

#BXNCCVR ***** 3-DIGIT 908
 #GEE4EM740M099074# 002 0674 000
 BI MAR 2396 1 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807-3402



Radney Foster's 'Labor Of Love' For Arista

SEE PAGE 10

ADVERTISEMENTS

Poster girl for the Apocalypse

TANK GIRL

ORIGINAL MOTION PICTURE SOUNDTRACK FROM THE UNITED ARTISTS FILM WITH SONGS BY

BJÖRK **VERUCA SALT**
L7 **BELLY** **HOLE**
JOAN JETT & PAUL WESTERBERG
ICE - T
STOMP **BUSH**
THE MAGNIFICENT BASTARDS
DEV0 **PORTISHEAD**

FEATURING THE FIRST SINGLE BJÖRK'S "ARMY OF ME"

UNIVERSAL PICTURES PRESENTS A TRILOGY ENTERTAINMENT GROUP PRODUCTION A NICKOLAS BILAL FILM "TANK GIRL" LOUISE LUTY
 MUSIC BY BJÖRK, L7, BELLY, HOLE, JOAN JETT & PAUL WESTERBERG, ICE-T, STOMP, BUSH, THE MAGNIFICENT BASTARDS, DEV0, PORTISHEAD
 EXECUTIVE PRODUCERS: ANDREW LEAHY AND BONNIE GREENBERG

SOUNDTRACK IN STORES MARCH 28
 MOVIE OPENS MARCH 31

ON ELEKTRA COMPACT DISCS AND CASSETTES 4760-214
 © 1995 ELEKTRA ENTERTAINMENT GROUP
 A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY

Black Pop Veterans Seek New Avenues

BY DAVID NATHAN

LOS ANGELES—Underappreciated by a music industry that caters pri-



RUSSELL



INGRAM

marily to younger buyers, a number of the biggest names in adult-oriented black pop are no longer affiliated with major labels. Instead, many artists are looking for alternative ways to profit from their talents.

(Continued on page 27)

HMV Emerges As U.S. Retail Force

BY ED CHRISTMAN

NEW YORK—In summer 1991, HMV



LUCKHURST



was victimized by a fierce rumor circulating throughout the music industry

(Continued on page 97)



Bjork Brings 'Army' To 'Tank Girl' Lineup
 SEE PAGE 10

Joni Mitchell To Receive Billboard Century Award

BY MELINDA NEWMAN

Joni Mitchell has been named the 1995 recipient of the Century Award, Billboard's highest honor for creative achievement. The award, whose past winners include George Harrison, Buddy Guy, and Billy Joel, has been presented annually since 1992 to an artist to acknowledge the uncommon excellence of a still-unfolding body of work. Moreover, the honor focuses on those artists whom Billboard feels have not heretofore been accorded the degree of serious homage their achievements merit. The Century Award was named for the 100th anniversary of the publication in 1994.



MITCHELL

Mitchell will be presented the award live Dec. 6 at the Billboard Music Awards. The internationally telecast show will be broadcast in North America on Fox Television.

The designation comes at a time when Mitchell is enjoying a resurgence in her popularity among today's top artists and renewed acclaim as one of music's most gifted songwriters. Annie Lennox's version of "Ladies Of The Canyon" appears as a bonus track on the American and British single of her current hit "No More 'I Love You's'"; both Amy Grant and Clannad's Maire Brennan covered "Big Yellow Taxi" on their

(Continued on page 88)

Warner Readies Suddenly, Tammy!

BY PAUL VERNA

NEW YORK—Four years ago, Suddenly, Tammy! was an unknown



SUDDENLY, TAMMY!

band with nothing to show for itself except a homemade, four-track demo. Today, the Lancaster, Pa., trio is poised for major-league suc-

(Continued on page 79)

Stalin Reigns At Trinidad Carnival

BY ISAAC FERGUSON

PORT OF SPAIN, Trinidad—Cricket and religion were among the overlying



BLACK STALIN

themes at Trinidad and Tobago's 1995 Carnival celebrations. But the usually

(Continued on page 95)

Hungarian Acts Challenged By Economy, Western Bands

BY PETERJON CRESSWELL

BUDAPEST—"You never had it so good" may seem a strange phrase to attach to former communist regimes, but considering the sorry state of today's Hungarian music industry, it is as apt as anything.

In the good old days of the mid-'80s, Hungary's particular brand of goulash socialism offered an open door to all forms of music. The ballad singers could allow the monopoly of the state-run Hungaroton label to issue mil-

lions of their records without thought to market forces. In one year alone, unit sales of 10 million were recorded in Hungary, one for every man, woman, and child.

For the underground scene, it was a golden age of inventive groups, whose members could live and drink cheaply without the risk of having to go to work and who had a plethora of protest material to throw back at the state.

For the pirates, it was a boom

(Continued on page 46)



BILLBOARD SPOTLIGHTS
LASERDISC & KARAOKE

SEE PAGE 67

THE MODERN AGE

'California' Dreamin' With Interscope's Wax

SEE PAGE 85

0 71486 02552 8

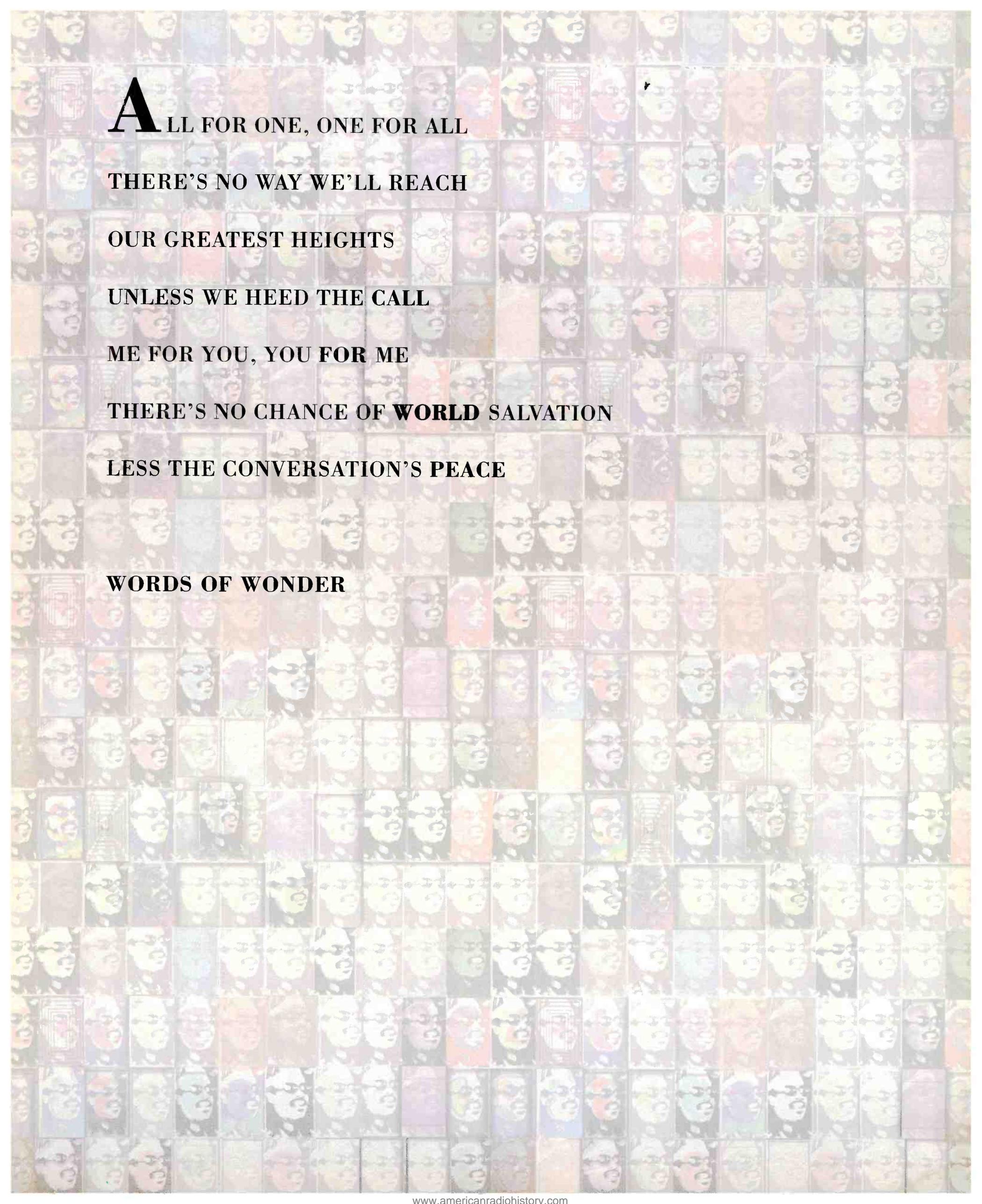
Album launching 3/14

[sleeper]

SMART

Their irresponsibly melodic debut album features the very tasty "Delicious."

ARISTA © 1995 Arista Records, Inc.



ALL FOR ONE, ONE FOR ALL

THERE'S NO WAY WE'LL REACH

OUR GREATEST HEIGHTS

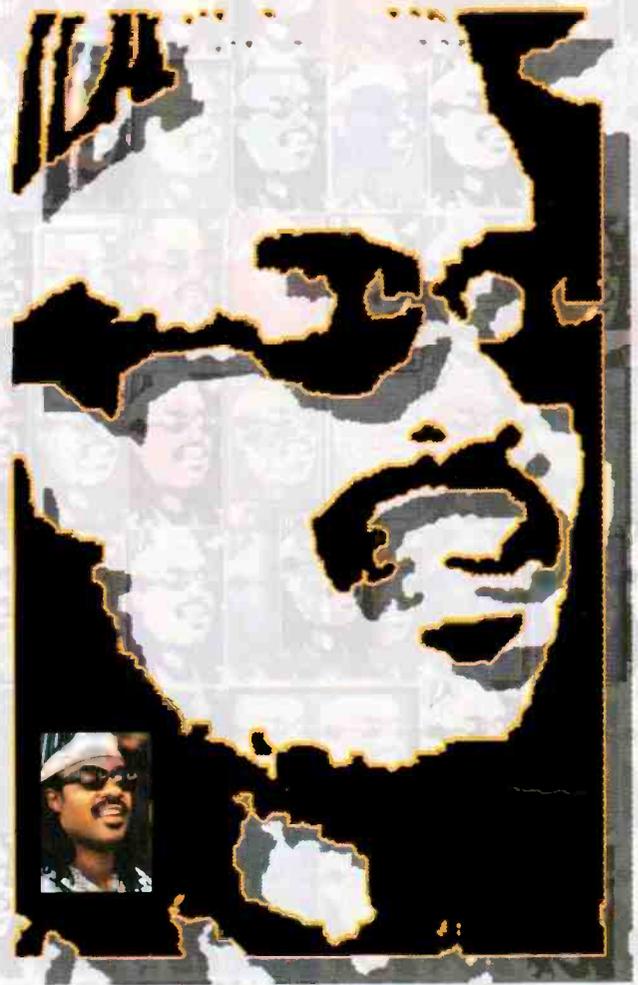
UNLESS WE HEED THE CALL

ME FOR YOU, YOU FOR ME

THERE'S NO CHANCE OF **WORLD** SALVATION

LESS THE CONVERSATION'S PEACE

WORDS OF WONDER



STEVIE WONDER

CONVERSATION PEACE



*C*ongratulations,
Luis Miguel,
on your Grammy® Award
for Best Latin Pop
Performance for
Segundo Romance.



WINNER
1985•1993•1994



A FAMILY OF ARTISTS IN A WORLD OF MUSIC

© 1995 Warner Music International. A Warner Music Group Company.

No. 1 IN BILLBOARD

VOLUME 107 • NO. 12

PG. NO.

TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>• THE BILLBOARD 200 • ★ GREATEST HITS • BRUCE SPRINGSTEEN • COLUMBIA</p>	92
<p>TOP CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL</p>	36
<p>TOP CLASSICAL CROSSOVER ★ VISION: THE MUSIC OF HILDEGARD VON BINGEN GERMAINE FRITZ / EMILY VAN EVERA • ANGEL</p>	36
<p>COUNTRY ★ THE HITS • GARTH BROOKS • LIBERTY</p>	34
<p>HEATSEEKERS ★ GOOD TIMES • SUBWAY • BIV 10</p>	22
<p>JAZZ ★ MTV UNPLUGGED • TONY BENNETT • COLUMBIA</p>	37
<p>JAZZ / CONTEMPORARY ★ BREATHLESS • KENNY G • ARISTA</p>	37
<p>R&B ★ MY LIFE • MARY J. BLIGE • UPTOWN</p>	24
<p>• THE HOT 100 • ★ TAKE A BOW • MADONNA • MAVERICK / SIRE</p>	90
<p>ADULT CONTEMPORARY ★ TAKE A BOW • MADONNA • MAVERICK / SIRE</p>	84
<p>COUNTRY ★ THIS WOMAN AND THIS MAN • CLAY WALKER • GIANT</p>	32
<p>DANCE / CLUB PLAY ★ YOUR LOVING ARMS • BILLIE RAY MARTIN • SIRE</p>	30
<p>DANCE / MAXI-SINGLES SALES ★ DEAR MAMA • 2PAC • INTERSCOPE</p>	30
<p>LATIN ★ QUE NO ME OLVIDE • BRONCO • FONOVISA</p>	38
<p>R&B ★ CANDY RAIN • SOUL FOR REAL • UPTOWN</p>	26
<p>HOT R&B AIRPLAY ★ BABY • BRANDY • ATLANTIC</p>	25
<p>HOT R&B SINGLES SALES ★ DEAR MAMA • 2PAC • INTERSCOPE</p>	25
<p>RAP ★ DEAR MAMA • 2PAC • INTERSCOPE</p>	28
<p>ROCK / ALBUM ROCK TRACKS ★ LIGHTNING CRASHES • LIVE • RADIOACTIVE</p>	85
<p>ROCK / MODERN ROCK TRACKS ★ LIGHTNING CRASHES • LIVE • RADIOACTIVE</p>	85
<p>TOP 40 AIRPLAY / MAINSTREAM ★ TAKE A BOW • MADONNA • MAVERICK / SIRE</p>	88
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ CANDY RAIN • SOUL FOR REAL • UPTOWN</p>	88
<p>HOT 100 AIRPLAY ★ TAKE A BOW • MADONNA • MAVERICK / SIRE</p>	89
<p>HOT 100 SINGLES SALES ★ CANDY RAIN • SOUL FOR REAL • UPTOWN</p>	89
<p>• TOP VIDEO SALES • ★ THE LION KING • WALT DISNEY HOME VIDEO</p>	63
<p>LASERDISCS ★ TRUE LIES • FOXVIDEO</p>	66
<p>MUSIC VIDEO ★ MURDER WAS THE CASE • WARNERBROS ENTERTAINMENT</p>	64
<p>RENTALS ★ CLEAR AND PRESENT DANGER • PARAMOUNT HOME VIDEO</p>	62

3-Pronged Promo Planned For Dove Awards Campaign Links Target, Family Channel, GMA

BY DEBORAH EVANS PRICE

NASHVILLE—Target Stores, the Family Channel, and the Gospel Music Assn. have launched a joint marketing campaign to promote the 26th annual Dove Awards broadcast and boost sales of Christian releases.

Key to the program is a 12-song sampler cassette that will be available beginning April 8 in the music departments of more than 600 Target locations. Additionally, the Family Channel and other national cable channels will air spots that feature Michael W. Smith promoting the April 27 broadcast of the Dove Awards and availability of the sampler.

Target will offer 45,000 copies of the sampler, titled "It's Not Just For Sundays Anymore." The cassette, which will retail for \$3.99, includes songs from Dove nominees Steven Curtis Chapman, Michael W. Smith, Take 6, Point Of Grace, 4 Him, Clay Crosse, Audio Adrenaline, Twila Paris, PFR, Ron Kenoly, Helen Baylor, and the Newsboys. Target will feature music videos by the artists on its in-store Target Video Network. Christian titles, including the sampler, will be featured in Target's end-cap music displays.

GMA president Bruce Koblisch values the campaign at about \$500,000, including the sponsorship of Target, the TV time, the promotional spots, the sampler, and the point-of-purchase campaign.

Although Target, the GMA, and the Family Channel have worked together previously, this is their most extensive involvement. "There was a Target commitment last year, but nothing like this," says Michael Gwartney, director of programming for the Family Channel. "When you have a national chain like Target and a major push by all the record labels and by the Family Channel, you have the potential to take [Christian music] to the next level... This is a stepping stone. As Target realizes how important this industry is and gets behind it, other chains and other people will get involved."

According to Melinda Scruggs-Gales, executive VP of general market development for Reunion Records, Target had success last fall with a country music sampler and felt the Easter season would be a good time to do a cassette of contemporary Christian music. Scruggs also serves as chairman of the General Market Development Group of the Christian Music Trade Assn.

Target was the lead sponsor for the Dove Awards last year and its in-store promotion resulted in a 333% increase in sales of Christian music product at Target stores, according to GMA figures. "It was the first time it was done," Koblisch says of last year's campaign. "A

lot of people who shop in Target are Christian music consumers. Seeing this there for the first time just naturally drew a lot of them to the Christian music section."

Koblisch says Target is carrying additional Christian titles for the campaign. "In the past, Target has carried very select titles," he says. "With this campaign it's given them the opportunity to carry greater depth."

The Family Channel also has increased its commitment to Christian music. The cable channel has carried the Dove Awards for the past two years and recently signed a five-year agreement to continue handling the show. The channel will show three different 30-second spots during the campaign; each mentions

four of the 12 artists on the sampler. According to Gwartney, the Family Channel also will promote the Dove Awards on its half-hour Saturday night video show, "CCM-TV."

The Doves will be carried live April 27 on the Family Channel at 8 p.m. EST; it will be reshown April 29 at 10:30 p.m. EST. The show will air again May 4 on Chicago's WGN.

According to Koblisch, nearly 3,800 mainstream retail outlets—including Wal-Mart, Musicland, Blockbuster Music, and Kmart sites—are participating in a Dove Awards in-store promotion sponsored by the National Assn. of Recording Merchandisers. Koblisch says orders for NARM's promotional materials increased 76% over last year's requests.

AC Loses Its Format Crown In Billboard/Arbitron Ratings

BY PHYLLIS STARK

NEW YORK—Squeezed by competition from other formats, many of which are playing similar music, adult contemporary has finally lost its long-held position as the country's most listened-to format, according to the exclusive Billboard/Arbitron national format ratings.

"When AC began, it was pretty much an exclusive format, now the music on the AC charts is being played by the top 40s and the [adult alternatives]," says one AC programmer, who spoke anonymously of his format's well-documented woes. "Product that used to be unique to this format is suddenly played on five or six stations around town... I don't know that we lost any of our core AC artists, but our artists are more acceptable to other formats."

The combination of AC's ratings losses and gains by stations featuring news/talk—now the most listened-to format—had been bringing the two formats closer together in recent years, but AC had managed to retain its lead in the Billboard/Arbitron format ratings, which track national shares of the listening audience by format each quarter. But in the newly released fall ratings, N/T—powered by news of O.J. Simpson's murder indictments and fall election coverage—surged from a 15.2% share of the listening audience to a 16% share, beating AC's 15.2% share.

This month, AC also dropped from being the second most programmed format in the country to third, according to the M Street Journal. It was edged out by N/T in second place. Country remains the most programmed format.

In the national format ratings, AC was one of two formats scoring its lowest share since the Billboard/Arbitron ratings were initiated in 1989. The other, top 40, was off 9.6%-9.1% from the summer.

Meanwhile, four other formats are enjoying their best shares ever: modern rock, adult alternative, Spanish, and oldies.

MODERN 'WON'T GO AWAY'

Although its gain was only a 10th of a share (2.6%-2.7%), modern rock posted its seventh consecutive quarterly improvement in the fall ratings.

"From what I've seen with research across the country, the bands that have been touted as alternative just won't go away," says modern rock consultant Tom Calderone of Jacobs Media. "For the first time, alternative has a group of artists that are acceptable to other formats: Green Day, Stone Temple Pilots, Live, Pearl Jam. Also, a lot of left field bands like Weezer, Flaming Lips, and Offspring have produced some great music."

Adult alternative also enjoyed a minuscule gain (2.2%-2.3%), but it was still enough

(Continued on page 83)

THIS WEEK IN BILLBOARD

THEY'VE GOT ELTON JOHN FIRST

Viewers of MOR Music TV, the St. Petersburg, Fla.-based cable network, have been able to pre-order Elton John's new album, "Made In England," in advance of its release. Music video editor Deborah Russell has the story **Page 42**

AUDIOBOOK CLUBS PROLIFERATE

A sign of audiobooks' growing popularity and mainstream acceptance is the audiobook club. But is the market big enough to support three new clubs? Staff reporter Trudi Miller Rosenblum reports. **Page 51**

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

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

Album Reviews	56	International	44
Artists & Music	14	Jazz/Blue Notes	36
Baptiste's Rhythm Section	27	Latin Notas	38
Between The Bullets	96	Lifelines	79
The Billboard Bulletin	98	The Modern Age	85
Boxscore	17	Music Video	42
Canada	50	Popular Uprisings	22
Chart Beat	98	Pop Audio	77
Classical/Keeping Score	36	R&B	23
Clip List	43	Radio	83
Commentary	8	The Rap Column	28
Continental Drift	20	Retail	51
Country	31	Shelf Talk	63
Dance Trax	29	Single Reviews	57
Declarations of Independents	55	Studio Action	78
Enter*Active File	58	Top Pop Catalog	54
Executive Turntable	12	Update	79
Global Music Pulse	49	Video Monitor	43
Hits Of The World	48	Vox Jox	87
Home Video	59	CLASSIFIED	80
Hot 100 Singles Spotlight	90	REAL ESTATE	82

Producers Seek Fresh Angles As Awards Shows Ratings Decline

■ BY DEBORAH RUSSELL

LOS ANGELES—A trend of declining ratings for televised music awards shows is forcing TV executives and show producers to rethink programming and promotion strategies for the future.

Ratings for the Grammy Awards presented on CBS by NARAS, the recording academy, have been down two years in a row, according to data provided by the A.C. Nielsen Co. In 1993, the show posted a 19.9 rating and a 31 share. Last year, it dropped to a



16.1 rating/24 share. This year, it slipped again to an 11.8 rating/19 share.

Similarly, the American Music Awards, telecast on

ABC in January, dipped from a 21.6 rating/33 share in 1993 to a 16.0 rating/24 share in 1994, and a 15.4 rating/23 share in 1995.

Billboard's own Billboard Music Awards, which debuted on the Fox Broadcasting Co. in 1990 and enjoyed its highest rating in 1992 with a 9.5 rating/15 share, slipped to a 7.3 rating/12 share in December 1994.

The attrition can be attributed to several factors, say observers. Some entertainment executives point to the

fragmentation of musical tastes, while others cite the expansion of TV, as well as the rise in the number of awards programs.



Despite the declining ratings, the awards shows remain attractive to advertisers. For the record business, the bottom line, notes NARAS president/CEO Michael Greene, is that "all of the awards shows help sell records."

Some of the artists who celebrated recent post-Grammy sales surges, according to data provided by SoundScan, include Bruce Springsteen, Tony Bennett, Sheryl Crow, Bonnie Raitt, Mary Chapin Carpenter, All-4-One, Babyface, "the 3 Tenors," Salt-N-Pepa, Soundgarden, Eric Clapton, Melissa Etheridge, and Arturo Sandoval (Billboard, March 18).

The major problem for televised music specials is the melding of two incompatible sensibilities, says Bob Bain, VP of specials at FBC. "The music business is a niche business," Bain says. "And while TV is becoming a niche business, broadcasting is not."

Bain suggests that awards show producers look to the now-defunct va-

riety show format as a way of reigniting the interest of TV viewers that goes beyond the core music fan base.

But Greene rejects that idea. "There will be no dog acts or monkeys on the Grammys," he says, noting the show's purpose is to give awards and expose talent ranging from Placido Domingo to Seal. "Once we get to the point where we only book a star show, I really don't want to have anything to do with it."

The broadcast TV environment, adds Greene, is driven by episodic comedies, which present formidable competition for a one-time telecast such as the Grammy Awards. In addition, he notes, CBS carries the Grammys during its most competitive sweeps period.

"We are used as the February sweeps Molotov cocktail against 'Roseanne' and 'Home Improvement,'" Greene says. "You have to give the American public something very, very special in order for them to leave the almost familial environment of those weekly serials."

But identifying and presenting that special something changes each year based on the industry's own overall output, Greene notes.

(Continued on page 95)

Musicland Maneuvering To Fend Off Takeover Bids

■ BY DON JEFFREY

NEW YORK—Musicland Stores, whose languishing stock may make it a target for an acquisition, has adopted a poison pill anti-takeover defense.

This strategy, technically called a shareholder rights plan, would make the company too expensive to acquire by creating nearly 400 million new shares of stock.

The move follows the accumulation of about a 10% stake in the music retailer by the New York-based SC Fundamental Value Fund. Says Gary Siegler, a partner in the \$400-million investment fund, "I hope it's not a tool to entrench management. But I haven't really had a chance to talk to the company."

SC has not said it plans to acquire Musicland, but it has not ruled out the prospect either. The fund has been acquiring the retailer's shares for about a year, Siegler says.

Marcia Appel, spokeswoman for Musicland, says the poison pill maneuver was not motivated by SC's purchases, but "is a result of the stock being severely undervalued."

The day the action was announced, Musicland's shares fell 12.5 cents each to \$8.875 in New York Stock Exchange trading. They have fallen as low as \$6.75 in the past year. The

52-week high is \$22.50.

According to the terms of the poison pill, Musicland shareholders are entitled to one right for every share of common stock they own. If a company or group acquires 17.5% of Musicland's stock, the rights may be exercised. Each right is worth 0.01 share of a new issue of preferred stock, valued at \$70. Each right also entitles its holder to purchase Musicland common stock with a market value twice the exercise price of the right.

For example, someone holding 1,000 shares of common stock would receive 1,000 rights that allow him or her to acquire 10 shares of the new preferred stock, which would be valued at \$70,000. The 1,000 rights also allow the holder to acquire 14,000 shares of common stock.

With a total of 34.2 million shares outstanding, the rights plan would create 395 million new shares, thus greatly increasing the cost of buying the company.

The SC fund is not the biggest shareholder in Musicland. Investment banker Goldman Sachs holds 15%, and company management holds 13.1%. Two other investment firms, Donaldson Lufkin & Jenrette and Wellington Management Co., hold 7.0% and 7.5% stakes, respectively.

At ITA, Sony/Philips Upstages Toshiba/Time Warner For DVD

■ BY SETH GOLDSTEIN

RANCHO MIRAGE, Calif.—With the rival camp silent, Sony and Philips had the undivided attention of recording media experts eager to learn about digital videodisc at the 25th annual ITA seminar, held March 8-12.

The partners and replicator 3M took full advantage of the occasion to

explain in detail the Sony/Philips dual-layer digital videodisc—and why they say it is superior to Toshiba and Time Warner's double-sided DVD.

But the seminar also served as a platform for doubting Thomases who downplayed DVD's impact on the home entertainment market and placed greater faith in the staying power of prerecorded cassette. The naysayers included Sony Electronics duplication products director Mike McCausland. VHS offers "the best return on investment," he said. "There's no compelling reason" to believe DVD will demolish tape.

Eyeing both formats, consultant Mark Anzick of ZenTech Designs in Ann Arbor, Mich., maintained DVD "is still not good enough" to stay abreast of digital VHS, tape's "second

(Continued on page 91)



Protect The Artist. Recording artist Don Henley, right, testifies at a Senate Judiciary hearing on Capitol Hill in support of the Digital Performance Right In Sound Recordings Act Of 1995 as RIAA president Hilary Rosen looks on. The legislation would empower copyright owners of sound recordings with the right to authorize the digital transmission of their works and would cover interactive services, digital cable-audio services, satellite music services, commercial online music providers, and future forms of electronic delivery.

Artists, Trade Groups Descend On D.C. To Lobby

■ BY BILL HOLLAND

WASHINGTON, D.C.—Garth Brooks, Michael Bolton, and Kenny G joined hundreds of actors, authors, musicians, dancers, visual artists, and arts group administrators lobbying on Capitol Hill March 14 for continued funding of federal arts, humanities, and public broadcasting.

The focus of the milestone arts lobbying effort is an imminent House vote to cut \$5 million in National Endowment for the Arts funding.

Future government funding for the Corporation for Public Broadcasting, which funds PBS television and National Public Radio, also is in jeopardy (Billboard, March 18). Despite the presence of the large lobbying force, House Republicans are moving ahead with cuts in public broadcasting funding as recommended by the House Appropriations Committee (See commentary, page 8).

The lobbying effort, billed as "Advocacy Day," was organized through a joint effort of the American Arts Alliance and the American Council for the Arts. Members of the wide-ranging coalition roamed the Senate and House chambers, collaring lawmakers to plead their case, in what observers say may have been the largest arts-oriented grass-roots lobbying effort ever to assemble in congressional corridors.

Joining Brooks, Bolton, and Kenny G were representatives from more than 50 groups, ranging from Chamber Music America and the Folk Alliance to Actors' Equity Assn. and the Writ-

(Continued on page 79)

Holiday Vid Sales Rise Despite Price Increase

NEW YORK—Holiday sales brought much cheer to the video sell-through market, says an annual "snapshot" of consumer activity from mid-November 1994 to mid-January 1995.

New York-based consultancy Alexander & Associates uncovered a 19.4% jump in prerecorded cassette purchases over 1993 to 134.7 million units, helping push the total spent on video sell-through and rental last year to more than \$20 billion. Moreover, the holiday gain came despite a slight rise in the average price of a cassette, from \$14.25 in 1993 to \$14.52 in 1994.

"Percentagewise, it's not that large, but it's the first time since 1990 that prices didn't decrease."

(Continued on page 97)

Macnie New Billboard Jazz Columnist

NEW YORK—Jim Macnie has joined Billboard's editorial team as jazz contributing editor. He replaces Jeff Levenson, who departed to become VP of jazz at Warner Bros. Records (Billboard, March 18).

Macnie is a New York-based freelancer whose essays and artist profiles appear regularly in Musician, down beat, and the Boston Phoenix. His byline also has appeared in The New York Times, The Los Angeles Times, The Village Voice, Rolling Stone, Elle, Harper's Bazaar, Creem, Details, Guitar World, and numerous other publications.

At Billboard, Macnie will author

the weekly Jazz Blue Notes column and provide additional news and feature coverage on a regular basis.

"We're enormously excited about the addition of Jim Macnie to our editorial team," says Billboard editor in chief Timothy White. "He's an exceptional writer and reporter with a wide range of experience in the industry and a deep love and understanding of jazz, including all its subgenres and offshoots. As



MACNIE

Billboard continues to expand its coverage of the new jazz explosion and its rising stars, Macnie will be an invaluable asset. Expect a lot of surprises in his column as well as on Page 1 and in the Artists & Music section."

A native of Rhode Island, Macnie began his career as manager of a retail record store, Looney Tunes, in Westerly, R.I. From 1982-90, he served as host of "Not The Background," a weekly jazz radio program on WRIU Kingston, R.I. He continues as music editor of the weekly Providence (R.I.) Phoenix.

Macnie's initial Billboard column will appear in next week's issue.

a second chance for those who were
on the west coast, on a bad trip,
in vietnam, in utero...



...or just ready to replace their warped vinyl.

New Year's Eve, 1969. Bill Graham's Fillmore

East was filled to the rafters with freaks,

fans and a fortunate curious few. And

when Jimi Hendrix, Buddy Miles,

and Billy Cox took the stage, the

definition of intensity and the

boundaries of music were altered forever.



March 21, 1995. The 25th Anniversary reissue is set

to transport listeners back to that legendary

concert event. This seminal recording

showcases the energy, structure and

style of Hendrix's post-Experience live

sound: Tight. Soul-inflected. And uninterrupted

by lengthy tuning and pondering.

jimi hendrix BAND OF GYPSYS

Essential listening for original believers and new converts alike.

Includes the classics "Machine Gun," "Changes" and "Message Of Love."



Digitally remastered and available for the first time on compact disc. Also available on cassette and limited edition vinyl in the original gatefold packaging. Produced by Heaven Research © 1995 CAPITOL RECORDS, INC.

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti, Dalet Brady, Associate Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet, **Assistant:** Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Marisa Fox, Elizabeth Renaud, Carl Rosen
Radio: Phyllis Stark, Senior Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)
Talent: Melinda Newman, Editor (N.Y.)
Senior Writer: Chris Morris (L.A.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Entertainment: Marilyn A. Gillen, Editor (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporter: Trudi Miller Rosenblum (N.Y.)
Administrative/Research Assistant: Terri Horak (N.Y.)
Editorial Assistant: Brett Atwood (L.A.)
Contributors: Catherine Applefeld, Jim Bessman, Fred Bronson, Lisa Collins, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson, Deborah Evans Price, Heidi Waleson
International Editor in Chief: ADAM WHITE
International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
European News Editor: Jeff Clark-Meads
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Mike Levin

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Director of Charts: Geoff Mayfield (L.A.)
Chart Managers: Suzanne Baptiste (Senior Manager R&B/Reggae), Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Datu Faison (Rap/Jazz/Gospel/World Music), Steven Graybow (Adult Contemporary), Wade Jessen (Country), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Marc Zubatkin (Video/Classical)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Patricia A. Rod Jennings, Erica Bengtson, Phyllis Demo, Jeff Lestingi
Classified (N.Y.): Jeff Serrette, Laura Rivchun
L.A.: Jodie LeVitus, Gary Nuell, Deborah Robinson, Lezlie Stein, Alyse Zigman, Evelyn Aszodi
Nashville: Lee Ann Photoglo, Mary DeCroce

Associate Publisher/Intl.:

GENE SMITH
Europe: Christine Chinetti (London), Robin Friedman
Tokyo: Tokuro Akiyama, 044-433-4067
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Paris: Francois Millet, 33-1-4549-2933
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI
Promotion Coordinator: Melissa Subatch
Special Events Manager: Maureen Ryan
Design Coordinator: Tony Santo
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman
Group Sales Manager: Jeff Somerstein
Circulation Promotion Account Manager: Trish Daly Louw
Marketing and Publicity Associate: Gayle Finkelstein

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Assistant Specials Production Editor: Dave Westfall
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giaquinto, Morris Kliegman, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Senior Vice President/General Counsel: Georgina Challis
Director of Research: Jane Ranzman
Directories Publisher: Ron Willman
On-Line Sales/Support: Vince Beese
Distribution Director: Edward Skiba
Billing: Debbie Liptzer
Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax: 44-171-323-2314 44-171-323-2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan telex: 3-3262-7246; fax: 3-3262-7247

Billboard Music Group

Commentary

Think Before Slicing Public Radio's Funding

BY BRUCE RANES

When a person needs to go on a diet, customarily one first restricts consumption of chocolate cake and french fries before fruits and vegetables. Considering that public broadcasting accounts for .02% of the federal budget, why is its elimination so high on the Republican agenda?

The \$285 million in government funding for public broadcasting is not chump change, but we do not have to look very far to find other means of saving a couple of bucks. The government still provides subsidies to tobacco growers even after several decades of surgeon generals warning us that tobacco is hazardous to our health. And while I won't touch our armed forces with a 10-foot bayonet, is it really necessary to spend \$280 million on military marching bands?

Half the national budget is earmarked for entitlements, and public broadcasting is a resource that all people can utilize, providing one has a radio or television. Moreover, the private sector raises 80% of the national investment, with less than \$1 per person of our tax money going to the Corporation for Public Broadcasting; about 29 cents per person goes to public radio from our taxes. This is a prime example of a public/private partnership that provides a valuable national service. Public radio stations on average raise \$5 of non-CPB funds for every dollar of CPB funding, clearly a model of efficiency from which our government leaders should learn.

At \$1 per person, our government spends less on public broadcasting than many of our allies, such as Japan (\$17/person), Canada (\$32/person), and Great Britain (\$38/person). And unlike many others, our public system is not owned or operated by our government; the CPB oversees a decentralized, locally controlled network of stations. Of the 25% of CPB funds designated for radio, 93% of the federal money goes directly to some 400 public radio stations (which are independent and autonomous, licensed to a variety of nonprofit organizations, communities, colleges, and universities). The balance of the support goes to national programming. On average, local public radio stations count on CPB for about 16% of their total revenues!

Unlike commercial broadcasting, which is driven largely by ratings and profits (as well it should be), public broadcasting is designed to inform, educate, enlighten, and sometimes even entertain. It continues to raise our country's broadcasting standard.

If our newly elected Republican leaders are serious about saving some of our hard-earned tax dollars, and not just antagonizing a voice that they perceive as biased against them, we need to devise a solution that is fair and reasonable to all. This will ensure that any reduction to public broadcasting is proportionate to the entire budget. Perhaps we should devise, say, a five-year plan in which a bipartisan team evaluates the existing system and helps us explore alternate methods of funding. We can eventually be weaned off federal funding while remaining financially stable, as opposed to zeroing out all federal funds in one year, which could reverse over a quarter century of progress.

Should public broadcasting lose federal support, we need to get beyond the primary basic questions of how much, how soon, and how will this smaller pie be divided; we need

to explore methods of how we're going to compensate for the shortfall.

Naturally, my public broadcasting colleagues and I have some suggestions. Primarily, as users of public broadcasting, we all need to contribute to public broadcasting on a regular basis. On average, only one in 10 do. We affectionately refer to those who don't as the "cheap nine." We know they're out there because the ratings services say



'If you own or operate a business, underwrite!'

Bruce Ranes is producer of WXPB Philadelphia's public radio program "The World Cafe."

so.

If you own or operate a business, regardless of its size, *underwrite!* Compared to commercial rates, noncommercial underwriting is a bargain, especially radio. In many cases, you are potentially targeting a

LETTERS

SOMERVILLE RAISES RARE VOICE

In Larry Flick's March 4 interview with Jimmy Somerville, gay and lesbian performers and music consumers can find an all-too-rare voice in the music industry, a voice saying that the open expression of one's identity—including sexual identity—in one's music is a basic question of integrity.

As a gay recording artist and a leader in Outmusic—the gay and lesbian professional music organization—I applaud Somerville's statement and Billboard's printing of it. I find it personally offensive that there are so many gay people working within the music industry and yet not only does the industry ignore the gay experience by not promoting openly gay music, but even more pathetically no one even talks about it. Silence equals death in more ways than one.

Tom McCormick
Spotted Dog Records
Brooklyn, N.Y.

A DIFFERENT VIEW OF ART FUNDING

In response to the remarks of the NARAS president/CEO Mike Greene (Billboard, March 11) and the remarks of Mary Chapin Carpenter during the Grammy Awards presentation, I can only say, "You still don't get it!"

The removal of funding for the National Endowment for the Arts is due to the abuses, excesses, and misuses of taxpayers' hard-earned dollars for promoting an offensive and subversive agenda under the auspices of "art." No one denies that art and culture are important to a nation, but when art is used—as it is in Communist and Socialist nations—for the sole purpose of forcing its doctrine on constituents, then it is no

higher qualitative demographic than a regular radio spot buy. Just call your favorite noncommercial radio station and ask for the underwriting department. Many networks, like Public Radio International and National Public Radio, as well as national program producers run network underwriting.

People and organizations in the music business, such as major labels, should particularly make a point of supporting public radio. Most of us are aware that public radio customarily gives initial exposure to artists who are ultimately worked to commercial formats. In some cases, like jazz, classical, and the rootsy side of contemporary progressive music, noncommercial is the *only* outlet (Billboard, March 18).

If the plug is unceremoniously pulled without a long-term strategy and without an increase in member support or underwriting, the alternatives are limited if we try to maintain the level of service currently being offered. However, if underwriting guidelines are relaxed by the FCC and start to resemble commercials, we might be able to make up some of the difference. But then it might be difficult to plead our case of "no commercials" during fund drives and lose even more revenue. Some even suggest "privatization," but at what point will this unique and invaluable service cease to be "public"?

longer art, but brainwashing.

While we all feel strongly about the dangers in allowing groups like the Aryan Nation to extol their ideologies, it has become "bad form" to knock liberal idealists.

It is also interesting to note that the Academy offered only token recognition of highly talented recording artists and producers whose ideology is opposed to liberalism, and these artists received awards only in narrowly limited categories not coveted by their secular peers. These artists are, as a matter of policy, routinely denied access to perform their art on MTV and other music programs. You might call it "censorship," for that is what it is plain and simple, although the liberals in the music business will call it "not fitting in with their format."

Kyrila K. Scully
President

Chaldecony Music Publishing Group Inc.
Delray Beach, Fla.

GRAMMY SUGGESTIONS APPLAUDED

I read with interest the commentary by Thomas O'Neil regarding the selection process for the Grammy Awards (Billboard, March 11). The National Assn. of Independent Record Distributors' Indie Awards committee has been wrestling with similar issues for many years. We endorse O'Neil's conclusions that the most equitable selection process is one which treats all recordings equally and uses industry professionals as judges. The indies have been incorporating just such a system into our selection process over the past few years with very encouraging results.

Duncan Browne
Distribution North America Chairperson
NAIRD Indie Awards Committee
Altamont, N.Y.

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

CONGRATULATIONS

II GRAMMYS

Motown proudly congratulates
BOYZ II MEN,
winners of two Grammys.

II CELEBRATE

*Best R&B Performance by a
Duo or Group With Vocals,
"I'LL MAKE LOVE TO YOU"*

*Best R&B Album,
"II"*

*All our best to you for another
successful year to come.*

"I'll Make Love To You" Produced by Babyface for ECAF Productions, Inc.
Management: John Dukakis & Qadree El-Amin for Sony Music Entertainment



©1995 Motown Record Company, L.P.

Artists & Music

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

For Arista's Foster, Timing Is Everything

BY PETER CRONIN

NASHVILLE—Country radio these days is in many ways a stylistic collision of traditional honky-tonk and '70s singer/songwriter sensibilities. As an artist who always has had one foot in each camp, Arista's Radney Foster just might have picked the perfect moment to release his strong sophomore solo album, "Labor Of Love," due April 11.



FOSTER

"I'm terribly enamored of Bob Dylan and Kris Kristofferson, those writers that ramble on and on," says Foster, who wrote or co-wrote all the material on "Labor Of Love." "But at the same time, I love the economy of words of writers like Harlan Howard and Bob McDill. I try to grab the best of both."

The new album's title song and initial single originally were sent to radio last June 20 with a planned fall '94 album release. But when the single faced what Arista executives describe as a log-jam of new product at radio and stalled at No. 58 on Billboard's Hot Country Singles &

Tracks chart, Arista abruptly decided to delay the album.

"I've seen record companies screw things up when they push things forward, but never when they push things back," says Foster, expressing relief at the company's decision to wait. "When they take their time with the business and marketing side, things go a lot better."

The delay also may have been linked to the company's desire to give priority last spring to "Mama's
(Continued on page 82)

'Tank Girl' Set Shoots From Hip Old & New Punk Mark Elektra Soundtrack

BY CRAIG ROSEN

LOS ANGELES—Elektra Entertainment Group is banking that "Tank Girl" will pack enough alternative rock ammunition to rise above the crop of modern-rock-leaning soundtracks on the marketplace.

The album, due March 28, includes songs by Hole, Bjork, Veruca Salt, Belly, and Magnificent Bastards, a Stone Temple Pilots' spinoff featuring Scott Weiland on vocals.

Also featured are tracks by hot new British acts Portishead and Bush; "Let's Do It," Joan Jett and Paul Westerberg's duet of the Cole Porter classic; and a reunited Devo reviving its own "Girl U Want."

Instead of focusing on one track, Elektra has serviced radio with several,

including "Let's Do It" and Bjork's "Army Of Me," with initial airplay due to coincide with the album's release. (The Bjork track also will be included on her forthcoming second Elektra solo effort, due in June.)

A videoclip is in the works for the Bjork track.

Says Steve Kleinberg, senior VP of product development for Elektra Entertainment Group, "We think people will gravitate to the Magnificent Bastards track, the same way that radio gravitated to the Stone Temple Pilots track from 'The Crow' soundtrack."

It was Hole's Courtney Love, credited as an executive music coordinator on the album, who brought the Weiland track to the "Tank Girl" project.

Says Atlantic Records VP of A&R/multimedia Andrew Leary, who



WEILAND

PORTISHEAD

served as a music supervisor on the film along with Bonnie Greenberg, "[Love] had conversations with Scott about doing something for the film, and it just turned out that he had been working with some guys on this side project, and he was excited about 'Tank Girl.' It was just good timing."

Initially, the project was going to be released on Atlantic/EastWest, but it was moved over to Elektra following Sylvia Rhone's ascension to chairman of the Elektra Entertainment Group and the absorption of EastWest into the EEG fold.

The producers of the album also lucked out by choosing tracks by Bush and Portishead months before their breakthroughs at modern rock radio (Billboard, Jan. 28).

Says Greenberg, who also served as executive producer of the album, "They were unknown at the time we went after them, but we thought that they sounded incredibly cool and different." Adds director Rachel Talalay, "We made some good guesses. The Portishead track was the very first track we used for the movie in September. We knew it worked great in the film, and every time we played it for someone, they loved it."

Based on the cult British comic strip, "Tank Girl," which stars Lori Petty, called for "a slightly punk-sounding soundtrack," says Greenberg. "She's a unique character, a punkish super-hero that is sexy, but has a tough edge."

(Continued on page 44)

Selig Breaks Through In Germany Sony Act Challenges Techno Scene

BY ELLIE WEINERT

MUNICH—While techno and dance continue to dominate the German A&R scene, a growing counterculture of aggressive German-language rock acts is also coming to the fore.

One of the latest to make an impact is Sony Music's Selig, a five-piece band from Hamburg. Because of its hard-edged and often controversial lyrics, the group has received little airplay but has broken through thanks to touring and video play. The band is recording its follow-up to its critically acclaimed first album, "Selig" (Blissful), released on Epic in Germany.

Winners of the Echo '94 for best video for the single "Wenn Ich Wolte," Selig consists of Jan Plewka (vocals), Christian Neander (guitar), Leo Schmidthals (bass), Stephan



SELIG

"Stoppel" Eggert (drums), and Malt Neumann (keyboards).

"Selig" was produced by Franz Plasa, whose credits also include German bands Swimming The Nile and the Land. It was released at the end of February 1994 and since then the band has been on the road, performing 130 shows last year alone.

All 14 tracks on "Selig" were written by Plewka and Neander. Singing in German, the band delivers hard-driving guitars in the spirit of '60s and '70s rock'n'roll, mixed with modern grooves.

Neander, commenting on the current German scene, says, "We are very pleased about the success of bands such as H-Blockx (Billboard, Feb. 18), but in general, the current German music scene is polluted by techno. Luckily, there is enough room for the development of several musical styles. The main thing is to stay true to your own style and try to put the ideas you have in your head into reality." Neander cites Jimi Hendrix, Led Zeppelin, and, more recently, the Smashing Pumpkins and Bjork as musical influences.

Producer Plasa says the band was "thrown [in] at the deep end, as far as live performing is concerned, since their nationwide tour supporting Freaky Fuckin' Weirdoz kicked off in March . . . The band practically stepped out of the studio and onto the stage."

The debut single "Sie Hat Geschrien" (She Cried Out), about a
(Continued on page 82)



Still The Same. Capitol artist Bob Seger receives a double-platinum award for his current "Greatest Hits" album, which hit the top 10 of The Billboard 200. This certification is the 10th consecutive platinum or multiplatinum album for Seger, bringing his domestic retail sales to more than 30 million albums. Seger has just completed shooting performance footage for the video of his '70s song "Turn The Page," which will be released as a single for the first time in April. Shown, from left, are Punch Andrews, manager, Punch Enterprises; Seger; and Gary Gersh, president/CEO, Capitol Records.

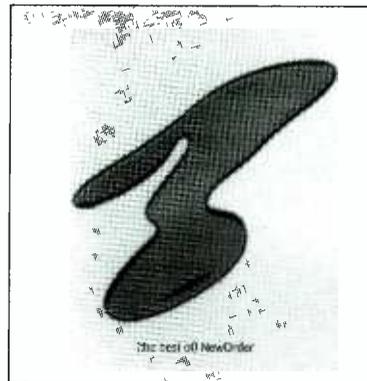
Qwest Issues New Order Best-Of Set

BY BRETT ATWOOD

LOS ANGELES—In an attempt to fend off import sales, Qwest/Warner Bros. has released a second New Order "best of" album, despite the fact that the electronic rock group has released only two new discs since 1987's double-compilation album "Substance." The new U.S. album, titled "(the best of) New Order," hit the streets March 14.

A U.K. album of the same name was released in November on London Records, the group's U.K. label home. Despite the identical packaging and title, the albums are slightly different.

"Our hand was forced a bit," says Kevin Laffey, Warner Bros. director of West Coast A&R. "I don't know if it had something to do with the success of Frente!'s cover of [New Order's 1986 single] 'Bizarre Love Triangle,' but London felt a need to do this com-



pilation now. We wouldn't necessarily have chosen to do this now, but we wanted to answer the import problem. If the fans are going to buy this record, we should at least tailor it to the American market."

Laffey says the U.S. track listing was crafted with the goal of not dupli-

cating "Substance" or the recent U.K. release.

Only three "Substance" tracks appear on the new U.S. album: "True Faith," "Bizarre Love Triangle," and "Blue Monday." However, each of those tracks has been remixed for the new release.

It remains to be seen whether there is room for the Qwest package in a marketplace that already has felt the impact of the London import. One retailer, who wishes to remain anonymous, says that sales of the New Order import have been "really healthy" since it became available a few months ago.

"It's hard to say whether or not consumers are going to want to buy what is essentially the same greatest hits package twice," says the retailer.

However, David Crouch, acting senior buyer for the Virgin MegaStore
(Continued on page 96)



New Jewels in the Queen's Crown

- AWARDED WITH THE 1995 GRAMMY FOR BEST RAP SINGLE: U.N.I.T.Y.
- STARRING IN "LIVING SINGLE", NUMBER 6 ON THE FOX-TV NETWORK
- THE REIGNING FEMALE SOLO RAPPER, THE FIRST CERTIFIED GOLD BY THE RECORDING INDUSTRY ASSOCIATION OF AMERICA
 - CO-HOSTING THE AMERICAN MUSIC AWARDS WITH TOM JONES AND LORRIE MORGAN
 - PRESENTED WITH THE PRESTIGIOUS SAMMY DAVIS JR. AWARD AS "ENTERTAINER OF THE YEAR"

Congratulations to Queen Latifah
You Make Us Feel Like Royalty --Motown Records

Management: Shakim - for Flavor Unit Management



Columbia Plugs In To Miles Legacy 8-CD Set Opens Ambitious Reissue Series

■ BY CHRIS MORRIS

LOS ANGELES—On March 1, Wayne Shorter, Herbie Hancock, and Tony Williams stepped to the podium at the Shrine Auditorium here with trumpeter Wallace Roney to accept the Grammy Award for best jazz instrumental performance for their homage to their onetime leader Miles Davis, "A Tribute To Miles."

Williams said modestly, "We're proud to have played a small role in the legacy of Miles Davis."

The "small role" that drummer Williams, saxophonist Shorter, pianist Hancock,



DAVIS

and bassist Ron Carter took in Davis' *oeuvre* will be on grand display May 2, when Columbia Legacy issues the eight-CD boxed set "The Complete Live At The Plugged Nickel 1965."

That set—the first truly complete release of two spectacular nights' worth of storming 1965 nightclub performances by the late trumpeter's famed quintet of the era—will be the first in an ambitious projected series of boxed sets devoted to Davis' 30 years of Columbia recordings.

"Live At The Plugged Nickel" is an in-depth recording of Davis' second seminal quintet, which solidified in the summer of 1964 when Shorter, a veteran of Art Blakey's Jazz Messengers, joined the rhythm section of Hancock, Carter, and the prodigious 17-year-old Williams. This unit would go on to record such important Davis albums as "E.S.P.," "Miles Smiles," "Sorcerer," and "Nefertiti," before dissolving in 1967.

After a long layoff due to Davis' Dec. 22-23, 1965, hospitalization, the group was captured live at the Plugged Nickel, a now-defunct jazz venue on Wells Street in Chicago. There, the five musicians scorched through radical readings of a repertoire associated with Davis' leg-

endary 1955-56 group, which featured John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.

Michael Cuscuna, who is producing the Plugged Nickel reissue, says the '65 dates were significant for a couple of reasons: "I see anything with those five guys together as being important, but secondarily, it's a real transition period... This was sort of the last stand of the old repertoire, only done in completely new ways. There's no reverence here on the part of these guys. They really stretch it as far as they can stretch it."

"The playing's extraordinary," says Kevin Gore, senior director of jazz promotion and marketing at Columbia. "The solos are really amazing. It's a glance at what was happening with this band at a very crucial time."

Some of the music on the Plugged Nickel set has seen fragmentary release in the past. Sony Japan issued two LPs from the dates in the late '70s; these were packaged as a twofer-LP set here by Columbia in 1982. A Columbia Jazz Masterpieces CD, "Cookin' At The Plugged Nickel," followed in 1987.

In 1992, Sony Japan released what was believed to be the complete Plugged Nickel recordings as a seven-CD boxed set. This same package was issued again in February as a limited edition on gold CDs.

Late last year, Columbia began remastering its own edition of "The Complete Live At The Plugged Nickel 1965" for December release from copies of the masters provided by the Japanese archivists. But Columbia A&R VP Steve Berkowitz says he halted the process, believing that the original masters lay somewhere in Sony's huge tape-storage facility.

Berkowitz says, "[The librarian] called me and said, 'Hey, Steve, there are 25 boxes on this shelf of half-inch multitrack recordings of 'Live At The Plugged Nickel,' and these boxes look very old.'"

Armed with the librarian's discovery, Columbia set about to remix

everything. "In doing so, we found a lot of things that had been previously edited out, or things that were not known to have existed before," says Berkowitz.

Columbia unearthed over 30 minutes of previously unheard material on "B" reels, rolled during live recording as a backup during reel changes, which the Japanese archivists had no knowledge of. The discovery, which in some cases resulted in the addition of lengthy solos to performances that appear in severely edited form on the Japanese set, prompted the addition of an eighth CD to the American package.

Gore says, "It's not a full CD worth of material that's different. But we've made 10 additions, maybe more than that, to the original Japanese set."

"The Complete Live At The
(Continued on page 91)

Motown Leads Pack At Soul Train Music Awards

■ BY J.R. REYNOLDS

LOS ANGELES—Motown Records was the big winner at the ninth annual Soul Train Music Awards, with its artists collecting both of the show's special awards and three of the 12 trophies in the regular categories. It remains to be seen if the winners will cash in at retail.

Label founder Berry Gordy presented Motown artist Diana Ross with Soul Train's Heritage Award for career achievement. Rapper Queen Latifah received the Sammy Davis Jr. Award for entertainer of the year.

Motown quartet Boyz II Men came home with two awards—best group single and best group album, while the label's MoJAZZ artist Norman Brown won best jazz album honors.

Other multiple award winners included Elektra Entertainment vocalist Ani-

ta Baker, who won a pair of trophies for best female single and best female album.

Among the performers at the event were Patti LaBelle, Boyz II Men, Queen Latifah, Brandy, Warren G, and Blackstreet. A Miles Davis tribute featured Herbie Hancock, Ron Carter, Wayne Shorter, Tony Williams, and Wallace Roney.

Riding the crest of R&B's nostalgia wave was veteran A&M crooner Barry White, who won for album of the year and song of the year. White's platinum-certified album, "The Icon Is Love," is his first million-seller in more than 15 years.

Retailers say the possibility of improved sales from winning a Soul Train award or performing on the show varies from artist to artist.

Says David Watland, music buyer for the Amarillo, Texas-based rackjobber Anderson Merchandisers, "There will be a bump in sales from the show, though not as large as if it were the Grammys or the AMAs. The exposure might help Boyz II Men a little, but it should help Brandy more, especially since she's a new artist."

Other retailers aren't so sure exposure on the show will translate into sales gains. Says Royce Fortune, owner of the Inglewood, Calif., store Fortune Records, "Sometimes being on the show helps, and other times it doesn't. Brandy was selling before the show, and she's selling after. A couple of years ago it was more significant, and the first few days after the show you'd see a bump, but lately we don't see that much of a difference."

The fast-paced, two-hour presentation, co-hosted by Baker, LaBelle, and Kenny "Babyface" Edmonds, was televised live March 13 from the Shrine Auditorium here.

In honor of its nominees, Motown hosted its first post-Soul Train party at trendy Beverly Hills restaurant Sanctuary.

The increasing number of label-sponsored pre- and postaward show parties suggests that the event has become
(Continued on page 88)



A Performance To Relish. Blue Gorilla/Mercury recording artist Joan Osborne, center, chats with Mercury president Ed Eckstine, right, and senior VP of promotion David Leach backstage after recording a segment for the TV show "Live From The House Of Blues" in New Orleans. Her major-label debut, "Relish," is due March 21.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Robin Hurley is appointed CEO of 4AD Worldwide in Los Angeles. He was managing director of 4AD U.S.

Jeri Heiden is appointed senior VP of creative services for A&M Records in Los Angeles. She was VP of creative services and chief art director at Warner Bros.

Richard Green is named senior VP and general counsel for EMI Christian Music Group in Nashville. He was an entertainment attorney.

Sue Roberts is promoted to VP/office of the vice chairman for Warner Bros. Records in Los Angeles. She was director of business affairs.

MCA Records in Los Angeles promotes Eamon Sherlock to VP of international and Laura Merry to VP of royalties. They were, respectively, senior director of international and director of royalties.

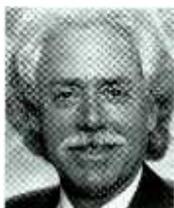
Susan Dodes is named VP of



HURLEY



HEIDEN



GREEN



ROBERTS



SHERLOCK



MERRY



DODES



SILVER

A&R for Relativity Recordings in New York. She was VP of A&R at MCA.

Cliff Silver is appointed VP of finance and administration for the Epic Records Group in New York. He was VP of finance and administration for Sony Music Productions.

Atlantic Records in New York promotes Andi Mogus to director of artist relations, Silvio Bonvini to director of progressive marketing, and Rachel Newman to manager of national-tour publicity. They were, respectively, manager of artist rela-

tions, progressive-marketing manager, and tour publicist.

Columbia Records promotes Chris Woltman to director of national album promotion in New York and Kim Langbecker to associate director of national album promotion, West Coast in Los Angeles. They were, respectively, associate director of album promotion and local promotion manager for the Phoenix/Denver region.

The RCA Records Label names Nick Bull director of national AAA/West Coast alternative promo-

tion in Los Angeles and Ron "Jetson" Poore director of national alternative promotion in New York. They were, respectively, manager of national adult-alternative promotion for the RCA Records Label and director of national alternative promotion for Imago.

Ted Kryczko is promoted to director of product development for Walt Disney Records in Los Angeles. He was managing producer.

Jon Sharp is appointed director of sales and marketing for Profile Records Ltd. in London. He was

head of RECUTS, the dance distribution arm of Pinnacle Distributors.

PUBLISHING. David Stamm is named creative director of Rondor Music in New York. He was creative manager at Warner/Chappell.

RELATED FIELDS. Ronald Brumback is named senior VP of new technologies and services for Philips Media in New York. He was senior VP of the Information Services Group and GM at Database Technology Services.

Women's Group Grows By Leaps In Its 2nd Year

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Less than a year and a half after it was founded, the Nashville-based Women In Music Business Assn. has 500 members and is about to open branches in New York, Los Angeles, San Francisco, Atlanta, and New Orleans.

The organization also is planning its second annual conference in November, which has been expanded to five days from last year's three, and will feature the first inductions into WMBA's Women In Entertainment Hall Of Fame. Other planned events are a one-day seminar in London in July and a golf tournament in Nashville on Sept. 8.

Founder Catherine Masters says she is not surprised by the organization's growth. "I knew there was a void that needed to be filled. We get calls from all over the country—and even from as far away as Australia and Germany."

