

WarnerVision, a subsidiary of Warner Music Group, had been distributed by WEA since its inception in 1990.

WEA will continue to distribute LIVE Home Video, which will be its sole nonmusic video account. The company has a distribution agreement with LIVE for another two years.

Music videos from Warner music labels will also continue to be distributed by WEA.

In addition, the music distribution company will continue to provide pick, pack, ship, and accounting functions for its sister video division. It has performed those functions for Warner Home Video since 1980.

The WarnerVision saga began heating up

when founder/CEO Stuart Hersch abruptly left the company earlier this month. Hersch had been trying to buy out the company and later brought Tiger Eye in as his financial partner before the deal fell apart.

At the time of Hersch's departure, CFO Fred Anton was named acting CEO of the unit.

Although Time Warner has decided to keep the label, many questions remain unanswered.

"We both know this product requires a separate sales force," says WEA president Dave Mount. "Now it's a matter of who [WarnerVision's] sales force will be reporting to."

Mount says he doesn't anticipate any layoffs within the sales force, which totals about seven people.

About 75 people work for the unit, which distributes tapes from exercise giants Jane Fonda (previously distributed by Warner Home Video), Kathy Smith, and Tony Little, as well as the "Buns Of Steel" series.

WarnerVision also has an extensive children's roster that includes Dualstar Video's Mary-Kate and Ashley Olsen, "The Mighty Morphin Power Rangers," Kidsongs prod-

(Continued on page 86)

THIS WEEK IN BILLBOARD

CHANGE OF PACE FOR TOO SHORT

Rapper Too Short has made nine albums in an 11-year career and is now releasing his 10th. But after that, he's leaving music to concentrate on running his production company, Dangerous Music. Correspondent Havelock Nelson has the story. **Page 27**

BLACK HISTORY ON THE WEB

The heritage of African-Americans is being commemorated in cyberspace as companies mark Black History Month with sites on the Internet's World Wide Web. Staff reporter Douglas Reece reports. **Page 78**

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Warner Reports Strong Profits Retail Crisis Affects Music Arm

■ BY DON JEFFREY

NEW YORK—Warner Music Group reports a strong increase in fourth-quarter profits, despite low revenues resulting from changes in its business. For all of 1995, the worldwide recording and music publishing company posts record profits and revenues.

But executives of parent company Time Warner say that the crisis at music retail presents serious "challenges" to the music division this year and that steps have been taken to deal with the situation.

Warner Music reports that operating cash flow (earnings before interest, taxes, depreciation, and amorti-

zation) rose 7.6% last year to \$775 million from \$720 million the year before, as revenues climbed 5.2% to \$4.19 billion from \$3.98 billion.

The cash-flow figure, however, excludes an \$85 million one-time charge against earnings that Time Warner took in the third quarter to cover the costs of shutting down some direct marketing operations, including several music magazines. Including that write-off, cash flow fell 4% last year to \$690 million.

For the fourth fiscal quarter, which ended Dec. 31, the music group's cash flow rose 17.5% to \$295 million from \$251 million. But revenues declined 5.7% to \$1.22 billion

(Continued on page 92)

Telecommunications Act Signed Legislation To Revamp Media Climate

■ BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton signed the Telecommunications Act of 1996 at a White House ceremony Feb. 8, setting the stage for major alterations in the radio, cable, and online landscapes.

Some record company representatives say that the landmark legislation, which was ratified by Congress Feb. 2, will put more power in the hands of fewer owners and thus, fewer PDs, who will become increasingly inaccessible.

Most radio interests, meanwhile, acknowledge that the bill will lead to major-market ownership consolidation and will allow broadcasters to better compete in the marketplace.

Small-station owners, however, voice

fear that their ability to compete will be negatively impacted by the measure.

In addition to its radio implications, the telecom bill raises the national TV-station ownership cap from 25% to 35% of audience share and lowers the barriers that have kept long-distance phone companies and local phone companies out of each other's businesses. It also removes most cable rate controls.

The bill also adds restrictions to current laws, mandating the creation of a "V-Chip" in TV sets to allow consumers to block violent shows they deem unsuitable for children and setting restrictions on "indecent" on the Internet (see story, page 107).

The Telecom Act—passed in the House by a 414-6 vote and, less than an hour later, by the Senate in a 91-5 vote—revamps the 1934 Communication Act, removes national radio ownership caps, and relaxes local market restrictions by applying a sliding FCC market-share formula.

In markets with 45 or more stations, there will be an eight-station ownership limit, with a maximum of five of those stations on either the FM or AM dials; in markets with 30-44 stations, a seven-station limit, with only four FMs or AMs; in markets with 15-29 stations, six, with only four FMs or AMs; and in markets with 14 or less stations, five (or no more than half), and no more than

three FMs or AMs.

After the bill becomes law, the FCC will have to quickly update its current rules to accommodate the changes.

Commenting on implications for the radio industry, Eddie Fritts, president of the National Assn. of Broadcasters, says that the provisions "will enable radio broadcasters to compete in an increasingly crowded marketplace."

Scott Ginsburg, Evergreen Media chairman/CEO, says that signing the bill into law "will lead to a tide of radio ownership consolidation and improved economies of scale for radio broadcasters."

Evergreen and several other large group owners, anticipating passage this year and confident of FCC waivers, have already acquired stations that push them beyond current limits. Evergreen will now be able to pursue additional acquisitions in all top 10 radio markets, Ginsburg says.

Mel Karmazin, president/CEO of Infinity Broadcasting, a company with highly publicized acquisition plans, did not issue a statement and was unavailable for comment.

Tom Milewski, COO of Greater Media's radio division, which owns 14 properties nationwide, expresses concern about the survival of small companies in the new environment.

(Continued on page 107)

PRS Works To Assimilate Gov't Report

■ BY JEFF CLARK-MEADS

LONDON—The British music industry is still absorbing the impact of its second investigation by the government within three years.

The latest report from the Monopolies and Mergers Commission, published Feb. 1, was critical of authors body the Performing Right Society. The society says it largely accepts the criticism and is acting upon it (Billboard, Feb. 10).

The MMC report states that PRS failed to:

- monitor public performances "adequately and effectively,"
- set out its responsibilities to members or consult them adequately,
- provide an appeal procedure for grievances,
- adopt a proper costing system,
- divide activities "appropriately" between its general council and executive management,
- and allow members to administer their own rights in respect to live performances.

The last point is being popularly called a victory for U2. The band, via manager Paul McGuinness and accountant Ossie Kilkenny, has long pressed for the right to directly handle royalties from its shows.

PRS chief executive John Hutchinson says that the MMC's report is not as clear-cut as has been suggested. "This is not as big a victory for the groups as they might have liked," says Hutchinson. "The whole business of administering mixed rights in concerts is very complex."

Hutchinson believes the upper echelon of bands may not need PRS help in administering royalties, but he says that the only case where it would be completely straightforward is "somebody like Sir Andrew Lloyd Webber, where the shows use only his material and no other—and he probably owns the theater as well."

Hutchinson adds that, to his knowledge, the only rock band to which this would apply is Dire Straits, which works without a support act and plays only its own material.

The vast majority of the PRS membership "would probably need some

(Continued on page 103)



Quincy Sweeps Up Crumb. Quincy Jones visits with Qwest's newest signing, alternative band Crumb. The band, whose debut album is due in March, stopped by an album signing for Jones' new release, "Q's Jook Joint." Pictured, from left, are Crumb members Robby Cronholm and Matt Powell, Jones, Qwest A&R manager Jason Bernard, and band member Mark Weinberg.

Philadelphia Tower Target Of Protest, Boycott By C. DeLores Tucker's Group

■ BY IRV LICHMAN

NEW YORK—A black women's group seeking to stop the sale of gangsta rap recordings says it plans to expand its public protests by calling for the boycott of all product sold at Tower Records' four stores in the Philadelphia area.

The Tower Records outlet at Sixth and South streets will be a target of protest Saturday (17). Pickets will attempt to tell passers-by not to patronize the store, according to Clinton Connor, a Philadelphia resident who is a volunteer coordinator of a coalition against gangsta rap and violence that was recently formed in the city by the National Political Congress of Black Women.

While protests have been staged in front of other retailers in the Philadelphia and Washington, D.C., areas, Tower is the main source of the group's discontent.

Connor says the coalition's membership includes about 500 church groups in the Philadelphia area.

National Political Congress of Black Women chairwoman Dr. C. DeLores Tucker has been a prominent voice in the protest against gangsta rap. Her ire is targeted particularly toward the

Death Row/Interscope album "Dogg Food" by Tha Dogg Pound.

Tucker says that Tower is a special target because "it has greater influence on children" than other retailers and because the chain has refused to stop selling music that, she says, her group finds offensive. Tucker's organization held protests at Tower's store in Washington, D.C., late last year (Billboard, Dec. 23, 1995).

Tucker says her group's mission is to end what it regards as the stereotyping of black women in gangsta rap. She regards the music as pornographic, obscene, and indecent.

According to Connor, the rally against Tower was also prompted by the chain's prime-time commercials on local cable TV touting gangsta rap.

Tucker and Connor add that, despite Tower's stated policy of not selling gangsta rap to minors, a child under the age of 13 bought a copy of "Dogg Food" on Martin Luther King's birthday.

Says Bill Duffy, manager of the South Street Tower, "I have no knowledge of any minor buying 'Dogg Food,' but we're open 24 hours a day, and you can't keep track of every sale."

Duffy is aware of the planned

(Continued on page 103)

Thorn-EMI Demerger Pends; Music Arm Will Not Be Sold

■ BY JEFF CLARK-MEADS

LONDON—EMI Music parent company Thorn-EMI has reached a milestone on its road to demerger, but it is stating more strongly than ever that its music division is not and possibly never will be for sale.

The company's adamant stance flies in the face of speculation on both sides of the Atlantic that its music arm will be sold to a new corporate owner once demerger is complete.

Thorn-EMI has revealed that shareholders will be told of the intention to demerge at the meeting to announce its third-quarter results on Feb. 20 in London.

This planned separation of its music arm from its rental interests is a significant step forward from the company's declaration in the summer (Billboard, Aug. 5, 1995) that it was to begin investigating the financial and practical effects of demerger. Having completed that investigation, the company is expected to tell shareholders that it believes demerger is expedient and it will recommend the concept to them.

If the shareholders approve, this will make EMI Music a separate entity, but, according to the company, it will not necessarily be on the market—as many have suggested.

Says a Thorn-EMI representative, "The whole philosophy of demerger is to remove the business from the encumbrance of a conglomerate."

He adds that Thorn-EMI chairman Sir Colin Southgate "hopes shareholders will share this view and vote this way. We find it hard to believe that within a few days of that, shareholders would want to throw the business back into the arms of another conglomerate."

Published reports have suggested that EMI Music has attracted interest from a number of potential buyers, including Disney, Viacom, Time Warner, and Seagram.

However, the Thorn-EMI representative says, "If someone comes over the horizon with a knockout bid, Sir Colin is under a fiduciary duty to consider it. But nobody has come over the horizon with a knockout bid."

Asked whether Southgate remains true to his previously stated position that EMI Music should not be sold, the representative says, "He does."

Tower To Open New Store In Birmingham

LONDON—Tower Records is to open a \$3 million store in Birmingham, England, that will be its sixth U.K. outlet.

Ken Sockolov, managing director of Tower Records/Video/Books in Europe, says the store will open in time for Christmas this year and will create 40 jobs. "Birmingham is the latest phase of Tower's ongoing development in Europe," says Sockolov, "and follows hot on the heels of the reopening of the Dublin store."

The 10,000-square-foot site, located on New Street, will stock 50,000 CDs, 12,000 videos, 10,000 books and magazines, and computer software and accessories.

Tower opened in the U.K. in 1985 and currently has four stores in the London area and one in Glasgow, Scotland.

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PRO-TAPE

ISSUE DATE: MAR. 16

AD CLOSE: FEB. 20

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, **Billboard's** March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

Contact:

Ken Karp
212-536-5017



LASER/ KARAOKE

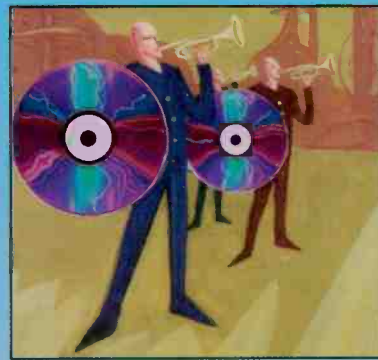
ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of **Billboard's** March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and speciality shops.

Contact:

Jodie Francisco
213-525-2304



NARM

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

NARM's just around the corner and **Billboard's** March 30th supersection takes an all-encompassing look at this year's conference and the current issues facing retailers. Editorial coverage will include reports on the confab's seminars, events and hot topics slated for discussion. The spotlight will also examine the marketing of various multimedia formats, video sell-through and include a guide on how to succeed in indie retail.

Contact:

Robin Friedman
213-525-2302

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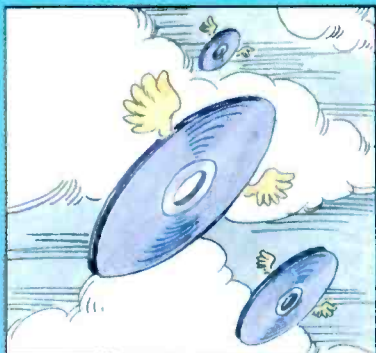
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WORLDWIDE SPECIALS & DIRECTORIES 1996



INDIES

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

The independent label market continues to grow, prosper and embrace newcomers into its successful niche within the music industry. **Billboard's** March 30th issue will contain an annual review of the state of the indie market, highlighting their current/future roles and recapping the indie label charts of the year. Other spotlight coverage will explore how indies obtain the attention of retail and radio.

Contact

Ken Piotrowski
212-536-5223



SOUTH AFRICA

ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

In the magazine's first-ever spotlight on South Africa, **Billboard** correspondent Arthur Goldstuck reports on the "new" music industry movement and its growth. This special April 6th issue explores the principle radio outlets in South Africa, major venues, upcoming tours and the creative makeup of the market - including capsule reports on the diversity of genres and companies active in this exciting territory!

Contact

Christine Chinetti
44-171-323-6686



INTERNATIONAL TAPE/DISC DIRECTORY

**PUBLICATION
DATE: MAY 22**

AD CLOSE: MAR. 29

With over 4,000 editorial listings from 60 countries, **Billboard's 1996 International Tape/Disc Directory** is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packagers of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/indie buyers worldwide. Call now to reserve space!

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Los Angeles, CA

Feb. 1, 2, 4, 5 - Arie Crown Theatre/Chicago, IL

Feb. 8 - Northrop Auditorium/Minneapolis, MN

Feb. 10 - Fox Theatre/St. Louis, MO

Feb. 12 - The Palace/Auburn Hills, MI

Mar. 3, 4 - Trump Taj Mahal, Mark G. Etess Arena/
Atlantic City, NJ

Mar. 7, 8 - Fox Theatre/Atlanta, GA

Mar. 10, 11 - James L. Knight Center/Miami, FL

Mar. 31 - MGM Grand Hotel, Garden/Las Vegas, NV

Apr. 2, 3, 5, 6 - Paramount Theatre/Oakland, CA

Apr. 10, 11 - State Theatre/Cleveland, OH

Apr. 13, 14 - Wang Center/Boston, MA

Apr. 29, 30/May 3, 4, 7 - Radio City Music Hall
New York City, NY

May 11 - Foxwood Casino/Ledyard, CT

June 22 - Hampton Coliseum/Hampton, VA

June 25 - Walnut Creek Amphitheater/Raleigh, NC

June 30 - The Summit/Houston, TX

July 1 - Starplex Amphitheater/Dallas, TX

July 3 - Superdome/New Orleans, LA

July 4 - MidSouth Coliseum/Memphis, TN

July 12 - Garden State Art Centre/Holmdale, NJ

July 13 - Darien Lake Perf. Art Centre/ Buffalo, NY

July 15 - Patriot Centre/Fairfax, VA

July 21 - Fox Theatre/Detroit, MI

July 25 - Marcus Amphitheater/Milwaukee, WI

July 27 - Civic Arena/Pittsburgh, PA

July 29 - River Front Stadium/Cincinnati, OH

July 30 - The World/Chicago, IL

Aug. 17 - Carolwinds Palladium/Charlotte, NC

Aug. 18 - The Spectrum/ Philadelphia, PA

Aug. 20 - Jones Beach Amphitheater/Wantagh, NY

Aug. 24 - Chastain Park Amphitheater/Atlanta, GA

Aug. 26 - Baltimore Arena/Baltimore, MD

Sept. 1, 2 - Greek Theatre/Los Angeles, CA

Sept. 4 - Blockbuster Desert Sky Pavilion/Phoenix, AZ

Dec. 12 - North Charleston Coliseum/Charleston, NC

Dec. 13 - Grand Ole Opry/Nashville, TN

Dec. 15, 16 - Star Plaza Theatre/Merrillville, IN

Dec. 27 - Performing Arts Centre/Tampa, FL

Dec. 28 - Bob Carr Auditorium/Orlando, FL

Dec. 30 - Harbor Side/Fort Meyers, FL

Dec. 31 - James L. Knight Centre/Miami, FL

European Tour:

Nov. 4 - USO/Ramstein, Germany

Nov. 6 - Ahoy/Rotterdam, Holland

Nov. 8 - NEC/Birmingham, England

Nov. 10 - Wembley Arena/London, England

Nov. 11 - Apollo Theatre/Manchester, England

Nov. 14 - Teatro Smeraldo/Milan, Italy

... AND THE RHYTHM CONTINUES WITH "I APOLOGIZE"
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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Rhino Exposes Roots Of Comedy Box Compiles 'Lampoon Radio Show'

■ BY PAUL VERNA

NEW YORK—On March 26, Rhino Records will tickle a few ribs and make a contribution to American popular culture by releasing, for the first time on CD, a boxed set culled from the archives of the "National Lampoon Radio Show."

Titled "Buy This Box Or We'll Shoot This Dog: The Best Of The National Lampoon Radio Show," the three-CD retrospective contains mid-'70s recordings of comedy skits by then-future "Saturday Night Live" stars John Belushi, Chevy Chase, Gilda Radner, Bill Murray, Christopher Guest, Brian Doyle-Murray, and others.

The box includes several "Radio Hour" bits that would eventually be reworked into the "SNL" format, including "The Loan Arranger," "Flash Bazbo, Space Explorer," "Frank Rizzo: The Philadelphia Police League For Retarded Children," "Guru Craig Baker: The Perfect Master," "Tommy Toilet," and "The Evil Santa."

These skits also feature the talents of

late "SNL" head writer Michael O'Donoghue, stand-up comic Richard Belzer, writer/actor/director Harold Ramis, and

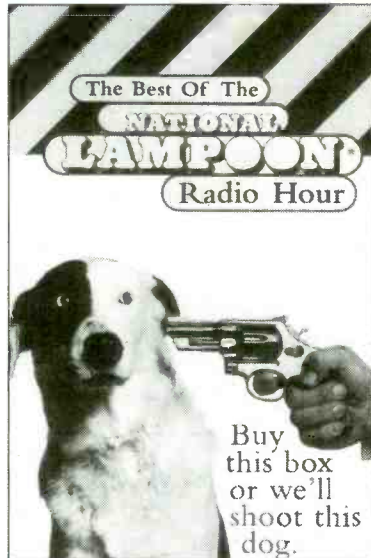


O'DONOGHUE

writer Doug Kenney.

The nationally syndicated "National Lampoon Radio Hour" ran for 2½ seasons, from 1973 through 1975. In its first year, the program was directed by O'Donoghue, who later helped shape the irreverent, pioneering

comedy style of "SNL." The following year, Belushi took over as creative director, bringing in his friends from Chicago's Second



Buy this box or we'll shoot this dog.



KENNEY

City troupe: Brian Doyle-Murray and his brother, Bill Murray; Ramis; Joe Flaherty; and Radner.

Says humor writer Barry Zagar, who helped compile the box

and contributed an informative essay to (Continued on page 108)

Lush Seeks Mainstream Favor On 4AD's 'Lovelife'

■ BY JEFF CLARK-MEADS

LONDON—British four-piece act Lush is treading that tightrope



known only to indie acts: expanding the band's appeal into the mainstream without losing its established fan base.

Lush's classic indie-band line-

up—two guitars, bass, drums, female vocals—is being presented to the world via its third album, "Lovelife." The act is signed to 4AD in the U.K., and the album is due for release here and worldwide via 4AD's network of licensees March



LUSH

18. In the U.S., it is slated for release March 5 by Reprise.

U.S. audiences will see Lush as headliners on the 4AD Tour, which runs April 10-May 18. The other acts will be Sheer and Mojave 3. Already, Lush is in the eastern U.S. doing promotional work.

(Continued on page 20)

Tina Arena Asks Epic For The U.S.

■ BY LARRY FLICK

NEW YORK—After racking up sales and industry honors impressive enough to make her one of the most influential artists in her native Australia, 26-year-old pop ingenue Tina Arena is aiming to conquer the U.S. with her Epic debut, "Don't Ask."



ARENA

Slated for state-side release May 7, the album has spawned three hit singles in Aus-

(Continued on page 108)



Vanessa Rubin Sings. Novus/RCA artist Vanessa Rubin performed selections from her new album "Vanessa Rubin Sings" at the Jazz Bakery in Los Angeles. Pictured socializing following the event, from left, are Ron Fair, senior VP of A&R and staff producer, RCA Records Label; Rubin's band members Eric Reed, Robert Hurst, and Marvin "Smitty" Smith; Rubin; and Hugh Surratt, VP, artist development, RCA Records Label.

Beatles Get 'Tropical Tribute' On RMM Salsa/Merengue Set

■ BY JOHN LANNERT

Prominent Latino imprint RMM is kicking off its new distribution pact with Uni Feb. 27 with "Tropical Tribute To The Beatles," a bilingual, multi-artist, salsa/merengue package featuring most of the label's recording stars.

While RMM has already released several titles under the Uni accord, which took effect Jan. 1, RMM president Ralph Mercado expects this lat-

est project to be a key one.

"We're doing a heavy radio and retail campaign for the Beatles record," he says, "and I think it's going to be large."

Bill Marin, VP/GM of RMM, says that the label's blitzkrieg at radio will be powered by five singles, all of which will be released by March 5. "We're trying to reach the pop, tropical, and English markets simultaneously," says Marin.

Two leadoff salsa singles are being (Continued on page 20)



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Dog Eat Dog Consumes Europe Roadrunner Act Enters U.K. Charts

■ BY PAUL SEXTON

LONDON—Even though they may be strangers in their own backyard, New Jersey's Dog Eat Dog completed its conquest of Europe this week by invading the U.K. charts.

Dutch rock label Roadrunner is celebrating its first pop hit with the No. 9 entry on the U.K. singles chart Jan. 28 of "No Fronts" by the "funcore" six-piece band.

Remarkably, the song has been available since the spring of 1994, when the band's debut album, "All Boro Kings," was released.

Since then, in the absence of any significant success in the U.S., Dog Eat Dog has made Europe its home with almost constant touring, and the album has sold some 400,000 units across Europe, according to



DOG EAT DOG

Roadrunner.

The new British attention to the band, which was formed in 1990, was prompted by its night of triumph in Paris Nov. 23, 1995, at MTV's Euro- (Continued on page 100)

U.K. Rediscovered Vintage U.S. R&B Through Commercials On The Telly

This article was prepared by Paul Sexton, contributing editor, Music Monitor U.K.

LONDON—A 36-year-old obscure recording by Etta James, "I Just Want To Make Love To You," is the latest example of Britain's idiosyncratic affection for vintage U.S. R&B.

The singer's version of the Willie Dixon composition, released by MCA Records, sits proudly in the upper reaches of the U.K. sales chart and the commercial radio airplay top 40. It's also placed incongruously among the ultra-researched, positive-testing, radio-friendly sounds of George Michael, Cher, and Eternal.

As with previous two-time R&B hits in Britain—by the likes of Sam Cooke, Marvin Gaye, Percy Sledge, Nina Simone, Ben E. King, Jackie Wilson, and

Erma Franklin—the success of "I Just Want To Make Love To You" is the result of its use in a TV commercial (for Diet Coke).

But James' new appearance on the charts has sparked a discussion about programming at U.K. commercial radio. (To date, public broadcaster BBC Radio 1 has hardly aired the song.)

If programmers at more than 50 stations can step outside their strict musical boundaries to play this record, why isn't there room in their playlists for "spice tracks" that don't come from TV commercials?

"Because," says Mark Sadler, head of music at BRMB Birmingham, Eng-

land, where the song is in high rotation, "if you're just playing an old song, people say, 'Why are they playing that song?' When they hear the Etta James [track], they relate it to what they've seen on the telly."

Commercial radio's confidence in adding TV ad themes seems at odds with the medium's often-cautious, tightly formatted programming habits. But programmers feel that hits generated by television are a law unto themselves and are not rushing into their station libraries to discover the next "I Just Want To Make Love To You" for themselves.

(At age 58, after a recording career of some 40 years, James is still recording, in a jazzier style these days, with BMG's Private Music; indeed, her "Time After Time" and "Mystery" (Continued on page 100)



JAMES

BMG Fourth Major To End Dispute With MTV Europe

■ BY JEFF CLARK-MEADS

LONDON—The royalties dispute between MTV Networks Europe and the major record companies has only one remaining label protagonist, after the

Feb. 5 announcement that BMG Entertainment International has made a deal with the broadcaster.

BMG follows EMI Music, PolyGram, and Sony Music in concluding its global agreement with the broadcaster, leaving Warner Music as the one record company still in litigation with MTV.

Neither BMG nor MTV Europe would discuss the financial details of the deal.

At press time, executives at Warner Music were unavailable for comment.

Unlike the other majors' global deals with MTV, BMG's is specifically with MTV Europe and relates to the territories the channel covers: Europe, Africa, and the Middle East.

Arnold Bahlmann, BMG Entertainment International senior VP, central



Europe, explains that the deal was structured to reflect the strength of his company's European repertoire. "It gives us more control over our repertoire," he says.

According to Bahlmann, other territories of the world are covered by a series of separate agreements with MTV (Continued on page 109)



BAHLMANN



Birth Of An Enclave. Industry veteran Tom Zutaut has formed the full-service record label the Enclave and will serve as its president/CEO. The Enclave, envisioned as a label dedicated to protecting and nurturing its artists, will be based in New York and distributed by Cema in the U.S. and by Virgin International elsewhere. Zutaut has held top A&R spots at Elektra and Geffen Records and was instrumental in the signing of many successful acts, including Guns N' Roses, Enya, and Elastica. Pictured celebrating their new business affiliation, from left, are Ken Berry, chairman/CEO, Virgin Music Group; Zutaut; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; and Terri Santisi, executive VP/GM, EMI-Capitol Music Group North America.

Rhino Strikes Deal To License Longines Club

■ BY CHRIS MORRIS

LOS ANGELES—Rhino Records has reached a deal to license the massive catalog of popular recordings marketed via mail order during the '50s, '60s, and '70s by the Longines Record Club.

Rhino concluded the pact in late January during MIDEM in Cannes with the Symphonette Recording Society, a joint venture between West-

inghouse Electric Co.—which acquired the Longines catalog during the '60s when it purchased the Swiss watch company's American distribution company—and M.S. Entertainment Properties Inc., a company headed by industry veterans Ira Moss, former president of budget label Pickwick Records, and Al (Continued on page 107)

EXECUTIVE TURNTABLE

BILLBOARD. Shawnee Smith is named administrative/research assistant in New York. She was a freelance writer.

RECORD COMPANIES. Kevin Conroy is promoted to senior VP, marketing, at BMG Entertainment North America in New York. He was VP of marketing.

Danny Buch is promoted to senior VP, promotion, for Atlantic Records in New York. He was VP of promotion.

Reprise Records in Burbank, Calif., promotes Gary Briggs to VP of artist development. He was director of artist development.

Mercury Records in New York appoints Mike Maska VP, sales and marketing. He was national director, field marketing, for Geffen Records.

Paul Brown is named VP, rock promotion, for Arista Records in New York. He was VP of rock promotion for Elektra Entertainment.

Paul Cooper is named VP at MCA



SMITH



CONROY



BUCH



BRIGGS



MASKA



BROWN



COOPER



HAVERICK

Music Entertainment Group in Los Angeles. He was senior VP at Warner Music U.S.

Elektra Entertainment Group in New York promotes Virginia Haverick to VP of contract and A&R administration and Lauren Kopf to VP of financial operations. They were, respectively, senior director of contract and video administration and director of financial operations.

Derek Ferguson is named VP, financial reporting and analysis, for BMG Entertainment in New York. He was a manager at Bain & Co.

GTS Records names Mary Mueller GM in Hollywood, Calif., and Josie DiChiara label director in New York. Mueller will continue as president of John Tesh Productions. DiChiara was sales and field marketing manager for PolyGram Classics & Jazz.

Richard Katz is named counsel, law department, for Sony Music Entertainment in New York. He was an associate with Stroock & Stroock & Lavan.

Alexis Kelley is appointed national director of sales at Mercury

Nashville. She was regional director of field marketing for the RCA Label Group.

Capitol Records in Hollywood names Donna Ross national director of alternative sales. She was national director of sales and marketing for Caroline Distribution.

Chuck Swaney is appointed regional promotion manager, mid-central region, for the Work Group in Detroit. He was local promotion manager for Mercury Records.

PUBLISHING. Mark Friedman is pro-

moted to director of creative affairs at Chrysalis Music Group for Los Angeles and Nashville. He was general professional manager.

Claire Johnston is promoted to GM, copyright department, at peer-music in New York. She was manager of the copyright department.

RELATED FIELDS. Brian McCafferty is named director of direct marketing accounts for PolyGram Special Markets in New York. He was special markets manager for Reader's Digest Trade Publishing.

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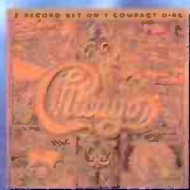


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Virgin Anticipates Cracker's 'Golden Age' 'Big-Time Pop' Is Key Element Of Eclectic Album

■ BY STEVEN MIRKIN

NEW YORK—The title of Cracker's new album, "The Golden Age," has an optimistic ring to it, but according to Barbara Bolan, senior VP of marketing at Virgin Records, the name doesn't go far enough. When asked about the March 26 release's commercial prospects, she confidently responds, "multiplatinum," then pauses before saying, "definitely multiplatinum."

And she's not alone in that assessment. "Cracker is coming off a massive single. I think they're poised to go into the major superstar realm," says Dennis Agresti, general marketing manager for music at Woburn, Mass.-based electronics superstore chain Lechmere. "This album could take them out of the alternative market to triple-A and cross over to pop."

That would be a major leap for the band, which broke through with modern rock hit "Low," from its last album, 1993's "Kerosene Hat." That album peaked at No. 59 on The Billboard 200.

Cracker leader David Lowery is unfazed by having to follow "Kerosene Hat." "A lot of bands in our position



CRACKER

would freak out and feel they had to make a punk or 'credibility' album to prove they haven't sold out." But Lowery, who has been making records for 11 years with Camper Van Beethoven and Cracker, doesn't feel he has anything to prove. "There's no challenge in that. I thought it would be more interesting to step up, make a big-time pop record, and not wimp out. Make a record like Bowie or Roxy Music would. That's much more challenging."

The album was recorded in Memphis, Nashville, and Richmond, Va., and produced by Lowery and Dennis Herring with guest appearances by Joan Osborne and the Counting Crows' Charlie Gillingham. Described by Julie Bruzzone, Virgin's director of product management, as "a cornucopia of sounds and moods," "The

Golden Age" is an eclectic collection of songs and styles, from punk to country to stately pop ballads complete with strings.

Bolan believes that because of its breadth, the album can be marketed across the board—to college, alternative, triple-A, and album rock radio formats. While some stations—including alternative powerhouses KROQ Los Angeles, WXRK New York, KITS (Live 105) San Francisco, and XTRA (91X) San Diego—still regularly play "Low," Virgin wants to make certain that Cracker is in the forefront of everyone's mind. It has prepared a 15-song compilation, titled "Cracker: The Virgin Years," that covers Lowery's work in Cracker and Camper Van Beethoven and will be distributed to radio and retail six weeks before the street date of "The Golden Age."

(Continued on page 18)



Fighting The Good Fight. The Foo Fighters nab gold-record plaques for sales of more than 500,000 units of their self-titled Capitol Records debut. The band will start a headlining tour in the U.S. March 20. Shown standing are Foo Fighter Dave Grohl, left, and Capitol Records president/CEO Gary Gersh. Seated, from left, are band members William Goldsmith, Pat Smear, and Nate Mendel.

WB's Mark Knopfler Is Going Solo With A 'Golden Heart'

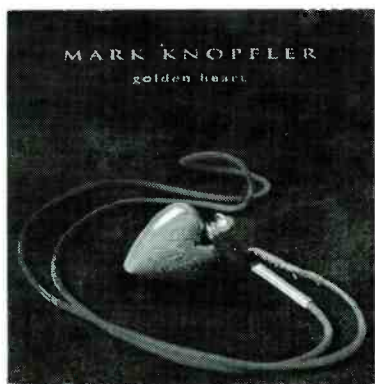
■ BY PAULSEXTON

LONDON—Thirteen years after the release of his first recording project outside the ranks of Dire Straits, Mark Knopfler officially starts his solo career next month.

Knopfler's "Golden Heart" album is due March 26 on Warner Bros., and while he by no means rules out the possibility of that hugely successful band reconvening at some point, the Knopfler of the mid-'90s is working in a simplified, rootsy musical milieu and enjoying it greatly.

"I love to rehearse, I love to record, and I love to play live," he says. "If there was a slice of that you didn't enjoy, my advice to you would be not to do it, just concentrate on things that you do like. But I'm lucky in the sense that I seem to feel at home with all of it."

Recorded chiefly in Dublin and Nashville over a two-year period, "Golden Heart" is an ambitious 74 minutes long and boasts contributions from such respected artists as Paul Brady,



Sonny Landreth, members of the Chieftains, Vince Gill, and longtime Knopfler cohort Guy Fletcher. The album's opening track, "Darling Pretty," is scheduled as the first U.K. single, due Feb. 26. There was no decision at press time about the lead U.S. track.

The release of "Golden Heart" comes at a productive time for Knopfler, who has also worked on a number of other projects in recent months. He produced

(Continued on page 18)

Album With A Mission Benefits Homeless; Why New York Is Out Of The Country

HARMONIOUS THOUGHTS: A lovely and often touching album, "In Harmony With The Homeless" (Miramar/BMG), features songs co-written by residents and graduates of the Los Angeles Mission's Rehabilitation Program for the Homeless with professional songwriters. The material is performed by a number of artists, including Mavis Staples, Rita Coolidge, Richie Havens, Shenandoah's Marty Raybon, and Lowen & Navarro, all of whom donated their services.

Tunes on the Feb. 27 release all deal with the homeless issue, and while not every song succeeds beyond an amateurish earnestness, others create enormously touching portraits of what it feels like to be disowned by one's own family or to be literally in the gutter and completely alone. Each story is different, but a poignant thread of dignity and admirable optimism runs through each tale. The tremendously moving CD booklet profiles the Mission writers, telling how they came to be homeless and how they have now triumphed.

The album was produced under the auspices of In Harmony with the Homeless, a Los Angeles nonprofit organization that funds creative arts programs for the homeless in the belief that such activities can build a bridge back to a better life. For the fourth consecutive year, the program has paired professional songwriters with Mission writers to collaborate on material.

Proceeds from the album go to the Los Angeles Mission rehab program and similar programs across the nation. Mission songwriters also receive royalties from the project. A benefit concert, to be held March 12 at the El Ray Theater in Los Angeles, will be taped for broadcast in April on ABC's "In Concert" program.

A MOMENT OF SILENCE, PLEASE, for WYNY, New York City's only country station, which flipped to another format Feb. 5. We have complained before in this column about the station's conservative programming policies, but that doesn't mean we wanted it to go away; we just wanted it to get better.

And in that black hole that is known as New York radio, we're now left with zilch, goose egg, nada. My cable system doesn't carry the Nashville Network or Country Music Television, so I am, to say the least, country challenged. I was feeling OK about this, confident in my belief that another station would turn

country within days, when someone reminded me that New York has been country-less before and that Boston went for two years without a country station in the midst of the early '90s country boom.

This begs the bigger question of what do artists do who have concerts already booked in the metro area. I'm sure the reason I heard commercials in mid-January for a late-March Tim McGraw/Faith Hill show at the Paramount Theater was because the promoter knew there would be no place to plug the show come Feb. 5. Though New York also is devoid of a true top 40 or classic rock station, there are genre hybrids in the market on which a promoter can advertise to reach roughly the desired audience. Not true of country. It's bad enough for established artists; at least print ads will inform ticket-buyers of their impending concert. For new acts with no name recognition, the only prudent course of action would be to skip the market until a new station emerges.

It's true that WYNY's ratings were usually in the basement, but its cume was more than 1 million listeners. Doesn't that count for something when potential suitors come calling?

THIS AND THAT: Tom Zutaut's new Cema-distributed label will be called the Enclave. The label has been nameless since its formation last summer... Beggars Banquet has signed Dick Dale. His first release for the label is slated for May... The American Music Awards have taken Garth Brooks up on his suggestion that the trophy for the favorite artist of the year category become a traveling award. Every winner's name will be engraved on the trophy, and then the current winner will have the choice of keeping the trophy for a year, placing it on public display, or keeping it in the AMA's archives. Brooks made the decision after he declined to accept the award at the Jan. 29 ceremony... The artist formerly known as Prince is getting married to dancer Mayte on Valentine's Day in Paris. How do you think his name will appear on the marriage license? Furthermore, what will the person presiding over the ceremony say when it comes to "Do you (your name here) take Mayte to be your wedded wife?" Just curious. He's commissioned a symphony piece named "Kamasutra" for the occasion, but that's probably a little bit more than we all want to know.

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VIRGIN ANTICIPATES CRACKER'S 'GOLDEN AGE'

(Continued from page 16)

The album's first single, "I Hate My Generation," will be released a month later. When asked how that song, easily the album's punkiest, most aggressive track, will receive triple-A airplay, Bolan says the song will be made available to those stations in a softer mix. "Cracker has historically gotten airplay on triple-A," Bruzzone says. "It's important to have them in the loop on the first single." She adds that stations will be getting the album concurrent with the single and will be able to choose album tracks for themselves. As if to hedge its bets, the label has ordered two videos, "Generation" and the softer, more melodic, VH1-friendly "I'm A Little Rocketship." Other targeted songs on the album are "Nothing To Believe In," "Big Dipper," and the title track.

Both Lowery and the label agree this eclecticism will not be a problem with Cracker's audience. "Our audience is a lot weirder than people think," Lowery says. "People have the notion that we're some kind of

alternative-leaning-toward-the-mainstream band, but our audience is way weirder than a Lollapalooza crowd. It's more like a cult audience." Bolan adds that Cracker attracts a broad audience, from high school-age kids to adults. This wide range, she says, precludes the band from the problems of a three-year wait between albums.