Masters, who previously worked with such associations as the National Assn. for Female Executives, the National Women's Business Network (which she founded), and the Sporting Goods Manufacturers Assn., accompanied a songwriter friend to a cocktail party sponsored by the Atlanta Songwriters Assn. in November 1993.

"A bunch of women were complaining about the music industry," says Masters. "I said, 'Well, don't you have a network or organization to help you solve these problems?' They said, 'No. Why don't you start one for us?'"

Deciding that the organization needed to be in a "music city," Masters relocated to Nashville, and in November 1994 WMBA held its first conference.

About 30% of the membership is songwriters, according to Masters, with the balance made up of attorneys, managers, record company executives, and performers. Among the members are recording artists Loretta Lynn, Tammy Wynette, and former Evangeline member Kathleen Stieffel; manager Pam Lewis; attorney and law professor Deborah Wagnon; and PolyGram executive Sumya Ojakli. "We also have members from all the Nashville labels," Masters adds.

The New York and Atlanta branches will be launched with luncheons on March 25, followed by the New Orleans branch on April 8, the Los Angeles branch on April 21, and the San Francisco branch on April 22.

The group also is negotiating with America Online to get its own forum. "Right now we're just communicating through America Online's general music forum. It's harder for people to find us that way—yet we've still gotten 160 messages in one month," says Masters. "We really need our own forum."

The organization's biggest benefit is its networking opportunities, Masters says. "There are a lot of people who are just starting out who can get ripped off easily if they're not shown a different way. We do a lot of mentoring and serve as a clearinghouse for contacts.

"It's wonderful to know that we're helping and that the women are meeting and doing business with each other," she adds. "Personally, I would like to see [our ranks] grow to 5,000—then our members could really do some business."

Announcing THE SHIRLEY DIVERS FOUNDATION FOR WOMEN



THE SHIRLEY DIVERS FOUNDATION FOR WOMEN is an on-going umbrella organization that serves to distribute funds from projects based in the entertainment industries to organizations that work toward the care and concerns of women's issues worldwide.

ITS FIRST FUNDRAISING EVENT: "AIN'T NUTHIN' BUT A SHE THING"



* ALBUM: LONDON RECORDS. STREET DATE JULY 1995

* ARTISTS: ANNIE LENNOX, SALT 'N' PEPA, NENEH CHERRY, SINÉAD O'CONNOR, VANESSA WILLIAMS, MELISSA ETHERIDGE, ME'SHELL NDEGÉOCELLO, PATTI SMITH, AND OTHERS...

* TV: AN MTV WOMEN'S WEEKEND BASED ON THE "SHE THING" 2-HOUR SPECIAL TO AIR AUGUST 1995.

* EXECUTIVE PRODUCER: LEIGH BLAKE SEBASTIAN

SHIRLEY DIVERS, AN 11-YEAR VETERAN OF WARNER BROS.
DIED DECEMBER 1992 OF BREAST CANCER

FOR MORE DETAILS CALL GOOD KARMA INC. 212.473.7500

Terence Trent D'Arby Goes To Work

Singer Returns On Columbia's New Label

BY BRETT ATWOOD

LOS ANGELES—Terence Trent D'Arby is ready to shake up his public image with a new album, a new label, and a new look. His Work Group debut, the provocatively titled "TTD's Vibrator," rolls into stores May 9.

The unconventional singer recently switched from Columbia to new sister label the Work Group, headed by Virgin co-founders Jeff Ayeroff and Jordan Harris (Billboard, Feb. 18).

His 1987 debut, "Introducing The Hardline According To Terence Trent D'Arby," was a clear message to the world that this was a gifted singer with an incredibly soulful voice and an attitude to match his vocal talent. The album met with critical and commercial success, selling more than 2 million units in the U.S. alone. It churned out three top 30 hits, including the No. 1 smash "Wishing Well"; "Sign Your Name," which went to No. 4; and "Dance Little Sister (Part One)." However, subsequent albums—1989's "Terence Trent

D'Arby's Neither Fish Nor Flesh" and 1993's "Symphony Or Damn"—failed to spark much interest at retail and radio, although "She Kissed Me" from the latter album reached No. 5 on Billboard's Modern Rock Tracks chart.

It is at that format that the Work Group will launch "TTD's Vibrator" first.

Two new edits of the album track "Vibrator" will be serviced to modern and album rock formats on April 18. However, it is not expected to be a commercial single. Retail will get a commercial U.S. single for the track "Holding Onto You" sometime in late spring. That soul-wrenching rock ballad is also going to be the first single in the U.K., and may be serviced to U.S. top 40 radio stations.

"He seems to have achieved cult status," says Michael Parrish, music director for Long Island, N.Y., modern rock station WDRE. "Ter-

ence is in a class by himself. What class that is, I can't tell you. It's hard to peg him into one format."

Indeed, D'Arby, who has lost his trademark long braided locks for bleached blond short hair, has flirted with several music formats over his career. Though his recent works have been somewhat modern-rock-minded in creation, it was top 40 and R&B radio that embraced his hit-filled debut.

"Terence doesn't fit neatly into any format," says Work Group co-president Harris. "His music is difficult to classify because he has covered a lot of musical ground in his career."

(Continued on page 17)



D'ARBY



Minds Over Matter. Simple Minds' Charlie Burchill, left, and Jim Kerr, right, flank Nancy Berry, executive VP of Virgin Music Group Worldwide, following the act's show at the Mayan in Los Angeles. Simple Minds are on a world tour in support of their new album, "Good News From The Next World," which has spawned the hit "She's A River."

Elusive Singer Kendra Smith Reappears With 4AD Album

BY CRAIG ROSEN

LOS ANGELES—"Five Ways Of Disappearing," Kendra Smith's 4AD debut, due May 23, is appropriately titled. Smith, never one to play by the rock'n'roll rules, has made a career out of leaving projects on the verge of a breakthrough.

In 1983, she left the Dream Syndicate following the critically acclaimed "Days Of Wine And Roses," just prior to the band's signing to A&M.

After various other projects, including the "Rainy Day" album featuring various members of L.A.'s "paisley underground," Smith joined former Rain Parade member David Roback in Opal, a band Smith also decided to quit as its star was ascending. It was Smith who suggested Hope Sandoval as her replacement in the band, which eventually evolved into Mazzy Star.

Following her departure from Opal, Smith relocated to the wilderness of Northern California. Her only release until now was the EP "Guild Of Temporal Adventurers," a 1992 independent project Smith recorded with a group of friends. "It was just a spur of the moment thing done really quickly in Los Angeles," she says.

It was that EP that caught the attention of 4AD co-founder Ivo Watts-Russell and 4AD CEO

worldwide Robin Hurley. "We loved that record and wanted to license it to Europe, but it didn't work out," says Hurley.

During that process, Watts-Russell met Smith and told her that if she ever intended to record a full-length album, 4AD was interested. A year later, Watts-Russell received a call from Smith. Hence, the appearance of the WEA-distributed "Five Ways Of Disappearing."

For the past eight years, Smith has "been living on a homestead, gardening, and working out in the woods," she says. "I've been living a low-key life and playing music at home."

In the early '90s, Smith lived in a home with no electricity. "I wasn't interested in any music at all," she says. But things changed when Smith came across an air-powered pump organ, which didn't require electricity.

"I started playing a little bit of music then, and then the 'Guild' record happened," she says. "It was just a spontaneous thing, not me saying that I was getting back in the music industry."

Smith says that fellow "Guild" members Phillip Uberman and Jonah Corey were "the only people I knew doing something interesting when I left Los Angeles. It's kind of a sick place musically. I was ready to get away from it and see what came up on its own accord. I really believe in the random factor, and that things that are supposed to happen will."

Her home in the wilderness, about three hours north of San

(Continued on page 20)



SMITH

Slash Records, London Close To Deal; Luaka Bop Getting 'Blue In The Face'

LONDON CALLING: A distribution deal between PolyGram's London Records and Slash Records in North America is imminent. London already distributes Slash's stuff around the rest of the world, while Warner Brothers has been the clearinghouse for Slash in the U.S. A number of Slash acts will continue to go through WB, while several others, including Michael Petak and Failure, will move to the London pipeline. Those details are being worked out, as is who will get the Slash catalog, which counts records by Dream Syndicate and X among its top items. While negotiations continue, the liaison will start on May 2 when London releases new Slash signing Steel Pole Bath Tub via a licensing deal.

BE BOP: Luaka Bop Records is delving into the movie biz with the soundtrack to the upcoming Miramax film "Blue In The Face." The flick, which takes place in a Brooklyn cigar shop, stars Harvey Keitel, Lily Tomlin, Michael J. Fox, and Jim Jarmusch. "It just screams Luaka Bop," says label president Yale Evelev. Luaka Bop got involved when the movie's music supervisor approached the label about using a Zap Mama song in the movie. "And we just bugged them until they let us do the whole soundtrack," Evelev says. The soundtrack, which will come out in the fall just prior to the movie's release, will likely include new songs by Lou Reed, David Byrne, and a duet between Zap Mama and Spearhead's Michael Franti, as well as previously recorded but unreleased material from other Luaka Bop artists.

GROWING LIKE WILDFLOWERS: It's only two weeks old, but the new Tom Petty & the Heartbreakers tour is going so well that another leg has been added at the end of the summer. The outing, in support of Petty's double-platinum "Wildflowers" album, started Feb. 28 and was slated to end June 9. Now, Petty plans to go back on the road in August and September and will return to cities to play sheds, as well as hit towns like Minneapolis and Denver that weren't included in the first leg. Current opener Pete Droge will be replaced by the Jayhawks next month. Replacing former Heartbreakers' drummer Stan Lynch on the road is journeyman Steve Ferrone.

MAKING A MOVE: Former Zoo head of publicity Hanna Bolte is now a national senior director of

publicity for EMI Records Group, based on the West Coast... Fletcher Foster, who was VP of publicity for MCA in Los Angeles, has been named VP of artist development and marketing for Arista Records Nashville. His responsibilities will also include new Arista imprint Career Records, as well as Arista Texas. He starts March 27... In artist news, Chicago, formerly on Warner Bros., and Dan Fogelberg, who used to be on Epic, are both now on Giant Records. Chicago's next album, a big band project, will be out May 23. Fogelberg's Giant debut will be out later this summer.



by Melinda Newman

GOLDEN VOICES—Lori Carson, lead singer on the last two Golden Palominos records, will release her second solo record, "Where It Goes," on Restless Records on April 11 (her first solo project, "Shelter," was on Geffen). Not so coincidentally, the Golden Palominos' first national tour in eight years will start April 12. The ever-changing lineup of the Anton Fier-led band will include nine players, who will alternate between GP material and songs from "Where It Goes." The 20-date tour will include stops at Los Angeles' House Of Blues and New York's Irving Plaza. After the group's tour ends, Carson will embark on some solo dates. (See related story, page 77.)

LOVE YOU LIVE: Joan Baez will record four April dates at New York's Bottom Line for an upcoming live album. Such projects usually feature special guests, and this one's no exception. Performing with Baez on April 10 will be Mary Chapin Carpenter and the McGarrigle Sisters; April 11, Mary Black and Janis Ian; April 16, Indigo Girls; and April 17, Tish Hinojosa. Also appearing one night will be Baez's sister Mimi Fariña. The album will be released on the Grapevine label in England. Negotiations for a U.S. label are taking place.

THIS AND THAT: The upcoming Circle Jerks record on Mercury will include a cover of the Soft Boys' song "I Wanna Destroy You" with background vocals by former teeny-popper Debbie Gibson... Hollywood Records has signed the hotly sought after L.A. modern rock act Gwen Mars... Song titles on the new Def Leppard album (and left out of our column a few weeks ago) include "Pearl Of Euphoria," "Slang," "All I Want Is Everything," "Blood Runs Cold," and "Work It Out."

PRESENTING A DRAMATIC NEW IMPRINT
FROM ATLANTIC RECORDS:

All the world's a stage...

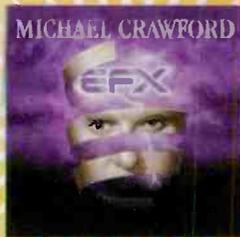
for every man and woman

with a CD player.

ATLANTIC THEATRE

DEDICATED TO TAKING BROADWAY BEYOND... BRINGING A LARGE NEW AUDIENCE TO THE MUSICAL THEATRE EXPERIENCE.

Our first releases:



THE SOUNDTRACK TO THE
THEATRE OF VIRTUAL REALITY

E F X

STARRING

MICHAEL CRAWFORD

ORIGINAL CAST ALBUM FROM THE

MGM GRAND PRODUCTION -

THE MOST EXTRAORDINARY SHOW

EVER STAGED BEFORE A LIVE AUDIENCE -

A TOTAL EMOTIONAL AND SENSORY EXPERIENCE.

PRODUCED BY PHIL RAMONE

THE GOTHIC MUSICAL THRILLER

JEKYLL & HYDE

THE ALL-NEW, 35-TRACK COMPLETE RECORDING

WITH AN ALL-STAR CAST INCLUDING

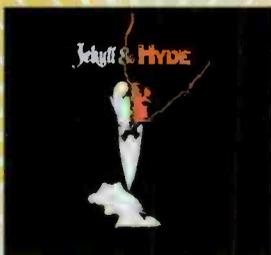
JOHN RAITT, LINDA EDER AND ANTHONY WARLOW

AND FEATURING THE INTERNATIONAL HITS

"SOMEONE LIKE YOU" AND "THIS IS THE MOMENT"

NATIONAL TOUR BEGINS IN JUNE

PRODUCED BY FRANK WILDHORN & KARL RICHARDSON



COMING MAY 23:

SMOKEY JOE'S CAFE

ORIGINAL BROADWAY CAST ALBUM

THE SONGS OF LIEBER AND STOLLER

STAND BY ME, HOUND DOG,

KANSAS CITY, LOVE POTION #9,

IF I WERE A WOMAN, JAILHOUSE ROCK,

YAKETY YAK, ON BROADWAY

Call 212-275-2941 to receive your Atlantic Theatre interactive press kit



THE ATLANTIC GROUP ©1995 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY CALL 1-800-ATLANTIC FOR A QUICK MUSIC TUNE-UP. TALK TO US: AtlanticOL@aol.com 74774.1026@compuserve.com



Skene! Hopes EastWest/Elektra Deal Will Boost Bob Evans

■ BY DAVID SPRAGUE

NEW YORK—There's no disputing the fact that the band Bob Evans has a leg up in terms of name recognition—at least among folks who travel the nation's interstates. As borne out by its major-label debut "The Bradley Suites," to be released May 9 through Skene!/EastWest/Elektra, the New Jersey-bred power trio churns out a riff-based sound that's every bit as homey and

basic as the diner chain from which it borrowed its name.

"A few summers ago, when we had this terrible name that I'll never divulge, we'd play these long sets in South Jersey—mostly covers of Replacements, Hüsker Dü, and Soul Asylum," recalls bassist Andrew Kesin. "We found these really cool fire-engine-red hats that said 'Bob Evans' on them, and the rest just came naturally."

It didn't take long for the newly

rechristened trio to release its first album, "Adult World," on the Minneapolis-based Skene! label. "Their records have always been among my favorites, but Skene! didn't have the resources to do things as simple as ensuring records got into stores until now," says Skene! owner Jeff Spiegel, who signed a pressing and distribution deal with EastWest shortly before the label merged with Elektra last year. Among other acts involved in the pact are Trench-

mouth and Candy Machine.

"ADA [WEA's independent distribution arm] is doing a great job getting things into stores," says Spiegel, "and we've probably tripled radio play, since there are several people following up with it instead of just sending out promos and waiting to get a playlist in the mail."

According to Steve Kleinberg, senior VP of product development for Elektra, college radio will be the label's first point of attack. "There's

a history there already that our field reps and national staff can capitalize on," he says. "We're going to see where college radio gravitates and use that to determine what track to take to commercial radio and video."

According to Skene!'s Spiegel, the band's last album, "Jersey Barrier," sold about 3,000 copies (with distribution through Twin Cities International). "Obviously, we've been able to ship more than that through Elektra, but we're still being realistic," he says. "I'd rather see 10,000 ship to stores where they belong than 25,000 go out and get returned."

Kleinberg says that EastWest's retail campaign will be centered around a late spring/early summer



BOB EVANS

tour. "We'll set up ads that will follow the band across the country," he says. "And at the venues themselves, we're going to be distributing discount coupons in conjunction with local retailers."

Such a low-key campaign is just fine with the band members, who didn't stray far from their DIY days in the production of "The Bradley Suites."

"Even though we hardly did the textbook major-label effort, it's the first time we've had any semblance of a budget," says Kesin, who notes the band still managed to hold recording costs for "The Bradley Suites" to under \$10,000. "I don't know if we would have used any more than five days even if we had the option."

With its surplus of feedback and rhythmic crunch, "The Bradley Suites" has plenty of raw energy. But rather than merely overwhelm with brawn, songs like "Jersey City Spring Water" and "Carlyann" pulse with contradictory pop/hard-core stimuli, largely emanating from the off-kilter playing of guitarist Dave Glosinski.

"We're concerned with textures, more than just creating a wall of sound," says Kesin. "There's a certain amount of instinctiveness involved, since we've been together so long. I've known [drummer] Brian [O'Neill] literally since birth and Dave since high school. For a long time, we lived together, worked at the same place, and played together at night, so it's safe to say we're about as tight as you can get."

Success Rooted in Tradition

BILLBOARD HONORS

ROUNDER RECORDS

25 Years

A dream was realized when Ken Irwin, Marian Leighton Levy and Bill Nowlin turned their love for folk music into **ROUNDER RECORDS**. 25 years later, with a catalogue of over 1,400 diverse titles, the label has remained true to the ideals that inspired its creation.

Billboard's salute takes a look at **ROUNDER'S** ongoing commitment to the advancement of traditional and ethnic musical styles. This May 6th issue will highlight the history behind this unique company, its current releases and future plans.

Join Billboard in celebrating the many accomplishments of **ROUNDER RECORDS**. This issue is the place for your congratulatory message.

ISSUE DATE: May 6th

AD CLOSE: April 11th

NY: Ken Piotrowski: 212-536-5223
MIDWEST: Ken Karp 212-536-5017

NASHVILLE: Lee Ann Photoglo 615-321-4294
LA: Lezle Stein: 213-525-2329

REACH OVER 200,000
RESPONSIVE READERS EVERY WEEK -
CALL
BILLBOARD CLASSIFIED
TODAY!!
800-223-7524
FAX: 212-536-5055
212-536-5174

TERENCE TRENT D'ARBY GOES TO WORK

(Continued from page 14)

Retail isn't sure how to define D'Arby either.

"He has a great crossover potential in modern rock and top 40 audiences, but the last record didn't sell that well," says Rob Fauble, owner of the Beat, an alternative-intensive retail superstore in Sacramento, Calif. "It's a tough call on Terence. He is an established star, but we will look at [the new record] with caution."

Many in the industry say that D'Arby's sales setback is partially due to his outrageous and often arrogant public statements during his earlier years of success.

"It is an interesting thing when God-given talent outshines what has been said in the media," says Work co-president Ayeroff. "The fact of the matter is that he is a brilliant singer. This is not about what he says in the media. He is an intelligent man with an artist's strong

temperament, and that is often misunderstood."

D'Arby says that he has not read anything in the press about himself in the last five years.

"I've learned to disassociate myself from certain aspects of what I do, like dealing with the media," says D'Arby. "It's no more provocative to hear someone call me a dickhead than a genius at this point. At some point, you just have to establish your own sense of self-worth."

However, when it comes to creating music, D'Arby admits that he does rely on a select few individuals "to give it me straight."

Certainly, Work co-presidents Ayeroff and Harris are in that group.

"I know that their feedback is predicated on a belief system that I trust is in my best interest," says D'Arby. "If we disagree, it is out of

a respectful place. They both genuinely love music, but also know how to make money. That's a rare thing."

The mutually agreed upon switch from Columbia to sister label the Work Group was a welcome one, says D'Arby.

"With [second album] 'Neither Fish Nor Flesh,' the well-oiled machine at Columbia had a difficult time getting into that," says D'Arby. "When I went to Donnie [Ienner, Columbia Records Group chairman] and said that I wanted to go join the Work label, he was very agreeable. He was having the same thoughts in fact. I was immensely grateful. With Jeff and Jcudar, we can yell and scream at each other, but we all know that it is out of a mutual need to be the best."

Ayeroff admits that working with D'Arby is "not always easy."

Ayeroff says, "It can be a challenge, because he feels very strongly about staying true to his work."

D'Arby says that despite his reputation for being difficult, he was happy to cooperate with the Work executives in selecting the final track listing for this record. A handful of songs were either reworked or removed from the album in its final form, says D'Arby, who expects the absent tracks to appear as future B-sides.

The oldest song on the new album is the ethereal, funk-laced "Read My Lips (I Dig Your Scene)," which was originally recorded four years ago for an unreleased album that evolved into

"Synphony Or Damn."

"I think that song caused the premature retirement of one person at Sony U.K.," quips D'Arby. "It is one of the more innovative things I've done, but I was talked into leaving it off the album at the time. My friends berated me for leaving it off, but it actually fits in better thematically on the new album."

D'Arby says that he expects to tour Japan in May, then Europe in June. A U.S. tour is expected to start sometime in September.

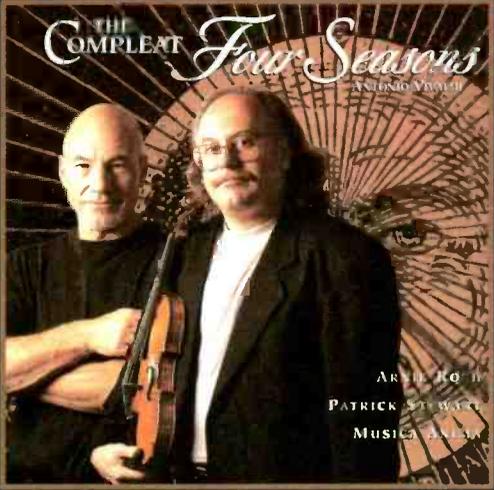
"I wish the rest of my life was as easy to me as making records," D'Arby says. "Making records is easy, but life is hard. Music is the easiest thing that I've ever had to do, so hopefully I don't complain too loudly about it."

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	CoreStates Spectrum Philadelphia	March 6-7	\$2,259,783 \$102/\$77/\$52	28,079 two sellouts	Electric Factory Concerts
EAGLES	USAir Arena Landover, Md	March 9	\$1,142,019 \$87/\$47	14,837 sellout	Musicentre Prods.
EAGLES	Civic Arena Pittsburgh	March 10	\$830,860 \$85/\$50	11,209 sellout	PACE Concerts
ALAN JACKSON	Houston Livestock Show Houston	Feb. 17	\$650,352 \$20/\$10	58,171 sellout	in-house
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Kieler UNO Lakefront Arena, University of New Orleans, New Orleans	March 10	\$554,634 \$27	20,542 sellout	Beaver Prods.
JIMMY PAGE & ROBERT PLANT	Orlando Arena, Orlando Centroplex Orlando, Fla.	March 7	\$480,470 \$38.75/\$32.75/ \$27.75	14,895 sellout	Silver Star Prods.
TOM PETTY PETE DROGE	United Center Chicago	March 8	\$479,498 \$35/\$27.50/ \$20/\$5	18,792 sellout	Jam Prods.
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Frank Erwin Center, University of Texas at Austin, Austin, Texas	March 13	\$426,598 \$35/\$27.50	14,857 sellout	Beaver Prods.
BOYZ II MEN BRANDY	America West Arena Phoenix	March 9	\$420,410 \$35/\$25	15,266 16,000	Haymon Entertainment
ANITA BAKER	Fox Theatre Atlanta	March 7-8	\$384,574 \$50.50/\$40.50	7,948 9,356 two shows	Haymon Entertainment

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

ARNIE ROTH CONDUCTS.

PATRICK STEWART READS.



VIVALDI'S FOUR SEASONS COMPLEAT AT LAST.

There's more to Vivaldi's *The Four Seasons* than the music. Vivaldi also wrote sonnets - poems - to accompany each concerto, including them in his original score. Now you can enjoy Vivaldi's masterpiece the way he meant it to be heard. Actor Patrick Stewart narrates the sonnets, Mannheim Steamroller concertmaster Arnie Roth plays the violin in this magnificent recording. With the Musica Anima String Ensemble.

AMERICAN GRAMAPHONE®

Member of NAIAD

RMI

We proudly congratulate our

GRAMMY AWARDS WINNERS



ALL-4-ONE

I Swear
Best Pop Performance By
A Duo Or Group With Vocal

RON CARTER

A Tribute To Miles
Best Jazz Instrumental
Performance, Individual Or Group

ASLEEP AT THE WHEEL

Blues For Dixie
(Track from: *Tribute to the
Music of Bob Wills and
The Texas Playboys*)
Best Country Performance By
A Duo Or Group With Vocal

ERIC CLAPTON (PRS)

From The Cradle
Best Traditional Blues Album

PATSY CLINE

Lifetime Achievement Award

RY COODER

Talking Timbuktu
Best World Music Album

NESUHI ERTEGUN

Trustees Award

VINCE GILL

When Love Finds You
Best Male Country
Vocal Performance

AL GREEN

Funny How Time Slips Away
(Track from: *Rhythm, Country and Blues*)
Best Pop Vocal Collaboration

DAVE GRUSIN

ARRANGER
Three Cowboy Songs
(Track from: *The Orchestral Album*)
Best Instrumental Arrangement

HERBIE HANCOCK

A Tribute To Miles
Best Jazz Instrumental Performance,
Individual Or Group

BOYZ II MEN

I'll Make Love To You
Best Male R&B
Performance By A Duo
Or Group With Vocal
II
Best R&B Album

CHET ATKINS

Young Things
(Track from: *Read My Licks*)
Best Country Instrumental
Performance

BOOKER T & THE MG'S

Cruisin'
Best Pop Instrumental
Performance

TONI BRAXTON

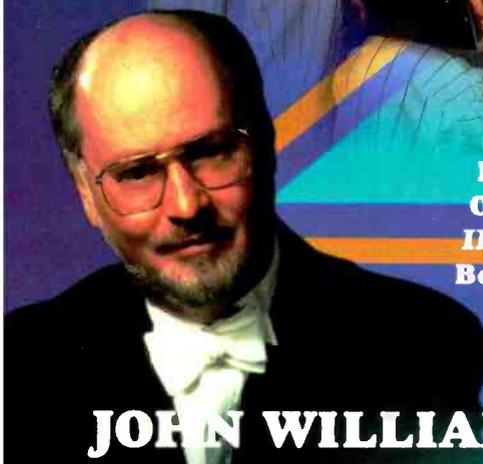
Breathe Again
Best Female R&B Vocal
Performance

CACHAO

Master Sessions Volume I
Best Tropical Latin
Performance

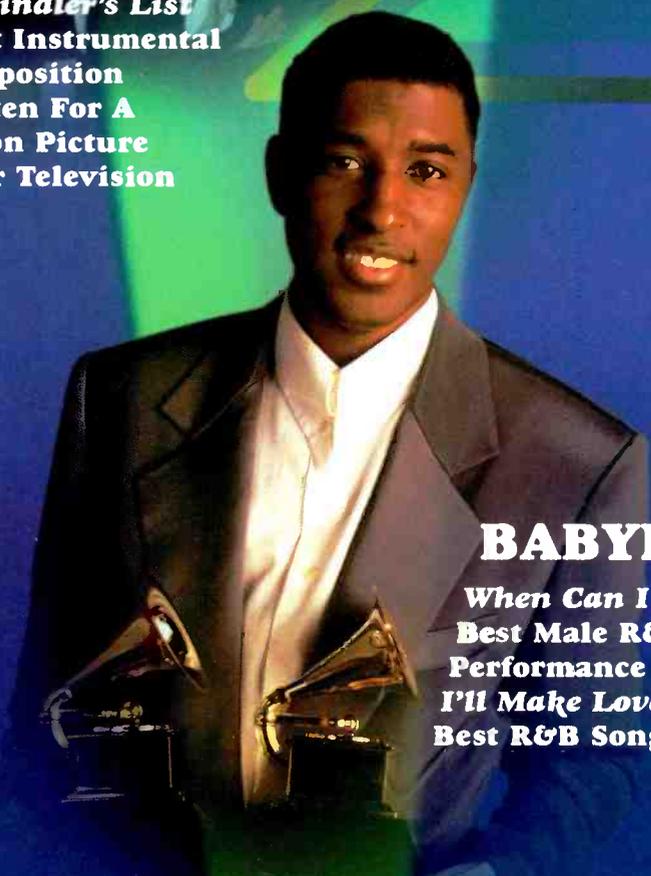
BABYFACE

When Can I See You
Best Male R&B Vocal
Performance
I'll Make Love To You
Best R&B Song



JOHN WILLIAMS

COMPOSER
Schindler's List
Best Instrumental
Composition
Written For A
Motion Picture
Or For Television



ETTA JAMES

Mystery Lady
(Songs of Billie Holiday)
Best Jazz Vocal Performance

ELTON JOHN (PRS)

Can You Feel The Love Tonight
Best Male Pop Vocal Performance

DAVID KAHNE

PRODUCER
MTV Unplugged
Album Of The Year

ALISON KRAUSS AND THE COX FAMILY

I Know Who Holds Tomorrow
Best Southern, Country or Bluegrass Gospel Album

MARK MANCINA

The Lion King
(Original Motion Picture Soundtrack)
Best Musical Album For Children

CURTIS MAYFIELD

Lifetime Achievement Award

AARON NEVILLE

I Fall to Pieces
Best Country Vocal Collaboration

WALTER OSTANEK BAND

Music and Friends
Best Polka Album

PETRA

Wake-Up Call
Best Rock Gospel Album

PINK FLOYD (PRS)

Marooned
(Track from: *The Division Bell*)
Best Rock Instrumental Performance

HENRY ROLLINS

Get in the Van: On the Road with Black Flag
Best Spoken Word Or Non-Musical Album

WALLACE RONEY

A Tribute To Miles
Best Jazz Instrumental Performance, Individual Or Group

WAYNE SHORTER

A Tribute To Miles
Best Jazz Instrumental Performance, Individual Or Group

POPS STAPLES

Father Father
Best Contemporary Blues Album

TAKE 6

Join The Band
Best Contemporary Soul Gospel Album

TUT TAYLOR

The Great Dobro Sessions
Best Bluegrass Album

ALI FARKA TOURE (BUMDA)

Talking Timbuktu
Best World Music Album

MCCOY TYNER BIG BAND

Journey
Best Large Jazz Ensemble Performance

ALBERTINA WALKER

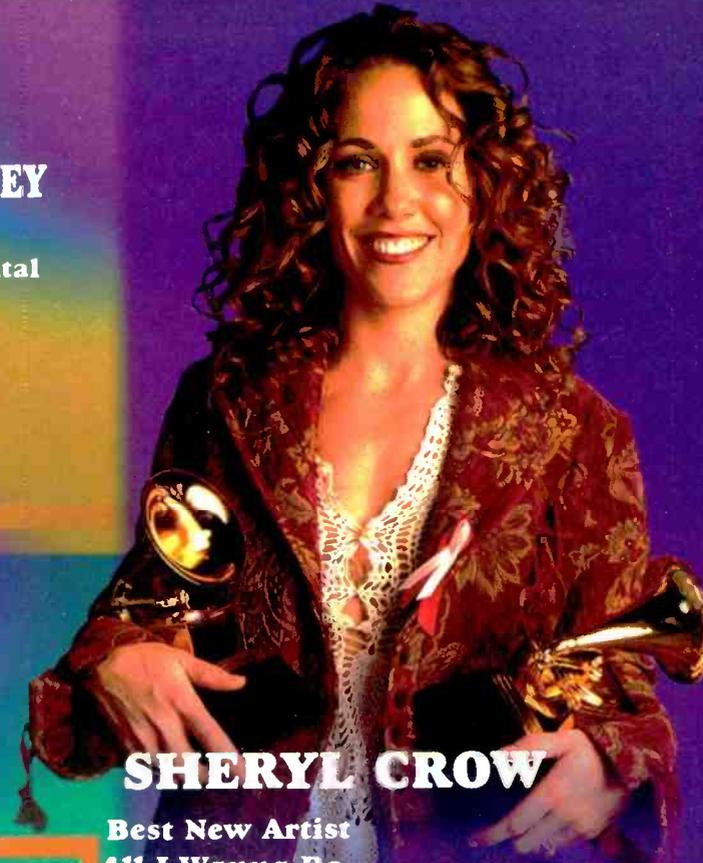
Songs of the Church - Live in Memphis
Best Traditional Soul Gospel Album

TONY WILLIAMS

A Tribute To Miles
Best Jazz Instrumental Performance, Individual Or Group

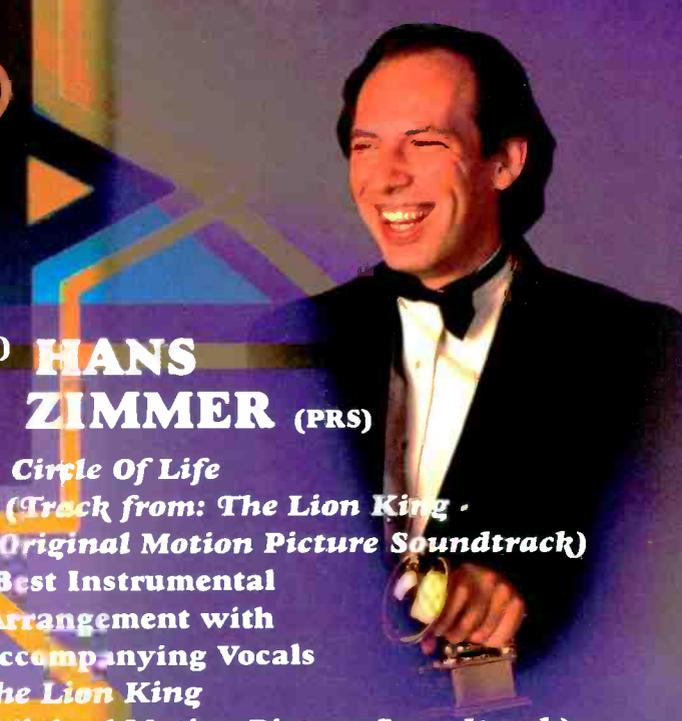
PAUL WINTER

Prayer For The Wild Things
Best New Age Album



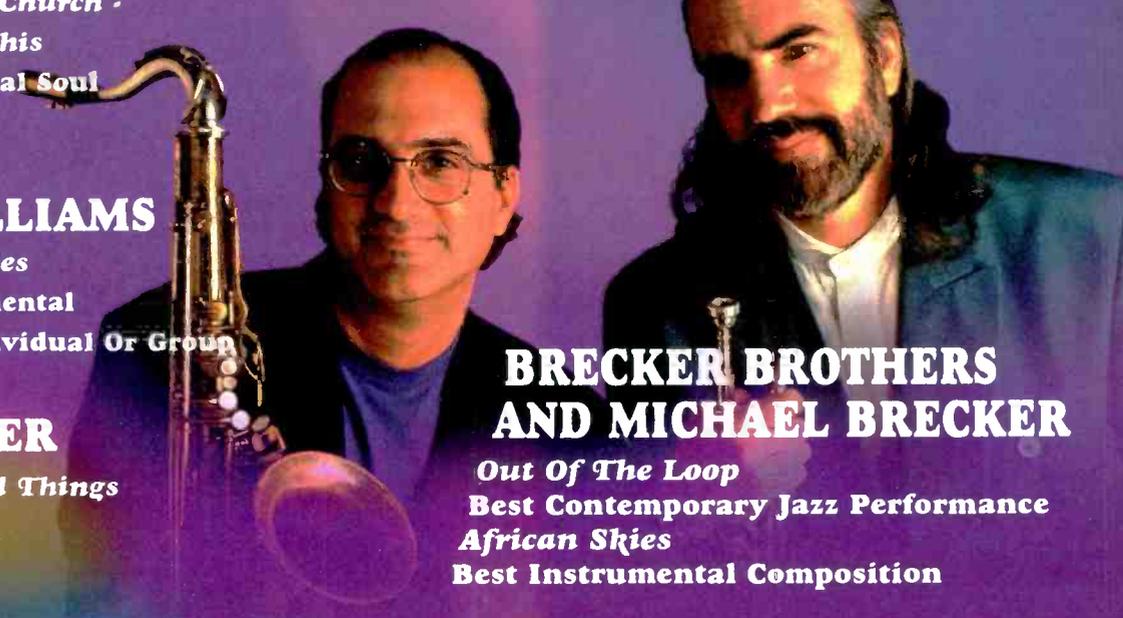
SHERYL CROW

Best New Artist
All I Wanna Do
Record of the Year
Best Female Pop Vocal Performance



HANS ZIMMER (PRS)

Circle Of Life
(Track from: *The Lion King - Original Motion Picture Soundtrack*)
Best Instrumental Arrangement with Accompanying Vocals
The Lion King
(Original Motion Picture Soundtrack)
Best Musical Album for Children



BRECKER BROTHERS AND MICHAEL BRECKER

Out Of The Loop
Best Contemporary Jazz Performance
African Skies
Best Instrumental Composition

Music for Hawai'i is more than steel guitar and "Hawai'i Calls"

Musical groups from Hawai'i today embrace slack key guitar, folk, rock, reggae and jazz stylings. Listen to these Nā Hōkū Hanohano award-winning groups*:

Keola & Kapono Beamer

Cecilio & Kapono

Ho'okena

The Krush

The Peter Moon Band

The Pandanus Club

The Brothers Cazimero

Hapa

Kapena

The Makaha Sons

Olomana

Call the Hawai'i Academy of Recording Arts at (808) 235-9424 and we'll send you a FREE sampler of some of Hawai'i's top recording acts. But hurry, this is a limited offer.

*groups who have won album of the year or group of the year awards.

KENDRA SMITH REAPPEARS WITH 4AD ALBUM

(Continued from page 14)

Francisco, keeps Smith isolated from the contemporary rock scene, which is fine with her.

"What I listen to is really out there," she says. "I listen to Middle Eastern and Far Eastern music a lot, and I like a lot of weird shit," she says.

Those influences can be heard on "Five Ways Of Disappearing," a spacey and hypnotic album filled with exotic instrumentation, including harmonium and Turkish drums. It sounds closer to Nico than anything on the Modern Rock Tracks chart.

That comparison sits well with Smith: "She's pretty interesting, and she has been an influence. She's one of the cooler female artists, ever."

Smith's current home does have electricity, but it's solar powered, which means she has a lot in the summer, "but not much in the winter." She uses a stove for heat, grows most of her own food, and doesn't have a refrigerator. She does business on a pay phone miles from her home.

Living an existence that seems like the antithesis of the stereotypical recording artist, Smith says signing with 4AD made sense. "They're smaller and approachable," she says. "I can see what they are doing, and there are no invisible elements."

To that end, 4AD is taking a low-key approach to promoting Smith. "She was away from the music business for seven or eight years and quite wary of coming back to it," says Hurley. To make Smith feel more comfortable, 4AD offered her a one-off deal and is letting Smith call the shots on touring and promotion.

Smith made a rare appearance

during 4AD's "All Virgos Are Mad" festival in September and did a March 8 in-store performance at Aron's Records in Hollywood, Calif. But the only other performances tentatively scheduled are a New York date in May and a performance for noncommercial album alternative radio station KCRW Los Angeles.

Her cover of Richard and Mimi Fariña's "Bold Marauder," which closes the album, was featured on two 4AD samplers—"All Virgos Are Mad," a release tied to 4AD's annual celebration, and "No Balls," which was given away as a premium to customers at Urban Outfitters and subscribers of Option magazine.

Another track, "In Your Head," was featured on a promotional 7-inch EP, which also includes tracks by the Red House Painters and Liquorice.

4AD plans to take the track "Temporarily Lucy" to college and album alternative radio in early June. A video, directed by Smith, is also in the works.

In addition, the label plans to distribute a cassette history of Smith to college radio, which will include recordings of Smith with the Dream Syndicate and Opal, as well as material from the "Rainy Day" album, so newcomers can catch up with her career.

"We're going to take it slowly and not market her in any brash way," Hurley says. "This record will have a long shelf life. It's not pop-driven, it's fairly subtle, and as Kendra gets more comfortable, we will accommodate what she wants to do. Our aim is to make Kendra feel comfortable enough with 4AD that she wants to do more and hopefully she will enjoy making records again."

NOTICE

TO PERFORMERS, MANAGERS AND AGENTS

IATSE Local 58, the Toronto stagehands union, has an ongoing dispute with Paramount Canada's Wonderland, just outside of this city. Management refuses to sign an agreement with our union and instead, uses less-experienced, low-paid staff to stage shows at its Kingswood Music Theatre. We would appreciate your help in our fight for fairness.

DON'T PLAY

PARAMOUNT CANADA'S WONDERLAND



IATSE Local 58

5 Lower Sherbourne Street, Suite 201
Toronto, Ontario, Canada M5A 2P3
Tel: (416) 364-5565 Fax (416) 364-5987

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SANTA BARBARA, CALIF.: "Polychrome means different colors, and that's how I think of our music. I'd like to be a band that's always a little beyond style and fashion. I'd like our popularity to rest on the authority of the songwriting and the charismatic presence of the singer," says **Duncan Wright**, songwriter and leader—along with vocalist **GINNY BENSON**—of local quintet Polychrome. That should be no problem for this Santa Barbara outfit, whose latest CD, "I Just Want To Be Loved," features Benson's classically trained, striking,



POLYCHROME

crystalline vocals against a backdrop of textured, memorable pop melodies. The songs, such as the title track and "This Time Around," are instantly accessible, but have a quality of depth whose appeal increases with repeated listenings. Understandably, area radio has gotten behind the band's sound, with tracks "I Just Want To Be Loved" and "Transparent" receiving play on Santa Barbara rock station KTYD and on Montecito album

alternative outlet KJEE. British-born Wright formed Polychrome with Benson in 1991, first performing as an acoustic duo. Its debut, 1992's "See The Colors," sold out of its 1,200-unit pressing. Since then, the group has expanded to a quintet with guitarist **Jason Work**, drummer **Brad Sherman**, and newest member, bassist **Danny Rowe**, who replaced **Scot Alexander**, now with **Dishwalla**. The band plays sold-out shows several times a month in venues throughout Santa Barbara, as well as frequent gigs in San Francisco and Los Angeles. The next step is bringing the music to a wider audience. But like most artists who have spent years doing it their way, Wright says he's not completely willing to turn over the reigns. "I'd like to keep the vision here. I do want to go to a bigger scale—we're not desperately keen to keep it in the garage—but I'd love to continue to produce and arrange." Contact Wright at 805-963-1128.

MELINDA NEWMAN

EAST LANSING, MICH.: Wally Pleasant just returned to East Lansing from a monthlong, self-booked tour that took him south for the worst part of winter—pretty canny planning on his part—to promote his latest effort, "Houses Of The Holy Moly." "It was a really cool trip," Pleasant says. "But Texas was just *too* cold." The album is currently climbing CMJ's charts, and combined sales of Pleasant's three albums, "Houses," "Welcome To Pleasantville," and "Songs About Stuff," have reached more than 20,000 units and have resulted in invitations to play several national showcases. Pleasant has no doubt gathered plenty of new material for album No. 4. "We were in Nashville as part of the Nashville Entertainment Assn. convention and ended up booked at a punker anti-NEA rally," the acoustic-slinging Pleasant says, a juxtaposition ripe for his pointed pen. Pleasant's songs are hilarious, with an off-center view of life that unerringly homes in on cultural and political absurdities. His seeming deliberately out-of-kilter spoken word and musical pastiches are more in the comedy vein than anything else. How many people would put a self-promoting answering machine message in one of their songs as part of the "marketing strategy"? Contact **Jennifer Bullard** at Miranda Records at 517-224-1384.



WALLY PLEASANT

KAREN KOSKI

ORLANDO, FLA.: Female-fronted **Halcyon** was the big winner at last month's Florida Music Awards, snaring awards for best original band and entertainer of the year. The event, held at Orlando's Tupperware Theater,



HALCYON

was presented by Jam Magazine, covers the state's varied musical scene. Other winners included best female vocalist **Magda Hiller** (Miami), best jazz band **Alien Sharecropper** (Orlando), best rock band **Men From Earth** (Tampa), best alternative band **Tabitha's Secret** (northern Florida), and best pop band **the Goods** (Miami). Y&T Records founder **Rich Ulloa**, who has spawned the careers of the **Mavericks**, **Mary Karlzen**, and **For Squirrels**, was given a special

merit award, while **Rob Grill** of the **Grassroots** was given the Jesse Stone Award to honor his three-decade career. An SRO postwar party at the **Hard Rock Cafe** featured performances by rockabilly wonders **Rocket 88** and the moody rock of **Black Janet**.

SANDRA SCHULMAN

Do you remember your first summer job?

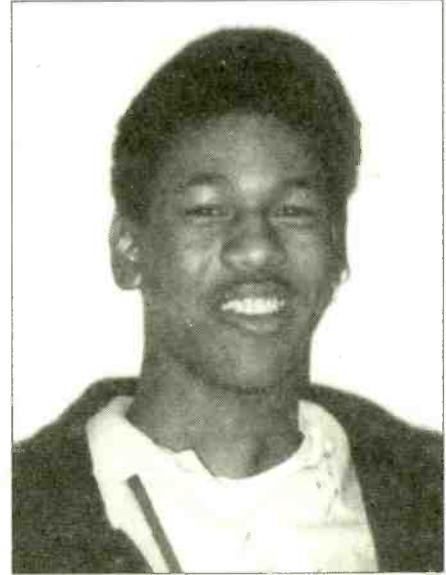
They do!



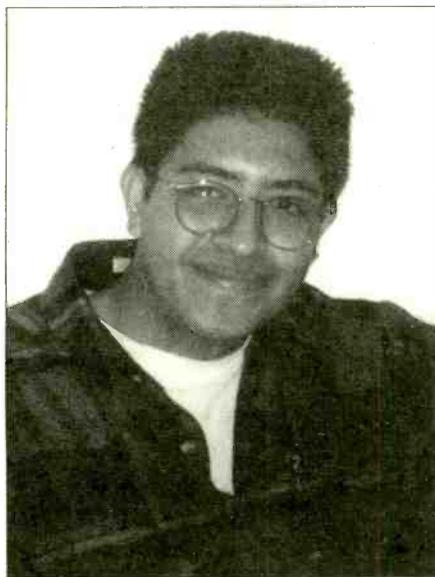
Tatsumi Kotow 1993
Zoo Entertainment, R&B Promotion



Beneca Ward 1993
HBO Independent Productions - Roc



Kiyon Jones 1994
MCA, Pop Promotion



Edgar Calderon 1994
A&M Video

**Y.E.S.
To
Jobs**



Danny Tam 1994
CNN Entertainment Report

"PEOPLE CAN'T BE WHAT THEY DON'T KNOW EXISTS."

To hire a 16-18 year old minority high school student for a memorable summer,
contact Y.E.S. To Jobs/Jaleesa Hazzard @ 213.469.2411



RECORDS © 1995 A&M Records, Inc. All rights reserved.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	1	7	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	5	10	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
3	2	3	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
4	6	12	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
5	8	2	MIKE WATT COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
6	7	4	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
7	14	8	THE ROOTS DGC 24708*/GEPFEN (10.98/15.98)	DO YOU WANT MORE?!!!!?
8	10	13	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
9	12	34	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
10	18	5	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
11	17	22	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
12	15	24	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
13	11	14	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
14	13	2	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
15	16	73	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
16	19	35	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
17	20	13	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
18	22	6	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
19	25	4	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
20	9	2	QUICKSAND ISLAND 526564 (10.98/15.98)	MANIC COMPRESSION

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

21	21	7	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
22	33	8	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
23	24	19	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
24	28	15	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
25	26	78	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
26	—	1	LA MAFIA SONY 81520 (9.98 EQ/15.98)	EXITOS EN VIVO
27	27	8	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	30	9	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
29	29	27	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
30	23	2	FACE TO FACE VICTORY 480037/A&M (9.98/15.98)	BIG CHOICE
31	32	20	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
32	31	7	DINK CAPITOL 30333 (9.98/13.98)	DINK
33	39	25	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
34	37	43	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
35	—	2	MARILYN MANSON INTERSCOPE 92344/AG (10.98/15.98)	PORTRAIT OF AN AMERICAN FAMILY
36	—	1	GEORGE DUCAS LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS
37	34	19	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
38	—	1	MASTER P NO LIMIT 9901 (8.98/11.98)	99 WAYS TO DIE
39	—	1	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/17.98)	DELUXE
40	—	9	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET

POPULAR UPRIISINGS

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

ALL IN THE FAMILY: Angel Records' new Guardian label is off to an impressive launch, artistically, with the Irish/folk/country stylings of the Rankin Family on their compelling "North Country" set, released March 7. Already stars in their homeland of Canada, this year marks the group's first U.S. release and tour.

"We hope to tap into the

Gautreau.

Fordham University's folk station, WFUV New York, is the earliest believer.

The group consists of all siblings and features the Gaelic harmonies of sisters Raylene, Cookie, and Heather, accompanied by singer/songwriter/guitarist Jimmy and multi-instrumentalist John Morris.

After the group finishes headlining the Guinness Festival tour in Australia and New Zealand in late March, it will tour the U.S. from mid-April through May. On April 23, it will appear on "Mountain Stage," the Public Radio International syndicated show.

KLASSY KUTS: Keia/Elektra's plan worked. Link its new R&B female vocal trio Kut Klose with established singer Keith Sweat and the doors will fly open.

Last fall, Kut Klose was featured on Sweat's single "Get Up On It," which peaked at No. 12 on the Hot R&B Singles chart on Nov. 12, 1994 (Billboard, Dec. 17, 1994).

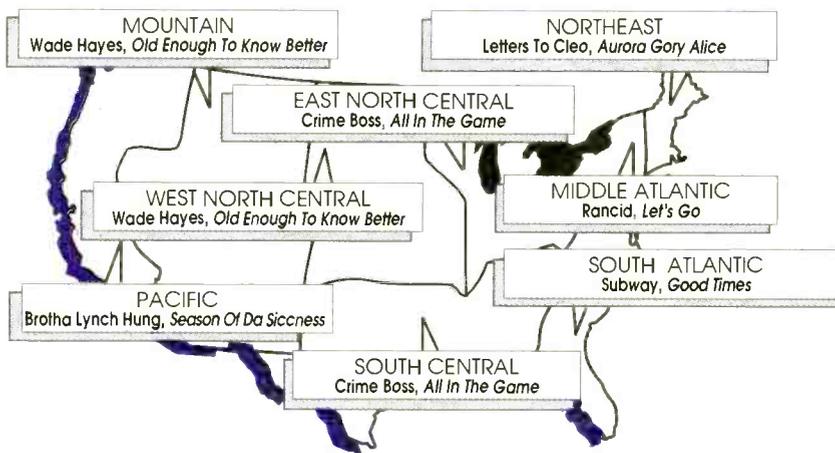
Today, R&B/mainstream and R&B/adult stations are all over the group's first single, "I Like," from its debut "Surrender," released March 14. This week the single moves 36-33 with a bullet on the Hot R&B Singles chart.

"Keith definitely helped open a lot of doors and a lot of



Meaningful Beginning. Means To An End, a rock trio from Lawrence, Kan., embarks on a tour in April in support of its self-titled debut on Futurist. "Breaking Dummy" and "Lickspttle" are at hard rock and modern rock radio, respectively.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Brotha Lynch Hung, <i>Season Of Da Siccness</i>	1. Crime Boss, <i>All In The Game</i>
2. R.B.L. Posse, <i>Ruthless By Law</i>	2. La Mafia, <i>Exitos En Vivo</i>
3. Rancid, <i>Let's Go</i>	3. Wade Hayes, <i>Old Enough To Know Better</i>
4. Mike Watt, <i>Ball-Hog Or Tugboat</i>	4. Subway, <i>Good Times</i>
5. Subway, <i>Goodtimes</i>	5. Murder Squad, <i>Murder Squad Nationwide</i>
6. Deion Sanders, <i>Prime Time</i>	6. Shania Twain, <i>The Woman In Me</i>
7. Master P, <i>99 Ways To Die</i>	7. Lari White, <i>Wishes</i>
8. The Roots, <i>Do You Want More?!!!!?</i>	8. Shenandoah, <i>In The Vicinity Of The Heart</i>
9. 4 P.M., <i>Now's The Time</i>	9. Usher, <i>Usher</i>
10. Murder Squad, <i>Murder Squad Nationwide</i>	10. Type O Negative, <i>Bloody Kisses</i>

people's eyes," says Fred Jackson, manager of urban marketing at Elektra Entertainment Group. "Not just at radio but at retail, too. We re-

ally felt that this was an album they were waiting in the wings for."

Jackson says the label is sending the trio, which con-

sists of Tabitha Duncan, Athena Cage, and LaVonn Battle, on a monthlong radio and retail promotional tour at the end of March, hitting key radio markets such as Chicago, Atlanta, Miami, Houston, and Dallas.

While no major tour has been worked out yet, the group will play select dates during the promotional jaunt.

Along the way, the group plans to talk to youths in the communities to "let them know that they're more than just a singing group. They're sisters and daughters and cousins," says Jackson.

DA MADD DJ: Following in the footsteps of WQHT (Hot 97) New York morning team Doctor Dre and Ed Lover, KBXX (the Box) Houston's afternoon jock, Da Madd Hatta, has released an album.

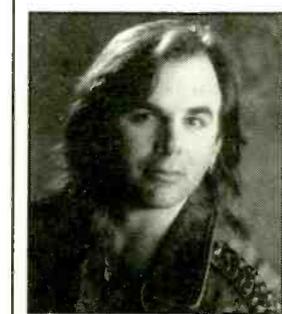
Like Doctor Dre, Da Madd Hatta album may create some confusion. The jock is not WGOK Mobile, Ala.'s Mad Hatter, who was up for Billboard's small-market R&B air personality of 1994.

Da Madd Hatta's debut recording, "All About Me," was released Feb. 6 on his own Groove Makers Recordings label.

His first single, "Hangin'," is receiving airplay on R&B outlets WAMO Pittsburgh,

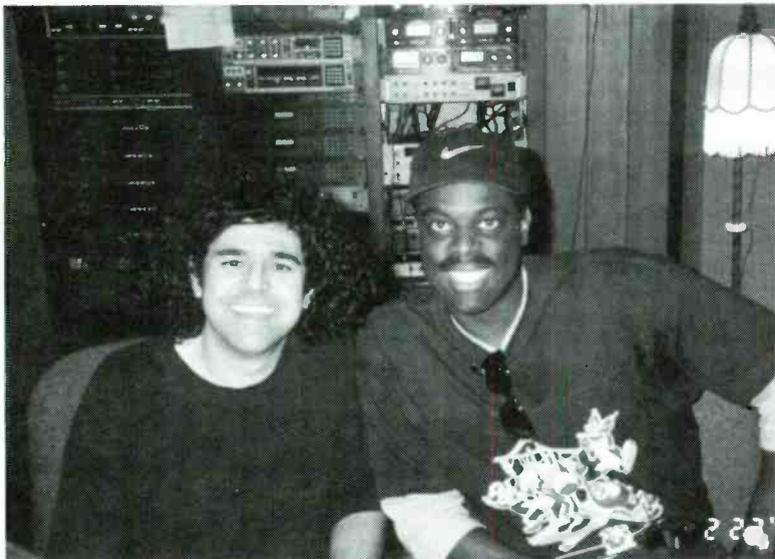
WJMH Greensboro, N.C., and KBXX, among others. The rapper/DJ is also known as the radio voice in the movie "Jason's Lyric" and has opened for Ice Cube, Scarface, Too Short, and Bone Thugs N Harmony.

While the album is now distributed solely in hot hip-hop markets like Pittsburgh and Houston, Da Madd Hatta says that in the next two



Journey Back. Just as Jonathan Cain contributed to his former Journey-mate Neal Schon's solo album, Schon has provided a guitar lick or two to Cain's solo debut, "Back To The Innocence," due March 28 on Intersound. Schon's guitar work is featured on Cain's first single, "Wish That I Was There For You," which is gaining momentum at AC radio outlets such as WMTX Tampa, Fla. The album also features a mellower version of the Journey hit "Faithfully."

weeks it will be distributed nationwide with the help of M.S. Distributing Co.



Stoked Remix. JustUs recording artist Otis Stokes, right, teams with British engineer Bobby Summerfield at Scream Studios for the remix of "Desperate Times," the second single from his self-titled album due in early April.

Hayes Makes 'Hot Buttered' Return Pointblank/Virgin To Roll Out Two Sets

BY DAVID NATHAN

LOS ANGELES—After a solo recording layoff of more than seven years, artist/producer/songwriter Isaac Hayes has returned with a two-fisted vengeance. On May 23, Pointblank/Virgin will simultaneously release "Branded," which features vocal tracks, and "Raw & Refined," an instrumental album by the Isaac Hayes Movement, which features Hayes on keyboards.

Reminiscent of Hayes' classic '70s Enterprise/Stax albums, "Branded" was recorded in his hometown of Memphis; it was his first time recording there in 15 years.

The set features several key play-

ers who participated on his early work, including guitarist Michael Toles, keyboardist Lester Snell, and saxophonist Andrew Love.



HAYES

The album includes new versions of two cuts from Hayes' Stax days: "Hyperboliclysyllabicesquedalympistic," which originally was cut for Hayes' 1969 album, "Hot But-

tered Soul," and now includes a rap by Public Enemy's Chuck D.; and "Soulsville," which first appeared on 1971's platinum-certified "Shaft" double album.

Hayes wrote one new composition for the album, "Thanks To The Fool," which he describes as a sequel to his 1970 single, "I Stand Accused." He penned the tune with longtime musical partner David Porter, with whom he wrote and produced many classic Stax '60s recordings for artists such as Sam & Dave, Carla Thomas, Rufus Thomas, and the Soul Children.

"Branded" also includes covers of Sting's "Fragile" and the Lovin' Spoonful's 1967 pop hit, "Summer In The City."

The idea for the instrumental album—which features many of the same musicians as "Branded"—emerged from conversations between the artist and Pointblank president John Wooler.

Says Hayes, "John pointed out that a lot of my fans, both here and in Europe, enjoyed the instrumental work on my soundtrack albums, so we decided to do 'Raw & Refined' so we didn't miss anyone."

Hayes' last album was "Love Attack" on Columbia Records in 1988. It peaked at No. 70 on the Top R&B Albums chart and spawned the single "Showdown," which reached No. 40 on the R&B singles chart.

Since 1988, Hayes has collaborated with other recording artists and worked as an actor on television and film. But when the man known as "Black Moses" recently went shopping for a solo deal, he encountered problems.

Says Hayes, "I couldn't get a record deal. I didn't feel comfortable having A&R executives ask me, 'What have you done lately?' especially when so many young artists were sampling my music."

Hayes—who has a 23-album catalog, three Grammys, an Oscar (for

(Continued on page 28)

If It Ain't One Dimples Album, It's Another; Cornelius Makes An Animated TV Cameo

DIMPLES RETURNS: Richard "Dimples" Fields, whose last charting album, "Ummm . . ." was released by RCA in 1984, is attempting a comeback with a new album, "The Man Who Loves Women!" on his own Owch! Records. The album is being distributed by California Record Distributors, through Independent National Distributors Inc.

The veteran R&B soulster produced the new release, which features all new material. In addition, Dimples has released "Baby Makin' Music!" a 13-track compilation consisting mainly of the artist's previously released material. Included on that set is "If It Ain't One Thing . . . It's Another," which was originally released in 1982 on the Boardwalk label and spent three weeks at No. 1 on Billboard's R&B chart the same year.

In an unusual twist, the first single being used to promote the pair of albums, "Circle You With Love," comes from the compilation but has never before been heard.

Says California Record Distributors promotion director

Chuck Rush, "Circle You With Love" was recorded several years ago but never released. We felt that of the tracks on both albums, that song had the most potential."