To pique interest in the album, listening parties will take place in major cities about six weeks before the album hits stores. Virgin's college department has chosen 49 campuses where "Kerosene Hat" and the band's concerts have been well-received and will stage listening parties there the weekend prior to the release date.

The college market will also figure prominently in Cracker's touring schedule. Beginning in mid-April, the band will embark on a 21-date tour: It will play 1,000- to 2,000-seat venues and will hit as many campuses as possible. Press coverage will start with smaller magazines, such as Alternative Press, B-Side, and Option, which

the label identifies as covering the band's fan base, and then spread to mass-market books, such as Rolling Stone, Spin, and Musician.

In addition to CDs and cassettes, a limited-edition vinyl version of "The Golden Age" will be released by the label. Pressed on 180-gram, audiophile-quality vinyl, the record will also have exclusive artwork: a five-color graphic designed by Bruce Licher (who designed Camper Van Beethoven's albums) with an individually numbered letterpress.

Lowery keeps his distance from the whole marketing process. Talking from his home studio in Richmond, where he is already working on songs for another artist that he is producing, he says, with a certain amount of pride, that he's "been doing this for 11 years. I was alternative when maybe 20 stations in the entire country cared, so why should I care now?" The only difference for him is that "the guys down at the gas station know who I am now." He laughs. "I like that."

MARK KNOPFLER IS GOING SOLO

(Continued from page 16)

and accompanied Waylon Jennings on his version of "Learning The Game" for Decca's "Not Fade Away: Remembering Buddy Holly" album and contributed to "Atlantis" for an upcoming tribute record to the Shadows, the British instrumental group.

Knopfler's first "extracurricular" project, the soundtrack to "Local Hero," was released in 1983 and led to further film score projects—"Cal," "The Princess Bride," and "Last Exit To Brooklyn."

For all its acoustic, Celtic flavors, "Golden Heart" also has some of the distinctive touches of Knopfler's previous work in the rock mainstream. It arrives some five years after the last Dire Straits studio album, "On Every Street," which represented something of a decline in commercial fortunes for a band responsible for a reported 85 million album sales worldwide. But Carl Scott, senior VP of artist relations and artist development for Warner Bros., says that the label is confident of both keeping Knopfler's previous audience and attracting a new one.

"I hear a wonderful album," says Scott. "Dire Straits was a very broad appeal band, and I think this record will do very well for us in a lot of formats."

PROGRAMMERS UPBEAT

Rock programmers are generally upbeat about the prospect of a new Knopfler record, even if it does not rock as hard as his earlier work. Patty Martin, music director at WXRT Chicago, says the triple-A station still has "15, maybe 20" Dire Straits songs in rotation. "Knowing our previous relationship with Mark, it could still work for us. I'd certainly be interested in hearing it."

Rob Hurt, music director at album rock outlet KMOD Tulsa, Okla., is similarly positive. "Sure, we still play Dire Straits. It depends on the song, as far as AOR radio is concerned." The rootsy flavor, says Hurt, need not be a problem. "We play some folky-rock stuff, like Todd Snider,

Dan Baird, and groups like the Bottle Rockets. We still play Dylan."

Scott explains that marketing stratagems are still being developed, a reflection of Knopfler's initial European concentration with the album. "There are discussions about him coming over and doing some promotion work," says Scott, "and maybe working around the country a little bit."

In the meantime, Knopfler and his five-piece band will tour throughout Europe from April until August, with no specific plans yet for American road work. "If the record did well [in the U.S.], says Knopfler, "we could always maybe later have a look at doing something, because there are so many places I'd love to play in America."

Knopfler's co-manager Ed Bicknell of Damage Management says,

"Mark's got a young family, and our days of the two-year world tour are over. Let somebody else do that. We took the view that we'd concentrate on Ireland, the U.K., and Europe and see how the record does as far as North America goes."

Adds Bicknell with his customary frankness and humor, "We have to face the fact that we've been going 18 years, Mark's in his mid-40s, and he's suffering hair loss, and you can quote me on that. It's silly to pretend that music of his type is going to appeal to the under 18 or 17 age group."

Knopfler admits he is uncertain how "Golden Heart" will be received, but he remains confident. "I really haven't got a clue about that, but I've never underestimated audiences. It's one of the mistakes that corporate business tends to make."



Hearing Voices. Tracey Bryn, left, and Missy Belland of Voice Of The Beehive buzz around Discovery Records CEO/president Syd Birenbaum. The duo's first album for Discovery was produced by Pete Vetesse and will be released in March.

Daniel Tashian Takes Wing On Elektra Debut

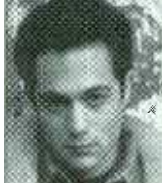
BY DEBORAH EVANS PRICE

NASHVILLE—Inspiration often comes to artists in the strangest ways. Singer/songwriter Daniel Tashian found the muse for his Elektra debut in the form of his bird, Sweetie.

"I had a lovebird named Sweetie that just appeared in my yard," Tashian says. "I came home one day and hanging from a tree was a bird cage. I still have no idea of who put it there... We became good friends. Sweetie was a very musical bird. I'd play the harmonica for her all the time, and she loved it."

When it came to selecting songs for Tashian's album, he consulted Sweetie. "If it was a good song, she would sing along and hop up and down. If it was a lousy song, she

would just sort of sit there," he says. "So I played about 20 songs to her, and these songs are the ones that got the best reaction."



TASHIAN

Unfortunately, Sweetie died this winter. "It was a sad day," he says. "She was such a soulful bird, so I kind of wanted to dedicate this record to her."

"Sweetie" the album comes out March 26.

According to Brian Cohen, Elektra's VP of marketing, the label's approach to launching Tashian's debut is "very careful and methodical." (Continued on page 23)

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALAN JACKSON WADE HAYES EMILIO	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 2	\$406,153 \$32.50/\$25.50	15,395 sellout	Glass Palace Limited Liability Co.
AC/DC POOR	Arena Omni Atlanta	Jan. 23	\$331,347 \$25.50	12,894 sellout	Alex Cooley/Peter Conlon
VINCE GILL PATTY LOVELESS	Arrowhead Pond Anaheim, Calif.	Jan. 21	\$330,135 \$45/\$25	12,030 sellout	Niederlander Organization
BRUCE SPRINGSTEEN	Fox Theatre Detroit	Jan. 10-11	\$282,810 \$30	9,427 two sellouts	Brass Ring Prods.
TONY BENNETT	Radio City Music Hall New York	Jan. 26	\$273,760 \$50/\$45/\$40/\$30	5,945 sellout	Radio City Prods.
CYPRESS HILL 311 PHARCYDE	Kieler UNO Lakefront Arena, University Of New Orleans New Orleans	Feb. 2	\$180,056 \$21.50/\$20.50	8,767 sellout	Beaver Prods.
ALAN JACKSON WADE HAYES EMILIO	Jack Breslin Student Events Center Michigan State University East Lansing, Mich.	Feb. 3	\$171,315 \$22.50	7,614 sellout	Frank Prods.
ALAN JACKSON WADE HAYES EMILIO	Joyce Athletic & Convocation Center University of Notre Dame Notre Dame, Ind.	Feb. 4	\$171,096 \$22.50	7,604 sellout	Frank Prods.
BROOKS & DUNN BLACKHAWK DAVID LEE MURPHY	Sun Dome University of South Florida Tampa, Fla.	Feb. 2	\$163,048 \$24.50/\$22.50	7,125 sellout	Show Productions Inc.
BROOKS & DUNN BLACKHAWK DAVID LEE MURPHY	Thompson-Boling Arena University of Tennessee Knoxville, Tenn.	Jan. 25	\$142,088 \$22.50	6,315 7,500	Show Productions Inc.

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GRAMMY NOMINATION: BEST METAL PERFORMANCE

RED HOT CHILI PEPPERS "BLOOD SUGAR SEX MAGIC"

GRAMMY NOMINATION: BEST HARD ROCK PERFORMANCE

NINE INCH NAILS "HAPPINESS IS SLAVERY"

GRAMMY NOMINATION: BEST METAL PERFORMANCE

POLYGRAM VIDEO

1995 TOP MUSIC VIDEOS (*SOUNDFIELD*)

#9: "WOODSTOCK '94" (*VARIOUS ARTISTS*)

PHILLIPS CLASSICS

JULIE ANDREWS "BROADWAY-THE MUSIC OF RICHARD RODGERS"

GRAMMY NOMINATION: BEST TRADITIONAL POP VOCAL PERFORMANCE

& THE SUCCESS OF THE VICTOR VICTORIA CAST ALBUM

MERCURY RECORDS

RUSTED ROOT (DEBUT ALBUM) "WHEN I WOKE"

APPROACHING PLATINUM STATUS

Artists & Music

MARRY ME JANE FINDS COMPANION IN 'LUCY'

(Continued from page 1)

singer, from a broken marriage engagement in "You Didn't Kiss Me" to seeing an ex-boyfriend with a new lover in "Positive."

"It's like an exorcism for me; it's always been that way," says Kravat, who plays guitar on the album and is a classically trained pianist. She even played a recital at Carnegie Hall at age 8. "I'm always gonna be neurotic. The sane, well-adjusted people just don't want to be performing in front of thousands of people not wearing many clothes, you know?"

Schaeffer, who chose to use Marry Me Jane's music before he landed a distribution deal with TriStar and before the band signed with 550 (both of which are Sony companies), isn't the only one taken by Marry Me Jane's emotive power and moody, guitar melodies. Radio programmers and VH1 have shown early support as well.

VH1 has followed the 3-year-old band—which also includes Dan Petty (lead guitar), Brad Albetta (bass), Tim Beattie (lap steel guitar/harmonica), and Richard Pagano (drums)—since May for a documentary series being developed for the network.

VH1 cameras have been at the band's shows, video shoots, rehearsals, recording sessions, and label meetings. Footage was also shot at the Sundance Film Festival in Park City, Utah, Jan. 20 for the band's performance at the TriStar bash that introduced "If Lucy Fell."

At press time, there is no air date scheduled for the VH1 program, which has a working title of "Making It."

"TwentyOne," the first single from Marry Me Jane's debut, is a song about child abuse and is beginning to strike a chord with programmers at four formats. The song is played in its entirety at the beginning of "If Lucy Fell."

According to Broadcast Data Systems, modern rock WEDG Buffalo, N.Y., and WSHE Miami; triple-A KQPT Sacramento, Calif., and KXPT Las Vegas; album rock KTXQ Dallas; and top 40 WHOT Youngstown, Ohio, and WXXS Boston are among the stations that have played the song.

Jim Trapp, operations manager at KQPT, which raised "TwentyOne" to medium rotation this week, says the song is one of the few sung by a female that relates equally to men and women.

"Traditionally, anger is a male thing, and weeping neurosis is a female thing," says Trapp. "This song packages [both] pretty well. The guitar lead and strong, muscley mix will work for the guys, and the lyrics punch through enough to entrap the females. I don't want to make comparisons, but that's what made Pat Benatar and Chrissie Hynde work."

"Amanda's voice cuts through," says WEDG music director Rich Wall. "It's a strong song with a statement going on there, a lot like a part two of the 10,000 Maniacs song 'What's The Matter Here.'"



ANTHONY

After playing such New York clubs as CBGB, Brownies, and the Bitter End for the past three years, labels began to take notice of Marry Me Jane, which took its name from posters hung in New York that read, "Marry me, Jane, love, Keith."

The label interest came at the time



Kravat got the call from Schaeffer about having the band's music used in "If Lucy Fell."

Kravat says after meeting with such labels as A&M, Virgin, American, and Elektra, the band signed with 550 because of its enthusiasm.

Michael Caplan, senior VP of A&R at 550, signed the band after receiving a tape from the group's booking agent, Jon Podell at ICM.

"They turned out not to be the highest bidders, but we loved all of them," says Kravat. "We were still hesitant about the movie. It's a great opportunity, but we're very concerned that we

be a band first. We want to make 20 records with them, not just disappear after this. And they understood that."

Julie Levine, who manages Marry Me Jane, says the band won't be involved in any more films in the near future, even though producers and writers from Sundance have approached the band.

"It's so important for them to establish themselves as a music act, outside of the movie tie-in," says Levine. "We want to create their own career and identity before we do more films. What was special about Michael and the label is that he got this as a career band and not just a good opportunity and gimmick."

Polly Anthony, president of 550, says it was Kravat's voice and heartfelt lyrics with which she fell in love.

"One thing about the movie, when you walk out of the theater, the music is one of the stars," says Anthony. "It leaves a lasting impression; you can't say that often. It's a win-win situation. We have this great vehicle to expose the band, and at the same time, Amanda and her band are incredible performers. They have all the elements that will stand up today and over time."

It's certainly a win-win situation for 550's marketing department, which is actively showcasing the link between the band and the movie.

Dave Gottlieb, director of market-



BEATLES GET 'TROPICAL TRIBUTE'

(Continued from page 13)

served this week to Spanish and English radio: "Vamos Juntos" (Come Together) and "Let It Be."

"Vamos Juntos" features all of the participants on the album: Celia Cruz, Oscar de León, Tito Nieves with Tito Puente, Cheo Feliciano, Manny Manuel, José Alberto, Miles Peña and Jesús Enríquez, Tony Vega, Johnny Rivera, Ray Sepúlveda, Domingo Quiñones, and Guianko.

"Let It Be" was recorded by Nieves and Puente. Marin says he plans to use promotion personnel from MCA and independent promoters to work the single.

On March 5, RMM will service Spanish radio with three more singles: "Dáme La Mano Y Ven," a merengue take on "I Want To Hold Your Hand" by Manuel; "No Puedes Comprarme," a salsa version of "Can't Buy Me Love" by Guianko; and "Mi Gran Amor Le Di," a bolero ballad rendition of "And I Love Her" by Alberto that was cut similarly to the Beatles' original.

Latino radio PDs, such as Carlos Peralta of WRMD Tampa, Fla., are just now digesting the wealth of material that could be programmed. Peralta believes the tropical-flavored renditions of the Fab Four "are going to expose the Beatles' music to people that may not be familiar with it."

While singling out "Let It Be," "No Puedes Comprarme," and "Mi Gran Amor Le Di" as personal favorites, Peralta says he expects to begin programming "Vamos Juntos" this week.

Marin says RMM will support the

album at English and Spanish radio with advertising buys. Further, he notes that album giveaways and contests centered on the record will commence the week of the release.

In addition, RMM will launch a print advertising campaign with Spanish and English newspapers and magazines during the week of release. The label will begin a three-week television advertising campaign March 25 on U.S. Spanish-language network Univision.

RMM's support of the tribute album at retail promises to be vigorous as well. Marin says RMM, in coordination with Uni's sales staff, will buy end caps, wall space, window displays, and listening booths for all Latin and Anglo stores. Moreover, RMM will create co-op advertising campaigns with retail outlets.

Each retailer will receive in-store copies and merchandising displays. There will also be a retail display contest for all accounts.

Carlos Martínez, Latin-music buyer for the Latino independent retailer Record Explosion, says that "Tropical Tribute To The Beatles" will "sell so well" at the company's five New York-area stores because "there are a lot of good artists on the record, and it's legitimate."

"This is a well-conceived tropical record that does not go over the top," Martínez adds. "It's real smooth."

Marin credits RMM's distribution agreement with Uni as the key ingredient for the label's potential prosperity at retail.

"For the first time, we can initiate

discount programs and make deals with retailers, so we can get into the marketplace faster," says Marin. RMM's previous distribution accord with Sony Discos, says Marin, did not allow for such flexibility. Marin states further that RMM now has access to sales information from individual retailers.

Extensive bilingual marketing and promotional campaigns, such as RMM's, are seldom attempted by Latin imprints. Marin, points out, however, that RMM is compelled to execute a wide-ranging plan because "Tribute" is

a multi-artist concept record.

"With this kind of album, we wanted to create an immediate buzz, come out of the box real strong, and establish the visibility of the project at radio and retail," says Marin. "The familiarity of the music will certainly help." Marin says two more Spanish singles will be serviced to radio in May.

RMM president Mercado, a long-time promoter of Latino shows in New York, plans a supporting tour with the album participants in June that is expected to stop in New York, Miami,

Puerto Rico, and Los Angeles.

The album will be released in most international territories in early March, and Mercado says that a variety of labels will distribute the record outside the U.S., including MCA Mexico.

Mercado says the idea for the tribute project came from the album's producer, Oscar Gómez.

"When Oscar first approached me about the concept, I thought it was corny," says Mercado. "But then I thought, 'It's so corny, it could be hip.'"

LUSH SEEKS MAINSTREAM FAVOR ON 4AD'S 'LOVELIFE'

(Continued from page 13)

Indeed, such is the intensity of Lush's activities in the U.S. that 4AD GM Simon Harper says he does not anticipate continental European dates from the band before June, although it will be playing the U.K. from March 7 to April 3.

Harper regards "Lovelife," with its generally upbeat strong pop tunes, as the basis for a broad appeal.

Noting the fact that Europe's biggest pop radio station, BBC Radio 1, gave the first single, "Single Girl," an A-list rotation, he says, "they're a decidedly playable band. To me, it's simple pop/rock music."

"Lovelife" is decidedly more stark than its two precursors and has been shorn of many of the production effects that adorned those sets.

Harper says that the band is keen

to broaden its appeal from its established indie base, and he feels that Lush's music is so accessible that "there are no boundaries."

Proof of this will come in the form of an appearance by the band on the quintessentially conservative U.K. daytime television show "This Morning With Richard & Judy" Feb. 23, when it will play the next single, "Ladykillers."

That will coincide with appearances on more established music outlets on British TV, the BBC's "Top Of The Pops" and independent television's "The Chart Show."

Harper says, despite the "Richard & Judy" appearance, he has no sense that the indie fan base has been alienated. "There's been a good feeling about this album. We didn't know what the very cynical British press

were going to do, but they've been very good."

He adds that there has been a general sense of anticipation about the album because of the lengthy gap since its predecessor.

"Lovelife" follows "Spooky," which was released in January 1992 and, according to Harper, has sold between 150,000 and 200,000 units in the U.S., and 1994's "Split," which has sold 51,000 units to date, according to SoundScan.

Lush supported "Spooky" by appearing on the Lollapalooza tour with Pearl Jam, Ministry, Red Hot Chili Peppers, and Soundgarden.

Lush consists of Miki Berenyi (vocals/guitar), Emma Anderson (guitar/vocals), Chris Acland (drums), and Phil King (bass).

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Record of the Year

One Sweet Day, **Mariah Carey & Boyz II Men**, Columbia
Gangsta's Paradise, **Coolio**, MCA Soundtracks
Waterfalls, **TLC**, LaFace

Album of the Year

Daydream, **Mariah Carey**, Columbia
HIStory: Past, Present and Future-Book I, **Michael Jackson**, Epic

Song of the Year

You Are Not Alone, **R. Kelly**, Songwriter, (Michael Jackson)

Best New Artist

Brandy, Atlantic

POP

Best Female Vocal Performance

Fantasy, **Mariah Carey**, Columbia
Colors of the Wind, **Vanessa Williams**, Hollywood

Best Male Vocal Performance

You Are Not Alone, **Michael Jackson**, Epic

Best Performance By Duo or Group with Vocal

Love Will Keep Us Alive, **The Eagles**, track from *Hell Freezes Over*, Geffen
Waterfalls, **TLC**, LaFace

Best Collaboration with Vocals

Someone to Love, **Jon B.** featuring **Babyface**, Yab Yum/550 Music/Epic
One Sweet Day, **Mariah Carey & Boyz II Men**, Columbia
Scream, **Michael Jackson & Janet Jackson**, Epic

Best Album

Daydream, **Mariah Carey**, Columbia
Hell Freezes Over, **The Eagles**, Geffen
Bedtime Stories, **Madonna**, Maverick/Sire

Best Traditional Vocal Performance

Duets II, **Frank Sinatra**, Capitol

R&B

Best Female Vocal Performance

I Apologise, **Anita Baker**, track from *Rhythm of Love*, Elektra
Baby, **Brandy**, Atlantic

I Belong To You, **Toni Braxton**, LaFace

Always Be My Baby, **Mariah Carey**, track from *Daydream*, Columbia

The Way That You Love, **Vanessa Williams**, Wing/Mercury

Best Male Vocal Performance

Brown Sugar, **D'Angelo**, EMI
This Is How We Do It, **Montell Jordan**, RAL/PMP

Best Performance By Duo or Group With Vocal

If You Love Me, **Brownstone**, MJJ Music/Epic
Creep, **TLC**, LaFace

Best Song

Brown Sugar, **D'Angelo**, Songwriter, (D'Angelo), EMI
Creep, **Dallas Austin**, Songwriter, (TLC), LaFace
Red Light Special, **Babyface**, Songwriter, (TLC), LaFace
You Can't Run, **Babyface**, Songwriter, (Vanessa Williams), Wing/Mercury

Best Album

My Life, **Mary J. Blige**, Uptown/MCA
Brown Sugar, **D'Angelo**, EMI
CrazySexyCool, **TLC**, LaFace

RAP

Best Solo Performance

Gangsta's Paradise, **Coolio**, MCA Soundtracks
Big Poppa, **the Notorious B.I.G.**, Bad Boy Entertainment/Arista

Best Performance By Duo or Group

I'll Be There For You/You're All I Need To Get By, **Method Man** featuring
Mary J. Blige, Def Jam

Feel Me Flow, **Naughty By Nature**, Tommy Boy

Best Album

Poverty's Paradise, **Naughty By Nature**, Tommy Boy

JAZZ

Best Contemporary Performance

We Live Here, **Pat Metheny Group**, Geffen

CHILDREN

Best Musical Album For Children

Winnie The Pooh's Take My Hand, Various artists including the **Chieftains & Kathy Lee Gifford**, Walt Disney

MUSICAL SHOW

Best Album

How To Succeed In Business Without Really Trying, (Mathew Broderick & the new Broadway cast), RCA

Smoke Joe's Cafe-the Songs of Leiber And Stoller, (original Broadway cast), Atlantic Theater

Kiss of the Spider Woman, (new Broadway cast with Vanessa Williams), Mercury

COMPOSING

Best Song Written Specifically for a Motion Picture or for Television

Colors Of The Wind, (track from *Pocahontas*), **Alan Menken**, **Stephen Schwartz**, Songwriters, Vanessa Williams, Judy Kuhn, Artists, Hollywood
Someone To Love, (track from *Bad Boys*), **Babyface**, Songwriter, Jon B. featuring Babyface, Yab Yum/550 Music/Epic

ENGINEERING

Best Engineered Album Nonclassical

HIStory: Past, Present And Future-Book I, **Bruce Swedien**, Michael Jackson, Epic

Hell Freezes Over, **Elliot Scheiner**, **Rob Jacobs**, The Eagles, Geffen

PRODUCER

Producer of the Year

Babyface, (for Vanessa Williams, TLC, Jon B.)

Jimmy Jam & Terry Lewis, (for Michael Jackson & Janet Jackson, *Scream*)

Classical Producer of the Year

Steven Epstein, (for *Immortal Beloved* soundtrack)

MUSIC VIDEO

Best Music Video, Short Form

Scream, **Michael Jackson & Janet Jackson**, Epic

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Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	FRANK BLACK	THE CULT OF RAY
2	3	13	KENNY WAYNE SHEPHERD	LEDBETTER HEIGHTS
3	2	25	TERRI CLARK	TERRI CLARK
4	4	25	GARBAGE	GARBAGE
5	6	13	3T	BROTHERHOOD
6	10	17	MYSTIKAL	MIND OF MYSTIKAL
7	5	6	FOR SQUIRRELS	EXAMPLE
8	1	1	LINDA DAVIS	SOME THINGS ARE MEANT TO BE
9	18	19	JEWEL	PIECES OF YOU
10	7	22	JARS OF CLAY	JARS OF CLAY
11	12	19	JIM BRICKMAN	BY HEART
12	13	16	THE CORRS	FORGIVEN, NOT FORGOTTEN
13	9	12	TERRY ELLIS	SOUTHERN GAL
14	8	8	JERALD DAEMYON	THINKING ABOUT YOU
15	14	119	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
16	1	1	LA MAFIA	UN MILLON DE ROSAS
17	15	15	FROST	SMILE NOW, DIE LATER
18	11	2	STABBING WESTWARD	WITHER BLISTER BURN + PEEL
19	16	17	DEBORAH COX	DEBORAH COX
20	22	24	POINT OF GRACE	THE WHOLE TRUTH

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. © 1996, Billboard/BPI Communications.

21	19	7	DOUG SUPERNOW	GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
22	27	6	SON VOLT	WARNER BROS. 46010 (10.98/15.98)	TRACE
23	28	3	LONESTAR	BNA 66642/RCA (9.98/15.98)	LONESTAR
24	17	11	GROUP HOME	PAYDAY/FFRR 124079*/ISLAND (10.98/16.98)	LIVIN' PROOF
25	23	35	RHETT AKINS	DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	37	3	ENRIQUE IGLESIAS	FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
27	20	25	EDWIN MCCAIN	LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
28	33	2	FUN FACTORY	CURB EDEL 77824/CURB (10.98/15.98)	FUN-TASTIC
29	21	27	THE IMMORTALS	VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
30	30	12	DARYLE SINGLETARY	GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
31	24	15	MANDY PATINKIN	NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
32	31	2	DAR WILLIAMS	RAZOR & TIE 2821 (9.98/15.98)	MORTAL CITY
33	26	3	GOLDEN SMOG	RYKODISC 10325 (11.98/16.98)	DOWN BY THE OLD MAINSTREAM
34	29	14	PURE SOUL	STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
35	32	3	LOUD LUCY	DGC 24733/GEFFEN (9.98/12.98)	BREATHE
36	1	1	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR	GOSPO CENTRIC 72131 (9.98/13.98)	A NEW THING-EXPERIENCE THE FULLNESS...
37	25	30	JEFF CARSON	MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
38	38	12	BONEY JAMES	WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
39	39	4	L.A.D. HOLLYWOOD	62036 (10.98/14.98)	RIDIN' LOW
40	35	4	RUBY	CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER

POPULAR • UPRIISINGS

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

ALL HAIL THE KINGS: Columbia is hoping the U.S. will be as receptive to the jazzy, soulful sounds of the **Philosopher Kings** as has been the band's home base of Canada. The six-piece band earned two Juno nominations this year for its self-titled debut, released in Canada in September 1994 and in the U.S. Feb. 6, for best new group

Terence Trent D'Arby to **Michael Bolton**. The band, whose songs represent R&B, jazz, and pop, is scheduled to open for **Coolio** in Cleveland in late February.

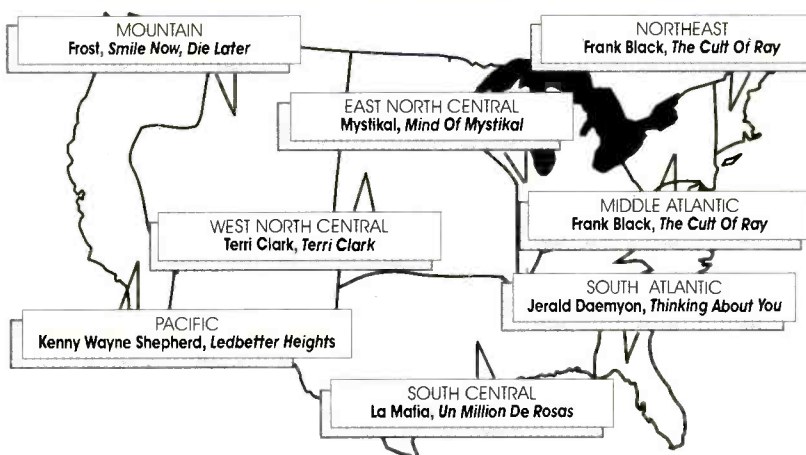
"They have a wide audience," says **Bridget Roy**, director of marketing at Columbia. "It's definitely a multifaceted audience. We feel it can appeal to a really hip downtown crowd that likes **Jamiroquai** or **Bjork** and, at the same time, the top 40 or AC crowd that likes **Seal** or **D'Angelo**."

The label directed its first marketing effort of a sampler CD to college and triple-A radio and to alternative retailers, clothing stores, designers, and fashion-oriented press. The first single, the Seal-like "Charm," will be serviced to top 40, AC, and modern rock radio. After the band completes its Sony Distribution branch tour, the group will play for retailers and radio programmers in eight markets at venues or floating clubs with built-in audiences. Columbia has listed "The Philosopher Kings" at its low artist-development price of \$7.98/\$11.98, as it has for select acts, including the **Presidents Of The United States Of America**, **Sponge**, and **Dog's Eye View**. In Canada, the album has been certified gold, and the band has been the subject of a pay-per-view television special developed by



Sky High. Schtum's video for "Skydiver" begins airing on MTV's "120 Minutes" Sunday (11). The song from the band's work debut, "Grow," is steadily growing at modern rock and album rock radio. The band plays five cities with labelmate **Ruby** Feb. 22-March 1 before the two acts head out on a six-week tour in mid-March.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Frost Smile Now, Die Later	1. Frank Black The Cult Of Ray
2. Terri Clark Terri Clark	2. Garbage Garbage
3. L.A.D. Ridin' Low	3. Dar Williams Mortal City
4. Frank Black The Cult Of Ray	4. Kenny Wayne Shepherd Ledbetter Heights
5. Linda Davis Some Things Are Meant To Be	5. The Corrs Forgiven, Not Forgotten
6. Kenny Wayne Shepherd Ledbetter Heights	6. Adam Sandler They're All Gonna Laugh At You
7. 3T Brotherhood	7. For Squirrels Example
8. The Corrs Forgiven, Not Forgotten	8. Jewel Pieces Of You
9. Garbage Garbage	9. Group Home Livin' Proof
10. Jim Brickman By Heart	10. Edwin McCain Honor Among Thieves

the label and distributed by Melodeum Productions.

BEYOND CLINE: Mandy Barnett has stepped out of

Patsy Cline's shoes into her own on her self-titled debut, due Feb. 27 on Asylum. The 20-year-old newcomer actually isn't all that new. She has

been the star of the musical "Always... Patsy Cline" at the Ryman Auditorium in Nashville for the past two years. She won the best country act contest at Dollywood at the age of 10 and was featured on Ernest Tubb Record Store's live radio show "Midnight Jamboree" at 12. It was Barnett's stint in the Cline show, however, that attracted the attention of Asylum.

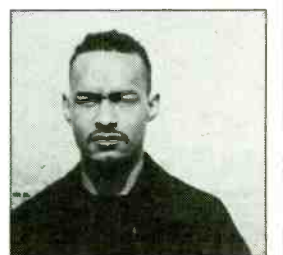
"With the hundreds that auditioned for ['Always... Patsy Cline'], for them to go with a then-18-year-old as their star—that's something special," says **Kenny Hamlin**, senior VP/GM at Asylum. "I was blown away when I first heard her."

The Crossville, Tenn.-born singer's album features traditional-sounding country songs sung with a maturity far beyond her years. **Alison Krauss** sings backup on the first single, "Now That's All Right With Me," and members of **Take 6** sing on "Planet Of Love."

Country **WIVK** Knoxville, Tenn., PD **Les Acree** paved the way for "Now That's All Right With Me," which is No. 52 with a bullet on Hot Country Singles & Tracks this week. Barnett will be visiting retailers and radio in the next few months and will perform at Tower Nashville on the album's street date.

T IDBITS: **Brian Stevens**,

formerly with the **Cavedogs**, is back with a new album, the guitar pop set "Prettier Than You" on Q Division. "Disillusioned Days" is getting spins on modern rock WBCN Boston. The album features **XTC** guitarist **Dave Gregory**... Australia's **Gigantaur** heads out on a rather extensive radio, press, and retail promotional tour that will run from late February through the end of April to talk up its self-titled World Domination debut EP, due Feb. 27. Last summer, the four-piece band with alternating male/female



Skilled Rapper. The highly anticipated debut album from freestyling rapper **Mad Skillz**, "From Where???", is due on Big Beat/Atlantic Tuesday (13). In-store parties will be held on the street date in 15 stores nationwide. His second single, "Move Ya Body," is No. 97 on Hot R&B Singles and No. 29 on Hot Rap Singles this week.

lead vocals booked its own radio promotional tour in the U.S. before signing with World Domination.



Road Tested. U.K.'s **Marion**, which made a name for itself via shows with **Morrissey** and **Radiohead**, embarks on its first U.S. tour Tuesday (13)-Feb. 24, with a second leg in April. Its London debut, "This World And Body," features rich guitar textures peppered with harmonica and piano. Modern rockers **WBRU** Providence, R.I., **KTBS** Houston, and **WOXY** Cincinnati are on the first single, "Sleep."

and best R&B/soul recording. Known for its sparkling live sets, the group of schooled musicians in their 20s has honed its craft supporting a variety of artists ranging from **G. Love & Special Sauce** and

Artists & Music

DANIEL TASHIAN TAKES WING ON ELEKTRA DEBUT

(Continued from page 18)

cal. We are going to be emphasizing triple-A, rock, and college radio with the first single—triple-A because it is the most receptive to new artists, especially song-based artists, and the others because this is far from just some songwriter record. There is an edge to it. We are preparing ourselves to be able to go anywhere the record takes us, whether it's alternative or top 40."

The first single, "Where Have You Gone," ships to album rock, college, and triple-A stations Feb. 20. Cohen says the label doesn't plan any unusual promotional efforts. "At this point, we want the strength of the music to make people take notice," he says. "I think we are pretty sensitive to not making this some sort of gimmick approach, because we plan on dealing with the record as long as it takes to make something happen with it."

Cohen says the label plans to secure listening posts at key stores, and he thinks the release will quickly become a favorite with retailers. "People in stores are going to attach themselves to it because it's so listenable," Cohen says. "Above all, Daniel's song craft is sort of extraordinary and he retains a great deal of emotional power, but at the same time delivering memorable melodies and story lines in songs. In some ways, [his music] is a little like Freedy Johnston."

Tashian, a Connecticut native who grew up in Nashville, says that his music is an amalgam of influences. As the son of Barry and Holly Tashian, who now record for Rounder Records, Tashian grew up around music. "I love lots of kinds of music and for all different kinds of reasons," Tashian says, citing Emmylou Harris (with whom his father played) and R.E.M. as some of his influences.

He admits his music is not easy to define. "It's really generous of an artist or writer to allow the audience to make up their own mind about what they are listening to and what kind of sense they want to make of it, and what part in their life it wants to play for them, if any," he says. "So I tend not to try to influence people as far as telling them what I am. [I let my music act as a] verb and allow it to sort of describe itself. I take in elements of a lot of different things and piece them together to come up with some sort of hybrid."

Tashian began performing on the Nashville club circuit while in his teens and released a couple of independent albums with the band Josh & the Souldiers Of Love. "We sold a lot of records at shows and had a fantastic time," Tashian recalls of his affiliation with Souldiers Jon Wright, Jason Gray, and Josh Kirshner. "We'd play, and all kinds [of people] would come. We were the coolest band around."

It was a solo gig at Nashville's famed Bluebird Cafe that caught the attention of an Elektra executive who inked Tashian to a deal and started him on the road to recording "Sweetie," which was produced by T Bone Burnett. "I've listened to records he's made since I was mowing lawns to go to record stores and buy records," Tashian says. "I've known him for many years. He did some work with Emmylou [Harris] and my dad a few years back, and when the time came to pick a producer [I decided] this is the guy. He is really great with artists making their first records... sort of allowing them to find the way they need to make their record instead of imposing something else on them. He was fantastic to work with."

Bruce Warren, music director of WXPB Philadelphia and producer of the syndicated radio program "World Cafe," thinks Burnett and Tashian

have crafted a powerful album. "I've been waiting to hear this record for a long time because my music friends in Nashville were going, 'Wait 'til you hear this guy.' And they were right," Warren says. "It's a real nice record. It's produced really well. T Bone is an awesome producer. He brings stuff out of artists. He really livens things up in the studio and adds depth and character to people's material."

"And I was taken by surprise, I thought it was going to be an alternative, progressive country-type thing, but it's a rock record. It's a great record."

When asked whether he is concerned with being incorrectly pigeon-holed because of his Nashville roots, Tashian replies, "I managed to corner some record executive when I was about 16 years old because [there was a] myth going around that if you were from Nashville you couldn't get a [rock] record deal. I said, 'Is this true?,' and he said, 'It doesn't matter where you are as long as the music is good.' That was enough for me when he said that."

Tashian, who is still seeking management and a booking agency, plans to tour this spring and summer to promote the new album and says he may reunite with former Souldiers bandmates for his summer tour.



Burning Love. Members of Priority recording act the Rugburns flank John Doe following the band's appearance with X at a House of Blues show in Los Angeles. Shown, from left, are Rugburn members Gregory Page and Steve Poltz, Doe, and band member Jeff "Stinky" Aafedt.

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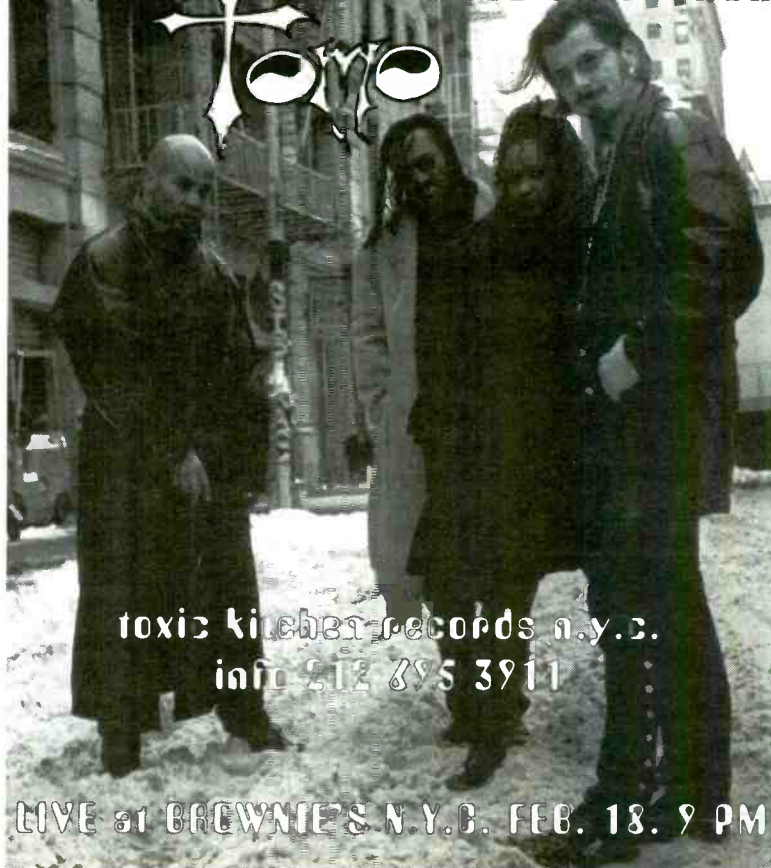
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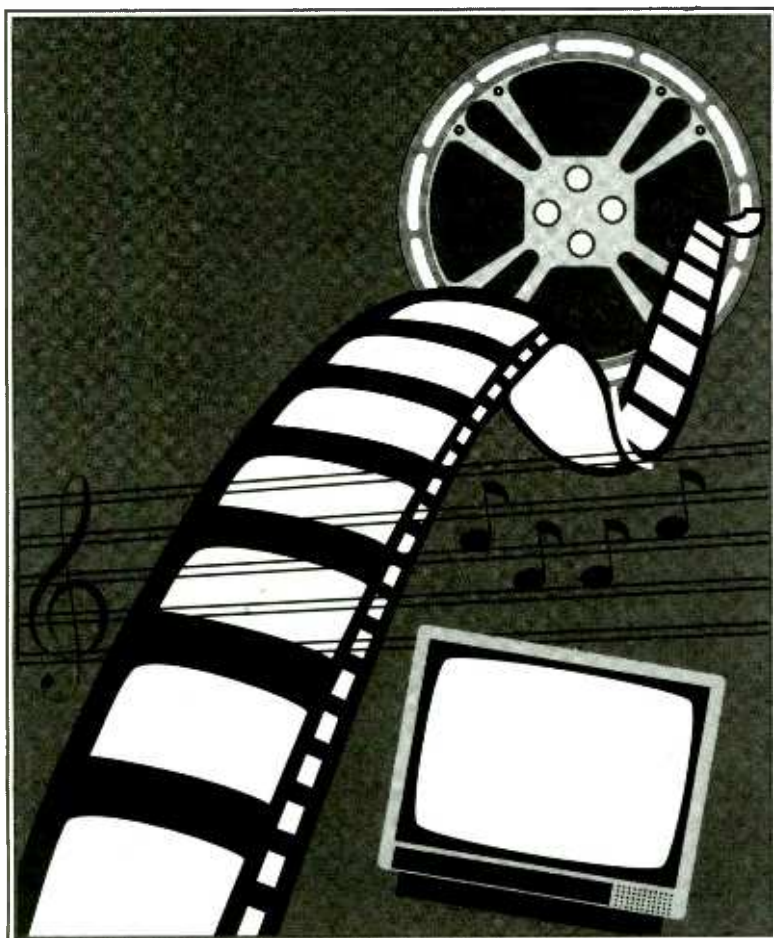
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1996 Film & TV Music Conference: *The State Of The Art*



Saturday, February 24, 1996
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AND



The Conference on Film & TV Music: The State of the Art is an exciting one-day event designed to support and enhance the relationship between film music artists and entertainment industry professionals.

Conference attendees will have a rare opportunity to hear the panelists' insights into the film and television music scoring process, as they explore the various options and solutions available when selecting music for specific projects. The audience will also be encouraged to participate in discussions with panelists as they share their experiences in situations ranging from budget dilemmas, technical and contractual issues, to the creative process itself.

Presented jointly by The Hollywood Reporter and The Society of Composers & Lyricists, this conference will provide a unique environment, offering candid discussions with major industry figures responsible for the music scores we hear.

Moderators and Panelists confirmed at press time include:

Robert J. Dowling, Publisher and Editor-in-Chief of The Hollywood Reporter

Richard Bellis, Composer, President of The Society of Composers and Lyricists

Marilyn and Alan Bergman, Oscar-winning lyricists; Ms. Bergman is President of ASCAP

Elmer Bernstein, Composer

Bruce Broughton, Composer

James Cameron, Film Producer, Director and Writer

Maureen Crowe, Vice President of Soundtracks, Columbia Records

Brad Fiedel, Composer

John Debney, Composer

David Foster, Composer, Arranger and Producer

Mary Jo Mennella, Vice President & General Manager of Music Publishing, Fox Music, Inc.

Chris Montan, Executive Producer of Music, Feature Animation, Walt Disney Studios

Doreen Ringer Ross, Assistant Vice President, Film/TV Relations, BMI

Marc Shaiman, Composer

William Velez, President & CEO, SESAC, Inc.; Co-founder of American Latin Music Association

Pat Williams, Composer

Additional panelists to be announced.

1996 FILM & TV MUSIC CONFERENCE

Presented By
The Hollywood Reporter and The Society of Composers & Lyricists

AGENDA

8:00 - 9:00 am	Registration Continental breakfast.	2:00 - 3:15 pm	Telling the Story with Songs A panel of distinguished songwriters and producers explores the assignment of writing songs specifically commissioned for a project.
9:00 - 9:15 am	Opening Remarks Robert J. Dowling (Publisher, THR) Richard Bellis (President, SCL)		
9:15 - 9:30 am	A Film Montage Insights and observations about the film scoring process, created by NBC-TV's "Today Show" producer Ric Romo.	3:15 - 3:30 pm	Break
9:30 - 10:45 am	The Director/Composer Relationship Respected director/composer pairs discuss their working relationships and the process of writing music for film.	3:30 - 4:45 pm	The State of the Art: A Roundtable Industry professionals debate hypothetical and controversial scenarios that address potential conflicts involving original scores, songs, packaging, music clearance and related business issues.
10:45 - 11:00 am	Break	4:45 - 5:00 pm	Closing Remarks Robert Dowling and Richard Bellis
11:00 - 12:15 pm	The Creative Crisis: Balancing Art and Commerce Experts share their experiences and offer creative solutions to the variety of music and budget dilemmas facing filmmakers.	5:00 - 6:30 pm	Cocktail Reception
12:30 - 1:45 pm	Luncheon		

RESERVATION FORM

Registration Deadline is February 9, 1996

1996 Film & TV Music Conference: *The State Of The Art*

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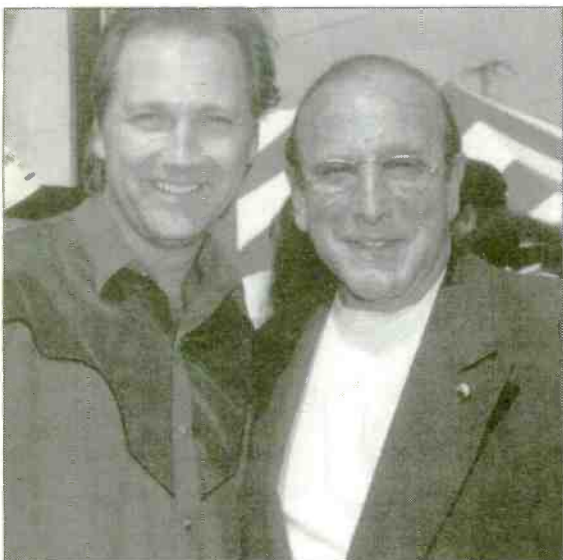
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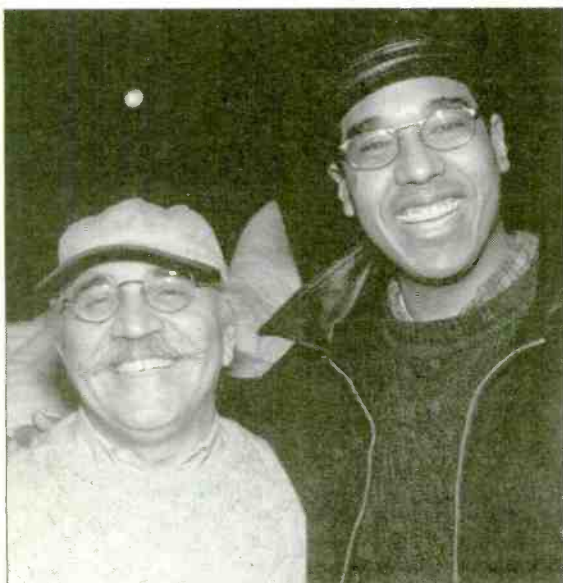
Newsmakers



And the Nominees Are . . . Executives and performers meet to announce the National Academy of Recording Arts and Sciences' 38th annual Grammy Award nominations. The winners will be announced Feb. 28 during a telecast held at the Shrine Auditorium in Los Angeles. Pictured, from left, are Al Cafarro, co-chair of the L.A. Host Committee and president of A&M Records; Michael Greene, CEO of NARAS; recording artists Ken "Babyface" Edmonds, Marty Stuart, Brandy, and Tim McGraw; Joel Katz, chairman of the board of trustees of NARAS; and Richard Riordan, mayor of Los Angeles.



Couple Of Nice Guys. Arista Nashville artist Steve Wariner, left, socializes with Arista Records president Clive Davis. Wariner's latest release, "No More Mr. Nice Guy," is the first to showcase his genre-crossing instrumental prowess. Fellow guitar players Vince Gill, Larry Carlton, and Richie Sambora are among the album's many guest performers.



Artistic Impulse. Pianist Danilo Perez, right, celebrates his recent signing to Impulse! Records with label president Tommy LiPuma. Perez's debut album, due in May, is being produced by LiPuma.



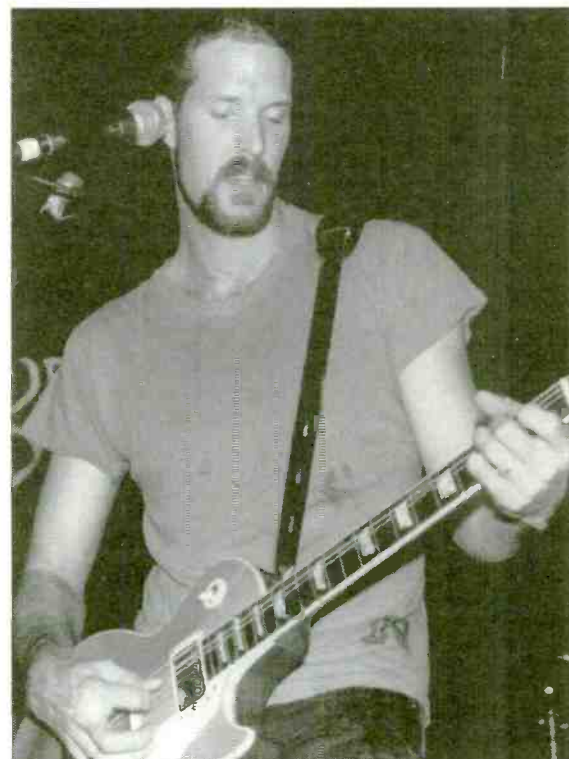
So Many Fans. Famed soprano Kathleen Battle chats with executives following a recent HMV in-store appearance. Battle met with fans and autographed copies of her Sony Classical album "So Many Stars" at one of the chain's New York locations. Pictured, from left, are David Weyner, senior VP/GM, Sony Classical USA; Alan McDonald, VP, marketing, HMV; Battle; Bob Douglas, VP, purchasing, HMV; Joe Szurly, national director, sales, Sony Classical USA; and Ken Feldman, field marketing manager, HMV.



All Lit Up. Recording act Violet Burning celebrates its signing to Domo Records with a round of cigars. Shown in the back row, from left, are band co-manager Steve Levesque, Domo A&R rep Mitch Rabin, Domo president Eichi Naito, and band co-manager David Crowley. Shown seated, from left, are band members Michael Pritzl, Jason Pickersgill, Andy Prickett, and Jeff Schroeder.



A True Multinational. Italian singer Laura Pausini, right, was presented with a plaque from Warner Music Latin America for sales surpassing 1 million units in the region. Pausini has released one Spanish-language and two Italian-language albums. Shown presenting the plaque to Pausini is Maribel Schumacher, VP of marketing, Warner Music Latin America.



Out of the Bullpen. Cleveland Indians pitcher Jack McDowell is captured at a performance with his band Stick Figure at Brownies, a New York nightclub. Stick Figure's debut album, "Just A Thought . . .," is on Monsterdisc; McDowell recorded two previous albums on his own Quality Start label.



One Love. Curb Recording artist Jonathan Pierce sang "Healing Hands," a track off his new album, "One Love," at the first Walk to End Domestic Violence in Nashville. Shown with Pierce, right, is Denise Brown, sister of the late Nicole Brown Simpson and chairperson of the Nicole Brown Simpson Charitable Foundation, who spoke at the event.



Correct Exposure. Correct Records rap duo Mannish stands proud following a recent record-release party performance at Hollywood Moguls in Los Angeles. Standing, from left, are Correct GM Kevin Harewood, actor David Faustino, Mannish artist Jive, actor Karyn Parsons, and Mannish artist Jekill.

Too Short Ends His Act At 'Ten' Jive Rapper To Focus On Business Side

■ BY HAVELOCK NELSON

NEW YORK—April will be a month of turning points for Jive artist Too Short, including turning 30 and celebrating the release of his 10th album, "Album Number Ten," on Dangerous Music/Jive. The prolific rapper says he'll also retire the mack act he perfected with the 1987 song "Freaky Tales" and concentrate on running his production company, Dangerous Music. "I've had a string of successful albums," says Short, whose real name is Todd Shaw. "From a financial stand-

point, it's just not worth it to make any more records. From day one, I've understood how the percentages are shared in this business, and at this point, doing other things will [probably prove to be more] profitable."



TOO SHORT

As a long-standing, best-selling MC, Oakland, Calif., rap pioneer Too Short says he has few peers. Over the course of his

nine-album, 11-year career, he has maintained a loyal fan base, published almost 100 titles through Zomba Music, and received four platinum and two gold album certifications from the Recording Industry Assn. of America. "That's unprecedented," Short says. "How many other rappers can match a Too Short career?"

As a further demonstration of his versatility, the performer ventured into Hollywood via an acclaimed cameo role in the 1993 film "Menace II Society." On the business side, Too Short runs Dangerous and two recording studios in Atlanta, where he relocated in 1994.

Despite his achievements, Short feels he has been slighted throughout his career. For example, he says that last November, *The Source* magazine recapped the year in rap and his name was nowhere to be found.

"I got real mad at that," he says. "My last album ['Cocktails'] went No. 1 [on the Top R&B Albums chart] and No. 4 [on The Billboard 200], but according

to them, I didn't do shit. I accomplished a lot, man, but no one would speak out for me, so I decided to do it for myself."

Short does exactly that on several album selections, including "Surviving The Game" and "Gettin' It," the latter of which is one of two singles that will preview "Album Number Ten."

"Buy You Some," the other single, is a chorus-line jam that has been airing on Atlanta radio since last September. The song was shipped nationally to mix shows in November and spotlights guest artists MC Breed, Erick Sermon, (Continued on page 30)

Could Lollapalooza-Type Tour Revive Live R&B? Ray Charles Embarks On 'Strong Love Affair'

MUSICAL GENOCIDE: Consumer loyalty for R&B artists seems to have become a thing of the past, and its erosion has led to an epidemic of quality acts making the morose journey to a black music version of the "elephant's graveyard."

It's far more important for R&B consumers to develop a studied appreciation of an artist's career than to just have a passing fancy for a hit song. This is essential not only for artists' careers but also from a historic perspective; the black community is losing its music cultural identity because of its fair-weather philosophy regarding soul acts.

The generally agreed-upon remedy is increased emphasis on touring, but there is little industry commitment to that end. Veteran artists are well aware of the impact that touring can have on their careers. Little Richard, who has been in the music business since the early '50s, has recorded only a handful of solo albums. Yet he remains one of the most popular personalities in show business.

Richard says, "I do more than 100 shows per year, which helps keep my music alive. If you can give people an entertaining show, then they'll always be there for you, because you've created an emotional relationship with them."

Many observers say that music video channels, which provide consumers with immediate visual images of recording acts, have resulted in declining interest in live shows among fans.

However, independent booking agent Daryl Stewart has a different take. "The videos provide the act but not the emotional investment that a live show can generate," he says.

Stewart contends that R&B's touring business is behind the times. "Everything is becoming more interactive these days, but the touring business remains basically the same," he says. "Today, kids play interactive video games and are buying enhanced CDs that they can interface with and explore. But at a concert, they're just sitting there."

One solution to black music's dismal touring dilemma is the creation of an R&B concert tour "event" along the lines of Lollapalooza. Stewart says, "Kids are used to interactivity and want to be involved. They have their own beepers, cellular phones, and faxes and have a much shorter attention span than they did a couple of generations ago."

Stewart, who formerly worked with William Morris and Triad and has spent the last seven months on the road with various rock and pop acts, says that an R&B Lollapalooza could cure several maladies that plague the genre. "The problem with our current touring system is that

it's one-dimensional," Stewart says. "Using Lollapalooza as a blueprint, labels or their distribution arms could put together tour packages that feature six to eight of their acts on two stages, bring in food and merchandise vendors, then have a local air personality [host] a rave at the end of the evening."

Stewart says adequate supervision and corporate-sponsored social activities, such as three-on-three basketball tournaments and weightlifting contests, would serve as outlets to vent excess energy and minimize trouble.

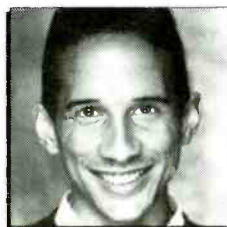
According to Stewart, vendors and sponsors would come to the table because the consumers would be a "captivated" audience.

"All this could be done with a reasonable amount of funding—about the cost of a single video from each act's marketing budget," he says. "The challenge is finding record label executives, managers, and artists with the vision to see the concept through."

Any takers?

Next week: Turning secondary-market touring woes into baby-act springboard opportunities.

QWEST'S Ray Charles, who began recording in 1949 and has issued dozens of albums over the last 40 years, has returned with "Strong Love Affair," a 12-track journey into the bluesy realm of an artist whose contributions to R&B are incalculable.



by J. R. Reynolds

Produced by Charles and Jean-Pierre Grosz, "Strong Love Affair" provides listeners with a delicious menu of uptempo and ballad tunes. Although a single has yet to be named and the album has been on retail shelves since Jan. 30, Qwest executives say the set has just the kind of nostalgic nourishment that many young fans are thirsting for.

"He has such a big European following that we're looking for whatever single they drop there to help guide us in our decisions here," says Qwest promotion VP Don Eason.

Domestically, "Strong Love Affair" was serviced to jazz, AC, and R&B/adult stations in January. "We also serviced a lot of AM and college stations that are receptive to blues and are Ray Charles-friendly," says Eason.

The label is looking for airplay support and interview opportunities on such syndicated radio programs as "The Tom Joyner Morning Show" and "The Doug Banks Show."

Eason says, "Getting retail exposure is key to the project's success, so we're pushing for a lot of in-store play and up-front positioning of the product. We're also going to have an electronic press kit to supplement media exposure."

At press time, it was uncertain whether Charles would be touring.



The Short List

Following is a discography of Too Short's album releases and Recording Industry Assn. of America certifications.

- 1983, "Don't Stop Rappin'" (75 Gyriz Records)
- 1984, "Players" (75 Gyriz)
- 1985, "Raw, Uncut And X-Rated" (75 Gyriz)
- 1986, "Born To Mack" (Jive) gold
- 1988, "Life Is . . . Too Short" (Jive) platinum
- 1990, "Short Dog's In The House" (Jive) platinum
- 1992, "Shorty The Pimp" (Jive) platinum
- 1993, "Get In Where You Fit In" (Jive) platinum
- 1995, "Cocktails" (Jive) gold
- 1996, "Album Number Ten" (Jive)

Former Business Manager Sues Reid, Edmonds, LaFace

■ BY J.R. REYNOLDS

LOS ANGELES—Business manager Willie Carter has filed a \$10 million breach-of-contract suit against LaFace Records and co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds.

The complaint, filed Jan. 29 in Los Angeles Superior Court, also alleges fraud and asks for a judicial determination concerning Carter's alleged part-ownership of LaFace.

The suit contends that Carter, who was a business manager for the defendants from April 1987 through January 1993, demanded stock certificates representing his alleged 5% interest in LaFace but that Reid and Edmonds refused. Further, the action states that Reid and Edmonds denied the existence of the business arrangement and were attempting to "avoid all liability on plaintiff's meritorious claim and [were taking a] stonewall position."

The suit asserts that Carter was instrumental in forming key relationships that led to the establishment of LaFace—including the introduction of Reid to Motown Records chairman Clarence Avant.

According to the action, Carter con-

vinced Avant to assist in securing LaFace a distribution deal. In return, Avant was given a 10% interest in LaFace.

Despite being a partner in the company, Avant was not named in the action.

In a statement issued to Billboard, Edmonds and Reid say, "Some people will do anything for money." The pair declined further comment on the suit.

The recent legal proceeding comes in the wake of a suit that was filed last August against the defendants by Pebbitone, a production company run by Perri "Pebbles" Reid, a recording artist and Reid's estranged wife (Billboard, Aug. 5, 1995). That suit alleged that Reid and Edmonds were attempting to steal TLC from Pebbitone.

Atlanta-based LaFace is a joint venture with Arista Records and was founded in 1989. The label boasts an artist roster that includes platinum-selling R&B acts TLC and Toni Braxton.

Last April, Reid and Edmonds inked a five-year extension of their deal with Arista that is reportedly worth \$10 million (Billboard, April 8, 1995).

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 88 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 ★ ★
①	1	11	NOT GON' CRY MARY J. BLIGE (ARISTA) 4 wks at No. 1
②	5	10	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
3	2	12	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY (JIVE)
④	4	20	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
5	3	25	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
⑥	8	6	CALIFORNIA LOVE 2PAC FEAT. DR. DRE AND R. TROUTMAN (DEATH ROW)
⑦	10	8	LADY D'ANGELO (EMI)
⑧	9	16	LOVE U 4 LIFE JODECI (UPTOWN/MCA)
9	7	18	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
10	6	16	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
⑪	16	5	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)
⑫	14	17	DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)
13	12	17	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)
14	11	14	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
⑮	15	11	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
16	13	28	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
⑰	17	15	KRIS'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
⑱	19	15	NO ONE ELSE TOTAL (BAD BOY/ARISTA)
⑲	21	22	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)
20	18	30	TELL ME GROOVE THEORY (EPIC)
⑳	22	11	LET IT FLOW TONI BRAXTON (ARISTA)
㉑	32	24	I WILL SURVIVE CHANTAY SAVAGE (RCA)
㉒	28	12	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS'BIG BEAT/ATLANTIC)
24	20	20	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)
㉕	25	9	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
26	23	19	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)
27	26	8	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)
㉘	37	11	BABY, BABY, BABY, BABY... R. KELLY (JIVE)
㉙	31	11	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
30	30	13	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
31	27	20	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
㉓	35	11	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
㉔	39	5	WHO DO U LOVE DEBORAH COX (ARISTA)
㉕	46	2	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)
35	24	24	FANTASY MARIAH CAREY (COLUMBIA)
㉖	49	2	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)
37	29	12	LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHELLE (DEATH ROW)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
38	36	8	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
39	34	10	TWENTY FOREPLAY JANET JACKSON (A&M)
40	40	4	WIND BENEATH MY WINGS GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
41	33	23	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
㉗	45	4	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)
43	38	18	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)
44	41	28	BROKENHEARTED BRANDY (ATLANTIC)
㉘	70	2	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
46	44	22	LIKE THIS AND LIKE THAT MONICA (ROWDY/ARISTA)
㉙	47	4	KEEP TRYIN' GROOVE THEORY (EPIC)
㉚	65	3	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
49	43	18	HOOKED ON YOU SILK (ELEKTRA/EEG)
㉛	—	1	KEEP ON KEEPIN' ON MC LYTE (FLAVOR UNIT/ELEKTRA/EEG)
51	42	24	CRUISIN' D'ANGELO (EMI)
㉜	56	3	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
㉝	59	3	GIVE ME THE NIGHT RANDY CRAWFORD (BLUEMOON/ATLANTIC)
㉞	—	1	DON'T WASTE MY TIME SA-DEUCE (MECCA DON/EASTWEST/EEG)
55	48	29	SENTIMENTAL DEBORAH COX (ARISTA)
㉟	68	2	ALL I NEED JESSE POWELL (SILAS/MCA)
57	55	4	WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)
㊱	63	2	TRADE IN MY LIFE R. KELLY (JIVE)
59	57	12	GOIN' UP YONDER M.C. HAMMER (GIANI/WARNER BROS.)
60	61	11	HEAVEN'S GIRL QUINCY JONES (QWEST/WARNER BROS.)
61	62	9	(YOU TO BE) BE HAPPY R. KELLY (JIVE)
㊲	67	14	SORRY, I WILL DOWNING (MERCURY)
63	53	12	HURRICANE THE CLUCK (SICK WID' IT/JIVE)
㊳	—	1	SLOW JAMS QUINCY JONES (QWEST/WARNER BROS.)
65	58	7	YOUR HEART'S IN GOOD HANDS AL GREEN (MCA)
66	54	12	THROW YOUR HANDS UP L.V. (TOMMY BOY)
67	52	16	DANGER BLAIN'ZAY BLAHZAY (FADER/MERCURY)
㊴	73	2	NEVER KNEW LOVE OLETA ADAMS (FONTANA/MERCURY)
69	60	13	TOO HOT COOLIO (TOMMY BOY)
㊵	—	1	MY FUNNY VALENTINE CHAKA KHAN (ARISTA)
71	69	26	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
72	51	12	THIS TIME AROUND MICHAEL JACKSON (EPIC)
㊶	—	1	DOIN IT LL COOL J (DEF JAM/RAL/ISLAND)
74	64	17	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)
㊷	—	1	KISSING YOU FAITH EVANS (ARISTA)

☐ Records with the greatest airplay gains. © 1996 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	11	WATERFALLS TLC (LAFACE/ARISTA)
2	2	9	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	6	2	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)
4	3	17	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
5	5	8	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)
6	4	8	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)
7	7	18	BEST FRIEND BRANDY (ATLANTIC)
8	9	16	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)
9	10	14	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
10	12	34	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
11	15	37	CREEP TLC (LAFACE/ARISTA)
12	—	1	HEAVEN SOLO (PERSPECTIVE)
13	13	9	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)
14	16	32	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
15	11	23	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
16	14	2	RUNAWAY JANET JACKSON (A&M)
17	22	12	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)
18	25	12	BOOMBASTIC SHAGGY (VIRGIN)
19	17	16	WATER RUNS DRY BOYZ II MEN (MOTOWN)
20	21	24	GRAPEVYNE BROWNSTONE (MJJ/EPIC)
21	20	16	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)
22	18	5	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)
23	—	14	FREEK'N YOU JODECI (UPTOWN/MCA)
24	19	11	BROWN SUGAR D'ANGELO (EMI)
25	23	39	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)

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

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.
66 **AINT NOBODY** (Copyright Control)
55 **ALL I NEED** (Copyright Control)
12 **ALL THE THINGS YOU HAD WHEN WON'T DO** (FROM DON'T BE A MENACE...) (Faele 2 Black, ASCAP/Tallest Tree, ASCAP/African Agenda, ASCAP)
38 **ALREADY MISSING YOU** (Divided, BMI/Zomba, BMI/Ramall, BMI/Warner-Tamerlane, BMI) WB/M
43 **ANYTHING** (To The Tee, BMI)
80 **BABY, BABY, BABY** (Lil' Ed, ASCAP/Campbell-Trinity, ASCAP/Warner Chappell, ASCAP/Iodski, ASCAP/King Keutnick, BMI/Cambione, ASCAP)
3 **BEFORE YOU WALK OUT OF MY LIFE LIKE THIS AND LIKE THAT** (EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/Salandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI) HL/WBM
52 **BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE)** (Dogg Style, BMI/Saja, BMI/Songs Of Lastrada, BMI)
45 **BROKENHEARTED** (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP/Pecot, ASCAP) WBM
82 **BROKEN LANGUAGE/HUSTLIN'** (Protoons, ASCAP/Next Level Groove, ASCAP/Hill Playaz, ASCAP)
26 **CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)** (Motown, BMI/Mass Avenue, BMI/PolyGram Int'l, BMI/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP)
40 **CELL THEORY** (Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
69 **COLD WORLD** (Careers-BMG, BMI/Ramecca, BMI/CZA, ASCAP/Jobete, ASCAP/Black Bull, BMI) ASCAP WBM
59 **COOLIE HIGH** (Protonos, ASCAP/Sheeba Doll, ASCAP/Sabri Brothers, ASCAP/Joak In The Box, ASCAP)
37 **CRUISIN'** (Bertram, ASCAP)
88 **DAMN THING CALLED LOVE** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibelect, BMI)
3 **DANGER** (Copyright Control)
27 **DIGIN' ON YOU** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
DONT GIVE UP (FROM DON'T BE A MENACE...) (Star Brown, BMI/Lawrence, ASCAP/Crystal Aire, ASCAP)
68 **EAST 1999** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollar N Sense, BMI/Keenu, BMI/Donkhis, BMI/Songs Of PolyGram, BMI) HL
84 **EASTSIDE LB** (Kee-Drick, BMI/Warner-Tamerlane, BMI/Black Eye, ASCAP/WB, BMI)
44 **EVER SINCE YOU WENT AWAY** (Nature Boy, ASCAP/Taylor's Day, BMI/Beautiful Mess, BMI/Fatz, BMI)
24 **EVERDAY & EVERYNIGHT** (Funkmaster Flex, BMI/M Bryant, BMI)
10 **EXHALE (SHOOP SHOOP)** (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
35 **FANTASY** (Rye, BMI/Sony/ATV Songs, BMI/Metted, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitzy & Capone, ASCAP/WB, ASCAP) HL/WBM
77 **FAST LIFE** (Illville, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Zomba, ASCAP) WBM
84 **FEELS LIKE THE FIRST TIME** (Frabenshaw, ASCAP/Ness, Nitzy & Capone, ASCAP/WB, ASCAP)
13 **FU-GEE-LA** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/Overse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
63 **FUNKORAMA** (Zomba, ASCAP) WBM
72 **FUNNY HOW TIME FLIES** (Frabenshaw, ASCAP/Stone Jam, ASCAP) WBM
48 **GANGSTA'S PARADISE (FROM DANGEROUS MINDS)** (T-Bo, ASCAP/O/B/O itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcaste, BMI/Money, ASCAP/Black Bull, BMI) ASCAP HL/WBM
16 **GET JIBEY!** (Big Pimp, ASCAP/Undeas, BMI/VEZ Elpee, ASCAP/AFRI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP)
65 **GIMME YOURS** (Life Is A Bitch, ASCAP)
47 **GIVE ME THE NIGHT** (Rondor, BMI)
46 **GOIN' UP YONDER** (Bud John, BMI/EMI Christian, BMI)
79 **HAVE I NEVER** (Ecaf, BMI/Sony/ATV Songs, BMI)
97 **HEYNEI HEY!** (Jackaroo, ASCAP/Bahary, ASCAP)
15 **HEY LOVER** (Rodsongs, ASCAP/Almo, ASCAP) WBM
42 **HOOKEO ON YOU** (Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP/Salandra, ASCAP/EMI Casadida, BMI) WBM/HL
64 **HOW WE ROLL** (Hanes Hill & Valentine, ASCAP/Screen Gems-EMI, BMI)
50 **HURRICANE** (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Lept, BMI/D-Shot, BMI/Suga T, BMI) WBM
17 **I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)** (EMI April, ASCAP/E-Z Duz-It, ASCAP/WB, ASCAP/Eveile, ASCAP) HL/WBM
90 **INCARCERATED SCARFACE/ICE CREAM** (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
1 **I NEED YOU TONIGHT** (Undeas, ASCAP/Clark's True Funk, BMI/Careers-BMG, ASCAP/Zomba, BMI/Baby Funks, ASCAP) WBM
73 **I REFUSE TO BE LONELY** (MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP) WBM
61 **I REMEMBER** (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Time For Flyte, BMI/Butter Jinx, BMI) HL
96 **I SPECIALIZE** (Speakout, BMI/New Charlotte, BMI/Darin Whittington, ASCAP/Nitty & Capone, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Micca Don, BMI) WBM
78 **I WANT YOU BACK** (Donni, ASCAP/Zomba, ASCAP/Baire, BMI/Sexy Girl, BMI) WBM
19 **I WILL SURVIVE** (PolyGram Int'l, ASCAP/Perren Vibes, ASCAP)
51 **JUST TAH LEH** (No Run! (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP)
3 **KEEP TRYIN'** (Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizzo, BMI/Almo, BMI/Almo, BMI) HL/WBM
67 **LEFTLAUR LEFTLAH ESHKUSHKA** (Baby Pat, BMI/Mr. Maldit, ASCAP/Doughtout, ASCAP/Strangleman, ASCAP)
28 **LET'S PLAY HOUSE** (Suge, ASCAP/Emori's, ASCAP)
59 **LIFE MARVIN GAYE SAID (WHAT'S GOING ON)** (Jobete, ASCAP/Stone Agate, BMI) WBM
62 **LOOK WHAT YOU'VE DONE** (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, ASCAP/PolyGram Int'l, ASCAP)
8 **LOVE OF MINE** (K-Jar, BMI)
8 **LOVE U 4 LIFE** (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
39 **MICROPHONE MASTER** (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP)
97 **MOVE YA BODY** (Forever People, ASCAP/Zomba, ASCAP/Sony!) Eastmond, ASCAP/ASCAP/March 9, ASCAP/Clark's True Funk, BMI)
74 **NASTY DANCER/WHITE HORSE** (Ok, BMI/Koke, Moke & Noke, BMI/Satron, BMI/WB, ASCAP)
14 **NOBODY KNOWS** (Joe Shade, BMI/Stiff Shirt, BMI/D-Jon, BMI) CL/M
10 **NO ONE ELSE** (Jumping Bean, BMI/Justm Costs, ASCAP/EMI April, ASCAP/Eveile, ASCAP/BOP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
1 **NOT GON' CRY (FROM WAITING TO EXHALE)** (Ecaf, BMI/ Sony/ATV Songs, BMI/Fox Film, BMI/EMI Blackwood, BMI) WBM
5 **ONE SWEET DAY** (Sony/ATV Songs, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI) HL
71 **PHYSICAL FUN** (Gett Jam, ASCAP/Alf Inc, ASCAP/Chrysalis, ASCAP)
95 **PLAYATA HATA** (Stokola, BMI/Vingle Ood, BMI/Longitude,

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.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★
1	1	4	NOT GON' CRY MARY J. BLIGE (ARISTA) 2 wks at No. 1
(2)	8	8	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
3	2	11	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
(4)	7	10	NO ONE ELSE TOTAL (BAD BOY/ARISTA)
5	3	11	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
6	4	12	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
7	5	8	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)
8	6	18	BEFORE YOU WALK.../LIKE THIS AND... MONICA (ROWDY/ARISTA)
(9)	15	10	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
(10)	13	2	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
11	10	14	HEY LOVER LL COOL J. (DEF JAM/RAL/ISLAND)
(12)	12	8	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
(13)	14	11	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
14	9	13	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
15	11	16	LOVE U 4 LIFE JODECI (UPTOWN/MCA)
(16)	23	2	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)
(17)	20	6	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)
(18)	72	2	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
(19)	—	1	MICROPHONE MASTER DAS EFX (FEAT. MOBB DEEP) (EASTWEST/EES)
20	17	3	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
(21)	21	20	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
22	18	17	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)
23	16	19	ANYTHING 3T (MJJ/550 MUSIC)
24	19	19	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)
(25)	24	3	WHO DO U LOVE DEBORAH COX (ARISTA)
26	22	7	LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHELLE (DEATH ROW)
(27)	—	1	I WILL SURVIVE CHAN'AN SAVAGE (RCA)
28	27	16	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)
(29)	47	10	BEWARE OF MY CREW L.B.C. CREW (JAC-MAC/WARNER BROS.)
30	25	27	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
31	28	14	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)
32	29	14	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
33	26	9	JUST TAH LET U KNOW EAZY-E (RUTHLESS/RELATIVITY)
(34)	39	2	KEEP TRYIN' GROOVE THEORY (EPIC)
(35)	45	2	WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)
(36)	48	3	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)
37	30	11	LEFLAUR LEFLAH ESHKUSHKA HOT TAY SHELTAH & O.G.C. AS THE FAB 5 (DUCK DOWN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
38	31	18	CRUISIN' D'ANGELO (EMI)
39	34	13	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)
40	37	15	HURRICANE THE CLICK (SICK WID' IT/JIVE)
41	32	9	GOIN' UP YONDER M.C. HAMMER (GIANT/WARNER BROS.)
(42)	53	10	COLD WORLD GENIUS/GZA (GEFFEN)
43	38	11	RIDIN' LOW L.A.D. FEATURING DARVY TRAYLOR (HOLLYWOOD)
44	43	24	COME WITH ME SHAI (GASOLINE ALLEY/MCA)
45	35	21	FANTASY MARIAH CAREY (COLUMBIA)
46	36	28	TELL ME GROOVE THEORY (EPIC)
47	40	7	FUNKORAMA REDMAN (INTERSCOPE)
(48)	58	6	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
49	41	19	THROW YOUR SET IN THE AIR CYPRESS HILL (RUFFHOUSE/COLUMBIA)
50	33	11	TOO HOT COOLIO (TOMMY BOY)
51	42	23	FADES EM ALL JAMAL (ROWDY/ARISTA)
(52)	55	2	UKNOWHOWWEDU BAHAMADIA (CHRYSLIS/EMI)
53	50	6	BROKEN LANGUAGE/HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)
54	46	16	HOOKED ON YOU SILK (ELEKTRA/EEG)
(55)	67	4	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
(56)	—	1	EASTSIDE LB TWINZ (G FUNK/RAL/ISLAND)
(57)	61	19	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
58	56	13	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
59	49	12	FAST LIFE KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
60	54	11	EAST 1999 BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
61	52	12	THROW YOUR HANDS UP L.V. (TOMMY BOY)
(62)	62	12	I NEED YOU TONIGHT JUNIOR M.A.F.I.A. FEAT. AALIYAH (UNDEAS/BIG BEAT)
63	51	15	THE RIDDLER METHOD MAN (ATLANTIC)
64	60	25	SENTIMENTAL DEBORAH COX (ARISTA)
(65)	74	4	MOVE YA BODY MAD SKILLZ (BIG BEAT/ATLANTIC)
66	44	29	HEAVEN SOLO (PERSPECTIVE)
67	63	27	JEEPS, LEX COUPS, BIMAZ & BENZ LOST BOYZ (UPTOWN/MCA)
68	57	17	WINGS OF THE MORNING CAPLETON (AFRICAN STAR/RAL/ISLAND)
69	59	19	ICE CREAM/INCARCERATED SCARFACES CHEF RAEKWON (LOUD/RCA)
70	68	12	I REMEMBER BOYZ II MEN (MOTOWN)
71	69	21	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)

○ Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

	BMI/Sony/ATV Tunes, ASCAP/Ski & CMT, ASCAP) WBM	56	ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
93	THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP) HL	57	TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/ Globe Art, BMI/Mortez, BMI/Play One, BMI/Rightson, BMI) HL
76	RUNIN' LOW (Rikiko, BMI)	58	TOO HOT (T-Boy, ASCAP/Boo Daddy, ASCAP/Wino Funk, BMI/Second Degree, BMI/Warner-Tamertlane, BMI) WBM
80	LOVIN' (Beetjukey, BMI/EMI Blackwood, BMI/Ephicy, ASCAP) HL	75	UNKNOWNHOWWEDU (Red Handed, ASCAP)
49	SENTIMENTAL (EMI April, ASCAP/D A R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL	78	VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS) (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
83	SEXY (Almo, ASCAP/Dubin, ASCAP/WB, ASCAP/Hee Bee Dooritz, ASCAP/Black Chick, ASCAP/Oresden, ASCAP)	11	WE GOT IT (Zomba, ASCAP/Hookman, BMI/Sean "The Myster" Mather, ASCAP/Fe-Mac, ASCAP/Soren Gams-EMI, BMI) WBM/HL
2	SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM	41	WELCOME (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP)
4	SOON AS I GET HOME (Chyna Baby, BMI/Jaice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	92	WHAT'S UP STAR? (FROM THE SHOW) (Henchmen, BMI/III Hill Billy z, BMI/Mistery Systems, BMI/Ba-Da-De, BMI/Seven, BMI/Super Songs, BMI)
7	SORRY, I (Will Down, ASCAP/Uncle Buddies, ASCAP/PolyGram Int'l, ASCAP/Nectivity, SESAC)	9	WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flyte Tyne, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
70	SPACE AGE (Money-N-Pocket, ASCAP)	21	WHERE EVER YOU ARE (Two Tuff Enuff, BMI/EMI Blackwood, BMI) HL
31	STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BMI/Brandon Barnes, BMI)	91	WHERE IS THE LOVE (FROM DEAD PRESIDENTS) (Antisac, ASCAP)
29	SURRENDER (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/ Deep Sound, ASCAP/Short Dolls, BMI/Zomba, ASCAP) WBM	20	WHO CAN I RUN TO (Warner-Tamertlane, BMI) WBM
23	TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jcup, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL	22	WHO DO U LOVE (MCA, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP) WBM
32	A THIN LINE BETWEEN LOVE & HATE (Cotillon, BMI/Win Or Lose, BMI/Warner-Tamertlane, BMI)	86	WINGS OF THE MORNING (Irving, BMI) WBM
56	THROW YOUR HANDS UP (T-girl, BMI/Large Variety, BMI/G's Only, BMI/Al Jamatt 9, BMI/Maunce Thompson, ASCAP/Free In Blue, ASCAP/Story Teller, ASCAP/Jobete, ASCAP) WBM	25	YOU PUT A MOVE ON MY HEART (Rodsongs, ASCAP/Almo, ASCAP) WBM
81	THROW YOUR SET IN THE AIR (Soul Assassins, ASCAP/MCA,	34	YOU REMIND ME OF SOMETHING (Zomba, BMI/R Kelly, BMI) WBM
		53	YOUR HEART'S IN GOOD HANDS (Realsongs, ASCAP) WBM
		29	YOU WANT THIS PARTY STARTED (Unikne Funk, BMI/Bleu Joli, BMI/Whole Nine Yards, BMI/Maximum Strength, ASCAP)

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING FEB. 17, 1996

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

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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/HOT SHOT DEBUT ***						
1	NEW	1	1	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98) 1 week at No. 1	STRB OFF THE STREETZ OF MUTHAPHU**IN COMPTON	1
2	1	1	12	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
3	2	2	12	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
4	4	3	4	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
5	3	4	4	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
6	6	6	11	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
*** GREATEST GAINER ***						
7	11	12	31	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	5
8	7	5	18	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
9	5	—	2	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
10	9	7	15	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
11	10	11	21	SOLO ● PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	10
12	8	8	13	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
13	12	9	29	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
14	13	10	13	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
15	14	13	23	FAITH EVANS ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
16	15	14	29	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
17	18	19	29	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
18	19	21	14	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
19	20	16	64	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
20	17	17	13	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
21	21	26	24	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	16	15	13	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
23	25	24	48	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
24	22	22	19	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
25	23	18	14	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
26	24	20	9	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
27	26	29	29	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
28	28	27	13	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
29	27	28	12	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
30	32	23	9	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
31	33	31	3	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
32	30	25	17	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
33	29	33	15	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
34	34	32	14	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
35	42	39	14	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
36	38	37	26	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
37	37	44	27	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN UNK...	2
38	31	30	13	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
*** PACESETTER ***						
39	61	66	71	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
40	50	41	16	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
41	36	34	14	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
42	53	60	27	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
43	35	40	6	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
44	44	47	11	GROUP HOME PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
45	58	67	62	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1

46	45	—	2	VARIOUS ARTISTS RHINO 71863/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
47	56	—	2	VARIOUS ARTISTS RHINO 71865/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	47
48	40	35	12	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
49	43	46	13	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
50	39	42	13	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
51	55	43	19	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
52	47	56	11	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
53	59	54	65	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
54	41	38	10	EAZY-E RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
55	51	48	61	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
56	52	45	15	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
57	57	—	2	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
58	49	51	47	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
59	46	36	13	BOYZ II MEN MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
60	68	69	43	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
61	72	58	75	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
62	63	59	12	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
63	48	50	12	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN/CALIFORNIA	17
64	60	49	15	ONYX JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
65	73	77	106	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
66	54	64	14	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
67	66	61	26	SOUNDTRACK ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
68	67	68	73	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
69	79	80	16	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
70	65	70	34	WILLIAM BECTON & FRIENDS WEB 9145/INTERSCOUT (9.98/13.98) HS	BROKEN	25
71	77	62	31	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
72	81	71	17	KRS-ONE JIVE 41570* (10.98/15.98)	KRS-ONE	2
73	75	—	2	VARIOUS ARTISTS RHINO 71864/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6	73
74	84	79	28	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
75	71	57	17	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
76	64	55	33	MICHAEL JACKSON ▲ ⁸ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
77	76	53	13	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
78	74	76	15	FROST RUTHLESS 5504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
79	86	85	11	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
80	80	91	17	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
81	82	65	13	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
82	91	99	4	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED	82
83	90	83	13	AL GREEN MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
84	94	73	13	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
85	99	92	34	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
86	88	82	168	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
87	70	52	13	VARIOUS ARTISTS MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
88	96	89	85	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
89	93	90	26	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
90	69	78	28	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
91	89	87	28	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	'TIL SHILOH	27
92	RE-ENTRY	3	GHETTO TWINZ BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66	
93	92	63	16	SHAI GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
94	97	97	17	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
95	87	100	16	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
96	RE-ENTRY	38	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33	
97	95	96	95	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
98	98	84	29	AFTER 7 ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
99	83	74	9	BAY AREA PLAYAZ ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
100	RE-ENTRY	25	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8	

○ 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 albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

THE GETO BOYS

THE SECOND COMING—SOON

RAP-A-LOT
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jas
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Give A Little Time To Latest Single From Gabrielle

GROOVIN' WITH GABRIELLE: Get ready for the return of Gabrielle. The spicy ingenue who turned heads a while back with the top 40 crossover gem "Dreams" previews her still-untitled second album with "Give Me A Little More Time," a funk-fueled smoothie produced by the Boilerhouse Boys.

Miles above "Dreams" in song quality, this Go! Beat single shows Gabrielle in more flexible voice. The woman has clearly been working overtime on expanding her range and developing a unique approach to phrasing—and it shows. She's still got the street in her, to be sure, but this jam could easily broaden her reach beyond kids in the clubs and on the corner. The album mix surrounds her in Motown-styled echo, horns, and handclaps, with playful results.

Meanwhile, **Talvin Singh**, **Ashley Beadle**, and **Buckwild** take turns at fashioning rhythms that render the song ripe for club consumption. Singh's mix teeters somewhere between funk and trip-hop, with mind-numbing results, while Beadle gives acid-jazz aficionados something to smile about with an interpretation that is plush with wriggling percussion and nimble guitar work. Perfect for rocking back and forth in an elevated state of groove bliss.

Buckwild gives "Give Me A Little More Time" its best shot at mainstream play by underlining the melody with jeep-friendly bass and keyboards that flesh out the song to the effect of **Faith Evans** or **Brandy**. We could have lived without the uncredited, utterly useless rap addition during the break, but we're quibbling. Quite frankly, this record is da *bomb*! It leaves us optimistic that Gabbie will not face the dreaded sophomore slump.

HEARD'S SCENERY: After years of happily cruising in the eternally chilled and sophisticated lane of the international club highway, producer/composer **Larry Heard** is ready for a much-deserved shift into the above-ground fast lane. Of course, the producer/com-



Lending A Helping Hand. Executives at New York's Strictly Rhythm Records recently toasted the success of its "Pride 95" album. Designed to celebrate the visibility and creative contributions of gays and lesbians to the club community, the multi-act compilation raised more than \$20,000 for AIDS relief and research organizations around the world. Among the groups receiving donations were the Hetrick-Martin Institute, the London Lighthouse, and God's Love We Deliver. Pictured, from left, are Gladys Pizarro, VP of A&R, Strictly Rhythm; Mark Finkelstein, president, Strictly Rhythm; and Bari G., VP of promotion, Strictly Rhythm.



by Larry Flick

poser/musician insists upon doing it fully on his own terms. Visit his glorious new "Sceneries Not Songs" disc for ample evidence.

Due this month on Chicago's independent MIA Music Group, the album basks in the firm rhythms that one would come to expect from Heard (whom many know as onetime MCA artist **Mr. Fingers**) while introducing plush R&B and jazz flavors that are executed with an ambient flair. In many ways, you can call it cocktail music for the refined, more brainy rhythm music fan. But at all costs, do not call it an abandonment of club culture. "Crystal Fantasy" and "Techno-centric" are examples of the set's carefully constructed bridge between clubland and AC territory. The vibe is in there, kids. But a man's gotta grow, right?

"The truth is that I started my career as an R&B artist—and I do feel that there has always been that tone to a lot of my past records," Heard says, his normally shy whisper rising to full-bodied assertion. He is wisely coming straight-up in his intention to flesh out his musical palette—without forgoing the sound that has long been the bread and butter of his career.

"In the end, I want and need to work completely free of restrictions," he says. "I feel that I deserve the right to make a dance record *and* have the opportunity to produce or write an R&B song with an artist like **Chaka Khan**."

For those who want a pleasant journey back in time, La Casa Records has compiled the two-CD "Classic Fingers," which offers the best of Heard's house-leaning recordings. Do a comparative listen with "Sceneries Not Songs," and you will see that the stylistic transition Heard is navigating is

not at all abrupt. In fact, there are very clear and strong threads linking the classic "Closer" to the new "Romantic Sway" or "Forbidden." It is an essential opportunity to bear witness to the growth of this important and ultimately influential artist.

SPREADING JOI: Although New York's EightBall Records is still mining singles from **Joi Cardwell**'s glorious debut, "The World Is Full Of Trouble," the beloved diva is entrenched in writing and recording material for her next album.

"You know, I gotta keep on moving, honey," Cardwell says with a chuckle. "I've worked too hard to build this kind of momentum just to let things slow down."

Tentatively titled "A Change Of Seasons," the album will once again show Cardwell smartly serving vigorous house fare à la her worldwide smash hits "Jump For Joi," "Trouble," and "Love And Devotion," as well as dreamy funk, jazz, and soul that utilizes the softer shades of her alto vocal range. Among the cuts in the can are "Run To You," a collaboration with the gifted **Marques Wyatt**, and "Turn Back Time," a tune she wrote with rising young musician/composer **Michael Cruz**.

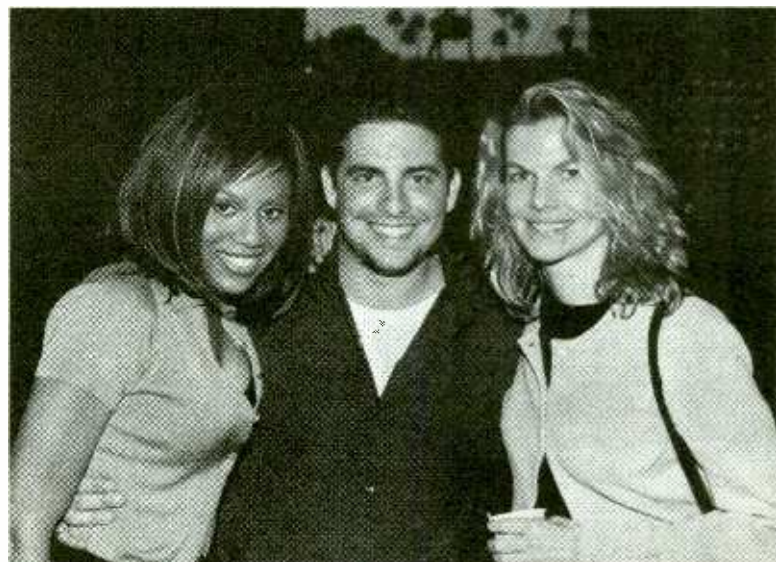
"I think that song has the potential to be a major anthem," Cardwell says. "It's all about crossing that threshold from youth to adulthood. It's an experience I feel like I've had myself over the last year or so."

When she is not in the studio, Cardwell is gigging, and she has just returned from a tour of the Far East. She will soon be stomping in support of the next single from her debut, "You Got To Pray," a church-vibed throw-down that has been fiercely remixed by **Spike** and **Bluejean**. Our hopes are high for the future of this wonderfully talented artist.

ON THE BEAT: We are pleased to report that **Sylvia**, the young unsigned singer over whom we have waxed poetic (*Dance Trax*, *Billboard*, Oct. 14, 1995) has secured a contract with the U.K.'s mighty deConstruction Records. Recording of her first album will commence shortly, with producers still being determined and a batch of new tunes still under construction.

The 24-year-old budding ambient-funk chanteuse, who conjures up fond vocal comparisons to **Sade** and **Des'ree**, is still available for signing in the States—a status that we think will change shortly after the album is completed and deConstruction begins to work its marketing and promotional magic.

Speaking of divas with a left-field flair, world-beat dynamo **Angelique Kidjo** is scant moments away from issuing her third Mango/Island collection, "Fifa." Due on March 19, the set was produced by her hubby, **Jean Hebrail**, and it features her first English-language performances on several cuts. (She usually sings in French or Fongbe, the native language of her homeland in Ouidah, Benin.) As a result, such songs as the wickedly infectious anthem "Sound Of The Drums" are quite accessible to mainstream ears. Of



Who Deborah Loves. Arista ingenue Deborah Cox chills on the set of the videoclip for her new single, "Who Do U Love," which was lensed by director Brett Ratner on the Paramount Studios lot in Los Angeles. Sporting house-smart post-production by David Morales, the single is quickly gathering support from club DJs and is No. 8 on *Billboard*'s Club Play chart this week. Shown, from left, are Cox, Ratner, and Elizabeth Bailey, VP of video production for Arista.

course, the open programming minds of club jocks embraced the wonderfully quirky Kidjo long ago, making dance-floor staples of the jams "Batonga" and "Wé-Wé." We are still awaiting word on who will tweak the new tribalistic first single, "Wombo Wombo."

If you prefer your Euro-NRG with an ethereal spaciousness, "I Never Needed" by **Alexia Phillips** has the required ingredients to lift you to dreamy new heights of twirling. Phillips has a soft vocal demeanor that wraps around **Chris Phillips**' well-cushioned groove like sheer, gauzy fabric—a performance that is contrasted by a gravelly male rap during the verses. The challenge to not overpower her voice is, for the most part, handled with gentle, careful hands by **Chris Cox**, **Eric Kupper**, and **Ron Hester**. Kupper fares the best here, delivering a

mix that provides a steady, easily programmable groove that emphasizes Alexia's strongest moments. Meanwhile, Hester's mix is hard'n'dubby and Cox's version cruises at a cute house clip that degenerates into a hip-hop breakdown that is a tad too derivative of "I'm Ready" by **Size 9**. In all, one of the brighter spots on tip sheet *Dance Music Authority's* kicky compilation on Interhit Records.

HOT TIMES: As much as we dig ferreting out interesting new music, sometimes we just want to regress back to da good ol' days. When that urge hits (and if VH1 isn't airing its fab reruns of "American Bandstand"), we look no further than the latest from Hot Productions. The Miami-based indie is fast becoming the Rhino of dance music, unearthing music that will give a festive jolt to even the most thorough listener.

Hot hits hard this month with "High Energy, Volume Two," a veritable kitsch-fest over two CDs. The memories dredged up by "Jump Shout" by Lisa and "Shoot Your Shot" by the late Divine are too scandalous to share. Listen and relive on your own.

And while you're at it, dip into "The Best Of Armand," which traces the brief but amusing reign of the **Ray Martinez** act. Worth the money if only for a chance to hear the deliciously melodramatic "If There's Love" and the sprawling, string-soaked "Hazy Shades Of Love."

Finally, we are almost ashamed to admit spending so much time with "The Best Of John Travolta," a disc that comprises his two mid-'70s albums, with "Greased Lightning" and "Sandy" from the soundtrack to "Grease" tossed in for good measure. Yeah, it's got "Let Her In," but it also has unflinching covers of the **Captain & Tennille** tune "Easy Evil" and **Jennifer Warren's** "Right Time Of The Night." Camp for days. And we will not even address the cover photos. You have to gag on that for yourself.

Billboard HOT Dance Breakouts

FOR WEEK ENDING FEB. 17, 1996

CLUB PLAY

1. DON'T STOP (WIGGLE WIGGLE) THE OUTHERE BROTHERS AUREUS
2. JUSTIFY THE GIRL NEXT DOOR STRICTLY RHYTHM
3. STRANGE WORLD KE RCA
4. GIVE ME THE NIGHT RANDY CRAWFORD BLUEMOON
5. INSIDE OUT CULTURE BEAT 550 MUSIC

MAXI-SINGLES SALES

1. PHYSICAL FUNK DOMINO OUTBURST
2. DON'T FALL IN LOVE BYRON STINGILY NERVOUS
3. FEELS LIKE THE FIRST TIME INTRO ATLANTIC
4. LET'S GET INTO IT JOINT VENTURE STRICTLY RHYTHM
5. DARK SUN RIDERS DARK SUN RIDERS FEATURING BROTHER J ISLAND

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	2	3	10	THE LOVER THAT YOU ARE JELLYBEAN 2506 1 week at No. 1	PULSE FEAT. ANTOINETTE ROBERSON
2	3	4	10	DAY BY DAY CAJUAL 234	DAJAE
3	8	14	6	ENERGY AQUA BOOGIE/WING 852637/MERCURY	DEVONE
4	1	2	10	WHEN COLUMBIA IMPORT	SUNSCREAM
5	7	7	9	TREAT ME RIGHT ONE PLANET 10302	TEMPLE OF THE GROOVE
6	10	11	9	FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12403	BLACK MAGIC
7	11	12	7	CATERPILLAR MOONSHINE MUSIC 88419	KEOKI
8	12	25	4	WHO DO U LOVE ARISTA 1-2943	DEBORAH COX
9	4	6	11	SHOOT ME WITH YOUR LOVE SIRE 66085/EEG	D-REAM
10	9	9	9	TOMA DIGITAL DUNGEON 1208	EL CANTOR
11	17	29	4	THE NEW ANTHEM LOGIC 59034 N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION	
12	5	5	11	GOT MYSELF TOGETHER HENRY STREET/BIG BEAT 95697/ATLANTIC	THE BUCKETHEADS
13	14	23	4	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
14	6	1	12	I FOUND IT MAXI 2030	DAPHNE
15	15	19	6	UNLEARN WAX TRAX! 8728/TVT	PSYKOSONIK
16	21	27	5	DREAM COME TRUE GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
17	16	18	9	PASSION OF THE NIGHT LOGIC 59031	CLUBZONE
18	22	24	6	THIS TIME AROUND EPIC PROMO	MICHAEL JACKSON
19	20	22	7	CHILDREN OF THE WORLD LIGHTYEAR 54166	SOUNDS OF BLACKNESS
20	27	42	3	MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
21	19	15	10	PEOPLE DEEPER 0002	DEEPER FEATURING KAREN POLLARD
22	13	10	11	FINGERS & THUMBS (COLD SUMMER'S DAY) MUTE/ELEKTRA 66053/EEG	ERASURE
23	18	8	11	I SPECIALIZE IN LOVE ARISTA 1-2920	EXPOSE
24	29	31	5	LOVE IN C MINOR PURE 2251	CERRONE
25	31	48	3	SET ME FREE ICHIBAN 24880	MIISA
26	26	32	5	SHUT UP (AND SLEEP WITH ME) LOGIC 59033	SIN WITH SEBASTIAN
★★★Power Pick★★★					
27	39	—	2	TRES DESEOS (THREE WISHES) EPIC PROMO	GLORIA ESTEFAN
28	23	17	12	ADDICTED BOLD! 2008	PLUTONIC
★★★Hot Shot Debut★★★					
29	NEW	1	1	LUCKY LOVE ARISTA 1-2980	ACE OF BASE
30	37	46	3	LET THERE BE LIGHT REPRIS 43561	MIKE OLDFIELD
31	38	49	3	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
32	43	—	2	AIN'T NOBODY WORK 78229/COLUMBIA	DIANA KING
33	40	—	2	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
34	28	21	12	COME ON HOME EPIC 77941	CYNDI LAUPER
35	35	37	5	HAPPY MAXI 2032	JUDY ALBANESE
36	44	—	2	LIGHT YEARS WORK 78077/COLUMBIA	JAMIROQUAI
37	NEW	1	1	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	FAITHLESS
38	32	35	5	EARTH SONG EPIC PROMO	MICHAEL JACKSON
39	30	26	7	SUPERSTAR DJ MOONSHINE MUSIC 88424	CIRRUS
40	36	38	5	TIME TO GET DOWN HOT'N'SPYCY 1285	ANGEL MORAES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS
41	NEW	1	1	CARNIVAL CUTTING 364	2 IN A ROOM
42	NEW	1	1	RUMOUR LAVA 95649/ATLANTIC	BEL CANTO
43	48	—	2	TAKE A LOOK HOLLYWOOD 66002	J'SON
44	25	16	13	BEAUTIFUL LIFE ARISTA 1-2918	ACE OF BASE
45	NEW	1	1	MOVIN' UP RCA 64479	DREAMWORLD
46	41	36	7	EVERYBODY SALSA PUENTE 12688/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
47	42	40	7	THE JOY YOU BRING CUTTING 359	SWING 52
48	NEW	1	1	GEORGY PORGY TRISTAR 36771	3+D
49	24	13	14	IF I WERE YOU WARNER BROS. 43624	K.D. LANG
50	34	28	10	GOLDENEYE VIRGIN PROMO	TINA TURNER


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.

SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	2	6	11	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA 1 week at No. 1	FAITH EVANS
★★★Hot Shot Debut★★★					
2	NEW	1	1	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	BRANDY
3	3	2	8	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	FUGEES
★★★Greatest Gainer★★★					
4	13	30	20	DANGER (T) (X) FADER 120076/MERCURY	BLAHZAY BLAHZAY
5	NEW	1	1	MICROPHONE MASTER (T) (X) EASTWEST 66020/EEG	DAS EFX (FEATURING MOBB DEEP)
6	1	1	23	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
7	4	3	3	EVERYDAY & EVERYNIGHT (T) (X) CLOUD 64450/RCA	YVETTE MICHELLE
8	6	4	4	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) UNIVERSAL 56004	LINA SANTIAGO
9	8	11	3	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
10	7	5	7	FUNKORAMA (M) (T) INTERSCOPE 95691/AG	REDMAN
11	5	8	15	BE MY LOVER (T) (X) RCA 64445	LA BOUCHE
12	49	—	8	COLD WORLD (T) SEFFEN 22210	GENIUS/GZA FEATURING INSPEKTAKH DECK
13	41	—	2	WELCOME (T) DEF JAM/RAL 577791/ISLAND	ERICK SERMON
14	NEW	1	1	CAN'T BE WASTING MY TIME (T) ISLAND 854539	MONA LISA FEATURING LOST BOYZ
15	24	39	4	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	BAHAMADIA
16	17	13	17	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (M) (T) (X) ROWDY 3-5057/ARISTA	MONICA
17	11	12	8	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	N-TRANCE
18	9	7	21	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
19	NEW	1	1	GIV ME LUV (T) YOSHITOSHI 005	ALCATRAZ
20	12	10	20	EVERYBODY BE SOMEBODY (T) (X) MAW 0004/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
21	20	19	14	WREKONIZE/SOUND BWOY BUREILL (M) (T) (X) WRECK 20161/NERVOUS	SMIF-N-WESSUN
22	26	16	10	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
23	22	26	15	HEY LOVER (M) (T) DEF JAM/RAL 577495/ISLAND	LL COOL J
24	18	14	20	TELL ME (T) (X) EPIC 78068	GROOVE THEORY
25	15	15	21	FANTASY (M) (T) (X) COLUMBIA 78044	MARIAH CAREY
26	10	9	13	BEAUTIFUL LIFE (M) (T) (X) ARISTA 1-2918	ACE OF BASE
27	19	21	12	LEFLAUR LEFLAH ESKHUSHKA/BLAH (T) DUCK DOWN 53223/PRIORITY	HELTAK SKELTAKH AND O.G.C. AS THE FAB 5
28	16	23	10	NO ONE ELSE (M) (T) BAD BOY 7-9043/ARISTA	TOTAL
29	23	17	11	TONITE'S THA NIGHT (M) (T) RUFFHOUSE 78093/COLUMBIA	KRIS KROSS
30	RE-ENTRY	7	7	ENERGY (T) AQUA BOOGIE/WING 852637/MERCURY	DEVONE
31	14	24	4	WALK! (T) TRIBAL AMERICA 58520/L.R.S.	SIZE QUEEN FEATURING PAUL ALEXANDER
32	21	—	2	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	RANDY CRAWFORD
33	29	22	4	WONDERWALL (X) EPIC 78204	OASIS
34	NEW	1	1	WHAT A SENSATION (T) MAW 0005/STRICTLY RHYTHM	KENLOU
35	46	50	3	MR. KIRK (T) (X) SM-JE 9030/PROFILE	4 HERO
36	34	29	4	MOVE YA BODY (T) BIG BEAT 95701/AG	MAD SKILLZ
37	36	—	2	KEEP TRYIN' (T) EPIC 78213	GROOVE THEORY
38	33	20	18	CELL THERAPY (M) (T) LAFACE 2-4114/ARISTA	GOODIE MOB
39	25	25	12	ONE SWEET DAY (M) (T) (X) COLUMBIA 78075	MARIAH CAREY & BOYZ II MEN
40	30	18	3	YOU'LL SEE (T) (X) MAVERICK 43649/WARNER BROS.	MADONNA
41	RE-ENTRY	3	3	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95718/AG	REAL LIVE FEATURING K-DEF & LARRY-O
42	50	38	8	BROKEN LANGUAGE/HUSTLIN' (T) (X) PROFILE 7440	SMOOTHE DA HUSTLER
43	28	—	2	DON'T STOP (WIGGLE WIGGLE) (T) (X) AUREUS 1200	THE OUTHERE BROTHERS
44	NEW	1	1	AIN'T NOBODY (T) (X) WORK 78229/COLUMBIA	DIANA KING
45	32	37	16	I MISS YOU (COME BACK HOME) (M) (T) (X) UPTOWN 55132/MCA	MONIFAH
46	42	33	3	FOR REAL (T) (X) UNION 189/WARLOCK	JACKAL THE BEAR
47	RE-ENTRY	7	7	GOT MYSELF TOGETHER (T) (X) HENRY STREET/BIG BEAT 95697/AG	THE BUCKETHEADS
48	RE-ENTRY	13	13	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78217/COLUMBIA	CYPRESS HILL
49	31	—	3	THE NEW ANTHEM (T) (X) LOGIC 59034	N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION
50	RE-ENTRY	2	2	JUSTIFY (T) STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR

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. © 1996, Billboard/BPI Communications.



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- Too Many Fish FRANKIE KNUCKLES
- Tonight Is The Night LE CLICK
- Scatman SCATMAN JOHN
- Everybody Be Somebody RUFFNECK FEATURING YAVAHN
- Party Girl ULTRA NATÉ
- Stay Together BARBARA TUCKER
- Love & Devotion JOI CARDWELL

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RECOGNIZE THE REAL COLD FRONT

'Blue Moon' Shines On Toby Keith Polydor Set Returns To Relationship Songs

BY DEBORAH EVANS PRICE

NASHVILLE—Though Toby Keith's last album, "Boomtown," drew heavily on the Oklahoma-born singer's blue-collar roots and oil-field work ethic, his new Polydor album, "Blue Moon," finds Keith once again exploring relationship-oriented territory.

"It's just the way it felt," Keith says of his subject matter. "It just turned out on the last album [that] we had a little bit more of the hound-dog approach to it and just had fun with it."

Keith wrote or co-wrote all but one cut on the album (Chuck Cannon's "Standing Room Only"). The first single, "Does That Blue Moon Ever Shine On You," ships to radio Monday (12). Keith says he began getting good response to the tune last year when he performed it while opening for Reba McEntire's tour.

"There were 25,000 people at these shows," Keith says. "Knowing that she's got such a diverse audience age-wise—she's loved by the kids, but she's also respected by the people who would see Streisand, too—I knew there were going to be some people there who weren't going to be as familiar with my stuff [because her fans] don't necessarily listen to country radio. I wanted to do something pretty diverse. So I did all my hits, and I closed with the 'Blue Moon' song, just me and a piano . . . and got tremendous response. The people who handle my merchandise say after every show people wanted to know where they could get this song."

The staff at Polydor suggested that Keith record it for his new album, and he willingly obliged. "It was one of my picks for the very first album, and it didn't quite make the cut, but now it's come around. Everything has its time," he says.

"We're very excited about this new album," Polydor president Harold Shedd says. "I think we're closer to what Toby is about on this record than the previous one. It's more like the first album."

Shedd sees Keith as occupying his own niche in the market. "I think Toby is unique because of his attitude and his work habits, particularly his type of music. It's not mainstream, yet it is country music. He is from Oklahoma City, and I think the uniqueness of his singing and how he expresses himself musically make him a very unique artist in today's marketplace. There are so many George and Merle sound-alikes, and here's this guy who sings totally different and writes some incredible songs."

Booked by CAA, Keith plans to hit the fair circuit this summer. "I didn't do any fairs last year because I was with Reba," Keith says. "We made a decision last year to pass on the fairs even though they paid a lot of money. We felt like working with her would be an advantage. This year the fairs are wide open for me, so I'm going to have a banner fair year. Tracy Lawrence and I are doing some co-headlining [shows] between now and then."

Keith says the exposure he gained on the McEntire tour has been beneficial. "It was one of the top-grossing tours," he says. "I think any time any-

body can get on a tour like that, I think you have to take that . . . You get a spike [in sales] everywhere you go. They're so well-promoted. They've got



KEITH

enough money to take it to the top level. The recognition you get off a tour like that, you can't get anywhere else."

Polydor plans to let consumers know about the album via an intensive micro-marketing campaign targeting Keith's prime markets, which is going to be the strategy for all the label's artists, according to Larry Milam, national director of sales and marketing for Polydor. "In the past, virtually everything has been done through a national program where you engage in national retail advertising and national ads buys. That's not where our fans are, and that's not the way products sell in the '90s."

"We've developed several programs we're using to help us focus on markets in several categories: those markets that have the highest concentration of Toby Keith purchases, those markets where the greatest percentage of the population are interested in Toby Keith, and those markets that have the highest degree of fan loyalty to Toby Keith. So by using that information we've targeted those markets [on which] we're going to focus our advertising."

Milam says the label's staff will concentrate its efforts on 42 markets. According to Polydor's research, Cincinnati is the market with the highest concentration of loyal Toby Keith fans, people who bought his first and second albums. Indianapolis, Cleveland, St. Louis, and Salt Lake City are the other four cities in the top five in terms of loyalty. According to Milam, Keith's No. 1 market for quantity of sales is Los Angeles, followed by Dallas, Houston, and Chicago.

"That's really interesting that two pretty nontraditional country markets like L.A. and Chicago would be one and four with very traditional markets like Houston and Dallas sandwiched in between," Milam says.

Milam cited Salt Lake City as the most likely market to generate a sale for Keith, but declined to say how the label arrived at that conclusion. "That's our little secret," he says. "We feel like we've been able to develop a marketing system that is pretty sophisticated and can tell us where to go and what to focus on . . . Let's go to where we know we have strength and build on that strength."

Milam says a key part of the label's campaign involves country radio. "If we advertise our product on country radio, we're hitting our target market 100% of the time," says Milam. "Now admittedly, not everybody who listens to country radio buys country product, but obviously the people who buy country product listen to country radio. We're going to spend more of our ad money with country radio . . . and our spots are going to be heavily skewed to the music and very light on

the talking."

In addition to the efforts of Polydor's sales and marketing departments, Keith says the label is going to bring in former Sony VP of marketing Mike Martinovich and former Liberty marketing guru Joe Mansfield of the consultancy Mansfield/Martinovich to work on the project.

Keith is pleased with Polydor's approach. "It was just time to turn it up a notch," Keith says. "They counted on me to turn it up, and I counted on them to turn it up, and when we all came to the table, everybody had turned it up a notch. I'll be very, very disappointed if this is not a tremendous success."



Stamp Of Approval. Arista artist Linda Davis sang the national anthem at a ceremony for the unveiling of the Tennessee statehood postage stamp. Shown, from left, are Tennessee Gov. Don Sundquist, Davis, U.S. Postmaster General Marvin Runyon, and U.S. Sen. Bill Frist, R-Tenn.

Hank's 'Highway' Leads To Ryman; Bluegrass Rumblings And Awards

HANK WILLIAMS RETURNS: At least, the legend of Hank Williams returns to his old haunt, the Ryman Auditorium, in downtown Nashville this spring. A two-act musical production titled "Lost Highway—The Music And The Legend Of Hank Williams" opens May 2 in the Ryman and will play daily Thursday through Saturday until Oct. 26. It replaces the highly successful "Always . . . Patsy Cline," which showcased up-and-coming singer Mandy Barnett. Hank will be portrayed by Manchester, Tenn.-native Jason Petty, who is a veteran of productions at Opryland. The show was originally produced by the Denver Center Theatre Co. and premiered on the West Coast at the Mark Taper Forum in Los Angeles in 1988. It has also played San Francisco and San Jose, Calif. Tickets for the show will be \$20. Auditions for supporting cast, band, and understudy roles will be held Feb. 23-24.

THE INTERNATIONAL Bluegrass Music Assn. is huddling following the dismissal of the director of the International Bluegrass Music Museum in Owensboro, Ky. In the wake of the firing of Dr. Thomas Adler, three museum board appointees resigned. The board is meeting to rethink the unfinished museum's future.

Meanwhile, in Nashville the Society for the Preservation of Bluegrass Music in America held its 22nd annual bluegrass music awards show. The winners were Paul Mullins, Preservation Hall inductee; Melvin Goins, promoter of the year; WSM-AM Nashville, radio station of the year; WSM-AM's Hairl Hensley, DJ of the year; Sidney Cox, songwriter; "Souvenirs" by the Country Gentlemen, album; Roy Huskey Jr., bass fiddle performer; Gene Wooten, dobro; Randall Hylton, guitar; Ronnie McCoury, mandolin; Greg Corbett, banjo; Randy Howard, fiddle; Suzanne Cox, female vocalist (contemporary); Evelyn Cox, female vocalist (traditional); Charlie Waller, male vocalist (contemporary); Del McCoury, male vocalist (traditional); the Cox Family, gospel group (contemporary); Doyle Lawson & Quicksilver, gospel group (traditional) and gospel group (overall); Lonesome River Band, bluegrass vocal group; Del McCoury Band, bluegrass instrumental group; Rarely Herd, bluegrass band and entertaining group of the year; Little Roy Lewis, entertainer of the year; and "Cold Virginia Night," song of the year, written by Timmy Massey and recorded by Ronnie Bowman for Rebel Records.



by Chet Flippo

FLAMBOYANT INDEPENDENT producer Huey Meaux was arrested in Houston Feb. 5 and charged with possession of cocaine and child pornography. Meaux launched the careers of Freddy Fender and the Sir Douglas Quintet, among many others, and helmed early recordings of Ronnie Milsap, B.J. Thomas, Mickey Gilley, and many other Texas and Louisiana artists . . . Also in Houston, when George Strait takes the stage at the Astrodome on Feb. 23 at the Houston Livestock Show, he will surpass the 1 million-fan mark for his shows at that venue.

ON THE ROW: Mark Collie and Lisa Stewart are playing U.S. military bases in Croatia, Bosnia, Hungary, Germany, and France . . . Lorrie Morgan will perform her fourth annual benefit for Father Ryan High School's tuition assistance program on March 7 at the Grand Ole Opry House . . . On Sunday (11) at that same venue, Stephanie Bentley, Skip Ewing, Ken Mellons, Sam Moore, Ricochet, Joe Diffie, Ty Herndon, Lee Roy Parnell, and Collin Raye will



perform at the fourth annual Country Steps In For First Steps concert. The show benefits First Steps Inc., which helps children with disabilities . . . Billy Dean makes his acting debut Feb. 18 on ABC-TV's "Lois And Clark."

Kevin Hale is leaving TNN, where he has been GM for the past 2½ years, to assume the same title at KSTW-TV Seattle. David Hall, senior VP of cable networks for parent company Gaylord, will be acting GM of TNN until a permanent replacement is selected . . . TNN has added two series as lead-ins to its new "Prime Time Country" show on weeknights. "CMT Monday Night Concerts" will be hosted by Ricky Skaggs, and the lineup includes Vince Gill, Bruce Hornsby, Wynonna, Michael McDonald, Manhattan Transfer, BlackHawk, and Sawyer Brown. The first show will be April 8. TNN has also acquired all 147 episodes of "The Dukes Of Hazzard." At CMT, Pam Tillis will be the March showcase artist.

Garth Brooks sold 80,000 tickets in 2½ hours for the first five shows of his tour, at Atlanta's Omni, beginning March 13. He broke the Omni's sellout record, held by Elvis Presley . . . Fan Fair has sold out in advance for the sixth consecutive year. It's set for June 10-15 at the Tennessee State Fairgrounds in Nashville. Performer lineups have not yet been announced . . . None of the Judds has done anything especially newsworthy this week.

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Sony Music Entertainment UK

Brit-Pop

Continued from page 53

European markets two years ago about the creative slump in the U.K., many cited their desire that more accessible pop would re-emerge from Britain. If a common thread links the various young acts that have emerged over the past two years, it is their skill at pop songwriting.

While the songs from Britain today extend the country's powerful pop tradition, the marketing targets and methods break from the past.

ROUTES TO SUCCESS

"Sometimes the traditional route of making an act happen in the U.K. first and then taking it to America is not the way you

THERE'S A NEW PERCEPTION THAT BRITISH MUSIC IS ONCE MORE RIDING A CREATIVE SURGE--IN THE BRIT-POP OF OASIS, ELASTICA AND BLUR. THE SMOOTH SOUL OF SEAL AND DES'REE; THE TEEN APPEAL OF TAKE THAT AND EAST 17, AND MANY OTHERS.