The compilation also includes the popular "She's Got Papers On Me." None of the tracks on "Baby Makin' Music!" were previously available on CD.

Rush says subsequent singles will come from the all-new set.

"The Man Who Loves Women!" and "Baby Makin' Music!" were crafted in a classic R&B style. The albums utilize strings, winds, brass, and guitars, enhancing their romantic atmosphere.

Dimples says both albums have the potential to perform well because they are based mainly on the ups and downs of romance, but written creatively.

"I believe in treating a woman like a lady, and my music reflects that," he says. "You can be sexy in your lyrics without being raunchy, and that's what I do with my music."

MUSICAL NOTES: Interscope hip-hop trio **Radio** featuring **DarQ** & **Roc Chill** scores with its debut set, "Recognize Da Deal." The Long Beach, Calif., crew has fabricated pulsating tracks in the tradition of funkmaster supreme **George Clinton**, issuing far-left, far-out funk. Other influences include the **Ohio Players** and **Roger**

Troutman, but the set is decidedly now and not a trite '70s funk wanna-be.

Chest-rumbling basslines blend satisfyingly with catchy hip-hop melodies beneath clever lyrical rhymes—though a couple of tracks are likely to offend female sensibilities.

Moe-Z takes a lion's share of track production and assists **Radio**, **Roc Chill**, and others with writing duties.

R&B textures flow liberally through this set, along with refreshing dashes of blues, which give selected tracks a vintage soul finish.

ANOTHER EXAMPLE Of R&B's importance: "Soul Train" executive producer **Don Cornelius** shows up in the darnedest places.

Two mornings before making an appearance on the "Soul Train Awards," the former music show host was featured on the weekly Fox TV cartoon series "Eek! Stravaganza?"

An animated version of Cornelius overheard the show's star **Sharky** belting funky beat-box vocals and invited the half-dog/half-shark character to Hollywood to appear on his music dance show "Caboose Train."

Once in LaLa-land—sporting the hip-hop handle **Shark Doggy Dogg**—the blue-hued terra-

aquatic hybrid visited what looked suspiciously like the Capitol Tower to record with tiny gangsta rap rodent **Mice-T**.

In the end, it turned out an accidentally swallowed sock gave Sharky his beat-box voice. Once it was removed, he was sent packing.

The moral? Aside from never removing a swallowed sock if you want to keep your deal, hip-hop (and Don Cornelius) continues to make an indelible impact on mainstream society.

HIP BOP, the Koch International-distributed label that issued hip-hop/jazz band **Urbanator**, recently signed the **Meeting**, the jazz collective consisting of keys-player **Patrice Rushen**, woodwind-tooter **Ernie Watts**, and skins-tapper **Ndugu Chancler**. The band's label debut is scheduled for either late spring or early fall.

Speaking of drummers, check for **Lenny White's** Hip Bop long-player "Present Tense," due April 15.

**The
Rhythm
and the
Blues**™

by J. R. Reynolds



Rowdy/Arista Debuts The Confident Voice Of 14-Year-Old Rapper Monica

BY J. R. REYNOLDS

LOS ANGELES—New Rowdy/Arista artist Monica has an emotional maturity beyond her years that is matched only by her expressive vocals. Both aspects are brought to life on the 14-year-old's debut album, "Miss Thang," which will be released May 9.

Says Rowdy president Dallas Austin, who produced tracks on the set, "Monica has so much character in her voice. I was really impressed with her use of inflections and the overall maturity of her voice at such a young age. It's so full and deep."

Monica (last name Arnold) recorded many of the tracks on "Miss Thang" while only 12 and 13. The bouncy first single, "Don't Take It Personal," will introduce her to radio listeners beginning April 7.

Friendly funk-type beats support an unforced, breezy melody that drives the midtempo song. Lyrically, "Don't Take It Personal" describes the feelings of a young woman who has achieved independence from romantic relationships for self-confidence.

Says Monica, "It's a message that says [young women] can have a fulfilling life with or without a man. The album itself is about real-life situations. I want it to be fun and personable, but also responsible."

Monica seems to have surrounded herself with responsible people. For management, she chose Flavor Unit, owned by rapper Queen Latifah—

highly regarded for her independence and positive lyrical messages.

Monica says, "Not only do we have a business relationship, we have a good friendship. She taught me that not everything that's good to me is good for me."



MONICA

Latifah is not the only stabilizing force in the Atlanta-based 10th grader's life. "My mother is my backbone, and Dallas always has something good to say," says Monica.

"Plus, this business grows you up quickly."

Monica says balancing school and her career is her greatest challenge. "Having to live up to the musical tradition that Clive Davis and the Arista family has is a big responsibility, so I work real hard. And they ain't down for no bad grades either."

Throughout the recording process, Monica ensured the album's music and lyrical content reflected who she is as a person. As a result, she vetoed some of the songs selected for the album.

"I was very assertive in making sure the album was really me," she says. "How can you show feeling in a song when it's about something you don't know about?"

Despite the adolescent's insights about life and music, Monica is not all

(Continued on page 28)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAR. 25, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	2	15	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98) 8 weeks at No. 1	MY LIFE	1
2	1	1	3	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
3	3	3	17	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
4	5	5	26	THE NOTORIOUS B.I.G. ▲ BAD BOY 73001*/ARISTA (9.98/15.98)	READY TO DIE	3
5	4	6	28	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
6	9	8	14	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
*** Greatest Gainer ***						
7	11	—	2	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
8	7	9	24	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
9	6	4	7	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
10	8	7	9	BROWNSTONE ● MJJ 57827/EPIC (10.98/15.98)	FROM THE BOTTOM UP	4
11	10	10	23	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
12	13	11	3	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
13	14	—	2	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
14	16	14	17	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
15	15	13	9	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98/16.98)	HIGHER LEARNING	9
*** Hot Shot Debut ***						
16	NEW ►	1	1	NINE PROFILE 1460* (10.98/16.98)	NINE LIVEZ	16
17	18	15	21	SCARFACE ▲ RAP-A-LOT 39946*/NOD TRYBE (10.98/15.98)	THE DIARY	2
18	19	16	27	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
19	21	19	38	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
20	17	18	22	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
21	12	—	2	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
22	22	17	16	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
23	20	12	4	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
24	24	21	26	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
25	23	20	21	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
26	NEW ►	1	1	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
27	25	24	7	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
28	27	22	38	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
29	26	—	2	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
30	29	23	18	SADE EPIC 66686* (10.98/16.98)	THE BEST OF SADE	7
31	28	—	2	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
32	31	32	18	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
33	32	29	41	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
34	30	25	17	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
35	35	31	8	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!!!!?	22
36	36	27	16	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
37	42	49	27	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
38	39	38	7	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
39	34	26	24	SOUNDTRACK ▲ MERCURY 522915 (10.98/16.98)	JASON'S LYRIC	1
*** Pacesetter ***						
40	47	44	18	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
41	38	36	26	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
42	37	33	17	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
43	33	30	25	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
44	41	28	9	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
45	40	34	25	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98/16.98)	SONGS	2

46	NEW ►	1	1	MASTER P NO LIMIT 9901 (8.98/11.98) HS	99 WAYS TO DIE	46
47	44	35	4	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
48	45	39	16	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
49	48	37	4	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
50	43	40	32	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
51	51	41	4	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
52	50	43	19	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
53	52	46	17	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
54	46	45	24	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
55	54	47	37	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
56	49	42	4	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
57	63	—	2	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	57
58	53	53	87	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
59	58	50	15	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
60	55	48	9	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
61	61	54	111	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
62	62	51	14	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98/16.98)	THE SWEETEST DAYS	25
63	71	55	24	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
64	60	57	19	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
65	69	68	68	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
66	65	75	82	BABYFACE ▲ EPIC 53558* (10.98/16.98)	FOR THE COOL IN YOU	2
67	68	65	14	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	65
68	70	63	25	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
69	64	56	121	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
70	57	61	70	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
71	NEW ►	1	1	COOP M.C. ON THE RISE 2 (9.98/15.98)	HOME OF THE KILLAS	71
72	56	—	4	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
73	77	78	37	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98/15.98)	FUNKDAFIED	1
74	66	52	19	VICIOUS EPIC STREET 57857*/EPIC (9.98/15.98) HS	DESTINATION BROOKLYN	37
75	72	59	29	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
76	59	58	24	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
77	78	66	11	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	59
78	74	60	46	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
79	85	73	36	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
80	RE-ENTRY	6	6	DEION SANDERS BUST IT 2421 (10.98/16.98) HS	PRIME TIME	80
81	75	62	6	VARIOUS ARTISTS THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
82	76	70	28	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
83	NEW ►	1	1	RAPPIN' RON & ANT DIDDLEY DOG CELL BLOCK 4002 (9.98/14.98)	BAD N-FLUENZ	83
84	RE-ENTRY	5	5	D.J. KOOL CLR 7201 (9.98/14.98)	20 MINUTE WORK OUT	84
85	73	89	60	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
86	94	94	73	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
87	67	67	42	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
88	95	—	58	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
89	RE-ENTRY	94	94	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
90	96	86	40	WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
91	98	77	80	MARIAH CAREY ▲ COLUMBIA 53205* (10.98/16.98)	MUSIC BOX	1
92	83	74	47	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
93	88	98	16	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
94	91	99	102	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
95	84	—	20	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
96	97	91	76	AARON HALL ▲ SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
97	80	87	43	ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
98	79	80	36	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
99	82	83	64	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
100	RE-ENTRY	17	17	PETE ROCK & C.L. SMOOTH ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT	9

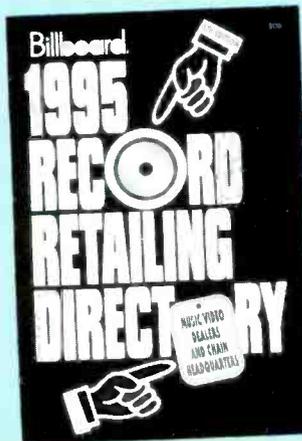
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

A MUST BUY FOR '95!

Billboard's 1995 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities." H. Brown, Impel Marketing

Billboard's 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.



Relied upon by the entire record and video industry, Billboard's 1995 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.

Packed with comprehensive listings that give you the information you require to reach record retailers...phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1995 RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$135 plus \$5 shipping and handling (\$12 for international orders) call 1-(800) 344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or send check to: Billboard Directories, Dept. BDRD3035, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final. BDRD3035


**SUZANNE BAPTISTE'S
RHYTHM
SECTION**

LOOKS CAN BE DECEIVING: There are two records in the top five of the Hot R&B Singles chart that look like they've peaked. The first is "Baby" by Brandy (Atlantic), which continues to grow at radio and is No. 1 on the Hot R&B Airplay chart. This single came out with great bang in sales because the remix of "I Wanna Be Down" is only available on the B-side of "Baby." Consequently, it went No.1 on the R&B singles chart before it had a chance to impact at radio. This single continues to sell—it's just that when you start at the top, there is very little room for growth. Congratulations to Brandy on winning Soul Train's best new artist award (March 13).

"Red Light Special" by TLC (LaFace/Arista) is the second single that looks worse than it really is. The situation here is similar to the "Baby" scenario, in that there was a huge demand for this single prior to its release. In this case, a great video that was out weeks before the single was released spurred demand. It is still very possible this one will turn around once sales level. "Red Light ..." is No. 1 at 10 stations, including KMJM St. Louis, WAMO Pittsburgh, and WIZF Cincinnati.

WHAT YOU SEE IS WHAT YOU GET: "This Is How We Do It" by Montell Jordan (PMP/RAL/Island) glides with ease into the No. 3 position on the R&B singles chart. With moves like these, "This Is How We Do It" could be the song that ends the No. 1 run of Soul For Real's "Candy Rain" (Uptown). The conviction of 2Pac has not hurt the popularity of his music. His current single "Dear Mama" (Interscope) is enjoying tremendous success and could easily become his most successful yet. "I Get Around" made it to No. 5 on the R&B singles chart in '93. There are many in the hip-hop community who feel he has been wrongly convicted and are sympathetic of his struggle. That may be a small factor in the success of "Dear Mama," because this is a hit record, regardless of 2Pac's personal life. Just like "Keep Ya Head Up," this single is one of the most positive rap records ever recorded and evokes real emotion. "Dear Mama" is No.1 at KKDA Dallas and top five at WEJM Chicago and KKBT Los Angeles. Next week you can expect his album "Me Against The World" to debut on the album charts.

LIGHTS, CAMERA, ACTION: "Keep Their Heads Ringin'" by Dr. Dre (Priority) takes a giant jump: 68-14. It has the largest increase in total points, most of which are coming from sales. "Keep Their ..." is top 15 at WJMI Jackson, Miss., WEJM Chicago, and KVSP Oklahoma City. This is the first single from the soon-to-be-released "Friday" soundtrack. It features tracks from Ice Cube (who stars in the movie), Cypress Hill, Scarface, 2 Live Crew, and Tha Alkaholiks. This week's Hot Star Debut on the R&B singles chart also comes from a soundtrack where the star of the movie is Ice Cube. "Ask Of You" by Raphael Saadiq (of Tony! Toni! Tone!) (Epic Soundtrax/550) comes from the "Higher Learning" soundtrack and makes an impressive entry at No. 20. "Ask Of You" already is No. 1 at WQCI Chicago and WOWI Norfolk and top five at 11 others, including WQMG Greensboro, N.C., KMJQ Houston, and KPRS Kansas City.

GREATEST GAINERS: "Next Time" by Gladys Knight (MCA) takes the honors for Greatest Gainer/Sales. It is No. 1 at WNOO Chatanooga and top 10 at WYLD New Orleans, WBLK Buffalo, WHUR Washington D.C., and WWIN Baltimore. "I'll Be Around" by Rappin' 4-Tay featuring the Spinners (Chrysalis/EMI) wins the Greatest Gainer/Sales award.

VETERAN R&B ACTS SEEK ALTERNATE ROUTES OF EXPOSURE

(Continued from page 1)

In the past 18 months, James Ingram, Patti Austin, Brenda Russell, and Jeffrey Osborne have parted company with Warner Bros., GRP, EMI, and Arista, respectively. Additionally, Peabo Bryson's status with Columbia is described as "unclear" by manager David Franklin; executives from the label would not comment on Bryson's situation. Similarly, Atlantic Records declined comment on the contract status of Roberta Flack, a 25-year label veteran.

All these acts are one-time R&B mainstays who achieved success in the '70s and crossed over to pop and AC prominence. To be sure, newer performers of this ilk, including Whitney Houston, Anita Baker, and Vanessa Williams, are among the major stars of the moment. Other, more mature artists, such as Diana Ross, Lionel Richie, George Benson, and Natalie Cole, all have major-label albums in the works.

Observers say the new challenges faced by these veteran acts can be traced to a variety of elements, including changes in radio formats, the dominance of rap and hip-hop, and the passivity of over-30 music consumers.

The internal workings of major labels also can pose problems for these artists. Often they are relegated to working with the black music departments of major labels simply because of race and regardless of musical direction. Unfortunately, many black music executives have geared themselves almost exclusively to catering to an under-25 market. Further, the acts suffer from poor internal coordination between black music departments and their pop counterparts.

If the labels have become too youth-oriented for these mature acts, so too has much of urban radio, which generally considers their music passé.

Says Hector Hannibal, PD at WHUR-FM Washington, D.C., "There was a time when records [by these artists] would come across the desk and be automatic adds. Now it's a question of the material and the production. If there's nothing special to the record, a lot of times, a record will just sit there and get no listener response. I don't think it's too late for any of the artists ... but they may not be in tune with what people want to hear these days."

Using Flack's Grammy-nominated album, "Roberta," as an example, Hannibal says, "She's an important artist for us here in D.C., so we'll always put her music on the air. We played [the cut] 'Let's Stay Together,' but we didn't get any particular audience response. We need artists like Roberta, Peabo, Dionne, and Jeffrey in the mix, but these days, their music doesn't necessarily get the listener attention it deserves."

Flack's album, released last fall, has sold 24,000 units, according to SoundScan.

Vicky Germaise, Atlantic's VP of product development, acknowledges that traditional radio outlets "may not be the way for right now" for Flack's album. Instead, she says the label is "looking at new ways to get to Roberta's audience." Among label plans: a direct-response TV campaign that will focus on a 1994 compilation, "The Best Of Roberta Flack," and also include mention of the current album; a mailing to nontraditional outlets such as boutiques and restaurants where in-store play is possible; and direct consumer-purchase opportunities through an 800 number.

"What people spend their money on

these days has changed, and radio itself has changed," Flack says. "The major issue [for an artist] is that whatever the marketing plan a company has doesn't get fully communicated."

"If a company has only pressed 75,000 copies of an album, and that's a change from before, I'd like to know why," says Flack. "I'm sure there's a reasonable, rational explanation but when I don't know what it is, I'm going to use my creative imagination—which is vivid and colorful—to come up with all kinds of things that don't make me feel good."

Noting that her album received "very favorable critical acclaim,"

Flack adds, "it's important that artists like myself are related to as business partners with the record company. What's going on with a record and the challenges a company faces with it shouldn't be a mystery to the artist."

Germaise responds that Atlantic is committed to working Flack's album for the long term. "We knew this was not a quick-hit, single-based project."

While Atlantic develops new methods for marketing Flack, contemporaries without label deals are seeking their own alternatives. Singer/songwriter/producer Russell, who left EMI after one album (1993's "Soul Talkin'"), sat down with manager Dennis Turner to come up with a new game plan "after I spent two years of my life making an album only to have people come up to me and say, 'When is it coming out?'"

"That was far too frustrating," says Russell. "And it took my withdrawal from the radio and record company shuffle to rediscover why I entered this industry in the first place—and that is to create and inspire."

Turner says he turned down two offers of new recording situations for Russell, who spent most of her recording career with A&M. Although the artist definitely wants "to make another record," she describes herself as "busier than ever." Her current activities include production of two songs she wrote for Diana Ross' next Motown album; a collaboration with writing partner Mark Cawley and British hitmaker Des'ree for the latter's next project; and composing new songs for Chaka Khan and Oleta Adams.

Likewise, Ingram and Austin are exploring other avenues, including exploitation of overseas markets. Ingram, whose association with Warner Bros. ended last May after 12 years (the majority spent with Quincy Jones' Warner-distributed Qwest label) is philosophical. "I'm not dependent on the U.S. market now," he says. "The Southeast Asian marketplace has opened its arms to me." Specifically, the singer/songwriter says he has experienced a sales surge in several territories, including Taiwan, Malaysia, the Philippines, Singapore, and Indonesia. "When my greatest-hits album [1991's "The Power Of Great Music"] came out, the sales in that market went nuts. I've found myself in a place where I'm not competing with rap and where music is appreciated. I do most of my 'live' work outside the country now, in Latin America, Japan, Southeast Asia, and the Caribbean."

Ingram, who is working on a recording

project with Osborne, recently completed a "Colors Of Christmas" U.S. tour with Flack, Bryson, and Sheena Easton. He remains optimistic about his recording future. "The U.S. industry is going to have to come back around to artists like myself," says Ingram. "Personally, with the information superhighway [on the horizon], I think record companies may become obsolete as we know them."

Austin, who started her recording career as a teen star in the early '60s, says she also has learned to deal with the current musical climate. "I expect to have record contracts and lose them and to have hit records and not have them," she says. "I know that young artists will come in and pick up the torch, and I've learned to take the ebbs and flows as an opportunity to adjust and do other things." Among those adjustments: using her comedic skills as part of her "live" act.

"I'm not traumatized by losing my record deal ... I've always had to be a 'jill-of-all-trades.'"

Austin's manager, Barry Orms, says, "Patti's situation with GRP was about not being with the right label for what she does. There was no bad blood. The company just wasn't set up to market an artist of Patti's wide-ranging scope." GRP would not comment on the decision to drop Austin.

Austin's last album for GRP, "That Secret Place," was released last May and has sold 59,000 units, according to SoundScan. Like Ingram, Austin is "finding alternatives to stay viable," says Orms. "We're looking at direct marketing, at collaborative efforts with studios in which we become partners."

Orms says that Austin will perform a concert in Atlanta in June titled "Oh! Freedom," which chronicles "the African-American quest for freedom." The concert will be recorded and videotaped, and he adds, "we're going to distribute it ourselves."

Another approach for some black pop veterans is the creation of "event" albums. The major success in this area was Natalie Cole's "Unforgettable" album on Elektra (1991), which went multiplatinum.

Currently, Arista is marketing Dionne Warwick's "Aquarela Do Brasil," a collection of Brazilian standards and new material released last October. Such records can require special attention and unique marketing strategies. VP of product development Tom Ennis admits, "Concept albums take a while to take hold. We view this as a long-term project, so we're still working it." L.T. Bramble, associate director of product management at Arista, says the label has hired Brazilian music specialists Montage Communications Group to help push Warwick's record. "The key is not just going after traditional outlets."

Mercury president Ed Eckstine, whose roster includes Oleta Adams, Vanessa Williams, and Will Downing, likens the problems of today's maturing black AC and pop artists to those faced by his father, legendary vocalist Billy Eckstine, at the dawn of the rock'n'roll era.

"That was the beginning of the demise of my father's career as a viable recording artist. The same thing's happened with new black music. Traditional black radio and the consumers who listen to it are geared now toward a new crop of artists and music. The older artists have to find new ways to get to their audiences."

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	21	2	HEART OF A MAN	TONY TERRY (VIRGIN)
2	12	2	YOU ARE MY LOVE	CAMEO (W2F/RAGING BULL)
3	11	4	YOU CAN NEVER ASK TOO MUCH ...	TAKE 6 (REPRISE)
4	2	6	OOH LAWD (PARTY PEOPLE)	D.J. SMURF (WRAP/ICHIBAN)
5	—	1	GOOD OLE FASHION LOVE	LO-KEY? (PERSPECTIVE)
6	10	5	REMEMBER WE	DA BUSH BABEES (REPRISE)
7	4	3	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
8	—	1	SHY GUY	DIANA KING (WORK/COLUMBIA)
9	24	7	MOVE IT LIKE THIS	K7 (TOMMY BOY)
10	7	6	SEX WIT YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)
11	3	3	PUT IT ON	BIG L (COLUMBIA)
12	5	8	I'M GOIN' DOWN	Y7N-VEE (PMP/RAL/ISLAND)
13	—	1	BOO-TEE BOUNCE	H.M.H. (PHAT HOUSE)

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

Hip-Hop Biz Focus Of Cultural Initiative Meet Panels, Ice Cube Film Screening, Showcases Planned

THE FIFTH ANNUAL Cultural Initiative Conference will take place April 6-8 at Howard University in Washington, D.C. This year's theme is "Total Hip-Hop: Strictly Business."

According to the conference's public relations VP Ceon Quiett, enterprise and social responsibility have always been emphasized at the meet.

Says Quiett, "For five years, we have been striving to raise the level of consciousness about hip-hop culture and the hip-hop music industry. Our conference is purposely designed to be business first, entertainment second."

This year's panel topics are "The Future Of Black Employees In The Music Business"; "Hip-Hop And Multimedia I & II"; "Endorsements In Hip-Hop"; and "Hip-Hop: The Beat Of Life," for high school students.

Other conference activities include

an amateur showcase and DJ battle and a screening of the New Line Cinema flick "Friday," which was co-written by and stars Ice Cube.

Says conference president Timo-



by Havelock Nelson

thy Jones, "This conference is where minds come together to exchange ideas and implement strategies that will provide opportunities to youth and young adults who are pursuing careers in the entertainment industry."

MINNESOTA IS A FLEDGLING hip-hop producer to watch. He's managed by Manhattan-based Mecca Don Enterprises, which also handles female freak Adina Howard, buzz-boy vocalist Michael Speaks, and speakian-scientist Pudgee, the former phat bastard currently struttin' on Perspective's new P-Street imprint. He's about to blow, yo!

The producer, who's made contributions to upcoming releases by Tommy Boy's *Naughty By Nature* and Mercury's *Jemini The Gifted One*, is also a member of the unsigned group *Money Boss Players*.

Some of the cuts I heard from the crew's demo are two years old, but they don't sound it. The tracks are visually vivid Bronx tales that incorporate deep, dirt-eating grooves and bouncy beats garnished with such flavorful samples as wah-wah guitars, choppy keyboards, chirpy singers, and cinematic strings and horns.

The Players, who prefer chilling to

blowing like a cyclone on the microphone, have a ghetto style *Funkmaster Flex* would appreciate. A highlight of their demo is the nitro-fueled track "Think Big, Ya Get Big," featuring Bad Boy's poppa the *Notorious B.I.G.* and Pudgee wreaking havoc.

NO HOOK: T-Bone, a member of Priority rap act *Da Lench Mob*, was acquitted of murder charges in Los Angeles. He was accused of shooting a man to death in a bowling alley last year. The performer and his crew began a West Coast tour March 15 at the Whisky in Los Angeles... *Ruggedness Madd Drama* is a rap trio that's developing a strong rep in the city of brotherly love. Besides supporting such national acts as *Redman*, the *Notorious B.I.G.*, *Method Man*, and *Brand Nubian*, it's credited with building beats for Philly fave *3X Dope* and others. The group currently has a single of gothic funk titled "For Real" on Philadelphia-based Emay Records. Check it out... *Masta Ace Incorporated's* "The I.N.C. Ride" blends blurred samples, cheesy synths, a prominent *Isley Brothers* loop (it's "For The Love Of You"), and laid-back free-style rhymes to create a track that's smooth and bouncy like a '64 Chevy with loose shocks. Produced by *Louie "Phat Kat" Vega*, it's the first single from the group's next album, "Sittin' On Chrome," due May 9 on *Delicious Vinyl*. The original version works just fine. Bump the weak remixes!... *Maverick hip-hop producer Curtis Mantronik (Just-Ice, Joyce Syms)*, who had been settling into family life with his three-year wife (she's expecting in August), is returning to the studio to build tracks for a third incarnation of the cyberfunk collective *Mantronix*. "I'm gonna try to bring something new to the table," he says. Can't wait, Curt!

HAYES MAKES 'HOT BUTTERED' RETURN

(Continued from page 23)

"Theme From Shaft"), and a Golden Globe award—ended his long recording absence after meeting Wooler in 1994.

"John [Wooler] was the first person I'd met [in a while] who made sense and knew my musical history. When he said, 'I don't have to tell you how to record... just be true to yourself,' I knew we could do business."

Brenda Walker, Virgin's director of product management, says "Branded" and "Raw & Refined" will be marketed as companion albums.

Says Walker, "Isaac is not the kind of artist who is format-definable, so the focus of our marketing campaign will be to let the consumer know that he has new music out."

"We feel that once people understand that he has a new record that's in his old style, they will be clamoring to buy it," she says.

Virgin will begin a tandem marketing campaign in late April by servicing a four-track sampler that includes one song from "Raw & Refined" to adult alternative, album alternative, R&B/adult, and R&B/mainstream ra-

dio.

The first single, yet to be selected, will be released at the same time. A video is also planned, pending single selection.

Virgin is offering a price incentive to encourage retailers to bundle "Branded" and "Raw & Refined" and sell them at a special price. An 8-10-cut sampler designed for in-store play also will be serviced.

An ad blitz directed at publications including *JET*, *Ebony*, *Rolling Stone*, *Musician*, *Vibe*, *Urb*, *Paper*, *Elle*, and *Jazzz* will be directed toward two consumer groups.

Says Walker, "There's the adult consumer familiar with Isaac from his previous work, and the younger music buyer who knows his music from the extensive rate at which he's been sampled."

Hayes plans to revive his own *Hot Buttered Soul* label in the next 12 months.

While no major tour is planned, Hayes will embark on an extensive promotional trek the last week of April.



JEMINI

ROWDY'S MONICA

(Continued from page 23)

business. She says she's serious at the appropriate times—like during press interviews. But she's quick to stress that she likes to "clown" and had a lot of fun while making "Miss Thang."

Says Arista associate director of product management L.T. Bramble, "Miss Thang" reflects who Monica is: a hip-hop and R&B artist with a self-confident attitude."

Arista is using a "Don't Take It Personal" street promotion campaign until the single is serviced to R&B radio and, later, crossover stations.

The prerelease marketing thrust includes issuing flyers, stickers, and promotional vinyl copies of the single to clubs and merchants that target young consumers. Bramble cites Dallas, Atlanta, and Richmond, Va., as "developing hot spots."

A videoclip for the single was serviced Feb. 21 to BET and local video shows, and the label will service The Box "within two weeks."

Seventeen magazine will include Monica in an upcoming fashion spread, and Arista hopes to gain other media placements.

Live performances and appearances are an important aspect of the campaign. Bramble says, "Late last year, Monica performed at Jack The Rapper's conference and it helped prepare radio and retail for our current marketing thrust."

On March 7, Monica performed at the BMG AIDS Outreach Benefit Concert in Atlanta. She also has participated in a motivational speaking tour targeting high-risk teens; the label has scheduled junior and senior high school visits for its young artist.

Bramble says, "We'll be tying her into as many positive events that educate community teenagers as we can. A lot of girls her age have problems with self-esteem, but Monica has such a good idea of who she is that we're using that as a marketing tool."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	1	4	DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273/AG	◆ 2PAC 2 weeks at No. 1
2	1	2	10	BIG POPPA/WARNING (C) (D) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
				*** GREATEST GAINER ***	
3	24	—	2	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	◆ DR. DRE
4	3	3	13	GET DOWN (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
5	5	6	7	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	◆ OL DIRTY BASTARD
6	4	4	14	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
7	6	5	5	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
8	8	8	5	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	◆ MOBB DEEP
9	7	12	6	GET LIFTED (C) (T) (X) JIVE 42282	◆ KEITH MURRAY
10	11	9	9	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
11	17	22	4	SITTIN' IN MY CAR (C) (M) (T) DEF JAM/RAL 853 992/ISLAND	◆ SLICK RICK FEAT. DOUG E. FRESH
12	10	7	5	1-LUV (C) (T) SICK WID' IT 42289/JIVE	◆ E-40
13	9	10	3	PEOPLE DON'T BELIEVE (C) (D) (T) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE
14	12	11	16	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	◆ NINE
15	16	20	8	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN	◆ ROTTIN RAZKALS
16	15	13	43	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
17	13	14	19	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
18	19	19	10	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
19	NEW ▶	1		I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY
20	14	15	18	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
21	18	16	6	NO HOOK (C) (T) (X) JIVE 42284	◆ SHAQUILLE O'NEAL/RZA/METHOD MAN
22	21	18	5	CAN'T WAIT (C) (T) RAL 851 466/ISLAND	◆ REDMAN
23	20	17	11	COCKTALES (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
24	22	21	20	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
25	28	—	2	SAFE + SOUND (C) (T) PROFILE 5432	◆ DJ QUIK
26	23	29	13	SUPA STAR (C) (D) (T) (X) PAYDAY 127 019/FFRR	◆ GROUP HOME
27	26	24	15	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	◆ WAY 2 REAL
28	34	31	13	PROCEED I (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
29	30	33	20	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
30	25	32	6	CRADLE TO THE GRAVE (C) (M) (T) INTERSCOPE 98174/AG	◆ THUG LIFE
31	27	23	20	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
32	NEW ▶	1		DIAL 7 (C) (T) PENDULUM 58289/EMI	◆ DIGABLE PLANETS
33	31	25	32	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
34	32	26	33	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
35	29	28	6	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	D.J. SMURF
36	NEW ▶	1		BOO-TEE BOUNCE (C) (M) (T) (X) PHAT HOUSE 7701	◆ H.M.H.
37	33	—	2	BORIQUAS ON DA SET (C) (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
38	38	36	20	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
39	43	44	5	REMEMBER WE (C) (T) REPRISE 18092	◆ DA BUSH BABEES
40	39	39	4	PUT IT ON (M) (T) COLUMBIA 77728*	◆ BIG L
41	41	34	16	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
42	37	30	17	DAAAM! (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
43	NEW ▶	1		MOVE IT LIKE THIS (C) (M) (T) (X) TOMMY BOY 633	◆ K7
44	36	48	3	WHAT I'M AFTER (C) (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
45	NEW ▶	1		WORLD OF MINE (C) (M) (T) RAP-A-LOT 53857	BIG MIKE
46	40	27	15	RECORD JOCK (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
47	49	50	4	HOLD ON (C) (T) (X) ELEKTRA 64478/EEG	◆ BRAND NUBIAN
48	50	43	38	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
49	35	40	28	PLAYAZ CLUB (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
50	NEW ▶	1		GUCCI DANCE (M) (T) (X) RELATIVITY 1241*	◆ SAM "THE BEAST"

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

There's No Doubt Miss Connie V. Is On The Vibe

MISS CONNIE V. IS READY to serve the room a juicy nugget of news. And you can tell from the vigor with which she tosses back her mass of knotty banji-girl braids and drags on one in a steady stream of Marlboros that the dirt is major.

And it is. As the shrewd and striking navigator of Chicago's 2-year-old Vibe Music Recordings outlines the parameters of the indie label's new worldwide deal with MCA Records, you can almost hear the roar that usually follows a triumphant football touchdown—the likes of which the Chicago club underground has not enjoyed since Steve “Silk” Hurley's legendary reign as clubland's leading house music producer several years ago. “I feel like I'm a part of a major victory for dance music in the mainstream,” says the woman whose tongue-twisting family name of Varvitsiotis is often reduced to a single letter. “Right now, MCA is on the same page as anyone who cares about the future of this music—and that they are committed to take *real* house music and market it for the commercial break-out it deserves.”

Spearheaded by MCA U.K. A&R visionaries Steve Wolfe and Anton Partridge—who are responsible for discovering the revelatory “Dreamer” by Livin' Joy, among several other recent international crossover hits—the deal includes the release of singles by Vibe's key artists throughout England and Europe, with the eventual inclusion of the U.S. territory likely. Each single carries an album option, and Varvitsiotis says that a considerable amount of material is already in early demo stages for each potential collection.

Later this month, the MCA/Vibe alliance will be activated by the commercial shipment of “Everybody Must Party,” the long-awaited follow-up to Georgie Porgie's 1993 club hit “All Because Of Me.” Polished with spiffy post-productions by Paul Weller, the single sparks the staggered release of two previously available gems that have been creatively refreshed for broader international consumption. “Goin' Round” by D'Bora now sports time-sensitive uptempo mixes by the Dancing Divas and SDA, as well as Mickey P.'s surprisingly potent, hip-hop-spiced mixes. Meechie's mid-'94 No. 1 smash, “Bring Me Joy,” has been masterfully tweaked by Gil and Bottom Dollar star Matthew Roberts. Of all the singles, this one shows the greatest mainstream promise—thanks in large part to Meechie's considerable vocal skills and a tune that tingles with a memorable pop hook.

“Vibe has a stable of talented DJs, producers, and songwriters that is incredible in that it is tightly contained without being closed to the rest of the world,” says Partridge. “What they do on a dance tip is also quite accessible to the pop world. I listen to their stuff, and I'm very proud of them.”

The seeds of Vibe Music were first sown two years ago, when Porgie left the fold of his well-propped Mirage Entertainment and 4 On The Floor production posse, and legendary producer/DJ Maurice Joshua decided to how out as the bottom third of Hurley's then-omnipresent I.D. Productions re-



by Larry Flick

mix team, which also included Eric “E-Smoove” Miller. Porgie and Joshua forged a synergistic partnership that was intended to finally shatter the unfortunately enduring image of the Chicago house community as creative renegades with little-to-no business acumen.

“I broke away from I.D. while we were still on top, and everyone thought I was crazy,” Joshua says. “But it was time to re-establish my own identity and not be swallowed whole by something or someone else. It was a struggle at first. I had to prove that I really knew what I was doing and that I could stand on my own.”

In the early days of Vibe, Joshua did more than maintain a firm and respected place in clubland with productions that challenged and expanded his skills—he also appeared to have a crystal ball that predicted the imminent fall of I.D. that came less than a year after his departure.

As Vibe Music picked up steam with tasty singles by Porgie and the up-and-coming UBQ Posse during its first year, the fate of the company's fruitful future was sealed when the wildly charismatic Varvitsiotis, fresh from an A&R stint at PolyGram's Smash Records, came aboard. Although she initially was hired to guide the individual careers of the label's roster, she has become as crucial to Vibe's overall industry presence and image as the performers and producers she molds and directs.

“She has been key to bringing the company to the next level,” Porgie says. “She's tireless and driven. Her

passion keeps us going.”

Back in the room where Varvitsiotis is holding court and vividly serving additional morsels of local gossip to a rapt audience, it becomes quite clear where the Vibe posse derives its star-power and energy. “I'm a maniac about making sure everything is handled and presented properly,” she says. “And I guess it just rubs off.”

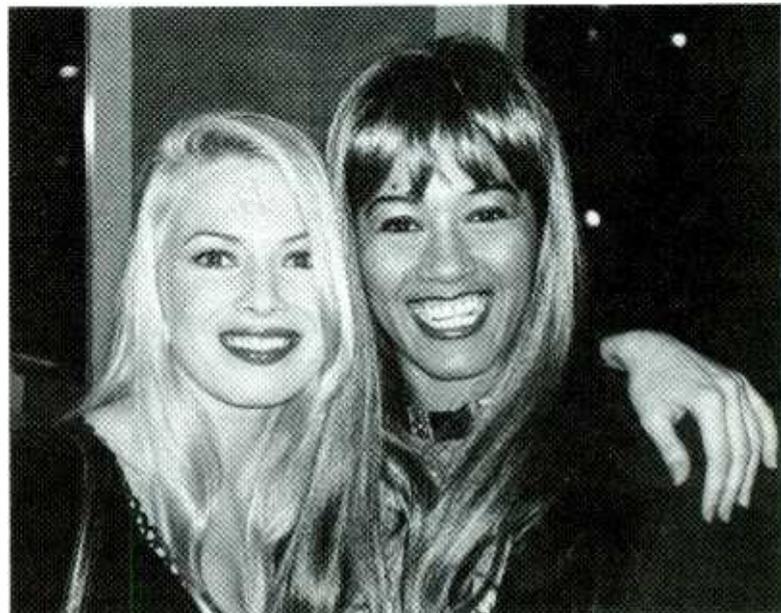
As MCA and Varvitsiotis groom Vibe's vocal acts for greater visibility, the label will continue to function as a stateside source for underground dubs and EPs that will be worked to clubs and retail by Xavier Joshua and Matt Rivera, respectively. They currently have their hands full with several 12-inchers, including “Now I Know” by the Blak Beat Niks and “Phathedz EP” by Joey “The Don” Donatello.

In the midst of all this activity, Joshua has been working on developing his raw talent for songwriting and has begun to develop a recording act à la C+C Music Factory. “I want to have my own band,” he says. “It would be the ideal way for me to really show that I can handle a lot of different types of songs, and how much I have grown. It's that attitude that keeps Vibe growing every day. I can't wait to see what happens next for all of us.”

THE SINGLE LIFE: Carolyn Harding inches closer to the national diva status she so richly deserves with “Pick It Up,” a lyrically inspiring houser that benefits from the post-production touch of Kerri Chandler and Roger Sanchez—both of whom cut a thin musical line between underground bass muscle and R&B/jazz keyboard flair. As for Harding, she once again proves that she hangs miles away from the clubland crop of frontin' belters who hide limited range behind glass-breaking shrieks. Sure, she serves the vocal drama needed to get over, but she also shades her performance with phrasing that is deliciously stylish and worldly. Pick up this double-pack on New York's King Street Records immediately.

Federal Hill follows its 1993 hit “We Got It Goin' On” with “I Have Something For You,” an anthemic mover that once again swings on the prowess of singer Karen Daughtry. Gary Tutalo's original production is smartly reshaped to fit onto a wider spectrum of dancefloors by Tommy Musto and Victor Simonelli—who are two of clubland's more talented and underappreciated producers of the past few years. On the primary mix, they enhance the song by laying hotly swirling organ licks and subtle horn flourishes that match the energy of Daughtry's delivery. Their dub is also good fun, though the up-and-coming Angel Moraes proves somewhat stronger in this area with his interpretation of the song. “I Have Something For You” can be found on New York's Sub-Urban Records in the States, and on PolyGram's Latitude label in the U.K.

GROOVELINE: Although ZYX Records is still actively promoting the fab “Don't You Wanna Know” from



Women In Control. Radioactive recording artist Traci Lords, left, bonded with Delta Lady front woman Wonder during a recent promotional jaunt in New York. Lords is stomping behind her just-released set, “1000 Fires,” which already has spawned the dancefloor smash “Control.” She is currently sharpening her turntable skills by DJing at raves and nightclubs around the U.S. Meanwhile, Wonder and partner Kris Needs are preparing a follow-up to the recent Delta Lady hit, “Swamp Fever,” on Bold! Records.

Abigail's current “Feel Good” collection, the British dance ingenue is already cutting material for her second album with disco legend Giorgio Moroder and his new production protégé, Chris Cox. At this point, the trio has laid down seven tracks, some of which deviate from her signature Euro-NRG sound in favor of more aggressive house and mainstream pop/rock grounds. We are also pleased to report that nearly every tune is an original, unlike the limiting, cover-happy nature of “Feel Good.” We are feeling good vibes about the future of this charismatic young artist. She is just beginning to take control of her career and spread her creative wings... One of the juiciest bits of gossip we have heard in recent days has club siren-turned-Latin music princess India teaming up with the legendary Celia Cruz for a house music duet on

hubby “Little” Louie Vega and Kenny “Dope” Gonzalez's new indie label, Masters At Work Records. Our spies tell us that a song is being written and the two singers are trying to work out a recording date. We are breathless at the thought... Industry up-and-comer David Nathan has been named national director of crossover promotion for the Island Independent Labels in New York and will be pumping dance and other rhythm-rooted music to radio. He previously worked in the pop promotion department at Columbia Records... Finally, warmest congrats to Barbara Warren-Pace on the birth of her first son, Dakota Cole. The manager of Clivilles/Cole Enterprises and her husband, tunesmith/musician Babe Pace, welcomed their bouncin' bundle of joy March 5 in Hackensack, N.J.

Billboard. Dance Breakouts
FOR WEEK ENDING MARCH 25, 1995
CLUB PLAY

1. LET'S START OVER
PAMELA FERNANDEZ CUTTING
2. LET THE BEAT GO ON
DR. ALBAN LOGIC
3. WHERE DID LOVE GO FEM 2 FEM
AVENUE FOCH
4. THAT AIN'T RIGHT JUDY ALBANESE
MAY
5. NADIE ENTIENDE (NOBODY UNDERSTANDS) B-TRIBE ATLANTIC

MAXI-SINGLES SALES

1. PURPLE MEDLEY PRINCE
WARNER BROS
2. BODY TO BODY (KEEP IN TOUCH)
SHADES OF LOVE VICIOUS MUZIK
3. I'LL BE AROUND RAPPIN' 4-TAY
CHRIS SALES
4. THIS LIL' GAME WE PLAY SUBWAY
(FEATURING 702) BIV 10
5. FUNK SOUL SENSATION
JEMINI “THE GIFTED ONE” MERCURY

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

UNIQUE MUSIC CORP.
ENTERTAINMENT IS OUR BUSINESS

WE ARE THE VINYL SOLUTION
We Carry An In-Depth Catalog Of Current & Classic 12" / LP's

STOP LOOKING AROUND - ONE CALL DOES IT ALL

WE ARE ALSO A MAJOR SUPPLIER OF THE FOLLOWING PRODUCT LINES:
ACCESSORIES • SLIP MATS • CARRYING CASES
T-SHIRTS • BASEBALL/MUSIC CAPS • MILKCAPS/POGS
BLANK AUDIO/VIDEO TAPES • STORAGE UNITS
HOBBY/TRADING CARDS • PHONE CARDS

EXTENSIVE SELECTION OF SINGLES
12" • CASSETTE SINGLES
MAXI CASSETTES
CD MAXI'S • CD SINGLES

VAST INVENTORY OF COMPACT DISCS & CASSETTES

Knowledgeable sales force
Low, Low Pre-Release Prices
Same Day Shipping
Unbelievable Fills
New Account Discounts
Orders Received By 3 PM EST Will Be Shipped The Same Day

So What Are You Waiting For!!
110 DENTON AVE. NEW HYDE PARK, N.Y. 11040
TEL.# (516) 294-5900 TEL.# (800) 294-5901
Outside N.Y.S.
FAX # (516) 741-3584
FAX # (516) 294-1644
Call Fran Each (Sales Manager) Ext. 420
MONTHLY Catalog!

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	6	YOUR LOVING ARMS SIRE 66150/EEG 2 weeks at No. 1	BILLIE RAY MARTIN
2	3	8	6	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
3	5	7	9	HANDS UP LOGIC 59006	◆ CLUBZONE
4	9	13	6	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
5	10	12	7	WHITE LINES CAPITOL PROMO	◆ DURAN DURAN
6	7	11	7	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
7	12	21	5	ATOMIC CHRYSALIS/BRILLIANT! 58340/EMI	◆ BLONDIE
8	6	9	7	PROMISE ME NOTHING WARNER BROS. 41974	REPERCUSSIONS
9	2	1	9	COME BACK RADIOACTIVE 54957/MCA	◆ LONDONBEAT
10	4	4	8	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
11	16	24	4	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
12	13	19	6	PAUL'S PAIN STRICTLY RHYTHM 12315 T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN	
13	21	34	4	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
14	11	3	9	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
15	22	26	4	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
16	8	6	10	COLOR OF MY SKIN CUTTING 317	SWING 52
17	14	5	12	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
18	24	30	5	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
19	25	32	5	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
20	15	17	8	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
*** Power Pick ***					
21	31	48	3	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
22	30	44	3	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
23	18	10	10	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
24	28	35	4	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
25	17	15	8	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
26	33	47	4	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
27	27	27	5	DON'T LAUGH SORTED 20130/NERVOUS	WINX
28	20	22	7	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
29	36	45	3	SATURDAY NIGHT CURB 77080/ATLANTIC	◆ WHIGFIELD
30	23	25	6	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
31	19	14	15	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
32	37	—	2	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	◆ MOBY
33	44	—	2	RUN AWAY ARISTA 1-2809	◆ REAL MCCOY
34	35	31	7	BOTTOM HEAVY TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
35	RE-ENTRY	16	16	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE
36	34	23	9	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
37	50	—	2	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
38	42	—	2	I SHOW YOU SECRETS COLUMBIA 77774	◆ PHARAO
39	41	—	2	GUCCI DANCE RELATIVITY 1241	◆ SAM "THE BEAST"
40	26	20	15	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
41	43	—	2	I'M GOING ALL THE WAY PERSPECTIVE 547 481/A&M	◆ SOUNDS OF BLACKNESS
*** Hot Shot Debut ***					
42	NEW ▶	1	1	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
43	NEW ▶	1	1	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
44	NEW ▶	1	1	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
45	NEW ▶	1	1	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
46	NEW ▶	1	1	TEMPLEHEAD EPIC PROMO	TRANSGLOBAL UNDERGROUND
47	29	18	15	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
48	NEW ▶	1	1	HAPPY MAN EASTWEST 66151/EEG	MICHAEL WATFORD
49	NEW ▶	1	1	SKY HIGH CRITIQUE 15536	◆ NEWTON
50	46	40	6	I LIKE MOTOWN PROMO	SHANICE

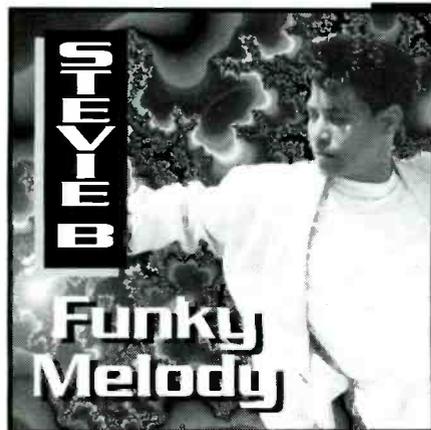
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/Greatest Gainer ***					
1	1	1	3	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG 3 weeks at No. 1	◆ 2PAC
2	2	3	10	BIG POPPA/WARNING (M) (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
3	3	5	6	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
4	8	8	7	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
5	4	16	13	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
6	12	25	3	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
7	5	2	8	BABY (T) ATLANTIC 85593/AG	◆ BRANDY
8	7	—	2	SHOOK ONES PART II (T) (X) LOUD 64315/RCA	◆ MOBB DEEP
9	9	—	2	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC
10	26	—	2	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
11	6	6	14	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
12	10	7	14	WHAT I NEED (M) (T) MERCURY 856 617	◆ CRYSTAL WATERS
13	13	18	7	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL DIRTY BASTARD
14	18	—	2	BORIQUEAS ON DA SET (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
15	11	10	6	GET LIFTED (T) (X) JIVE 42281	◆ KEITH MURRAY
16	17	4	5	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
17	14	13	15	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
*** Hot Shot Debut ***					
18	NEW ▶	1	1	SITTIN' IN MY CAR (M) (T) DEF JAM/RAL 853 993/ISLAND	◆ SLICK RICK FEATURING DOUG E. FRESH
19	31	22	4	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	◆ REDNEX
20	15	12	4	PUT IT ON (M) (T) COLUMBIA 77728	◆ BIG L
21	16	9	17	CREEP (M) (T) (X) LAFACE 2-4093/ARISTA	◆ TLC
22	NEW ▶	1	1	RUN AWAY (M) (T) ARISTA 1-2809	◆ REAL MCCOY
23	27	27	9	LICK IT (M) (T) (X) S.O.S. 1008/ZOO	ROULA
24	21	14	6	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
25	19	11	3	KEEP GIVIN' ME YOUR LOVE (T) COLUMBIA 77794	CE CE PENISTON
26	RE-ENTRY	2	2	EVERYTIME YOU TOUCH ME (T) (X) ELEKTRA 66154/EEG	◆ MOBY
27	23	40	3	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
28	45	41	14	SUPA STAR (T) (X) PAYDAY 120 053/FFRR	◆ GROUP HOME
29	43	37	5	SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
30	22	23	3	PEOPLE DON'T BELIEVE (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
31	37	15	35	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
32	29	21	16	WHUTCHA WANT? (T) (X) PROFILE 7426	◆ NINE
33	28	36	7	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
34	38	26	4	I LIKE (M) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX
35	30	24	23	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
36	NEW ▶	1	1	RESPECT (T) (X) BRILLIANT! 58341/EMI	JUDY CHEEKS
37	20	17	6	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
38	25	19	19	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
39	RE-ENTRY	4	4	LET'S GET IT ON (T) (X) EPIC 77819	◆ SHABBA RANKS
40	RE-ENTRY	6	6	CALL ME (T) (X) ELEKTRA 66172/EEG	DEE-E-LITE
41	44	42	13	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
42	35	45	7	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
43	40	33	10	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
44	41	38	3	CLOSE TO YOU (T) (X) CURB-EDEL 77077	◆ FUN FACTORY
45	24	20	9	TOUR (T) SIGNED 162/RAL	CAPLETON
46	RE-ENTRY	6	6	YESTERDAY WHEN I WAS MAD (T) (X) EMI 58319	◆ PET SHOP BOYS
47	RE-ENTRY	13	13	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
48	32	39	5	REMEMBER WE (T) REPRISE 41943/WARNER BROS.	◆ DA BUSH BABEES
49	NEW ▶	1	1	MR. PERSONALITY (T) (X) S.O.S. 1009/ZOO	◆ GILLETTE
50	RE-ENTRY	2	2	LIFT ME UP (T) SORTED 20131/NERVOUS	M-FIVE FEATURING BRAD RAKER



Rockin' to the rhythm!

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

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

THUMP
RECORDS INC.
AN ENTERTAINMENT COMPANY

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

Available on CD, Cassette, 12" and Cassette Single



Giants All. Giant Records artists Mark Collie, Rhonda Vincent, and Daryle Singletary mingled with their label executives at the Country Radio Seminar. Shown here, from left, are Collie, Vincent, head of promotions Nick Hunter, Singletary, and Giant Records/Nashville president James Stroud.

Matt Ready To Sow His 'Wild Oats' Debut For Little Dog Is Impressive Bark

BY LARRY LeBLANC

TORONTO—Little Dog Records' co-founder Pete Anderson has enormous praise for Canadian singer Jim Matt and his impressive hard country album debut, "All My Wild Oats," released in Canada Feb. 20.

"To come out of the woods of Canada and to write and sing the way Jim does is amazing," says Anderson, who co-produced the album with producer/engineer Dusty Wakeman. "He's awesome."

The second of 11 children, Matt grew up in the remote northern Ontario town of Englehart, 120

miles north of North Bay, and was raised on the traditional country music sounds of Hank Snow, Dolly Parton, and Hank Williams Sr.

Matt has worked as carpenter, cabinet maker, and a sawmill worker and has performed since age 19, part time, then full time in a duo with his wife, Heather, on North Ontario's arduous bar circuit.

"I didn't play guitar until I was 19, when I started working in the bars and writing songs like 'One Day I'm Going To Get A Good Dollar For This Old Guitar,'" says the soft-spoken Matt.

Anderson first learned of the Sudbury, Ontario-based singer/songwriter in 1993 after being passed a compilation tape, "Northern

Ontario Recording Artists Vol. 1," by Sudbury fiddler Don Reed. However, in the early stages of setting up Little Dog and working with the label's first signing, singer/songwriter Anthony Crawford, Anderson wasn't too interested in signing another act quickly.

"I was knocked out by his voice, but I was almost 100% positive I wasn't going to try anything country on the label then," says Anderson.

Anderson, however, was intrigued enough by the tape to meet Matt's managers, Dave Sturgeon and Mike Peters of Pineland Music Inc., backstage following a Dwight Yoakam concert in Toronto a few months later. After returning home a few weeks later, Anderson received Matt's demo tape, which convinced him that Matt had to record for Little Dog.

"I played the tape in my car and heard songs like 'Old Fella,' 'Dying

(Continued on page 35)



MATT

Is Country Last Bastion Of Pop Values?

Seven Deadly Sins Revealed In One Easy Listen

OUR WAY: If Congress really wants to restore morality to American life, it could start by requiring every radio station to play at least one hour of country music a day as a condition to keep its license. The reason is simple: While all other forms of pop music wink at or revel in the most vile and enjoyable forms of human conduct, country music is essentially three-minute bursts of righteous living. It may not always make you do right, but it will surely make you feel like lapel dandruff for having done wrong.

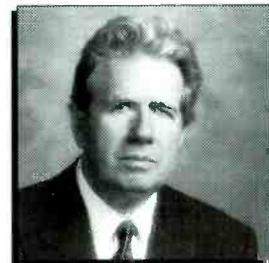
Even so, country songs taken as a whole do not prescribe a prim or intolerably narrow existence. In fact, our study of lyrics reveals that these alone are Country Music's Seven Deadly Sins: (1) Causing Mama unnecessary pain, (2) Failing to view Daddy's advice as infallible, (3) Inattentiveness to the mixed signals of a loved one, (4) Leaving home in selfish pursuit of a normal life, (5) Preferring wealth to poverty, (6) Getting above your raising, and (7) Embracing a fat-free diet. What could be simpler? Now go and sin no more.

LETTER BOMBS: Our whimsical remarks about Rednex's "Cotton Eye Joe" video (Billboard, Feb. 25) fell flat for at least two readers. Both Keith A. Hewitt, of Zurich, and Walter "Jammin'" Jones, of San Antonio, Texas, upbraided us for treating the video as a perpetuation of country stereotypes and not as the parody it is. "It seems to me that country music has its own problems to deal with that it has caused on its own," Jones writes, "without blaming a parody... much less asking the Civil Rights Commission for relief on this matter." Says Hewitt, "I agree with you in that there is a great need for ridding the world of stereotypes, but do we do that by sacrificing both our diversity and our sense of humor? I think not." To set the record straight, Nashville was not outraged by the video (since only a handful of people in town ever saw it), and we did not file a complaint with the Civil Rights Commission. We were just poking fun at political correctness. You guys aren't stereotyping us as parody-impaired, are you?

MAKING THE ROUNDS: There's a lot of excitement on Music Row about a new group of veteran songwriters and singers called **Loose Cannons**. Made up of Marc Beeson (until recently a solo act on BNA), Kurt Howell (formerly of Southern Pacific), Sonny Lemaire (late of Exile), and Trey Bruce, the act has caught the attention of several major labels with only a couple of showcases. "We haven't even formally approached anybody [about a record deal] yet," says Loose Cannons' attorney, Malcolm

Mimms. He says the group will do one more showcase and then record "a couple of sides" before moving on to the next step. "They started out basically as a gimmick to try to pitch their songs," Mimms says. "They sent out a postcard announcing their first showcase [that said] 'We don't want a record deal. We just want you to cut our songs.' At least one label approached them that night and wanted to start negotiating. Eventually, they put out another postcard and crossed out 'We don't want a record deal.' And they've just gone on from there."

The Academy of Country Music's nominees for video of the year are "How Can I Help You Say Goodbye," starring Patty Loveless; "Independence Day," Martina McBride; "The Red Strokes" and "Standing Outside The Fire," Garth Brooks; and "This Time," Sawyer Brown. Instrumentalist of the year candidates are Eddie Bayers, Steve Duncan, Lonnie Wilson (drums); Danny Groah, John Jorgenson, Brent Mason (guitar); John Hobbs, Monty Parkey, Matt Rollings (keyboards); Robert Flint, Paul Franklin, Jay Dee Maness (steel guitar); Stuart Duncan, Rob Hajacos, Mark O'Connor (fiddle); David Hungate, Roger Wills, Glenn Worf (bass); Jerry Douglas, Terry McMillan, Billy Joe Walker (specialty instrument).



by Edward Morris

Diana Johnson has returned to the Country Music Foundation as head of planning. Johnson was with the foundation for 15 years before leaving her post as associate director in 1989 to launch her own business. For the past four years, she has been VP and director of museum services for 1220 Exhibits.

MARK YOUR CALENDAR: A tribute concert to Johnny Paycheck will be held April 5 at the Huntington, W.Va., Civic Center. Tim McGraw headlines... Nashville Songwriters Assn. International presents its Legendary Songwriters Acoustic Concert April 17 at Nashville's Ryman Auditorium. Scheduled to perform are Randy Bachman, Alan & Marilyn Bergman, Cy Coleman, Dennis Lambert, Michael McDonald, Paul Williams, and Steve Winwood.

The Telluride, Colo., Bluegrass Festival will be held June 15-18. Performing will be James Taylor, Mary Chapin Carpenter, Bruce Cockburn, Shawn Colvin, Michael Hedges, Del McCoury, the Nashville Bluegrass Band, Ralph Stanley, Ani DiFranco, Wolfstone, Béla Fleck & the Flecktones, Sugarbeat, Peter Rowan, Leftover Salmon, Mark O'Connor, Iris DeMent, Tim & Mollie O'Brien, and others.

Nashville Songwriters Assn. Awards Grammy Hit 'I Swear'

NASHVILLE—Fresh from its Grammy triumphs, the song "I Swear" netted yet another arm load of plaques here March 9 at the Nashville Songwriters Assn., International's achievement awards banquet. The Frank J. Myers/Gary Baker composition won the song of the year honor and was among the top songs cited in the country, pop, and adult contemporary categories.

On Feb. 28, "I Swear" earned one Grammy as best country song, and All-4-One's version of the tune won another one as best pop vocal performance.

NSAI members voted Vince Gill songwriter/artist of the year and Gary Burr songwriter of the year.

Prior to the handing out of awards, Richard Leigh, who is retiring after three years as NSAI's president, urged the songwriters, publishers, and other music business people in the audience to resist the move Congress is currently considering that would exempt restaurants from having to buy performance licenses to use music.

According to Leigh, the average restaurant pays less than \$600 a year for a blanket license. An exemption for restaurants, he added, could cost some songwriters up to a quarter of their income.

Pat Alger is the new NSAI president.

Here is a complete list of the songs and songwriters honored:

Country: "I Swear," Frank J. Myers, Gary Baker; "Independence Day," Gretchen Peters; "How Can I Help You Say Goodbye," Karen Taylor Good, Burton Banks Collins; "Your Love Amazes Me," Amanda Hunt-Taylor, Chuck Jones; "Don't Take The Girl," Craig Martin, Larry W. Johnson; "Thinkin' Problem,"

Allen Shamblin, Stuart Ziff, David Ball; "Little Rock," Tom Douglas; "Gone Country," Bob McDill.

Also, "He Thinks He'll Keep Her," Mary Chapin Carpenter; Don Schlitz; "When The Thought Of You Catches Up With Me," David Ball; "She Thinks His Name Was John," Sandy Knox, Steve Rosen; "Baby Likes To Rock It," Steve Ripley, Walt Richmond; "I Sure Can Smell The Rain," John Jarrard, Walt Aldridge.

And, "Spilled Perfume," Pam Tillis, Dean Dillon; "Mi Vida Loca," Pam Tillis, Jess Leary; "Daddy Never Was The Cadillac Kind," Bernie Nelson, Dave Gibson; "Callin' Baton Rouge," Dennis Linde; "Shut Up And Kiss Me," Mary Chapin Carpenter; "Livin' On Love," Alan Jackson; and "Walkin' Away A Winner," Bob DiPiero, Tom Shapiro.

Pop: "I Swear," Frank J. Myers, Gary Baker; "Love Sneakin' Up On You," Jimmy Scott, Tom Snow; "Lucky One," Amy Grant, Keith Thomas.

Rock: "Love Sneakin' Up On You," Jimmy Scott, Tom Snow; "Something Wild," John Hiatt; "Here Comes A Man," Steve Winwood, Jim Cipaldi.

Adult Contemporary: "I Swear," Frank J. Myers, Gary Baker; "Love Sneakin' Up On You," Jimmy Scott, Tom Snow; "My Love," Porter Howell, Brady Seals, Tommy Barnes.

Urban Contemporary: "I'd Give Anything," Vince Melamed, Chris Farren, Jeffrey Steele.

Gospel: "Heaven In The Real World," Steven Curtis Chapman; "You're All I Need," Jean-Luc Lajoie; "Children Of The World," Tommy Sims, Amy Grant, Wayne Kirkpatrick; "My Life Is In Your Hands," Kathy Troccoli, Bill Montvillo; "I Call Your Name," Peter Bunetta, Rich Chudacoff, Scott Cross.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	11	***No. 1*** THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG,M.LUNN)	CLAY WALKER (V) GIANT 17995
2	5	8	11	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIO)	TRISHA YEARWOOD (C) (V) MCA 54973
3	4	6	15	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERILL)	NEAL MCCOY (C) (V) ATLANTIC 87176
4	3	5	13	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267
5	7	9	14	AMY'S BACK IN AUSTIN C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
6	2	2	13	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87180
7	9	12	17	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY,R.CHUDACOFF)	SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
8	12	15	8	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
9	13	18	8	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	JOE DIFFIE (C) (V) EPIC 77808
10	10	13	15	DOWN IN FLAMES M.BRIGHT,T.DUBOIS (M.CLARK,J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
11	15	19	6	THE HEART IS A LONELY HUNTER T.BROWN,R.MCENTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
12	6	3	16	BEND IT UNTIL IT BREAKS J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON (V) BNA 64260
13	14	17	16	LIPSTICK PROMISES R.BENNETT (G.DUCAS,T.SILLERS)	GEORGE DUCAS (V) LIBERTY 18306
14	8	1	14	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
15	18	20	7	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
16	20	21	11	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (C) (V) WARNER BROS. 17977
17	21	22	7	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	RANDY TRAVIS (V) WARNER BROS. 17970
18	22	24	8	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	DIAMOND RIO (C) (V) ARISTA 1-2787
19	28	32	6	***AIRPOWER*** LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2790
20	31	39	4	***AIRPOWER*** I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 82728
21	17	16	11	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
22	29	33	5	***AIRPOWER*** REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	TIM MCGRAW (C) (V) CURB 76931
23	27	30	7	***AIRPOWER*** SONG FOR THE LIFE K.STEGALL (P.CROWELL)	ALAN JACKSON (V) ARISTA 1-2792
24	26	26	10	***AIRPOWER*** THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE,C.CANNON)	LARI WHITE (V) RCA 64233
25	25	25	14	LOOK AT ME NOW B.J.WALKER, JR., K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64489
26	30	34	10	***AIRPOWER*** THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	TRACY BYRD (C) (V) MCA 54988
27	16	7	19	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	WADE HAYES (C) (V) COLUMBIA 77739
28	11	10	17	UPSTAIRS DOWNTOWN N.LARKIN,H.SHEDD (T.KEITH,C.GOGG, JR.)	TOBY KEITH (C) (V) POLYDOR 851 136
29	24	14	17	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	COLLIN RAYE (C) (V) EPIC 77773
30	23	23	16	TRUE TO HIS WORD C.FARREN (J.STEELE,C.FARREN,G.HARRISON)	BOY HOWDY (C) (V) CURB 76934
31	32	35	9	I SHOULD HAVE BEEN TRUE D.COOK (R.MALO,S.LYNCH)	THE MAVERICKS (C) (V) MCA 54975
32	34	40	11	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (V) MERCURY 856 448
33	19	11	18	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL,C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
34	38	47	5	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUDERDALE)	MARK CHESNUTT (C) (V) DECCA 54978

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
35	37	46	5	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMOST)	TY HERNDON (C) (V) EPIC 77843
36	33	28	19	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	SAWYER BROWN (C) (V) CURB 76930
37	46	61	3	I WAS BLOWN AWAY P.TILLIS,S.FISHELL (L.MARTINE, JR.)	PAM TILLIS (V) ARISTA 1-2802
38	41	48	7	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	HAL KETCHUM (C) (V) MCG CURB 76929
39	43	45	7	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATES)	TANYA TUCKER LIBERTY ALBUM CUT
40	35	27	20	HERE I AM E.GORDY, JR. (T.ARATA)	PATTY LOVELESS (C) (V) EPIC 77734
41	48	60	4	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	JOHN BERRY (V) PATRIOT 18401
42	39	36	10	I BRAKE FOR BRUNETTES M.WRIGHT (S.RAMOS,R.AKINS)	RHETT AKINS (C) (V) DECCA 54974
43	40	42	19	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	PAM TILLIS (V) ARISTA 1-2759
44	49	53	4	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	DOUG STONE (C) (V) COLUMBIA 77837
45	45	37	19	THE FIRST STEP J.CRUTCHFIELD (D.CRIDER,V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
46	47	49	7	LOOKING FOR THE LIGHT S.BUCKINGHAM,B.CHANCEY (L.HENGBERT,T.MENSY)	RICK TREVINO (C) (V) COLUMBIA 77820
47	50	52	5	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN,M.P.HEENEY)	AARON TIPPIN (V) RCA 64272
48	36	31	18	LITTLE BY LITTLE D.COOK (J.HOUSE,R.BOWLES)	JAMES HOUSE (C) (V) EPIC 77752
49	42	29	16	TENDER WHEN I WANT TO BE J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
50	55	—	2	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	SAWYER BROWN (C) (V) CURB 76936
51	53	57	5	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	ALISON KRAUSS & UNION STATION (V) BNA 64277
52	56	62	5	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL,J.KELTON (W.DENNIS)	WESLEY DENNIS (C) (V) MERCURY 856 486
53	52	51	20	I'LL NEVER FORGIVE MY HEART S.HENDRICKS,D.COOK (R.DUNN,J.DUNN,D.DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
54	61	—	2	YOU DON'T EVEN KNOW WHO I AM E.GORDY, JR. (G.PETERS)	PATTY LOVELESS (C) (V) EPIC 77856
55	62	—	2	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	WADE HAYES (C) (V) COLUMBIA 77842
56	54	54	6	ANYWAY THE WIND BLOWS R.L.PHELPS,D.PHELPS,K.LEHNING (J.J.CALE)	BROTHER PHELPS (C) (V) ASYLUM 64461
57	65	—	2	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
58	57	58	6	SOMEBODY WILL J.LEO (W.ALDRIDGE,B.CRISLER,S.D.JONES)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54986
59	58	56	8	SEA OF COWBOY HATS B.BECKETT,H.SHEDD (C.WRIGHT,D.DODSON,J.MELTON)	CHELY WRIGHT (C) (V) POLYDOR 851 430
60	51	50	8	BAD DOG, NO BISCUIT R.LANDIS,J.CARLTON (W.KITCHENS,R.FERRELL)	DARON NORWOOD (C) (V) GIANT 17958
61	64	70	3	WHERE I USED TO HAVE A HEART P.WORLEY,E.SEAY,M.MCBRIDE (C.BICKHARDT)	MARTINA MCBRIDE (C) RCA 62948
62	59	55	18	THE RED STROKES A.REYNOLDS (I.GARVER,I.SANDERSON,J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
63	NEW	1	1	***HOT SHOT DEBUT*** YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOGG, JR.)	TOBY KEITH (C) (V) POLYDOR 851 728
64	74	—	2	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	4 RUNNER (C) (V) POLYDOR 851 622
65	67	—	2	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	DAVID LEE MURPHY (C) (V) MCA 54977
66	60	63	18	TAKE THAT J.CRUTCHFIELD (G.BURR,T.SHAPIO)	LISA BROKOP (C) PATRIOT 58310
67	NEW	1	1	WORKIN' FOR THE WEEKEND J.CUPTI (J.CUPTI,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77681
68	63	65	19	ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	ALABAMA (C) (V) RCA 62643
69	71	72	3	YEAH BUDDY C.HOWARD (M.SANDERS,B.REGAN)	JEFF CARSON (C) (V) MCG CURB 76946
70	73	73	3	BLACK DRESSES J.THOMAS (S.KOLANDER)	STEVE KOLANDER (C) RIVER NORTH 30024
71	NEW	1	1	HOUSE OF CARDS J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
72	NEW	1	1	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
73	66	64	9	TYLER H.SHEDD,D.DANIEL (D.DANIEL,L.ROGGE)	DAVIS DANIEL (C) (V) POLYDOR 851 398
74	NEW	1	1	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	WOODY LEE ATLANTIC ALBUM CUT
75	70	68	4	YOU DIDN'T MISS A THING H.SHEDD,E.SEAY (B.RICE,S.RICE)	CLINTON GREGORY (C) (V) POLYDOR 851 566

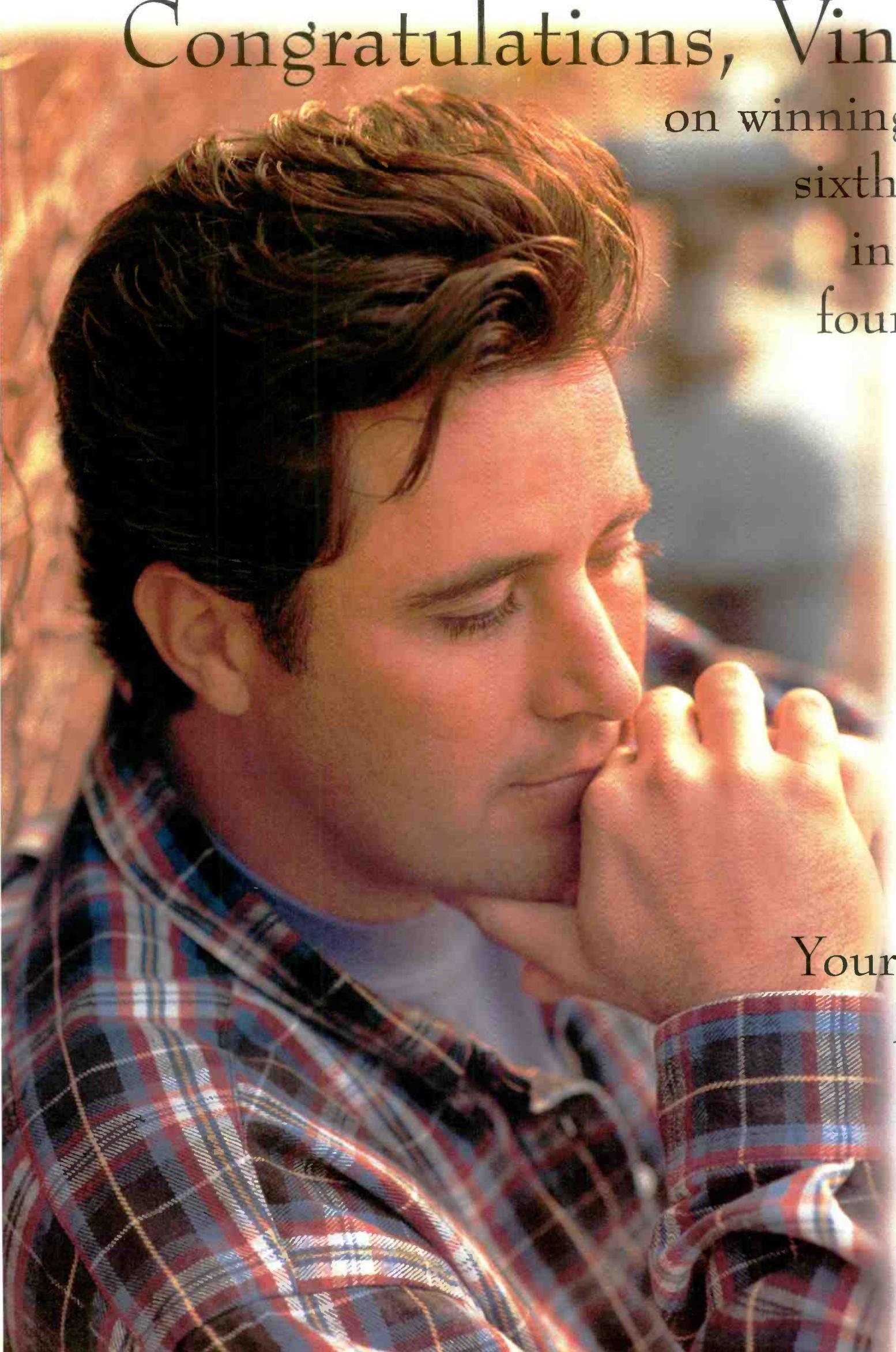
Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability.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

1	2	3	4	5	6	7	8	9	10	11	12	13
1	1	1	5	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA							
2	2	—	2	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	TIM MCGRAW CURB							
3	5	3	7	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	FAITH HILL WARNER BROS.							
4	4	2	3	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	JOE DIFFIE EPIC							
5	3	—	2	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA							
6	—	—	1	TILL YOU LOVE ME T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)	REBA MCENTIRE MCA							
7	6	4	7	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAH,A.JACKSON)	CLAY WALKER GIANT							
8	10	10	18	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA							
9	8	8	10	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA							
10	7	6	7	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC							
11	15	12	11	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA							
12	14	14	11	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS WARNER BROS.							
13	17	11	25	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC							

HOT COUNTRY RECURRENTS

14	13	9	10	NOW I KNOW G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	LARI WHITE RCA
15	11	7	5	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE,L.WILSON)	RICK TREVINO COLUMBIA
16	9	—	2	LITTLE HOUSES J.STROUD,D.STONE (M.CATES,S.EWING)	DOUG STONE EPIC
17	20	15	17	THIRD ROCK FROM THE SUN J.SLATE,J.DIFFIE (J.GREENEBAUM,S.WHIPPLE,T.MARTIN)	JOE DIFFIE EPIC
18	19	17	17	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	TIM MCGRAW CURB
19	16	13	3	THIS IS ME K.LEHNING (T.SHAPIO,T.MCHUGH)	RANDY TRAVIS WARNER BROS.
20	23	20	11	THIRD RATE ROMANCE B.CANNON,N.WILSON (R.SMITH)	SAMMY KERSHAW MERCURY
21	12	5	4	YOU AND ONLY YOU C.HOWARD (C.JONES,J.D.MARTIN)	JOHN BERRY LIBERTY
22	24	19	11	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	THE TRACTORS ARISTA
23	25	21	9	I SEE IT NOW J.STROUD (P.NELSON,L.BOONE,W.LEE)	TRACY LAWRENCE ATLANTIC
24	18	24	9	SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA
25	21	18	18	WHAT THE COWGIRLS DO T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL MCA

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



Congratulations, Vince,
on winning your
sixth Grammy
in just
four years.



1994 BEST
COUNTRY
VOCAL
PERFORMANCE,
MALE
(WHEN LOVE
FINDS YOU)

Your friends,
MCA
Nashville



MCA
NASHVILLE

© 1995 MCA Records, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	13	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98) 13 weeks at No. 1	THE HITS	1
2	2	2	51	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	5	4	61	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
4	6	6	24	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
5	4	14	23	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
6	3	3	4	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
★ ★ ★ Greatest Gainer ★ ★ ★						
7	9	12	40	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	7
8	8	7	7	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
9	7	5	30	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
10	10	8	37	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	1
11	15	18	5	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	11
12	13	15	40	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
13	11	11	7	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
14	14	13	33	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
15	16	16	58	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
16	12	10	46	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
17	17	9	18	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
18	18	17	24	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
19	21	21	39	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
20	20	19	24	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
21	19	20	59	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
22	22	22	10	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	21
23	24	25	25	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
24	25	29	34	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
★ ★ ★ Hot Shot Debut ★ ★ ★						
25	NEW	1	1	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	25
26	23	23	7	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
27	26	28	38	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
28	33	38	5	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	28
29	29	30	76	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
30	28	24	46	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
31	27	26	53	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
32	30	42	141	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
33	NEW	1	1	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	33
34	31	27	58	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
35	34	34	24	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
36	35	33	10	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	32	36	29	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
38	36	32	23	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
39	37	35	130	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
40	38	31	70	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
41	39	41	127	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
42	40	39	24	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
43	43	47	21	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
44	45	45	187	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
45	44	43	18	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
46	46	46	21	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
47	42	44	107	BROOKS & DUNN ▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
48	41	40	18	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
49	47	53	78	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
50	53	62	8	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	50
51	48	48	38	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
52	49	54	59	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
★ ★ ★ Pacesetter ★ ★ ★						
53	64	66	8	JEFF FOXWORTHY LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	53
54	55	56	132	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
55	57	55	26	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
56	50	49	80	GARTH BROOKS ▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
57	52	50	18	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
58	56	51	29	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
59	66	69	122	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
60	54	52	44	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
61	62	64	103	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
62	60	61	57	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
63	61	60	34	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
64	65	58	74	VARIOUS ARTISTS ▲ ¹ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
65	69	65	84	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
66	68	68	46	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
67	58	—	49	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
68	59	57	26	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
69	51	37	22	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
70	70	67	55	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
71	71	75	3	GEORGE DUCAS LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	71
72	67	63	96	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
73	73	—	2	BOY HOWDY CURB 77691 (9.98/15.98)	BORN THAT WAY	73
74	RE-ENTRY	16	16	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
75	72	71	8	DOUG SUPERNAW BNA 66396 (9.98/15.98) HS	DEEP THOUGHTS FROM A SHALLOW MIND	48

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MARCH 25, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 171 weeks at No. 1	GREATEST HITS	201
2	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	15
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	199
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	201
5	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	201
6	6	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	6
7	8	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	53
8	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	186
9	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	199
10	12	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	25
11	13	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	11
12	10	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	77
13	14	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	7

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	44
15	19	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	94
16	—	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	1
17	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	35
18	18	TRISHA YEARWOOD ▲ ² MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	3
19	11	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	17
20	22	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
21	17	TANYA TUCKER ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	27
22	16	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	6
23	25	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	3
24	23	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	72
25	21	VINCE GILL ▲ RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	187

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

COUNTRY CORNER



by Wade Jessen

GIANT STEP: Clay Walker holds the top spot on Billboard's Hot Country Singles & Tracks for a second week with "This Woman And This Man." Walker's latest release is the first major country hit for its writers, **Jeff Pennig** and **Michael Lunn**. Pennig is an accomplished writer of children's songs, while Lunn's work has been recorded by artists such as the **Doobie Brothers**, **Jefferson Starship**, and **Joe Cocker**. "This Woman And This Man" is the first country single on the Giant imprint to remain at No. 1 for two consecutive weeks and fuels sales for Walker's current album, "If I Could Make A Living," which moves 6-4 on Billboard's Top Country Albums chart.

SPRING IN THE AIR: Springtime release schedules are peppered heavily with uptempo tunes as radio programmers begin to align the energy level of their stations with the first shirt-sleeve weather of the year in many parts of the country. All five debuts on Billboard's Hot Country Singles & Tracks have more than a little bounce in their step, including **Toby Keith's** "You Ain't Much Fun" (Polydor), which takes Hot Shot Debut honors at No. 63. **Ken Mellons** appears on our chart with "Workin' For The Weekend" (Epic) at No. 67, while **Mary Chapin Carpenter** (Columbia) checks in at No. 71 with "House Of Cards." Meanwhile, MCA's **George Strait** appears for the first time on our chart with the Cajun-flavored "Adalida" at No. 72. The album version of the song has received notable airplay since the release of Strait's current album, "Lead On"; however, a remixed version was serviced to radio with barely noticeable modifications. Atlantic's **Woody Lee** makes his first-ever chart appearance with "Get Over It" and rounds out the debut column at No. 74.

HONK IF YOU HONKY-TONK: Arista's **Brooks & Dunn** continue to carry the torch for country music's most commercially successful subgenre and lead the weekly Airpower winners (28-19) with the danceable "Little Miss Honky Tonk." **John Michael Montgomery** receives enough detections to qualify for Airpower status with the debut release from the forthcoming Atlantic album, "John Michael Montgomery," at No. 20, while the most recent release from **Tim McGraw** (Curb) "Refried Dreams" (29-22) wins the same chart award and helps McGraw's "Not A Moment Too Soon" retain a stubborn hold on the No. 2 position on the Top Country Albums chart. Other Airpower honorees are "Song For The Life" by **Alan Jackson** (Arista) at No. 23, **Lari White's** "That's How You Know" (RCA), which moves 26-24, and **Tracy Byrd's** "The Keeper Of The Stars" (MCA) at No. 26. Byrd's anthem for star-crossed lovers, which enjoyed a healthy amount of presingle release album play at stations including KKBQ Houston and KYNG Dallas is also faring well on KTOM Monterey/Salinas, Calif., KMLE Phoenix, and WUBE Cincinnati. After spending ten weeks on our singles chart, "Keeper Of The Stars" boosts sales on Byrd's "No Ordinary Man" album in excess of 1,600 units over the previous week. Byrd brings home Greatest Gainer honors on Top Country Albums with "No Ordinary Man" moving 9-7.

LUCK BE A LADY: **Garth Brooks** may not be superstitious, but with his Liberty album "The Hits" in its 13th week at No. 1 on the Top Country Albums chart one can't help but wonder. Brooks' first greatest-hits package also remains in the top 10 on The Billboard 200, but dipping slightly 3-7.

British Launch Own Country Music Awards U.S., U.K. Talent Recognized In Ceremony, Broadcast

BY EDWARD MORRIS

NASHVILLE—A group of British country music organizations and publications will stage its first Great British Country Music Awards March 23 in Birmingham, England. Formerly, each entity had created and conferred its own honors.

MCA Records' Marty Stuart and broadcaster David Allan will host the ceremonies to be held at BBC's Pebble Mill Studios. The show will be broadcast a week later on Radio 2.

American country acts, albums, songs, and videos are contending in the international categories.

International male vocalist: Garth Brooks, Vince Gill, Alan Jackson, George Jones.

International female vocalist: Mary Chapin Carpenter, Nanci Griffith, Tanya Tucker, Trisha Yearwood.

International group/duo: Brooks & Dunn, Confederate Railroad, Diamond Rio, the Mavericks.

Song/international composer: "Chattahoochee" (Alan Jackson/Jim McBride, EMI Music); "Daddy Never Was The Cadillac Kind" (Bernie Nelson/Dave Gibson, EMI Music/Boyu Music); "I Swear" (Frank J. Myers/Gary Baker, BMG Music/MCA Music); "Stones In The Road" (Mary Chapin Carpenter, EMI Music).

International album: "In Pieces" (Garth Brooks, Liberty); "Stones In The Road" (Mary Chapin Carpenter, Columbia); "A Tribute To Bob Wills" (Asleep At The Wheel, Liberty); "Waitin' On Sundown" (Brooks & Dunn, Arista).

Video of the year: "Elvis & Andy" (Confederate Railroad, Martin Kahan/Think Pictures); "I Love You 'Cause I Want To" (Carlene Carter, Gerry Wenner/Planet Pictures); "Independence Day" (Martina McBride, Deaton Flanigen/Deaton Flanigen Productions); "Prop Me Up Beside The Jukebox" (Joe Diffie, Deaton Flanigen/Deaton Flanigen Productions).

Best touring act: Garth Brooks, Vince Gill, Nanci Griffith, Emmylou Harris.

The British categories and nomi-

nees are:

Male vocalist: Raymond Froggatt, Kenny Johnson, Jim Kean, Stu Page.

Female vocalist: Bobbie Barnwell, Iona Boggie, Tracy Elsdon, Sarah Jory.

Group/duo: Fever, Stu Page, Texas Gun, West Virginia.

Song/British composer: "Crocodile Shoes" (Tony McAnaney, WC Music); "Easier Done Than Said" (Jim Kean, Copyright Control); "Special Absent Friends" (Wes Cardy, Copyright Control); "Spirit Of The Night" (Geoff Betsworth, Cyhoeddiadau Sain); "What Colour Is The Wind" (Charlie Landsborough, Wilma/Rosette-Valentine Music Group).

Rising star: Gary Hall, Glen Mitchell & the Troubleshooters, Pat Shaw & Julie Matthews, Young Country.

Album: "Coup De Ville" (Fever, Jark); "Spirit Of The Night" (Iona & Andy, Sain); "Web Of Love" (Sarah Jory, Ritz); "What Colour Is The Wind" (Charlie Landsborough, Ritz).

Bluegrass band: Down County Boys, Daily Planet, Grassfire, Southern Exposure.

Irish act of the year: Mary Duff, Mick Flavin, Dominic Kirwan, Daniel O'Donnell.

Participating parties in the new awards show are the British Bluegrass Music Assn., British Country Music Assn., and the publications Country Matters, Country Music International, Country Music News & Routes, Country Music People, Country Music Roundup, North Country Music, and Southern Country.

Winners are chosen by a vote of the members and readers.

MATT READY TO SOW 'WILD OATS' ON LITTLE DOG

(Continued from page 31)

Rose, 'Vince Gill, Ricky Skaggs & Me,' and 'Wild Oats,'" says Anderson. "I said to myself, 'This is major league stuff.'"

Speaking of the five weeks of sessions at Mad Dog Studio in Venice, Calif., in March and April of 1994, Anderson says, "It's the easiest record we've ever done. We had some great musicians who loved working with Jim."

Along with Anderson on guitar, Wakeman on bass, and Reed on fiddle, "All My Wild Oats" also features drummer Jim Christie, dobro guitarist Al Perkins, guitarist Al Bonhomme, keyboardist Skip Edwards, and pedal steel guitarists Jay Dee Maness and Greg Leisz.

The album, released only in Canada so far, is being sold via an 800 number (1-800-4 JIM MAT) featured on a 60-second commercial on the New Country Network, Canada's national country video service, which has also been programming Matt's Los Angeles-produced video of the album's first single, "Better Place To Live."

Pineland's strategy is for Matt to

tour extensively in Canada before hitting the U.S. in June, after the album is released there in May. Sturgeon rejects the notion of Matt continuing to perform in small Canadian clubs or going out as an opening act on a major tour in Canada.

"Right now," Sturgeon says, "bars are not the place for a country singer/songwriter, and we're saying no to big gigs so Jim can focus solely on building his career. A lot of [Canadian] management go for the buck instead of hanging in for the long term. If he can tour for a year in a van and live on Kraft dinners and make friends at retail, radio, and the print media, the future will be very bright for Jim."

"Pete Anderson just fell in our hands," says Matt. "I'm not one to get excited, but what has happened in the past year has been really exciting. Right now I'm on a cloud. But I'm also very patient. I believe that doing hard work and having time available makes something better. I don't want to become an overnight success—I want to build a career."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
72 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP)	
5 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	
68 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM	
56 ANYWAY THE WIND BLOWS (Audigram, BMI)	
6 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	
60 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI) HL	
12 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	
33 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	
39 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
70 BLACK DRESSES (JustMike, BMI/Baloo, BMI)	
17 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minneltonka, BMI) WBM/HL	
18 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	
64 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	
10 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	
44 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM	
45 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM	
3 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL	
74 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP)	
15 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM	
34 GONNA GET A LIFE (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM	
11 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D, ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL	
40 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM	
71 HOUSE OF CARDS (Why Walk, ASCAP)	
42 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL	
20 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM	
50 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM	
52 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI) WBM	
57 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI)	
53 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acutt-Rose, BMI) HL/WBM	
55 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI)	
31 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	
37 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI)	
26 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	
13 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM	
48 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL	
19 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL	
25 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	
46 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrx Janus, ASCAP/Heart Of A Child, ASCAP) WBM	
16 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	
43 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM	
29 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	
27 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL	
65 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	
62 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM	
22 REFRID DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL	
59 SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL	
47 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuff-Rose, BMI) WBM	
9 SD HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	
58 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL	
7 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL	
23 SONG FOR THE LIFE (Tessa, BMI) WBM	
41 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI)	
38 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM	
66 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM	
49 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM	
24 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascapi/Taste Auction, BMI/Wacissa River, BMI) WBM	
2 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	
36 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	
1 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/LunMusic, ASCAP) WBM	
30 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM	
73 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Halfkne, ASCAP) HL	
28 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
21 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL	
35 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL	
51 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL	
61 WHERE I USED TO HAVE A HEART (Hayes Streele, ASCAP/Craig Bickhardt, ASCAP)	
4 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM	
8 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL	
32 WHOSE BED HAVE YOUR BOOTS BEEN UNDOER (Shania Twain, BMI/Zomba, ASCAP) WBM	
67 WORKIN' FOR THE WEEKEND (Cupt, BMI/Cupt Memeries, ASCAP)	
69 YEAH BUDDY (MCA, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)	
63 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI)	
14 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL	
75 YOU DIDN'T MISS A THING (BMG Songs, ASCAP)	
54 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP)	

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	13	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 8 wks at No. 1	IMMORTAL BELOVED
2	2	28	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	53	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
4	4	26	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	5	235	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	6	5	ORPHEUS CHAMBER ORCHESTRA (SHAHAM) DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
7	NEW		LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
8	8	5	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
9	7	144	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3
10	9	5	KRONOS QUARTET NONESUCH 79356 (10.98/16.98)	PERFORMS PHILIP GLASS
11	10	26	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
12	11	11	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
13	12	13	YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM
14	14	10	CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348 (10.98/15.98)	GORECKI: MISERERE, OP. 40
15	13	111	CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME

TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	18	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 14 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	59	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	3	63	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	8	43	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
5	4	24	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
6	5	26	JAMES GALWAY RCA 62700 (9.98/15.98) HS	WIND OF CHANGE
7	6	8	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
8	10	19	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
9	7	26	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
10	11	124	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
11	RE-ENTRY		JAMES GALWAY & THE CHIEFTAINS RCA 5798 (9.98/15.98)	IN IRELAND
12	9	8	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
13	12	104	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
14	RE-ENTRY		JAMES GALWAY RCA 60424 (9.98/15.98)	OVER THE SEA
15	15	65	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98) 3 wks at No. 1	ANIMATED CLASSICS
2	3	27	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
3	2	35	THE CHOIR OF VIENNA SPECIAL 5:118 (3.98/4.98)	MYSTICAL CHANTS
4	8	8	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
5	7	14	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
6	9	2	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ)	MOZART: EINE KLEINE NACHTMUSIK
7	10	12	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
8	6	2	VARIOUS ARTISTS INFINITY DIGITAL 57236 (4.98 EQ)	RAVEL: BOLERO
9	5	16	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	11	13	VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
11	14	6	VARIOUS ARTISTS INFINITY DIGITAL 57247 (4.98 EQ)	ROMANTIC FAVORITES
12	15	9	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: THE BLUE DANUBE
13	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 64335 (4.98 EQ)	VIVALDI: GUITAR CONCERTOS
14	NEW		VARIOUS ARTISTS INFINITY DIGITAL 57258 (4.98 EQ)	HOLST: THE PLANETS
15	13	3	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN

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



by Jeff Levenson

A WEEK BEFORE Art Kane stared into the flash of the gun he was holding, he stood among dozens of well-wishers maneuvering for the chance to offer him their congratulations. All had just seen "A Great Day In Harlem," the remarkable film, since nominated for an Academy Award, based on Kane's famous 1958 photograph for Esquire magazine—59 jazz musicians captured as one on a brownstone stoop.

A great sense of community warms that photo, and, in fact, attended that photo shoot, as Kane explained in the film. Now, on this night, nearly 40 years after he documented that extraordinary moment in time, Kane found himself surrounded by another warm-glow gathering of jazz folk, revelers all, basking in their ability to survive and be together.

Kane and I chatted that evening, a wistful 20-minute exchange in which we talked about the serendipitous nature of life: You click a shutter, a millisecond's worth of effort, perhaps, and everything changes—you freeze time, you foster remembrance, you contribute something meaningful to people's lives. That photo and the music makers he photographed are with us forever.

It was a nice talk, soulful; clearly he was a man who felt things acutely, appreciated that life's richness is most often found between the shadows and light. The

details are everything, he would come to show us, for the 69-year-old Kane was one of the great art directors of his generation. This evening, however, he preferred to think of himself as just the guy who took the picture that got turned into a film that brought us here tonight.

A week later, on Feb. 21, Art Kane committed suicide. At the height of his second, or third, or fourth round of celebrity, he turned a gun on himself, peering into its barrel the way he did his viewfinder those many years ago. Who can imagine what he saw? A black hole? A great day in Harlem?

What we do know is that the actions that framed his career—his life—reduce down and center around a shutter, a trigger, a flash. That millisecond, again, and everything changes.

I hardly knew Art Kane, but I liked him.

AFTER 6½ YEARS and 331 consecutive columns (comparisons to Iron Man Lou Gehrig warmly appreciated), it's time to hang up the lumber, or the jockstrap, or the No. 2 Crayolas—whatever it is we jazz journalists play with while plying our craft.

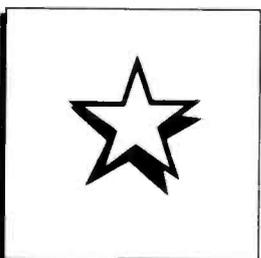
It's tricky business, this farewell stuff. If you don't make enough of your exit, people accuse you of indifference; wax too high on the sentimental side, they think you're auditioning for the Jerry Lewis Telethon. As one who avoids heavyosity at all costs, I'll try to keep this simple:

I loved writing for you.

Treat the next guy as you did me.

Don't sign any papers titled "Contract With America."

Now I'm off to Warner Bros. Follow the bouncing Bunny.



This week's column was written by Billboard contributor Bradley Bamberger. Heidi Waleson returns next week.

FROM MEDITATION TO MAYHEM: The music of Georgian composer Giya Kancheli reflects the extremes of experience, bearing witness to his times while searching for that which is timeless. Kancheli compositions such as "Abii Ne Viderem" (I Turned Away So As Not To See)—the title piece of a new album on ECM New Series—are marked by glacial tempos and astonishing dynamic contrast, with profound calm followed by violent declamations. As his friend and fellow composer Alfred Schnittke has observed, with "Kancheli's [music], we are able to live an entire life or perceive a complete history... unaware of the jolts of time."

Like Schnittke, Kancheli pursues his muse with an electrifying alchemy of the cerebral and visceral, and his spiritual integrity suggests a mystical air akin to composers Arvo Pärt and Henryck Gorecki. Now living in Germany, Kancheli still carries with him the inspiration of his native land—the former Soviet republic of Georgia—with its rich folk traditions as well as its tragic strife.

Kancheli invests "Abii Ne Viderem" with an exile's past pain and future fears. In New York for an upcoming concert, Kancheli—who does not speak English—said through the translation of his daughter, Natalie, that the title of his new work means "I am turning away from the endless violence and ignorance that keep repeating despite the horrible lessons of history."

The new ECM album was released March 14, the same day the title work received its U.S. premiere in New Haven, Conn. The performance opened a 15-city tour with conductor Dennis Russell Davies, viola soloist Kim Kashkashian, and the Stuttgart Chamber Orchestra—all of

whom are featured on the album.

Along with the title piece, the new record includes "Morning Prayers" and "Evening Prayers," two selections from a larger cycle called "Life Without Christmas." Another album of Kancheli music is due before year's end on ECM, and the balance of "Life Without Christmas" is scheduled to appear on the label sometime in '96.

Since 1992, when ECM paired Kancheli's viola concerto "Vom Winde Beweint" (Mourned By The Wind) with a Schnittke work on an excellent album with Kashkashian and Davies, interest in the composer has gradually heightened in the West. Last fall, the Kronos Quartet made "Night Prayers"—another piece from the "Life Without Christmas" cycle—the title work of a Nonesuch album dedicated to Eastern composers.

According to devoted Kancheli interpreter Kashkashian, Kancheli's intense world of sound requires—and rewards—close attention. "The music, like the composer, has an infinite patience," she says.

Reflecting the music, the new ECM album will be marketed patiently, with emphasis placed on press coverage to instill gradual enthusiasm in the record-buying public—much as the label did with past ECM hits like "Officium" and Pärt's "Te Deum."

"We won't have any life-size Kancheli cutouts at retail or any T-shirts or hats, but we are going to get his music the exposure it deserves," says Tina Pelikan of ECM New Series. "People—especially journalists—have been responding to his music in a strong way. We think Kancheli is a very individual voice whose time has come."

Promotion for the new album centers on publicity surrounding the tour with Kashkashian, Davies, and the Stuttgart ensemble. After the premiere in New Haven, performances were to follow Sunday (19) at Alice Tully Hall in New York and Monday (20) at the Kennedy Center in Washington, D.C. Future tour stops include Toronto on March 25-26 and Chicago on March 31. Alongside "Abii Ni Viderem," the repertoire includes works by Shostakovich and Schnittke, among others.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	37	TONY BENNETT ● COLUMBIA 66214	37 weeks at No. 1 MTV UNPLUGGED
2	6	3	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDHEIM
3	4	8	CHRISTIAN MCBRIDE VERVE 523 989	GETTIN' TO IT
4	5	69	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
5	3	35	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
6	2	50	ETTA JAMES PRIVATE 82114	MYSTERY LADY
7	7	75	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
8	9	25	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
9	8	3	JOHN PIZZARELLI NOVUS 63182/RCA	DEAR MR. COLE
10	11	25	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
11	10	7	JACKY TERRASSON BLUE NOTE 29351/CAPITOL	JACKY TERRASSON
12	16	23	MARK WHITFIELD VERVE 523 591	TRUE BLUE
13	14	91	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
14	13	4	CYRUS CHESTNUT ATLANTIC 82719	THE DARK BEFORE THE DAWN
15	23	69	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
16	17	7	GRP ALL-STAR BIG BAND GRP 9800	ALL BLUES
17	15	6	ROSEMARY CLOONEY CONCORD 4633	DEMI-CENTENNIAL
18	RE-ENTRY		BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
19	12	18	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST 45059/REPRISE	A TRIBUTE TO MILES DAVIS
20	21	4	DIANA KRALL GRP 9810	ONLY TRUST YOUR HEART
21	24	25	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
22	25	23	VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY: A TRIBUTE TO THE MUSIC OF BUDDY RICH
23	18	2	NICHOLAS PAYTON VERVE 527 073	FROM THIS MOMENT
24	20	71	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
25	22	7	THE TEODROSS AVERY QUARTET GRP 9788	IN OTHER WORDS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	119	KENNY G ▲ ⁷ ARISTA 18646	70 weeks at No. 1 BREATHLESS
2	3	7	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
3	2	8	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
4	4	7	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
5	5	6	TOM SCOTT GRP 9803	NIGHT CREATURES
6	9	45	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
7	6	24	PHIL PERRY GRP 4026	PURE PLEASURE
8	NEW ▶		PIECES OF A DREAM BLUE NOTE 28532/CAPITOL	GOODBYE MANHATTAN
9	7	23	NAJEE EMI 30789	SHARE MY WORLD
10	13	22	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
11	8	43	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
12	11	49	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
13	12	18	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
14	16	86	DAVE KOZ CAPITOL 98892	LUCKY MAN
15	15	28	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
16	10	18	JEFF LORBER VERVE FORECAST 523 738/VERVE	WEST SIDE STORIES
17	21	20	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
18	18	2	FATTBURGER CACHET 5012/SHANACHIE	LIVIN' LARGE
19	14	6	JAZZ AT THE MOVIES BAND DISCOVERY 77015	ONE FROM THE HEART, SAX AT THE MOVIES
20	17	26	PETER WHITE SIN-DROME 1808	REFLECTIONS
21	24	21	WARREN HILL RCA 65503	TRUTH
22	20	41	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
23	23	78	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
24	25	32	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
25	19	19	KENNY G ▲ ³ ARISTA 18767	MIRACLES: THE HOLIDAY ALBUM

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

*32 weeks at the top
of the world music charts.
And one night at the top
of the world.*

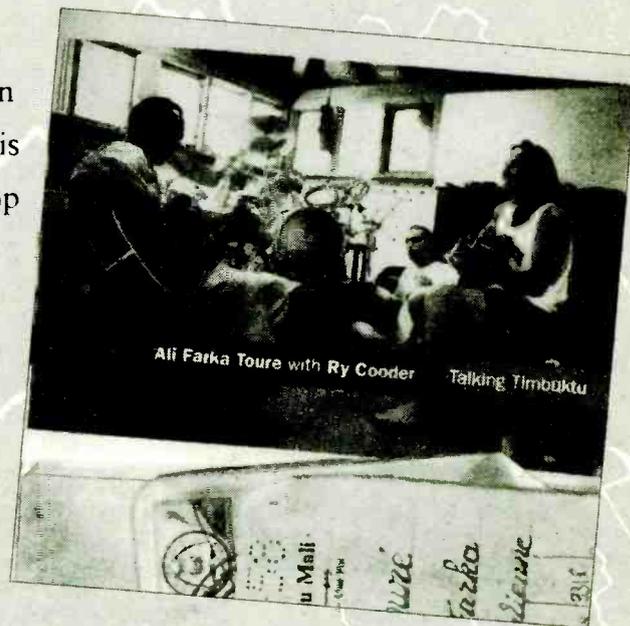
Hannibal Records proudly salutes this year's Grammy® award winner for Best World Music Album.

Ali Farka Toure with Ry Cooder Talking Timbuktu

HNCD/HNBC 1381

Produced by Ry Cooder

The first album to debut at #1 on the Billboard world music chart is also the first album to stay on top of that chart for a record-breaking 32 weeks. But it's the *only* album this year to be named Best World Music Album by the members of NARAS.



RYKODISC RETAIL HOTLINE: 1-800-808-RYKO (7956)

Hannibal Records
A Rykodisc Label

Marketing/Development
Shetland Park, 27 Congress Street, Salem, MA 01970
508 744 7678; 508 741 4506 fax

Sales/Distribution
530 N. 3rd Street, Minneapolis, MN 55401
612 375 9162; 612 375 0272 fax

e-mail us at:
sales: RETAIL@RYKODISC.COM
promotion: PROMO@RYKODISC.COM
publicity: PUBLICITY@RYKODISC.COM
Hannibal: HANNIBAL@RYKODISC.COM

©1995 Rykodisc. Who said it's lonely at the top?

Rewing Up For Latin Music Confab

LATIN CONFAB TURNS SIX: In case you have not heard, Billboard's sixth annual International Latin Music Conference is set to take place June 5-7 at the Intercontinental Hotel in Miami. As in years past, the Latin Conference will offer stimulating panels and lively showcases. Some of the conference's past showcase performers include Grammy winners **Selena**, **Jon Secada**, and **Arturo Sandoval**. Capping the conclave will be Billboard's second Latin Music Awards. Last year's Hall of Fame inductee, Israel "Cachao" López, won his first Grammy March 1.



Cocodeal. Alberto "Pochy" Vasquez Familia, better known as the leader and creative force of Kubaney Records merengue stars Pochy Y Su Cocoband, recently signed a publishing deal with Kubaney Publishing Corp. Concurrently, Vasquez signed with SESAC. Shown, from left, are Luis Silvestre, promoter, Kubaney Publishing; Tony San Martin, president, Kubaney Publishing; Vasquez; Mateo San Martin, director, Kubaney Publishing; and Patricia G. Jamamillo, VP, Kubaney Publishing.



by John Lannert

There are several changes in store for this year's event. First off, the conference will inaugurate a two-day expo that will provide industry players an excellent, informal vehicle to expose their products and services.

Secondly, Billboard has invited Spanish society Sociedad General de Autores y Editores to sponsor a panel on Spain, as well as oversee a music showcase of Spanish artists. SGAE's participation in the Latin conference affords New World industry members a superb opportunity to obtain a glimpse of issues and music in Spain, historically a mother lode for artists and producers in Latin America.

Another modification in the 1995 conference involves panel structure. This year, sessions such as "Latin Music Goes To The Movies" and "Latin Rock" will feature smaller panels. The idea is to encourage interaction among attendees who might be intimidated by a tableful of guest experts. The "Latin Rock" panel, for example, will have three panelists, two of whom—producer/recording artist **Gustavo Santaolalla** and MTV VP of music and talent relations **Bruno Del Granado**—have been confirmed. Producer/artist **Jellybean Benitez** will head up "Latin Music Goes To The Movies," which will examine the ex-

panding role of Latino music in film soundtracks. A fourth panel, "Latino Music Market 101," which hopes to answer many basic, yet essential, queries about the U.S. Latino music arena, will necessitate more panelists because there will be at least six areas to be discussed: radio, retail, distribution, record labels, promotion, and press.

As part of conference tradition, Billboard likely will announce a pleasant surprise or two regarding its ever-increasing participation in the Latino market. The support of the conference given by the Latino record community over the years inspires such announcements.

One final item: Payment for the early bird special registration (\$215) must be postmarked by April 30; payment for pre-registration (\$265) must be postmarked by May 19.

BOYZ II HOMBRES: Motown's mighty vocal quartet **Boyz II Men**—now on a hectic tour schedule that is crisscrossing the U.S.—are trying to find time to cut Spanish-language tracks for their first Latino album, due out in June or July on PolyGram Latino. Producer **K.C. Porter** hopes to record the balance of the album in the next few weeks. Latino takes of the group's megahits "I'll Make Love To You" and "On Bended Knee" are expected to be included on the album.

MIAMI'S RADIO TURNOVER: Ballad-intensive WRMA-FM (Romance 106.7) Miami scored a shocking coup in the fall Arbitron ratings when the Spanish-language AC outlet soared 2.0-5.6 to emerge as the most popular Latino station in Miami.

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 22 AMORES EXTRANOS (Cappuccino Blue Team)
 - 7 AMOR PERDONAME (Pig Haus, BMI)
 - 4 AUN ME GUSTAS TU (WATCHING OVER YOU) (Chappell & Co., ASCAP)
 - 30 BONITO Y SABROSO (Peer Int'l., BMI)
 - 16 BORDADA A MANO (Vander, ASCAP)
 - 24 COMO AGUA PARA CHOCOLATE (Copyright Control)
 - 18 COMO ANTES (Don Cat., ASCAP)
 - 13 CUPIDO BANDIDO (Copyright Control)
 - 33 DONDE ANDARA (Zomba Golden Sands, ASCAP)
 - 40 EL COLESTEROL (Copyright Control)
 - 5 EL TAXISTA (Copyright Control)
 - 21 ENTRE LA NOCHE Y EL DIA (Sony Discos, ASCAP)
 - 23 A ESA (Vander, ASCAP)
 - 9 ESE HOMBRE (Copyright Control)
 - 8 EVA MARIA (BMG Ariola/SGAE, BMI/Unichappell, BMI)
 - 3 FOTOS Y RECUERDOS (EMI April, ASCAP)
 - 29 LAGRIMAS (Manny, BMI)
 - 35 LA MEDIA VUELTA (Corp. Art., ASCAP)
 - 39 LINDA CHAPARRITA (Arista-Texas, ASCAP)
 - 14 LLORARAS (Vander, ASCAP)
 - 37 LUNA LLENA (Amsedel, BMI)
 - 15 MI FORMA DE SENTIR (Fonovisa, SESAC)
 - 6 MITAD TU, MITAD YO (Fonovisa, SESAC)
 - 36 NO ME QUEDA MAS (Lone Iguana, BMI)
 - 20 PIANO (Lanfranco, ASCAP/Manben, ASCAP)
 - 25 POPURRI (Mas Latin, SESAC)
 - 12 PREGUNTAME A MI (Editora Esperanza, SESAC)
 - 10 QUE DEBO HACER (Striking, BMI)
 - 26 QUE GANAS DE NO VERTE MAS (Rightsongs, BMI/Sony Discos, ASCAP)
 - 1 QUE NO ME OLVIDE (El Conquistador, BMI)
 - 17 QUE POCA SUERTE (Editora Angel, SESAC)
 - 19 REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
 - 28 SE REMATA EL JACALITO (SACM Latin, ASCAP)
 - 31 TE AMO, TE AMO, TE AMO (Striking, BMI)
 - 32 TE AMO (Vander, ASCAP)
 - 27 TESORO (Copyright Control)
 - 4 TODO Y NADA (Peermusic, BMI)
 - 2 TOMA MI AMOR (Copyright Control)
 - 11 TU CASTIGO (Mas Latin, SESAC)
 - 38 UNA NOCHE MAS (D.L. Garza, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
1	1	1	8	BRONCO FONOVISA 7 weeks at No. 1	QUE NO ME OLVIDE (J.G. ESPARZA)
2	2	3	4	LA MAFIA SONY	TOMA MI AMOR (A. LARRINAGA)
3	3	2	8	SELENA EMI LATIN	FOTOS Y RECUERDOS (C. HYNDE)
4	4	4	7	LUIS MIGUEL WEA LATINA	TODO Y NADA (Y. GARRIDO)
5	5	—	2	LOS DINNOS UNICO/FONOVISA	EL TAXISTA (J. SEBASTIAN)
6	7	8	8	BANDA PACHUCO LUNA/FONOVISA	MITAD TU, MITAD YO (M.M. MONTES)
7	9	12	5	FAMA SONY	AMOR PERDONAME (J. GALVAN, J. ROSARIO)
8	6	7	3	BANDA MAGUEY FONOVISA	EVA MARIA (P. HERRERO, J.L. ARMENTEROS)
9	8	6	7	MYRIAM HERNANDEZ WEA LATINA	ESE HOMBRE (M.A. RAMIREZ)
10	10	11	6	SPARX FONOVISA	QUE DEBO HACER (L. ANTONIO, T. MORRIE)
11	15	20	4	EZEQUIEL PENA FONOVISA	TU CASTIGO (M.A. SOLIS)
12	11	5	8	LOS REHENES FONOVISA	PREGUNTAME A MI (J. TORRES)
13	12	18	5	FITO OLIVARES FONOVISA	CUPIDO BANDIDO (R. OLIVARES)
14	17	13	8	DIVINO FONOVISA	LLORARAS (R. RAMIREZ)
15	19	22	18	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR (J.M. DEL CAMPO)
16	13	14	6	LOS MIER FONOVISA	BORDADA A MANO (Z. LUIS)
17	14	9	16	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE (A.A. ALBA)
18	20	19	8	EDNITA NAZARIO EMI LATIN	COMO ANTES (L.A. MARQUEZ)
19	27	39	5	RICARDO ARJONA SONY	REALMENTE NO ESTOY TAN SOLO (R. ARJONA)
20	21	26	8	PAQUITO HECHAVARRIA SONY	PIANO (J.L. PILOTO, M. BENITO)
21	16	15	7	OLGA TANON WEA LATINA	ENTRE LA NOCHE Y EL DIA (G. MARQUEZ)
22	31	—	3	LAURA PAUSINI WEA LATINA	AMORES EXTRANOS (A. VALSIGLIO, R. BUTI, CHEOPE, M. MARATI, J. BADIA)
23	NEW	—	1	LIBERACION FONOVISA	A ESA (R. DAMIAN)
24	25	33	5	ANA GABRIEL SONY	COMO AGUA PARA CHOCOLATE (MASSIAS)
25	22	23	11	MARCO ANTONIO SOLIS FONOVISA	POPURRI (M.A. SOLIS)
26	32	24	4	INDIA SOHO LATINO/SONY	QUE GANAS DE NO VERTE MAS (A. VESSANI)
27	28	30	5	GRACIELA BELTRAN EMI LATIN	TESORO (M.E. CASTRO)
28	33	32	4	JOSE JAVIER SOLIS FONOVISA	SE REMATA EL JACALITO (B. BERMUDEZ)
29	30	35	6	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B. FARIAS)
30	35	—	2	BANDA TORO FONOVISA	BONITO Y SABROSO (B. MORE)
31	26	40	21	SPARX FONOVISA	TE AMO, TE AMO, TE AMO (L. ANTONIO, T. MORRIE)
32	29	17	18	LOS MIER FONOVISA	TE AMO (R. DAMIAN)
33	37	28	8	EMILIO EMI LATIN	DONDE ANDARA (P. YBARRA)
34	NEW	—	1	CHARLIE MASSO SONY	AUN ME GUSTAS TU (WATCHING OVER YOU) (P. GORDON)
35	23	16	21	LUIS MIGUEL WEA LATINA	LA MEDIA VUELTA (J.A. JIMENEZ)
36	18	21	20	SELENA EMI LATIN	NO ME QUEDA MAS (R. VELA)
37	RE-ENTRY	—	2	ELIDA Y AVANTE SONY	LUNA LLENA (E. LEDESMA)
38	RE-ENTRY	—	2	DAVID LEE GARZA EMI LATIN	UNA NOCHE MAS (G.O. GOMEZ)
39	36	37	17	LA DIFERENCIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA (M.C. SPINDOLA)
40	34	27	15	FITO OLIVARES FONOVISA	EL COLESTEROL (R. OLIVARES)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 LUIS MIGUEL WEA LATINA TODO Y NADA	1 PAQUITO HECHAVARRIA SONY PIANO	1 BRONCO FONOVISA QUE NO ME OLVIDE
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 JOHNNY RIVERA RMM/SONY SE PARECIA TANTO A TI	2 LA MAFIA SONY TOMA MI AMOR
3 RICARDO ARJONA SONY REALMENTE NO ESTOY...	3 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	3 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
4 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	4 TONY VEGA RMM/SONY SI YO VUELVO A...	4 SELENA EMI LATIN FOTOS Y RECUERDOS
5 EDNITA NAZARIO EMI LATIN COMO ANTES	5 ALEX D'CASTRO RODVEN MI AMIGO RAUL	5 BANDA PACHUCO LUNA/FONOVISA MITAD TU...
6 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	6 TITO ROJAS M.P. TAMBIEN NOS DUELE	6 BANDA MAGUEY FONOVISA EVA MARIA
7 CHARLIE MASSO SONY AUN ME GUSTAS TU	7 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	7 FAMA SONY AMOR PERDONAME
8 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	8 KAOS S/DI/SONY AMOR FINGIDO	8 SPARX FONOVISA QUE DEBO HACER
9 ALEJANDRA GUZMAN ARIO- LA/BMG DESPERTAR	9 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	9 EZEQUIEL PENA FONOVISA TU CASTIGO
10 ALVARO TORRES EMI LATIN REENCUENTRO	10 LUIS MIGUEL WEA LATINA TODO Y NADA	10 LOS REHENES FONOVISA PREGUNTAME A MI
11 CRISTIAN FONOVISA AZUL GRIS	11 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	11 FITO OLIVARES FONOVISA CUPIDO BANDIDO
12 ROSARIO S/DI/SONY ESTOY AQUI	12 RIKARENA J&N/EMI LATIN NUNCA TE MENTI	12 LOS MIER FONOVISA BORDADA A MANO
13 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...	13 FRANKIE RUIZ RODVEN MIRANDOTE	13 DIVINO FONOVISA LLORARAS
14 RICARDO MONTANER EMI LATIN EL MUNDO...	14 RICARDO ARJONA SONY REALMENTE NO ESTOY...	14 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
15 MANA WEA LATINA DE PIES A CABEZA	15 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	15 LIBERACION FONOVISA A ESA

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

FIEBIRIE LATINA

Largest Selection Of Latin Music!

#1 LATIN MUSIC DISTRIBUTOR

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

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

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

H.L. DISTRIBUTORS, INC.

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

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

LLAMENOS HOY!
1-800-780-7712

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

LATIN NOTAS

(Continued from preceding page)

What happened? Well, in the past six months, while Miami's other four Latino FMs were scrambling to attract younger listeners with tropical-rooted formats, WRMA (then known as WTPX) debuted with a slow song, low-talk format similar to Miami's Anglo AC powerhouse WLYF-FM. The 25-54 set, abandoned by erstwhile ballad stations WCMQ-FM and WRTO-FM, finally found a frequency to tune in to. Not coincidentally, WCMQ dropped its youth-driven "Mega" format in December; similarly, WRTO has returned to a more ballad-friendly mix.

Tropical outlet WXDJ-FM also was hurt by the abrupt rise of Romance 106.7, but it remains essentially tropical. The astonishing ratings prosperity of Romance 106.7 confirms once again that Miami is the premier radio bastion for pop ballad acts in the U.S. Latin market.

But while Romance 106.7 might be the most listened to Latino station in

Miami, it scarcely is the most interesting, musically. That distinction belongs to market laggard WQBA-FM, whose latest format rolls back the clock some 15 years, when the station sported a bilingual music blend and was known as Super Q.

Though station's current musical pastiche is not strictly bilingual, there is a healthy dose of Anglo disco notables thrown into the entertaining lineup of pan-Latin American artists, ranging from home-grown superstar Gloria Estefan to Argentina's Los Fabulosos Cadillacs.

Adding more nostalgia to the format switch is the fact that station PD Leo Vela was the station's afternoon drive jock during its original Super Q incarnation. Let's hope Miami's younger listeners will do for Super Q what the city's older audience did for WRMA.

MULE KEYS COMEBACK: Genival Lacerda, a forró singer from northeastern Brazil who gained notice 20 years ago by dint of the ultrasensual "forrócore" genre, has re-emerged, thanks to a '70s track called "Rock Do Jegue." The song made its way onto a prime-time jeans commercial, became popular, and was re-released with a new bassline on the album "W/Hits" (Warner), which sports tunes that served as musical scenery for famous ad campaigns created by prominent Brazilian agency W/Brasil.

Simultaneously, Lacerda's career renaissance has been boosted by a powerful cameo in the Brazilian film "Beijo 23/8/72," which has been shown in Brazilian theaters for 15 straight weeks—a record for domestic movies. Now the toast of talk shows and music programs is putting out a compendium of dance remixes of his greatest hits called "Forró Dance By Genival Lacerda." Released on the

São Paulo-based imprint Paradoxx, "Forró Dance" features Lacerda's 63-year-old voice matched with hi-tech bass and sampling effects.

Incidentally, a "jegue" is a small, skinny animal resembling a mule. Viewed not only as a good farm animal in northeastern Brazil, the jegue sometimes is regarded as a cherished icon by the locals. Maybe by Lacerda as well.

ARGENTINA NOTAS: On March 11, former Iron Maiden lead singer Bruce Dickinson along with home-grown rock act Rata Blanca played the 5,000-seat Obras stadium in Buenos Aires, kicking off a string of diverse concerts to take place in that city. Other acts slated to play there include the Cult/Los Caballeros de

la Quema (March 17-18, Obras); Bryan Ferry/Los Visitantes (April 1, Obras); Roxette (April 8, Ferro Carril Oeste, capacity 30,000); Beastie Boys/Los Brujos (April 14, Obras); Pantera (April 21, Ferro Carril Oeste); and Phil Collins (April 22-23, River Plate, capacity 60,000) . . . When Italian-born singer Luca Prodan died from substance abuse in 1988, his Argentinian band, Sumo, achieved cult stardom via three albums that reflected Prodan's taste for punk, new wave, and gothic English groups. With Sumo's status now upgraded to legendary, BMG is now planning a multi-artist album of Sumo covers by acts from BMG (Diego Torres, Ataque 77, Los Auténticos Decadentes, Ulises Butrón, Pedro Aznar). BMG's alternative imprint

Iguana (Los Caballeros de la Quema, Massacre, Lethal, El Otro Yo, Juana La Loca), EMI-Odeon (Los Pericos), and Lagash (La Zimbabwe).