Seal

want to go," says Chris Windle at EMI. He and others emphasize the importance of emerging markets in Eastern Europe, Latin America and Asia. And as touring and promotional opportunities in Asian markets increase, the more-established territories of Japan and Australia are benefiting from the new focus on the Pacific region as well.

In the difficult task of drawing up priorities, "you really need to have markets that champion an artist," says Windle. "Then you focus the artist's time and energy there."

Meanwhile, methods of marketing are being revolutionized by information technology that allows an international executive in London to have rapid access to sales data from other regions, as well as more-efficient communication with colleagues around the world. "Information technology has changed the very nature of the job," says Bernadette Coyle at PolyGram. "For many people within the international team, a surprisingly large amount of time was spent chasing, collating and coordinating information. Those hours are now free to spend marketing."

To fully explore all the opportunities presented to U.K. acts in this climate, international marketing plans are drawn up earlier and extend longer than ever before. "We have to have a game plan early, think it through very clearly and have a vision," says Windle. "And while there's going to be an element of flexibility, you've got to stick with it."

International marketing also can boost the long-term career prospects for artists, others note. "If we look at this long-term, then the international revenue can fund an act's second or third album," says Yates, who points out that Des'ree is touring early this year in Brazil to promote her debut album—nearly two years after it was released in the U.K. Other British albums by new acts are seeing similar longevity.

Competition in the world market remains intense, both from U.S. repertoire and particularly from the growing popularity within each country of homegrown talent. Yet the renewed international focus of the U.K. music industry raises the hope that today's British artists may enjoy the career strength and longevity of many of their pop predecessors.

"The mistake is to expect too much too soon," says Coyle. But around the world, "the inroads that a few artists have made amount to a creative revival. Out of the current crop, we're going to see a new generation of superstars." ■

BRIT AWARD NOMINATIONS



British music "has enjoyed a remarkable renaissance during the course of this [past] year," says Paul Burger, chairman of the Brit Awards and chairman/CEO of Sony Music Entertainment U.K. "These nominations are an excellent reflection of the exciting year that the British music industry has enjoyed."

The following are nominations in key categories for the 1996 Brit Awards.

The winners will be announced Feb. 19 at the awards show at London's Earls Court Exhibition Center. A broadcast of the event, produced by Initial Film And Television, will be shown the following evening by Carlton Television on Britain's ITV network and syndicated to the U.S. and other markets by PolyGram Television International.

BEST ALBUM

Blur, "The Great Escape" (Food/Parlophone)
Oasis, "(What's The Story) Morning Glory?" (Creation)
Pulp, "Different Class" (Island)
Radiohead, "The Bends" (Parlophone)
Paul Weller, "Stanley Road" (Go! Discs)

(1995 Winner: Blur, "Parklife")

BEST GROUP

Blur
Lightning Seeds
Oasis
Pulp
Radiohead

(1995 Winner: Blur)

BEST MALE ARTIST

Edwyn Collins
Van Morrison
Jimmy Nail
Tricky
Paul Weller

(1995 Winner: Paul Weller)

BEST FEMALE ARTIST

Joan Armatrading
PJ Harvey
Annie Lennox
Shara Nelson
Vanessa-Mae

(1995 Winner: Eddi Reader)

BEST NEWCOMER

Black Grape
Cast
Elastica
Supergrass
Tricky

(1995 Winner: Oasis)

BEST DANCE ACT

Eternal
Leftfield
Massive Attack
M People
Tricky

(1995 Winner: M People)

BEST PRODUCER

Brian Eno
Nellee Hooper
John Leckie
Owen Morris and Noel Gallagher
Stephen Street

(1995 Winner: Nellee Hooper)

BEST VIDEO

Blur, "Country House" (Food/Parlophone)
Blur, "Universal" (Food/Parlophone)
Massive Attack, "Protection" (Virgin)
Oasis, "Wonderwall" (Creation)
Pulp, "Common People" (Island)
Radiohead, "Just" (Parlophone/EMI)
Rolling Stones, "Like A Rolling Stone" (Virgin)
Simply Red, "Fairground" (EastWest)
Supergrass, "Alright" (Parlophone/EMI)
Take That, "Back For Good" (RCA/BMG)

PUSHING THE PUBLISHING U.K. PUBS HAVE BRAGGING RIGHTS

By Thom Duffy

Before the record, there is the song. And before the record company, there is the publisher. With a role that increasingly involves A&R and international artist development, publishers are often in an ideal position to anticipate creative developments within the marketplace. Billboard asked a sample of U.K. publishing companies to cite the writers or acts from their rosters who they believe will draw our attention in 1996.

"**SUPERGRASS** is undoubtedly the major British breakthrough act for 1995," says Mike Smith, senior A&R manager at EMI Music Publishing, citing the worldwide sales of the debut album, "I Should Coco." Band members Danny Goffey, Gaz Coombes and Mickey Quinn write as a team. "Although they are young," says Smith, "they have managed to write terrific songs that have grabbed the attention of both the media and the critics." The band has a new single due this month, previewing its new album, and Capitol Records, which has signed the band in the U.S., plans a major promotion effort around the new song "Susan."



"**MANSUM** is one of the most exciting finds we've ever made," says Richard Manners, managing director of PolyGram/Island Music, who gives credit to PolyGram Music director of

A&R Mark Lewis, who has been working with the band since June 1995. Mansum is signed to Parlophone

Continued on page 58

EMI Records Group UK and Ireland congratulate their Brit Award Nominees

Blur • BEST BRITISH BAND



Blur • BEST ALBUM 'The Great Escape'

Blur • BEST VIDEO 'Country House'



Blur • BEST SINGLE 'Country House'

Blur • BEST VIDEO 'The Universal'



Stephen Street • BEST PRODUCER 'The Great Escape'

Radiohead • BEST ALBUM 'The Bends'



Radiohead • BEST VIDEO 'Just'

Radiohead • BEST BRITISH BAND



John Leckie • BEST PRODUCER 'The Bends'

Foo Fighters • BEST INTERNATIONAL ACT



Foo Fighters • BEST INTERNATIONAL NEWCOMER

Supergrass • BEST SINGLE 'Alright'



Supergrass • BEST VIDEO 'Alright'

Supergrass • BEST NEWCOMER



Shara Nelson • BEST BRITISH FEMALE

Vanessa Mae • BEST BRITISH FEMALE



Eternal • BEST BRITISH DANCE ACT



BRITS AROUND THE WORLD

Pushing The Publishing

Continued from page 56

in the U.K. and Epic in the U.S., with Lewis serving in a management role. "Mansum is now poised for success," says Manners.

MARIE-CLAIRE D'UBALDO, signed to Hit & Run Music, has written "Falling Into You" for Celine Dion's next album and has been asked to pen another song for Dion and Whitney Houston. reports Hit & Run's Dave Massey. D'Ubaldo also has enjoyed success herself as a recording artist while signed to PolyGram in 1994, with a No. 1 single, "The Rhythm Is Magic," in Italy and strong sales in Japan and Latin America. Hit & Run is working with the writer's managers to secure a new recording deal. Says Massey, "She is a unique talent who can write in a number of styles, play guitar and percussion, and sing in Spanish, English, French and Italian."



Liverpudlian songwriter and frontman **IAN BROUDIE** enters the new year with his act, the Lightning Seeds, claiming four Top 20 hits from its current album, "Jollification." Signed to Chrysalis Music Publishing, Broudie has produced material recorded by the likes of Alison Moyet, Terry Hall and Ian McNabb, and this year will see his song "All I Want" released by ex-Bangles member Susanna Hoffs. "Ian Broudie is one of the sharpest writers of great and memorable pop tunes for the last 15 years or more," says Jeremy Lascelles, managing director of Chrysalis Music U.K. "The success he is now enjoying with the Lightning Seeds is long overdue and fully deserved."

A recent signing to Notting Hill Music, **GLENN GREGORY** established himself in the 1980s as a writer, producer and singer with Heaven 17. A new album from Heaven 17 is due



From left: manager Stephen Budd, writer Gregory and Notting Hill's Chalcraft

this year, and Gregory also has been co-writing and producing tracks with Martin Fry for the new album by the act ABC. He also co-wrote "Seven Day Weekend" for the film "When Saturday Comes," set for release this year. "The current revival of '80s groups, such as Heaven 17, ABC and Human League, means that writers like Glenn are once again coming into their own," remarks Pete Chalcraft, director of Notting Hill Music.

JULIA TAYLOR-STANLEY joined the roster of peermusic in London last August and has had her song "Voice Of The Heart," which was co-written with John Bettis and Bruce Roberts, recorded by Diana Ross on her new album. "Somewhere In Time," a song Taylor-Stanley co-wrote with Derek Bramble, is on hold for Dina Carroll's next disc. Taylor-Stanley has had her songs covered by Meatloaf, Sheena Easton, Roger Daltrey and Dolly Parton, among others. She also has extensive film and TV writing credits.

SHARA NELSON came to the attention of Warner/Chappell Music through reggae producer Adrian Sherwood and to the attention of U.K. music fans by co-writing the Massive



Attack hit "Unfinished Sympathy." Her debut album on Cooltempo was nominated for a 1993 Mercury Music Prize. Her new sophomore album, "Friendly Fire," features collaborations with Skip McDonald, Lucas, Pressure Drop, Jah Wobble and David Arnold and is set for release this year on EMI in the U.S. Warner/Chappell

managing director Ed Heine predicts that Nelson's "heartrending yet uplifting lyrics, mixed with her beautifully emotive, Aretha-type vocal style and her ability to work so easily with such varied and talented musicians, ensures that she will soon be one of the very top female singer/songwriters from the U.K."

"Great songs, great band," succinctly states Martin Costello, managing director of Complete Music, describing **DRUGSTORE**, whose 1995 eponymously titled London/Go! Discs album drew raves in the U.K. music press. The trio is fronted by Brazilian-born bassist/vocalist Isabel Monteiro, who says, "I like songs that make people think—and leave enough space for the listener to participate." After touring Europe and the U.S. through most of 1995, Drugstore is taking time out to record a new album for spring release. Complete Music's Guy Van Steene says there is "outstanding new material to come in 1996."



Within dance and indie circles in the U.K., the **CHEMICAL BROTHERS**—Tom Rowlands and Ed Simons—have become a producer/DJ team to watch. Their debut album, "Exit Planet Dust," on Junior Boys Own/Virgin Records has sold close to 100,000 copies in the U.K. and is breaking through in Sweden and the

Benelux markets. The duo is signed to MCA Music Publishing, whose creative director Kees Van der Hoeven says, "We expect more success in 1996, with a new single in January and an album later in the year. We also expect them to collaborate with other writers and artists in 1996."

Scottish pop veteran **LULU** and her brother **BILLY LAWRIE**, both signed to Sony Music Publishing, finally began writing together three years ago, after much urging from brother Billy. The first time was a charm, as Tina Turner covered their song "I Don't Wanna Fight" (co-written with Steve Duberry) and the threesome was nominated for an Ivor Novello songwriting award in the U.K. Sony Music's Julie Sawyer reports that the duo has a song, "Angel Is Here," co-written with Nashville-based Mark Cawley, on the new Wynonna Judd album expected early this year. ■

WHO'S SELLING WHERE

Who is selling what, and where are they selling it? To sample the international strength of repertoire signed to British record companies, Billboard asked the major labels in the U.K. to identify their international best-sellers of the past year, and the markets in which those acts are strongest. The acts included have surpassed sales of 500,000 units worldwide.

BJÖRK, "POST" (POLYDOR)

Worldwide Sales: 900,000 in PolyGram territories, which excludes North America, Iceland and the U.K.

Top Markets: the U.S., Canada, Japan, Hong Kong, Sweden, Belgium, Norway

BLUR, "THE GREAT ESCAPE" (FOOD)

Worldwide Sales: 1.5 million

Top Markets: Japan, France, Germany, Italy

BOYZONE, "SAID & DONE" (POLYDOR)

Worldwide Sales: 900,000

Top Markets: Ireland (band's home base), Thailand, Sweden, Germany, Holland

DEF LEPPARD, "VAULT" (MERCURY)

Worldwide Sales: Approaching 3 million

Top Markets: Australia, Canada, Denmark, Ireland, Japan, New Zealand, Norway, Portugal, U.S.

DES'REE, "I AIN'T MOVIN'" (SONY S2)

Worldwide Sales: 1.5 million

Top Markets: U.S., France, Brazil

EAST 17, "UP ALL NIGHT" (LONDON)

Worldwide Sales: 1 million

plus (Previous album, "Steam," reached sales of 2 million during 1995)

Top Markets: Europe, Asia
Pacific promo tour planned in March



ELASTICA, "ELASTICA" (DECEPTIVE/DGC)

Worldwide Sales: 1 million

Top Markets: U.S., Canada, Japan, France

ENYA, "THE MEMORY OF TREES" (WEA)

Worldwide Sales: 3.5 million (adding to 20 million on previous albums)

Top Markets: Germany, Italy, Spain, Australia

PJ HARVEY, "TO BRING MY LOVE" (ISLAND)

Worldwide Sales: 600,000

Top Markets: U.S., Europe

ETERNAL, "POWER OF A WOMAN" (1ST AVENUE/EMI)

Worldwide Sales: 625,000

Top Markets: Europe

IRON MAIDEN, "X FACTOR" (EMI)

Worldwide Sales: 620,000

Top Markets: Japan, France, Germany, Italy

JAMIROQUAI, "THE RETURN OF THE SPACE COWBOY" (SONY S2)

Worldwide Sales: 1.3 million

Top Markets: Italy, Japan, France

ELTON JOHN, "LOVE SONGS" (MERCURY)

Worldwide Sales: Approaching 4 million (excluding North America, where the album was not released in 1995)

Top Markets: Australia, Austria, Belgium, Brazil, Chile, Denmark, Ireland, France, Germany, Holland, Italy, Japan, Malaysia, New Zealand, Norway, Portugal, South Africa, Spain, Sweden, Switzerland (John also saw sales approaching 4 million of "Made In England," released in March 1995).

ANNIE LENNOX, "MEDUSA" (RCA)

Worldwide Sales: 5 million

Top Markets: U.S., Germany, Italy, France, Brazil, Sweden, Japan

M PEOPLE, "BIZARRE FRUIT" (DECONSTRUCTION)

Worldwide Sales: 1.1 million

Top Markets: Germany, Australia, New Zealand, Ireland

Continued on page 62



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Best British MALE SOLO Artist



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Best British SINGLE



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MURIEL'S WEDDING



CAST



TRICKY



PULP



VAN MORRISON



BON JOVI



BOYZONE



PULP

LLECT & KEEP



Best SOUNDTRACK



Best British NEWCOMER



Best British NEWCOMER



Best PROMO VIDEO
by a British Artist



Best British MALE SOLO Artist



Best INTERNATIONAL GROUP



Best INTERNATIONAL NEWCOMER



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POLYGRAM

PICKS TO CLICK

Billboard contributor David Sinclair picks the up-and-coming U.K. acts likely to make international waves in 1996. His choices in previous years have included Pulp, Therapy?, PJ Harvey, Elastica, Echobelly and Apache Indian.

THE BLUETONES

Surfing the second wave of Brit-pop, the Bluetones from Hounslow, Middlesex, have had "Next Big Thing" stamped all over them by the ever-optimistic British music press. And in true Brit-pop fashion, the young group's self-belief already borders on the smug: Its own record label is even called Superior Quality Recordings (through A&M worldwide). But Bluetone's debut album, "Expecting To Fly," released in the U.K. Feb. 12, does have an alluring quality, harking back to the post-Smiths days of jangly guitars, winsome indie-pop tunes and slightly offbeat lyrics. "When I am sad and weary/When all my hope is gone/I walk around my house/And think of you with nothing on," Mark Morris sings on the typically swaggering single "Bluetonic," a Top 20 hit in September. A handful of dates in Japan last year prompted an ecstatic response, and the band will be returning there for a big-venue tour in May. Meanwhile, watch the U.K. charts turn Blue in '96.



turn of the 1990s. So the success of Reef's debut album, "Replenish" (Sony S2), which peaked at No. 9 in the U.K. chart last June, was a welcome reminder of the way things used to be. The four band members all come from the Southwest of England (Glastonbury territory) but only got together when they moved to London in 1993. With a rhythm section that specializes in a slow, sledgehammer swing, and vocalist Gary Stringer, whose style is steeped in the bluesy, grunt-and-strut tradition of Paul Rodgers, it seems no accident that the group's name is an anagram of Free. Having just played the Big Day Out event in Australia, Reef is currently touring in Japan and Thailand. With a classic rock sound that is more in tune with the American market (where the band is signed to Epic) than its home turf, Reef could well follow in the gilded footsteps of its hard-rock compatriot, Bush.

merry swath through the British charts with its debut album, "All Change" (Polydor worldwide), released last October and fast approaching gold status (100,000). Convened in 1994 by singer and guitarist John Power (formerly of perennial under-achievers the La's), the band has been nominated for a Brit Award in the Best British Newcomer category (alongside Black Grape, Elastica, Supergrass and Tricky). The album's most obvious hit, a stirring, Oasis-type, orchestrated ballad called "Walkaway," is scheduled for release in March, and a visit to America is planned for the early summer.

RUBY

With her black boots, blue hair and bad teeth, former Silverfish singer Lesley Rankine exudes the same eye-catching sense of otherness that has helped PJ Harvey and Bjork to strike such a resonant chord with European audiences. Not really a group per se, Ruby is the Scottish singer's new solo project. The debut album, "Salt Peter" (Creation), was recorded almost entirely using computers in



Seattle with producer Mark Walk, of Pigface fame. The result is an album of strange, studio-generated atmospheres and dark lyrical visions. "I'm mad, bad, ripped raw and bleeding/Swinging like a beef hook on the hips of hell," Rankine sings in a playfully psychotic drawl on "Bud," a track cast in the grainy, trip-hop mold of albums by Tricky and Portishead. "Salt Peter" is being marketed in the U.S. on Columbia's Work Group label, and a road-band incarnation of Ruby begins a two-month U.S. tour in March.

REEF

British heavy rock has been in a perilous state since the American grunge bands started calling the shots at the



DREADZONE

After a long and uncertain haul, it's all starting to come together for Dreadzone, the dub-dance-reggae-trance-ambient trio with added, culture-crunching ingredient X. In the mid-1980s, Leo Williams and Greg Roberts were the bass and drums respectively of Big Audio Dynamite before splitting and forming the short-lived Screaming Target. Recruiting keyboard and computer operator Tim Bran, they formed Dreadzone, which released its debut album, "360 Degrees" (Creation), in 1993. After a change of label to Virgin, the follow-up, "Second Light," was released last June. It's an extraordinary patchwork of styles, stitched together with snippets of sound effects and speech. Tracks such as "Captain Dread" and the recent hit "Little Britain" offer a fresh perspective on both musical and national identity. As Roberts told the *Independent* newspaper, "We're trying to mix [something of the national character of England] with dub, Jamaican and Indian influences to make up this collage of what we see as representing Britain today."



CAST

Jailed in France last December (for 15 hours) after trashing a hotel room, Cast is clearly on a mission to do more than preserve traditional musical values. Combining the rowdy antics of The Who with a retro pop-rock sound in keeping with their status as four almost-mop-topped lads from Liverpool, the band has cut a



BEVERLEY KNIGHT

"Let me introduce you to B-Funk," Beverley Knight sings with support from a swirling, a cappella choir of voices in the opening seconds of her debut album, "The B-Funk" (Dome). That's B for Beverley and B for British, in case you were wondering, and if this country has a hope of coming up with a home-grown answer to Mary J. Blige, TLC and all the others, then the 22-year-old Knight is surely it. Born in Wolverhampton and brought up singing in the church, she has a degree in religious studies and the performing arts. Combining an instinctive grasp of traditional soul-

singing dynamics with a passion for the music of Prince, her commitment is to "strong tunes and strong words, something that [John Doe] can whistle to himself as he's walking down the street." British soul singers have struggled to fulfill their potential in recent years, but Knight is blessed with personality, charm and a rich, supple voice. And if the recent Stateside success of De'ree is anything to go by, then who knows—the sky could be the limit.



ASH

A ridiculously precocious trio from Downpatrick, Co. Down in Ireland, Ash stamped its early singles with the legend "Guaranteed Real Teenagers." And having turned down an offer last spring to tour Southeast Asia with Pearl Jam because the three school-friends had to stay home and study for their exams, you could see their point. Within weeks of receiving their results, however, the band members saw their sixth single, "Girl From Mars" (Infectious), winging its way to No. 11 on the U.K. chart, and the die was well and truly cast. With a manic stage presence and a range of influences extending from Thin Lizzy to Nirvana, Ash combines a jagged guitar sound redolent of U.S. bands such as the Pixies with the upbeat melodic thrill of the Brit-pop brigade. Signed to Reprise in America, the band is currently recording its debut album with producer Owen Morris (Oasis). If this doesn't fly in '96, we might as well all go back to school.

Spotlight Art Direction By Théa Piegdon

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Enya

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UK success set
to break around
the world



Seal

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and still growing



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UK hits from the
album 'It's A
Man's World'



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dance label-
credible and
commercial



Suggs

The Nutty Eoy
Returns
2 major UK hits
and a new
hit album



Vangelis

After the inspired
1492 and influential
Bladerunner comes
a new opus - Voices



PolyGram Video Breaks 'Wishbone' Series

MAKE A WISH(BONE): When PolyGram Video unleashes four volumes of "Wishbone"—the show about a literary dog—on Feb. 27, the company will be providing an eager public with cassettes of one of the year's most acclaimed new children's television series. The live-action series on PBS aims to introduce classic literature to—and help to cultivate a love of reading in—6- to 11-year-olds. The adventures of Wishbone, a winsome Jack Russell terrier, humorously draw on literary works by Dickens, Homer, Twain, Shakespeare, and other immortals.

In "The Slobbery Hound," inspired by Sir Arthur Conan Doyle's "The Hound Of The Baskervilles," Wishbone imagines himself as Sherlock Holmes, sniffing out the Baskerville family's mysterious curse. "Home Sweet Homer" uses Homer's "Odyssey" as its takeoff point. "Twisted Tail" is inspired by "Oliver Twist," and "The Prince And The Pooch" lampoons Twain's "The Prince And The Pauper." Each title is \$12.95.

Ann Piper, spokeswoman for Lyrick Studios, whose entertainment unit Big Feats! Entertainment produces the show, says, "This is the first Wishbone-related product on the market. We've been flooded with callers wanting to know when Wishbone product would be available."

Lyrick Studios helped whet the public appetite for Wishbone last August and September, prior to the series' October premiere. Big Feats! Entertainment, in conjunction with 7-Eleven stores, distributed 500,000 "Wishbone" teaching sets to elementary school librarians and teachers around the country. The material included curriculum enhancement guides to help instructors integrate

the "Wishbone" series into their school activities.

The kits contained information about the reading incentive program launched in November, the National Reading Challenge, which is sponsored by Big Feats! and 7-Eleven. Participating teachers selected a two-month period between Oct. 1, 1995, and Jan. 31, 1996, to challenge their pupils to read three books (preferably classics). Upon completion, students could redeem a book-mark certificate for a free Slurpee at participating 7-Eleven stores.

Piper, who says that more than 1 million "Wishbone" book covers have been distributed to schools across the country, notes that the educational promotion was similar to the early marketing efforts for Barney, whose series was produced by sister company the Lyons Group.

PolyGram Video's own promotional efforts began in December, when "Wishbone" videos were utilized as on-air premiums for the national public-television pledge drive. Print and broadcast media marketing plans are in the works, and point of sale material—including trims, window clings, posters, and 12- and 24-piece display packs—are available. Each video includes a trailer that promotes all four "Wishbone" launch titles.

YO, THOMAS: The 15th volume in Anchor Bay Entertainment's popular "Thomas The Tank Engine & Friends" series, "Thomas & His Friends Help Out," is being supported by a national promotional tie-in with yogurt manufacturer Yoplait. From February through June, consumers can claim a \$4 mail-in rebate with the purchase of one "Thomas & His Friends Help Out" video and two



by Moira McCormick

Yoplait custard-style yogurt six-packs. At one hour, the new compilation video is 20 minutes longer than previous "Thomas" releases.

DISNEWS: The latest from Walt Disney Home Video is a pair of \$19.99 live-action feature films, "The Big Green" and "A Kid In King Arthur's Court." Consumers are eligible for a relatively hefty \$6 rebate when purchasing both. Other Disney releases include "The Wind In The Willows," the latest addition to the \$12.99 Favorite Stories video and storybook collection; "Timon And Pumbaa's Wild Adventures" (\$12.99), the first in a series featuring the comic-relief team from "The Lion King"; and, from Jim Henson Video, "Muppet Treasure Island Sing Alongs" and "Things That Fly Sing Alongs," both \$12.99.

KIDBITS: We're pleased to report that the consistently excellent Children's Circle series from CC Studios in Weston, Conn., has a new book-to-video release tied in with Black History Month: "Amazing Grace And Other Stories." The title tale is from the award-winning book by Mary Hoffman and is narrated by **Alfre Woodard**... Sony Wonder and Nickelodeon Video have debuted the popular Nick series "The Secret World Of Alex Mack" on home video. The first

video in the series, "In The Nick Of Time," includes two episodes plus exclusive-to-video footage, for \$9.98... An appealing new dance video, "Hip Hop Kids" from Jumping Fish Productions in New York, features dancer/choreographer **Roger G**, who has performed with **Michael Jackson** and **Stevie Wonder**, among others.

Cathy & Marcy, the veteran kids' duo, will release two 30-minute family concert videos in March on their Community Music label in Silver Spring, Md. They are "Yodel-Ay-Hee-Hoo!" and "Is Not, Is Too!"... CBS/Fox has added four new titles to its "Mister Rogers' Neighborhood" collection. "Going To School," "Learning Is Everywhere," "Our Earth: Clean &

Green," and "The Doctor, Your Friend" are being promoted with a two-for-one puppet offer... "Timberrrr!!! From Logs To Lumber" is the latest from Bulldog Entertainment in Porterfield, Wis.... Family Home Entertainment debuts three volumes of the syndicated cartoon series "The Littlest Pet Shop" on March 5. They are "Wreaking Havoc," "Scaredy Dog," and (we love this title) "Treasure Of Sierra Pet Shop."

Sweet Honey In The Rock's new concert video, "Singing For Freedom," is available from Music for Little People in Redway, Calif.... Planes, rockets, choppers, and even the MetLife blimp are featured in "Alphabet Factory Flying Machines" from Alphabet Factory in New York.

Billboard® FOR WEEK ENDING FEBRUARY 17, 1996

Top Kid Video™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS		Year of Release	Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number					
★★★★ No. 1 ★★★★★								
1	2	5	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413		1995	19.98		
2	1	181	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410		1950	26.99		
3	3	21	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3		1995	12.95		
4	6	5	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3		1995	19.95		
5	4	49	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977		1994	26.99		
6	12	25	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023		1995	12.95		
7	8	25	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021		1995	12.95		
8	5	21	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658		1995	22.99		
9	13	25	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022		1995	12.95		
10	10	13	THE MASK IS ALWAYS GREENER New Line Home Video/Turner Home Entertainment N4309		1995	12.98		
11	11	19	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024		1995	12.95		
12	7	13	THE MASK: BABY'S WILD RIDE New Line Home Video/Turner Home Entertainment N4349		1995	12.98		
13	NEW ▶		BARNEY'S ALL ABOARD FOR SHARING Barney Home Video/The Lyons Group 2009		1996	14.95		
14	18	19	MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3		1995	12.95		
15	19	25	THE SWAN PRINCESS Turner Home Entertainment 8021		1995	24.98		
16	14	11	BARNEY SONGS Barney Home Video/The Lyons Group 2008		1995	14.95		
17	15	21	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010		1995	14.98		
18	16	13	THE MASK: SOMEBODY STOP ME New Line Home Video/Turner Home Entertainment N4352		1995	12.98		
19	NEW ▶		WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287		1995	9.98		
20	9	75	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M201011		1966	14.95		
21	21	41	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142		1994	19.98		
22	NEW ▶		FELIX THE CAT: SPACE TIME TWISTER BMG Video 80165		1996	12.98		
23	NEW ▶		FELIX THE CAT: JAILHOUSE SHOCK BMG Video 80166		1996	12.98		
24	NEW ▶		PRINCESS GWENEVERE: JEWEL QUEST Family Home Entertainment 27639		1996	12.98		
25	NEW ▶		FELIX THE CAT: THE PETRIFIED CHEESE					

♦ 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. © 1996, Billboard/BPI Communications.

DIRECT-TO-VIDEO SALES DELIGHTING VENDORS

(Continued from preceding page)

In addition, Sony Wonder has the new Kids' Guide to Life series, starring the Muppets from "Sesame Street." The first two titles are "Learning To Share" with "Today" show co-host Katie Couric and "Do The Alphabet" with Billy Joel.

At the other end of the spectrum, Sony Wonder has launched Renegade, an imprint featuring action/adventure titles for young adults. The first release is "Street Fighter II: The Animated Movie," which is based on the video game.

MCA/Universal will continue with its Timmy the Tooth series while releasing another "Land Before Time" sequel and the live-action "Darkman II: The Return Of Durant" and "Tremors II: Aftershocks."

The Lyons Group's Barney the dinosaur, launched direct-to-video in 1989 before PBS beckoned, has not forgotten his roots. With four non-TV titles scheduled for release, 1996 is "the year of direct-to-video for Barney," says marketing manager Dan Merrell.

Why the attraction of direct-to-video? First, vendors save the tremendous cost of getting a movie into theaters. "It's very difficult to do a successful theatrical release unless you put millions of dollars in advertising behind it and your name is Disney," notes Noel Bloom, president of Just for Kids/Celebrity Home Entertainment.

Bloom has high expectations for the direct delivery of "The Big Friendly Giant" and "The Ketchup Vampires II."

A successful direct-to-video title can be pleasantly profitable. For example, Just for Kids' original "The Ketchup Vampires" broke even in just seven weeks last year. Four months after its release, it had earned \$6 million in rental revenue, a 280% return on investment. Stores benefit as well, since direct-to-video allows retailers the opportunity to stock a product that is available only on cassette. There's no competition from theaters, TV, cable, or pay-per-view.

But the genre is a double-edged sword, video stores warn. Without the publicity that accompanies theatrical releases, direct-to-video titles lack public awareness. A successful release must generate its own aura by showcasing popular licensed characters or by playing off the popularity of a movie—all boosted by an effective marketing campaign. Otherwise, the title risks languishing on a shelf, ignored by customers who have never heard of it.

"The biggest thing I'm noticing is that people are being much more cautious of what direct-to-video titles to bring in," says Ted Engen, president and senior coordinator of Minneapolis-based Video Buyers Group. "There tends to be a lot of kids' product that

goes directly to video, and it sometimes gets confusing. It has to be watched a little closer. But some of the stuff is really high-quality product. One that we'll jump on is 'The Big Friendly Giant' on Just for Kids—that's a really excellent little-kids' movie."

He adds, "Nowadays, even the big guns are bringing titles in direct-to-video, and with the right kind of title, they can generate some good profits. I think we'll see a lot more of this as time goes on."

Retailers say they do not consider direct-to-video to be a separate category; instead, they evaluate each release individually. "It really depends on the title," says Patti Russo, video buyer for the Borders Books & Music chain. "We're still really selective. Disney, in general, you tend to trust, but with other things, I'm always looking to see if it got any media play, are they doing any promotions, any tie-ins? 'Timmy The Tooth' did very well because of the media push. That was a big surprise. Sony Wonder does fairly well, too; that's probably third in line."

Russo adds that with less prominent titles, "I tend to be much more selective—I never quite know whether it can be pulled off. So I look at the quality of the title itself: Would I be proud to put it in the store? If it's good quality, I will take a chance on a smaller company."

Families Across America Will Fall In Love With This Heartwarming Animated Adventure!

Balto

"One of the best family movies of the season.

A thrilling adventure full of imagination and humor."

—MICHAEL MEDVED, PBS/SNEAK PREVIEWS

Amblin Entertainment presents a dazzling animated adventure about one of the most courageous canines of all time. Starring the voices of Kevin Bacon, Bridget Fonda, Bob Hoskins and Phil Collins, *Balto* is an inspirational tale the entire family will love!

- ◆ **A BEAUTIFULLY ANIMATED MOVIE!** This sparkling, full-length, feature film was created by the talents at Amblimation.
- ◆ **TIMED TO SUCCEED!** Retail availability of *Balto* capitalizes on the high, family-driven store traffic generated by Easter.
- ◆ **OVER \$10 MILLION* AT THE BOX OFFICE!** Released theatrically on 12/22/95, *Balto* follows on the heels of Amblin Entertainment's string of phenomenally successful family sell-through hits including *Casper*®, *An American Tail*®, *The Land Before Time*® and *We're Back!™ A Dinosaur's Story*.
- ◆ **A MAJOR MEDIA HOUND!** National campaign includes Television, Print, Radio, and On-Line promotions!
- ◆ **EYE-CATCHING MERCHANDISERS & P.O.P.!** Includes: 12-Unit Counter, 24-Unit Floor and 48-Unit Floor Merchandisers; Generic 30-Unit Dara Tray; Kid-Sized Standee; One Sheet Poster; B/W Coloring Fun-Sheet.

Street Date: April 2, 1996

- ◆ 60-DAY PAY-PER-VIEW WINDOW
- ◆ STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212



Videocassette #82593 (\$19.98 s.r.p.)
Spanish Dubbed Videocassette #82848 (\$19.98 s.r.p.) —
Street Date: April 16, 1996
THX® Letterboxed Laserdisc #42847 (\$34.98) —
Street Date: April 16, 1996

* Projected Domestic Box-Office Gross.
Advertising and promotional details
subject to change without notice.

**48-UNIT
FLOOR MERCHANDISER**
ASSEMBLED SIZE:
66 3/8" x 44" x 19 1/4"
SHIPPER:
23 1/4" x 18 5/16" x 12 x 1/2"
SEL. #82851



Color / 1 Hr. 18 Mins.



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	2	3	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hai Scardino David Keith	1995	PG	22.95
2	1	10	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
3	3	10	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	4	14	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
5	7	17	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
6	6	6	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
7	5	12	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
8	9	148	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
9	10	48	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
10	11	11	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
11	8	2	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
12	12	12	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
13	15	32	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
14	14	13	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
15	13	10	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 8901	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
16	18	3	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
17	NEW ▶		SNOWBOARD BABES	Peach Home Video Uni Dist. Corp. PCH7008	Various Artists	1995	NR	9.95
18	23	4	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
19	NEW ▶		FANTASIES & SECRETS OF WOMEN	Peach Home Video Uni Dist. Corp. PCH7006	Various Artists	1995	NR	9.95
20	16	10	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
21	19	11	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
22	17	10	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
23	31	4	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
24	21	72	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
25	38	10	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
26	NEW ▶		IMMORTAL BELOVED	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini	1995	R	19.95
27	26	10	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
28	20	11	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
29	NEW ▶		BARNEY'S ALL ABOARD FOR SHARING	Barney Home Video The Lyons Group 2009	Barney	1996	NR	14.95
30	27	6	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
31	25	18	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
32	NEW ▶		BABES, BIKES & BEYOND	Peach Home Video Uni Dist. Corp. PCH7007	Various Artists	1995	NR	9.95
33	32	47	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
34	35	2	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1996	NR	14.98
35	30	30	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
36	37	2	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1996	NR	14.98
37	39	12	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
38	22	15	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
39	28	3	ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NR	14.98
40	34	13	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95

● 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. © 1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Anchor Bay Does Deal To Distribute HandMade Films

AT ANCHOR: Anchor Bay Entertainment is hoping to take advantage of the success of theatrical sell-through catalog product by inking a 10-year distribution deal with Paragon Entertainment's HandMade Films library.

The catalog contains 15 features, including the British imports "The Life Of Brian," "Time Bandits," "Mona Lisa," and "The Long Good Friday."

HandMade is the production company formed by ex-Beatle **George Harrison** in 1978. The company is now dormant, and its catalog is managed by Toronto-based Paragon.

Anchor Bay will start re-

leasing titles from the collection in May, beginning with "Mona Lisa" and "The Long Good Friday," both starring **Bob Hoskins**. All of the HandMade titles will carry a \$14.98 price. Since the acquisition of Starmaker Entertainment about two years ago, Anchor Bay has slowly built up its theatrical offerings. It's also strong in kid vid and fitness.

"Our business has primarily been in the fitness and children's area," says VP of acquisitions **Jay Douglas**, "but we also have a film library that we think is pretty evergreen."

In the case of the HandMade line, Douglas says, most titles have been off the rental market long enough to stir renewed interest for sell-through. "We're not going to ship hundreds of thousands of units on these movies," Douglas says. "But their potential sell-through opportunity has been untapped."

Starmaker product, on the other hand, has cult appeal with the added value of a few name stars, such as **Christian Slater**, **Winona Ryder**, and **Shannen Doherty**, who all star in "Heathers."

On March 20, Anchor Bay will introduce the Digital Editions line with a collector's version of "A Nightmare On Elm Street" from its Video Treasures collection. Priced at \$15, the digitally remastered movie will be packaged with a bonus tape featuring outtakes and bloopers, three different endings, and the theatrical trailers for all eight installments of the "Nightmare" series.

Since a fourth installment of the "Hellraiser" series is due in theaters this year, Douglas says, the company will most likely put out Digital Editions versions of its two "Hellraiser" videos to coincide with the new feature.

CYBERVIDEO: Looking to parlay its success with selling music over the Internet, CDnow is in the process of setting up a cyberspace video store.

The Blue Bell, Pa.-based company is one of the major retail players on the World Wide Web, claiming \$300,000 in CD sales every month.

Marketing director **Andrew Sternthal** says the online video store is still in the early planning stages, but it should be up and running by this fall. Although Tower Records/Video, Musicland, and other retailers have been hawking their products on the Web with limited success, Sternthal says, CDnow has the experience to develop a compelling site to drive video sales.

"We're an Internet company that is into retailing," he says, "rather than a retailer going online to have a presence on the Internet."

The store is expected to offer about 90,000 titles, which will be sold for full retail price plus \$2.50 for shipping and handling. Orders should be received in three to six days.

GREAT SCOT: "Rob Roy," the story of the 18th-century Scottish rebel, will be priced for sell-through April 16 by MGM/UA Home Entertainment.

Available for \$19.98, the title will be supported by a consumer contest awarding a trip to Scotland and \$1,000 in cash. Scratch-off game cards inside each cassette will let consumers know instantly if they're a winner. Other prizes include authentic his and her Scottish costumes similar to those worn by **Liam Neeson** and **Jessica Lange** in the film, CD-ROMs, and soundtrack albums.