EMI has just shipped two boxed sets of vintage Argentine rock, each of which contains three CDs and a 108-page booklet detailing the recorded material. The first set features material by Charly García's 1976-77 outfit La Máquina de Hacer Pájaros, Luis Alberto Spinetta's 1973 double album "Pescado 2," and the original soundtrack of a 1973 rock festival called "Hasta Que Se Ponga El Sol." The second boxed set is entirely dedicated to the historic 1974 farewell concert of Sui Generis, a pioneer rock band founded by García and Nito Mestre.



Hearty Congratulations. Arista/Nashville country artist Radney Foster, left, glad-hands Arista/Texas artist Flaco Jimenez after the pair finished a bilingual recording of "Jealous Heart," the current single from Jimenez's self-titled album. Foster's latest single, "Willin' To Walk," is the first single culled from his second solo album, "Labor Of Love," due out April 11.

Celebrating 100 years of unparalleled coverage.



Billboard

Billboard's 100th Anniversary Issue

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

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

Order individual copies @ \$15 each

Special bulk discount offer!

Order 5 or more copies @ \$7 each (Save over 50%)

Order the special hard-bound edition @ \$50 each

Limited availability -- Order now!

(Pre-payment required -- U.S. funds only)

Add an additional \$6 per regular issue and

\$20 per hard bound issue for foreign shipping

Please allow 4-6 weeks for delivery.

BILLBOARD 100TH ANNIVERSARY ISSUE ORDER FORM

Enclosed is \$ _____ for _____ # of issues.

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

Charge to: American Express Visa Mastercard

Card # _____ Exp. Date _____

Signature (required) _____

Name: _____

Company/Title: _____

Address: _____

City/State/Zip: _____

Mail coupon with payment to:

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



MANHATTAN LATIN MUSIC CENTER

♦ HABLAMOS SU IDIOMA ♦



POCHY Y COCO
ESQUIVEL

Distribuidora one Stop ♦

LLAMENOS HOY!

Discos Compactos
Cassettes / Videos

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

DOS CENTRICOS LOCALES PARA SERVIRLO A USTED.....	New York Tel: (212) 563-4508 Fax: (212) 563-4847	Miami Tel: (305) 591-7684 Fax: (305) 477-0789
---	--	---

Toll Free
1-800-745-4509

PROD • KUBANEY • FONOVISIA EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS • ROYAL • SONY DISCOS • POLYGRAM • MUSICAL

TODO!

LO QUE USTED
NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664

OR 305-621-0070 / FAX: 621-0465

ASK FOR MARTHA

bassin

DISTRIBUTORS

DISCOS COMPACTOS, VIDEOLASER, CASSETTES,
ACCESORIOS, VIDEOS Y MUCHO MAS!

• WEA LATINA • SONY DISCOS • POLYGRAM • MUSICAL • PROD • KUBANEY • FONOVISIA EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS • ROYAL • SONY DISCOS

Songwriters & Publishers

ARTISTS & MUSIC

New Deals Boost Warner/Chappell U.K. Songwriters Also Doing Well In U.S. Market

BY DOMINIC PRIDE

LONDON—In his plush offices just off London's Oxford Street, Robin Godfrey-Cass is musing over the advantages of taking the shuttle train to Paris through the newly opened channel tunnel.

"Get on at Waterloo Station, have lunch in Paris to sign a deal with a couple of writers, and be back home for tea."

The idea sounds attractive, but for the moment, Warner/Chappell's U.K. managing director and European VP of A&R has got America, rather than France, in his sights.

Having topped the U.K. publishers survey in the last quarter, Godfrey-Cass is in an ebullient mood, not least because he has finally nudged ahead of his long-time friend and sparring partner, Peter Reichardt of EMI Virgin Music Publishing.

Warner/Chappell nudged in 1.6% ahead of EMI with a combined singles and albums market share of 20.6% in the data that are produced by Entertainment Research and Analysis. These figures are derived from singles and albums sales data gained from the same information that is used for the weekly sales charts, collected by chart compilers Millward Brown.

"Since spring 1992, when EMI and

Virgin merged, it was always going to be tough to beat them," Godfrey-Cass says. "At the time, Virgin was the most active publisher, and the two together were almost unbeatable."

However, a combination of signing new artists and renewing existing deals has helped push Warner/Chappell ahead, and Godfrey-Cass is now taking heart that British writers—particularly his own—are doing well in the U.S. Songwriting income from U.K. writers now brings in annual revenues of \$100 million to the U.K. company, up 10% over the previous year. A substantial part of that comes from plum deals such as the Hit & Run catalog with its Phil Collins and Genesis copyrights and the worldwide administration of Elton John and Bernie Taupin's copyrights from 1974-93.

At the same time, having signed a plethora of songwriters in recent years, Warner/Chappell is seeing several of them do well across the Atlantic. Warner/Chappell publishes 90% of Madonna's "Bedtime Stories" album, co-written by British producer Nellee Hooper, David Hall, and Madonna.



GODFREY-CASS

Warner/Chappell also publishes Willy M., Jimmy Chambers, and Willy Henshaw, the writers behind Londonbeat, whose "Come Back" was recently No. 1 on the Billboard Hot Dance Music/Club Play chart and is gaining airplay in the U.S.

"Most people don't realize they are U.K. writers being published out of London," says Godfrey-Cass. (Coincidentally, Londonbeat is also a strong candidate to represent the U.K. in the Eurovision song contest). Bush, which is signed to Rob Kahane's Trauma Records, is another strong U.K. act and is doing well in the States with its album "Sixteen Stone." The Bush publishing deal was struck in Los Angeles but set up by Warner/Chappell U.K., according to Godfrey-Cass.

The recent and unexpected spate of U.S. success by British music is encouraging, says Godfrey-Cass. "I think it's going to come back full circle. Our writers are going to start happening in the U.S."

The new-found confidence is to some degree aided and abetted by the more buoyant home market. "Record companies have been getting the benefit of the better market," he says. "We are basically in the hands of the record companies in terms of releases. Our success at any particular time is all down to when a

(Continued on next page)

BMG Buys 50% Of Sparrow Music In Move To Build Its Gospel Presence

BY IRV LICHTMAN

NEW YORK—BMG Music Publishing has taken another major step in bolstering the gospel unit it established in 1990 with the purchase of a 50% share in affiliates of Sparrow Music from Cherry Lane Music. The acquisition price is reported to be in the high six figures.

According to Nick Firth, BMG Music Publishing president, the company will be the co-publisher of several Sparrow-affiliated catalogs, as well as administer the combined catalog, which numbers about 1,000 copyrights.

The Sparrow companies now co-owned by Sparrow and BMG are Birdwing Music (ASCAP), Sparrow Song (BMI), and His Eye Music (SESAC). They publish such contemporary Christian songs as "So You Wanna Go Back To Egypt," "Asleep In The Light," "Holy Is His Name," "I Want To Be A Clone," and "Hiding Place." Major artists/writers in the catalogs are John Michael Talbot, Steve Camp, Scott Wesley Brown, Steve Taylor, and the late Keith Green.

"Since [we started the gospel division], it has more than tripled in size," says Firth. Another recent major acquisition was that of the Reunion catalog.

Of Cherry Lane's decision to sell its ownership stake in the Sparrow companies, president/CEO Peter Primont says that the sale will provide "additional capital, which will be used to increase our investment in film- and television-

related projects. For a contemporary music publisher, we feel that working within film and TV will be more productive for our active writers." Cherry Lane had held its share in the catalog for more than a decade.

"These songs represent some of the prime early writers in the contemporary Christian music movement," says Elwyn Raymer, general manager of BMG's Nashville-based gospel division.



Writer Of The Year. Irving Burgie, second from left, receives a "Writer Of The Year 1994" presentation from executives of Cherry Lane Music, which has published his songs since 1983. With Burgie, writer of such calypso classics as "Jamaica Farewell," "Day-O," and "Island In The Sun," is, from left, Peter W. Primont, president/CEO of Cherry Lane Music; Aida Gurwicz, senior VP; and Michael Connelly, GM/VP. The presentation was held in New York, where Cherry Lane Music founder Milton Okun was on hand. Also, a letter was read from ASCAP chairman Marilyn Bergman, who could not attend.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
TAKE A BOW	Babyface, Madonna	Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webo Girl/ASCAP
HOT COUNTRY SINGLES & TRACKS		
YOU CAN'T MAKE A HEART LOVE SOMEBODY	Steve Clark, Johnny MacRae	Victoria Kay/ASCAP, BMG/ASCAP, Little Beagle/ASCAP
HOT R&B SINGLES		
CANDY RAIN	Heavy D, Terri Robinson, Jean C. Oliver, S. Barnes	EMI April/ASCAP, E-Z-Duz-It/ASCAP, WB/ASCAP, Eville/BMI, Twelve And Under/ASCAP, Slam U Well/BMI
HOT RAP SINGLES		
DEAR MAMA	Tupac Shakur, Tony Pizarro	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, The Underground Connection/ASCAP
LATIN 50		
QUE NO ME OLVIDE	Jose Guadalupe Esparza	El Conquistador / BMI

Benton Remembered In '95; Guryan Picks Up 'Chopsticks'

ALWAYS TIME: Brook Benton caressed a string of hit songs starting in the late '50s, charting in pop and R&B throughout most of the '60s. Many of his song successes were the creation of Benton and his producer Clyde Otis, who is the publisher of those collaborations and other Otis-associated songs via his Clyde Otis Music Group.

This year may turn out to be just the time for Benton's older fans and those of a newer generation to hear his many strengths as a performer and writer.

As part of the 50th anniversary of Mercury Records, his label during his heyday, a Benton retrospective CD, featuring some of his duos with Dinah Washington, was recently marketed. Also, a reggae album of Benton-penned songs may be released in '95.

The Benton-Otis hits include "It's Just A Matter Of Time," the R&B singer's 1958 pop breakthrough, followed by other sweetly rhythmic songs, such as "A Lover's Question" (with Jimmy Williams), "Looking Back," and "Endlessly." There also are several songs penned by Benton & Otis that were introduced by others, such as "Nothing In The World" (with Belford Hendricks) performed by Nat King Cole, and a Christmas song, "This Time Of The Year," first recorded by Brenda Lee.

The Benton/Otis touch crossed other musical lines. It should be noted that 1995 is also the 25th anniversary of the No. 1 country smash by Sonny James, "It's Just A Matter Of Time," which, to continue the point, was followed a year later by James' rendition of "Endlessly," Glen Campbell's "It's Just A Matter Of Time" in 1986, and Randy Travis' rendition of same in 1991.

As for Benton, he died in 1988 of spinal meningitis at the age of 56, leaving behind today's revival of interest in his artistry as a singer and songwriter.

CHOP-LICKS: Songwriter Margot Guryan has turned her atten-

tions to the simplest of piano themes, "Chopsticks," to develop 14 variations for a new Hal Leonard Corp. folio called "The Chopstick Variations" (\$7.95, with an "easier" version at \$5.95). Among the variations are adagio, barcarole, ragtime, and boogie-woogie. Also, a recorded demonstration performance by Guryan on cassette is available at \$4.99.

As a songwriter, her material has been recorded by such acts as Chris Connor, Harry Belafonte, Julie London, Astrud Gilberto, Mama Cass, among others. She is the wife of music publisher David Rosner, who operates the Bicycle Company, a unit of which, Dartmoor Music, publishes the variations.

BMI'S GLEASON AWARDS: Three winning books of 10 nominated entries will be announced

April 5 on behalf of the sixth annual Ralph J. Gleason Music Book Awards, sponsored by BMI. The winning entries will share \$5,000 in awards funded by BMI and Rolling Stone magazine, with a first prize of \$2,500, a second prize of \$1,500, and third prize of \$1,000. The selections committee included Robert Rolontz, Pat Baird, Anthony DeCurtis, Chet Flippo, Nelson George, Dr. John Gilbert, David Hinckley, and Dave Marsh.

CORRECTION: Woody Wright is the Little Big Town Music Group songwriter who is pursuing a career as a Christian country artist (Billboard, March 11), not Tony King.

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

1. Pink Floyd, "The Division Bell," Vol. 3."
2. Bob Dylan, "Greatest Hits, Vol. 3."
3. The Lemonheads, "The Best Of..."
4. Bob Geldof & the Boomtown Rats, "Loudmouth, The Best Of..."
5. Raffi, "Bananaphone."

'TANK GIRL' SOUNDTRACK SHOOTS FROM HIP

(Continued from page 10)

Initially Talalay, who describes herself as "an old, burned-out punk," thought of using original punk and new wave recordings, but then she had a second thought.

"That seemed like a passé cop-out, since there is good new music," she says. "What I love about the punk resurgence is that it has everything I loved about punk coming back in a cool and different way."

Yet "Tank Girl" does feature nods to some of the genre's pioneers. Tracks by Richard Hell and Iggy Pop are featured in the film, while the album includes Devo and the Jett/Westerberg track. "Those are little homages to the original stuff, just to remind the kids today that they didn't invent it," says Talalay.

Devo had not worked together in nearly five years, says Greenberg, but agreed to reunite to update "Girl U Want," originally featured on its 1980 album, "Freedom Of Choice," because they are big fans of the "Tank Girl" comic book. "They told me that they had so much fun, they might work together on other projects," Greenberg says.

Westerberg, the former front man of '80s alternative rock band the Replacements, was called into the project as a last minute substitute for Bad Religion vocalist Greg Graffin, who couldn't participate due to contractual restrictions.

Love initially wanted to be more involved in the project. "She planned to

audition for the film, but then her tragedy happened," Talalay says, referring to Kurt Cobain's suicide. Months later, Love called and offered her assistance. "She was an incredible source of ideas and helped us get certain acts," Talalay says.

In addition, Hole contributed the track "Drown Soda," which the group recorded for the BBC in 1992.

While several of the tracks are hard and edgy, Veruca Salt and Belly contribute midtempo songs that add to the

mood of the film. Ice-T, who is featured in the film as Tank Girl's mutant kangaroo boyfriend Booga, adds some hip-hop flavor to the project with "Big Gun." Also included is "Ripper's Soul," a recording by the percussion-heavy performance art group Stomp. "We didn't just try to create an album," says Talalay. "We tried to create an album with the right music for the movie."

To promote the album, Elektra plans screenings in the top 40 markets for modern rock stations, retailers, and

press. Screenings also will be held on 25 college campuses.

The soundtrack also will be prominently promoted in MGM-UA's TV and radio spots for the film.

With a lineup that includes an impressive list of modern rock talent, the set is anxiously awaited by radio programmers and retailers.

Says Mark Michel, director of purchasing for the 19-store, Miramar, Fla.-based Peaches Records & Tapes chain, "It'll do real well even if the movie

doesn't, but I expect the movie to do well, too."

Michel notes that several soundtracks have attempted to cash in on the popularity of modern rock, "but this is a different kind of movie, and the soundtrack is appropriate for the movie."

Modern rock CIMX Detroit MD Vince Cannova concurs. "It has a pretty amazing lineup of talent," he says. "It will warrant some spins immediately, but ultimately it all depends on how good the songs are."

WARNER/CHAPPELL

(Continued from preceding page)

record gets released."

Godfrey-Cass is sure the run of success will continue in 1995, with albums due or out from Radiohead, EMF, Bjork (whose U.S. share is published by Warner/Chappell), Shara Nelson, and Chris Rea.

At home the increase in sales of hit singles had a beneficial effect on publishing revenues, and on Warner/Chappell as the leader. Two U.K.-based authors in particular helped swell the coffers. Artist and songwriter Eddy Grant is the writer of Pato Banton's single "Baby Come Back," which sold 750,000 copies, according to Virgin Records U.K. Warner/Chappell has the rights to the song through a deal with Intersong. Tony McAnaney is writer of "Crocodile Shoes," which, as performed by TV actor-turned-artist Jimmy Nail, has been one of EastWest U.K.'s biggest successes this year, as well as an earner for the publisher.

Warner/Chappell has also had shares in some of the year's hit albums at home. Songwriters Dennis Charles and Tony Faragher wrote 25% of Eternal's album "Always And Forever," and the publisher's U.S. writers also had 44% of the Mariah Carey album "Music Box" and many of the tracks on Luther Vandross' album "Songs."

Although it has grabbed the lead, Warner/Chappell is keeping a keen eye on the competition. For the first time in many years the publishing game is no longer a two-horse race.

"We're looking at PolyGram. They had a great example of publisher-record company cooperation with Wet Wet Wet and 'Love Is All Around.' Everyone did well out of it. We're also watching Sony and MCA, who are catching up fast."

For the moment, though, Warner/Chappell remains top dog in the U.K.

Billboard Spotlights
MUSIC PUBLISHING

The Write Stuff

Billboard's June 3rd issue is a special tribute to music publishing. The ever-changing face of this crucial cornerstone of the music industry keeps publishers constantly challenged. This spotlight issue is anchored around an up-to-the minute report on all facets of this industry. Features will include a run-down on top songwriters, publishers, new developments and trends in the market. Publishers, writers, sheet music and book distributors - make Billboard your next step. Don't miss this opportunity to reach the entire music industry worldwide.

AD CLOSE: May 9

ISSUE DATE: June 3

NEW YORK: Nom Berkowitz 212-536-5016
 LA: Deborah Robinson 213-525-2303
 NASHVILLE: Lee Ann Photoglo 615-321-4294
 EUROPE: Christine Chinetti, Robin Friedman 44-171-323-6686

Music Video

ARTISTS & MUSIC

Madonna's Vid Sneaks In Theaters Surreal 'Bedtime Story' Goes To Big Screen

BY DEBORAH RUSSELL

LOS ANGELES—The notoriously bigger-than-life Madonna took to the big screen March 10 to unveil a new "music film short" from her album "Bedtime Stories."

The exclusive, weeklong engagement of "Bedtime Story," directed by Satellite Films' Mark Romanek, unspooled this week in three Cineplex Odeon movie houses in L.A., Chicago, and New York.

The theatrical sneak preview laid the groundwork for Madonna's March 18 "pajama party" at New York's Webster Hall, from which MTV and modern rock-leaning top 40 outlet WHZ (Z100) New York is planning to simultaneously broadcast the traditional debut of the Maverick/Sire/Warner Bros. clip.

"We wanted to let people first see 'Bedtime Story' as it was intended to be seen," says Maverick GM Abbey Konowitch of the theatrical stunt. He notes it was clear from the onset Romanek's vision and execution of "Bedtime Story" deserved a treatment that transcended the television screen.

Aligning with Cineplex Odeon allowed the label to "give people a chance to see the video before anyone else, in a form in which no one else will see it," Konowitch says.

Cinematographer Harris Savides lensed the "short" on 35 mm film during a six-day shoot at L.A.'s Universal Studios. Tom Foden was production designer on the hi-tech, big-budget production, which is steeped in the kind of bizarre, dreamy surrealism that illustrates the song's catch phrase, "Let's get unconscious."

Weeks of post-production were required to perfect the myriad digital effects that lend the video its cinematic quality. In one scene, a flock of birds flies from the pregnant Madonna's stomach; in another, the singer's facial features are rearranged so that two moving mouths appear where the eye sockets should be. The filmlet even opens with a title card and closes with credits.

"When you spend the time, creative energy, and money to reinvent the [visual] medium and yourself, you have to look for different ways to expose the work and reach people in a nontraditional way," says Konowitch.

But such a video promotion should not be an everyday occurrence, he emphasizes. "This clearly deserved a different treatment from the norm."

Freeman Fisher, VP of studio relations of the Cineplex Odeon theater chain, agrees. "This was quite possibly and probably a one-time experience," he says. "I just don't think the industry can afford the investment of making a video of theatrical quality that often."

Linking with Maverick and Madonna during a typically slow theatrical season provided an opportunity for Cineplex Odeon to inspire ticket sales by offering consumers a value-added feature. Freeman says. Cineplex Odeon print ads in each of the three cities touted the exclusive screening.

"This was a great way to inject some fun into going to the movies," Fisher says.

"Bedtime Story" appeared on screens in the Broadway Cinemas in

Santa Monica, Calif., the Chelsea Theater in Manhattan, and the Biograph Theater in Chicago.

"We wanted to limit it to the theaters that likely would get the widest variety of moviegoers," Fisher says.

He admits Cineplex Odeon executives did consider that patrons might be alienated by the intrusion of a "music video" into the traditional film experience. "But this particular promotion overwhelmed those concerns," he says. "For four minutes, the audience sees astounding cinematic images in a first-class featurelike production. It's not just another artist lip-syncing to a track."

In addition, he notes, Cineplex Odeon currently is screening such films as "Pulp Fiction" and "Muriel's Wedding," two productions that appeal to a demographic that crosses that of Madonna.

Fisher says the volume of calls received March 10 by the management of the Santa Monica venue indicates an intense level of interest in the promotion.

Z100 promoted the weeklong theatrical engagement in Manhattan, providing listeners with free film passes and copies of the "Bedtime Stories" CD.

PRODUCTION NOTES

LOS ANGELES

• Portfolio/Black Dog Films director **Jake Scott** is the eye behind **Radiohead's** new Capitol video, "Fake Plastic Trees." The clip is set in a surreal, futuristic supermarket.

• Director **Brett Ratner** shot the **Murder Squad** video "No Peace" for GWK/Def Jam West Records. The clip features **Ice-T**, **Treach**, **Boss**, **Spice One**, and more. **Jason Taragan** produced; **Anghel Decca** directed photography.

• Motus Mfg. director **Mark Gerard** recently wrapped **Chris Thomas'** Private Music video "Kickin' True Blue" with producer **Ulla Hoeller**.

• **Derrick Boatner** of GPA Films is the eye behind "The Ten Points" jam

video featuring **Redman**, **Big E. Smalls**, **Knowledge**, **Coolio**, **Busta Rhyme**, and **Ill Al Skatch**. The clip comes from the Mercury soundtrack to the film "Panther."

• **Marc Klasfeld** directed and edited **Hiroshima's** new Qwest video "One Fine Day" with director of photography **Sean Ramjerdi**. **Heather Jansson** produced for MKSR Films Inc.

• **Power Films** director **Okuwah** reeled **Blackstreet's** Interscope video "Joy" with director of photography **Bernard Auroux**. **Gary Rapp** produced. The same crew is behind **Jamecia's** "Rodeo Style" video on Mercury.

NEW YORK

• **Diane Martel** directed Ol' Dirty **Bastard's** debut Elektra video "Brooklyn Zoo," featuring **Method Man** of **Wu-Tang Clan**. **Dave Daniel** directed photography; **Gina Harrell** produced.

NASHVILLE

• **High Five Productions** **Steven Goldmann** directed **Martina McBride's** new RCA/Nashville video "Where I Used To Have A Heart." **Susan Bowman** produced; **Larry Boothby** directed photography. **Goldmann** and **Boothby** also directed and shot **Marty Stuart's** latest MCA/Nashville clip "The Likes Of Me." **Bowman** produced with **Philip Cheney**.

OTHER CITIES

• **The Indigo Girls'** Epic video "The Power Of Two" is an Automatic Films production directed by **Ernie Fritz**. **Victoria Strange** produced the shoot; **Ellen Kuras**, who was named director of photography of the year at the recent Sundance Film Festival, directed photography on location in South Carolina, Florida, and New York.

MOR Net Takes Pre-Orders For Elton John's New Set

MOR PROMOTIONS: MOR Music TV is treading on new promotional turf with **Elton John's** Island Records debut, "Made In England."

The St. Petersburg, Fla.-based cable network, which couples the home shopping concept with music video programming, never plays clips too far in advance of an album release. It would clearly defeat the network's own charter to move product (using music video as the incentive) if that product has yet to hit the distribution pipeline.

However, MOR executives recently revised their own rules when they designed the network's first pre-promotion to showcase John's new release, which hits the streets March 21. A 30-second commercial debuted March 6 on MOR, offering viewers their first chance to log advance orders for "Made In England."

"In a typical situation, the TV viewer sees a commercial and has to remember what day to go to the store and buy the new album," says **Chris Parr**, VP of label relations at MOR. "But this way, all they have to do is pick up the phone, order the album, and stop thinking about it until it arrives on their doorstep."

The Island album ads are running up to six times a day, and MOR's fulfillment house will hold the resulting orders until "Made In England" is officially released.

"We couldn't do this with every artist," says Parr, based on MOR's mainstream, adult audience. "But the star power of Elton John is obviously right up our alley."

Parr says MOR will begin programming John's video "Believe" just prior to March 21.

In other MOR news: Parr reports the multiformat new-release show "Nu-Vue," which debuted in late 1994, has spun off a number of clips that now appear in regular rotation. Videos ranging from **Donna Summer's** "Melody Of Love" to the **Mavericks'** "I Should Have Been True" have graduated out of specialty play and are generating healthy sales.

The 30-minute "Nu-Vue" airs up to four times per day. One of the show's recent "diamonds in the rough" that has been embraced by MOR's viewers is **Heads Up** recording artist **Roberto Perera**, says Parr. Perera's Latin-flavored instrumental track "Spanish Dancer" just "came out of the blue," he says.

The independent track is performing so well that Parr anticipates he soon will launch an instrumental video block to highlight classical music, as well as clips by Perera, **Yanni**, **John Tesh**, and others.

ROMN'ROLL: Launch magazine, a new entertainment publication dis-

tributed via the CD-ROM format, includes an exclusive video performance of **Matthew Sweet's** "I Almost Forgot" from his Zoo Entertainment album "100% Fun." The full-length, live performance was shot by members of the magazine's own staff. L.A.-based INCUE provided the camera crew. The debut issue of Launch is expected to hit the streets in late April. . . . Rock photographer and Notorious Pictures director **Jill Greenberg** is profiled in Vol. 1.2 of the CD-ROM magazine Blender. After meeting the crew behind the disc-based publication, Greenberg signed on to reel features of her own that will be included in upcoming issues.

Her first assignment is an interactive fashion shoot set for May release. She now is reeling segments to visualize **Dave Kushner's** novel "The Flannel Bomb," which Blender plans to serialize in several back-to-back issues beginning in July.

THE EYE



by Deborah Russell

REEL NEWS: New York-based Notorious Pictures has signed directors **Richard Murray**, **Pucho**, and **G. Stubbs**. . . **Arinetta Utley** is now manager of public relations at Z Music Television.

QUICK CUTS: The MTV Home Video line debuts May 16 with two typically skewed releases. "The Grind Workout Hip Hop Aerobics" is hosted by MTV personality **Eric Nies**, while "The Final Judgment" stars animated morons **Beavis & Butt-head**. The titles will be priced at \$12.98 and \$14.98, respectively. Sony Music Video distributes . . . **Jonathan Demme**, who recently wrapped a new **Bruce Springsteen** video (Billboard, March 18), also is the eye behind **Neil Young's** March 14 long-form release "The Complex Sessions," which comes from Warner Reprise. The video captures Young and his band, **Crazy Horse**, ripping through such tunes as "My Heart," "Piece Of Crap," "Prime Of Life," and "Change Your Mind" . . . The Austin Music Network now can be seen on KVR9-Texas Student Television, a low-power station based at the University of Texas. The network reaches every dorm room on campus . . . L.A.'s historic Sunset-Gower Studios just completed a \$10 million renovation to "better accommodate" the production of music video, commercial, film, and television projects. . . . Nashville's Scene Three Inc. produced the one-hour special "Kenny Rogers: Timepiece," which is featured in the Disney Channel's "Going Home" series. **Marc Ball** directed the show; **Kelly Junkermann** wrote and produced. **Joe Lunne** co-produced, and **Ken Krugen** executive-produced.



You So Crazy. Tommy Boy's Naughty By Nature took a break from shooting its new video "Craziest" to talk to Fab 5 Freddy (center, with hat and mike). The Big Dog Films production took the rappers to locations in New Jersey, Chicago, Houston, Atlanta, and Los Angeles. Pictured here, from left, on one of the many sets are the group's **KayGee**, **Vinnie**, and **Treach**. **Hype Williams** directed the clip, which features cameos by **Coolio** and **South Central Cartel**. **Ouida Washington** produced.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



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

- 1 Brandy, Baby
- 2 Adina Howard, Freak Like Me
- 3 Portrait, I Can Call You
- 4 Soul For Real, Candy Rain
- 5 Subway, This Lil' Game We Play
- 6 Montell Jordan, This Is How We Do It
- 7 Shabba Ranks, Let's Get It On
- 8 Missions, Where I Wanna Be Boy
- 9 Mary J. Blige, I'm Goin' Down
- 10 Usher, Think Of You
- 11 Stevie Wonder, For Your Love
- 12 TLC, Red Light Special
- 13 Heavy D & The Boyz, Sex Wit You
- 14 The Notorious B.I.G., Big Poppa
- 15 Christopher Williams, Dance 4 Me
- 16 Da Brat, Give It 2 You
- 17 Boyz II Men, Thank You
- 18 Barry White, Come On
- 19 Craig Mack, Get Down
- 20 Vybe, Take It To The Front
- 21 The Whispers, Make Sweet Love To Me
- 22 Vicious, Nika
- 23 Zhane, You're Sorry Now
- 24 Patti LaBelle, I Never Stopped Loving You
- 25 Immature, Constantly
- 26 Dionne Farris, I Know
- 27 Total, Can't You See
- 28 Digable Planets, Dial 7
- 29 Monteco Turner, Is It Me
- 30 Chante Moore, This Time

★★ NEW ADDS ★★

No New Adds This Week



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Neal McCoy, For A Change
- 2 Randy Travis, The Box
- 3 Joe Diffie, So Help Me Girl
- 4 Garth Brooks, Ain't Going Down
- 5 Tracey Lawrence, As Any Fool Can See
- 6 David Ball, Look What Followed Me Home
- 7 Kenny Chesney, Fall In Love
- 8 Shenandoah/Alison Krauss, Somewhere In The...
- 9 George Ducas, Lipstick Promises
- 10 Little Texas, Army's Back In Austin
- 11 Bryan White, Look At Me Now
- 12 Clay Walker, This Woman And This Man
- 13 Trisha Yearwood, Thinkin' About You
- 14 John Michael Montgomery, I Can Love You
- 15 Lari White, That's How You Know
- 16 Terry Radigan, Half A Million Teardrops
- 17 Mary Chapin Carpenter, Tender When I...

- 18 Alan Jackson, Song For The Life
- 19 Sawyer Brown, I Don't Believe In Goodbye
- 20 Marty Stuart, The Likes Of Me
- 21 Tim McGraw, Refried Dreams
- 22 Radney Foster, Willin' To Walk
- 23 Mark Chesnutt, Gonna Get A Life
- 24 John Bunzow, Easy As One, Two, Three
- 25 Brooks & Dunn, Little Miss Honky Tonk
- 26 Patty Loveless, You Don't Even Know Who I Am
- 27 Wade Hayes, I'm Still Dancin' With You
- 28 Waylon Jennings, Wild Ones
- 29 Aaron Tippin, She Feels Like A Brand...
- 30 Billy Ray Cyrus, Deja Blue
- 31 The Tractors, Tryin' To Get To New Orleans
- 32 Martina McBride, Where I Used To Have...
- 33 Holly Dunn, I Am Who I Am
- 34 Diamond Rio, Bubba Hyde
- 35 Asleep At The Wheel, Bring It On Down...
- 36 Doug Stone, Faith In Me, Faith In You
- 37 Western Flyer, Cherokee Highway
- 38 4 Runner, Cain's Blood
- 39 Billy Montana, Didn't Have You
- 40 Alison Krauss & Union Station, When You...
- 41 Steve Kolander, Black Dresses
- 42 Wesley Dennis, I Don't Know
- 43 Ty Herndon, What Mattered Most
- 44 Woody Lee, Get Over It
- 45 Jeff Carson, Yeah Buddy
- 46 Boy Howdy, True To His Word
- 47 Tracy Byrd, The Keeper Of The Stars
- 48 Shania Twain, Whose Bed Have Your Boots
- 49 The Mavericks, I Should Have Been True
- 50 Chely Wright, Sea Of Cowboy Hats

† Indicates Hot Shots

★★ NEW ADDS ★★

- Clint Black, Summer's Comin'
- Darby Singletary, I'm Living Up To Her Low...
- Hank Williams Jr., Hog Wild
- John Berry, Standing On The Edge Of Goodbye
- Kathy Mattea, Clown In Your Parade
- Lisa Brokop, One Of Those Nights
- Mary Chapin Carpenter, House Of Cards
- Russ Taff, One And Only Love

- 19 Madonna, Take A Bow
- 20 Melissa Etheridge, If I Wanted To
- 21 Rancid, Salvation
- 22 Hole, Violet
- 23 Sponge, Plowed
- 24 Dionne Farris, I Know
- 25 Letters To Cleo, Here & Now
- 26 The Stone Roses, Love Spreads
- 27 Bone Thugs N Harmony, Thuggish Ruggish...
- 28 Bad Religion, Infected
- 29 Collective Soul, Get
- 30 Milla, Gentleman Who Fell
- 31 Van Halen, Don't Tell Me
- 32 Simple Minds, She's A River
- 33 Belly, Now They'll Sleep
- 34 Ini Kamozé, Here Comes The Hotstepper
- 35 The Black Crowes, High Head Blues
- 36 Soundgarden, The Day I Tried To Live
- 37 Portishead, Sour Times
- 38 Stone Temple Pilots, Interstate Love Son
- 39 Boyz II Men, On Bended Knee
- 40 Jamie Walters, Hold On
- 41 Da Brat, Give It 2 You
- 42 Beastie Boys, Sabotage
- 43 Coolio, Fantastic Voyage
- 44 Weezer, Buddy Holly
- 45 TLC, Creep
- 46 Matthew Sweet, Sick Of Myself
- 47 Aerosmith, Cryin'
- 48 Offspring, Self Esteem
- 49 Nirvana, Smells Like Teen Spirit!
- 50 Green Day, Basket Case

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Madonna, Bedtime Story
- Bruce Springsteen, Murder Incorporated
- Tom Petty, It's Good To Be King
- Rolling Stones, I Go Wild
- Blackstreet, Joy
- Wax, California
- Usher, Think Of You
- Matthew Sweet, Sick Of Myself
- Juliana Hatfield, Universal Heartbeat
- PJ Harvey, Down By The Water
- The Flaming Lips, Turn It On
- Mad Season, River Of Deceit



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Boyz II Men, Thank You
- 2 TLC, Red Light Special
- 3 Live, Lightning Crashes
- 4 Green Day, When I Come Around
- 5 Soul For Real, Candy Rain
- 6 Sheryl Crow, Strong Enough
- 7 Hootie & The Blowfish, Hold My Hand
- 8 The Notorious B.I.G., Big Poppa
- 9 Oasis, Live Forever
- 10 Offspring, Gotta Get Away
- 11 Brandy, Baby
- 12 Brownstone, If You Love Me
- 13 Tom Petty, You Wreck Me
- 14 Bush, Everything Zen
- 15 Dave Matthews Band, What Would You Say
- 16 K-Ci Hailey Of Jodeci, If You Think...
- 17 The Cranberries, Ode To My Family
- 18 Mary J. Blige, I'm Goin' Down

- 14 Neal McCoy, For A Change
- 15 Clay Walker, This Woman And This Man
- 16 Randy Travis, The Box
- 17 Billy Ray Cyrus, Deja Blue
- 18 Joe Diffie, So Help Me Girl
- 19 Alan Jackson, Song For The Life
- 20 Waylon Jennings, Wild Ones
- 21 Aaron Tippin, She Feels Like A Brand...
- 22 Wade Hayes, I'm Still Dancin' With You
- 23 Brooks & Dunn, Little Miss Honky Tonk
- 24 Tanya Tucker, Between The Two Of Them
- 25 Doug Stone, Faith In Me, Faith In You
- 26 Mark Chesnutt, Gonna Get A Life
- 27 Aaron Tippin, She Feels Like A Brand...
- 28 Patty Loveless, You Don't Even Know Who I Am
- 29 Martina McBride, Where I Used To Have...
- 30 Hal Ketchum, Stay Forever

★★ NEW ADDS ★★

- John Bunzow, Easy As One, Two, Three
- Kenny Chesney, Fall In Love
- Woody Lee, Get Over It
- Billy Montana, Didn't Have You
- Western Flyer, Cherokee Highway



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Madonna, Take A Bow
- 2 Hootie & The Blowfish, Hold My Hand
- 3 Bonnie Raitt, You Got It
- 4 Eagles, Love Will Keep Us Alive
- 5 Melissa Etheridge, If I Wanted To
- 6 Gloria Estefan, Everlasting Love
- 7 Des'ree, You Gotta Be
- 8 R.E.M., Bang And Blame
- 9 Boyz II Men, On Bended Knee
- 10 Dionne Farris, I Know
- 11 Sheryl Crow, Strong Enough
- 12 Tom Petty, You Wreck Me
- 13 Elton John, Believe
- 14 Vanessa Williams, The Sweetest Days
- 15 Sheryl Crow, All I Wanna Do
- 16 Melissa Etheridge, I'm The Only One
- 17 Jon Secada, If You Go
- 18 Adam Ant, Wonderful
- 19 Melissa Etheridge, Come To My Window
- 20 John Mellencamp, Wild Night
- 21 Eagles, Hotel California
- 22 Bon Jovi, Always
- 23 Des'ree, Feel So High
- 24 Madonna, Secret
- 25 Sting, This Cowboy Song
- 26 Annie Lennox, No More "I Love You's"
- 27 Foreigner, Until The End Of Time
- 28 Babyface, When Can I See You
- 29 Tom Petty, You Don't Know How It Feels
- 30 Martin Page, In The House Of Stone...

★★ NEW ADDS ★★

- Todd Snider, Alright Guy
- Soul For Real, Candy Rain
- Mary J. Blige, I'm Goin' Down
- Bruce Springsteen, Murder Incorporated
- Tom Petty, It's Good To Be King
- Madonna, Bedtime Story

THE CLIP

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 25, 1995.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

2Pac, Dear Mama

BOX TOPS

- Ice Cube, What Can I Do
- TLC, Red Light Special
- Too Short, C**kales
- E-40, I Love
- Sons Of Elvis, Formaldehyde
- Mary J. Blige, I'm Goin' Down
- Bone Thugs N Harmony, Foe The Love Of \$
- Ol' Dirty Bastard, Brooklyn Zoo
- Scarface, People Don't Believe
- Adina Howard, Freak Like Me
- Notorious B.I.G., Warning
- Bloodhound Gang, Mama Say
- Rednex, Cotton Eye Joe
- Channel Live, Mad-Izm
- Spice 1, Face Of A Desperate Man
- Method Man, Release Yo' Dell
- Rappin' 4-Tay, I'll Be Around
- Shaquille O'Neal, No Hook
- Shabba Ranks, Let's Get It On
- TLC, Creep
- Bush, Everything Zen
- Digable Planets, Dial 7
- Subway, This Lil' Game We Play
- Havoc And Prodeje, G's On The Move
- Boyz II Men, Thank You
- Bloods & Crips, Wish You Were Here
- Rottin Razkals, Oh Yeah
- Thuglife, Cradle To The Grave
- Rayvon, Pretty
- Group Home, Supa Star

ADDS

- Blak Panta, Do What U Want
- Duran Duran, White Lines
- The Human League, Tell Me When
- Milkbone, Keep It Real
- Naughty By Nature, Craziest
- Tha Dogg Pound, What Would U Do
- Total, Can't You See



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

- Elton John, Believe
- Jimmy Cliff, Hakuna Matata
- Foreigner, Until The End
- Tom Jones/Tori Amos, I Wanna Get...
- Alison Krauss/Union Station, When You Say...
- Eagles, Hotel California
- Barry Manilow, I Can't Get Started
- The Tractors, Tryin' To Get...
- Al Green/Lyle Lovett, Ain't It Funny...
- Shenandoah/Alison Krauss, Somewhere...
- John Berry, You And Only You
- Sheryl Crow, Strong Enough
- Immortal Beloved, Ode To Joy
- Sarah McLachlan, Hold On
- Louis Miguel, El Dia Que Me Quieras
- Hootie & The Blowfish, Let Her Cry
- Iglesias/Parton, When You Tell Me
- Trisha Yearwood, Thinkin' About You
- Jim Jamison, I'm Always Here
- Tom Petty, You Wreck Me

Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Usher, Thinking Of You
- The Notorious B.I.G., Warning
- Jewell, Woman To Woman
- Da Bush Babees, Remember We
- Rachelle Ferrell, With Open Arms
- Brandy, I Wanna Be Down
- Boyz II Men, On Bended Knee
- Da Youngsta's, Mad Props
- Kansas City Original, Bounce
- Rottin Razkals, Oh Yeah
- Society, Yes N Deed
- Nine, What Cha Want
- Channel Live, Mad-Izm
- Adina Howard, Freak Like Me
- Group Home, Supa Star

- Blak Panta, Do What U Want
- Brand Nubian, Hold On
- Craig Mack, Can I Get Down
- Funkmaster Flex, Nuttin' But Flava
- Brownstone, If You Love Me



Continuous programming
 Hawley Crescent
 London NW18TT

- Ini Kamozé, Here Comes The Hotstepper
- Mark Oh, Tears Don't Lie
- Scooter, Move Your Ass
- Red Nex, Old Pop In An Oak
- Annie Lennox, No More "I Love You's"
- Captain Hollywood Project, Flying High
- Don Jovi, Someday I'll Be Saturday Night
- Di Bobo, Love Is All Around
- Cranberries, Zombie
- Zig & Zag, Them Girls, Them Girls
- East 17, Stay Another Day
- Scatman John, Scatman
- Cranberries, Ode To My Family
- Moby, Feeling So Real
- Sparks, When Do I Get To Sing
- Connells, 74-75
- Simple Minds, She's A River
- H-Blockx, Move
- Offspring, Self Esteem
- Boyzone, Love Me For A Reason

Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Newsboys, Shine
- Dakota Motor Co., Truth
- Out Of The Grey, All We Need
- Rich Mullins, The Color Green
- Lisa Bevill, Hold On
- DC Talk, Luv Is A Verb
- BeBe & CeCe Winans, If Anything...
- Kathy Troccoli, Mission Of Love
- Ian, Come To Me
- Christafari, Listening

- M. W. Smith, Cross Of Gold
- Margaret Becker, Deep Calling Deep
- Kim Boyce, Not Too Far
- 4 Him, Real Thing (ADD)
- BeBe & CeCe Winans, Love Of My Life (ADD)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Juliana Hatfield, Universal Heartbeat
- Mike Watt, Big Train
- Wolfgang Press, Going South
- Poster Children, Jr. Citizen
- Soul Coughing, Down To This
- The The, I Saw The Light
- Toad The Wet Sprocket, Walk On The Ocean
- Rusted Root, Send Me On My Way
- Live, Lightning Crashes
- Sunny Day Real Estate, In Circles
- Catherine, Saint
- Wax, California
- PJ Harvey, Down By The Water
- Dionne Farris, I Know
- Oasis, Live Forever
- Matthew Sweet, Sick Of Myself
- Flaming Lips, Turn It On



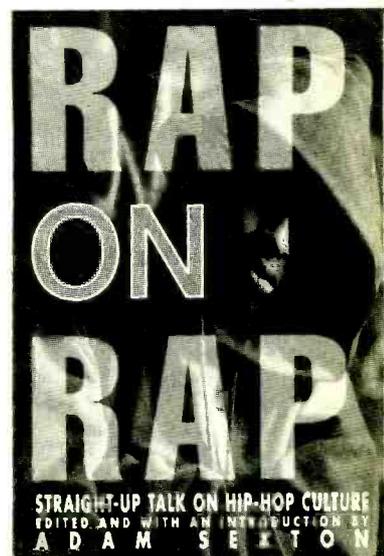
1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- PJ Harvey, Down By The Water
- The The, I Saw The Light
- Soundgarden, Day I Tried To Live
- Marilyn Manson, Lunchbox
- Downset, Downset
- Spell, Superstar
- London Suede, We Are The Pigs
- Victoria Williams, You Are Loved
- Biohazard, 5 Blocks To The Subway
- Soul Coughing, Down To This
- Morrissey, Boxers
- Mike Watt, Big Train

Artists & Music

IN PRINT

RAP ON RAP: STRAIGHT TALK ON HIP-HOP CULTURE
 Edited And With Introduction
 By Adam Sexton
 (Delta Trade Paperbacks, \$14.95)



This compilation of essays, excerpts, poems, features, lists, and TV transcripts came out of its editor's premise that rap music and hip-hop culture don't receive enough analytical ink. "I'm sorry to report that the passionate but thoughtful takes on the topic that comprise "Rap On Rap" are the exception rather than the rule," Adam Sexton writes.

His argument is that most hip-hop scribes lack the equipment to filter the art through a postmodern prism or the guts to criticize a culture they're so closely attached to.

True or not, his collection includes entries from varied sources, including political pundits (William Safire, Anna Quindlen, Mike Royko), black cultural critics (Greg Tate, Joan Morgan, Danyel Smith, Nelson George), academic scholars (Henry Louis Gates, Tricia Rose), nonblack writers (Gavin Edwards, Jon Pareles), and artists themselves (Paris, Run-D.M.C., Ice Cube).

Obviously, different perspectives are presented. In his essay "The Politics Of Gangsta Rap," writer Brent Staples denounces the cult of urban realism as "the most dangerous myth facing African-Americans today," while "Gangsta Rap Loves You," a piece from the newsletter

"Rock & Roll Confidential," praises the genre's fraternal function: "Part of gangsta rap's appeal stems from its uncritical embrace of youth abandoned by society."

With left-field references and lame theories, some authors call attention to their status as part-time observers of rap culture, while others deftly navigate between the hip-hop nation and the world at large, dealing with the inherent complexities of both. The uninitiated and the informed alike drop occasional inaccuracies. But all the writing is good. It fuels discourse within a genre where everyone's a critic.

HAVELOCK NELSON

ON STAGE

SMOKEY JOE'S CAFE: THE SONGS OF LEIBER AND STOLLER
The Virginia Theatre, New York

A stirring testament to the contributions of Jerry Leiber and Mike Stoller to the American popular-music consciousness (the parade of hit upon hit upon hit is, ultimately, staggering), "Smokey Joe's Cafe" is also a rousing confirmation that it really does begin with a song.

Removed from the context of the performers whose interpretations have become definitive (Elvis Presley's "Hound Dog," the Coasters' "Yakety Yak," Ben E. King's "Spanish Harlem"), the songs become fresh again and newly engaging. "On Broadway," a powerfully haunting tune as once delivered by the Drifters and, later, George Benson, is reinvented here with a power beat and a disco flair. There is nothing down on their luck about these slick-suited, break-dancing singers onstage under the neon lights.

While that is one of the more jarring reinterpretations, the revue-style production sidesteps note-by-note comparisons with "classic" versions by avoiding any attempts at mimicry ("Jailhouse Rock," straight out of the film, is one exception, while "Hound Dog" does

sport a decided Presley flair, albeit with a female-delivered twist). Several of the songs also are given broad winks to distance them from the originals' time and place ("There Goes My Baby" becomes near-slapstick), which works better for some ("Poison Ivy") than others ("Dance With Me").

The hard-working singers (the five men and four women are shuttled on- and offstage with clockwork precision) are uniformly impressive, with none hitting a sour note. B.J. Crosby, a mighty belter with a showstopping voice that accentuated the regretful headset miking; Victor Trent Cook, who had already won over the audience with his wide-eyed comic spark before bowling them over with a dramatic "I (Who Have Nothing)"; and Brenda Braxton, who put her own sultry-sassy spin on "Don Juan," merit special mention, as does an old-time, bluesy male-ensemble take on "Keep On Rollin'"/"Searchin'," which led the list of lesser-known numbers that deserve remembrance.

Reminders of the show, in any case, are available. For a quick whiff, pick up a bottle of "Love Potion No. 9" in the lobby souvenir stand. And look for a cast album this May from Atlantic Theatre. The show deserves it.

MARILYN A. GILLEN

International

Germans Getting More Music TV Viva 2, VH-1 Will Battle For Older Viewers

■ BY MIRANDA WATSON

COLOGNE, Germany—The music industry here is about to see a doubling of the number of dedicated TV channels promoting its artists.

Germany will soon have four music-video TV channels, with both MTV Networks Europe's VH-1 and domestic station Viva 2 set to launch here in the next two months. Germany is already served by MTV Europe and the original Viva channel.

As of last week, VH-1 is available to Astra satellite viewers for 12 hours a day (Billboard, March 18) and is scheduled to become 24-hour and cable-delivered in April.

Viva 2 is set to join the original Viva channel March 21. It now has its license from its local media authority, North Rhine Westphalia, and anticipates that sanction from the other German federal states will be granted in April.

In Germany, MTV Europe and Viva have both performed well in targeting the 15-34 demographic. Now both parent companies are setting their sights on the country's older listeners in the 25-49 age bracket—a more lucrative goal, but a fiercely competitive one as well.

The two new channels are planning to launch at a time when Germany's cable network is more congested than ever before.

"The cable situation is horrible here," complains Viva managing director Dieter Gorny. "It was one of the reasons that we have moved so quickly with the launch of Viva 2. The situation is going to get worse and worse, as so many new TV stations want to enter the market. I think it's also why VH-1 has moved so quickly into Germany to try and get on the cable, too."

MTV Europe MD Bill Roedy admits that the situation "might cause short-term problems in some areas." There is also the question of whether the already competitive music-video TV market is big enough to support four channels in Germany.

Roedy says he is uncertain at this point. "Our only concern with Viva is the ownership issue, which raises questions about product exclusivity and windows," he says.

Viva is 80% owned by the German affiliates of PolyGram, EMI, Sony, and Warner Music. Roedy says, "It depends on the owners of Viva as to whether four music video channels can survive on the market—whether they're going to subsidize Viva, for instance."

Gorny sees no problem in having four music TV channels on the market. "Music video TV is a proven TV field, as MTV and Viva have shown in Germany," he says. "If you start a TV company, it's quite normal to go on to part two. I don't see it as a situation of four music TV channels, more of two plus two channels. We have learned that the market is big enough for two good concepts to survive, so there should be no problem

with two older-audience concepts."

Gorny does admit, however, that the older demographic is a tougher target and that "very cost-effective" operations will be necessary to win the battle for older viewers. He adds, "The music TV market is very small, so budgets have to be small, too."

Unlike MTV Europe, VH-1 is entering Germany with a German-language presentation. Roedy explains that the older target audience is less receptive to MTV's pan-European programming, presented by Europeans in English. "We think people will respond well to a channel which brings together elements of their own culture, in their own language, within an international frame," he says.

The German element of VH-1 will be furthered by the involvement of Hamburg production company Me,

Myself and Eye, which was closely involved in the start-up of Viva. A commitment to devoting 50% of the playlist to new music has already won the channel the backing of German record companies.

Viva 2, meanwhile, has won ex-MTV News managing editor Steve Blame, who will head the new channel.

But with two channels targeting the same demographic with a German-language music TV program, is there a danger of the two being too similar? Both companies are eager to stress the differences between VH-1 and Viva 2.

Says Gorny, "VH-1 has a different background. There is already an existing setup for VH-1, whereas Viva 2 is something completely new. We're bound, therefore, to be differ-

(Continued on page 47)



Trading's Aces. With the release of Joan Armatrading's long-awaited new album, "What's Inside," set for May 15, the artist met with BMG executives from around the world in London to listen to cuts from the release. Among the BMG guests were, from left, Barbara Stanton, Allan Fried, Nancy Farbman, Kate Winn, Armatrading, her manager Mike Noble, Nicole Moore, Steve McCaughley, and Heinz Henn.

BMG Asia 1st Major To License Chinese Mainland Music Abroad

■ BY MIKE LEVIN

HONG KONG—BMG's Asia-Pacific office has become the first major label to license Chinese music from the Chinese mainland for sale internationally.

The deal for 24 albums of traditional Chinese classical music was struck last week with China Records, China's state-owned, market-dominating record company, after two years of negotiations. BMG will market the releases through its domestic HK classical label.

BMG's managing director for Hong Kong and China Ed Chan says, "We decided it wasn't right to just try to sell into China. There is an obligation to help [Chinese record companies] exploit their repertoire outside.

"The goal is to promote all music

relationships within China, not just that of the supplier."

Initial sales efforts will aim at Hong Kong, Taiwan, Singapore, and Malaysia, although any city with a sizeable Chinese population eventually will be a target.

Although Chinese classical music is far from the mainstream, there is a big demand among older expatriate Chinese who have had little opportunity to purchase this kind of repertoire. Chan says he has not yet set sales forecasts.

The releases will be backed by retail promotion as well as promotion through specialist radio stations and magazines.

Chan says, "We've got the edge in being able to sell this music outside China because of our diversified domestic-label operations."

Italy's FIMI Bows New Chart Intended As Definitive One

■ BY MARK DEZZANI

MILAN—A new "official" chart has been launched by Italy's IFPI-recognized record industry organization FIMI, whose members account for almost 90% of the country's music sales.

It is hoped the initiative will create new promotional space for music in the Italian press, on radio, and TV, as well as providing the definitive indicator of Italian musical tastes.

Compiled by Danish market research company Nielsen, the weekly chart will list the 25 top-selling albums, with the five top-selling compilations listed separately.

Utilizing point-of-sale bar-code technology, 130 of an estimated 1,600 music outlets in Italy will be sampled;

rackjobbers and kiosk sales will be excluded from the sample.

"We want to sample outlets that stock a comprehensive selection of releases," says FIMI president and CGD East West managing director Gerolamo Dominioni Caccia.

Addressing criticism over the absence of a singles chart, he says, "The volume of CD singles in Italy is so small that it would be difficult to obtain a scientifically reliable sample from which to compile a chart, although we will look at the possibility of a singles chart for the future."

Caccia says the chart will be made available to all outlets free of charge for the first year to demonstrate that FIMI's motivation is to promote record sales. State broadcaster RAI al-

(Continued on page 50)

Tokyo Tower Has Record Sales Multilevel Shop More Like Dep't Store

■ BY STEVE McCLURE

TOKYO—Tower Records' new Tokyo store—one of several that claims to be the world's biggest record store—has been doing a land-office business since it opened its doors March 10.

"It's exceeding our projections," says Tower Far East managing director Keith Cahoon.

That is putting it mildly. Tower hired security guards to handle the crowds of shoppers that descended on the eight-story, 53,280-square-foot store on the first weekend it was open for business, and lines at the checkout counters held as many as 50 people.

"It was four-and-a-half times as big as the biggest opening day in Tower history, which was our Shinjuku store in November 1992," says Cahoon.

One source close to Tower estimates the new store, located in the youth-oriented Shibuya district, had sales of about \$450,000 on March 10. It formerly housed a children's specialty department store owned and operated by leading retail chain Seibu, which has leased the property to Tower.

In fact the new Shibuya store feels more like a department store than a conventional record store, with each floor devoted to particular types of music. The second floor, for example, features Japanese pop as well as game and CD-ROM software, the third floor is non-Japanese pop music, and the sixth floor stocks nothing but classical music. In total, the store stocks 500,000 units of music software.

The new store is the fourth Tower Japanese outlet to have a POS system, and much of the congestion that was in evidence in the store's first few days of operation can be blamed on breaking in that system, as well as the relative inexperience of many of the clerks, Cahoon says.

Throughout the store there are 103 listening booths, as well as a perform-

ance area on the eighth floor that can handle an audience of some 300 people.

There's more to the Shibuya outlet than music, though. The basement houses a bar/restaurant that trades under the name Tower Cafe, while the seventh floor is exclusively devoted to imported books, magazines, and newspapers. The selection on that floor is decidedly eclectic: Tower Shibuya is probably one of the very few record stores in the world where you can pick up a copy of Martin Heidegger's philosophical treatise "Being And Time" or shop for children's books.

The store is about a five-minute walk from Shibuya Station, a major transportation hub.

The hoopla surrounding the Shibuya store's debut overshadowed the opening of another Tower outlet in the Tokyo suburb of Kichijoji the same week. The 7,000-square-foot Kichijoji store and the Shibuya outlet bring the number of Tower stores in Japan to 23.

One industry source here thinks Tower may have overextended itself by opening such a massive outlet.

"I think they're going to have a problem generating the type of volumes they think they'll get just by opening a big store," says the source.

Tower's image as a hip, trendy place to buy music may actually hurt it as demographic factors force the Japanese market increasingly to target middle-aged consumers, the source says.

"The Tower atmosphere is not where you want to position yourself in Japan over the longer term," says the source.

"I would disagree with that," says Cahoon. "We never carried classical music in our old Shibuya store, and in the first few days at our new store, classical sales were 15% of total sales, which is high. The jazz floors and world music floors we have are very big, and are pretty much separate environments. We find that we have more

(Continued on page 50)

Soundtrack Specialist Milan To Open In Japan Talks Continue With BMG Over Distribution Rights

■ BY EMMANUEL LEGRAND

PARIS—Paris-based indie label Milan, a specialist in film soundtracks, will open an office in Tokyo to cover the Japanese market before the end of the year, says Milan founder/CEO Emmanuel Chamboredon.

Chamboredon says he plans for the office to be operational by January 1996. "We are in the process of reviewing the different options with our distributor there, BMG Victor, and we are searching for a Japanese manager to run the office," says Chamboredon, adding that the Japanese venture could expand in the near future into other territories in Southeast Asia, especially China, which has a dynamic movie industry.

He says the Japanese office, as is the case with the Milan offices in the U.S. (New York), Argentina (Buenos Aires), Brazil (Rio De Janeiro), and Mexico, will market and promote Milan's products, but also will have "the brief to sign local products either through licenses or by producing. We will definitely be committed to local repertoire in our specialties."

Chamboredon says Japan will add another link in this network of

affiliates, a unique situation for a French company. The move, he says, has become necessary "if we want to be able to attract quality products and recoup our investments in different markets."

Milan, which has a worldwide distribution deal with BMG, is on the

verge of severing its ties with its distributor. Although Chamboredon declines to discuss specifics, he says that "talks are going on with BMG, and we hope to reach a deal by the end of the year." It is understood that BMG could acquire part or all of the company.

STAR-TV's Channel V To Broadcast Richard Marx's Singapore Concert

■ BY PHILIP CHEAH

SINGAPORE—At a time when "Ballads" is setting new sales peaks in Asia, Capitol Records' artist Richard Marx will have his profile among Chinese consumers heightened even further when his concert from Singapore's Hard Rock Cafe is broadcast on STAR TV's V music channel.

The event, "V At The Hard Rock," was taped March 3, complete with a strategically arranged duet with million-selling pop artist Eric Moo. The duo sang a bilingual English-Mandarin version of Marx's current hit, "Can't Help Falling In Love."

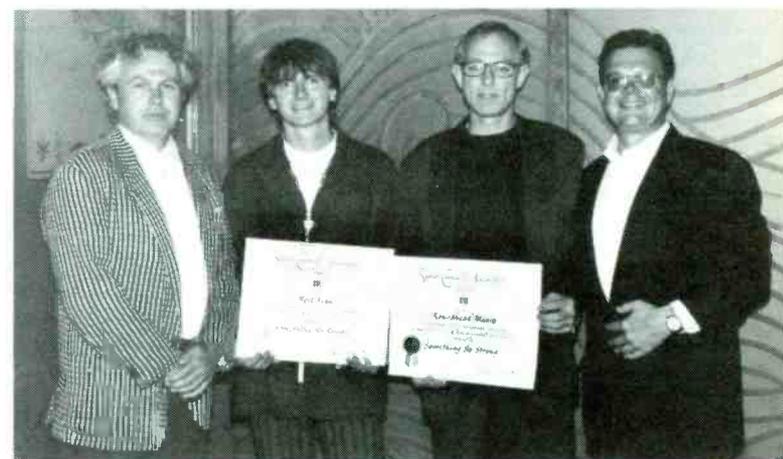
Capitol's international director, Scott Greer, says, "This collaboration will

help Richard cross over and appeal especially to Chinese audiences familiar with Moo. It's also logical: both are ballad-oriented singer/songwriters. If it takes off, a video promo clip of their duet may be released."

"Ballads" has broken previous sales records from Marx in Asia. It is now quadruple-platinum in Taiwan; double-platinum in Thailand and Malaysia; platinum in Singapore and South Korea; and gold in Hong Kong, the Philippines, Indonesia, and India.

The album contains two bonus tracks, "(It Looks Like) I'll Never Fall In Love Again" and "Can't Help Falling In Love," especially for the Asian market.

Marx's performance at the Hard
(Continued on page 47)



Million-air: Crowded House front man Neil Finn receives his certification from BMI for 1 million plays of "Something So Strong" on American radio. It was Finn's second million-play award; his first was for "Don't Dream It's Over." Pictured, from left, are Mike Chunn, GM, APRA New Zealand; Finn; manager Grant Thomas; and BMI vice president Rick Riccobono.

Live Music Confab Boasts Record Crowds

LONDON—The seventh International Live Music Conference, held here March 3-5, was the biggest to date with 520 registered delegates from 33 countries, according to the organizers.

The conference this year discussed ticketing, the changing role of merchandising, taxation and record company issues, the Internet, and the Southeast Asian market.

Fringe meetings addressed ven-

ues, festivals, sponsorship, and the travel industry.

The conference also saw the presentation of the annual, tongue-in-cheek Arthur Awards. Winners included: Leon Ramakers (Mojo Concerts, the Netherlands) for promoters' promoter; Sony for most supportive record company; GDP France's poster of Patricia Kaas for street poster of the year.

JEFF CLARK-MEADS

Congratulations
to MICHELANGELO ANTONIONI



PREMIO '95 ALLA CARRIERA

CAM - VIA COLA DI RIENZO, 152 - 00192 ROMA (ITALIA) - FAX (39-6) 687.40.46

HUNGARIAN ACTS CHALLENGED BY ECONOMY, WESTERN BANDS

(Continued from page 1)

time, as Hungaroton licensed only a few Western products—and always at least several months, if not years, after release in the West.

Another indication of the way the market has gone is that a gold record was worth 100,000 sales in 1992; now it is worth only 25,000.

Hungary is looking at 1995 from the standpoint of having experienced five years of a free-market economy, and two years' experience of major Western labels moving in. The huge influx of their back catalog material has flooded the market to such an extent that now only 50% of chart sales are by Hungarian artists, and lower-quality local bands cannot hope to compete with what is on MTV every day and spoon-fed to the nation's youth from every shop, bar, club, and discotheque.

This reality ushered in the New Year as the recently elected Socialist government put through severe increases in fuel prices—as of Jan. 1, electricity became 65% more expensive, gas 53%, and across-the-board increases occurred at petrol stations.

Apart from the old and the needy in the hard-hit eastern part of the country, the major loser in the current cold economic climate is the entertainment industry. Most clubs, cinemas, and discos keep their entrance fees to a realistic price range of about 150-200 Hungarian forints (about \$1.50 to \$2). Venues will have to increase prices dramatically throughout 1995 to keep pace with en-

ergy costs and a 20% inflation rate. A new CD by a major artist now costs more than 2,000 forints (about \$20), and with the coming of the majors, vinyl has been phased out.

After five years, it seems that Hungary has inherited all the worst aspects of the old system—an underdeveloped retail industry, a poor infrastructure with a Neanderthal telephone system, a huge, expensive bureaucracy with enormous taxes to pay for it—and the tackiest excesses of the new system.

"The biggest problem is the state," says Laszlo Hegedus, head of both PolyGram Hungary and the national anti-piracy organization. "Taking all taxes into consideration, in one way or another PolyGram pays 83% of its profits back to the state. The state is such an unrealistic size and expense that no one is shouting, 'The emperor has no clothes.'"

Despite all this, new talent is still breaking. Whereas 1993 was a difficult one for the record industry—the majors' arrival splintered the market—and 1994 was more one of consolidation, 1995 may see some interesting movements on the musical horizon. A handful of the most talented Hungarian acts will be pushed to the forefront to challenge the influence of MTV over the nation's youth.

Having initially bombarded the marketplace with a huge weight of numbers, the majors are now fighting the economic tide with choice artists. "It's not a time to try out 20 new acts," says Gabor Kis Szabo, A&R manager for EMI Hungary.



MEX

"We don't like to play poker. This year is more a time to invest in one or two sure-fire artists."

Some two-dozen domestic pop and rock acts signed to the majors will now be scrapping with the best of the West in the main streets of Hungary, which now boasts average annual album sales of 4 million units.

But they will get little help from retail or radio stations. "Apart from a few select stores in Budapest, shops across the country are in poor shape," says Zoltan Foldes, A&R manager with BMG Ariola Hungary. "They are generally mom and pop operations with very limited selections." Although a small chain of photography stores, Fotex, launched 40 music departments in December, Hungary is crying out for a major chain to move in.

Furthermore, there is still a moratorium on new radio frequencies, a carry-over from the failure since 1992 of successive governments to implement new media law.

Magda Balazs, chief counselor at the Ministry Of Culture And Education, announced in December that state secretaries would be discussing the draft of a new bill later this year. Thus, at present, Hungary is stuck with five stations, none of which are particularly adventurous or willing to play new releases in rotation.

"The scene is happening more in Prague or Warsaw than Budapest," says PolyGram's Hegedus, whose responsibilities include Hungary's neighbors. "Budapest had its boom time in the mid-'80s."

Nevertheless, there will be a few names to look out for in Hungary this year, mainly in the metal/grunge and techno/dance field. One band that has managed to circumvent the slings and arrows of outrageous inflation is Carpe Diem, a young, ambitious trio whose manager, Csaba Marjai, bypassed all the usual channels by offering Sony a self-financed package of attractive, commercial techno.

Not only is the group spending its weekends making dozens of half-hour appearances across the country, the follow-up to the top selling "Elj A manak" will have Hungarian and English versions.

Hungarian—a language unrelated to any other European tongue except Finnish—may be the language of love, but

it certainly is not attractive to Austrian or German radio listeners.

Gabor Zauodi, leader of heavy metal/rap quartet Mex, believes all Hungarian acts have to raise their standards and their sights.

"The competition from the MTV screen is too much," he says. "The Hungarian audience is now used to seeing the top Western bands every day. This has a bad effect."

Mex was formed after Gavor and his old studio buddy Mdi got tired of watching Western acts on MTV. "One day I just said, 'We could do that!'" Once the world got around, Sony signed them up and put out the album "Bumm, Nesze Nokedl!" last year.

Another band to look out for in '95 is Nyers. Loud and raw, they may have the potential to rattle an unsuspecting Hungarian public. BMG, having lost Hungary's biggest-selling pop phenomenon when Rapulok broke up last year, is hoping for big things from Nyers.

BMG's Foldes sees this grunge band from Szeged as being the ideal cat among MTV's pigeons. "The good old days are definitely gone. That doesn't mean to say that Hungary is lacking in talent. It isn't. We just have to make the best of what we've got."

Ahead of the field is Kispal es a Borz (Playboys Of The Eastern World), PolyGram's cash cow for 1995 with the album "Sika, Kasza, Lec." The group is one of the few bands that deal with the notion of fun; not rebellion, not politics, but simply fun.

Music Monitor

23 RIDGMOUNT STREET, LONDON WC1E 7AH, UK
TEL: 171 323 6686 FAX: 171 323 2314/16

UK - £89.00 - 1 YEAR
CONTINENTAL EUROPE - £109.00
U.S.A. - \$175.00/£113
ASIA & REST OF WORLD £195

TUNE IN TO BRITAIN'S MUSIC.
SUBSCRIBE NOW!

Including:

- ▶ Incisive editorial addressing the key issues in music, marketing, programming and promotion.
- ▶ Music Monitor's unique charts, using BDS airplay data from stations electronically monitored 24 hours a day, 7 days a week, and Gallup retail data.

Also:

- ▶ Radio station playlists - Summaries of each record's performance - The latest music news from around the globe - The top 20 greatest airplay gainers.

Amount enclosed _____
Sterling cheques (UK/Europe) should be payable to Billboard Ltd. Bank draft should be payable on a UK bank. Mail to above address, marked for attention of Sue Dowman. U.S. Dollar cheques should be payable to Music Monitor. Charge my credit card as follows
 American Express Visa Eurocard/Mastercard
Credit card orders may be faxed to above number. Please allow six weeks for delivery.
Card number: _____ Exp. date: _____
Cardholder name: _____
Name: _____ Title: _____
Company: _____
Address: _____
Country: _____
Signature: _____
Please indicate your primary industry function!
 Radio Record Company Retail Artist Management Other _____ MMH51

FIMI's '94 Figures Most Accurate Ones Yet Large Indies Now Included In Year-End Market Survey

■ BY MARK DEZZANI

MILAN—Italy's IFPI-recognized record industry federation FIMI, whose members account for 90% of the country's music market, has issued year-end results that purport to represent the total market for the first time since FIMI was formed in 1992, when the country's multinational affiliates broke away from domestic industry association AFI.

FIMI now also represents many important indie companies, and its press director, Ernesto Magnani, emphasizes that while actual shipments from FIMI members are recorded, the total figures combining shipments from AFI companies must be viewed as "an accurate estimate" of the market's performance in 1994.

Magnani says, "To obtain a picture of the total market, we took into consideration statistics pub-

lished by AFI and the trade monthly Musica e Dischi."

The change in the organizational structure precludes a direct comparison with figures released by FIMI for 1993; however, FIMI president and CGD EastWest managing director Gerolamo Dominioni Caccia says the new data indicates total shipments in 1994 are worth \$365.6 million, a 5% increase in value over 1993. This represents a 1% rise in real terms, taking into account 4% inflation during the period.

Caccia says that, aside from Italy's lingering economic crisis, infrastructure problems are holding back development. "Compared with other important European markets such as Britain and Germany, who are experiencing double-digit growth, the Italian market performance last year was disappointing.

"A lack of specialist media out-

lets is preventing the establishment of niche genres in Italy, which is essential for the market's growth."

According to the FIMI figures, the total number of albums shipped last year was 43.41 million, worth \$339.3 million. Of these, 28.12 million were CDs worth \$248.2 million, and 15.26 million were cassettes with a value of \$56.62.

Total singles shipped stood at 4.4 million units, worth \$15.9 million. CDs were 1.41 million of these.

While international repertoire's share of the market grew compared with domestic releases, the figures actually show a slight increase for national repertoire as compilation releases containing international repertoire have been included as national releases.

National repertoire registered a 49% share of the market's value, with international at 43% and classical at 8%.

Alvarez Leads The Wave On Chrysalis

■ BY HOWELL LLEWELLYN

MADRID—Barely two years ago, Javier Alvarez spent his days busking in the Madrid subway, where he routinely attracted the unwelcome attention of metro guards. Last month, Alvarez became the first artist with a release on Chrysalis Spain's domestic roster and was also hailed as one of the leading lights of a new generation of Spanish singer/songwriters.

Tired of being ejected from the metro onto the street, Alvarez, 25, set up business in the city's Retiro park. From there he moved to clubs and bars, until he was signed last November by Chrysalis when it became a full-fledged label under the EMI Music Spain umbrella.

Alvarez's first album, "Javier Alvarez," was released Feb. 13 and officially presented at showcases in Madrid on March 15 and Barcelona on March 17. Chrysalis managing director Carlos Sanmartin says, "It was like having our first son and our baptism of fire at the same time. Javier is very talented, and we see him as a leader of a new wave of singer/songwriters, which is a highly popular genre in Spain."

In fact, 1994 was an extraordinary year for an older generation of Spanish

singer/songwriters such as Victor Manuel, Ana Belen, Joan Manuel Serrat, Joaquin Sabina, and Luis Eduardo Aute, who dominated the charts for much of the year, while not a single domestic pop/rock act triumphed.

Already, a new generation of singer/songwriters led by Alvarez and BMG/Ariola's Pedro Guerra—whose first album is scheduled for imminent release—is lining up to rejuvenate the scene. Even though the older generation, in their 50s, all had No. 1 albums in 1994, their heyday was in the protest years preceding the 1975 death of dictator Francisco Franco, when Alvarez and Guerra were small children.

Asked why a new school of young musicians are opting for the singer/songwriter mode, which has been unfashionable for its generation, Alvarez says, "We are saturated with so much machine-like rave sounds and 'chunda chunda' [imitating dance beat]. What we are doing has more roots, is more naked. We are now showing primary concepts, and it could be that in these grayish times, people are looking for other words, other feelings."

Among his influences, he says, are James Taylor, Nanci Griffith, Emmylou Harris, Lyle Lovett, and Tracy Chapman. "The term singer/songwriter is acceptable because it is broad. I consider Prince to be as much a singer/songwriter as Silvio Rodriguez [a leading exponent of Cuba's *nueva trova* style]."

Alvarez says that if he becomes successful, he would like to record with Harris or Mary Black. "And I would love to record in Nashville and adopt a bit of country style. I'm open to all kinds of influences." Alvarez starts a 10-city Spain tour in March.

Chrysalis' Sanmartin stresses that the label's strategy is twofold. "Spain is ripe for a regeneration, as last year's lack of new talent showed. So on the one hand, we're seeking new talent whether it be Javier and singer/songwriters or pop, rock, and so on.

"But our other main activity is pro-

moting dance music from Spain and the rest of Europe to counter the domination in the dance field that is enjoyed by Barcelona independents such as Ginger Music, Blanco y Negro, and Max Music. We are channeling all EMI international dance music from in-house labels such as the U.K.'s Positiva or Germany's Blow Up, part of Intercord."

Indeed, in mid-February Chrysalis/Blow Up held the No. 2 spot on the singles chart with "The Reason Is You" by German artist Nina. On Feb. 27, Chrysalis was scheduled to release a Euro-dance compilation called "Baila O Muere" (Dance Or Die) with material from Italy, Germany, Holland, and Spain.

Book Chains, HMV Staying Separate

■ BY JEFF CLARK-MEADS

LONDON—The purchase by HMV parent company Thorn EMI of two book-selling chains will not mean a change in HMV's stocking policy, according to HMV Group chairman and chief executive Stuart McAllister.

Thorn EMI bought U.K. chains Dillons and Hatchards at the beginning of the month for 36 million pounds (\$57 million), and their management now reports to McAllister.

However, McAllister emphasizes that even though bookstores and music/video outlets now come under him, there will be no immediate impact on the strategies of either.

"The customer bases of HMV and Dillons and Hatchards are still somewhat different," he says. "Though in the future there may be some joint locations, we will not be mixing records and books." In the meantime, he adds, "we will keep them as separate operations in separate locations."

Thorn says it bought the bookstores because it "has for some time

newsline...

THE THIRD International Music Market (IMM) is to be held in the Hyatt Regency Hotel, Singapore, May 17-20. Originally run as a trade mission from the U.K. to Southeast Asia, the event is now an international forum for establishing East-West trade links. The organizers say more than 1,000 delegates are registered to attend this year, and companies from 20 countries will be exhibiting. Seminars and workshops will address issues from marketing to trading cultures.

AS SPAIN'S music industry awaits its 1994 sales figures—held up because of "technical problems"—the country's IFPI group AFYVE has issued gold and platinum disc figures that imply a healthy year. In 1994, a total of 104 gold and 136 platinum discs were awarded, compared with 106 and 124 in 1993, and 70 and 123 in 1992. But the figures could be misleading: 17 of last year's 136 platinum discs went to the Benedictine Monks Of Santo Domingo De Silos for their album "Chant," and 13 went to late conductor Herbert Von Karajan for his "Adagio" set. As classical albums, these works received platinum awards for sales of just 25,000 units, compared with the 100,000 required for platinum status in pop. The album with the next highest number of platinum awards was Gloria Estefan's "Mi Terra" with nine. The highest rated Spanish album was the six-times platinum "Astronomia Razonable," by Barcelona's El Ultimo de la Fila.

THE COMPOSERS' Guild of Great Britain has awarded its composition prize to Hugh Collins Rice for "Robin's Lament." The \$4,500 prize is sponsored by the Mechanical Copyright Protection Society. "Robin's Lament" will receive its premiere May 27 at the Composers' Guild 50th Anniversary Gala Concert in London in a performance by the Britten Sinfonia.

U.K. INDIE label Too Pure Records has signed a licensing agreement with American Recordings. Seven U.S. releases under the new deal are slated before summer, including albums from Laika, Minxus, Stereolab, Pram, Moonshake, and th' Faith Healers. Too Pure was founded in 1990 by Richard Roberts and Paul Cox; label marketing and promotion executive Nick West now will be based full-time in American's offices in Burbank, Calif.

EMI MUSIC international has closed the studio where Mike Oldfield recorded "Tubular Bells"—the Manor near Oxford, England, along with the Town House Three studio in London, formerly known as the Rampart and owned by the Who. Martin Bengel, vice president of EMI Music Studios UK, says, "Despite the fact that both facilities have been busy since EMI took responsibility in 1992, the market rates we have been able to charge barely meet the cost of providing the service our clients expect."

U.K. AIRPLAY royalty collecting society Phonographic Performance Limited held its first public annual meeting in London March 9, where it announced revenues in 1994 of 36.5 million pounds (\$57.7 million). Costs were 5 million pounds (\$7.9 million). Revenues were up from 30.7 million pounds (\$48.5 million) in 1993, and costs were down from 5.1 million pounds (\$8 million).

MARX CONCERT

(Continued from page 45)

Rock Cafe showed his love for R&B. With his six-piece band, he performed an a cappella version of Sam Cooke's "Bring It On Home To Me," and his rock roots surfaced on "Nothing Left Behind Us." Throughout the concert, he insisted that ballads were only one aspect of his repertoire.

"Hearing me live is the best way to view my work," he said after the show. "It's the only time there is freedom to play around with musical styles. My next album will be more varied and will center on story songs, all of them observations on my life."

been investigating related areas of retailing which would provide a broader base to HMV's business and the opportunity to create additional shareholder value through the deployment of HMV's management skills."

Dillons and Hatchards had combined revenues in 1994 of 140 million pounds (\$221 million). The U.K. book market is estimated at 1.3 billion pounds (\$2 billion) at retail, the same order of size as the U.K. record sector.

GERMANS GETTING MORE MUSIC TV

(Continued from page 44)

ent."

Roedy is a little more defensive, saying, "We invented the VH-1 concept, and anyone else is just an imitator." He adds that he does not see Viva as a real competitor, as it is more of a "local channel."

Both channels will face one common problem, however—that of finding enough German repertoire to fit the format geared to an older demographic.

It is one of the main problems that Viva 2 has to solve, says Gorny. "It's going to be much more difficult to reach a set quota of domestic reper-

toire in the programming for Viva 2. The programming requires a lot of greatest hits and oldies material, so we're going to have to look extremely hard to come up with enough material."

Viva 1 already gives 35% of its air time to local product, facilitated by the flood of new German acts and an increase in German music video production over the last few years.

A lack of TV outlets on which to present new German acts meant a shortage of videos in previous years and an almost nonexistent video production industry in Germany.

HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 3/20/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	OVERNIGHT SENSATION TRF POLYDOR
2	1	RA-RA-RA MAKI OOGURO B-GRAM
3	5	DREAMS CAN COME TRUE THANK YOU EPIC/SONY
4	4	MAICCA EAST END X YURI EPIC/SONY
5	2	KANSHASITE SMAP VICTOR
6	8	KISEKI NO HOSHI KEISUKE KEIUCU KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY
7	6	MASQUERADE TRF AVEX TRAX
8	7	HELLO MASAHARU FUKUYAMA BMG/VICTOR
9	NEW	SO-YA-NA WEST END X YUKI EPIC/SONY
10	3	TSUYOI KIMOCHI TSUYOI AI KENJI OZAWA TOSHIBA/EMI
ALBUMS		
1	NEW	ZARD FOREVER YOU B-GRAM
2	NEW	TAMIO OKUDA 29 SONY
3	2	KOME KOME CLUB DECADE SONY
4	1	ASKA NEVER END TOSHIBA/EMI
5	3	TOMOYASU HOTELI GUITARRHYTHM FOREVER VOL. 1 TOSHIBA/EMI
6	4	MIHO NAKAYAMA COLLECTION III KING
7	5	TOMOYASU HOTELI GUITARRHYTHM FOREVER VOL. 2 TOSHIBA/EMI
8	NEW	ELTON JOHN MADE IN ENGLAND NIPPON PHONOGRAM
9	7	YASUSHI NAKANISHI IT'S ONLY A BALLADE COLUMBIA
10	9	SHAMPOO DELICIOUS TOSHIBA/EMI

NETHERLANDS (Stichting Mega Top 50) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ALICE, WHO THE... IS ALICE GOMPIE RPC/DURECO
2	3	ETERNITY SNAP LOGIC/BMG
3	2	NO LIMIT IRENE MOORS/SMURFEN EMI
4	NEW	SO IN LOVE WITH YOU DUKE VIRGIN
5	NEW	THINK TWICE CELINE DION SONY
6	NEW	MOVE YOUR ASS SCOOTER EDEL
7	8	LOVE ME FOR A REASON BOYZONE POLYDOR
8	4	TEARS DON'T LIE MARK' OH POLYDOR
9	7	MERCEDEZ BENZ T-SPOON A LA BIANCA/KOCH
10	NEW	FUNK IT UP T.O.F. POLYDOR
ALBUMS		
1	1	ANDRE RIEU STRAUSS & CO. MERCURY
2	2	IRENE MOORS/SMURFEN GA JE MEE NAAR SMURFENLAND/EMI
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	4	MARCO BORSATO MARCO POLYDOR
6	6	BON JOVI CROSS ROAD JAMBO/MERCURY
7	8	STING FIELDS OF GOLD A&M
8	5	RENE FROGER WALLS OF EMOTION DINO MUSIC
9	10	ELTON JOHN THE VERY BEST OF MERCURY
10	7	SOUNDTRACK THE LION KING MERCURY

AUSTRALIA (Australian Record Industry Assn.) 3/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ANOTHER NIGHT M.C. SAR & REAL MCCOY BMG
2	2	HERE'S JOHNNY HOCUS POCUS SHOCK
3	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	12	ODE TO MY FAMILY CRANBERRIES ISLAND
6	8	A GIRL LIKE YOU EDWYN COLLINS MDS
7	11	THINK TWICE CELINE DION EPIC
8	6	PURE MASSACRE SILVERCHAIR MURMUR/SONY
9	7	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
10	10	SELF ESTEEM OFFSPRING SHOCK
11	9	HOT HOT HOT ARROW FESTIVAL
12	19	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
13	5	ZOMBIE CRANBERRIES ISLAND
14	13	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMBO/MERCURY
15	16	TAKE A BOW MADONNA WARNER
16	18	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
17	NEW	SKY HIGH NEWTON FESTIVAL
18	NEW	WHEN I COME AROUND GREEN DAY WARNER
19	NEW	COME BACK LONDONBEAT BMG
20	17	COME OUT AND PLAY OFFSPRING SHOCK
ALBUMS		
1	2	GREEN DAY DOOKIE WARNER
2	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	4	CRANBERRIES NO NEED TO ARGUE ISLAND
4	9	PEARL JAM VITALOLOGY EPIC
5	NEW	ANNIE LENNOX MEDUSA ARISTA
6	6	OFFSPRING SMASH SHOCK
7	2	CLIFF RICHARD THE HIT LIST EMI
8	5	HI FI WAY YOU AM I ROU/WARNER
9	14	CELINE DION THE COLOUR OF MY LOVE EPIC
10	7	ENYA THE CELTS WARNER
11	11	YANNI LIVE AT THE ACROPOLIS BMG
12	8	SOUNDTRACK PULP FICTION MCA
13	NEW	TOMMY & PHIL EMMANUEL TERRA FIRMA COLUMBIA
14	12	SOUNDTRACK FORREST GUMP EPIC
15	10	JANET JACKSON JANET VIRGIN
16	17	VIKA & LINDA VIKA & LINDA MUSHROOM/FESTIVAL
17	15	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
18	13	HARRY CONNICK JR. SHE COLUMBIA
19	16	SOUNDTRACK PRET-A-PORTE (READY TO WEAR) COLUMBIA
20	NEW	SIMPLE MINDS GOOD NEWS FORM THE NEXT WORLD VIRGIN

CANADA (The Record) 3/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SUKIYAKI 4 P.M. NEXT PATEAU/PGD
2	2	SECRET MADONNA MAVERICK/WEA
3	4	ALWAYS BON JOVI MERCURY/PGD
4	3	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
7	8	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
8	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
9	10	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
10	11	TURN THE BEAT AROUND G. STEFAN EPIC/SONY
11	12	GO ON MOVE REEL II REEL QUALITY/PGD
12	9	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	13	INSENSITIVE JANN ARDEN A&M/PGD
14	15	ANOTHER DAY WHIGFIELD QUALITY/SONY
15	16	TAKE A BOW MADONNA MAVERICK/WEA
16	17	PRACTICE WHAT YOU PREACH BARRY WHITE A&M/PGD
17	18	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
18	20	FUNKDAFIED DA BRAT EPIC/SONY
19	NEW	DANCE NAKED JOHN MELLENCAMP MERCURY/PGD
20	19	SHORT DICK MAN 20 FINGERS ZOO/BMG
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
2	1	GREEN DAY DOOKIE REPRISE/WEA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
4	4	EAGLES HELL FREEZES OVER GEFEN/UNI
5	2	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
6	11	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
7	6	OFFSPRING SMASH EPITAPH
8	5	VAN HALEN BALANCE WARNER BROS./WEA
9	8	BOYZ II MEN II MOTOWN/PGD
10	7	PEARL JAM VITALOLOGY EPIC/SONY
11	9	WEEZER WEEZER DGC/UNI
12	10	JANN ARDEN LIVING UNDER JUNE A&M/PGD
13	NEW	VARIOUS ARTISTS AWESOME 4 POLYTEL/PGD
14	12	GARTH BROOKS THE HITS CAPITOL/CEMA
15	NEW	VARIOUS ARTISTS DANCE MIX USA 95 QUALITY/SONY
16	NEW	PORTISHEAD DUMMY LONDON/PGD
17	18	CHIEFTAINS THE LONG BLACK VEIL RCA/BMG
18	16	SOUNDTRACK PULP FICTION MCA/UNI
19	13	MADONNA BEDTIME STORIES MAVERICK/WEA
20	15	R.E.M. MONSTER WARNER BROS./WEA

HITS OF THE U.K.

© 1995, Billboard/BPI Communications (Music Week/© CIN) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	2	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
3	NEW	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY
4	3	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
5	NEW	LOVE CAN BUILD A BRIDGE CHER, CHRISSE HYNDE & NENEH CHERRY WITH ERIC CLAPTON LONDON
6	5	THE BOMB! BUCKETHEADS POSITIVA
7	10	AXEL F/KEEP PUSHER CLOCK MEDIA/MCA
8	4	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA
9	NEW	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
10	NEW	WHOOOOS NOW/WHAT'LL I DO JANET JACKSON VIRGIN
11	9	WAKE UP BOO! BOO RADLEYS CREATION
12	6	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
13	7	REACH UP PERFECTO ALLSTARZ PERFECTO/EASTWEST
14	19	YOU GOTTA BE DES'REE DUSTED SOUND/SONY
15	NEW	POISON THE PRODIGY XL RECORDINGS
16	12	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
17	14	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
18	NEW	ONE MAN IN MY HEART HUMAN LEAGUE EASTWEST
19	8	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
20	13	INDEPENDENT LOVE SONG SCARLET WEA
21	16	DIGGING THE GRAVE FAITH NO MORE SLASH
22	NEW	SOME PEOPLE SAY TERRORVISION TOTAL VEGAS
23	35	I CAN'T BE WITH YOU CRANBERRIES ISLAND
24	15	BELIEVE ELTON JOHN ROCKET
25	11	TEN STOREY LOVE SONG STONE ROSES GEFEN
26	20	RUN AWAY MC SAR & REAL MCCOY LOGIC/ARISTA
27	24	AS I LAY ME DOWN SOPHIE B. HAWKINS COLUMBIA
28	17	HIGH & DRY/PLANET TEX RADIOHEAD PARLOPHONE
29	NEW	I'M NOT IN LOVE 10CC AVEV
30	NEW	LONGVIEW GREEN DAY REPRISE
31	NEW	ROCKIN' MY BODY 49-ERS FEATURING ANN-MARIE SMITH MEDIA/MCA
32	18	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMBO/MERCURY
33	NEW	PURPLE MEDLEY PRINCE WARNER BROS.
34	NEW	EMBRACING THE SUNSHINE BT EASTWEST
35	27	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
36	30	CALL IT LOVE DEUCE LONDON
37	26	REAL LOVE DRIZABONE 4TH+B'WAY
38	28	TOCCATA & FUGUE VANESSA-MAE EMI
39	38	CLOSE TO YOU BRAND NEW HEAVIES FFRR
40	25	YEKE YEKE MORY KANTIE FERGEE/DM

GERMANY compiled by Media Control 3/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	2	OLD POP IN AN OAK REDNEX ZYX
3	4	SHORT DICK MAN 20 FINGERS ZYX
4	5	SCATMAN JOHN SCATMAN BMG/ARIELA
5	3	MOVE YOUR ASS SCOOTER CLUB TOOLS/EDEL
6	6	ZOMBIE CRANBERRIES ISLAND/MERCURY
7	7	HERE COMES THE... INI KAMOZE COLUMBIA
8	9	DISCO FANS STAR WASH DANCE POOL
9	8	WHEN DO I GET TO SING "MY WAY" SPARKS BMG/ARIELA
10	15	COMPUTERLIEBE DAS MODUL URBAN/MOTOR
11	10	LOVE IS EVERYWHERE CAUGHT IN THE ACT ZYX
12	16	'74-'75 CONNELLS INTERCORD
13	NEW	ADIEMUS ADIEMUS EMI
14	18	JA KLAR SCHWESTER S MCA
15	13	LOVE IS ALL AROUND D.J. BOBO EAM
16	11	TEARS DON'T LIE MARK' OH URBAN/MOTOR
17	12	COTTON EYE JOE REDNEX ZYX
18	17	ACH DU MEINE NESE SANDMANN'S DUMMIES ARIOLA
19	14	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER ZYX
20	NEW	TAKE A BOW MADONNA SIRE/WEA
ALBUMS		
1	1	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
2	2	CRANBERRIES NO NEED TO... ISLAND/MERCURY
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	5	MADONNA BEDTIME STORIES SIRE
5	4	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
6	7	GREEN DAY DOOKIE REPRISE
7	6	WESTERNHAGEN AFFENTHEATER WEA
8	8	MARK' OH NEVER STOP... URBAN/MOTOR
9	14	OFFSPRING SMASH EPITAPH
10	11	BON JOVI CROSS ROAD JAMBO/MERCURY
11	12	SCHWESTER S S IST SOWEIT MCA
12	9	STING FIELDS OF GOLD A&M
13	13	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
14	NEW	NIEDECKEN LEOPARDEFELL EMI
15	16	H-BLOCKX TIME TO MOVE ARIOLA
16	10	SIMPLE MINDS GOOD NEWS FROM... VIRGIN
17	17	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
18	15	JENNIFER RUSH OUT OF MY HANDS EMI
19	NEW	REDNEX SEX & VIOLINS ZYX
20	NEW	CRANBERRIES EVERYBODY ELSE IS DOING IT... ISLAND/MERCURY

FRANCE (SNEP/IFOP/Tite-Live) 3/4/95

THIS WEEK	LAST WEEK	SINGLES
1	4	ZOMBIE CRANBERRIES ISLAND
2	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	1	SHORT DICK MAN 20 FINGERS EMI
4	2	ALWAYS BON JOVI JAMBO/MERCURY
5	6	RESPECT ELLIANCE ETHNIK DELABEL/VIRGIN
6	5	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
7	10	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
8	9	STAY ANOTHER DAY EAST 17 LONDON
9	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
10	8	ALL I WANNA DO SHERYL CROW A&M
11	11	SATURDAY NIGHT WHIGFIELD POLYGRAM
12	16	COTTON EYE JOE REDNEX JIVE
13	12	SECRET MADONNA WARNER
14	13	THE CIRCLE OF LIFE DEBBIE DAVIS WALT DISNEY/SONY
15	18	SUR LA ROUTE DE PALMAS EMI
16	14	REGULATE WARREN G & NATE DOGG ISLAND
17	17	YOUR SONG BILLY PAUL VERSAILL
18	15	IS THIS THE LOVE MASTERBOY BARCLAY
19	NEW	BELIEVE ELTON JOHN POLYGRAM
20	NEW	JE T'ATTENDS AXELLE RED VIRGIN
ALBUMS		
1	2	CRANBERRIES NO NEED TO ARGUE ISLAND
2	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	3	SOUNDTRACK THE LION KING WALT DISNEY
4	5	MASTERBOY DIFFERENT DREAMS BARCLAY/POLYGRAM
5	9	JOHN LEE HOOKER CHILL OUT VIRGIN
6	14	ALAIN SOUCHON C'EST DEJA CA VIRGIN
7	19	HUBERT FELIX THEIFAINÉ PARIS-ZENITH SONY
8	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	7	M.C. SOLAAR PROSE COMBAT POLYDOR
10	6	SLASH'S SNAKEBIT IT'S FIVE O'CLOCK SOMEWHERE GEFEN
11	15	OFFSPRING SMASH PIAS
12	10	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
13	13	SOUNDTRACK PULP FICTION MCA
14	8	BOYZ II MEN II MOTOWN
15	12	ENZO ENZO DEUX RCA
16	NEW	CESARIA EVORA CESARIA RCA
17	11	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
18	17	JEAN FERRAT FERRAT 95 TEME/SONY
19	20	ELLIANCE ETHNIK SIMPLE ET FUNKY DELABEL/VIRGIN
20	18	SOUNDTRACK FARINELLI IL CASTRATO AUVIDIS

ITALY (Musica e Dischi) 3/13/95 (FIMI) 3/8/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BELIEVE ELTON JOHN ROCKET
2	2	LICK IT 20 FINGERS TIME/DOWNTOWN
3	1	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
4	3	SENZA AVERTI QUI/FINALTE TU 883/FIORELLO F.R.I./RTI MUSIC
5	6	GENTE COME NOI IVANA SPAGNA EPIC
6	4	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
7	8	BOOM BOOM BOOM OUTHERE BROTHERS TIME/DOWNTOWN
8	NEW	SURE TAKE THAT RCA
9	NEW	BEDTIME STORY MADONNA MAVERICK/SIRE
10	5	MOVE YOUR ASS SCOOTER EDEL/CLUB TOOLS
ALBUMS		
1	2	LE RAGAZZEE NERI PER CASO EASY
2	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	3	FIORELLO FINALTE TU F.R.I./RTI MUSIC
4	6	IVANA SPAGNA SIAMO IN DUE EPIC
5	NEW	GRIGNANI G DESTINAZIONE PARADISO MERCURY
6	NEW	ANNIE LENNOX MEDUSA RCA
7	4	CRANBERRIES NO NEED TO ARGUE ISLAND
8	9	LIFTBA SPIRITO IRA S.R.L.
9	NEW	ANDREA BOCELLI BOCELLI SUGAR/RTI MUSIC
10	5	MARCO MASINI IL CIELO DELLA VERGINE RICORDI

SPAIN (TVE/AFVE) 3/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE ORORO MAX MUSIC
2	6	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
3	2	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
4	3	STRELLINE NEWTON CONTRASENA
5	4	DANCING WITH TEARS IN MY EYES CABELLERO MAX MUSIC
6	5	TAKE A TOKE C+C MUSIC FACTORY SONY
7	8	LET ME BE TALEESA MAX MUSIC
8	9	MOVE YOUR ASS SCOOTER BLANCO Y NEGRO
9	7	THE REASONS IN YOU NINA CHRYSALIS
10	NEW	COTTON EYE JOE REDNEX RCA
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	LAURA PAUSINI LAURA PAUSINI DROWARNER
4	NEW	DUNCAN DHU TEATRO VICTORIA EUGENIA DRO
5	3	BON JOVI CROSS ROAD JAMBO/MERCURY
6	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	9	GREEN DAY DOOKIE WARNER
8	4	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
9	6	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
10	8	MADREDEUS O ESPIRITU DA PAZ HISPANOX

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 3/18/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	2	THINK TWICE CELINE DION EPIC/COLUMBIA
3	NEW	ZOMBIE CRANBERRIES ISLAND
4	NEW	MOVE YOUR ASS SCOOTER CLUB TOOLS
5	4	OLD POP IN AN OAK REDNEX JIVE
6	5	TEARS DON'T LIE MARK' OH URBAN/MOTOR
7	3	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
8	7	SHORT DICK MAN 20 FINGERS S.O.S.
9	NEW	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
10	8	COTTON EYE JOE REDNEX JIVE
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
4	3	BON JOVI CROSS ROAD JAMBCO/MERCURY
5	8	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	4	GREEN DAY DOOKIE REPRISE
7	6	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
8	5	CELINE DION THE COLOUR OF MY LOVE EPIC/COLUMBIA
9	NEW	OFFSPRING SMASH EPITAPH
10	9	STING FIELDS OF GOLD A&M

SWITZERLAND (Media Control Switzerland) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	2	COTTON EYE JOE REDNEX JIVE
3	3	OLD POP IN AN OAK REDNEX JIVE
4	6	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM
5	7	MOVE YOUR ASS SCOOTER PHONOGRAM
6	4	ZOMBIE CRANBERRIES ISLAND
7	8	TEARS DON'T LIE MARK' OH ISLAND/POLYGRAM
8	5	STAY ANOTHER DAY EAST 17 LONDON
9	NEW	TAKE A BOW MADONNA WARNER
10	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
ALBUMS		
1	1	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	5	NATACHA STARNTALER SOUND SERVICE
4	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
5	4	KELLY FAMILY OVER THE HUMP DINO
6	7	GREEN DAY DOOKIE WARNER
7	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	NEW	OFFSPRING SMASH PHONOGRAM
9	NEW	H-BLOCKX TIME TO MOVE BMG
10	NEW	BON JOVI CROSS ROAD JAMBCO/MERCURY

DENMARK (IFPI/Nielsen Marketing Research) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG/ARIOLA
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	3	TEARS DON'T LIE MARK' OH POLYGRAM
4	NEW	LOVE ME FOR A REASON BOYZONE POLYGRAM
5	9	ZOMBIE CRANBERRIES ISLAND
6	4	STAY ANOTHER DAY EAST 17 POLYGRAM
7	10	THINK TWICE CELINE DION SONY
8	6	THEM GIRLS, THEM GIRLS ZIG & ZAG BMG/ARIOLA
9	5	OLD POP IN AN OAK REDNEX BMG/ARIOLA
10	NEW	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT MEGA
ALBUMS		
1	3	THOMAS HELMIG STUPID MAN BMG
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	NEW	STATUS QUO WHATEVER YOU WANT POLYDOR
4	8	SANNE SALOMONSEN UNPLUGGED VIRGIN
5	NEW	BRUCE SPRINGSTEEN GREATEST HITS SONY
6	NEW	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMU/MEDLEY
7	NEW	OFFSPRING SMASH BORDER
8	6	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA
9	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
10	NEW	LISA EKDAHL LISA EKDAHL EMI

PORTUGAL (Portugal/AFP) 3/7/95

THIS WEEK	LAST WEEK	ALBUMS
1	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	1	LAURA PAUSINI LAURA PAUSINI WARNER
3	2	VARIOUS ELECTRICIDADE VIDEOCO
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	9	LAURA PAUSINI LAURA PAUSINI II WARNER
6	NEW	MADREDEUS O ESPIRITU DA PAZ EMI
7	8	CESARIA EVORA CESARIA COLUMBIA
8	10	BON JOVI CROSS ROAD JAMBCO/MERCURY
9	7	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
10	NEW	VARIOUS 95 GRAMMY NOMINEES COLUMBIA

IRELAND (IFPI Ireland) 3/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	2	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
3	3	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
4	4	THE DANCE/FRIENDS IN LOW PLACES GARTH BROOKS CAPITOL
5	7	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	6	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI JAMBCO/MERCURY
7	8	REACH UP PERFECTO ALLSTARZ PERFECTO
8	NEW	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
9	5	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
10	10	ONCE YOU SAID YOU LOVED ME FRANCES BLACK DARA
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
3	1	CELINE DION THE COLOUR OF MY LOVE EPIC
4	3	BILL WHELAN RIVERDANCE K TEL
5	6	VARIOUS DANCE MANIA 95-VOL. 1 PURE MUSIC
6	4	CHIEFTAINS THE LONG BLACK VEIL RCA
7	5	GARTH BROOKS THE HITS CAPITOL
8	7	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL
9	NEW	SOUNDTRACK PULP FICTION MCA
10	8	SINEAD LOHAN WHO DO YOU THINK I AM OARA

AUSTRIA (Austrian IFPI/Austrian Top 30) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX ECHO
2	2	ZOMBIE CRANBERRIES ISLAND
3	4	MOVE YOUR ASS SCOOTER EMI
4	3	TEARS DON'T LIE MARK' OH POLYGRAM
5	5	STAY ANOTHER DAY EAST 17 LONDON
6	7	COTTON EYE JOE REDNEX ECHO
7	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	6	IT'S COOL MAN XXL FEATURING P. "COOL MAN" STEINER ECHO
9	8	AN ANGEL KELLY FAMILY EMI
10	NEW	SHORT DICK MAN 20 FINGERS ECHO
ALBUMS		
1	NEW	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	7	RAINBARD FENDRICK RECYCLED BMG
3	1	CRANBERRIES NO NEED TO ARGUE ISLAND
4	2	KELLY FAMILY OVER THE HUMP EMI
5	4	GREEN DAY DOOKIE WARNER
6	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
7	10	E.A.V. NIE WEIDER KUNST EMI
8	NEW	MARK' OH NEVER STOP THAT FEELING POLYGRAM
9	5	SOUNDTRACK THE LION KING POLYDOR
10	9	CLAUDIA JUNG CLAUDIA JUNG EMI

NORWAY (Verdens Gang Norway) 3/18/95

THIS WEEK	LAST WEEK	SINGLES
1	3	SCATMAN SCATMAN JOHN BMG
2	4	THINK TWICE CELINE DION SONY
3	1	OLD POP IN AN OAK REDNEX BMG
4	2	BASKET CASE GREEN DAY WARNER
5	5	ZOMBIE CRANBERRIES ISLAND
6	7	STAY ANOTHER DAY EAST 17 POLYGRAM
7	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	8	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
9	NEW	SELF ESTEEM OFFSPRING BORDER
10	9	TEARS DON'T LIE MARK' OH POLYGRAM
ALBUMS		
1	1	CELINE DION THE COLOUR OF MY LOVE SONY
2	3	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
3	5	GARTH BROOKS THE HITS EMI
4	4	CHICAGO THE HEART OF...CHICAGO WARNER
5	3	DI DERRE JENTER OG SANN SONET
6	NEW	EAGLES HELL FREEZES OVER GEFEN
7	NEW	NEIL SEDAKA THE VERY BEST OF ARCADE
8	8	BO KASPERS ORKESTER PA HOTELL SONY
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	HALVDAN SIVERTSEN KJAERLIGHETSLANDET GRAPPER

HONG KONG (IFPI Hong Kong Group) 3/5/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PRISCILLA CHAN WELCOME BACK POLYGRAM
2	NEW	SHIRLEY KWAN ALL TIME FAVORITES POLYGRAM
3	2	CASS PHANG SUDDENLY WAKE UP FROM A DREAM EMI
4	4	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
5	3	LESLIE CHEUNG ALWAYS IN MY HEART CAPITAL ARTISTS
6	9	CHRIS WONG LOVE STORY IN THE MORTAL WORLD FITTO
7	7	SHIRLEY CHEUNG LOVER BMG
8	5	EKIN CHENG THE BEST SHOW BMG
9	NEW	HACKEN LEE THAT IS THE LOVE SONG STAR
10	NEW	SANDY LAM LOVE, SANDY ROCK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Reggae inna Polish style...? Yes, it is possible. Jamaican music is very popular in this country, and Polish reggae is sometimes called "muzyka serce" (music of the heart) because it is music that goes out straight from the heart. Remarkably, reggae has been a constant presence on the charts, at dance clubs, and on the airwaves here since the '80s, and reggae bands such as **Daab, Israel, and Bakshish** have been star attractions for many years. "Eye" (MJM Music), the new album by Bakshish, has been acclaimed by critics and fans alike. Although the group has been together since 1982, playing its distinctive blend of ska, rock-steady, and reggae at most important concerts and festivals, "Eye" is only its second album. Featuring tracks written in both Polish and English and excerpts from a Nigerian poem and a Jewish prayer, the album bears a message of "One love/One time/One people" that is dedicated to "the conscious souls of all worlds." Tracks such as "Discrimination," "Vicious Circle," "Dealers," "No Dead" ("Don't worry about today/We are no dead"), and "Arise" (an anthem with a similar theme to that of **Bob Marley's** "Get Up, Stand Up") mix strong, exciting words with a familiar reggae pulse. And the most popular songs—"Sluchaj" (Listen To Me), "Gdzie Jesteś" (Where Are You), and "Zyjaca



Muzyka" (Living Music)—pass special emotions to the hearts of the listeners, proving that reggae is a "living music" indeed.

BEATA PRZEDPELSKA

JAPAN: Morgan Fisher's latest release, "Rebalance," is the fourth in a series of "ambient/poly-rhythmic" albums by the Tokyo-based keyboard player on the independent Prem label. "You might see it as music that gives you some clarity, freshens you," says Fisher, an expatriate Londoner who played with **Mott The Hoople** from 1972-1974 and who has lived in Japan since 1985. "I'm not one of these New Age types who say that if you listen to this it has certain frequencies which will activate your alpha waves and beta waves," he says. "I don't really subscribe to that, although there may be some truth in it. I'm pretty casual about it." Fisher is now remixing and adding new tracks to the first three albums in the series: "Relax," "Refresh," and "Recharge." **Mamadou Doumbia**, who used to play guitar in **Salif Keita's** band, is featured playing the West African instrument the kora on "Rebalance." In a similar vein, Fisher now plans to add the ethereal vocals of Japanese singer **Shizuru Ohtaka** to "Relax." Besides his solo work, Fisher has been recording and touring with **the Boom**, a Japanese band that lately has gone into Brazilian musical mode. Last year he played in a London charity concert tribute to the late **Mick Ronson** along with luminaries including ex-Mott singer **Ian Hunter, Bill Wyman, Roger Taylor, and Roger Daltrey**, and Fisher subsequently helped to organize a similar Ronson tribute in Tokyo to benefit cancer research. The success of the Tokyo show was such that another Ronson tribute is scheduled there April 29.

STEVE MCCLURE

NEW ZEALAND: Local indie label Flying Nun continues its CD reissue program with two albums that gather material that has been much sought-after on vinyl: **the Clean's** "Oddities," a collection of recordings from the band's formative years in the early '80s, and a **Jean-Paul Sartre Experience** disc that combines the band's 1986 EP and debut album, "Love Song." The Clean release is timely as the band's recent "Modern Rock" album charted high and the group played the recent Big Day Out in Auckland (with **Martin Phillipps of the Chills** guesting on guitar). Also released on Flying Nun is the new single by home-recording cult figure **Chris Knox** (who is also half of **the Tall Dwarfs**). The single is called "One Fell Swoop," and it comes with four other tracks including a gloomy **Leonard Cohen**-style cover of **Abba's** "SOS," and a more suitably intense version of **John Lennon's** "Mother" that doesn't disgrace the original. Neither cover will be included on Knox's forthcoming album, "Songs Of You And Me." **GRAHAM REID**

PORTUGAL: Portuguese-language rap is breaking big, adding punch to a local music scene dominated by a new, young generation of black musicians, born here to parents who had emigrated from the former Portuguese colonies. The local rap movement started six years ago, but it was only last year that record companies began to invest in some of the acts involved. EMI/VC released the albums "Portukkkal" by **General D** and "More Than 30 Motherfuckers" by **Da Weasel**, but Sony Music Portugal has gone one step further by releasing "Rapública," a compilation featuring seven top rap acts: **Black Company, Zona Dread, Funky D, Boss AC, New Tribe, Lideres Da Nova Mensagem, and Family**. While some tracks on "Rapública" make serious points about social discrimination and the wars that continue to rage in the former colonies, others have amusing lyrics. The album opens with one of the latter, "Nadar" (To Swim) by **Black Company**, a strong, humorous cut that has gained much airplay and helped the album achieve gold status (20,000 copies).



FERNANDO TENENTE

U.K.: In recent weeks Londoners may have seen a red No. 38 bus bearing a huge poster on its side, advertising a reggae version of **Berry Gordy's** song "Do You Love Me" performed by **Duke Baysee**. The poster site is apt since, although he had a top 30 hit last summer with "Sugar Sugar" (Arista), Baysee also happens to work as a bus conductor on that route and is well known for entertaining passengers with his singing. Baysee, who has a new single, "Everybody's Moving," due for release, is now signed to former Radio One DJ **Gary Davies' Double G** label. Under the terms of the deal, Baysee's records will be issued on his own customized imprint, the appropriately named **Double Dekker** label.

KWAKU

New Delay For MTV Europe's Video Licensing Challenge

LONDON—MTV Europe's challenge to the U.K.'s collective licensing system for music videos is being delayed—again.

Despite being before the British courts for more than a year, a High Court judge has now announced that nothing will happen on even the subsidiary issues until July.

MTV is challenging the legitimacy of the concept of collective licensing in two arenas: the U.K. courts and before the European Commission's competition department.

A decision from the commission—which, when it comes, will have implications across the 15-nation European Union—is awaited with no indication of when it will be given.

The latest developments in the U.K. mean that the courts here are highly unlikely to speed the process; it is virtually impossible that a British judge would be able to make a decision before the European Commission

issues its pronouncement.

In the U.K., MTV accuses four major companies—BMG, EMI, PolyGram, and Warner Music—of operating an illegal cartel through licensing body Video Performance Ltd., of which all the majors are members.

In March, the labels successfully asked a judge to grant a six-month stay of action of MTV's U.K. suit, arguing that they should not have to defend a complex and expensive case in two venues simultaneously.

However, in November, the High Court decided not to continue the restraint. The record companies have now, though, secured access to the higher Court of Appeal to ask for the stay to be extended.

The original staying order will remain in place until the appeal is heard, and a judge sitting in closed session has decided the matter will not come before the Court of Appeal until July 17.

ITALY'S FIMI BOWS NEW CHART

(Continued from page 44)

ready has taken up the offer, with a weekly chart show slated to launch this month on its second TV network RAI Due. A weekly radio version also is expected on RAI Radio, while several private national radio networks and national publications are expected to use the listings.

A total of 800 million lira (\$494,000) is being invested by FIMI's members in the first year to produce the chart, which also includes a comparative index showing the difference in sales volumes for each title in the chart.

Caccia says that FIMI is now working with several research companies in order to incorporate an airplay element into the chart.

Mario Limongelli, a director at Italy's indie label association AFI, says that while he welcomes the chart initiative, he feels the lack of a singles listing penalizes independent companies.

He says, "CD singles sales are not insignificant, with new releases often selling 20,000 copies, while 12-inch vinyl mixes are still popular in Italy, the majority of which are produced by the independents.

"It is also an anomaly that FIMI is

going alone with the chart. I would have preferred a chart compiled in collaboration with AFI and with both public and private broadcasting organizations involved."

FIMI press director Ernesto Maggiani disagrees, noting that many of the charts accepted as official classifications around the world are sponsored by IFPI-recognized national industry organizations.

Caccia adds that existing Italian charts are compiled with what he describes as outmoded technology or reflect shipments rather than sales, making them, therefore, less accurate reflections of consumer choices.

Last year, RAI dropped its chart, commissioned from Milan-based market research agency AGB, in a round of cost-cutting measures.

Italy's monthly music industry trade publication Musica e Dischi publishes a chart compiled from calls to 150 retailers. The mass-circulation, weekly, consumer magazine TV Sorrisi e Canzoni publishes a chart compiled by research agency S&G that is based on 150 visits to retailers, according to the company.

TOKYO TOWER HAS RECORD SALES

(Continued from page 44)

over-30 customers in our stores all the time.

"I think the market can handle this store," says Cahoon. "We firmly believe that Tokyo is the strongest market in the world."

Another potentially worrisome development for Tower is increased competition from no-frills import specialty shops such as Reco Fan, which in recent months have been undercutting the American chain's prices as the dollar slides further against the yen.

Tower Records Japan was founded in 1979 and was the Sacramento, Calif.-based chain's first overseas venture. For the fiscal year ending in April 1994,

Tower Japan's sales totaled more than 17.4 billion yen, or about \$191 million (91 yen equals \$1). In the current fiscal year Tower Japan projects sales of 25 billion yen (\$274.7 million).

The store listed in the current "Guinness Book Of World Records" as the world's largest record store is HMV's flagship outlet in Oxford Street, London, with a listed area of more than 36,000 square feet. However, the company points out that all 36,000 square feet quoted are devoted to records, and that while there may be other larger entertainment centers, it has yet to see evidence that other outlets devote more space to selling music.

Christian Music Struggles For Acceptance Radio Stations Are Few; Labels Are Mostly Artist-Run

BY LARRY LeBLANC

TORONTO—While the contemporary Christian music business has grown into a multimillion dollar industry in the U.S., its Canadian counterpart is small, underfinanced, and fragmented.

In a marketplace dominated by distributors of U.S.-based Christian music, Christian labels operating here are mostly artist-run operations, with distribution limited to grass-roots religious associations or local Christian bookstores. Canadian artists might have missions to spread the gospel, but few experience album sales of more than 3,000 units.

"Canadian gospel music is where Canadian country music was a decade ago," says Doug Main, GM of Christian radio CJCA Edmonton, Alberta. "It's going to take time for an industry to develop here."

"Most people don't know I'm Canadian," says the country's top Christian singer, Connie Scott. "It's a constant struggle getting attention in Canada."

Among the Canadians who developed contemporary Christian music in Canada in the past two decades were songwriters Gene MacLellan, Robbie McDougall, and Deanne Walters, and such country artists as Tommy Hunter, Dick Damron, Carroll Baker, and Terry Carrisse.

Among the leading Canadian Christian-styled artists today are Scott, Rhythm & News, Steve Bell, Tortchem, Arlen Salte, Sam Rowland, Warren Halstrom, Michael Hart, High Power, Michelle Sim, John Peters, Chris Byers, Laurisa, Judy Fleming-Bartley, the Bowker Brothers, the Lidstones, and Reckless Faith.

While some 1,200 Christian-oriented radio stations exist today in the U.S., according to the Assn. of U.S. National Religious Broadcasters, only three Canadian radio stations regularly program Christian music, a major obstacle to the growth of Christian music in Canada.

Until 1993, the Canadian Radio-television and Telecommunications Commission had forbidden single-faith television and radio outlets. After the federal regulatory commission rescinded its policy, financially troubled classic rock station CHRX Vancouver switched formats and call letters Jan. 9, 1994, to become CKBD, Canada's first 24-hour contemporary Christian radio station.

This was followed by former news/talk station CJCA, which, after signing off the air Dec. 1, 1993, returned on April 3, 1994, with an contemporary Christian music format.

Although Canadian Christian broadcasters indicate there isn't a shortage of Canadian recordings, they also argue that the quality is substantially lower than what is being produced in the United States.

"There's some good records out there, but most of the releases are mom and dad with an accordion and

a Gibson guitar strumming at the local church," says Main.

"We also still get a lot of music on cassette," says Cameron Beierle, station manager at VOAR, the non-commercial, part-time community radio station in St. John's, Newfoundland, which began programming Christian music in 1930.

London, Ontario-based singer John Peters says few Canadian Christian artists are spending adequate sums on the production of their recordings to make them commercially viable. "They think because it's gospel, people will automatically buy it," he says.

The leading Canadian Christian label is Image 7 in Vancouver,

with her 8-year-old sister, Sherry. In 1983, Connie recorded her first solo album for Sparrow Records, "Heartbeat," followed by "Spirit Mover" on the U.S. label. She has since recorded four albums for Image 7, which, according to her father, have sold "between 16,000 and 20,000 each."

Besides performing Christian music, Connie keeps busy with secular activities, including singing background vocals recently on a new Cher album being produced in Vancouver by Bob Rock. She also has done voices for dolls developed for Mattel Inc. and the Walt Disney Co. and has recorded numerous commercial voice-overs for the same products.

"With two small children, I knew I couldn't be out on the road all the time, and I asked the Lord to bring me something else to be involved in back home," she says. "Now I fly out two weekends a month with my band to perform, and work nearby the rest of the time."

To gain acceptance of their music in the secular marketplace, Christian artists have been repeatedly advised that they must generalize their lyrics to drop any specific religious references. "We've been told if we want to get our product into the general marketplace, to leave God out of it," says Gerry Scott. "To somebody like myself who considers this not only a business but also a ministry, that doesn't sit well."

Gerry Scott maintains that without widespread support from the media and traditional retailers, touring is still the crucial way to make a living for new Christian artists. "Pop artists have to tour, too, but every radio station is a potential broadcaster for their music. But we only have three stations in Canada playing our music. As we get more Christian stations, this is going to dramatically change things."

However, as Christian radio programming remains an unproven niche format in Canada, no additional broadcasters are jumping aboard, and development of a Christian music industry here will continue to face sizable obstacles.

"It's tough to make a go of this format," says Dale Wolfe, program director of CKBD. "We have about 70,000 listeners, but we haven't broken even yet. We had real good quarter last year, and a good month in January, but because it's such a niche format, advertisers have been wary."



which was founded in 1972 by Gerry Scott to specifically record and market music by Canadian artists. To date, Image 7 has released more than 100 albums. The label's roster consists of such Canadian Christian music artists as Salte, Rowland, Halstrom, Jim Woodger, Connie Scott, Betty McDaniels, Bill Olsen, Rhythm & News, Erasmus, and the Bowker Brothers.

Gerry Scott began his association with Christian music in the mid-'50s. Late Sunday evenings he would broadcast on CJOR Vancouver an organ music and poetry program, "Song Of The Pilgrim Way," which led to a nightly show, "Album Of Sacred Music." Featured were recordings by such American acts as the Mormon Tabernacle Choir, the Blackwood Brothers, the Statesmen, and Tennessee Ernie Ford.

"In those days, [Christian radio] programming was traditional, country, and Southern gospel," Scott says. "There were really no Canadian artists."

In 1961, discovering that there were few outlets available to purchase Christian records, Scott asked Harry Penner, owner of Hydroc Jewellers in Vancouver, to allow him to put four bins of records in his store, and coaxed distributor Al Reusch of Aragon Recording to supply him with new Christian records on consignment.

The next year, after moving to larger facilities at Viewsound Supplies and starting a distribution division, Scott was contacted by Word Records co-founder and president Jarrell McCracken to handle western distribution of the American Christian label. Scott later became sole Canadian distributor of Word and then ran the label's Canadian operations until 1989, when the parent company was sold.

Image 7's top act is Scott's 30-year-old daughter, Connie, who started her career at 11 recording

MAPLE BRIEFS

THE SOCIETY of Composers, Authors, and Music Publishers of Canada (SOCAN) has named Eleanor R. Goldhar to the newly created position of director of communications and public affairs.



NARM Jam. MCA Nashville recording artist Joe Ely, left, joined label mate Raul Malo of the Mavericks in a rendition of "Jambalaya" during the band's set at the Uni Distribution talent showcase during the awards banquet on the final night of the National Assn. of Recording Merchandisers convention in San Diego last month.

Stores, Labels Upbeat On Music Vid Kiosks 'New Music Review' Paying Off For Variety Of Acts

■ BY CARRIE BORZILLO

LOS ANGELES—Retailers and record labels are seeing a strong initial response to BreakThru Productions' music video kiosks and are optimistic that the program will lead to a further breakthrough—in sales.

The program, "New Music Review," debuted September 1994 in 51 of Valley Record Distributors' key accounts and independent stores that buy direct in the West Coast and Mountain regions.

The "New Music Review" kiosk, which stands approximately 6 feet high and features a 21-inch color monitor with two sets of headphones, features 25 music videos on laserdisc and 25 pockets to hold five CDs and/or cassettes each.