SPRING BREAK PARTY: Sony Music Video and MTV Home Video will release the best of a decade's worth of MTV's annual spring break programs March 5.

"The Ultimate Spring Break Bash," priced at \$14.98, will include a free Kodak Funsaver camera shrink-wrapped with the video, which has performances by **Red Hot Chili Peppers**, **Soul Asylum**, and **TLC**. **Alicia Silverstone** and **Rodney Dangerfield** make appearances.

Highlights from other beach-themed MTV programs, such as "Club MTV" and "Beauty And The Beach," are also included.

CONGRATS: Blockbuster Entertainment Group president/CEO **Steven Berrard** has received the 1995 Excalibur Award for Business Leadership from The Fort Lauderdale Sun-Sentinel. The annual award recognizes individuals who have contributed to the community in addition to managing their corporate responsibilities.

Berrard rose through the Blockbuster ranks and was chosen to run the multibillion-dollar entertainment retailer in 1994. He also serves on the advisory board of the Make a Wish Foundation.



REPUBLIC TO SHIFT INNOVATIVE CD-ROM CATALOG TO INTERNET

(Continued from page 81)

genre, actor, director, or Motion Picture Assn. of America rating. Republic plans to mail an updated version to customers each quarter and is looking for advice on ways to improve the product.

"It's important to listen to our customers in terms of how they are using it," says marketing VP Charlie Weinryt. "We want to give our sales group six months to work out any potential bugs and find better search functions."

Although the studio did not research the number of its accounts that had the hardware to use the CD-ROM to maximum capacity, Republic president/ CEO Robert Sigman says creating the interactive catalog was a proactive step. "We made the investment in a world that is moving toward CD-ROM. In our opinion, it was a marketing position."

"It has given a total boost to our business," he adds. "The more exposure it gets, the more people see that we are on the cutting edge of tech-

nology and are interested." Sigman anticipates introducing a Macintosh version of the catalog in the third quarter and says that Republic will be updating the CD-ROM regularly for at least three years.

But Republic is not stopping with the CD-ROM. Beginning in March, the catalog and other information about the company and its products will migrate to a World Wide Web site on the Internet (republic-pictures.com).

Sigman views Republic's Internet presence as an addition to the CD-ROM catalog. "We read a lot about the Internet, but the truth is that we're some time away from it being a mass medium," he says. "We are talking about complementary software."

Nevertheless, Sigman intends to use the Web site to sell product. "We will be offering our videos over the Internet. It'll be no different than any other storefront," he says. "But to put it in perspective, we have 1,279 titles, and at any given time,

one-third of those are being heavily promoted. We have a lot of back catalog that is promoted in special markets, and we anticipate they will work well in this area."

With one foot firmly in the interactive door, Republic is looking to broaden into consulting and even into production of materials for other companies that want to create CD-ROM catalogs. Republic has been touting the product at various trade shows, such as the VSDA convention.

"We've invested heavily in this," Sigman says, noting that Republic purchased Toshiba notebook CD-ROM players for all of its sales staff and bought equipment to run its Web site out of its Los Angeles offices rather than through an Internet service company.

"As a result of the catalog, we are now in a position to start to exploit other related business opportunities," says John Sanders, senior VP of management information systems.

Billboard

FOR WEEK ENDING FEBRUARY 17, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	1	111	★★ NO. 1 ★★ BAD GOLF MADE EASIER ABC Video 45003	19.98
2	10	27	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
3	3	137	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	5	27	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
5	4	83	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
6	7	59	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
7	14	69	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95
8	6	11	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
9	11	21	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 800635713	14.95
10	8	306	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
11	2	9	NFL'S GREATEST STARS PolyGram Video 8006319093	19.95
12	9	17	NFL: TURF TALK PolyGram Video 8006353653	19.95
13	19	57	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
14	16	31	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
15	17	403	DORF GOES FISHING♦ Victory	19.95
16	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
17	12	43	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
18	13	5	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
19	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
20	NEW▶		WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	13	3	★★ NO. 1 ★★ CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
2	1	33	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
3	3	15	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
4	2	17	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	5	5	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
6	9	3	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
7	10	3	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241	14.98
8	6	7	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
9	14	3	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
10	20	55	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
11	8	7	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
12	4	21	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
13	12	95	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
14	7	9	RACHEL MCLISH: IN SHAPE New Line Home Video N4313	14.98
15	17	23	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
16	11	63	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
17	16	19	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
18	NEW▶		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
19	NEW▶		KATHY IRELAND: REACH UAV Entertainment 5820	12.99
20	NEW▶		KATHY IRELAND: BODY SPECIFICS UAV Entertainment 5821	12.99

♦ 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. ©1996, Billboard/BPI Communications.

Billboard

FOR WEEK ENDING FEBRUARY 17, 1996

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ NO. 1 ★ ★ ★					
1	2	4	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
2	1	6	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
3	3	5	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
4	4	6	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
5	26	2	WATERWORLD (PG-13)	MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
6	10	3	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
7	12	2	INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hai Scardino David Keith
8	8	6	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
9	5	6	MORTAL KOMBAT-THE MOVIE (PG-13)	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
10	9	12	CRIMSON TIDE (R)	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
11	7	9	SPECIES (R)	MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
12	39	2	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
13	6	6	JUDGE DREDD (R)	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
14	11	10	APOLLO 13 ♦ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
15	15	12	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
16	14	16	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
17	13	10	CONGO (PG-13)	Paramount Home Video 33038	Dylan Walsh Laura Linney
18	17	2	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
19	16	9	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
20	19	6	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG)	Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
21	20	3	PRIEST (R)	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
22	18	13	BAD BOYS (R)	Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
23	21	10	JOHNNY MNEMONIC (R)	Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
24	29	16	TOMMY BOY (PG-13)	Paramount Home Video 33131	Chris Farley David Spade
25	25	18	FRENCH KISS (PG-13)	FoxVideo 8823	Meg Ryan Kevin Kline
26	22	21	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
27	27	5	BELLE DE JOUR (R)	Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
28	24	6	THE SECRET OF ROAN INISH (PG)	Columbia TriStar Home Video 50923	Jeni Courtney
29	30	14	EXOTICA (R)	Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
30	31	4	THE GLASS SHIELD (PG-13)	Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
31	32	14	BATMAN FOREVER (PG-13)	Warner Home Video 15100	Val Kilmer Jim Carrey
32	23	14	THE SANTA CLAUSE (PG)	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
33	NEW▶		DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
34	NEW▶		THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
35	NEW▶		SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
36	33	6	THE LAND BEFORE TIME III (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
37	34	17	ROB ROY (R)	MGM/UA Home Video 905228	Liam Neeson Jessica Lange
38	NEW▶		STREET FIGHTER II: THE ANIMATED MOVIE (PG-13)	Renegade Home Video Sony Music Video 49861	Animated
39	36	2	POISON IVY 2: LILY (R)	New Line Home Video Turner Home Entertainment N4190	Alyssa Milano
40	28	4	SAFE (R)	Columbia TriStar Home Video 11843	Julianne Moore

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Update

LIFELINES

BIRTHS

Girl, Emma Alexandra, to **Alphonse and Allison Mouzon**, Jan. 29 in Northridge, Calif. Father is a musician and chairman/CEO of Tenacious Records. Mother is the company's VP/CFO.

Girl, Shelby Lynn, to **Casey and Dione Jiles**, Jan. 24 in Upland, Calif. Father is the creative director for Jiles-Beam Music/JBM Entertainment.

Boy, Jacob Pasch, to **George S. Reagan III and Emily Pasch**, Jan. 20 in Dallas. Father is lead singer/songwriter for London Records group Hagfish.

DEATHS

Paul DeGennaro, 62, following an extended illness, Feb. 5 in New York. DeGennaro entered the music business in 1949 as a part-time salesman. He worked for WEA since 1971, most recently as sales representative for the New York area. He won many sales performance awards in his 25 years with the company. DeGennaro is survived by his wife, Patricia, and children Debra Ann and Paul Jr. In lieu of flowers, the family has asked that donations be made to the American Cancer Society.

Don MacLeod, 56, of leukemia, Jan. 31 in Portland, Ore. He founded Music

Millennium, two music retail stores in Portland. He also founded a mail-order business called the Intergalactic Trading Co. and a label, Burnside Records. He is survived by his wife, Sharon, and daughters Laurie and Julie Ray.

Alan Dale Owen, 44, of cancer, Jan. 21 in Plano, Texas. Owen was a lighting designer and production coordinator and worked for major artists, including Wings, Eric Clapton, and Barbara Mandrell. He was lighting designer for Genesis from 1974 to 1987. Most recently, he was lighting director for the Michael Bolton tour. He is survived by his mother, Evelyn; his daughters, Kate and Angela; a brother; and two sisters.

Shane Lassen, 24, in a car accident Jan. 21 in Wisconsin. He was the founding member of rock group the Electric Hellfire Club on Cleopatra Records. He is survived by his parents and a brother.

Travis John Alford, 26, of complications from AIDS, Dec. 19 in Rapid City, S.D. Alford was a singer/songwriter/guitarist whose debut album will be released posthumously by World Domination Records. He is survived by his companion, Mark Haggard.

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. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 15, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

Feb. 19, **The Brit Awards**, Earl's Court Exhibition Center, London.

Feb. 24-25, **First Ever Laserdisc Spectacular**, presented by Image Entertainment, Hollywood, Calif. 818-407-9100 x265.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Seventh Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566.

MARCH

March 9, **Canadian Music Hall Of Fame Dinner And Awards**, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-3135.

March 10, **25th Annual Juno Awards**, Copps Coliseum, Toronto. 416-485-3135.

March 12, **19th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-

LATIN NOTAS

(Continued from page 49)

at Buenos Aires' 3,200-seat Gran Rex theater Dec. 15-17 helped establish DBN's **Memphis La Blusera** as one of Argentina's most successful acts in 1995. The band, which previously sold out three concerts at the 5,000-seat Obras stadium, scored a double-platinum disc for its live album "Memphis En Vivo," which has sold more than 120,000 units.

Another highly regarded DBN act, **Los Visitantes**, has put out "En Caliente," which was recorded live at Buenos Aires' Teatro Astros and contains songs from the band's previous studio albums, as well as from singer/songwriter **Palo Pandolfo's** former group **Don Cornelio**. Also included on the rockers' live set is "Sur," featuring **Ernesto Baffa**, noted bandoneón player with tango maestro **Astor Piazzolla**.

BMG supergroup **Soda Stéreo** established a concert attendance record Dec. 19 when the band drew 200,000 for a show at La Plata. The opening act for the show, which was organized for the city's 113th anniversary, was underrated rock act **Aterciopelados**.

Popular punk rock crew **Attaque 77** has shipped its sixth album, "Amen" (BMG).

Among the prominent guest artists are **Sergio Rotman** and **Dany Lozano** from **Los Fabulosos Cadillacs**, **Diego Blanco** from **Los Pericos**, and **Marcelo Ares** from **Dos Minutos**. "Amén" boasts powerful takes of **Johnny Thunders' "Born To Lose"** (Naci Para Perder) and **Bob Marley's "Redemption Song."**

Twiggy, a 19-year-old pop singer whose BMG bow, "Bajo La Luz De La Luna," went platinum (60,000 units sold), has released "Cuatro Estaciones" on Rave On/BMG. The label's marketing strategy calls for seasonal remixes, the first being "Primer Estación" by remix specialist **Tony Carrasco**.

Sony Argentina's answer to the **Rolling Stones**, **Ratones Paranóicos**, are busy working on a new album, "Sobredosis," produced, appropriately enough, by former Stones producer **Andrew Loog Oldham**.

CHART NOTES: Sony Discos' **La Mafia** nearly pulled off a rare chart-topping double this week. The Texas-based band—please do not label the group Tejano!—makes a smashing debut on The Billboard Latin 50 at No.

2 with its just-released record "Un Millón De Rosas." For the sake of musical identification, the album has been placed in the Regional Mexican category, where it stands at No. 1. The album's title track remains at No. 2 with a bullet on Hot Latin Tracks.

Three pop singers and a Tejano act are represented on both The Billboard Latin 50 and Hot Latin Tracks this week: **Cristian** (Melody/Fonovisa), whose "Amor" remains atop Hot Latin Tracks; **Enrique Iglesias** (Fonovisa); **Luis Miguel** (WEA Latina); and **La Tropa F** (EMI Latin). Ironically, Regional Mexican-dominating Fonovisa is achieving its greatest chart successes nowadays with pop acts.

A correction: Cristian's "Amor" was produced by **Daniel Freiberg**, not **A.B. Quintanilla III**, as previously stated.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires; Pablo Márquez in Santiago, Chile; and Teresa Aguilera in Mexico City.

STUDIOS' REBRANDING STRATEGIES GAIN HEAT

(Continued from page 5)

To some, that doesn't translate to brand identification. "It's all window-dressing to make marketing people feel they're getting into the consumer psyche," says Jeff Baker, senior VP of GoodTimes Home Entertainment, which helped introduce mass merchants to sell-through and has more dedicated floor space in Wal-Mart stores than any vendor except Disney.

The studios "are doing nothing more than ingratiating themselves [with retailers] and deluding themselves," Baker continues. He makes an exception for a targeted product, such as MCA/Universal's horror classics. "There's some value to a very specific genre," Baker says. "It's when you get into mixing genres that you're talking to yourself."

Others agree, but Orion Home Entertainment president Herb Dorfman thinks branding is "a good concept because it promotes collectibility. If consumers have a good experience, they'll come back

for more." However, creating the right image takes time, he cautions.

MCA/Universal hopes consumers come back to Universal Cinema Classics, which arrives next month with four titles new to video, "The Blue Dahlia," "The Countess From Hong Kong," "Istanbul," and "Singapore." Another candidate for branding debuts in April, featuring comedies from the '40s, '50s, and '60s. Among the titles are "Lover Come Back," "Strange Bedfellows," and "Come September," all new to the market at \$14.98 list.

The studio will judge retail response before expanding either proto-brand, says marketing VP Craig Relyea. Based on the results of its "Ma And Pa Kettle" series, introduced last year, the prospects are encouraging. "Kettle" went "beyond our expectations," says Relyea.

Also sensing consumer demand, Paramount is taking the same path.

The studio has decided to lift movies from its 6-year-old Great Movies, Great Price brand and rerelease them under the name the Best Show in Town for wider distribution. "We're talking to retailers now," says sales and marketing executive Jack Kanne. "There is an opportunity to brand some of these merchandising opportunities."

About 100 of the 600 Great Movies features, at \$14.95 and \$19.95, are being considered. Kanne would not discuss pricing or timing.

Meanwhile, Paramount plans to put new life into its Gateway brand of \$9.98 releases, introduced several years ago, with at least 30 additional features. Later, it may create groupings of family and Western movies.

Kanne says much of these tactics are designed to win shelf space from retailers. "One reason we're more focused now is the sheer volume of product," he notes.

WB NOT SELLING WARNERVISION

(Continued from page 5)

uct, Scholastic's "The Magic School Bus," and "Kathie Lee's Rock N' Tots Cafe." Other product lines include Rhino Home Video, Penthouse Home Video, and sell-through titles from wrestling specialist Coliseum Video.

In 1995, the company generated \$120 million in revenues, from which WEA received a 15%-20% distribution fee.

FOR THE RECORD

Jerry Rubinstein is chairman of the board/CEO of DMX, which is releasing an Olympics-themed jazz album. He was identified incorrectly in a story in the Feb. 10 issue, "Five Labels Going For The Olympic Gold." A track by Tevin Campbell for LaFace's album "Rhythm Of The Games" was also misidentified. He has recorded a cover of "The Impossible Dream."

The consolidation under Warner Home Video could signal some staff layoffs within the marketing and administration departments, sources indicate.

Marketing for most of the children's product is handled by the individual labels. However, marketing for WarnerVision's exercise product as well as Penthouse Home Video is kept in-house.

Sources at some of the WarnerVision labels say they are "in limbo" until additional decisions are made by Time Warner.

"It appears WarnerVision is becoming the sell-through division of Warner Home Video," says one insider. "But they haven't decided who's doing what and where."

Warner Home Video has a sizable sell-through sales staff that handles its theatrical titles as well as product from MGM/UA Home Video and HBO Video.

Other WarnerVision labels say they haven't been notified about their sta-

tus with Warner Home Video. "We really don't know what it all means," says a source close to WarnerVision. "The announcement was purposely made short and vague, and no decision has been made on who's selling the product."

In addition to switching divisions, WarnerVision may relocate from New York to Warner Home Video's Burbank, Calif., offices.

Mount stressed that the transition to Warner Home Video would be handled smoothly. "We intend to minimize disruption to the artists at these companies as much as possible," he says.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ DAN BAIRD

Buffalo Nickel

PRODUCER: Brendan O'Brien

American 43037

Former Georgia Satellites leader's newest solo album is as straight-ahead as they come: three-chord rock tunes fueled by crunching guitars, solid backbeats, and whiskey-soaked vocals. Lead single "Younger Face" is primed for album rock airplay, as are "Cumberland River," "I Want You Bad," and even a cover of Deep Purple's "Hush." Like 1992's "Songs For The Hearing Impaired," this is a work that doesn't break any new ground but delivers to an appreciative and expectant fan base.

★ PETER BLEGVAD

Just Woke Up

PRODUCER: none listed

East Side Digital 80942

Master songwriter Peter Blegvad may lack mainstream name-recognition, but splendid collections like this should further distinguish him as a pillar of alternative pop. Joined here in an unadorned, mostly acoustic setting by his old Henry Cow-pokes Chris Cutler and John Greaves, Blegvad's cool, Lou Reed-ish vocals keep "Special Delivery" simmering, while he turns Dylanesque on the anthemic "Bee Dream." Other standouts of a brilliant set include infectious, '60s-styled blues-rockers "Something Else (Is Working Harder)" and "Mad Love Vanishes," the old-timey cautionary narrative of "Driver's Seat," and the amusingly catchy proud-papa's ode "Daughter."

TORTOISE

Millions Now Living Will Never Die

PRODUCER: John McEntire

Thrill Jockey 25

Tortoise spins lonely, faintly droning instrumentals that evoke nothing so much as Miles Davis' "In A Silent Way" reverberating in an abandoned factory. And that's a good thing. Even more laconic than the band's debut, this effort seems destined as a late-night cult favorite. Distributed by Touch and Go.

COUNTRY

PATRICIA CONROY

You Can't Resist

PRODUCERS: Mike Wanchic & Justin Niebank

Intersound 9319

Conroy is a big-voiced Canadian singer who can be alternately sultry or sweet. From the title cut penned by Lyle Lovett to songs by the likes of Kostas, Matraca Berg, and Tony Arata, she unerringly displays a good ear for good songs. She also writes well herself, as in "I Don't Wanna Be The One," and there are several potential singles here. Another in the vein of Canadian cosmopolitan women country singers, Conroy should do well.

CURTIS DAY

PRODUCERS: Kevin Beamish & Kyle Lehning

Asylum 61879

Curtis Day comes out of the Texas Gulf Coast honky-tonk tradition that also produced George Jones and Mark Chesnutt, so it's no surprise that his freshman outing is very much in that mold. This is strong, robust, sturdy honky-tonk music that's eminently danceable. Though Day doesn't write, he exhibits careful song selection.

SPOTLIGHT



SPEECH

PRODUCER: Speech

Chrysalis/EMI 37024

Alternative hip-hop pioneer of Arrested Development fame steps solo on an outstanding effort that fuses the influences that made the Georgia collective such a hit. Starting with opener "Can U Hear Me?" (featuring Pappa Jon), the album bursts with funky street anthems. Other highlights include "If U Was Me," "Ask Somebody Who Ain't (If U Think The System's Workin')," and "Impregnated Tid Bits Of Dope Hits"—which gives shout-outs to hip-hop brethren Public Enemy, De La Soul, and Gang Starr; as well as Joni Mitchell and Zap Mama. Speech also throws in "Like Marvin Gaye Said (What's Going On)," his wonderful contribution to the Marvin Gaye tribute album "Inner City Blues."

JAZZ

► TERENCE BLANCHARD

The Heart Speaks

PRODUCERS: Terence Blanchard & Miles Goodman

Columbia 67425

Why this beautiful album doesn't list a dual-headliner title is anybody's guess, but premier Brazilian composer/singer Ivan Lins fully shares the spotlight here with the talented trumpeter—the tunes, all intriguing, are all by Lins, and his lilting singing is heard throughout the album. Blanchard's contributions are wonderful and appropriate to this warm, subtle music. Let's hope the slight won't obscure the fact that this is one of the

SPOTLIGHT



AIMEE MANN

I'm With Stupid

PRODUCER: Jon Brion

DGC 24951

Boston alternative rock star Aimee Mann finally gets back to stateside record hns months after completing this excellent album (and changing record labels). Previously released outside the U.S., "I'm With Stupid" is loaded with pop/rock gems as only the former "Til Tuesday singer can deliver them. Key tracks on a consistently superlative effort include "Superball," "Choice In The Matter," "Sugarcoated," "That's Just What You Are," and "Ray," all of which could easily find spin time on modern rock, album rock, top 40, college, and triple-A outlets. A long-awaited album by an enlightened songwriter who, more than ever, is primed for greatness.

most exceptional cross-cultural meetings (Rio meets New Orleans) on record to come along in a while. The general feeling on the date, especially with the underpinnings of percussionist Paulinho da Costa, is one of seemingly effortless pulse and grace. A wintertime Sunday-morning treat.

► GONZALO RUBALCABA

Imagine: Gonzalo Rubalcaba In The USA

PRODUCER: Gonzalo Rubalcaba

Blue Note 30491

Despite his seeming ubiquity on the traditional jazz scene, Cuban pianist Gonzalo Rubalcaba was barred from these shores by the U.S. boycott of his country. His first American perfor-

SPOTLIGHT



ELLIS & BRANFORD MARSALIS

Loved Ones

PRODUCER: Delfeayo Marsalis

Columbia 67369

They say the apple doesn't fall far from the tree, and this album from the elder Marsalis and son Branford proves that maxim right again. The best jazz piano/sax duet albums have staying power (the classic Tatum/Webster pairing and altoist Frank Morgan's collaborations come to mind), and this one's in the same league. The duo ventures forth with ballad and midtempo versions of Bernstein's "Maria," Porter's "Miss Otis Regrets," and Gershwin's "Bess You Is My Woman Now" and others selected around an "unforgettable women" theme. Especially delightful is Dad's one original for the session, "Dear Delores," dedicated to his wife.

mances in 1993-94 resulted in these solo, trio, and quartet tracks. Joined by a rhythm section and trumpeter Reynaldo Melian, Rubalcaba original "Contagio" is frantic and funky, his Latinization of "Woody'n You" is taut and sharp, and his extended take on pop classic "Perfidia" spans wide-ranging dynamics. His solo turns include the wild avant-garde runs in original "Circuito II" and a Jarrett-like jazz-gospel flavor in the John Lennon title track. Jarrett is further recalled when Charlie Haden and Jack DeJohnette join Rubalcaba for Haden's delicate "First Song."

★ JORGE SYLVESTER

MusiCollage

PRODUCER: Ralph Simon

Postcards 1011

American debut album from Panamanian-born saxophonist/composer/arranger Jorge Sylvester is a fresh, eclectic blend of straight-ahead, Latin, and avant-garde jazz styles. Led by Sylvester's oddly shaped, at times Dolphyesque phrasing, standout cuts include "Resolution 88," whose offbeat vibes-and-bass figure pins down the sauntering melody line, and "Ilusiones," another charming composition matched with seemingly irregular rhythms. Also featured is a gentle bossa nova on "Lila" and a full-blown Afro-Cuban treatment on "Dizzy Bird."

DANNY GATTON

Danny Gattón's Redneck Jazz Explosion

PRODUCER: Steve Wolf

NRG 3760

This live album from Dec. 31, 1978, is the stuff of legend. A year earlier, the late superpicker had forged a jazz-based alliance with Buddy Emmons, the great Nashville pedal-steel player, and a subsequent series of occasional East Coast quartet dates served to rocket Gatton's reputation beyond the

guitar underground, leaving audiences stunned as the two burned their way through jazz anthems with sideburned glee. This date from D.C.'s Cellar Door shows that the oft-mentioned Gatton magic in front of a live audience has not been inflated by memory. Check out the barnburner version of Jack McDuff's "Rock Candy." Yipes! Contact: 770-442-5214.

STAN GETZ

A Life in Jazz

PRODUCERS: Aric Lach Morrison & Donald Maggin

Verve 535 119

This quick but rewarding single-CD trip through Verve's extensive Getz vault showcases the late tenorman's wide range through the years, from a Prez-touched 1952 Jazz at the Philharmonic cooker to his exploratory 60s bands with the young Gary Burton and Chick Corea to his remarkable last collaborations in 1991 with Abhey Lincoln and Kenny Barron. It's also the companion CD for the just-released Getz biography of the same name published by Morrow and Co. There are also tracks with J.J. Johnson and Ella, and, of course, cuts from his landmark "Focus" strings LP with Eddie Sauter and his hit bossa-nova classics with Jobim and the Gilbertos. The version of "Summer-time" with Burton is a real winner.

GEORGE MRAZ

Jazz

PRODUCER: Todd Barkan

Milestone 9248

Ubiquitous bass master George Mraz leads his first U.S. release accompanied by reliable cohorts Richie Beirach on piano and Billy Hart on drums. This strong traditional set is highlighted by Mraz's wistful solo on a soft, lyrical version of Ennio Morricone's "Cinema Paradiso (Love Theme)" and by his delightful double-tracked bass duet on Jimmy Rowles' lilting standard "The Peacocks." Also outstanding in a mostly down-tempo set are bittersweet Bill Evans themes "Your Story" and "Time Remembered." Rich Perry is added on tenor for Wayne Shorter's "Infant Eyes" as well as Mraz original "Pepper," whose restless bop lines end too soon, like the life of its namesake.

JON MAYER TRIO

Round Up The Usual Suspects

PRODUCER: Malcolm Cecil

Pullen Music 2240

After working on the fringes of the traditional jazz scene for more than 30 years, pianist Jon Mayer makes his recording debut with a trio rounded out by stellar sidemen Ron Carter and Billy Higgins. This very enjoyable, straight-ahead set from the journeyman jazzman features some clever arrangements, especially on an appropriately sultry "Soul Eyes," a dreamy "When I Fall In Love," a splendidly swinging "This Heart Of Mine," and an agile, playful "Speak Low." The title track is a funky blues original.

LATIN

★ SHAKIRA

Pies Descalzos

PRODUCERS: Luis Fernando Ochoa, Shakira Mebarak

Sony Discos 81795

Bearing poignant tales of love and lifestyles delivered in a yodel-style voice strikingly similar to Natalie Merchant's, this alluring, 18-year-old singer/songwriter from Colombia aims straight for the heart with arrows carrying passion, conviction, and honesty. Roots rock leadoff single "Estoy Aquí" heads a parade of hit prospects, such as rap/reggae shaker "Un Poco De Amor" and volcanic ballad "Te Necesito."

(Continued on page 89)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or 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. CRITICS 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. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

► WHITNEY HOUSTON AND CECE WINANS Count On Me (4:26)

PRODUCER: Babyface
WRITERS: Babyface, W. Houston, M. Houston
PUBLISHERS: ECAF/Sony Songs/Fox Film, BMI; Nippy/Aurianna, ASCAP
Arista 2976 (c/o BMG) (CD single)
Though Houston's recent No. 1 smash, "Exhale (Shoop, Shoop)," is still entrenched in the top five of the Hot 100, Arista is focusing its promotional efforts on this heartwarming ballad from the red-hot "Waiting To Exhale" soundtrack. The touch of superstar producer Babyface is, as always, unmistakable, and he excels with this song's lush string arrangement. Vocally, Houston dominates the track, though Winans makes a strong-enough impression that those who have yet to hear her fine recordings will yearn to hear more. A buddy song for the diva generation that is destined to saturate pop radio airwaves into the spring.

► STING Let Your Soul Be Your Pilot (4:29)

PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHERS: Magnetic, PRS; Regatta/Irving, BMI
A&M 00164 (c/o PGD) (CD single)
Sting's forthcoming new collection, "Mercury Falling," is previewed by a tune that shows him doing what he does best—weaving literate pop poetry into music that is simultaneously warmly familiar and refreshingly new. Chugging along at a breezy midtempo pace, the track has a rock-steady vibe that is akin to "Every Breath You Take" and a rich subtext that is laced with blues and gospel threads. The combo of idioms inspires one of Sting's more soulful vocals in a while. In all, a winner that deserves immediate action from top 40, rock, and AC formats.

► ACE OF BASE Lucky Love (2:52)

PRODUCERS: Denniz Pop, Max Martin, Joker
WRITERS: J. Berggren, B. Steinberg
PUBLISHERS: Megason/Jerk Awake/EMI, ASCAP
Arista 2979 (c/o BMG) (cassette single)
This is the single that the act's diehard fans have been screaming for since the launch of the album "The Bridge." Far more substantial and satisfying than the previous "It's A Beautiful Life," the song rides a brain-seeping chorus that you will be singing to yourself whether you want to or not. There are four styles for programmers: a chugging Euro-pop version à la the act's past hits, a charming acoustic pop mix, a hard-edged house excursion, and a giddy hi-NRG interpretation. Odds are that the Euro-pop version will get the most-positive response, though the hoe-down-inspired acoustic mix is so strong it could change the minds of the act's detractors—if only for a few minutes.

★ THE CORRS The Right Time (3:34)

PRODUCER: David Foster
WRITERS: the Corrs
PUBLISHERS: Songs of PolyGram International/Beacon Communications, BMI
Lava 6645 (c/o Atlantic) (cassette single)
This follow-up to the breakthrough hit "Runaway" could easily elevate this incredibly appealing act to the level of Ace Of Base. This single certainly has the elements to connect with that Swedish act's following: Shuffling reggae/pop beats, chirpy female harmonies, and a sugary chorus will leave you humming for hours. The twist is the continual thread of lively Celtic fiddling. Yummy, yummy . . .

SHAGGY FEATURING GRAND PUBA Why You Treat Me So Bad (3:51)

PRODUCERS: Robert Livingston, Shaun Pizzonia
WRITERS: O. Burrell, R. Livingston, M. Dixon, B. Marley
PUBLISHERS: Livingston/Bob Marley/Rush Town, ASCAP; Songs of PolyGram International, BMI
Virgin 11061 (c/o Cema) (cassette single)
As astute programmers have known for some time, there is way more to Shaggy than his top 10 hit "Boombastic." Fun and fresh changes in tempo and the distinctive vocal styles of Shaggy and Grand Puba complement one another. Get up and play it.

ROBERT A. Up And Down (4:45)

PRODUCER: Robert A.
WRITER: Robert A.
PUBLISHER: A-List, BMI
Damage 4630 (cassette single)
Newcomer Robert A. offers a smoldering slow jam designed to leave teenage girls in a lovesick lather. He croons his plea for romance (and all the carnal knowledge that comes with it) over a groove that owes a tip of the hat to R. Kelly for inspiration. Accessible to top 40, crossover, and R&B radio formats, this is one of four interesting songs on the singer's debut EP, "Faces Of Love." Check it out. Contact: 215-331-2716.

R & B

★ DIANA ROSS If You're Not Gonna Love Me Right (4:10)

PRODUCERS: Narada Michael Walden, Monty Seward
WRITER: M. Seward
PUBLISHERS: Decara/Gratitude Sky/Warner-Chappell, ASCAP
Motown 0498 (c/o PGD) (cassette single)
While Motown strives to bring La Ross' cover version of Gloria Gaynor's "I Will Survive" to markets in Europe, the label is serving this sultry jeep-funk shuffler in the U.S. Ross is at her breathy best here, as producers Narada Michael Walden and Monty Seward drape her voice with billowy strings and synths and anchor the track with wriggling guitar riffs and a rubbery bassline. Hard enough to connect with the kids, but smooth enough to sate the legendary singer's longtime legion of fans.

★ XAVIER Saturday Song (3:52)

PRODUCER: Xavier Amin Ophrepaulezz
WRITER: X.A. Ophrepaulezz
PUBLISHER: Ruff World
Interscope 98107 (cassette single)
Adventurous R&B radio programmers who have recently found room for D'Angelo should also do the same for Xavier and his challenging brand of funk. On this acoustic-lined kicker from his exciting forthcoming debut, "The X Factor," Xavier comes across like a renegade reminiscent of early Prince, weaving enigmatic words into a taut melody and deft instrumentation (which he handles himself).

HAMI I'm Tha One Ya' Slept On (no timing listed)

PRODUCER: Hami
WRITER: Hami
PUBLISHER: not listed
Underworld/Capitol 10296 (c/o Cema) (cassette single)
Hami will likely continue to win fans with this midtempo retro-funk shuffler. A virtual one-man band, he plays nearly every instrument and performs each vocal part with impressive agility. If there is any problem, it is that the song is not nearly as strong as its groove and execution. Hami will attain multiformat success when he offers a single that is more than cool vibe. Until then, kids on the street will continue to herald his promising moves.

COUNTRY

► BLACKHAWK Almost A Memory Now (3:17)

PRODUCERS: Mark Bright, Mike Clute
WRITERS: D. Oliver, D. Robbins, V. Stephenson
PUBLISHERS: WB/EMI-April/Joe David, ASCAP; Stroudacaster, BMI
Arista 2975 (c/o BMG) (7-inch single)
The talented BlackHawk slows down the tempo on this latest single from its cur-

rent album, "Strong Enough," and delivers a stunning ode to lost love. The production is full and rich, buoyed by the trio's outstanding harmonies and accented by the tasty mandolin flourishes that are part of the act's distinctive sound. A definite winner for country radio.

► BOBBIE CRYNER You Think He'd Know Me Better (3:59)

PRODUCERS: Barry Beckett, Tony Brown
WRITER: B. Cryner
PUBLISHERS: Lonesome Dove/Ensign Music Corp., BMI
MCA 55167 (c/o Uni) (7-inch single)
Music Row insiders have been predicting a successful future for this talented songstress, and this poignant ballad could easily be the ticket. The song not only showcases Cryner's songwriting prowess, it shines the spotlight on her incredible voice—an instrument that is savvy, vulnerable, and capable of rendering all shades of emotion. In all, a fine song that is beautifully delivered. This could be the single that people remember as the career kick-off of country's next great talent.

★ JUNIOR BROWN My Wife Thinks You're Dead (3:02)

PRODUCER: Junior Brown
WRITER: J. Brown
PUBLISHERS: Mike Curb/Jamieson Brown, BMI
MCG Curb 1193 (7-inch single)
With his retro sound and droll delivery, Brown is a bit of an acquired taste—people either rave about him or just don't get it. However, with a Grammy nomination to his credit, Brown may soon become more palatable to a wider audience. This humorous look at a man rebuffing an old flame "'cause you're wanted by the police and my wife thinks you're dead" is a hoot, and it should continue to raise Brown's profile. Brown is an accomplished musician who plays his own unique hybrid of guitar, and he has an engaging vocal quality, but where he fits in in terms of country radio remains to be seen.

MINDY McCREADY Ten Thousand Angels (3:33)

PRODUCERS: Norro Wilson, David Malloy
WRITERS: S.D. Jones, B. Henderson
PUBLISHERS: Island Bound/Famous, ASCAP; Pier Five, BMI
BNA 64470 (c/o BMG) (7-inch single)
A promising debut by this BNA newcomer. McCready possesses a pretty voice that shines on this tune about a woman trying to escape temptation that may lead to heartbreak. It's a nice song, but listening to it, you get the feeling that she could sink her voice into something a little meatier.

DANCE

★ BABBLE Love Has No Name (6:35)

PRODUCERS: Bailey, Currie, Fernley
WRITERS: A. Currie, T. Bailey
PUBLISHERS: Loaded/Sony/Sony Songs, BMI
REMIXER: Todd Terry
Reprise 43644 (c/o Warner Bros.) (CD single)
Ex-Thompson Twins Tom Bailey and Alannah Currie continue to effectively develop this new act, which deftly blends electro-pop gloss with gritty dance and world beat rhythms. Newcomer Tere-moana Rapley is an enigmatic vocal presence, bringing the melodramatic pose of a French chanteuse to the song. The selling point of this single jam is a house remix by Todd Terry that is reminiscent of his work on the current mega-hit "Missing" by Everything But The Girl. Justice prevailing, this effort will meet with similar success at the club and radio levels. From the fine album "Ether."

★ WOMEN OF COLOR Softouch (10:53)

PRODUCER: John Wicks
WRITERS: J. Wicks, L. Mackenzie, E. Da-Silva, T. King, C. Maguire, M. Kang
PUBLISHERS: Bewixed, ASCAP
REMIXER: King Britt
Virgin Underground 38533 (c/o Cema) (12-inch single)
Here is a dance jam that is as much fun to listen to in the reclining position as it is to experience in the middle of a crowded floor. Not for the punter seeking tam-

bourine-shaking revelry, this is ambient fare with the complexity and spontaneity of a jazz composition. Producer John Wicks lays out the track slowly and carefully, letting breathy female vocals take flight around a fluid keyboard lick for nearly a minute before there is the hint of a bassline. Once the groove does kick in, you are well on the way to sensory pampering that you will want to experience again and again.

B.J. CROSBY Love Changes Everything (7:22)

PRODUCER: Ronnie Ventura
WRITERS: M.V. Doane, R. Ventura
PUBLISHERS: Jimbet, BMI; Ronnie Ventura, ASCAP
REMIXER: Ronnie Ventura
Bullet 1973 (12-inch single)
Broadway belter Crosby earns her club stripes on this vigorous, gospel-touched house anthem. Her stagy style and flexible range are matched by producer Ronnie Ventura's thunderous beats and racing disco strings. A four-pack of remixes is designed to attract DJs from the underground and mainstream sectors of clubland. This is the kind of record that leaves you wishing for a full-length album to dive into. Contact: 201-662-8541.

JAMIROQUAI Light Years (7:58)

PRODUCER: JK
WRITERS: Kay, Smith
PUBLISHERS: EMI, PRS; EMI-Blackwood, BMI
REMIXERS: Philly "Cheese Steak" Cassens, Todd Chapman, Derrick McKenzie, Rickard Berg, Roy the Roach
Work 7651 (c/o Sony) (12-inch single)
The time has come for this brash U.K. acid-jazz act to find a broader audience in the States. On this second single from his underappreciated album, "The Return Of The Space Cowboy," Jamiroquai complements a horn-riddled funk throwdown with savvy remixes that flirt with mainstream house and hip-hop concepts without eliminating the quirky tone of the original version. DJs are advised to pick a mix and start spinning it immediately.