When no one is using the display, an approximately 15-second sample of each video rotates on the monitor. After a customer chooses a video to view, the unit plays four minutes of the video with an MTV-like chyron description in the bottom corner. The unit also plays 40 seconds of the audio portion of three additional album tracks, with the album artwork and tour dates appearing on the screen.



This is the interactive in-store CD display from New Music Review.

BreakThru charges record labels approximately \$2,800 for the program, which runs for one month. (There's no charge to retailers.) Labels can opt to air snippets of a few videos in the four minutes.

In addition, BreakThru buys space in Valley's weekly flyer and monthly co-op advertising to insure a sales price to the retailer and print advertising for the product. BreakThru also provides a bimonthly sales report to the labels.

Chris Kimball, owner of City Discs in Greenbrae, Calif., says, "We've seen a definite increase in sales in music we may not have sold before, such as metal titles, which aren't our biggest seller."

Kimball says the program seems to be paying off for such diverse acts as Epitaph's Rancid, In A Minute's RBL Posse, A&M's Ass Ponys, and London's Portishead.

"Granted, MTV and airplay help, but I think having the video right there for kids to go up to, then see the CD right there, helps too," he says. "With Portishead, we were selling five or six the month before it went in the program, and then it doubled in January when it was in it."

Hugh Jones, marketing director of Cellophane Square's three stores in the Seattle area, says sales on "Sixteen Stone" from Trauma/Interscope's Bush picked up dramatically after the band was included in the program.

Naturally, labels are equally as excited about "New Music Review." Frederick Johnson, marketing director at In-A-Minute Records, says the kiosk program not only helped sell RBL Posse's "Ruthless By Law," but may have helped the Oakland, Calif.-based label "get some additional chain-store action, such as the Handelman account, which is one that has been very tough for our label to break."

"It helped us to expand into new markets that we traditionally hadn't hit," says Johnson. "The consumer response was quick. We felt it immediately, therefore we're running it

BIBLIOTECH™

Audio Clubs Signal Format's Rise Is Market Big Enough For 3 New Ones?

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—First there were audiobook-only stores. Now, as another sign of audiobooks' growing mainstream presence, comes a wave of audiobook clubs.

First out the gate was the Audio Book Club of Morristown, N.J., launched by the Herrick Co., an investment firm, in January 1994. The Columbia House Audiobook Club followed in May. And, at the end of the year, the Doubleday Book and Music Club threw its hat in the ring with its Audiobooks Direct club.

All three are negative-option clubs

with monthly catalogs and offer three audiobooks initially for \$1-\$3, with a commitment to buy four more at regular prices within two years. All use heavy direct-mail marketing and advertise in consumer publications such as Entertainment Weekly, People, TV Guide, The L.A. Times, USA Today, Soap Opera Digest, the New Yorker, and The New York Times.

In addition to competing with each other for a slice of the pie, the clubs face competition from Audio Editions, the six-year-old catalog of Auburn, Calif.-based Audio Partners, which has 53,000 regular customers and a database of "several hundred thousand more," says CEO Grady Hesters. The catalog sells 225,000-250,000 audiobooks annually, he says. Audio Editions also plans its own type of club service in the next three months, in which members will pay a one-time fee and get a discount on all purchases.

Is the market big enough to support three new audiobooks clubs? Opinion is divided.

"There's room for more than one audiobook club, but I don't think there's room for more than two," says Arlene Friedman, director of Audiobooks Direct. "We expect to be one of the survivors."

"I think there's room," says Beryl Needham, director of marketing at Time Warner Audiobooks. "[Audiobooks Direct] is associated with a large book club and can use book customers as a jumping-off point, while with Columbia House it's being built from a music and video database—they can get a different audience into audiobooks. So I think these clubs can really complement each other."

The clubs say they expect demand to rise significantly within the next year or two, and they want to be firmly estab-

lished to take advantage of that growth. "Some people may say it's a little early, but as often happens, if you wait till the time is right, you're too late," says Friedman.

"I'm told that the audiobook market is projected to hit \$1.9 billion by the end of 1995, so there should certainly be room for three clubs," says Mike Herrick, VP of the Herrick Co.'s Audio Book Club.

In addition, some feel that because of their heavy consumer advertising and the brand-name recognition of companies like Columbia House, the clubs may increase public awareness of audiobooks and help expand the market. "It's exposure, exposure, exposure," says Needham. "This really will turn on more people to this medium."

"Boosting awareness is the key. There are still a lot of consumers who have never heard the word 'audiobook' or who think audiobooks are just for the visually impaired," says Gordon Henry, director of the Columbia House Audiobook Club. "But aside from the clubs, very few players in the industry are spending any real money on advertising. Do publishers spend money advertising? Drips and drabs. Do retailers? Even less. And that's particularly true in consumer media, where club spending is traditionally the heaviest."

"That's not an indictment—the publishers and retailers are dealing with cost structures that dictate they spend money on other things. But if you're interested in boosting awareness, that means consumer advertising, and the only people who are advertising in any systematic way are clubs. That's why I think we are so beneficial to the industry and why it's in the interests of the industry to work with us."

Even catalogs are not displeased by the new direct-mail competition the clubs represent. "I don't want to pretend we won't lose some customers to the clubs—I think we will, in the short term—but the amount of promotion they're doing will mean that when my catalog arrives, customers will be more ready to buy from it," says Audio Partners' Hesters, whose Audio Editions catalog offers 3,000 titles by 92 publishers. "Ultimately it will help us, because there will always be people who are not candidates for a negative option club. I might lose a little bit this quarter, but a year from now I'll be better off."

Other industry observers feel that the clubs won't have a big effect on the market, but that their launch is just one more indicator of the growing acceptance of audiobooks. "By itself, an audiobook club is not going to make an audio consumer," says Seth Gershel, VP/publisher of Simon & Schuster Audio. "The clubs are just another piece of the puzzle. But it's one more confirmation that this is a good, stable, growing market. These are serious people who have taken a sharp pencil to paper

(Continued on page 55)

NARM Chooses Winners For Advertising Awards

NEW YORK—The National Assn. of Recording Merchandisers announced the winners of its annual Advertising Awards during the 37th annual NARM convention in San Diego. The winners were as follows:

Newspaper ad: Retailer—HMV Record Stores, "HMV Gift Certificate," which appeared in national newspapers in Boston, Atlanta, and New York.

Magazine ad: Retailer—Musicland Group, "hear, hear!," which appeared in Request magazine; Wholesaler (trade)—Southwest Wholesale, "Thank God You Had It," which appeared in Billboard magazine.

Radio spot: Retailer—Compact Disc World, "Cash-In On Woodstock"; Wholesaler—Anderson Merchandisers, "Julia."

Television spot: Retailer—

Tower Records, "Take A Ride."

Direct mail piece: Retailer—Blockbuster Music, "Grand Opening"; Wholesaler (trade)—Alliance One Stop Group/Hard Core Marketing, "Sarah McLachlan—Mystery Artist."

P.O.P. items: Retailer—Strawberries, "What To Give? Choose Music"; Wholesaler—AEC Music Distribution/Hard Core Marketing, "World Of Bass."

Special media: Retailer—Tower Records, "Lone Wolf"; Wholesaler (trade)—Alliance One Stop Group/Hard Core Marketing, "Get Greedy."

Overall advertising campaign: Retailer—Blockbuster Music, "Holiday Campaign"; Wholesaler (trade)—Navarre Corp., "Music—The Natural Choice."

YOUR *Inter-Active* STORE OF THE 90's

Telescan the leader in interactive marketing brings you the 10 Disc Ensemble



VIDEO ATTRACTOR™
VIDEO PREVIEWS



HOT 100™
MUSIC SAMPLER



BOOKMARK™
AUDIO BOOK SAMPLER



MEDIASCAN™
VIDEO GAME PREVIEWS



SOLO™
SINGLE CD PLAYER

- Easily Movable
- Product Racking
- User Friendly LED Display
- Full Number Keypad
- Volume and Track Controls
- Automatic Shutoff
- Small Footprint
(72" h x 25 1/2" w x 4" deep)
- Four Designs to Choose From
- 1 Year System/Lifetime Headphone Warranty
- Low Cost

We guarantee our systems will help sell more product!
For free catalog & information call: 1-800-835-7072

telescan 828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

Spec's No Longer For Sale Despite A Couple Of Bids

CARRY ON: Three weeks after the National Assn. of Recording Merchandisers annual convention Feb. 21-25—where almost everybody took as gospel a rumor that the 59-unit Spec's Music was about to be sold to Blockbuster Music—the Miami-based chain has taken itself off the block.

In a statement, the company said that after reviewing its options, the board of directors decided it would be in the shareholders' best interests if Spec's remained independent. With that announcement, Spec's share price dropped 1% to \$4.25, setting a new 52-week low for the stock.

To the best of Track's knowledge, Spec's received two bids for the company—from Investcorp, which owns Camelot Music, and Blockbuster Music. Those bids are said to have been in the area of \$23 million-\$27 million, with Fort Lauderdale, Fla.-based Blockbuster coming in with the last and higher offer.

Whatever the exact offers were, both were far below the \$40 million or so said to be sought by Spec's board.

Track reported a while ago that Spec's board was disappointed with the offers it received (Billboard, Feb. 4). In the intervening weeks, PaineWebber, the investment bank hired to explore the sale, continued to beat the bushes for a financial buyer. But with the Street's current low regard for music retail, that proved to be a fruitless task.

Now that it is no longer exploring a sale, Spec's, which remains one of the best regional chains in the business, will get on with its main job—enhancing shareholding value.

For its most recent quarter, Spec's announced sales of \$26.5 million for the period ending Jan. 31, a 5% increase over sales generated in the same time frame a year ago. On a comparable-store basis, sales were flat. During the quarter, the chain earned \$1.48 million, or 28 cents per share. The company's fiscal year ends July 31, and by then it will have opened 13 outlets, including two 23,000-square-foot superstores.

NAME GAME: The Warner Music Group has come up with a name for its new manufacturing, distribution, and packaging subsidiary—Warner Media Manufacturing and Distribution. (In its March 18 issue, Billboard reported a tentative name.) David Mount is named chairman/CEO for the new unit, which includes WEA Corp., WEA Manufacturing, and Ivy Hill.

SPEAKING OF BLOCKBUSTER, the music retailer may not have bought Spec's, but the company did acquire two stores in Buffalo, N.Y., from the Record Theatre chain, sources say. That gives Blockbuster Music four stores in that city. Blockbuster and Record Theatre executives were unavailable to comment... Out at NARM, Gerry Weber gave Track the rundown on the adjustments in Blockbuster Music's purchasing staff. Andy Bailen, formerly with the Play World

toy chain, has joined the music web as director of purchasing, reporting to Mike Greene, VP of purchasing. Cindy Barr and Norman Heard each have been named senior buyer. Both have a group of buyers reporting to them, and both in turn report to Bailen. Also, Mike Mandiza has been named manager of replenishment.

While on the Cema boat ride at NARM, Weber said, "Mike Greene's focus will be to oversee the overall management of purchasing. But the addition of Andy Bailen gives him more time to devote to exploring synergy projects with MTV, VH1, and other Viacom companies."

BELIEVE IT or not, Track is still recuperating and unpacking from NARM

and just came across Arista's product presentation. That presentation is on CD-ROM and features audio and video previews of new music from Annie Lennox,

Curtis Stigers, Radney Foster, and Sleeper, as well as highlighting other current releases. It is dubbed AIMEE, which stands for Arista Interactive Magazine Entertainment Experience. The CD-ROM's presentation can be enjoyed year-round, not just at NARM. Arista's VP of creative services, Ken Levy, is credited as the brainchild behind AIMEE.

EVERYBODY'S IN SHOW BIZ: Back in 1978-83, when Richy Vesecky, Virgin Records' national manager of video promotion, Nicky Skopelitis, Axiom Records' guitarist extraordinaire, and Track worked in the Record Scene, a long-defunct record store on Steinway Street in the Queens, N.Y., neighborhood of Astoria, we often threatened to write a situation comedy based on our experiences in record retailing.

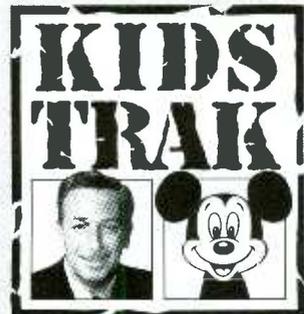
Well, someone beat us to it. According to a press release from Edgewater, N.J.-based LIFT Display, movie director Alan Moyle has wrapped up production on "Empire," a comedy based on a "day in the life of six kids working in a hip, indie record store."

The movie, due in August, may star Christian Slater, but LIFT executives think the real star of the movie is the record store's fixtures, which were supplied by the company and are featured prominently in the movie.

MAKING TRACKS: Track hears Candy Masengale is leaving her slot as VP of sales at Zoo Entertainment to become head of sales at Interscope. She will report to Steve Berman, who will continue to oversee sales and take on marketing duties as well. Interscope is one of those fun(ny) places where employees don't have titles... Rick Froio, WEA's Cleveland/Cincinnati branch manager, will come to New York to join Atlantic Records in a senior position in the label's sales department... Donna Ross is leaving Caroline Distribution, where she was head of sales, to take an alternative marketing position with Capitol.



ADVERTISEMENT



America Finds Rhythm

WE TOLD YOU AT NARM *Rhythm of the Pride Lands* was going to be big. But even we didn't imagine it would come out roaring as fast as it has. If you're not on board yet, now is your chance to find big sales because the excitement has just begun! (And yes, we are making more).



- Debuted at #29 on Billboard's Top 200 album chart.

- Leaped past Gold and heading for Platinum.

- "Hakuna Matata" single continuing to roar up the AC chart. Look out CHR, we're ready to pounce.

- Publicity, publicity and more publicity including coverage on EXTRA, E!, CNN, and Entertainment Tonight.

- Look for Lebo M on the Oscar telecast March 27.



Tired of leaving messages on voice mail and hoping someone will call you back? YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712

LOCAL: 305-262-7711 • FAX: 305-261-6143

6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
 - ▶ Cassettes
 - ▶ Videos
 - ▶ Laserdiscs
 - ▶ Accessories
 - ▶ Excellent Service
 - ▶ Super Prices
 - ▶ Best Fills
 - ▶ Knowledgeable Sales Reps.
 - ▶ Same Day Shipping
 - ▶ Deep Catalog
 - ▶ Customer Satisfaction
- Guaranteed!

FEEL THE POWER



ELECTRONIC DATA INTERCHANGE

Track your store's inventory and orders the easy way.

EDI links your computer with ours, allowing you to spend less time placing orders and more time taking them from your customers. Call for more information.

Over 130,000 Selections
Great Import Selection
Laserdiscs
Excellent Fills
Weekly Mailer
Posters & Promos

SOUTHWEST WHOLESALE

records & tapes
4240 LOCKEFIELD
HOUSTON, TEXAS 77092

HOUSTON
800-275-4799

ATLANTA
800-856-3874

Fortune Records Banks On Client Loyalty L.A. R&B Stronghold Credited With Breaking Acts

■ BY ED CHRISTMAN

INGLEWOOD, Calif.—Like other independent retailers across the land, the loss-leader pricing used by Best Buy gives Fortune Records owner Royce Fortune fits.



FORTUNE

Best Buy, which last year opened eight stores in the Los Angeles area, hurts the independent retailers, as well as the other chains, he says. But just because Fortune can't compete on price, he has plenty of other weapons in his arsenal. "We got them beat on marketing and breaking music," he says. Also, when a merchant has spent 20 years in the same location, customer loyalty is strong.

Independent retailers "are the ones facing the customers," which is why they are more knowledgeable about what the



customer wants, he says. This knowledge allows indie store owners to respond more quickly to demand.

"Breaking music is part of our job," he continues. "We are not going to work everything. Some artists don't need any help. But there is a bunch more that do, and then there are some you can't do anything about, but you still try anyway."

Fortune is one of the more well-known R&B merchants in the U.S. Three years ago, he helped to start the resurgence of independent retail coalitions when he co-founded the United Independent Retailers Assn., a Los Angeles-based organization. Since then, similar associations have popped up in Detroit, Chicago, and New York.

The 13-member organization started

out as a marketing coalition, allowing music manufacturers to target rap and R&B customers through a web of Los Angeles-based merchants catering to those shoppers. But with the threat of Best Buy, the organization recently pooled its buying power and now purchases hit product directly from the majors, instead of from one-stops.

On release date, the album is delivered to Fortune Records, where it is paid for COD. The other members of the association drive over and pick up their allotment.

By buying direct, the group pays a cheaper price for the album, which helps profit margins in an environment where
(Continued on next page)

Musicland February Sales Increase 25%; Media Play, On Cue Enjoy Largest Gain

NEW YORK—Musicland Stores Corp. says total sales in February rose 25.2% from the same month last year to \$107.6 million. But sales from stores open at least a year were flat for the four weeks that ended Feb. 25.

The biggest growth has been in Musicland's nonmall division, which includes the Media Play and On Cue concepts. Same-store sales rose 28.2% for those chains. Total sales at nonmall stores rose 23.2% to \$29 million in February.

Comparative sales for the mall division, which includes Musicland, Sam Goody, and Suncoast Motion Picture Co., declined 2.8% in February. Total

sales went up 1.2% to \$77.4 million.

The Minneapolis-based company operated 1,386 stores at year's end.

Musicland also announced that Beth Heming has been appointed director of planning and analysis. She had been managing director and senior research analyst in specialty retailing at Piper Jaffray, a Minneapolis brokerage.

Another retailer that sells music, Circuit City Stores, also reported sales for February. The chain, which also sells consumer electronics and appliances, says sales rose 31% in that month, while same-store sales increased 15%.

MUSIC VIDEO KIOSKS

(Continued from page 51)

fall.

"One of the reasons we went with independent stores is because all of our stores didn't have any other video setup; a lot of the major chains do," says Pieretti. "Also, real estate in majors is more expensive and, once they see something successful, they'd want to do it themselves."

Pieretti says while there is still some fine-tuning to be done, he is generally satisfied with the results and feedback the company has received so far from retailers and labels.

Jesse Klempner, owner of Aron's Records in Los Angeles, says one way to improve "New Music Review" is to feature more lesser-known groups that aren't garnering significant MTV or radio airplay.

"Our store is a little different," says Klempner. "We have an extremely hip audience that doesn't need to be told what they want. A lot of the artists in this program are already well-known, and our customers are going to buy them anyway."

"New Music Review" is actually spawned from an earlier retail program called "Alternative Picks" that BreakThru tried from 1991-94 with all Tower stores. This program was similar to a listening post, but in 20

key stores, videos were looped on a screen.

"It didn't work because they came up with listening posts, which was too much competition for us," says Pieretti. "And the video portion was on videotape, not laserdisc, and it wasn't interactive or very sophisticated like 'New Music Review.'"

However, Pieretti says the company decided to develop further the idea of a music video kiosk because those 20 Tower stores proved to out-sell the stores without the video screens two-to-one.

Meanwhile, BreakThru is gearing up for its new Latino music-retail program, "Exitos De Hoy" (Hits Of Today), which bows March 1 in 16 Southern California Tower stores.

BreakThru will place two displays containing six Latino titles each in the middle of the Latino section of the Tower stores. Like the chain's listening posts, BreakThru's displays will let consumers listen to the entire album.

To support the program, BreakThru plans to advertise twice a month in the weekly *La Opinion*. Labels are charged \$950 to place a title in the program for one month.

Get Your FALL at Valley Records

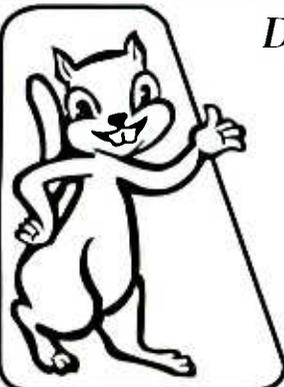
- 120
- 110,000 Titles in Stock and Counting...
- Same Day Shipping
- Custom Inventory Services
- Special Order Programs

Three-time winner of NARM's
One Stop Of The Year



Valley Record Distributors, Inc.

For more information and to receive our 800-page catalog
Call Toll Free: 800.845.8444 Fax Toll Free: 800.999.1794.
Outside U.S. call: 916.661.6600.



DIVIDER CARDS

QUALITY PRINTING
QUALITY PRODUCT
QUALITY SERVICE

FOR A FREE
CATALOG

800/648-0958

**GOPHER
PRODUCTS**

FORTUNE RECORDS BANKS ON CLIENT LOYALTY

(Continued from preceding page)

discounting is predominant.

Other than hit titles, each member of the organization buys individually from one-stops, and although that means paying a higher price, it does provide some advantages over chains, which only replenish once or twice a week.

Fortune says, "I go to my distributor's six days a week," which insures Fortune Records is never out of hit product. "I [also] buy to sell out. I don't buy to return stuff," a problem that plagues many a chain.

Fortune Records specializes in jazz, R&B, gospel, and rap music. The first three genres are what Fortune enjoys. "If I had to buy or sell rap for myself, I wouldn't carry it," he says. "But I buy for the people. Rap is what they want, so that's what I carry. If I didn't do that I would be a very poor business person."

Currently, rap comprises about 25% of Fortune's sales. Gospel is about 20%; jazz about 25%; R&B, both oldies and current, account for the remaining 30% of the store's business.

The music is not the only thing that has changed over the years. The neighborhood surrounding the store also has



changed. When Fortune first opened his doors, the neighborhood's population was predominantly African-Americans. Today, they comprise about half of his customer base, with Hispanic consumers accounting for about 30% of the store's business, and whites the remainder.

Due to the influx of the Hispanic population in the Inglewood area, Fortune says he is flirting with the idea of carrying more Latin music. "I don't have the expertise, so I am wary" of stocking it.

He finds it easier servicing another part of the store's customer base, professional basketball players. Since the store is about five minutes from the Los Angeles Forum, the Lakers are regular customers, including Magic Johnson.

Even though the L.A. Clippers don't play close by, they also frequent the store. "The Clippers also support me. I tease the hell out of them, but only after

they spend their money with me. They always offer me tickets to their games, and I say maybe next time. Hell, they ain't winning."

Fortune, who was born in St. Louis, split his college years between Bishop College in Marshall, Texas, and St. Louis University, graduating from the latter. After a stint in the army, he went to business college at night and worked at the Veterans Administration during the day. A visit to a friend in Detroit who happened to work for Motown led to a chance meeting with "Pop Gordy," Berry Gordy's father, who subsequently offered Fortune a job as personnel manager for the label.

Fortune stayed at Motown for eight years and along the way moved out to the label's California office. While out there, RCA Records lured him away to become the personnel manager for its Los Angeles office, and he stayed with the label until 1975.

At that time, "I decided to open up my own business," Fortune says. After looking around, he decided to stay in the music industry, which was something he knew a little about.

The music business "was fantastic back then," he says. Albums were priced at about \$3.98, and 7-inch singles were sold for 45 cents. "People had less money then, but you got more for your money, so they would spend more," he said.

Nowadays, people are watching their money more closely, Fortune notes. At one point, customers would buy six or eight CDs at a time, then the economy went bad, and that was followed by the earthquake. Now the most customers seem willing to buy in one visit is two or three CDs.

"People change, and what they ask for changes too," he says. In addition to limiting the amount of CDs they buy in a visit, more started asking for oldies. The customer became "less worried about the frontline stuff, so we had to go back and try to get a lot more older titles, if . . . available," he says. "That kind of catalog is selling, because it is budget and midline priced. People who are looking at their money can afford to buy two" of those titles.

Over the years, "there have just been so many changes in the business, but, fortunately I survived them all," he says. When he first got into the business, "people worked together more back there, even radio."

Some forget what the business is all about, Fortune says. "It isn't about what you can do for me, or what I can do for you, but what can we do for each other," he says. "It's all about selling music."



Fortune Records specializes in R&B, jazz, gospel, and rap music. Pictured in the foreground are 12-inch singles. (Billboard photo)



Fortune Records has occupied the same location since it opened its doors 20 years ago in an Inglewood, Calif., strip shopping center. (Billboard photo)

BASSIN DISTRIBUTORS IS THE



- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONE STOP
- ★ 48 HR. OR LESS DELIVERY

CD'S, TAPES • LASERDISCS • CASSINGLES • 12" • ACCESSORIES • PROF. PRODUCTS
VIDEOS, T-SHIRTS & MUCH MORE!

Find out what everybody's talking about!
Call toll free 800-329-7664. Ask for Wanda.



15959 N.W. 15th Avenue, Miami, FL 33169
Ph.: (305) 621-0070 or fax: (305) 620-2216

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	3	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 5 weeks at No. 1	16
2	1	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	21
3	4	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	79
4	5	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	190
5	7	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	201
6	6	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	201
7	9	EAGLES ▲ ¹⁴ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	201
8	8	PINK FLOYD ▲ ⁵ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	201
9	2	THE WHO ▲ ⁷ MCA 11215 (10.98/15.98)	LIVE AT LEEDS	2
10	10	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	18
11	12	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	177
12	11	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	198
13	18	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	48
14	14	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	189
15	19	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	150
16	15	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	199
17	17	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	196
18	13	ERIC CLAPTON ▲ ³ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	198
19	20	METALLICA ▲ ³ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	187
20	16	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	51
21	22	EAGLES ▲ ¹⁰ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	104
22	21	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	17
23	26	CREEDENCE CLEARWATER REVIVAL ▲ ⁷ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	106
24	24	THE DOORS ▲ ² ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	184
25	39	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	16
26	—	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	1
27	23	AEROSMITH ▲ ⁵ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	198
28	33	EAGLES ▲ ³ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	196
29	27	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	169
30	30	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	9
31	25	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	23
32	28	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	40
33	31	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	192
34	29	METALLICA ▲ ⁷ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	178
35	34	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	155
36	32	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	177
37	37	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	101
38	38	FLEETWOOD MAC ▲ ¹ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	168
39	—	JON SECADA ▲ ¹ SBK 98845/EMI (10.98/15.98)	JON SECADA	1
40	35	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	45
41	—	PANTERA ● EASTWEST 91758/EEG (10.98/15.98)	VULGAR DISPLAY OF POWER	1
42	40	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	181
43	—	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	1
44	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	1
45	36	ORIGINAL LONDON CAST ▲ ¹ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	71
46	48	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	3
47	44	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	65
48	—	SANTANA ▲ ⁷ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	22
49	—	LIVE RADIOACTIVE 10346/MCA (10.98/15.98)	MENTAL JEWELRY	2
		BILLY JOEL ▲ ⁶	GREATEST HITS VOL. I & II	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Indie Distributors Ready For '95 Confab

Goals Include Enhanced Label-To-Retail Relations

RETAIL TALE: The National Assn. of Independent Record Distributors and Manufacturers took a booth at the National Assn. of Recording Merchandisers convention in San Diego this year; NAIRD director of special projects Mary Neumann was on hand to sign up new retail members and enlist support for the trade group's '95 convention, which aims to "build better bridges" between retail and the indie sector.

With two months to go before NAIRD '95 (set for May 10-14 at the Hyatt Regency in San Francisco), DI checked in with executive director Pat Martin to see if the organization's mandate for greater retail participation is being met. That objective has been what Martin calls "a pet project" since her days as a NAIRD board member.

Martin says that between 25 and 30 retailers—mostly independent stores—joined NAIRD during the NARM meet. In a drawing held at the San Diego convention, two retailers won free registrations to the NAIRD confab: The lucky winners were Tom Post of Believe In Music in Wyoming, Mich., and Joe Nardone of Gallery Of Sound in Wilkes-Barre, Pa.

"I do expect some chain support," Martin says of the ongoing recruiting effort. "Given the conversations I've had with our board members, in reference to conversations they've had with members of the retail community, I think we'll have some good representation from that part of the market."

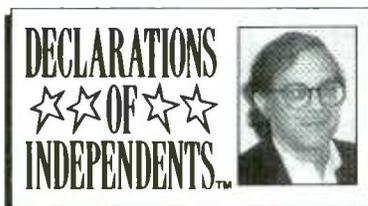
"The retailers have always been the missing link in the chain . . . I'm aware of the fact that the numbers aren't going to be as large as I'd like [at NAIRD '95], but it's going to be much better than I expected for a first-year effort."

NAIRD is attempting to incorporate a greater retail focus in its convention this year. Martin says that the group will mount three panels, on account-label relationships, retailer-distributor relationships, and in-house retail issues, such as product placement, personnel training, and in-store technologies.

The meet also will feature a roundtable discussion for retailers only; similar to the special-interest group discussions that are a regular feature of NAIRD, the session will offer what Martin calls "a chance for retailers to get together and discuss common concerns."

Preregistration for NAIRD '95 closes April 21, so interested retailers—mom-and-pops and chains alike—still have time to sign on for the convention.

QUICK ONES: Enemy Records in Brooklyn, N.Y., has signed **Gutterball**, the modern rock act that includes Steve Wynn (ex-Dream Syndicate), Bryan Harvey and Johnny Hott (who comprise Enemy act House Of Freaks), Stephen McCarthy (former Long Ryders guitarist), and Armistead Wellford (ex-Love Tractor). The group's first album for Enemy's BrakeOut imprint, "Weasel," is due in April . . . Restless Records in Los Angeles has named



by Chris Morris

Elizabeth Cho as national sales director . . . RED will distribute the new label Fierce Recordings; the New York-based outlet has kicked off its release schedule with albums by Norwegian death metal units **Darkthrone** and **Burzum**.

FLAG WAVING: Singer/songwriter **Butch Hancock** may still be known more for his work with the pen than he is for his own recorded output. Over the years he has crafted such outstanding songs as "If You Were A Bluebird," "My Mind's Got A Mind Of Its Own," "I Keep Wishing For You," "West Texas Waltz," and "Boxcars," most of which have been memorably covered by **Joe Ely** and **Jimmie Dale Gilmore**, his mates in the legendary '70s band **the Flatlanders**.

Part of the reason for Hancock's relative obscurity as a performer may be that he has released his solo works (seven of 'em) on his own Rainlight Records imprint. But he's set for wider exposure with his new record, "Eats Away The Night," on Durham, N.C.-based Sugar Hill Records.

"This is the first kind of *bona fide* album," Hancock says. "More studio time was taken, and we had a legitimate budget."

"It's kind of hard to be a one-man record company," Hancock continues about his Rainlight experience. "Dis-

tribution becomes ridiculous, and marketing becomes ridiculous . . . I was happy to give [Sugar Hill] a try, see what happens."

"Eats Away The Night," which contains a brace of typically fine new Hancock originals and a couple of old classics, was produced by **Gurf Morlix**, **Lucinda Williams'** outstanding guitarist; the album also features Williams' bassist **Dr. John Ciambotti** and drummer **Donald Lindley**, as well as Ely's ex-guitarist **Jesse Taylor** and accordionist **Ponty Bone**, axe man **Charlie Sexton**, and organist **Riley Osbourn**.

"I've always loved Gurf's work as a musician and also as a producer," Hancock says.

Hancock remains something of a renaissance figure in Austin, Texas: He runs a gallery there, Lubbock Or Leave It (named after his Lone Star hometown), that serves as a combination art and photography gallery, performance space for dance and music, and darkroom (Hancock is an accomplished photographer). He also serves as a guide on river-rafting trips along the Rio Grande ("We get out there and play around the campfire," he says).

Hancock says he tries to avoid categorizing what he does in life: "When you look at a whole lifetime, sure, I'm a songwriter . . . It's a day-to-day thing—'What the hell am I today?'"

Hancock was set to begin a national tour March 16 in Austin, as part of the "Border Tour" that also includes Texas singer/songwriter **Tish Hinojosa**, country vocalist **Don Walsler**, and Tejano accordionist **Santiago Jimenez Jr.** The package will be playing 35 dates in the West, Midwest, and East through the spring.

AUDIO CLUBS SIGNAL FORMAT'S RISE

(Continued from page 51)

and decided that this would be a good financial venture to invest in, with long-term growth. They are recognizing that it's not just a trendy thing."

In competing with each other, the clubs are focusing on their individual strengths. Audio Book Club, which offers 500 titles from 15 publishers in its catalog, stresses customer service. "If the customer wants something we don't have in inventory, they can call customer service, and we'll special order any title. We are the only ones to do that," says Mary Butler, director of marketing. "They can also fax us their reply card instead of mailing it, if they choose. We're trying to make negative option convenient for people." The company also is actively recruiting new publishers, says VP Mike Herrick, and plans to offer discounts and overnight shipping. In its first year, the club has gotten 40,000 members, he says.

In addition to direct mail and consumer ads, Butler says, "We also explore nontraditional ways of acquiring new customers." For example, the club did an offer on Rush Limbaugh's radio show in which customers could join the club for \$5 and get a free copy of the "Contract With America" audiobook, an audiocassette player, and \$5 toward their first purchase. The club also is in

an "online shopping mall" on CompuServe and advertises in CompuServe Magazine and in several airline in-flight magazines.

For Columbia House, which offers close to 1,000 titles by 25 publishers, reputation and experience are key. "Columbia House has been in the club business since the mid-1950s. We are a trustworthy company in the minds of consumers and, I believe, publishers," says Columbia House's Gordon Henry. "Our mailing lists are deep and highly compatible; they include large numbers of members who are interested in buying new products from us, in addition to the existing products that they already purchase from us. That is an advantage that takes years to develop and cannot be easily replicated." Henry declines to reveal how many members the club has so far.

Doubleday's Audiobooks Direct focuses on preselection. Modeled on the book-of-the-month club model, it offers two main selections each month, plus seven to 11 alternates, and a backlist selection of 52 titles. The idea is to offer busy people "the best of the best," rather than overwhelm them with a tremendous catalog. In its first three months, the club has signed up 10,000 members, Friedman says.

NEW FROM VERNON YARD RECORDINGS



MAIDS OF GRAVITY

THE DEBUT ALBUM
featuring "Only Dreaming"

DAVID CD'S COUNT

ALL YOUR NEEDS
AVAILABLE IN ITALY

PROGRESSIVE - SOUNDTRACKS - CONCERTS
- POP - DANCE - OPERAS - CLASSICS -

CALL US ON 39.55.750834 FAX 755107

YOU CAN FIND IT WITHOUT EXCEPTIONS

FOR ORDERS OVER **1000 US\$** WHOLESALE PRICE

THIS CARDS ARE WELCOME

HAZEL "Are You Going To Eat That" lp/cd/cs sp270 out now!



ON TOUR!!! . . . With VERUCA SALT through April 8

Also look for the re-release of Hazel's debut record "Toreador of Love" with new artwork and a new cat! — SP285, formerly SP22L. Distributed by ADA and SUB POP - Stores, buy direct: FAX: 206. 441. 0474 • INTERNET: loser@subpop.com

CD
CD-ROM
PRESSING SERVICES

OPTIMAX

TEL (800) 228-6988

FAX (909) 598-3867

- ★ Mastering / Encoding
- ★ Mastering / Galvanic
- ★ Glass Mastering
- ★ Replication
- ★ 5 Color Multi-Color Printing
- ★ Complete Packaging

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► PJ HARVEY

To Bring You My Love
PRODUCERS: Flood, Polly Jean Harvey & John Parish
Island 314 524 085

With yet another brilliant collection of soulful, abrasive, and inspired songs, U.K. artist PJ Harvey defies the axiom that fame breeds artistic complacency. At least as low-fi as her previous work, the new album finds Harvey, Flood, and John Parish content to leave sonic scars exposed, as if to prove that the music is as imperfect as the people who create it and listen to it. Among the most lucid moments in a set that should appeal to modern rock audiences and anyone with adventurous tastes are driving title cut, "C'Mon Billy," "Long Snake Moan," "Down By The Water," and "Send His Love To Me," a heavy, impassioned torch song with a driving, triple-time feel. This is a step forward by an artist who seemingly can't stop herself from producing eye-opening music.

► COLLECTIVE SOUL

PRODUCERS: Ed Roland & Matt Serletic
Atlantic 82745

The sticky-catchy album track "Gel" (also featured on the "Jerky Boys" soundtrack) is already affixed near the top of the Modern Rock and Album Rock Tracks charts, and band's exceptional sophomore set is fat with potential pop and rock follow-ups. Brimming with the same surehanded pop hooks and loping, guitar-driven melodies that distinguished last year's platinum "Hints, Allegations & Things Left Unsaid," the new set is cut through with a sharper rock edge, and the effect is infectious. Manic-depressive stunner "December," which ebbs and flows on waves of guitar, and propulsive "Smashing Young Man" are the tracks to beat in an album of contenders.

► SARAH McLACHLAN

The Freedom Sessions
PRODUCER: Pierre Marchand
Netwerk/Arista 18784

Sarah McLachlan's platinum "Fumbling Towards Ecstasy" is an album filled with fully polished musical gems; on this new eight-song companion album, the singer/songwriter offers a glimpse of seven of the same tunes, including the hit "Hold On," in their rawer states. The alternate versions can be startling—the lush "Mary," for instance, here is stripped all the way down to its demo roots, while "Ice Cream" becomes a more lighthearted romp. The set also includes a new track—a rollicking cover of Tom Waits' "Ol '55"—as well as a bonus multimedia section filled with videos, photographs, and narration that can be accessed by anyone with a multimedia computer.

► VARIOUS ARTISTS

Encomium: A Tribute To Led Zeppelin
PRODUCERS: Various
Atlantic 82731

And they just keep encomium—those tribute sets. Latest entrant in a crowded field is a stand-out, though, with a top-notch assortment of alternative artists and self-proclaimed Zep-heads putting a new spin on the fabled rock band's numbers (though not, notably, "Stairway To Heaven"). Robert Plant himself puts in an appearance, dueting with Tori Amos on "Down By The Seaside." Among those also on hand: Stone Temple Pilots (with outstanding "Dancing Days"), Helmet (with a crunchy "Custard Pie"), 4 Non Blondes, Hootie & the Blowfish, Sheryl Crow, Blind Melon, and Cracker.

R & B

► PORTRAIT

All That Matters
PRODUCERS: Portrait
Capitol 28709

Quartet issues delicious sophomore collection of smooth-groove tracks sure to

SPOTLIGHT



LAURA LOVE
The Laura Love Collection
PRODUCERS: Laura Love, others
Putumayo World Music

Seattle native who wowed audiences at a recent singer/songwriter festival at Carnegie Hall and received accolades as a top unsigned Continental Drift act releases a compilation of her first three, self-released albums through the Putumayo clothing/crafts chain. Afrocentric, alternative folk with a Celtic vibe, Love's music brings to mind the works of such other contemporary originals as Tracy Chapman, Dionne Farris, and Sinéad O'Connor. Yet her sonic signature is her own, as evidenced by such well-written tunes as "All Our Lives," "Take A Ride," and "I'm A Givin' Way"—all suitable for college and album alternative airplay. This revelation is distributed in music stores by REP.

delight adult R&B listeners and hip-hoppers alike. Fresh hip-hop beats mate with old-school choruses and classic romantic utterances to render renaissance soul music. Since band is self-contained, an R&B rarity, overall sound and theme is consistent and easily identifiable. Rich and creamy tracks include "Here's A Kiss," "I Can Call You," and "All Natural Girl." Want dreamy? Try "Hold Me Close." Slippery cool? Sample "Lovin' U Is Ah-Ight" and "Me Oh My." Memorable ballads include "Much Too Much" and group's acoustic cover of Bee Gees' "How Deep Is Your Love."

► FREDDIE JACKSON

Private Party
PRODUCERS: Various
Street Life/Scotti Bros. 72392

Veteran crooner's label debut is reminiscent of his earlier work, returning to roots with uncompromised R&B tracks. Ever-emotional vocals are matched by temperature-raising songwriting and astral productions—grand or minimal. Select tracks include debut single "Rub Up Against You," catchy "Your Lovin' (Is A Good Thing)," classic "I Tried My Best," and spiritually solemn "No One Else." Set should be a winner at R&B/adult stations.

RAP

► 2PAC

Me Against The World
PRODUCERS: Various
Interscope 92399

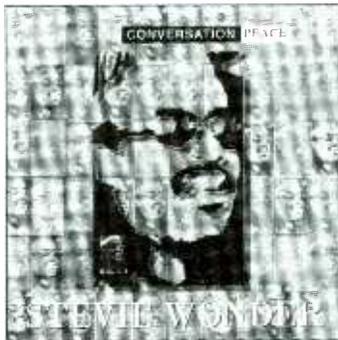
Troubled performer proved better at balancing moods on his past two albums than on this one. Here gloom rules alongside—ironically—messages of hope. While tracks such as the Easy Mo Be-supervised "If I Die Tonight" rock and groove, nothing is as playful or bouncy as "I Get Around" from the last set. Still, the new album's melodic appeal makes many of the tracks sure shots for radio.

► NINE

Nine Livez
PRODUCERS: Rob Lewis, Tony Stoute
Profile 140602

Concept here is contrasting delicious musical

SPOTLIGHT



STEVIE WONDER
Conversation Peace
PRODUCER: Stevie Wonder
Motown 314 530 238

Stevie Wonder makes a grand re-entry into the mainstream with his most focused and inspired work since his mid-'70s glory years. An Afrocentric "event" album similar in scope to Quincy Jones' "Back On The Black," "Conversation Peace" embraces a wide spectrum of genres, from the otherworldly percussion of Vinx to the choral grandeur of Ladysmith Black Mambazo and Sounds Of Blackness, from the mellifluous lyricism of Branford Marsalis and Terence Blanchard to the smooth vocals of Anita Baker. The common thread, of course, is Wonder's songwriting, singing, and band-leading genius, which is undiminished by time. Songs like "For Your Love," "Treat Myself," "Edge Of Eternity," "My Love Is With You," "Cold Chill," and "Tomorrow Robins Will Sing" demonstrate that Wonder is still capable of success on a massive basis, from pop to R&B to AC. It's a welcome return.

tracks with the artist's smooth-as-cracked-glass vocals. It mostly works, with Nine dropping rhymes designed to entertain and battle. But after being exposed to it for extended periods, the grain-of-voice starts to grate.

JAZZ

★ ROBIN EUBANKS

Mental Images
PRODUCERS: Robin Eubanks & Stefan F. Winter
JMT 124 051

Long-awaited set by trombonist Robin Eubanks is another diverse, progressive

SPOTLIGHT



MORPHINE
Yes
PRODUCERS: Mark Sandman & Paul Q. Kolderie
Rykodisc 10320

On its third album, Boston trio sticks to the sonic blueprint mandated by its unique formation: baritone sax, two-string bass, drums, and vocal. While many musicians might feel inhibited by such a framework, Morphine turns a potential crutch into a powerful weapon, crafting relentlessly brilliant songs like "Radar," "Super Sex," "Whisper," and first single "Honey White" around a low-frequency, lo-fi foundation. The unflagging quality of the album, coupled with a substantial fan base established by 1993 album "Cure For Pain" and exposure on cult film "Spanking The Monkey," should prep Morphine for the success it deserves. It's one of the year's best releases.

set that makes good use of stellar sidemen Randy Brecker, Antonio Hart, Dave Holland, Marvin "Smitty" Smith, and telegenic brother Kevin. Eubanks features African-influenced world funk cuts "Matatape" and "Egoli," but doesn't stray too far from his (M-) base, with tunes like the sharp, funky title track and the lurching, offbeat "X-Base." The Eubanks Bros. duet on "Union 2—Brotherly Love" is a rhapsodic beauty, and both are joined by bassist Kenny Davis for the sweetly blue "For What Might Have Been."

★ HANK JONES TRIO

With Mads Vinding & Al Foster
PRODUCER: Arnid Meyer
Storyville 4180

One of the masters of jazz piano shows that he's still a major player with this traditional trio date recorded in 1991. In a swinging set that features the percussive craft of Al Foster, Jones is

VITAL REISSUES™

STEVE WINWOOD

The Finer Things
PRODUCERS: Bill Levenson & Trevor Wyatt
Island/Chronicles 314 516 860

A career as wide-ranging as Winwood's deserves the kind of scholarly retrospective that Bill Levenson and Trevor Wyatt have assembled. A four-disc set that starts with Winwood's prodigious hits with the Spencer Davis Group and goes through his recent solo work, "The Finer Things" reflects the diversity of the mercurial artist's oeuvre. No details are spared: from Winwood's sides with Eric Clapton & the Powerhouse, to his groundbreaking work with Traffic and Blind Faith, to his fusion experiments with Stomu Yamashita and the Winwood/Kemaka/Amao project, the compilation showcases an artist who has excelled for his singing, writing, and playing as much as for his profound influence on the course of popular music for the past three decades.

MERLE HAGGARD

The Lonesome Fugitive: The Merle Haggard Anthology (1963-1977)
COMPILATION PRODUCER: Jimmy Guterman
Razor & Tie 18345

As much a mainstream artist (he had 38 No. 1 hits) as a renegade (he did time at San Quentin around the time Johnny Cash rolled through), Merle Haggard is universally revered as a living country legend. This Razor & Tie set hones in on the Bakersville, Calif.-native's most prolific and commercially successful period, which yielded such chart-toppers as "The Fugitive," "Workin' Man Blues," "The Fightin' Side Of Me," and his signature tune, "Okie From Muskogee." As such, the set is a perfect primer for new country devotees with a curiosity about the genre's history. However, an enlightening essay by compilation producer Jimmy Guterman makes it equally palatable for the longtime fan and collector.

energized by classics like Sonny Rollins' "Pent Up House" and Miles Davis' "Four." Also of note are such swinging blues numbers as Charlie Parker's "Bloomdido" and Milt Jackson's "Bags' Groove," as well as bright, bouncy Wayne Shorter theme "Up Jumped Spring," Lionel Hampton's lilting melody "Midnight Sun," and fine takes on Monk themes "Bemsha Swing" and "Monk's Mood."

NEW AGE

► VARIOUS ARTISTS

Path
PRODUCER: Robert Duskis
Windham Hill 11163

The marketing may change, but the song remains the same on this savvy CD, subtitled "An ambient journey from Windham Hill." Bracketed by label alumnus Mark Isham and ambient denizens Global Communication, producer Robert Duskis navigates a nearly seamless weave between new age stalwarts the Heavenly Music Corporation. With a lost gem from the defunct Audion label by Garry Hughes and new discoveries like the post-Deep Forest sounds of Bob Holroyd and Uman, Path doesn't bridge the new age-ambient gap, but dispels the illusion of any gap at all.

LATIN

POCHY Y SU COCOBAN

PRODUCERS: Pochy Familia, Tony Valle, Victor Wail
Kubaney 409

Hard-working Dominican stars return with another batch of galloping, good-time merengue paeans complemented by a stylish salsa entry ("El Gran Fiestón") and a jubilant cumbia number ("Coco Cumbia"). Witty leadoff single "El Hombre Llegó Parao" should click at tropical radio, along with "Estoy Enamorado De Ti" and "Tuyita." If label can penetrate Anglo chains, album could make solid chart dent.

★ LARA & REYES

Guitarras Hermanas
PRODUCERS: Sergio Lara, Joe Reyes
Higher Octave 7074

While refreshing sophomore album by acoustic guitar duo from San Antonio invites immediate comparisons to Gipsy Kings or Strunz & Farah, this talented duo explores a more diverse musical terrain that expertly fuses influences from Latin America, the Mediterranean, the Middle East, and India. Latino PDs might embrace spirited take of bolero classic "Sabor A Mi," but best radio options for record's spryer numbers ("Cielo Sin Nubes," "Ojos De Mar," "Cotton Candy") lie with NAC and college outlets.

CLASSICAL

LLUIS CLARET

In Memoriam Of Pablo Casals
PRODUCER: none listed
Valois/Audis 4733

This darkly hued homage to Pablo Casals features Lluís Claret playing works associated with the celebrated Spanish cellist. Ranging from Bach to Fauré, most of the familiar compositions come via transcriptions by Casals. Other pieces are contemporary and dedicated to Casals, and a composition by Casals himself also appears. Several tracks evoke Spain, and it is Casals' arrangement of a traditional Catalan melody that is one of the set's many gems. Gliding alternately alongside piano and an orchestra of cellos, Claret's cello has a burnished tone and emotional eloquence befitting the master's memory.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (◻): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

RAPPIN' 4-TAY I'll Be Around (4:00)
PRODUCERS: Frankie J, Cyrus Esteban
WRITER: A. Forte
PUBLISHERS: Rag Top/Bellboy/Assorted, ASCAP
REMIXER: Joey Gardner
Chrysalis/EMI 58331 (c/o Cema) (cassette single)

Joyfully riding the chorus of the Spinners' evergreen "I'll Be Around," this promising young rapper pontificates on the need to break free of the ties that bind—whether it be poverty or low self-esteem. Although more attention will be paid to the familiarity of the track's hook, give 4-Tay's rhymes and style a close listen and you will discover talent that leaves you wanting to hear more. Already making friends at crossover radio, the time is right for top 40 to climb aboard and embrace this winner.

GENERAL PUBLIC Rainy Days (4:05)
PRODUCERS: Jerry Harrison, General Public
WRITER: not listed
PUBLISHER: not listed
Epic 77866 (c/o Sony) (cassette single)

The recent success of "I'll Take You There" should help unlock top 40 doors for this contagious, pop/rock-framed reggae mover. Jaunty rhythms and intelligent, tongue-twisting toasting during the verse smartly even out to a smooth sing-along chorus. First single from the act's fun "Rub It Better" album could also be of interest to R&B radio listeners.

TOAD THE WET SPROCKET Fly From Heaven (4:33)

PRODUCER: Gavin Mackillop
WRITERS: G. Phillips, Toad The Wet Sprocket
PUBLISHERS: Sony Tunes/Wet Sprocket, ASCAP
Columbia 6500 (c/o Sony) (cassette single)

Toad The Wet Sprocket reaffirms its pop-rock roots with its latest soaring effort. The song begins with the hush of a delicate guitar and slowly lifts to an adequate rock roar. Pleasant harmonies glide over a jittery guitar, creating a hummable hook. Top 40 programmers will want to play the radio mix, which fades earlier than the album version.

IVAN NEVILLE Don't Cry Now (4:44)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Iguana 01 (CD single)

Aaron Neville would be proud, as his junior continues to emerge as a competent solo artist in his own right. Spirited vocals spring forth on this down-to-earth rhythm rock track. Bonnie Raitt joins for backing vocals, adding a distinct grass-roots flavor to an already soulful melting pot of musical styles. Contact: 914-428-5100.

NICKI FRENCH Total Eclipse Of The Heart (3:49)
PRODUCERS: Stock & Aitken
WRITER: J. Steinman
PUBLISHER: not listed
Critique 15539 (c/o BMG) (cassette single)

Newcomer French does a fair imitation of Bonnie Tyler on this bouncy hi-NRG/disco interpretation of the bombastic power ballad. U.K. and European punters already have warmly embraced this twirler, and odds are an even 50-50 for similar success here. Nostalgic listeners will grin for hours, while top 40 programmers should find single a festive novelty item.

R & B

TRISHA COVINGTON Why You Wanna Play Me Out? (3:55)
PRODUCER: Warryn Campbell
WRITERS: A. Tatum, L. Johnson
PUBLISHERS: Brillit, ASCAP
Columbia 6987 (c/o Sony) (cassette single)

Covington is taking no nonsense from a wayward lover on this sassy pop/funk throwdown. The groove is right on line with the youth-driven jeep generation, while the melody is classic soul—and it is coated with swirling keyboard

passages and jiggly guitar licks. Check out the remix with a forceful guest rap by N-M-E, which is fine for either urban or top 40 playlists.

H-TOWN Emotions (4:57)
PRODUCER: not listed
WRITER: not listed
PUBLISHERS: Bishtick & Pac Jam, BMI
Luke 492 (CD single)

Heart-melting soul resides within the baby smooth grooves of H-Town's latest romantic ballad from the album "Beggin' After Dark." A suave vocal strides through a breezy orchestration, filled with pulsating organ keystrokes and sweeping synthesizers.

★ DENISE LaSALLE Right Side Of The Wrong Bed (3:58)
PRODUCERS: T. Couch, W. Stephenson
WRITERS: J. Ward, E. Randle
PUBLISHERS: Malaco, BMI; Chatawa/Giving, ASCAP
Malaco 2203 (CD single)

The sage and durable LaSalle's music should be required listening for any new-jill swinger who wants to know a thing or two about real blues—and this single is a prime example of how you can speak volumes with a mere turn of phrase. The live-band feel of this gem will probably fly over the heads of young R&B programmers, though sophisticated ears will find it a source of endless delight.

COUNTRY

▶ KATHY MATTEA Clown In Your Rodeo (3:27)
PRODUCER: Josh Leo
WRITER: W. Kirkpatrick
PUBLISHERS: Emily Boothe/Careers-BMG Music, BMI
Mercury 5439 (c/o PolyGram) (CD promo)

This latest single from Mattea's seemingly bottomless "Walking Away A Winner" collection is all over the place in the very best sort of way. Poppish hooks and production touches mix it up with dobros and fiddles, with Mattea's assertive vocal holding things firmly together. It's irresistible.

HANK WILLIAMS JR. Hog Wild (3:30)
PRODUCERS: Chuck Howard, Hank Williams Jr.
WRITERS: H. Williams Jr., R. Arnold
PUBLISHERS: Bocoenius/Pig's Eye, BMI
MCG/Curb 1114 (7-inch single)

Remember the one about all of Hank's rowdy friends coming over? Most of those friends have probably settled down a bit or gone into detox by now, but ol' Bocephus is still partying hard, God bless him. No wonder he sounds a little tired.

THE HIGHWAYMEN It Is What It Is (3:39)
PRODUCER: Don Was
WRITERS: S. Bruton, J. Fleming
PUBLISHERS: Warner-Tamerlane/Brutunes, BMI
Liberty 79080 (c/o Cema) (CD promo)

A bluesy and confessional 12-stepper's shuffle from four of country music's hardcore survivors. Cash, Kristofferson, Nelson, and Jennings have a lot of fun with this one, but the effect is somewhat deflated by this occasional band's "gang-sing" vocal approach.

TERRY RADIGAN Half A Million Teardrops (2:34)
PRODUCER: Brian Ahern
WRITERS: W. Wilson, M. Henderson
PUBLISHERS: Cross Keys/Colgems-EMI/Michael Henderson, ASCAP
Asylum 9128 (7-inch single)

A carload of twang and swagger and a dreamy-but-gritty vocal approach make this country rocker the coolest debut in memory. Former Emmylou Harris producer Brian Ahern is at the helm, and Radigan shares that singer's knack for embracing tradition without getting bogged down by it.

WOODY LEE Get Over It (3:33)
PRODUCER: Barry Beckett
WRITERS: K. Foilsee, S. Bentley, A. Foilsee
PUBLISHERS: Careers-BMG/Breaker Maker, BMI; Mine, ASCAP
Atlantic 6101 (7-inch single)

Lee's debut single is one of those just-

for-fun, down-the-middle country numbers you may think you've heard enough of. But the young singer really leans into this song's swing beat, and with fiddles wailing and guitar notes bending, it reminds us that there's always room for one more.

DANCE

▶ SIZE 9 I'm Ready (1:50)
PRODUCER: Josh Wink
WRITERS: J. Wink, R. D. Miller, B. Reid
PUBLISHERS: Open Minded/Sugar Biscuit, ASCAP
REMIXER: Josh Wink
Virgin Underground 38472 (12-inch single)

New underground offshoot of Virgin Records is christened with a sprawling deep-house excursion. Propelled by a relentless sample of "Do It To The Music" by Raw Silk, the 11-plus-minute track has enough tempo shifts, maddeningly contagious loops, and drum rolls to leave diehard twisters in an exhausted, but deliriously happy, heap. At a time when most major labels are only interested in the almighty crossover hit, Virgin deserves props for jumping behind a down'n'dirty jam like this—even the coolest indie might have asked for a shorter, more mainstream-friendly mix.

★ EDDIE "FLASHIN'" FOWLKES FEATURING MAURISSA ROSE Let Us Pray (5:42)

PRODUCER: Eddie "Flashin'" Fowlkes
WRITERS: E. Fowlkes, M. Rose
PUBLISHER: not listed
REMIXERS: Bill Coleman, Louie "Balo" Guzman, Tedd Patterson, Hippiie Torrales, Eddie "Flashin'" Fowlkes, Oscar Gaetan
Bold! Soul 2007 (12-inch single)

A stunning performance by Rose is the driving force of this gospel-soaked houser, which pleads for unity and peace. Producer/composer Fowlkes goes her on with tribal-inflected beats and jumpy sound effects that add urgency to the track's message. A plethora of mixes venture down a variety of roads, ranging from rugged underground to R&B-friendly. Best of the bunch is the song-oriented reconstruction by Tedd Patterson and Hippiie Torrales. Truly fierce. Contact: 212-265-3740.

MICHAEL VINCENT Where Do People Go (no timing listed)

PRODUCERS: Michael Vincent, Carmine La Mendola
WRITER: M.V. Doane
PUBLISHER: not listed
REMIXERS: Lem Springsteen, Robert Aaron
Bullet 1963 (12-inch single)

Vincent flexes and stomps his way through this bass-rich pop/house jam. He scores points for an earnest performance that valiantly reaches beyond his vocal limitations. DJs will respond to the air-punching tone of the chorus—not to mention a pair of trend-conscious mixes by Robert Aaron and Mood II Swing's Lem Springsteen. Contact: 201-662-8541.

SAVOUR Where Do I Belong (6:48)

PRODUCERS: Arsenio "Artie" Rodriguez, Saviour
WRITERS: A. Rodriguez, J. Mendez
PUBLISHERS: Adelaida/Savour/Artie Productions, ASCAP
D.E.P. 1000 (12-inch single)

Old-school Latin freestyle is well-represented on this percolating jam. Saviour has a limited voice, but he gives it all he's got. And the result is a well-intentioned and charming performance that will primarily entice teenage girls. An arm load of remixes are included to trigger club play, though the radio-friendly edit works best. Contact: 718-380-2552.

TONY SHIMKIN Believing (4:14)

PRODUCER: Tony Shimkin
WRITER: T. Shimkin
PUBLISHER: not listed
REMIXER: Nick Fiorucci
239 Records 001 (12-inch single)

Producer/songwriter who has co-

penned tunes for Madonna and Taylor Dayne reveals a vastly different side of his musical personality with an abrasive industrial cut that will most readily connect with fans of Ministry and Nine Inch Nails. Nick Fiorucci smooths out the rough spots for a trancey postproduction that maintains the dark vibe of Shimkin's original concept. It's surprising and refreshing.

AC

DILLON O'BRIAN Something Almost Sacred (4:31)

PRODUCER: Dillon O'Brian
WRITER: D. O'Brian
PUBLISHERS: Sutton Place/Nocturnal Eclipse, BMI
RCA 64308 (c/o Cema) (CD single)

Joshua Kadison fans take note. A new rival in the romantic adult alternative genre is emerging in Irish-American singer/songwriter Dillon O'Brian. His gentle vocals invoke a calming atmosphere, carefully crafted with a lush orchestration and drifting guitar licks.

★ GRANT KING To Hold & Be Held (2:40)

PRODUCERS: Dan Martin, Steve Sandberg, Rob Costin, Phideaux
WRITER: G. King
PUBLISHERS: Know More Secrets, BMI
Know More Secrets 003 (CD cut)

The army of renegade, outed gay singer/songwriters continues to grow with the onset of this affecting pop ballad. Backed by a simple piano melody that delicately winds and slowly takes up permanent residence in the brain, King's soft tenor vocal tones shudder with an emotional purity and honesty that is often missing in love songs. This cut benefits from the fact that it easily can be consumed either as an even-handed political statement or as a simple, well-crafted view into the heart of another human being. Contact: 212-645-1945.

ROCK TRACKS

▶ SHAW/BLADES I'll Always Be With You (4:12)

PRODUCERS: Don Gehman, Jack Blades, Tommy Shaw
WRITERS: T. Shaw, J. Blades
PUBLISHERS: Raunch Rock/Warner-Tamerlane, BMI; Tranquility Base Songs/WB, ASCAP
Warner Bros. 7490 (CD promo)

Although album rock radio is still spending a moment with the title track from the duo's "Hallucination" album, it appears likely that this easy-paced chugger will win out as the set's hit single. The mix of acoustic and electric guitar riffs works well, and somewhat Beatles-esque chorus has formidable appeal. In fact, this cut would be equally comfy on AC or top 40 playlists.