AC

► JACKSON BROWNE Some Bridges (no timing listed)

PRODUCERS: Scott Thurston, Kevin McCormick
WRITERS: Browne, Young, Thurston, Lewak, Thurston, Goldenberg, Conte
PUBLISHERS: Swallow Turn/Glad Brad/Eye Cue/Almo/Bateria/Irague, ASCAP; Longitude, BMI
Elektra 9426 (cassette single)
If you are a longtime fan of Browne's, then his most recent albums may have left you a tad cold. This first peek into the venerable singer/songwriter's impending "Looking East" set is for those loyalists who have been patiently waiting for a return to Browne's greatest strength: microanalyzing the angst resulting from affairs of the heart. Browne's voice is like a visit from a dear old friend, and the music has a bluesy, pop/rock edge that is lined with guitar licks that fondly recall the classic solo from "The Pretender." Curl up inside it like it was your favorite blanket.

★ LUCIE BLUE TREMBLAY I Want You To Know Who I Really Am (no timing listed)

PRODUCERS: Lucie Blue Tremblay, Daniel Loyer
WRITER: L.B. Tremblay
PUBLISHER: not listed
Demi-Soeurs 01 (cassette single)
Tremblay tells the tale of a child coming out of the closet with heartfelt empathy on this sweetly orchestrated ballad. Direct without being heavy-handed, this song holds incredible strength for those wrestingly with the issue of disclosing homosexuality, while providing perspective for those with loved ones making the commitment of sharing the truth of their lives. Buy this for yourself or someone you love. Contact: 313-995-9066.

ROCK TRACKS

► SILVERCHAIR Israel's Son (4:58)

PRODUCER: Kevin Shirley
WRITER: D. Johns
PUBLISHER: not listed
Epic 7402 (c/o Sony) (CD promo)
Silverchair sounds as agitated as ever in its latest offering, which is taken from its plat-

inum-selling debut, "Frogstomp." The raging guitar riffs and strained vocals will appeal to grunge-minded listeners.

► CIV Choices Made (2:28)

PRODUCERS: Walter Schreifels, Don Fury
WRITERS: CIV
PUBLISHER: not listed
Lava 6505 (c/o Atlantic) (CD promo)
This smart-minded punk track is the perfect follow-up to CIV's breakthrough debut single, "Can't Wait One Minute More." A loud, boisterous beginning is soon silenced by a whispery vocal interruption. CIV doesn't keep the peace for too long, however, as a flurry of guitars kicks in and kicks butt. Choose this.

FIG DISH Bury Me (2:47)

PRODUCER: Lou Giordano
WRITERS: Fig Dish
PUBLISHERS: PolyGram/Sign of the Beef Carver, ASCAP
Atlas 172 (c/o PGD) (CD promo)
Although Fig Dish has yet to bowl over modern rock programmers, its latest track could do the trick. Antsy rock vocals coast alongside slow guitar riffs and a building drum beat. Taken from the album "That's What Love Songs Often Do."

VARNALINE Party Now (no timing listed)

PRODUCER: not listed
WRITER: J. Parker
PUBLISHER: No Disciple, BMI
Clubland 0001 (7-inch single)
This La Grange, N.Y.-based trio comes off raw and ragged on this worthy debut. A low-fidelity recording does not mask the hypnotic guitar hook and wandering rock vocals. Contact: 213-953-8748.

DRILL Go To Hell (3:49)

PRODUCER: Rick Kerr
WRITERS: L. Cifarelli, D. Hamett
PUBLISHERS: Atomic Lust/Annotation, ASCAP; Hey Mick/Denotation, SESAC
DVB/A&M 00144 (c/o PGD) (CD single)
Rock radio will be pleased with this gut-level attack. Pleasantly distorted vocals, freaky production tricks, and heavy guitars create a screeching anthem. Considering that the song begs to be sped up, it still plays nicely.

STEVIE STILETTO What? (3:23)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: Jeff Cohen, ASCAP
Attitude 28014 (CD single)
Punk stalwart Stiletto is impressively reincarnated on his new album, "An American Asshole." Time has taken the edge off Stiletto, who used to open for such bands as Black Flag and the Dead Kennedys during his years in Stevie Stiletto & the Switchblades. Even though he has mellowed somewhat, this song indicates that his music hasn't lost a lick of its power.

IRON MAIDEN Lord Of The Flies (5:03)

PRODUCERS: Steve Harris, Nigel Green
WRITERS: S. Harris, N. Green
PUBLISHER: Zomba, ASCAP
CMC International 82669 (CD single)
Enduring headbanger band is out to reaffirm its ability to deliver fresh, relevant jams. Although it is difficult to imagine album rock radio placing this alongside Pearl Jam and Collective Soul, this track pumps with the kind of edgy beats, crunching guitar riffs, and lyrics rife with mythological imagery of which adolescent males never, ever tire. For interesting measure, the CD format of this single features a cover of the Who's "My Generation." Kinda makes ya go, hmmmm . . .

RAP

BROADWAY Must Stay Paid (4:32)

PRODUCER: KRS-ONE
WRITER: D. Barnes
PUBLISHERS: Bigga Management/Friends Connection/Misam, ASCAP
Wreck/Nervous 201 (cassette single)
KRS-ONE's touch, for better and worse, is obvious in this track. Broadway echoes his producer's vocal style, resulting in a copycat performance. Of course, you could pick worse rappers to emulate. "Must Stay Paid" has several strengths, including a high-energy groove and snap-py—though sometimes garbled—lyrics.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS 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 **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.).

(Continued from page 87)

RUBBY PÉREZ

Amores Extraños

PRODUCERS: Rubby Pérez, Dioní Fernández

Karen/PolyGram Latino 01793-0173

One of Hispanic Caribbean's most dynamic singers fritters away nearly half of the album on tired covers (save "Dios") and nondescript love songs. Still, the Dominican Republic native manages to come up with a sterling, midtempo merengue entry, "Yo Quiero Una Mujer," and a scorching, old-school bachata/bolero, "Asombro."

CONTEMPORARY CHRISTIAN

WILCOX & PARDOE

Till They Know How Much You Care

PRODUCER: Rob Frazier

Light Records 9509

New duo composed of former Benson Music Group VP of marketing Vince Wilcox and Don Pardoe enters the increasingly competitive Christian country market with a refreshingly straight-ahead album marked by solid songs and appealing vocals. The production is clean and devoid of gimmicks, placing the focus on the vocals and lyrics. Among the strongest cuts are ballad "The Best Tears Of Our Lives," penned by Wilcox and Don Koch; the Wilcox/Chuck Leonard tune "In Their Children's Eyes"; and the title cut, which is becoming an airplay favorite on Christian country radio. The duo also turns in an effective cover of Collin Raye's "I Think About You."

WORLD MUSIC

MARTA SEBESTYEN

Kismet

PRODUCER: Nikola Parov

Hannibal/Ryko 1392

World music diva Marta Sebestyen's newest set is the first to sideline her native Hungarian material in favor of diverse, although possibly related, folk traditions. Producer Nikola Parov performs on multiple acoustic instruments as well as electronic ones, and Sebestyen's voice is still shaped by a blend of Eastern European and Middle Eastern harmonies, especially on such poignant tunes as "Devoika Mome" and "Imam Sluzhba." Most melodies come from different countries and are sung in medley style: Indian and Romanian themes form the beautiful "Hindi Lullabye" and Irish and Greek folk combine in "Leaving Derry Quay/Eleni."



MUSIC

X-MIX-5: WILDSTYLE

Video Music Inc.

70 minutes, \$19.95

Out-there longform video—which is seeing release in the States via an exclusive arrangement between German label K7 and Video Music Inc.—is providing a techno blizzard. X-Mix-5, sporting a brand-new DJ, Munich-based DJ Hell, waxes and wanes in intensity to house and techno numbers from such notables as Ron Trent, Bobby Konders, Phortune, and Bernard Badie. The roster of labels represented includes Nu Groove, Djax Up, Warehouse, and Saber, guaranteeing a good time for dance music enthusiasts and a potential cult classic for retail. (Contact: 610-278-7240)

CHILDREN'S

MEGA MAN: ROBOSAUR PARK, 20,000 LEAKS UNDER THE SEA

Sony Wonder

45 minutes, \$9.98

This popular animated series based on the video game originally aired in syndication on Fox-TV, and these two titles—which feature two episodes each—put the avenging robot in a new crime-fighting light. Mega Man and his faithful dog, Rush, are faced with ever-more-complicated kinds of evil in these unique, yet familiar storylines as they strive to keep the universe safe from harm. Sony Wonder is also releasing two new animated episodes from the USA Network standard "Jimmy Lee's WildC.A.T.s Covert Action Teams," based on the comic-book series.

SEE IT! SAY IT! SING IT, PLAY IT

PrimaLux Video Educational Series

25 minutes, \$14.95

The sights and sounds of everyday life—a telephone ringing, a snoring father, and a knock at the door—are featured in this very basic, very helpful edutainment video, the first in a new series. The live-action program, hosted by kids and geared for their contempo-

raries ages 1-5, includes a rainbow of images and sounds complemented by their corresponding name shown on-screen. The video also features a list of words that begin with each letter of the alphabet and several fun, repetitive songs to help youngsters better remember what they have learned. (Contact: 800-977-3348)

SEASIDE CONSTRUCTION

Seaside Construction Video

30 minutes, \$14.95

A raging storm that causes oceans to overflow and pummels whatever it comes across has the power to mesmerize children and adults alike, as this unique live-action program attests. The camera places viewers in a seaside New England town, where—you guessed it—heavy machinery is put in motion to build a seawall and other structures to help prevent homes, commercial buildings, and wildlife from being washed away by fierce winds and rain. Produced by a former teacher and narrated by a well-spoken youngster, "Seaside Construction" appears to have enough big wheels and mounds of dirt to earn it a secure place in the ever-growing live-action bin. (Contact: 702-363-9597)

INSTRUCTIONAL

WATCHING WILDLIFE

Falcon Press

30 minutes, \$19.95

It's fun and educational, it's eco-friendly, and it doesn't have to cost much. Observing wildlife in their natural habitat continues to grow in popularity as people seek refuge from the bustle of day-to-day life, and this video—hosted by a wildlife biologist—provides tips on how to get the most out of the experience without infringing on the animals themselves. The guide takes viewers from the Oregon coast to the mountains of Colorado to the forests of Michigan, offering words of wisdom at each stop along the way. His best piece of advice? Although wildlife watchers may not find exactly what they set out to see, they are bound to sight something magnificent if they look hard enough. (Contact: 800-582-2665)

SEWING SEAMS SIMPLE . . . VOL. 1

Seams Simple

45 minutes, \$24.95

First in a series of do-it-yourself sewing techniques focuses on a project

that is well-suited to beginners: elastic-waist pants and skirts. A fashion designer and one of her students lead viewers through the steps of selecting a pattern, fabric, and thread, and then pinning, cutting, and, finally, sewing the pants. The production is painstakingly straightforward, covering every inch of the process from start to finish. Sewing enthusiasts will certainly not be left on pins and needles, but they may not walk away completely unenthused about their undertaking either. (Contact: 619-942-3699)

DOCUMENTARY

TRUCKS: MASTERS OF THE OPEN ROAD

A&E Home Video

50 minutes, \$19.95

The release of this comprehensive documentary melds nicely with the still-immense popularity of the live-action video genre. This program, which originally aired on A&E, is geared toward adults and older children. A narrative of the trucking industry from its nascence through the present day complements archival footage of the earliest steam-powered vehicles to some of the most unusual "hot wheels" currently on the road. As it trucks through the 20th century, the program includes a look at the role of trucks in the development of commerce in the U.S. and in various U.S. war efforts, and a visit with the Mack Brothers Motor Co.



PRIMAL RAGE

Time Warner Interactive

Sony PlayStation

Cross "Mortal Kombat" with "Jurassic Park Interactive" and the result is this flesh-ripping, dino-fighting romp. Each player assumes one of seven oversized dinosaurs to engage in claw-to-claw combat. Based on the popular arcade title of the same name, "Primal Rage" is earthshaking fun.

BRAINDEAD 13

ReadySoft Inc.

PC CD-ROM

ReadySoft, which brought home the pioneer animated arcade game "Dragon's Lair," has stuck to the same game formula for "Braindead 13," which is the Canadian company's first original game title. Twisted humor and stunning animation characterize this interactive horror cartoon, which will tickle adults and terrify children. Or is it the other way around?

ON THE ROAD WITH B.B. KING

An Interactive Autobiography

MCA

Hybrid PC/Macintosh CD-ROM

B.B. King takes computer users on a trip through his musical past with "Big Red," a virtual rendition of the tour bus that he and his band used from 1953 to 1958. At a crossroads, a signpost marks three road destinations from which to choose. In Indianola, King narrates a slide show of the small southern town where he grew up and provides touching and sometimes humorous anecdotes about his youth. On Beale Street, King travels his old haunts in this birthplace of the Memphis blues sound. The most compelling of the three destinations is Lucille's, a surreal "guitar heaven" that allows users to explore a historical

exhibit devoted to a variety of King's musical inspirations, from Blind Lemon Jefferson to Django Reinhardt. Many of these legends come with short biographies, archival photos, or video-clips. Of course, these destinations aren't the entire journey. Getting there is half the fun, as King narrates the history of each destination during the virtual bus ride.

BAD MOJO

Pulse Entertainment

PC/Macintosh CD-ROM

If Franz Kafka were around today, he would probably approve of this eerie CD-ROM adventure that transforms the game's main character into a creepy cockroach. "Bad Mojo" is one of the weirdest games ever created, but it is also one of the best. The brilliance of "Bad Mojo" is not in its amazing graphics or perplexing puzzles. Instead, the game's strongest challenge is in its dark insistence on making the player navigate through a gritty and often disgusting game environment. Imagine the thrill of invading a day-old TV dinner. Rejoice at the splendor of scampering over a decaying dead rat. It's a queasy journey to be sure, but "Bad Mojo" is good fun.



MICROSERFS

By Douglas Coupland

Read by Matthew Perry

HarperAudio

3 hours (abridged), \$15.95

Daniel, the hero of Douglas Coupland's latest Generation X novel, is a likable, insecure, and sarcastic twentysomething workaholic computer programmer. Chandler, the character played by Matthew Perry on the hit TV show "Friends," is a likable, insecure, and sarcastic twentysomething workaholic accountant. So Perry was the perfect choice to read this comic tale of computer programmers at Microsoft, living in a group house, worrying about the future, and struggling to "get a life." As always, Coupland zeroes in on the unique problems and fears of young adults in the '90s, this time adding a sympathetic nod to their middle-aged parents, who also are struggling with downsizing and unemployment. Perry slips comfortably into the first-person role of Daniel; he's a natural, and his comic timing brings out the best in the many one-liners. This is a highly entertaining audio, and with the popularity of "Friends" at a peak, Perry's presence should boost sales significantly.

FELICIA'S JOURNEY

By William Trevor

Read by Simon Prebble

Recorded Books

8 hours, 30 minutes (unabridged), \$44.00.

This is the grim tale of a naive Irish girl who, realizing she is pregnant, goes to England to find her missing boyfriend, armed only with the information that he works in a lawn-mower factory. Lost in an unfamiliar country, she is befriended by a Mr. Hilditch, an outwardly jolly middle-aged man with a sinister agenda. Trevor's narrative combines gritty realism with a sense of deepening mystery, and Prebble's reading clearly evokes all the characters, down to the dialog of policemen and people on the street. The audio is engrossing for the first six or seven hours, but following a series of startling revelations, it becomes wandering and repetitive toward the end.



A MUSICAL FEAST Recipes From Over 100 Of The World's Most Famous Musical Artists Wendy Diamond Global Liaisons, \$19.95

Touched by the plight of the homeless during a Thanksgiving weekend spent volunteering, author Wendy Williams decided to ask the world's top recording artists to donate their favorite recipes for a book project to benefit homeless organizations.

The culmination of Diamond's efforts is this lighthearted and well-intentioned volume, which serves as a surprisingly good cookbook and a source of trivia on artists of various genres.

The support from the music community is impressive: Madonna, Paul and Linda McCartney, the Rolling Stones, Peter Gabriel, Liza Minnelli, RuPaul, and Tammy Wynette are just a few of the more

than 100 acts who submitted recipes.

These artists' musical diversity is reflected in their culinary choices: Peanut butter swirl bars (Hootie & the Blowfish), salmon cakes (Willie Nelson), and compact



disc pizza (the Village People) suggest the variety of the menu items.

Some entries are tongue in cheek. For instance, Lou Reed and Laurie Anderson's contribution reads: "Order hot pastrami sandwich with mustard on rye from Carnegie Deli, NYC. Eat with pickles." David Byrne turns in a whole page on leftovers, giving detailed instructions on how to prepare and serve them.

Others—like the Chieftains' Paddy Moloney's "original Irish stew"—are sincere, if a bit predictable.

Among the organizations that benefit from Diamond's book are Empty the Shelters, National Coalition for the Homeless, New York Coalition for the Homeless, and San Francisco Coalition for the Homeless. So far, \$100,000 has been raised, according to the publisher.

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(Continued on next page)

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A Man And His Cow. WRCX (Rock 103.5) Chicago's Jeff "Turd" Renzetti, left, and WYNY New York's Jim Ferguson put a moove on Howard Stern's home turf as they paraded a live cow in front of WXRK (K-Rock) New York's midtown studios. The stunt was part of Mancow Muller's one-day simulcast on WRCX and WYNY Feb. 5 (see story, page 96).

Radio Rocks The Vote In Election Campaign Medium Joins MTV To Promote Youth Awareness

■ BY CHUCK TAYLOR

Radio is doing its part to rally 18- to 24-year-old listeners to the polls with nationwide participation in the just-launched Radio Rocks the Vote campaign.

The effort marks new territory for Rock the Vote, which was founded in 1990 by members of the recording industry to motivate young adults to participate in the political process. Through its high-profile television tie-ins, particularly with MTV, the organization is credited with bringing an additional 2 million young voters to the '92 presidential election.

Its cost-free radio licensing

agreement will allow stations to utilize Rock the Vote's well-known check-mark logo and celebrity public service announcements in promotional efforts, including voter registration drives, on-air liners and sweepers, and tie-ins with station events. The organization is offering exclusive rights to one rock and one urban station in each of the nation's top 50 markets.

"Radio is one of the best media for reaching out in local communities and touching its audience. We're a very grass-roots organization, so merging radio with what we do is the perfect synergy," says Sharon Fratello-Trager, Rock the Vote's director of special projects. "We have the facts, the data, and information, while stations know their markets and how to street market anything."

Among the first stations to join the cause was WKQX (Q101) Chicago, which has vowed to make Radio Rocks the Vote a focus of its spring and summer marketing efforts.

The modern rock station will kick off its campaign with a three-hour on-air special in March called "Time Out: A Rock The Vote Special," which will integrate entertainment and local/national political figures, musicians, and listeners. The show will stress youth issues and the importance of the voting process, according to Q101 director of marketing Rey Mena.

"We did something similar last

year to kick off our suicide prevention drive, and raised \$125,000 through concerts for charity," he says. "This will definitely be intertwined with everything we do. It's important, and it fits our core."

Q101 will turn one of its station vans into a Rock the Vote vehicle,



appearing at high-traffic areas throughout the Democratic national convention's host city. The van will also promote the cause at concerts, street festivals, and client tie-ins. "Wherever our listeners congregate, that's where we'll be," Mena says.

In Boston, which has a high percentage of 18- to 24-year-olds via its spate of colleges and universities, WJMN (Jam'n 94.5) intends to maximize its involvement with a "20 Colleges In 20 Days" voter registration drive. The station will also display its logo with Rock the Vote's

(Continued on next page)

Unorthodox Holidays Cause For Celebration Promos Sanctify Anything From Pies To Chia Pets

■ BY CARRIE BORZILLO

LOS ANGELES—So a station account executive comes in frantically ranting about needing a fun promotion for a hot dog company. Giving away hot dogs on the air doesn't usually make for good radio, right?

But when it's tied into National Hot Dog Month, suddenly it doesn't sound so forced. At least, it didn't to Chris Ryan, director of marketing at KKLQ/KOGO/KIOZ/KGMG San Diego, who once used a time buy from a major wiener company to host a tailgate party for National Hot Dog Month.

The obscure holiday is one of many strange and potentially profitable occasions listed in "Chase's Calendar Of Events," which a number of promotion directors have put into action to cook up creative account tie-ins. The 500-page book also lists traditional holidays, celebrity birthdays, historical events, and various other major events.

Take, for example, National Salad Month, Save the Rhino Day, National Pie Day, Save Your Back Week, Seuba Diving Week, National Thank You Day, National Popcorn Day, National Relaxation Day, and even National Chia Pet Day, in honor of our favorite grass-growing pottery pets.

"It's great for clients and a great excuse to tie-in a client that wants an event that sounds lame, but not if you have a clever reason to do it," Ryan says.

To mark its 40th anniversary in 1997, 2,000 entries will be added to the book, although none could be announced at press time.

Beth Johnson, assistant editor of "Chase's"—which is published by Chicago-based Contemporary Books, a division of Tribune New Media—says entries are chosen based on what the editors feel read-

PROMOTIONS & MARKETING

ers need to be aware of and/or on the element of fun they bring to the book.

For example, Sheri Nelson, promotion director at KBGG San Francisco, stumbled upon National Chia Pet Day and found a new way to torment the station's morning show producer, John August, affectionately referred to as "Monkey Boy."

The station turned August into a human Chia Pet, complete with a sod hat and occasional watering from passers-by to bring attention, albeit in a rather offbeat way, to Earth Day. Both holidays are in April.

Monkey Boy has also served as a human piñata on Cinco De Mayo and as a human stress reliever wrapped in foam, upon whom listeners could take out their frustrations with a bat for National Stress Day.

Von Freeman, promotion director at WKRQ (Q102) Cincinnati (who often leaves the wacky national holiday of the day on his voice mail), had fun one year with National Popcorn Day.

The station promoted a local popcorn company by having a listener drive around town in a car filled to the roof with popcorn. The listener, who was paid \$102 for her troubles,

called in to the station with on-air reports of public reaction.

"It got people talking all over town about the station," Freeman says, "which is exactly what we wanted."

Armed with her "Chase's," Karen Tobin, VP of marketing at KIIS Los Angeles, has created many promotions or stunts over the years.

"It's a great resource when trying to come up with out-of-box ideas in sales promotions or in introducing a new personality. It also works where you need that hook for a remote," she says.

To help promote its new afternoon drive host, the bald-headed Nastyman, KIIS hosted an attention-grabbing head-shaving remote for National Be Bald Day. The station gave away Nastyman masks, cash, and trips to California ski resort Mount Baldy.

For "Naked Gun II," which happened to premiere in the same month as Nude Recreation Week, KIIS ran a big event to promote the movie at a clothing-free environment. The day was complete with a "bun run," in which naked or partially naked listeners raced to win a solar-powered car.

The "bun run" not only tied in with the theme of nakedness but with the fact that one of the movie's characters ate hot dogs throughout the movie. The solar car tied in with the movie's environmental theme.

For WPOC Baltimore, morning show host Laurie DeYoung often scans through "Chase's" for interesting topics or silly things to do on air. She gave away \$100 for the most interesting pie-related story for National Pie Day.



And In Other News . . . While country fans mourned the loss of WYNY New York, another demographic welcomed to the market Radio AAHS, the 24-hour national children's radio network, on WJDM-AM 1660. The launch, which was given an appropriate welcome at toy store FAO Schwarz, drew New York mayor Rudolph Giuliani, left; school kids from the area; and AAHS DJs Dan Geiger and Liv Learner. Tucked behind the rhythm-filled kids is Children's Broadcasting Corp. president Christopher Dahl.

Radio

PROGRAMMING

Teenagers Are New Media Dream Demo

Study Says 'Generation Y' Is New Force In Consumerism

Generation X is passé, and teens are the new "in" cultural phenomenon for media attention.

So ventures a new study released by the Interop Radio Store, which concludes that today's "Generation Y" has more money, is more consumer-savvy, and is exposed to more media than any generation preceding it.

"Today's teens will be the greatest force in consumerism since their baby-boomer parents, yet they are different than earlier generations," says Marla Pirner, Interop's executive VP/director of research. "They have more money to spend at a younger age and have been the target of advertising since they were

young children."

The study concludes that radio reaches 93% of the nation's 28.5 million teens each week, 80% of that during TV's prime time. In fact, radio is the No. 1 preferred media that those surveyed mentioned as an effective way to reach them, followed by magazines, cable TV, and ads shown before movies in theaters.

The favorite radio formats of teens are top 40/rock (36%), country (18%), AC (18%), album rock (17%), urban (11%), classic rock (6%), and oldies (5%). The study also says that today's teens are heavily influenced by grunge, rap, and hip-hop, naming the late Kurt Cobain and Snoop Doggy Dogg as "the defining musi-

cians of the day."

Among teen activities, many parents would be surprised to find that household chores were ranked first by teens, taking up 11 hours, 42 minutes per week. Watching TV was next (8:33), followed by listening to radio (7:00), working (6:48), time with boyfriends/girlfriends (6:17), time with friends (6:10), and listening to records/CDs (5:55).

Other interesting statistics: One in five purchasers of stereo equipment and cellular phones is a teen, and the favorite magazines of teens are Sports Illustrated, TV Guide, Seventeen, YM, and National Geographic.

CHUCK TAYLOR

RADIO ROCKS THE VOTE IN ELECTION CAMPAIGN

(Continued from preceding page)

on bumper stickers, buttons, and key chains.

"It's a great way to do something for the community and tie it in on a national level. From now until November, there's nothing you're going to be hearing more about than the elections," says Dennis O'Heron, marketing director at Jam'n 94.5.

The station has already demonstrated its commitment on a different front by setting up a studio backstage during its Super Jam concert in December, at which artists were invited to record promos for the national campaign. Takers included Salt-N-Pepa, Brandy, Soul For Real, Shai, Brian McKnight, After 7, and Montell Jordan.

"We took it on because the artists we play are into it, and we're into it. It's a perfect marriage," O'Heron says. "Whenever you can tie in a campaign that your core artists are going to talk about, it's just logical

station marketing."

XHTZ-FM (Jammin Z90) San Diego (site of the Republican national convention) partnered with the city voter registrar's office for its initial Rock the Vote effort Feb. 10. Z90 partook in San Diego's Go for the Vote Day, while the city agreed to provide volunteers for the station's Rock the Vote efforts throughout the year.

Promotion director Monchai Pungaew has also planned on-air forums to educate listeners about issues he says are often ignored on the national level, such as education and teen pregnancy.

"Radio is the most effective medium to reach this demo," Pungaew says. "There's a sense of apathy in this country, because youth don't have faith in the system. But if you hype them with education and make the process more hip and more interesting, they're going to become more involved."

Through the station's efforts, Pungaew is determined to register 90,000 young voters. "We'll collect pledge cards from them, which we mail back to Rock the Vote. Then, when it gets close to the fall election, they mail back the cards to remind them to vote," he says. "I personally think this is a responsibility. It's a big deal to us."

"If we can influence people to actually go out and vote, then we'll be doing a great community service," adds Peggy Panosh, director of marketing at WXRK (K-Rock) New York, whose involvement remains in the planning stages.

"We're going to tie it in with a big effort," she says. "Radio is a very powerful medium, and we're a powerful radio station in New York. We're super-committed to this."

FALL '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'94	'95	'95	'95	'95	Call	Format	'94	'95	'95	'95	'95
BIRMINGHAM, ALA.—(55)							SYRACUSE, N.Y.—(68)						
WZZZ-AM-FM	country	15.3	13.7	15.1	10.8	13.8	WTRY-AM	oldies	1.5	1.3	—	1.8	1.3
WENN	R&B	10.6	11.0	10.5	11.2	9.6	WNTQ	top 40	10.0	9.5	9.4	10.3	13.0
WMIJ	AC	7.4	8.1	8.7	6.9	8.1	WSYR	N/T	13.2	10.8	9.4	9.8	11.3
WZRR	cls rock	6.6	7.4	5.5	8.7	8.1	WYYY	AC	11.1	9.2	10.4	8.2	9.5
WERC	N/T	8.4	6.8	6.7	6.6	7.1	WBBS	country	6.0	8.5	7.5	8.3	7.4
WMQX	top 40	3.4	4.9	4.4	4.7	5.2	WAOX	album	9.4	8.3	8.0	9.0	6.3
WATV	R&B adult	4.1	3.0	3.1	3.8	5.0	WSEN-FM	oldies	6.2	6.9	6.6	5.0	5.0
WODL	oldies	6.0	4.2	5.3	6.0	4.8	WKRL	album	3.0	4.9	5.0	4.2	4.2
WOWC	country	2.7	3.1	2.4	3.2	3.2	WTKW	cls rock	1.9	3.1	3.2	3.8	4.2
WAPI	adult std	2.7	3.1	4.4	3.1	3.1	WFBF	adult std	5.3	3.1	3.6	4.2	4.1
WTUG	R&B	3.5	3.3	3.9	3.5	3.0	WHEN-FM	country	4.0	4.0	3.6	3.8	2.4
WWRB	album	—	—	—	2.9	3.0	WHEN-AM	N/T	3.2	2.4	3.1	2.9	2.3
WDIC-FM	religious	3.5	2.5	3.0	4.0	2.9	WFRG-FM	country	2.0	1.3	1.4	1.8	1.9
WAGG	religious	3.2	4.1	4.8	3.3	2.7	WRDS	R&B adult	—	—	—	—	1.9
WJOJ	sports	1.5	2.3	1.8	1.6	2.5	WTLA	album	3.0	1.5	1.7	1.6	1.5
WILD	R&B adult	1.6	1.3	2.1	2.4	1.4	WNVE	modern	—	—	—	—	1.2
WKLD	country	—	7	6	—	5	WSCP-AM	country	—	—	7	6	1.0
WQEN	AC	6	5	9	7	1.0							
WYAE	religious	—	—	—	—	1.0							
ALBANY, N.Y.—(57)							TOLEDO, OHIO—(75)						
WGNA-AM-FM	country	12.2	12.8	12.2	9.8	11.3	WVKS	top 40	8.2	7.6	9.2	10.1	12.9
WYI	N/T	9.1	9.1	8.6	9.2	9.5	WKKO	country	12.8	13.4	10.2	10.4	11.2
WFLY	top 40	8.9	9.3	8.4	9.0	9.1	WVRF	country	6.8	7.0	7.0	6.7	8.4
WYJB	AC	8.2	6.8	8.5	7.2	8.2	WLOT	album	6.8	5.2	7.3	7.7	6.3
WQBI/WQBK-FM	modern	3.6	4.2	4.0	5.0	6.5	WVMM-FM	AC	5.9	7.4	8.5	7.2	5.6
WPYX	album	7.3	6.8	6.5	7.6	6.4	WRON	oldies	4.2	4.5	5.4	5.6	5.2
WBYX	adult std	3.9	2.9	4.8	2.5	5.5	WSPD	N/T	6.6	8.5	6.5	5.7	5.2
WBYE	AC	7.3	6.3	6.4	5.9	4.6	WBZU	album	3.8	2.9	4.7	4.8	5.0
WKLI	AC	5.1	4.8	5.7	4.8	4.0	WJIR	N/T	3.8	3.8	4.2	3.5	4.0
WZRO	album	2.5	3.3	2.2	3.1	2.8	WCWA	adult std	2.6	3.0	3.5	2.8	3.1
WEOX	album	1.3	1.3	1.6	1.8	1.8	WLOR	R&B adult	3.3	3.2	1.6	3.1	3.0
WHLR	jazz/AC	7	1	1	2	1.8	WXXR	cls rock	5.1	4.9	5.3	3.7	2.6
WQBK-AM	N/T	2.3	2.8	1.5	2.2	1.7	WILB	R&B	2.2	2.0	2.2	2.5	2.0
WROW	N/T	9	2	2	2.5	1.7	CKWW	adult std	1.2	8	1.3	1.0	1.7
WLXLE	album	1.4	1.5	1.5	1.1	1.6	WYHK	country	1.6	2.0	1.6	1.6	1.4
WYSR	'70's oldies	1.8	1.4	2.1	1.8	1.3	WIZE	jazz/AC	—	—	—	1.2	1.3
							WTOD	country	1.2	1.2	8	8	1.0

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

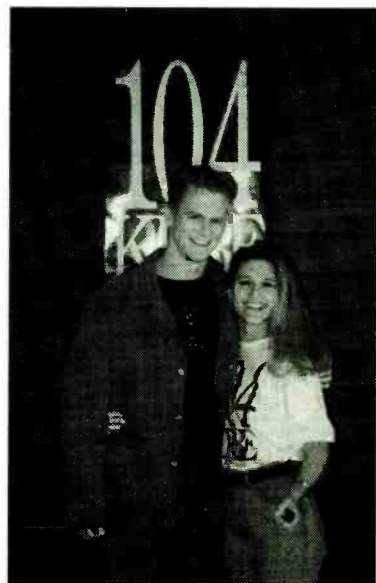
T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	14	ONE SWEET DAY COLUMBIA 78074	★★★ No. 1 ★★★ ♦ MARIAH CAREY & BOYZ II MEN 8 weeks at No. 1
2	3	4	18	BLESSED ROCKET 852394/ISLAND	♦ ELTON JOHN
3	2	2	39	AS I LAY ME DOWN COLUMBIA 77802	♦ SOPHIE B. HAWKINS
4	4	3	28	BACK FOR GOOD ARISTA 1-2848	♦ TAKE THAT
5	7	5	15	YOU'LL SEE MAVERICK 17719/WARNER BROS.	♦ MADONNA
6	5	6	27	TIL I HEAR IT FROM YOU A&M 581380	♦ GIN BLOSSOMS
7	11	13	19	NAME METAL BLADE 17758/WARNER BROS.	♦ GOO GOO DOLLS
8	14	15	16	TIME ATLANTIC 87095	♦ HOOTIE & THE BLOWFISH
9	8	11	18	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	♦ DEEP BLUE SOMETHING
10	6	7	27	ROLL TO ME A&M 581114	♦ DEL AMITRI
11	12	14	12	MISSING ATLANTIC 87124	♦ EVERYTHING BUT THE GIRL
12	9	8	31	ONLY WANNA BE WITH YOU ATLANTIC 87132	♦ HOOTIE & THE BLOWFISH
13	10	9	34	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	♦ SEAL
14	13	10	16	EXHALE (SHOOP SHOOP) ARISTA 1-2885	♦ WHITNEY HOUSTON
15	15	12	37	RUN-AROUND A&M 580982	♦ BLUES TRAVELER
16	16	18	11	DON'T CRY ZTT 17708/WARNER BROS.	♦ SEAL
17	17	19	4	JESUS TO A CHILD DREAMWORKS ALBUM CUT/GEFFEN	♦ GEORGE MICHAEL
18	18	16	24	CARNIVAL ELEKTRA 64413/EEG	♦ NATALIE MERCHANT
19	19	21	7	I WANT TO COME OVER ISLAND 854528	♦ MELISSA ETHERIDGE
20	20	17	25	RUNAWAY A&M 581194	♦ JANET JACKSON
21	21	22	9	WONDER ELEKTRA 64376/EEG	★★★ AIRPOWER ★★★ ♦ NATALIE MERCHANT
22	22	27	11	ONE OF US BLUE GORILLA 852368/MERCURY	♦ JOAN OSBORNE
23	23	23	19	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	♦ TOAD THE WET SPROCKET
24	25	25	8	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
25	27	31	4	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	♦ ROD STEWART
26	26	26	24	FANTASY COLUMBIA 78043	♦ MARIAH CAREY
27	30	38	3	NOBODY KNOWS LAFAGE 2-4115/ARISTA	♦ THE TONY RICH PROJECT
28	32	—	2	HOOK A&M 581176	♦ BLUES TRAVELER
29	38	—	2	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
30	34	35	12	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	♦ ALANIS MORISSETTE
31	29	30	4	PROMISES BROKEN COLUMBIA 78215	♦ SOUL ASYLUM
32	33	33	5	INSENSITIVE A&M 581274	♦ JANN ARDEN
33	31	28	18	I WILL REMEMBER YOU ARISTA 1-2893	♦ SARAH MCLACHLAN
34	39	—	2	THE WORLD I KNOW ATLANTIC 87088	♦ COLLECTIVE SOUL
35	36	36	6	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
36	35	32	24	FOREVER TONIGHT RIVER NORTH 3005	♦ PETER CETERA & CRYSTAL BERNARD
37	28	29	9	GET TOGETHER GIANT 17750	BIG MOUNTAIN
38	NEW ▶	1	1	CLOSER TO FREE SLASH 17674/REPRISE	★★★ HOT SHOT DEBUT ★★★ BODEANS
39	NEW ▶	1	1	WONDERWALL EPIC 78216	♦ OASIS
40	NEW ▶	1	1	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	♦ SOPHIE B. HAWKINS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	♦ THE REMBRANDTS
2	3	2	9	IN THE HOUSE OF STONE AND LIGHT MERCURY 858940	♦ MARTIN PAGE
3	4	3	13	I KNOW COLUMBIA 77750	♦ DIONNE FARRIS
4	2	1	3	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	♦ ALL-4-ONE
5	—	—	1	DECEMBER ATLANTIC 87157	♦ COLLECTIVE SOUL
6	5	4	25	YOU GOTTA BE 550 MUSIC 77551	♦ DES'REE
7	7	7	13	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	♦ PRETENDERS
8	6	6	47	ALL I WANNA DO A&M 580702	♦ SHERYL CROW
9	—	10	22	HOLD MY HAND ATLANTIC 87230	♦ HOOTIE & THE BLOWFISH
10	10	8	44	COME TO MY WINDOW ISLAND 858028	♦ MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



Breakfast, Anyone? Interscope Records' Deep Blue Something was among the acts that played before 1,200 listeners of KRBE Houston's recent Plugged-In concert. Pretending to be longtime buds are the band's lead vocalist Todd Pipe, left, and KRBE late-night jock Michele Fisher.

As far as I can remember, the words were originally about some loony girl I was going out with, but after a while, they got mixed up with ideas about success and failure," explains Radiohead front man Thom Yorke about the lyrical inspiration behind the Capitol act's song "High And Dry."

At No. 20 on Modern Rock Tracks after nine weeks on the chart, "High And Dry" is the second single from Radiohead's powerful sophomore album, "The Bends." Less intense than the affecting first single, "Fake Plastic Trees," "High And Dry" features the band's trademark anthemic introspection at its most mellifluous—although the song's serenely insistent melody belies the anxiety of its genesis.

In fact, "High And Dry"—with lyrics like "You're watching all the ground beneath you drop/You're

turning into something you are not"—came to signify the band's mind-set while in the throes of the pressurized sessions for "The Bends." According to Yorke, after the sensation of "Creep"—the sleeper hit from the group's debut album, "Pablo Honey"—



"After 'Creep,' we were scared, and people were interfering. We had to claim our creative freedom."
—Thom Yorke of Radiohead

Radiohead was behind the eight ball.

"It was a complete crisis situation," Yorke says. "No matter what we came up with, we were think-

ing, 'My God, people are going to hate us.'

"'High And Dry' was an old demo we thought was rubbish, you know, too Rod Stewart or something," Yorke adds. "But when we came back to the track one day, it seemed like a mirror showing us all the things we had been through. After 'Creep' and the fatigue from all the touring, we were scared shitless, really, and people were interfering. We had to claim our creative freedom... That'll never happen again. Now we have so much freedom, we barely know what to do with it."

After experiencing the distress of rising too fast, Yorke says he and the band have their priorities straight. "The music is one thing, and the business is another, but most important is how you relate to each other in the band."

Billboard® FOR WEEK ENDING FEBRUARY 17, 1996

Album Rock Tracks™					TRACK TITLE	ARTIST
T.WK.	L.WK.	WKS.	WKS. ON		ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	15	★★★No. 1★★★	THE WORLD I KNOW	COLLECTIVE SOUL
2	3	3	23		CUMBERSOME	SEVEN MARY THREE
3	5	5	11		1979	SMASHING PUMPKINS
4	2	2	11		I GOT ID	PEARL JAM
5	4	4	13		GLYCERINE	BUSH
6	6	8	9		SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE
7	9	11	9		SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
8	7	9	9		HEAVEN BESIDE YOU	ALICE IN CHAINS
9	11	15	7		WONDERWALL	OASIS
10	12	14	10		IN THE MEANTIME	SPACEHOG
11	8	6	11		WAITING FOR TONIGHT	TOM PETTY & THE HEARTBREAKERS
12	14	17	8		BRAIN STEW/JADED	GREEN DAY
13	10	10	12		COVER YOU IN OIL	AC/DC
14	21	—	2	★★★AIRPOWER★★★	FOLLOW YOU DOWN	GIN BLOSSOMS
15	17	20	4		NAKED	GOO GOO DOLLS
16	20	23	5		SISTER	THE NIXONS
17	13	7	20		MY FRIENDS	RED HOT CHILI PEPPERS
18	16	13	24		NAME	GOO GOO DOLLS
19	15	12	17		DEJA VODOO	KENNY WAYNE SHEPHERD
20	18	18	8		PROMISE	VICTOR
21	22	25	4		NATURAL ONE	FOLK IMPLOSION
22	19	16	18		BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
23	23	36	3		AEROPLANE	RED HOT CHILI PEPPERS
24	NEW	1	1		SHE'S JUST KILLING ME	ZZ TOP
25	25	38	3		AWAY	TOADIES
26	31	—	2		WHAT DO I HAVE TO DO?	STABBING WESTWARD
27	35	—	2		EVERYTHING FALLS APART	DOG'S EYE VIEW
28	28	39	3		I WANT TO COME OVER	MELISSA ETHERIDGE
29	37	—	2		DROWN	SON VOLT
30	27	26	6		TIME	HOOTIE & THE BLOWFISH
31	NEW	1	1		HANDS IN THE AIR	BOB SEGER & THE SILVER BULLET BAND
32	29	35	5		PROMISES BROKEN	SOUL ASYLUM
33	26	27	9		ONE OF US	JOAN OSBORNE
34	30	31	21		HOOK	BLUES TRAVELER
35	24	21	16		PURE MASSACRE	SILVERCHAIR
36	NEW	1	1		VOICE OF EUJENA	BROTHER CANE
37	32	33	22		HARD AS A ROCK	AC/DC
38	36	37	4		SATELLITE	DAVE MATTHEWS BAND
39	33	28	19		PERRY MASON	OZZY OSBOURNE
40	38	—	2		TICKING	LOUD LUCY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 71 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 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING FEBRUARY 17, 1996

Modern Rock Tracks™					TRACK TITLE	ARTIST
T.WK.	L.WK.	WKS.	WKS. ON		ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	13	★★★No. 1★★★	WONDERWALL	OASIS
2	2	2	13		1979	SMASHING PUMPKINS
3	6	10	7		IRONIC	ALANIS MORISSETTE
4	4	5	9		BRAIN STEW/JADED	GREEN DAY
5	5	7	15		SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
6	3	3	15		GLYCERINE	BUSH
7	10	11	11		IN THE MEANTIME	SPACEHOG
8	14	15	6		HEAVEN BESIDE YOU	ALICE IN CHAINS
9	12	13	8		NAKED	GOO GOO DOLLS
10	15	17	4		AEROPLANE	RED HOT CHILI PEPPERS
11	7	8	14		THE WORLD I KNOW	COLLECTIVE SOUL
12	8	4	11		I GOT ID	PEARL JAM
13	13	12	14		JUST A GIRL	NO DOUBT
14	16	—	2		FOLLOW YOU DOWN	GIN BLOSSOMS
15	9	6	18		NATURAL ONE	FOLK IMPLOSION
16	19	31	3		PEACHES	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
17	11	9	17		CUMBERSOME	SEVEN MARY THREE
18	20	24	4		BIG ME	FOO FIGHTERS
19	22	21	5		CAUGHT A LITE SNEEZE	TORI AMOS
20	21	18	9		HIGH AND DRY	RADIOHEAD
21	18	14	10		RUBY SOHO	RANCID
22	23	26	4		ONLY HAPPY WHEN IT RAINS	GARBAGE
23	17	16	11		MIGHTY K.C.	FOR SQUIRRELS
24	26	32	3	★★★AIRPOWER★★★	BLUSTER	SALT
25	24	20	25		POSSUM KINGDOM	TOADIES
26	29	36	3		WHAT DO I HAVE TO DO?	STABBING WESTWARD
27	25	19	21		ONE OF US	JOAN OSBORNE
28	30	34	3		AWAY	TOADIES
29	34	38	4		DROWN	SON VOLT
30	28	22	18		BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS
31	27	23	10		SATELLITE	DAVE MATTHEWS BAND
32	32	29	18		WONDER	NATALIE MERCHANT
33	38	—	2		TINY MEAT	RUBY
34	31	25	21		MY FRIENDS	RED HOT CHILI PEPPERS
35	35	28	20		HOOK	BLUES TRAVELER
36	NEW	1	1		ZERO	SMASHING PUMPKINS
37	40	39	22		I'LL STICK AROUND	FOO FIGHTERS
38	NEW	1	1		DIANA	3 LB. THRILL
39	37	33	8		TICKING	LOUD LUCY
40	NEW	1	1		EVERYTHING FALLS APART	DOG'S EYE VIEW



HITS! IN TOKIO

Week of January 28, 1996

- Anywhere Is / Enya
- Power Of A Woman / Eternal
- Like Marvin Gaye Said (What's Going On) / Speech
- Beautiful Life / Ace Of Base
- Jackson Cannery / Ben Folds Five
- Mr. Jones / Out Of My Hair
- Stayin' Alive / N-Trance Featuring Ricardo Da Force
- Diggin' On You / TLC
- Exhale / Whitney Houston
- Taffy / Lisa Loeb And Nine Stories
- I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
- One Sweet Day / Mariah Carey & Boyz II Men
- Runaway / The Corrs
- Gold / ♪
- It's Oh So Quiet / Bjork
- Jesus To A Child / George Michael
- Kiss / Patti Austin
- Free As A Bird / The Beatles
- Take Cover / Mr. Big
- To Love You More / Celine Dion
- Remembering The First Time / Simply Red
- Vertigo / Combustible Edison
- Yes / McAlmont & Butler
- Something So Right / Annie Lennox
- Featuring Paul Simon
- Hey Lover / L.L. Cool J
- Get Together / Big Mountain
- You'll See / Madonna
- Good Sweet Lovin' / Louchie Lou And Michie Dne
- Departures / Globe
- Guts Ooze / Ufufu
- Love City Groove / Love City Groove
- I Need To Be In Love / Carpenters
- Heaven Only Knows / Swing Out Sister
- Feel The Goodtimes / Charlene Smith
- Yeha Noha / Sacred Spirit
- Baby Maybe / Ice
- While The Earth Sleeps / Peter Gabriel With Deep Forest
- Lump / The Presidents Of The United States Of America
- Dancing Queen / P
- Heaven For Everyone / Queen
- Heaven / Solo
- Together / Espressione Globale Vibrazioni Productions
- Tsumetaku Shinaide / Miwa Yoshida
- I Got It / Pearl Jam
- Moonlight / Sting
- Rock With You / Quincy Jones
- You Come Through / Tom Petty And The Heartbreakers
- Kelly's Heroes / Black Grape
- Goldeneye / Tina Turner
- Aishitemasu / Maki Ohguro

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Jacor Climbs On The Buying Bandwagon; Mancow Takes WYNY Into Format Limbo

FASTER THAN YOU can say "telecom bill," Jacor Communications announced its purchase of the 12-station Noble Broadcast Group for \$152 million.

This mega-deal, which comes in the tailwind of passage of the Telecommunications Act of 1996 (see story, page 6), will give Jacor 35 stations, eight of them in Denver—the maximum allowed under the new regs. The group, which will seek shareholder approval for a new name for the merged company, is now the fifth-largest radio-station owner. Noble CEO **John Lynch** joins Jacor as vice-chairman.

Death watch: Emotions were free-flowing as WYNY New York counted down its final hours as the Big Apple's only country station. Listeners were literally in tears on-air as they joined DJs to reminisce, bid adieu, and wonder what will come next in light of Evergreen's decision to pull the plug on the format, which has consistently been less than luminous in the ratings.

So what was the last record WYNY played before dropping country? **Garth Brooks'** "The Dance," twice—once when the regular air staff said goodbye at 6 p.m. Feb. 4, and then at the end of the syndicated show "After MidNite With Blair Garner."

Next came **WRCX** morning host **Mancow Muller**, simulcasting from Chicago, who declared that there would be "no more goat-ropin' music in New York" and then launched relentless attacks on **WHTZ** (Z100) New York PD **Steve Kingston** and New York-based **Howard Stern**. In his first half-hour, Muller declared, "I understand Mrs. Stern masturbates to my picture." Nice.

Muller, aching for a steak, uh, stake in the New York morning game, also had a cow delivered to Stern's **WXRK** headquarters. Standing in single-digit temperatures in midtown Manhattan, the brave bovine reportedly slipped on the ice and toppled over. (It's *not* funny.)

Next day, Mancow was gone. In fact, WYNY baffled listeners throughout the week with simulcasts from other Evergreen outlets: **KKBT** Los Angeles on



by *Chuck Taylor*
with reporting by *Douglas Reece*

Tuesday, **WLUP** Chicago on Wednesday, **KIOI** San Francisco on Thursday, and **WXKS-FM** (Kiss 108) Boston on Friday. The station was poised to debut a new format and calls Feb. 9, which our Ouija board spelled out to be top 40/rhythm, a format sorely missing from the dial here. Some are predicting '70s, which we find much less palatable in a market already swollen with rock.

Syndication shorts: **MTV Latino** and **Westwood One International** will launch **Radio MTV** in Latin America in April. It will comprise a weekly radio show, special programming based on **MTV Latino**, live events, "Unplugged" concerts, interviews, and music and pop-culture news. The venture will "present both radio stations and advertisers with a premier brand name, access to the biggest stars, and exclusive live-music events," says VP of **WW1 International** **Johnny Biggs**.

Evergreen begins syndication of "Sway & King Tech" in April. The duo currently airs mornings on **KKBT**, **KMEL** San Francisco, and **WEJM** Chicago. The syndicated version is a three-hour weekend show that will target urban stations.

Reunion recording artist **Gary Chap-**

man joins **CCM Communications** and the **Salem Radio** network as host of the three-hour weekly "CCM Countdown," heard on more than 200 stations. The Christian countdown includes the top 30 songs, interviews, and "off-the-wall humor." Chapman debuts March 2.

After **MidNite Entertainment** will soon unveil new syndicated weekend programming. Expect two six-hour shifts on Saturday and Sunday, most likely noon-6 p.m. and 6 p.m.-midnight EST. Look for familiar names to host.

As these shows anticipate new beginnings, **WMMR** Philadelphia's "Street Beat," which showcases local talent, celebrates 10 years on the air this month. The program, which airs Sundays 11 p.m.-midnight, is hosted by **Cyndy Drue** and has helped spread the word on **Live and Innocence Mission**. Drue will acknowledge the show's longevity over 10 weeks by playing music from each of the program's 10 years.

Interested in a cool \$200,000? Entries for the annual **Radio Mercury Awards** are due March 1. The competition, which awards cash prizes for creativity in broadcast advertising, drew



DRUE

almost 1,000 entries in '95. This year's winners will be announced at a black-tie show-down June 12 at the **Waldorf-Astoria** in New York.

And finally, in case you're still worrying about the cow that tipped over on the ice, we hear she made it back to her trailer without incident. Thanks for caring.

FORMATS: ARROW GOES SOUTH

CBS' WARW Washington has never been an overachiever for D.C. listeners. The '70s outlet now goes classic rock to fill the hole left when **WCXR** went smooth jazz as **WJZW** last fall.

KCBQ San Diego gives a try to **Sets-FM**, a concept from consultant **Bob Henabery** that places multiple songs by AC artists in rotation. New calls to come.

With the purchase by **Salem Communications** of **KIKX** Colorado Springs, Colo., expect a switch any day from '70s to religious. **GM Ken Sasso** calls the region "a new Jerusalem."

WCNR Scranton, Pa., flips from country to "classic hits," featuring the best music of the past 50 years.

PROGRAMMING: KIIS OFF

Steve Perun, PD of **KIIS-AM-FM** Los Angeles, has the industry taken aback with the announcement of his resignation. He stays on with the station and owner **Gannett** as a consultant.

Monica Logan-Thomas is promoted to PD for **ABC Radio Network's** 24-hour urban format **The Touch**. She currently handles middays and adds programming, music, promotions, and affiliate relations to her duties.

WYCD (Young Country) Detroit PD **Al Casey** exits. Assistant PD/music director **Eddie Haskell** assumes his duties. Afternoon driver **Randy Turner** is upped to PD/mornings at **WGSM** Long Island, N.Y., replacing **Ed Arnold**. The station, which had been local in mornings and afternoons, switches to **Westwood One's** **Hot Country**.

Top 40 KKDM Des Moines: Modern Rock And Much More

WHAT FORMAT is **KKDM** Des Moines, Iowa? It calls itself "Iowa's new rock alternative," so it's modern rock, right? Well, mostly. But it plays "Be My Lover" by **La Bouche** and almost everything by **Ace Of Base** and **Real McCoy**.

So it's top 40? No, not really. Almost everything else it plays is modern rock, although it did play "Free As A Bird" by the **Beatles**. And it doesn't talk over intros.

More than anything, **KKDM** is a **Liz Janik** station. Janik is the Toronto-based consultant who, along with **GM/morning** man **J. Michael McKoy** and music director **Sophia Johns**, was behind **KKDM's** spectacular debut this fall.

Janik has been one of U.S. radio's better-kept secrets, but her pattern has often been modern rockers with strong pop tendencies. She began in Canadian radio at age 13 at **CKKW** Kitchener, Ontario, and worked at a number of Toronto stations before joining

pioneer modern rocker **CFNY** Toronto in 1977. In 1989, she joined **John Parikhal's** **Joint Communications** and was part of the launch of hot ACs **KHMX** (Mix 96.5) Houston and **WBMX** (Mix 98.5) Boston.

During **Joint's** launch of what was intended to be another rock-based hot AC, **WKQX** (Q101) Chicago, Janik suggested throwing some modern rock into the initial auditorium test. Q101 later became "Chicago's new rock alternative," a rock/AC/modern hybrid that evolved into that market's modern rocker. When **Parikhal** relocated to the U.S., Janik stayed involved with **Joint** but launched her own consultancy, **Liz Janik Associates**, working with **CIMX** (89X) Detroit, **KKNB** (the Planet) Lincoln, Neb., **CKEY** Buffalo, N.Y., and others.

KKDM was meant to be a news/talk FM. That changed when **McKoy**, a Nebraska native with a history in Des Moines country radio, happened on **KKNB** during a drive to Des Moines last summer. In early August, **McKoy** met with Janik, and they decided that "there was nobody serving young adults, and there hadn't been anybody [doing so] for years," Janik says. "Clearly, there was an opportunity for [serving] 18- to 30-year-old listeners." By the third week of August, **KKDM** was on the air segueing music while its studios were being finished.

In its first weeks, **KKDM** was close to pure modern rock. But by the time the jocks hit, dance music was in the mix, including techno titles by such acts as **Moby** and **Apotheosis**.

"My experience at **CFNY** was that listeners don't pigeonhole music," Janik says. "Having grown up with **CFNY** and the wonderful songs by **Modern English**, **Icicle Works**, and **New Order** that were great pop songs and great dance songs, I knew they

were compatible. Since then, I've seen a high compatibility between certain kinds of dance and rock in a number of studies.

"One of the biggest mistakes by programmers in this format has been to think of this as a rock-only format, which has happened since the success of **Pearl Jam** and the rush to sign more of the same. Modern rock is not one audience but is made up of a number of audiences with diverse tastes...

Most of the audience is open-minded about mass-appeal records."

So what won't **KKDM** play? **Candlebox's** "Far Behind," **Alice In Chains'** "Grind," or the **Toadies'** "Possum Kingdom." To Janik, those songs might as well be the **Rolling Stones** or **Aerosmith** in terms of compatibility with the format.

Still, **KKDM** has decided to represent itself to the industry as top 40, though Janik allows that "it's just a question of labels, [which] are arbitrary. The industry is driving modern rock in as narrow-minded a direction as any other format."

Based on the **Billboard** format descriptions," she says, "top 40 seemed to most accurately describe what we do. We're trying to embrace all the new music that's exciting to our listeners without worrying if it's alternative. Enya is a smash artist, but nobody will touch her because she doesn't fit a format. That's what this format used to be about: great-sounding records that wouldn't get airplay because of narrow-minded formats."

Here's **KKDM** in p.m. drive: **Jann Arden**, "Insensitive"; **R.E.M.**, "Driver 8"; **Presidents Of The United States Of America**, "Lump"; **Collective Soul**, "December"; **Enya**, "Anywhere Is"; **Ace Of Base**, "Beautiful Life"; **Toad The Wet Sprocket**, "Fall Down"; **Better Than Ezra**, "Rosalia"; the **Cure**, "Friday I'm In Love"; **Rusted Root**, "Send Me On My Way"; **Universal Honey**, "Just Before Mary Goes"; **Smashing Pumpkins**, "No Why"; and **Pearl Jam**, "Jeremy."

KKDM's fall promotion efforts included TV, billboards, and a cross-promotion with a video chain in which the station inserted fliers into video boxes. The station did no major contesting beyond the usual concert and album giveaways.

Now, Janik says, **KKDM** has the luxury of being broader than usual, as Des Moines has no other modern or top 40 outlet. Success will change that; already, hot AC **KSTZ** (Star 102.5) is leaning young. "Phase two is to strengthen ourselves internally," she says. "Building procedures is a lot of what's going on here. We've hired a lot of young people and are training them."

This article was prepared by *Sean Ross*, editor of *Airplay Monitor*.

newsline...

SCOTT MCCARTHY is promoted to the new position of VP new business development at **ABC Radio Networks**. He has been director of AC and top 40 programming for the past two years.

RETA THORN is upped from general sales manager to GM at **WTDR** Charlotte, N.C., and its duopoly partner, **AC WLYT**. Thorn, formerly GM at crosstown **WMXC**, replaces **Pat Reedy**.

DAVE SHAKES, most recently PD with **KIOI** (K101) San Francisco, has been named VP of consulting at **Alan Burns & Associates** and will relocate to suburban Washington, D.C. Burns was Shakes' consultant at **WBBM-FM** (B96) Chicago.

STATION SALES: **KYCW** Seattle from **Infinity** to **EZ Communications** for \$26 million; **KEZX/KWJZ** Seattle to **Sandusky Newspapers** for \$26 million; **KFSD** San Diego from **Lotus** to **Nationwide**; **WLQT/WDOL** Dayton, Ohio, from **Regent Communications** to **Palm Beach Radio**.

KBZR Coolidge, Ariz., from **Rainbow Broadcasting** to **NPR Phoenix**; **WCCQ** Joliet, Ill., from **CHB Venture** to **TKO Broadcasting**; **WROQ** Greenville, S.C., from **ABS Greenville Partners** to **Multi-Mark Radio** for \$14 million.

In **Lansing, Mich.**: **WITL-AM-FM** from **MSP Communications** to **Liggett Broadcast** for \$16.2 million; **WJIM-AM-FM** from **Liggett Broadcast** to **Jencom Broadcast** for \$2 million; and **WVIC/WVFN** from **MSP Communications** to **Jencom Broadcast** for \$2 million.

Music Video

PROGRAMMING

U.S. Must Wait For Diana Ross Clip Gay-Parade Vid Planned Only For European Release

■ BY BRETT ATWOOD

LOS ANGELES—Diana Ross' latest videoclip is likely to raise a few eyebrows. The clip places the singer in the middle of a gay parade and an army of drag queens, but don't expect to see it in the U.S. in the immediate future.

Ross' U.S. label, Motown, has other domestic video plans for the singer, who is signed to EMI outside the U.S.

The campy clip for "I Will Survive" features Ross performing with former Tommy Boy artist RuPaul, while hundreds of fans—many of whom are in drag—surround the singer. In the video, Ross rides a parade float in the middle of a gay-pride celebration created specifically for the video shoot. At one point, Ross stage-dives headfirst into the audience. Ross, who has a large loyal following in the gay community, apparently made the clip to show her support for the gay and dance community.

The Anaid Productions video was shot in the largely gay city of West Hollywood, Calif. The largest street in the city, Santa Monica Boulevard, had to be closed for several hours during the filming.

Through local clubs, the production company spread the word to the gay community to let people know about the free concert and video shoot. "We had a few people working the clubs who let people know that anyone was welcome to participate," says director Marty Callner. "During the shoot, we also had speakers on the float that announced what was going on."

Despite the fact that the video is not getting any airplay in the U.S., there has been unusually high awareness of it here. Some U.S. news media programs, including "Entertainment Tonight," reported on the unconventional shoot, which was meant to promote the U.K.-only single.

In addition, Ross recently performed the song on "The Tonight Show With Jay Leno" and at halftime



RUPAUL AND DIANA ROSS

during Superbowl XXX Jan. 27.

As a result of the media's interest in the unusual clip, Motown has received several requests for it from clubs and regional video programmers. "It has caught us off guard," says Motown product manager Thornell Jones.

However, the label still has no immediate plans to service it. "It's not that we don't recognize that there is interest in the clip, but we are concentrating on positioning other songs by her to radio right now," says Jones.

Motown is actively promoting two different tracks from Ross' current album, "Take Me Higher." "If You're Not Gonna Love Me Right" is aimed at R&B and top 40/rhythm-crossover radio and video outlets, and "Voice Of The Heart" at AC radio.

"Quite frankly, I am concerned

that it is going to [mess up] the real singles," says Jones.

If demand increases, Motown may eventually service the clip to the dance and gay club community, Jones says. However, it was undetermined at press time when the clip might be made available to U.S. audiences.

Jones says Motown is also reluctant to release the clip domestically because another version of the song, which was a No. 1 hit on Billboard's Hot 100 Singles chart for Gloria Gaynor in 1979, has just been released by RCA's Chantay Savage.

"The song was originally written about broken hearts," says Callner. "But it has also become a big gay anthem. I will survive AIDS. I will survive the right to be who I am, regardless of what anybody says. It is an uplifting celebration of life, and that's why the clip is the way it is. We went to the city of West Hollywood to celebrate with the gay community. The city of Los Angeles could take some lessons by how well they treated us."

Callner says he would like to see the video get a quick U.S. release. "I'm sure it will eventually make its way out here," he says. "If Motown is smart, then they'd get it out here right away. [Ross] looks to die for as she stage-dives into the crowd."

Assistance in the preparation of this article was provided by Douglas Reece.

PRODUCTION NOTES

LOS ANGELES

Randee St. Nicholas is the eye behind Queen Latifah's "Hard Times" and Wynonna's "To Be Loved By You."

Director Marty Thomas shot Juvenile Style's "The Cavey" and Vel Bakardi's "Come Drink Wit Me," while William MacCollum directed photography. Michael Allen Divic produced the Bakardi clip and co-produced the Juvenile Style video with Marlon Parry. In addition, Thomas directed Harmony

Innocence's "Check One, Check Two." Rose Hlaing produced; Luke Nicknair directed photography.

Big Mountain's "Get Together" was directed by Matti Leshem.

Gerry Wenner and Charley Randazzo co-directed Karla Bonoff & Nitty Gritty Dirt Band's "You Believe In Me."

Kenny Latimore's "Never Too Busy" was directed by Michael Halsband.

NASHVILLE

Gustavo Garzon directed John Berry's "Holy Night" for Planet Pictures.

OTHER CITIES

The Mavericks' "All You Ever Do Is Bring Me Down" was directed by Gerry Wenner in Santa Fe, N.M. Wenner is also the eye behind Lucky & Bootsy's "Pime," which was shot in Atlanta.

Randee St. Nicholas recently shot Eternal's "I Am Blessed" and Bonnie Tyler's "Making Love Out Of Nothing At All" in London.

Jim Shea directed BlackHawk's "Almost A Memory" in New Orleans.

Eric Serra & Noa's "The Experience Of Love" was shot by Tony Vanden Ende in London.

Jesse Cook's "Tempest" was shot by Stephen Amini in Toronto. The clip was produced by Kelvin Fosberry for Sparks Productions.

Box Delivery Goes Digital; CEN Climbs Into Tower

BOX REVAMP? The Box will be undergoing some major changes in the way it delivers its programming in the coming months, according to executive VP Les Garland.

The music video channel is beginning its transition to an all-digital delivery system that it dubs "the Digital Box."

Currently, all local cable systems that carry the Box use analog tape decks and laser players as their primary video sources. The Digital Box program aims to replace that system with digitally delivered music videos via a central computer network in Miami.

The first cable system to use the Digital Box is TCI Miami, which is located in the same city as the Box's headquarters.

Garland says that the Box plans to switch most of its local outlets to the new technology over the next 12-18 months. "We will focus on the major markets first," he adds.

An immediate result of the switch in technology will be improved picture and sound quality of the Box. In addition, the Digital Box will allow the channel to transmit new clips almost instantly to its regional outlets. Previously, it would take up to a week for each local outlet to receive and add a new clip to its playlist.

Garland says that the Box will also soon be able to better integrate national programming into its localized video-on-demand service.

"I can promise you that the Box will be radically different as a result of this," says Garland. "This will open up so many new programming opportunities for us that we have not had before. Once we get everything in place, we will be able to talk about it more."

Though specifics are lacking, Garland hints that direct-mail purchase of music and concert tickets is among the new developments that the channel is actively exploring.

In addition, the Box is likely to add up-to-the-minute music news updates and regionalized video request charts to its programming.

The Box is also looking at customizing an all-digital version of its music video service for direct-broadcast satellite systems, such as DirecTV, according to Garland.

CEN EXPANDS: Hollywood, Calif.-based College Entertainment Network is expanding its music retail exposure. The modern rock and hip-hop video programmer is beginning to service many Tower Records music retailers in

the U.S. and abroad.

CEN is already seen in almost 100 independent music retail stores, according to CEN president Robert Artura.

"We initially tried to get permission to service Tower through its corporate headquarters, but we were informed that we had to contact each store individually," says Artura.

As a result, CEN is negotiating on an individual basis with each store manager to net added exposure for the program.

At press time, Artura's distribution efforts were still ongoing. However, he says that about 30 stores have agreed to play the program in-store on a regular basis.

In addition to its in-store exposure, CEN programming is seen in more than 200 markets through cable and closed-circuit TV stations.

THE
EYE



by Brett
Atwood

LUMP'N'GRIND? A recent rough video shoot for musician R. Kelly wasn't nearly as rough as some recent rumors about the artist indicated. Some media outlets falsely reported that Kelly had been beaten up during production of the video "Down Low."

However, the supposed "fight" was actually part of the video's script.

In the clip, Kelly is beaten up by musician Ronald Isley, who collaborates on the song, and some thugs.

During the shoot of the fight, Kelly did suffer a cut on the cheek. However, Kelly says that the misunderstanding arose when he was photographed by some fans, who apparently thought the singer had really been roughed up.

Photos of Kelly, who ends up with his leg in a cast in a wheelchair in the video, appeared on some Chicago news outlets.

"I have no broken leg, no cut-up face, no busted eye, or anything like that," says Kelly in a statement. "I just have a video coming out in which I went through some shit to get it done!"

AFRICAN PORTRAITS: In celebration of Black History Month, Atlantic Classics is servicing an electronic press kit for "African Portraits," a musical project that documents 350 years of African-American history through music.

The video, which is receiving some local airplay on regional music video shows this month, features music and conversation from musician Hannibal Peterson, gospel singer Jevetta Steele, and blues guitarist David Edwards.



Boxing Delinquency. Music video programmer the Box is helping to keep kids in school with its "I Attend" public service program. Shown participating in the program, from left, are the Box director of radio affiliations Liz Kiley, the Box sales and marketing manager Martin Wills, Wade Cablevision community relations manager Charlotte Sistrun, Def Jam artist Montell Jordan, Comcast Cablevision of Philadelphia public affairs assistant Gloria Hering, the Box regional manager of affiliate sales and marketing Ann Schick, and the Box director of marketing Jerry Berkowitz.

Sony Blames Soft Retail For Flat Third-Qtr. Sales

■ BY DON JEFFREY

NEW YORK—Sony Corp. claims that "weaker retail demand" in the U.S. was the cause of flat third-quarter sales for its Sony Music unit. Worldwide revenues were \$1.55 billion in the three months that ended Dec. 31.

A company source says that record-club revenues from Columbia House were down from the previous year. Sony Music executives were unavailable for comment at press time.

Sony Corp.'s financial news release cites European sales growth as "underpinning" its 1% increase in revenues.

Market researcher SoundScan says

Sony's U.S. market share declined last year to 13.9% from 15.2% the previous year.

Sony does not break out profits but says operating income increased from the same period in 1994.

Sony's biggest worldwide hit for the quarter was Mariah Carey's "Daydream."

For the nine months that ended Dec. 31, music group sales rose 1.7% to \$3.79 billion.

Sales for the Tokyo-based Sony Corp.'s film unit, which includes Columbia Pictures, TriStar Pictures, and Columbia TriStar Home Video, rose 19.4% to \$885.1 million during the quarter. For the last nine months of '95, sales increased 3% to \$2.06 billion.

LOOSEGROOVE FINDS WEAPON OF CHOICE

(Continued from page 1)

"I signed this band first and foremost because of their musicianship and stage personality," says Loosegroove co-founder Stone Gossard, who is also rhythm guitarist for Pearl Jam. "They're the kind of band that likes to tour to break down barriers, so nothing's going to stop them."

Weapon Of Choice will need all the friends it can get when "Highperspice" hits stores March 12. The band's mix of rock, funk, hip-hop, and jazz may be difficult for the label to market.

The hybrid sound offers a richly layered musical landscape of bass and drum, slashing guitars, and rhythmic romps capped by metaphoric verse.

The effect is similar to the psychedelic rock'n'roll bands of the '70s—such as Santana, Slave, and Sly & the Family Stone—that were embraced by

radio before format fragmentation diminished the appeal of eclectic programming.

Weapon Of Choice is fronted by bassist and lead "jokalist" Lonnie Marshall, known as Mega*Nut.

"I grew up in the '70s listening to [P-Funk All Stars] and Sly Stone, and I'm into the hip-hop thing [now]," he says.

Rounding out the group is guitarist Finn Hammer, trombonist Tom "Tom-Bone" Ralls, drummer Matt "Space Boy" Chamberlain, vocalists Mark Cross and Audra Cunningham, dancer Jellybeen, and co-founder/keyboardist Keith "Keefus" Cinciana.

The group licenses its music through its own Jurassiz Dark Music but is exploring co-publishing opportunities.

Weapon Of Choice typically plays for 21 straight days before taking a day off. The multi-ethnic octet, which is booked through William Morris, has opened for acts in a variety of genres, including Primus, Ice Cube, Tool, and Ziggy Marley.

Weapon Of Choice recently played to an eclectic sellout crowd of 400 at the smoke-filled Alligator Lounge in Los Angeles. L.A.-based manager Konstantin von Krusenstiern says the band consistently sells out 500- to 600-seat venues in Seattle.

However, sales of "Nut* Meg Sez 'Bozo The Town,'" the band's 1994 Loosegroove/Epic debut album, have been modest at best, and the act's broad-spectrum musical approach leaves some observers skeptical of its commercial potential.

"[Weapon Of Choice] is a kitchen-sink band, because they throw everything into their music, making it a hard radio sell," says independent retailer Bruce Bonifaci, owner of Seattle-based Orpheum Records.

Still, others are optimistic. Says Mike Randle, a branch manager of the eight-store, Sherman Oaks, Calif.-based Moby Disc, "The band's greatest challenge for getting to the next level is gaining more radio airplay, and some people look at them as an unfocused band that doesn't fit any one format. But I think of them as an extremely creative band that can fit into almost every genre."

J.J. Parson, music director for public radio KPOO San Francisco, shares that sentiment and hopes that spins at his station can serve as a springboard for commercial airplay.

"Our listeners are tired of the same old thing, and this band offers a hip, '90s sound that's rooted in vintage funk, which our young and older demos like," he says.

Label executives plan to market "Highperspice" nationally but will focus on Western markets, such as Los Angeles, Denver, and Seattle, where the band has been touring regularly since it formed three years ago.

"This is not a singles-driven project, so we're sending the record out to noncommercial radio, NPR stations, and colleges to see what pops up as an emphasis track," says 550 Music product marketing associate director Randy Irwin.

Other formats, such as modern rock, triple-A, R&B, and crossover, will be serviced initially on a case-by-case basis by the label. Independent promoters will also be employed.

"We're taking a deliberate approach and plan to run ads in markets that are already familiar with the band, then spread out from there," says Irwin.

The label will also focus on urban and alternative independent retailers in an attempt to gain in-store play, which, they hope, will build bridges with tastemaker fans who frequent the stores.

Irwin says, "Beginning in March, we'll be issuing cassette samplers at [Weapon Of Choice] shows and at retailers near tour venues. We'll also be using the Internet as a marketing device."

A videoclip will be produced after the label determines which album track is most favored by radio.

The band will forego a traditional promotional tour in favor of continuing its performance dates.

At press time, there were no plans for the international release of "Highperspice."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	62,412,000	59,119,000 (DN 5.2%)
ALBUMS	55,677,000	51,188,000 (DN 8.1%)
SINGLES	6,735,000	7,931,000 (UP 17.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	35,532,000	36,697,000 (UP 3.3%)
CASSETTE	20,060,000	14,311,000 (DN 28.7%)
OTHER	85,000	180,000 (UP 111.3%)

OVERALL UNIT SALES THIS WEEK

10,485,000

LAST WEEK

10,928,000

CHANGE

DOWN 4.1%

THIS WEEK 1995

11,004,000

CHANGE

DOWN 4.7%

ALBUM SALES THIS WEEK

8,928,000

LAST WEEK

9,372,000

CHANGE

DOWN 4.7%

THIS WEEK 1995

9,655,000

CHANGE

DOWN 7.5%

SINGLES SALES THIS WEEK

1,557,000

LAST WEEK

1,557,000

CHANGE

NONE

THIS WEEK 1995

1,349,000

CHANGE

UP 15.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	5,394,000	6,762,000	DN 5.4%	6,107,000	UP 4.7%
CASSETTE	2,502,000	2,575,000	DN 2.9%	2,532,000	DN 29.2%
OTHER	32,000	33,000	DN 3%	16,000	UP 100%

(ROUNDED FIGURES)

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British Are No Longer 'Missing'

IT'S NOT DIFFICULT TO figure out what's been missing from the Hot 100 during the last year: an abundance of British artists. There are only three in this week's top 30, led by **Everything But The Girl's** "Missing." That is the highest-ranked debut single by a U.K. artist since "Total Eclipse Of The Heart" by **Nicki French** peaked at No. 2 the week of June 2, 1995.

Elsewhere in the top 30, **Oasis** rises to No. 14 with "Wonderwall," and **Bush** holds at No. 30 with "Glycerine." Compared with 19, 15, and 20 years ago, that's pretty barren territory for U.K. acts. Ten years ago this week, nine titles in the top 30 originated in Great Britain. The artists were **Elton John**, **Wham!**, **Sade**, **the Dream Academy**, **Mike + the Mechanics**, **Paul McCartney**, **Thompson Twins**, **Dire Straits**, and **Sting**.

Fifteen years ago this week, six singles in the top 30 were from the U.K. **John Lennon** had two titles in the top 10; the others were by **Rod Stewart**, **Cliff Richard**, **Alan Parsons Project**, and **Barry Gibb**. Twenty years ago, there were seven British artists in the top 30: **Hot Chocolate**, **Electric Light Orchestra**, **Nazareth**, **the Who**, **Elton John**, **Bee Gees**, and **David Bowie**.

Music trends are cyclical, so perhaps **Everything But The Girl**, **Oasis**, and **Bush** are harbingers of a resurgence for British acts in America. It hasn't been completely dry—it was just three months ago when **Take That** peaked at No. 7 with "Back For Good." The Britpopers have a new single in the U.K., a cover of the **Bee Gees'** "How Deep Is Your Love," which is not scheduled to be released in the U.S. soon.

There could be further good news ahead for U.K. acts if "Missing" can move up one more position. That would

make it the first British No. 1 in the U.S. since "Kiss From A Rose" by **Seal** hit the top the week ending Aug. 26, 1995. And it would be the first debut single by a U.K. act to reach No. 1 since "I'm Too Sexy" by **Right Said Fred** in February 1992.

'DAY' TIME: "Missing" faces weighty competition for the No. 1 spot, as "One Sweet Day" by **Mariah Carey** and **Boyz II Men** continues its domination of the Hot 100. It's 12 weeks at No. 1 and counting for the Columbia single, which means it is one of only four singles in the rock era to remain on top for 12 weeks or longer. No single has ever stopped at 12 weeks; "Day" is just one week away from tying "End Of The Road" by **Boyz II Men** as the second-longest-running No. 1 single of the rock era. In two more weeks, it will tie "I'll Make Love To You" by the **Boyz** and "I Will Always Love You" by **Whitney Houston** as the longest-running chart-topper. And in three weeks... well, let's see what happens.

THE EX(HALE) FILES: It's week No. 5 atop The Billboard 200 for the "Waiting To Exhale" soundtrack, while the various singles from the album continue to rule the charts. On Hot R&B singles, tunes from the film hold down the top two positions, and all three singles from the soundtrack are in the top 10. The same three singles are also in the top 10 of the Hot 100.

Thanks to those "Exhale" songs and the latest singles from **Monica** and **Faith Evans**, the same distributing label holds down the top four slots on the R&B chart for the second week in a row. Kudos to Arista, which has six titles in the top 10 of the Hot 100.



by Fred Bronson



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Look for Celine on "The Tonight Show With Jay Leno" March 4th. See her on tour in the U.S., Canada, Australia and Europe in 1996.

Celine's new album, Falling Into You, will be in stores March 12th.

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