JILL SOBULE I Kissed A Girl (3:13)

PRODUCERS: Brad Jones, Robin Eaton
WRITER: J. Sobule
PUBLISHER: not listed
Lava/Atlantic 6072 (cassette single)

Sobule's gift for amusing word play and unexpected lyrical turns is wonderfully displayed on this strumming, acoustic/rock toe-tapper. She has a cute, pixieish delivery that provides an additional jolt to the various twists this song takes. Modern rock programmers, please take immediate note. Also, don't miss Sobule on the road with Robyn Hitchcock.

★ THE CAULFIELDS Devil's Diary (3:23)

PRODUCERS: Kevin Moloney, the Caulfields
WRITER: J. Faye
PUBLISHERS: Bisbee Roadkill, BMI
A&M 8392 (c/o PGD) (CD single)

With a hook that belts out "Bigger than Jesus, now," this catchy track is destined to linger at the modern rock format for some time to come. With coy melodies and cheeky lyrics, the Caulfields come off as a grunge version of Squeeze. Holy cow!

★ TYPE O NEGATIVE Black No. 1 (4:34)

PRODUCERS: Silver, Steele
WRITER: Steele
PUBLISHERS: Roadblock, ASCAP
Roadrunner 100 (CD single)

The 1993 album "Bloody Kisses" just keeps on selling, as radio programmers and consumers keep on uncovering its many angst-ridden rock classics. Among them is this head-bangin' track, which contains enough shoutin', screechin', and Satanic overtones to satisfy even the most demanding metal aficionado. Radio will appreciate the new edit, which is considerably shorter than the 11-minute-plus album version. This is accomplished anger.

NED'S ATOMIC DUSTBIN All I Ask Of Myself Is That I Hold Together (3:06)

PRODUCER: Tim Palmer
WRITER: not listed
PUBLISHER: not listed
Furtive/WORX 6906 (c/o Sony) (CD promo)

U.K. outfit comes on a lot harder and heavier on this first peek into its "BloodBrainVolume" set. Tucked beneath the track's quasimetallic guitar-crunches, manic wordage, and steady, driving beats lies a sweet pop hook that belies its aggressive context. This single could appeal to both angst-suffering teenagers and more introspective, philosophical college radio regulars.

RAP

▶ THE D&D PROJECT FEATURING II UNORTHODOX Just A Little Flava (3:59)

PRODUCER: Nikke Nikole
WRITERS: N. Miller, T. Cooper, S. Prince
PUBLISHERS: Nikke Duz IU/MCA, ASCAP
Arista 2811 (c/o BMG) (CD single)

The D&D Project is a musical showcase that pairs young Turks with seasoned hip-hop producers. First single from this unique and highly noteworthy album is a playful jam that has the act impersonating everyone from Snagglepuss and Buju Banton to Sammy Davis Jr. They may not be feeding listeners much more than fun and flava, but it sure is a taste you will want to experience again and again.

▶ DJ QUIK Safe + Sound (no timing listed)

PRODUCERS: G-One, DJ Quik
WRITERS: D. Blake, G. Archie, S. Otis
PUBLISHERS: Protoons/Way 2 Quik, ASCAP; Kidada/Off The Wall, BMI
Profile 5432 (cassette single)

Do not let the uptempo funk tone fool you. This well-crafted rap track conceals an ode to drug dealin' and pimpin' that will make many moral-minded programmers squirm. Quik tells it like it is, as his hardcore lyrics backslap a broad beat and nervous bassline. The rough-edged rap is sweetened by additional funk vocals that recall the voicebox style of Zapp's Roger Troutman.

KID SENSATION Seatown Funk (4:16)

PRODUCER: Kid Sensation
WRITER: Kid Sensation
PUBLISHERS: E.C.P., BMI
Ichiban 24852 (CD single)

Veteran rapper Kid Sensation sets sail in smoother waters, as his latest effort is a laid-back track that is easy on the ears. A repetitious funk riff is culled from the Floaters 1977 hit "Float On," forming a slow melodic flow. The radio remix adds a quick ragga-muffin rap, while maintaining the leisurely core of the vital vibe. Dip in.

OVALORDIANS Come Real (Here Comes Hip-Hop) (4:09)

PRODUCER: Legend & Styiz
WRITERS: K. Kellum, C. Huq
PUBLISHER: Street Stuff, BMI
Saturn 9507 (CD single)

This Pittsburgh-based duo has crafted steel-strong hip-hop. Scattered beats skip over an endless blare of ringing sleigh bells, while a probing rap slashes away with titanic rage. Worship at your own risk. Contact: 412-343-5222.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Ads Begin To Pop Up In CD-ROMs, Games

BY MARILYN A. GILLEN

NEW YORK—And now a word from our sponsor? The idea has taken root in the interactive software marketplace, with a sprinkling of advertisements, trailers, and product catalogs appearing within video games and CD-ROMs.

One of the more concerted moves yet in the CD-ROM arena comes from Portland, Ore.-based Creative Multimedia, which will include a limited number of interactive "product sponsorships" within several of its forthcoming titles. It's far from alone, however, in recognizing the potential for hitching an additional revenue load or marketing bandwagon to its star products.

Among traditional video games, the ad concept is as old as the medium itself, harking back to the arcade heyday when signs around simulated race-tracks touted real-world products.

Today, "product placement" remains the leading method of "advertising" on consumer video games, according to publishers surveyed, and is generally limited to sports and racing titles where, they say, such placement "adds to the real-life setting." (No more than 5%-10% of all games sport any form of product placement.)

Baseball games, such as Sony Image-soft's "ESPN Baseball," may boast in-field signage for Little Caesar's pizza, for instance, while road-racing games, such as Electronics Arts' "Need For

Speed," sport soda-company logos.

Don't expect to spot vodka or cigarette logos within video games anytime soon, however. Along with broad guidelines on content, Sega has guidelines for the types of advertising its third-party licensees can use within games.

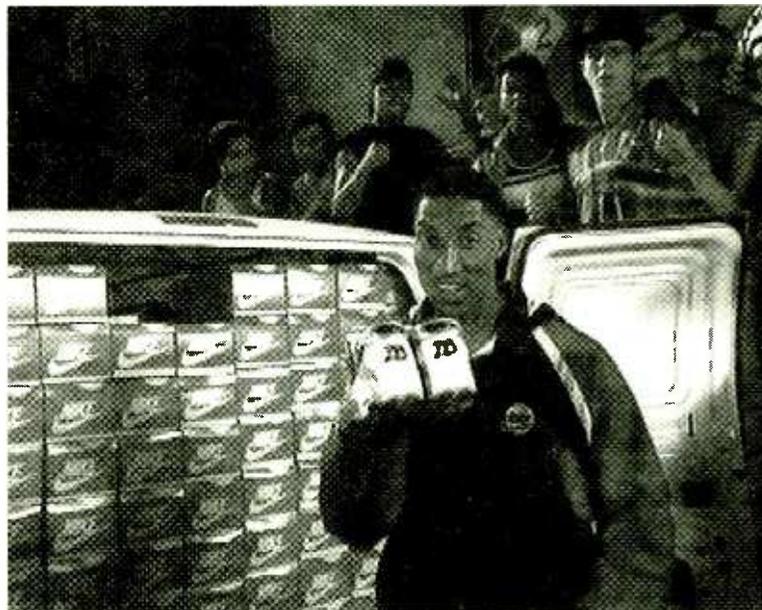
"It has to be appropriate for the title that it's in," says Steve Ackrich, Sega's director of third-party licensing.

Ackrich says the institution of an industry ratings system may help open the field of "acceptable" products. "Right now we wouldn't allow Smirnoff [vodka]," he says, "but maybe if it were in an M [mature audiences] title, we might consider it."

Fellow market leader Nintendo has shied away from anything that smacks of in-game advertising, according to company spokeswoman Perrin Kaplan. "We've always felt video games should be just for fun," Kaplan says. "Does that mean we won't ever? No. But we're not doing it now."

A game called "Cool Spot," based on a character created in 7UP ads, did make the Nintendo cut, as well as pass the Sega test. Ads *as* games apparently are fine, "as long as the game stands alone," Kaplan says.

Individual developers also have their own sets of bounds. San Mateo, Calif.-based Digital Pictures included a plug for Nike at the end of its basketball game "Slam City With Scottie Pippen." At the conclusion, the gamer is "re-



Can you spot the product placement? Digital Pictures' "Slam City With Scottie Pippen" closes with a presentation of Nike sneakers to successful gamers.

warded" with Nike products.

"We hadn't done anything like that before, but it seemed appropriate since Nike is associated with sports figures," says Michelle Jordan, VP of communications. "It's a real soft product placement—there's no 'sell.'"

Nonetheless, Jordan acknowledges there is a fine line to tread. "When

someone is spending 60 bucks, they aren't going to want to be hit with ads," she says. "It's easy to irritate them, and then maybe they are not going to buy your next game—so what did you win?"

Harder sells aren't unheard of. Sega will allow 800-number pitches, within strict guidelines—the pitches must be kept completely separate from the gameplay, and products must obtain Sega's "seal of quality."

Ads also may not eat up too much space, Sega says. The move in recent years from cartridge-based to CD-based games has opened up plenty of extra bits, however, and an abundance of innovative ways to use them.

Developer Rocket Science was among the first to put a product catalog on disc, offering direct sales of branded merchandise at the end of "Loadstar: The Legend Of Tully Bodine" (on the music side, Arista's enhanced CD of Sarah McLachlan's "Freedom Sessions," due out March 28, includes a "merchandise" icon and an 800 number). Other companies are stepping up efforts to sell their catalog titles on disc and to promote upcoming releases with trailers.

Trailers also have come to CD-ROMs in a big way, a fledgling trend that started last year with the arrival of film companies at the interactive table. "Blown Away," a CD-ROM based on the MGM/UA film and released simultaneously with the home video, was a groundbreaker, sporting a trailer for the home video release.

Unlike the traditional-platform markets, the newer world of CD-ROM publishing has no set guidelines for what can or can't be done with ad placement, says Carolyn Rauch, senior VP of the Interactive Digital Software Assn.

Creative Multimedia, meanwhile, is stretching the envelope with its initiative, but it is in a direction other publishers agree can be expected to continue.

Creative's 1995 product lineup will include several titles with interactive ads embedded within them. "We've put numerous restrictions on the ads," says Len Jordan, VP of marketing. "There

(Continued on page 60)

Gabriel Plots Next CD-ROM

PETER GABRIEL will follow up his pioneering "Xplora 1" CD-ROM with a new interactive disc set for release before year's end.

The project, as yet untitled, is being produced as a collaboration between Gabriel's Real World MultiMedia and Bellevue, Wash.-based interactive developer Starwave. Details are scarce, but the disc is expected to combine music, graphics, animation, and videoclips.

Starwave is expected to announce a pact with another multiple-Grammy-winning recording artist soon, one that will include development of a series of interactive projects in conjunction with the performer.

"Xplora 1," meanwhile, originally available only for Macintosh, is now out in a PC version from Interplay.

MARK YOUR CALENDAR for "Saturn Day," Sept. 2. That's when Sega's new 32-bit game system is slated to launch nationwide in the U.S. at an estimated retail price of \$350-\$450 (exact pricing has not yet been set).

The advanced game player bowed in Japan last November and sold more than 500,000 units in its first month, ac-



ording to Sega. The company predicts sales there of 1 million units by April and more than 2 million by year's end. The sales came in the face of intense competition, with Sony's new 32-bit game system, the PlayStation, hitting shelves almost simultaneously (that system is also due stateside this fall).

For the launch of the U.S. system (pictured), which differs slightly from its Japanese counterpart in appearance, Sega promises its "most ambitious marketing effort ever," according to Sega of America president/CEO Tom Kalinske. More than 20 software titles are expected to be available at launch, with more than 100 pegged for the holiday season.

NINTENDO IS KEEPING up the heat for the video game phenom that is "Donkey Kong Country" with a new national promotion offering consumers "Banana Bucks." From March 21 through April 30, consumers will earn Banana Bucks redeemable for select Donkey Kong merchandise when they purchase any of five Nintendo products: "Donkey Kong Country," "DKC" Super NES set, "DK" for Game Boy, the Super Game Boy package, or the new Game Boy Play It Loud Series Hardware. Consumers can redeem their bucks for non-retail merchandise including a "DK Jamz" CD, T-shirts, and jackets. The campaign is being backed by a \$1 million promotional push, including point-of-purchase materials and consumer advertising. More than 7 million "DK" games had been sold as of January, according to Nintendo.

Blockbuster Tries Interactive Supply Side Links With Developer For CD-ROM Video Guide

NEW YORK—Blockbuster Video, which has been testing CD-ROM rental in a limited number of its stores, is about to try the multimedia waters from the other side of the fence.

The company is partnering with Portland, Ore.-based Creative Multimedia to develop "The Blockbuster Video Guide To Movies & Videos." The CD-ROM is due out this June and is expected to retail at about \$30.

The guide is based on the paperback book of the same name, written by Phillip Lief, and will include listings for more than 21,000 films and made-for-TV movies, says Creative Multimedia VP of marketing Len Jordan. There also will be more than 40 videoclips, as well as thousands of photographs and biographies, a multi-user trivia game, and a "printout" feature for compiling shopping lists of films that hold interest.

Each genre, from comedy to horror, also is given an "overview" segment, offering a brief history of and look at the category.

In a novel move, the guide also will be "updated" regularly via monthly on-line postings. "The problem with a title like this, or with almost any reference title, is that almost as soon as you put it out, it's outdated," says Jordan. "We decided to meet that challenge by posting 100 or so reviews a month of the latest releases."

The online updates, which will be available on a subscription basis at an expected \$2-\$3 per month, can be downloaded and saved to a user's hard



drive. Jordan anticipates adding the updates into yearly new editions of the guide.

The title enters a fairly crowded segment of the CD-ROM reference market, competing with current market leaders including "The Mega Movie Guide," "Cinemania," and "Leonard Maltin's Movie Guide." Jordan expects the clout of the Blockbuster name to help his title carve a niche for itself—along with the muscle of the Blockbuster retail organization.

"What better name to represent home video than Blockbuster?" says Jordan. "And what better place to sell a video CD-ROM than in the leading video chain?"

Marketing details were still being finalized at press time, but Jordan expects extensive cross-marketing efforts to be in place by the product's launch.

PARTNERSHIP STRATEGY

Such cross-marketing strategies are key to Creative's product-development strategy, which has focused on using the strength of established brand

names to pry open tight retail shelf space.

Creative kicked off its "branded" approach last year, with titles such as "Dr. Ruth's Encyclopedia Of Sex," "Sports Illustrated For Kids," and its best seller, "The Face Of Life."

"The retail feedback has been tremendous," Jordan says. "They tell us it offers built-in appeal to customers. In a sense, they are presold, and that's important in the CD-ROM market where it's hard to sample products before you buy them."

With the exception of a little tweaking (the company now will offer separate MPEG versions of products, for instance) Creative is keeping on a consistent track with its '95 lineup. Upcoming titles include "Golf Digest's Best Places To Play," "Smithsonian's Dreams Of Flight," and "The Masters—An Interactive Journey Through Its Sixty-Year History."

In addition to consumer recognition, the partnerships also are designed to exploit marketing synergies. "We aim to just leverage the heck out of the resources our partners have—from ad pages in magazines to in-store displays and signings," Jordan says.

To encourage its partners' enthusiastic participation, new royalty structures have been designed that offer the partner a higher rate for sales it directly generates, Jordan says.

"We've made it so that it's in everyone's best interest to get behind the products," he says.

MARILYN A. GILLEN

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Republic Gets B'buster Exec 63 Video People: WB, Columbia TriStar VPs.... 64
 Laser Scans: Warner's 'Specialist' 64 Video Previews: Neil Young 65

PICTURE THIS

By Seth Goldstein



LP LIVES! Cassettes recorded in the four-hour LP mode have always fallen between two stools—not as good as two-hour standard play and not as efficient as six-hour EP.

As a result, program suppliers have devoted little time to the format. Only GoodTimes Home Video produces much in LP, and the company has long hedged its bet with an SP line to counter complaints that some VCRs can't track four-hour cassettes. Now LP appears to be making a comeback.

GoodTimes is rumored to be upgrading its LP duplication with a Sony high-speed Sprinter. Meanwhile, Technicolor Video Services reportedly has installed a Sprinter to crank out LP cassettes for all customers, but especially Disney. Sources indicate the studio was the first to take the plunge, shipping 6 million LP cartoon compilations.

Disney, we're told, had cleared Technicolor to use Sprinter to duplicate in EP, yet went with LP when it determined that improved sound more than compensated for occasional tracking problems.

While he wouldn't comment on specific tasks, Sony Electronics duplication products director Mike McCausland did use the March 8-11 ITA seminar in Rancho Mirage, Calif., to promote high-speed LP, the first kind words for the format in several years. His reasons: lower material costs, better sound than EP, and an audience largely indifferent to technology.

Since 73% of VCRs sold last year were not hi-fi, he said, "There's no compelling reason to believe" digital videodisc will kill VHS.

OLD FACES, NEW PLACES: ITA was a good place to catch up with some home video executives who had been elsewhere for a while.

The nicest surprise was A.R. "Biff" Gale, who was recently named a director of Optical Disc Corp. in Santa Fe Springs, Calif. Gale, for those with long memories, was instrumental in the creation of the celebrated MCA-IBM joint venture, Discovision, in 1979. Discovision, although a flop, broke new ground for laserdisc in the U.S.; Pioneer bought its replication plant in Carson, Calif., and spent millions to upgrade it for current use. Gale also introduced laserdisc to GM, which

(Continued on next page)

Exercise Video Sales Get Flabby Sell-Through Share, Avg. Price Plummet

BY EILEEN FITZPATRICK

LOS ANGELES—In the world of health and fitness videos, Christmas usually comes in January.

This year, however, retailers and suppliers are still waiting for Santa as consumers apparently either looked elsewhere for help or just gave up trying to lose that holiday heft. Sales of fitness tapes, especially those featuring celebrities, have been trimmed for the first time in recent memory.

According to New York-based Alexander & Associates, exercise video's share of sell-through declined a breathtaking 46.2% from 1993 to 1994. During the Nov. 15, 1994-Jan. 15, 1995, holiday sales season, Alexander calculated volume at 4.2% of the total market, down from 7.8%.

"It's the conventional wisdom that the whole exercise trend has reached its peak," says Alexander manager of special projects Arin Wolfson. "And it's beginning to affect home video."

Not only did consumers buy fewer tapes, they also paid about \$3.30 less for each cassette purchased, denting retail margins. In 1993 the average exercise video cost \$19.51 compared to \$16.91 in 1994, Alexander research indicates.

While body-part programs, such as Warner-Vision's "Buns Of Steel" line, continue to hold share, celebrity-driven tapes are barely raising a sweat. A case in point is supermodel Elle Macpherson.

Buena Vista Home Video claims "Your Personal Best Workout With

Elle Macpherson" has sold "well into the six figures," but many dealers say the cassette, which also features fitness professional Karen Voight, hasn't lived up to expectations.

"Sales among celebrity tapes in general are slow, and the Macpherson tape is not doing terribly well," says Kmart spokesman Dennis Wigent. "But the tried-and-true tapes are still up with last year's sales." Best Buy video buyer Joe Pagano agrees. Disney's first foray into fitness "has done OK, but not great," he says. "To be fair, we gave it limited distribution and have backed off superstar workout tapes altogether."

That's not true everywhere. "Your Personal Best" has been No. 1 on Billboard's Health And Fitness chart for the past month, and Warehouse Entertainment, Tower Video, and HMV rank it as their top-selling fitness title.

However, most retailers and industry observers say the tide has turned in the favor of the fitness pros, who have taken the sales lead in the category. The days when a celebrity like Cindy Crawford or Cher could sell millions of units "are over and have been for a long time," says Warner-Vision marketing vice president Ellen Hochman, who handles "Buns Of Steel."

Even Jane Fonda, also distributed by Warner-Vision, is being challenged at retail.

"Is it as good as the '80s? No way," says Jane Fonda Workout president Julie La Fond. "It's tough to keep catalog titles in stock because there are

so many new titles and inventory controls are different at every retailer." La Fond says with more than 20 Fonda titles available, "it's just easier to put out titles released within the last year."

To boost sales, she and Hochman have developed off-shelf displays to gain shelf space. Fonda's Personal Training Center, a kiosk that includes videos, clothes, and fitness equipment is in 1,000 locations including Target, Oshman's, Big 5 Sporting Goods, and Sportsmart, La Fond says.

Suppliers also have expanded bundling tapes with exercise equipment and stepping up infomercial activity. "Of the 2 million units sold on Fonda's 'Step Aerobics,' 1.5 million were sold with the step," La Fond says.

Celebrity videos aside, dealers maintain a glut of titles from workout pros have flattened sales more than stomachs. "There's been some softness in the category," says Suncoast Motion Picture Co. president Gary Ross. "There are too many choices, and such an influx of titles has spread sales thin."

(Continued on next page)

Bill Is Due To Protect Digital Copying

BY SETH GOLDSTEIN

RANCHO MIRAGE, Calif.—There's a new day dawning for copyright with the advent of digital video, says Macrovision senior VP William Krepick. He's hoping for an early sunrise to scare off the program bandits who steal VHS signals.

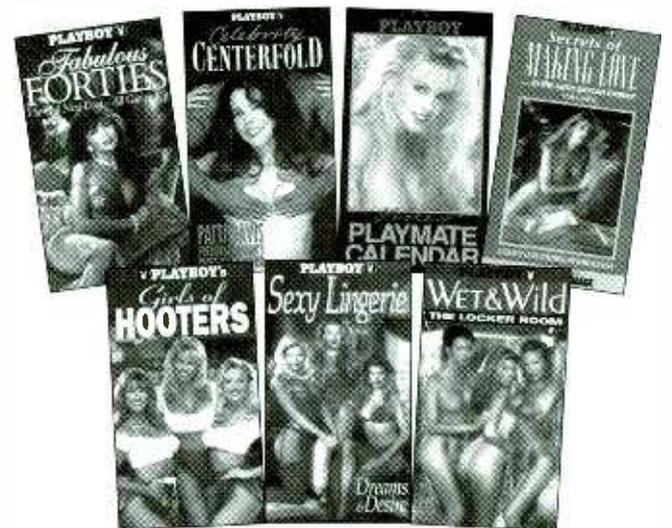
Krepick told attendees of the annual ITA seminar, held here March 8-12, that administration-sponsored legislation will be introduced to protect intellectual property owners from the dangers of unauthorized copies by mandating technological solutions considered optional during the analog era. A law—and penalties—must be on the books to balance the opportunity digitization offers pirates.

"[It] is not just limited to digital-to-digital copies," he added, (Continued on page 61)



Retail Rascals. Petey The Dog holds court at the Sam Goody/Musicland store in Universal City where he's paw-moting the MCA/Universal release of "The Little Rascals." Up front, from left, are Don Edwards, Uni Distribution, and cast members Brittany Holmes, Myles Marisco, and Jordan Warkol. In the rear, from left, are store manager David Ribeiro; Judith Springer-Thurman, Sixto Rivas, and Serban Cristescu of Sam Goody/Musicland; and cast member Blake Ewing.

SPRING FEVER.



The heat is on, with the season's hottest collection from Playboy Home Video. Spectacular specials, sensational celebrities, sexy series and so much more. They're just the thing for spring... and sure to bring your sales to a fever pitch!



PLAYBOY HOME VIDEO

© 1995 Playboy. All Rights Reserved.

PICTURE THIS

(Continued from preceding page)

bought several thousand players for its dealers, a breakthrough on the industrial/institutional front.

Bud O'Shea, last with EMI Music, has resurfaced as a consultant for Sony Dynamic Digital Sound. His job: to cement Sony/Philips digital videodisc relations with the studios. O'Shea knows Hollywood—he was CEO of MGM/UA Home Entertainment and represented 20th Century Fox after its late '70s acquisition of Magnetic Video.

Last but not least was **Bob Klingensmith**, former president of Paramount Home Video, who left the studio last summer. Klingensmith, on the way to a consulting assignment in Kuala Lumpur, told us he was considering several nonstudio opportunities.

ADS POP UP IN GAMES

(Continued from page 58)

will be no more than three per title, and there can't be any direct-sell feature. They also will be completely self-selective," meaning users must choose to look at the ads by clicking on them.

"They are designed to be informational," says Craig Froude, Creative's new business development manager. "We believe people will want to look at them, and it's in the sponsor's best interest to make them entertaining."

One example Froude gives is for an ad within the spring release "Golf Digest's Best Places To Play." DeBeers, the diamond company, will have an icon within the title; by clicking on it, users will get an explanation of how to choose a diamond, what to look for, etc.

The demographic fit, Froude says, is perfect. CD-ROM buyers, and particularly those into golf, fall into the male, higher-income demographic DeBeers is targeting. Other sponsors will be similarly matched to specific titles.

Jordan doesn't expect the sponsorship idea to generate a great deal of revenue for Creative initially, he says, "but it does help us to keep the cost to the consumer down around \$30."

And ads have long been the price for free or low-cost programming.

EXERCISE VIDEO SALES

(Continued from preceding page)

The battle for shelf space has pitted exercise tapes against new theatrical releases, which grab the glamour and consumer attention. Russ Kamalski, executive VP/COO of WarnerVision's BodyVision unit, agrees that consumers are faced with too many choices and that sales of certain aerobics and body-toning cassettes have sagged.

"There is a lot of product and consumers are confused," Kamalski says. "But at the same time they want variety."

According to BodyVision focus groups, consumers have trouble figuring out where to fit a particular tape into their exercise regimen. WarnerVision, the dominant supplier of exercise videos, tries to make sure that its packaging communicates what the tapes deliver.

"A cassette box can't say the tape will give someone great health," says Kamalski. "It has to say it will get your body toned. If that is what the consumer wants, the box has to say, 'Here are your choices.'"

Disney's
RUDYARD KIPLING'S **THE JUNGLE BOOK**
Great Adventure, Great Thrills, Great Fun!
— Good Morning America

ONLY \$22.99!
Suggested Retail Price

Stock #4604
Running Time: 111 Minutes
Also Available In Letterbox Stock #5001

WALT DISNEY PICTURES presents "RUDYARD KIPLING'S THE JUNGLE BOOK" a SHARAD PATEL Production In Association with EDWARD S. FELDMAN & STEPHEN SOMMERS film
JASON SCOTT LEE CARY ELWES LENA HEADEY with SAM NEILL and JOHN CLEESE Co-Producers MICHAEL J. KAGAN Music by BASIL POLEOURIS Costumes Designed by JOHN MOLLO Film Editor BOB BUCSAY
Production Designer ALLAN CAMERON Director of Photography JUAN RUIZ-ANCHIA, A.S.C. Executive Producers SHARAD PATEL MARK BAMON LAWRENCE MORTORFF Based on characters from "The Jungle Book" by RUDYARD K. PLING
Story by RONALD YANOVER & MARK D. GELMAN Screenplay by STEPHEN SOMMERS and RONALD YANOVER & MARK D. GELMAN Produced by EDWARD S. FELDMAN RAJU PATEL Directed by STEPHEN SOMMERS

CC PG SOUNDTRACK ALBUM AVAILABLE ON MILAN CDs AND CASSETTES Milan
Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © Buena Vista Pictures Distribution, Inc.

LOOK

What's Headed Your Way

Billboard Spotlights VSDA

Known as the video industry book of record, **Billboard** presents the editorial centerpiece of the VSDA convention in its May 27th issue. This spotlight promises to provide in-depth coverage on the Dallas convention as well as introduce new products and developments in this booming marketplace. Features will include:

- A Round-up of the past year's home video product
- Seth Goldstein's "Picture This" column
- An overview on the UK video market
- The VSDA schedule of events

This issue is a crucial marketing tool for reaching decision-makers at retail. Multiply your sales by getting your message out to our 200,000 readers in 110 countries. Contact your sales rep today.

Issue Date:

May 27

Ad Close:

May 2

**NY: Norm Berkowitz
(212) 536 - 5016**

**LA: Jodie LeVitus
(213) 525 - 2304**

**Midwest: Ken Karp
(212) 536 - 5017**

Billboard

FOR WEEK ENDING MARCH 25, 1995

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	6	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
2	3	4	NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
3	9	3	TIMECOP ◇ (R)	Largo Entertainment MCA/Universal Home Video 82169	Jean-Claude van Damme Mia Sara
4	2	8	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
5	18	2	THE LION KING (G)	Walt Disney Pictures Walt Disney Home Video 2977	Animated
6	5	5	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
7	7	6	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
8	6	7	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
9	4	8	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
10	11	3	THE LITTLE RASCALS ◇ (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall
11	10	4	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
12	8	11	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
13	16	3	IN THE ARMY NOW (PG)	Hollywood Pictures Hollywood Home Video 3079	Pauly Shore
14	12	7	THE SHADOW ◇ (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
15	14	11	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
16	13	11	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
17	15	5	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
18	19	2	FRESH (R)	Miramax Films Miramax Home Entertainment 4138	N'Bushe Wright Samuel L. Jackson
19	26	2	ANDRE (PG)	Paramount Pictures Paramount Home Video 33138	Keith Carradine Tina Majorino
20	22	3	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
21	17	14	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
22	28	2	MI VIDA LOCA (R)	Sony Pictures Classics HBO Home Video	Seidy Lopez Angel Aviles
23	23	3	THE SCOUT (PG-13)	Twentieth Century-Fox FoxVideo 8674	Albert Brooks Brendan Fraser
24	20	17	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
25	NEW		PRINCESS CARABOO (PG)	TriStar Pictures Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea
26	25	6	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
27	21	16	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
28	24	11	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
29	32	28	FOUR WEDDINGS AND A FUNERAL ◇ (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
30	29	3	A GOOD MAN IN AFRICA (R)	South African Breweries Ltd. MCA/Universal Home Video 81726	Sean Connery Louis Gossett Jr.
31	27	7	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
32	NEW		MILK MONEY (PG-13)	Paramount Pictures Paramount Home Video 32973	Melanie Griffith Ed Harris
33	30	8	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
34	36	10	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
35	33	3	THE NEXT KARATE KID (PG)	Columbia Pictures Columbia TriStar Home Video 73253	Noriyuki "Pat" Morita Hilary Swank
36	35	20	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
37	NEW		CYBORG SOLDIER (R)	New Line Home Video Turner Home Entertainment N4018	David Bradley
38	NEW		DECONSTRUCTING SARAH (R)	MTE, Inc. MCA/Universal Home Video 82123	Sheila Keiley A Martinez
39	34	4	RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales
40	NEW		32 SHORT FILMS ABOUT GLENN GOULD (NR)	Samuel Goldwyn Co. Columbia TriStar Home Video 74353	Glenn Gould

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	8	2	THE LION KING	Walt Disney Pictures Walt Disney Home Video 2977	Animated	1994	G	26.99
2	1	7	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
3	2	3	THE LITTLE RASCALS ◇	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Hall	1994	PG	24.98
4	4	4	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
5	5	4	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
6	9	3	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
7	3	4	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
8	10	5	FOUR WEDDINGS AND A FUNERAL ◇	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
9	11	5	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
10	6	17	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
11	14	4	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
12	7	11	THE LAND BEFORE TIME II ◇	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
13	12	20	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
14	13	6	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
15	16	4	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
16	31	3	PHILADELPHIA	TriStar Pictures Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
17	18	28	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
18	15	23	JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	22	8	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
20	24	12	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	19.95
21	17	11	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
22	28	52	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Video 82163	Yanni	1994	NR	19.98
23	19	17	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video 39541	Nirvana	1994	NR	24.98
24	27	17	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
25	36	15	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
26	NEW ▶		DONNA SUMMER: ENDLESS SUMMER	PolyGram Video 8006323533	Donna Summer	1995	NR	19.95
27	NEW ▶		LEAVE HER TO HEAVEN	Twentieth Century-Fox FoxVideo 8623	Gene Tierney Cornel Wilde	1945	NR	19.98
28	20	16	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
29	39	18	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	14.98
30	34	4	MTV'S THE BEST OF LIQUID TV	MTV Music Television SMV Enterprises 49645	Animated	1995	NR	12.98
31	25	7	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R	19.98
32	NEW ▶		SAN FRANCISCO 49ERS: SUPER BOWL XXIX CHAMPIONS	PolyGram Video 8006368953	Various Artists	1995	NR	19.95
33	21	7	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1991	NR	19.95
34	23	5	GARGOYLES, THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	19.99
35	35	11	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
36	37	4	THE CREAM OF ERIC CLAPTON	PolyGram Video 081189	Eric Clapton	1990	NR	19.95
37	RE-ENTRY		SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
38	29	8	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
39	26	15	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
40	NEW ▶		ON DEADLY GROUND	Warner Bros. Inc. Warner Home Video 13227	Steven Seagal Michael Caine	1994	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Szwak Hops To Republic To Bolster Its Releases

SWITCHING SIDES: Blockbuster Video VP of purchasing Tom Szwak has packed up his order forms and moved to Republic Entertainment, where he will be acquiring films instead of videos.

One of the most influential executives in the video business, Szwak joins the Blockbuster subsidiary as senior VP of acquisitions and development and will relocate from Blockbuster's headquarters in Ft. Lauderdale, Fla., to the West Coast this month. His successor hasn't been picked yet.

Bringing Szwak on board might give Republic the boost it needs following its recent management turnover and lackluster release schedule.

Like most independents, Republic is struggling to get stores to carry at least one copy of each secondary title release. Its recent B-title releases, including "Roswell," "To Young To Die," and "Crackerjack," have sold between 25,000 and 32,000 units, according to Republic president Bob Sigman.

The supplier has pulled in solid numbers on the low-priced rental title "Texas" (100,000-plus units) and Hallmark Hall Of Fame and John Wayne sell-through titles, both of which are multimillion-unit sellers. But the company still hasn't been able to tap into the lucrative children's sell-through market.

Its primary source of kids product is selected titles from Children's Television Workshop, which Republic licensed in a multimillion dollar deal two years ago. But titles Republic has released, including "Ghostwriter," "Cro" (an educational series recently canceled by ABC), and several animated television specials, haven't lived up to expectations.

"In certain markets, such as specialty retailers, the titles have done well," says Sigman, "but in mass merchants, it hasn't done well."

Sigman attributes the poor performance to stiff competition and a shift away from the educational programming CTW offers.

"Right now the market is responding to titles like 'Power Rangers,' and we're still trying to find our niche," says Sigman, adding that the company has weekly meetings on how to break into the kids market.

Republic won't be able to count on CTW's signature line of "Sesame Street" titles, which is expected to go to Sony Wonder beginning next year (Billboard, March 12, 1994).

This fall Republic will try to find its children's niche with a series of nature videos called "Zoo Life," hosted by well-known zoologist Jack Hanna. Three titles from the series will be released in September.

Meanwhile, Szwak will be using his expertise as a retail buyer to measure trends in the market.

HOW BIG IS BIG? It's on track to be the biggest-selling video of all time, but how many copies of "The Lion King" can America buy?

Those diligent researchers at Alexander & Associates are trying to figure out the answer.

The New York-based video research firm estimates there are 36 million households with children under 18. If you take into account the number of households with kids under 11, which is the target audience for "The Lion King," the estimate drops to the low 30 million range, says Alexander president

Bob Alexander.

Without factoring in sales to adults, the firm says Buena Vista Home Video and retailers would have to sell a

"Lion King" video to 90% of its target audience to obtain sales of 30 million units.

Since Buena Vista says more than 20 million units were sold in the first week of release, it's well on its way. At least 66% of the target market is probably watching the video right now.

"This movie may be the single greatest intellectual property of all time," says Alexander. "Nothing else has ever been totally exploited and dominated all merchandise areas like this movie has."

NICK LIKES TIMMY: Enough Nickelodeon viewers tuned in to preview MCA/Universal Home Video's "The Adventures Of Timmy The Tooth" to improve the network's fourth-quarter noon time slot by 36% among households with kids ages 2-11.

The figures were compiled by Nielsen Home Video Index and indicate the program, which aired during the week of Feb. 6, received a 30 market share among Nickelodeon's lineup.

Comparing Nick's ratings of "Timmy" to the national market, the show would have ranked sixth among all syndicated kids programming during the same time frame. Nickelodeon reaches 64% of U.S. households.

Released in January, three episodes from the direct-to-video series shipped about 175,000 combined units, and sales have been steady. MCA also previewed the program in 80 syndicated television markets, which also boosted consumer sales, according to MCA.

Three more episodes will hit stores May 12, priced at \$12.98.

UP CLOSE AND PERSONAL: The public's increased interest in secular subjects as evidenced by Pope John Paul II's best-selling book, has prompted Multimedia Entertainment Inc. to release "Inside The Vatican," a four-volume set priced at \$59.95.

The collection includes exclusive footage of the Vatican's secret archives and grottoes, as well as a historical overview, and concludes with Pope John Paul II's election. Street date is March 22.

SHELF TALK

by Eileen Fitzpatrick



'The Specialist' Leaps To Laserdisc

WARNER will launch "The Specialist" (widescreen, \$34.98) on laserdisc March 21. The thriller stars Sylvester Stallone, Sharon Stone, Eric Roberts, and Rod Steiger and should play well in the laser medium. Also due on that date is "Second Best" with William Hurt (wide, \$34.98) and "The New Age" (wide, \$34.98), which was written and directed by Michael Tolkin, who scripted "The Player." Tolkin's new black comedy features Peter Weller and Judy Davis as two upscale, ultra-hip L.A. yuppies who encounter unexpected and bizarre misfortunes.

MCA/UNIVERSAL bows Jon Avnet's "The War" with Kevin Costner (wide, \$39.98) in May, along with "Journey To The Far Side Of The Sun" with Roy Thinnes (1969, wide, \$34.98), "Incident At Deception Ridge" with Ed Begley Jr. (\$34.98), "Radioland Murders" with Mary Stuart Masterson and a large cameo cast (wide, \$39.98), "Double Dragon" with Robert Patrick (wide, \$34.98), and "The Companion" (\$34.98).



by Chris McGowan

Just out: "The Deanna Durbin Collection" (boxed set, \$99.98) and Bruce Beresford's "A Good Man In Africa" (wide, \$34.98) with Sean Connery, Joanne Whalley-Kilmer, John Lithgow, and Lou Gossett Jr.

MGM/UA has three new laserdiscs for May release: "Speechless" with Michael Keaton and Geena Davis (wide, \$34.98), "Getting Even With Dad" with Macaulay Culkin and Ted Danson (\$34.98), and "Sketch Artist II: Hands That See" with Jeff Fahey (wide, \$34.98). Available now is the romantic comedy "Sleep With Me" (wide, \$34.98) with Eric Stoltz and Meg Tilly. The film is unique in that six different screenwriters each contributed a scene to this love story. The coming-of-age drama "Radio Inside"

(wide, \$34.98) features William McNamara, Elisabeth Shue, and Dylan Walsh.

JUDY, JUDY, JUDY: MGM/UA has just released "Judy Garland: The Golden Years At MGM" (boxed set, five discs, extras, \$124.98), which includes three musicals: "The Harvey Girls," "The Pirate," and "Summer Stock." The movies are all newly restored from their original Technicolor elements, and the laserdisc set includes prerecordings of 60 songs (some seven hours) on the analog tracks, which means that consumers are receiving the bonus audio equivalent of about five CDs. And there are theatrical trailers from 30 Garland films, the rare eight-minute musical short "Bubbles" (with a 7-year-old Judy), other selected short subjects featuring Garland, musical outtakes from the above three movies, a CAV gallery of 400 photographs, and audio commentary on "The Harvey Girls" by director George Sidney. Without hyperbole, we can say that this is the ultimate collector's set for Judy Garland fans.

JULIE AND BUTCH: FoxVideo's "The Sound Of Music: 30th Anniversary Edition" (wide, THX, extras, \$119.98), is another magnificent collector's set. Included is an audio commentary track with director Robert Wise, the featurette "Salzburg: Sight And Sound," and the documentary "The Sound Of Music: From Fact To Phenomenon." An interactive archival section contains storyboards, sketches, hundreds of exclusive photographs, background studies, and more. The boxed set includes a 24-karat gold CD of the soundtrack.

Another noteworthy FoxVideo collector's edition is "Butch Cassidy And The Sundance Kid: 25th Anniversary Edition" (wide, extras, \$99.98). The movie is presented in its original 2.35:1 aspect ratio, and this special laser release includes 1994 video interviews with actors Paul Newman, Robert Redford, and Katharine Ross, screenwriter William Goldman, and composer Burt Bacharach; an analog commentary track by director George Roy Hill and lyricist Hal David; and a "making of" documentary. This is a superlative special edition that should not be missed by fans of the beloved 1969 western.

Another FoxVideo boxed set
(Continued on page 66)

VIDEO PEOPLE

Robert Pollack, who ran Target Stores' music, movie, and book merchandising, is appointed VP of international market development for Warner Home Video.



WONG

Lexine Wong advances to VP of international marketing and programming, Columbia TriStar Home Video. Walter Engler is named to the newly created post of production services VP.



ENGLER

Dan Gurlitz, formerly with Wood Knapp Home Video, is named VP of Unapix Consumer Products. The new

unit of Unapix Entertainment will market and distribute a broad range of sell-through videos and CD-ROMs.

Victoria Sarro, formerly with Cabin Fever entertainment, joins BMG Video as director of special markets.



KOPELS

Home video veteran Danny Kopels forms Los Angeles-based DKMC, which will focus on marketing of "B" titles. Kopels resigned as president of Paramount-distributed Skouras Home Video effective March 15.

David Wallace advances to director of Pioneer LDCA's Film & Entertainment Division, while Junichi Miyaji heads the Music Division. Rick Buehler is named LDCA sales and marketing director.

Michael Lennox advances to western region sales director, MGM/UA Home Entertainment.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	4	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
2	2	16	HELL FREEZES OVER ▲ Geffen Home Video 39548	Eagles	LF	24.98
3	3	4	REDNECK STOMP Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
4	4	53	LIVE AT THE ACROPOLIS ▲¹ Private Music BMG Video 82163	Yanni	LF	19.98
5	5	24	BARBRA-THE CONCERT ▲¹ Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
6	6	75	OUR FIRST VIDEO ▲⁴ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	8	28	THE 3 TENORS IN CONCERT 1994 ▲¹ Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
8	7	26	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
9	9	17	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video 39541	Nirvana	LF	24.98
10	11	47	LIVE Curb Video 177706	Ray Stevens	LF	16.98
11	10	17	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
12	12	16	WOODSTOCK '94 ▲ PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
13	13	8	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
14	14	16	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
15	15	20	THE GATE TO THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
16	20	99	COMEDY VIDEO CLASSICS ▲³ Curb Video 177703	Ray Stevens	LF	16.98
17	19	143	THIS IS GARTH BROOKS ▲⁶ Liberty Home Video 40038	Garth Brooks	LF	24.98
18	RE-ENTRY		THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
19	22	132	REBA IN CONCERT ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
20	21	72	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
21	17	42	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
22	18	20	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
23	16	19	BIG ONES YOU CAN LOOK AT ● Geffen Home Video 39546	Aerosmith	LF	24.98
24	30	17	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
25	24	22	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
26	27	74	GREATEST HITS ▲ MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
27	34	42	INDIAN OUTLAW ● Curb Video 77708	Tim McGraw	LF	9.98
28	25	67	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
29	32	109	I STILL BELIEVE IN YOU ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
30	36	47	KICKIN' IT UP ● WarnerVision Entertainment 50656-3	John Michael Montgomery	SF	12.98
31	23	67	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
32	26	25	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
33	29	42	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
34	28	28	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
35	39	17	I SEE IT NOW WarnerVision Entertainment 50744-3	Tracy Lawrence	LF	12.98
36	31	53	VULGAR VIDEO WarnerVision Entertainment 50345-3	Pantera	LF	16.98
37	33	60	DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19 V49164	Michael Jackson	LF	19.98
38	NEW ▶		LIVE AT RED ROCKS GTS Records Video Treasures 33003	John Tesh	LF	19.98
39	40	108	BEYOND THE MIND'S EYE ▲¹ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
40	RE-ENTRY		THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video Single. ©1995. Billboard/BPI Communications.

MVD

LASERDISCS!

We distribute all lines.
Best selection of music laserdiscs
including rare imports!

MUSIC VIDEO DISTRIBUTORS

O'NEILL IND. CTR., 1210 STANBRIDGE ST., NORRISTOWN, PA 19401

CALL NOW **800-888-0486** VHS · LASERDISCS
OVER 6000 TITLES

Reach For The STARS!

MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Neil Young & Crazy Horse, "The Complex Sessions," Warner Reprise Video, 30 minutes, \$16.98.

There was no silence of any sort in the air when Oscar-winning director Jonathan Demme caught up with Young & Crazy Horse during an after-hours jam at Los Angeles' the Complex recording studio. The crew plugged in last year after returning from a concert in Northern California to revisit a few tunes from its most recent album, "Sleeps With Angels." The performance swells in the middle with a gloriously crisp version of the 15-minute "Change Your Mind," which comprises nearly half of the video. The less meaty but substantial "My Heart," "Piece Of Crap," and "Prime Of Life" round out the score. Demme's ever-subtle presence is felt most in a range of moody lighting effects. "The Complex Sessions" is the only place fans can get these live recordings and should thus see brisk sales.

Frank Patterson, "Live At Trump Taj Mahal," Irish Records And Tapes Inc. (800-854-3746), 75 minutes, \$29.95.



Forget for a moment the triumphant triumvirate. For Ireland, there is only one tenor—native son Frank Patterson. Filmed performing at the glitzy Atlantic City, N.J., venue, Patterson rises to the occasion with a repertoire that concentrates on traditional Irish music—"Galway Bay," "Rose Of Tralee," "Danny Boy," "Fields Of Athenry," "When Irish Eyes Are Smiling," and more—and also includes a host of well-known arias. Accompanying Patterson during several numbers are his wife, concert pianist Eily O'Grady, his son, violinist Eanan Patterson, the Champion Irish Dancers, and the Leatherneck Pipe & Drums ensemble.

CHILDREN'S

"The White Ranger Series," Saban Entertainment (818-972-4800), 30 minutes each, \$12.95 each.



Tommy, the White Ranger, currently holds the most power over the Rangers' impressionable audience. And Saban is cashing in on his popularity while he's hot with the new series that comprises three videos showing Tommy in typically fine form. "Goldar's Vice-Versa" twirls into action when a mysterious new student invites Adam to the school's Sadie Hawkins dance and the rest of the gang begins to smell trouble. "Where There's Smoke There's Fire" finds Lord Zedd smoldering with a plan to snuff out the Rangers during fire-safety week, and "Rocky Just Wants To Have Fun" features the evil Zedd casting a spell that includes all play and no work. To further promote Power Ranger goodwill, videos come packaged with wash-off tattoos of the action figures in action.

"Lamb Chop In The Land Of No Numbers," A&M Video, 47 minutes, \$12.95.

Brand-new program starring Shari Lewis and Lamb Chop just finished airing on PBS-TV as part of the channel's March fundraising campaign. And its swift journey to home video is good news for children, who will want to watch it over and over again as they learn their numbers. Live-action medley, which incorporates animation, puppetry, and lots of music, stars the dynamic duo as well as recurrent favorites Charlie Horse and Hush Puppy as they embark on a journey to a land where there are no numbers. As well as teaching children the basics of how to add and subtract, Lewis also encourages them not to get discouraged if one of their friends or a sibling seems to be picking up the

numbers game more easily.

"Things To Do On A Rainy Day," Lightyear Entertainment/BMG Distribution (212-563-4610), 40 minutes, \$7.98.

Talk-show personality Roger Rose takes a break from "R&R" to host this live-action video that's bubbling over with ideas for indoor activities. Although Rose introduces each segment, it is a group of well-rehearsed children who detail the more than 30 things to do on a rainy day. Among the A-list entries: making ice cream, peanut butter, and a variety of other sweet snacks; holding an indoor picnic, decorating picture frames and other common household objects; writing a letter to the President; creating a family tree; and putting on a show. Video creators wisely include an onscreen cue when parental supervision is necessary. Although the program is aimed at children ages 4-11, the real beneficiaries may well be parents, who are always searching for one more novel idea.



EDUCATIONAL

"Homophobia In The Workplace," Motivational Media (213-876-3700), 58 minutes, \$39.95.

Brian McNaught, a leader in the field of gay issues and sensitivity training, provides one of his trademark educational and invigorating lectures about homophobia in the corporate workplace and society at large in this worthwhile video. Using as taking-off points the premises that homophobia stems from lack of exposure and that most corporations do care about civil rights and homosexual issues, McNaught goes on to define the difference between heterosexism and homophobia and offers concrete ways for people to first understand and then overcome ignorance in a homophobic work setting.

McNaught is a mesmerizing speaker, and his video is a wonderful tool for businesses, universities, and anyone else interested in broadening his or her empathetic sphere. Also available from Motivational Media is McNaught's lecture on "Growing Up Gay And Lesbian."

SPORTS

"Off The Top Rope," Coliseum Video/WarnerVision (212-275-2900), 60 minutes, \$12.95.

The World Wrestling Federation continues its stranglehold on the wrestling video market with this "high-flying" release packed with moments of madness in the ring. With segments such as "Yokozuma vs. Adam Bomb" and "Davey Boy vs. the Anvil," wrestling enthusiasts know what they are getting themselves into right from the start. The action is fast and manic and involves many WWF ring leaders from around the globe. Also new from the Wrestling Federation, Coliseum, and WarnerVision are "Slam Fest" and "The Undertaker."

"Ric Flair: Two Decades Of Excellence," Turner Home Video (404-827-3066), 60 minutes, \$9.98.

Straight from the ring from Turner and World Championship Wrestling comes this action-packed tribute to platinum-topped champion Ric Flair. Interspersed with ring scenes are interviews with the none-too-modest Flair, who explains how he got into pro wrestling and his thirst for championship. The action here speaks for itself—there's flowing blood, pulsating temples, etc.—although the commentators do certainly lend an element of absurdity. For those who enjoy watching grown men beat each other into a bloody pulp—this one's for you.



Also new from Turner's "Superbrawl '95" series are videos documenting Vader vs. Flair, Sting vs. Vader, and Flair vs. Ricky Steamboat.

Billboard/Phonolog Music Reference Library on CD-ROM

Billboard presents the first truly complete music reference database on CD-ROM. A few keystrokes gives you instant access to Phonolog's vast database of information on recorded music. All you need is a PC and a CD-ROM player.

An Essential Tool

From Tchaikovsky to Tommy, you'll enjoy the complete searchability only this product offers. Not only will you **save time**, but you'll have fun with reference work which has been a chore until now.

What's best, searches can be initiated by:

- | | |
|----------------|----------------|
| → Artist | → Composer |
| → Group | → Conductor |
| → Song Title | → Instrument |
| → Album Title | → Orchestra |
| → Record Label | → Guest Artist |
| → Format | → Any Keyword |

Over 1,000,000 Music Titles

Our authoritative reference library includes details on over **80,000 albums** plus **1,000,000 individual songs**. Classical, Country, Pop, Rock and Jazz, plus everything in between. All neatly packaged on a single CD-ROM disc.

The annual CD-ROM service of \$595* includes complete data update discs 4 times a year, plus our easy-to-use instruction guide and helpline.

*Plus one-time shipping charge of \$25.



YES! Sign me up for one year's subscription to the Billboard/Phonolog Music Reference Library on CD-ROM.

Charge my: Visa Mastercard Amex
 Card #: _____ Exp. Date: _____
 Signature: _____
 Bill my company - PO Required: # _____
 Name: _____
 Title: _____
 Phone: _____ Fax: _____
 Company: _____
 Address: _____
 City _____ State _____ Zip _____

Fill out and return coupon to: Lori Bennett
 Billboard Electronic Publishing,
 1515 Broadway New York, NY 10036
For fastest service, phone: (212) 536-1402 or fax: (212) 536-5310



Phonolog is a registered trademark of Trade Service Corporation. Copyright 1991 by Trade Service Corp. Billboard is a registered trademark of BPI Communications, Inc. Copyright 1991 by BPI Communications, Inc. All Rights Reserved. All titles, logos, trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

LASER SCANS

(Continued from page 64)

with a notable supplementary section is "My Fair Lady: 30th Anniversary Edition" (restored, widescreen, THX, \$129.98), which includes rare film footage, production drawings, photographs, and theatrical trailers. The laserdisc also offers a 24-karat gold CD of the music score, a portfolio of fine-print reproductions of Cecil Beaton's "My Fair Lady" costume designs, and Beaton's book "Fair Lady."

STREISAND AND POLANSKI: Voyager also has two outstanding new special editions in its Criterion Collection line. "Repulsion" (CLV/CAV, extras, \$99.95) is the 1965 psychological thriller that brought international acclaim to director **Roman Polanski**. The Voyager release features an audio commentary track with Polanski and actress **Catherine Deneuve**, an exclusive digital transfer of the film, three short films by Polanski, and a video interview with the director.

And Voyager's deluxe version of "The Prince of Tides" (CLV/CAV, wide, extras, \$99.95) comes replete with an audio commentary by director/producer/actress **Barbra Streisand** that delves into the making of film and its principal themes. The title also offers a "Prince of Tides" featurette, **Nick Nolte's** "gag reel," and an interactive supplementary section with screenplay excerpts, auditions, rehearsals, behind-the-scenes video, alternate versions of key scenes, deleted scenes, costume and makeup tests, cast-and-crew interviews, production photos, and storyboards. Special editions such as these Voyager titles and the FoxVideo and MGM/UA sets cited above are a big reason that laser-

disc is on an upswing.

TRUE ACTION: Also driving laser software sales are thrillers like FoxVideo's "True Lies" (wide, THX, Dolby AC-3, \$49.98), **James Cameron's** tongue-in-cheek neo-007 saga about **Arnold Schwarzenegger** as a secret agent married to an unsuspecting wife (**Jamie Lee Curtis**). The visual and audio quality of this disc are extraordinary, and it should prove to be another benchmark title (like Voyager's "Blade Runner" or LIVE's "Terminator 2: Judgment Day" THX edition) that will lure many consumers to the format.

IMAX-IMUM RESOLUTION: Lumivision has put two more noteworthy big-screen films on laserdisc. "Speed" (IMAX 30 mins., CAV, \$34.95), directed by **Greg MacGillivray**, is a dizzying ode to velocity, as the viewer runs, drives, flies, and rockets over land and through the skies, pushing the "envelope" in its every possible configuration. MacGillivray also directs "The Discoverers" (IMAX, 40 mins., CAV, \$39.95), an inspiring tribute to the spirit of exploration and those who first ventured into the world's uncharted reaches.

PENTHOUSE DUO: A*Vision has two new Penthouse Video titles on disc: "Kama Sutra II: The Art of Making Love" (60 mins., CAV, \$39.95) and "25th Anniversary Swimsuit Video, Vol. 2" (60 mins., CAV, \$29.95).

IMAGE'S "The Mask" (wide, THX, \$39.99) is now available on laser, and the comedic romp is presented with compelling home-theater quality on disc.

Billboard®

FOR WEEK ENDING MARCH 25, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	TRUE LIES	Twentieth Century-Fox Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
2	2	5	CLEAR AND PRESENT DANGER	Paramount Pictures Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
3	6	3	NATURAL BORN KILLERS	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
4	NEW ▶		THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
5	NEW ▶		TIMECOP ◊	Largo Entertainment MCA/Universal Home Video 42242	Jean-Claude van Damme	1994	R	39.98
6	3	17	SPEED	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
7	5	5	WOLF	Columbia Pictures Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
8	4	7	THE SHADOW ◊	Universal City Studios MCA/Universal Home Video 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
9	24	3	THE LITTLE RASCALS ◊	Amblin Entertainment MCA/Universal Home Video 42240	Travis Tedford Bug Hall	1994	PG	29.98
10	8	21	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
11	7	3	COLOR OF NIGHT	Hollywood Pictures Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
12	NEW ▶		TIME BANDITS	Paramount Pictures Pioneer LDCA, Inc. 2310	Sean Connery John Cleese	1981	PG	39.98
13	NEW ▶		IT COULD HAPPEN TO YOU	TriStar Pictures Columbia TriStar Home Video 27646	Nicolas Cage Bridget Fonda	1994	PG	34.95
14	13	19	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
15	15	25	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
16	22	3	HEAVEN AND EARTH	Warner Bros. Inc. Warner Home Video 12983	Tommy Lee Jones Joan Chen	1993	R	34.98
17	10	11	THE CLIENT	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
18	11	11	MAVERICK	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39.98
19	NEW ▶		FRESH	Miramax Films Image Entertainment 3041	N'Bushe Wright Samuel L. Jackson	1994	R	39.99
20	9	38	TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
21	12	11	BLOWN AWAY	Metro-Goldwyn-Mayer Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
22	14	35	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
23	25	3	LITTLE GIANTS	Warner Bros. Inc. Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	34.98
24	23	3	RAPA NUI	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales	1994	R	34.98
25	20	11	EAGLES: HELL FREEZES OVER	Geffen Home Video Image Entertainment 3061	Eagles	1994	NR	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

LaserDisc™

wea  

Disctronics
(800) 642-6453

Ph: (305) 477-1561 Fx: (305) 477-1464

WIDEST MUSICAL SELECTION • NUESTRA ESPECIALIDAD SON LOS L.D. & IMPORT C.D'S.

THIS WEEK...

A number of old favorites return to laserdisc in newly remastered widescreen editions. The 1986 thriller *F/X* (ID2942OR; \$39.99) starring Bryan Brown as a double-crossed special effects wizard, is back from Orion Home Video in a pristine letterboxed transfer with effects-heavy sound as well. Orion also has the widescreen edition of Richard Gere's smash follow-up to *American Gigolo*, the remake of *Breathless* (ID2943OR; \$39.99). Timothy Hutton and Sean Penn stand out in 1985's *The Falcon and the Snowman* (ID2984OR; \$49.99), the story of two young men who sell secrets to the Russians. This riveting Cold War yarn, also from Orion, has been given the widescreen treatment and new packaging. FoxVideo takes the wraps off two classics from the Golden Age of Twentieth Century Fox with *Alexander's Ragtime Band* (1121-80; \$39.98) and *The Mark of Zorro* (1663-80; \$39.98). Almost two dozen Irving Berlin standards light up *Ragtime Band* with turns by Tyrone Power, Don Ameche, Alice Faye and Ethel Merman. Pic was one of the most popular of 1938 and received a number of Oscar® nominations, including Best Picture. Power, in a role more in-line with his screen persona, has a field day as Zorro. Aply supported by ravishing beauties Linda Darnell and Gale Sondergaard (with a touch of Basil Rathbone thrown in to even things out), and a terrific score by Alfred Newman, this one had 'em lined up around the block in 1940.

image
ENTERTAINMENT
"The Finest In LaserDiscs"
(818) 407-9100

EVERYTHING LOOKS BETTER ON LASERDISC...8,000 TITLES AND GROWING!

LASERDISC

THE BILLBOARD SPOTLIGHT

THE BOOMING LASER BIZ

Format Continues To Attract Collectors, Consumers And Critical Acclaim

BY CHRIS MCGOWAN

In 1994, laserdisc's star rose higher than ever before, thanks in large part to dinosaurs, Disney, THX and colossal software sales in the fourth quarter. It still isn't a mainstream format, but certainly it can be said that laser achieved critical mass with discerning film buffs and home-theater enthusiasts. In the last few years it has become ever more visible—routinely mentioned by the press, lauded by film directors and touted by television critics such as Leonard Maltin, Gene Siskel and Roger Ebert. And one must also mention the format's now impressive catalog of about 8,500 titles—more than 1,000 of which are letterboxed movies that preserve the widescreen image seen in theaters.

Hardware sales were slightly down for the year, which some attribute to a lack of manufacturing capacity on the hottest models. But laser software sales had no such problem and rose 19.2% in units and 29.1% in retail dollar volume in 1994 compared to the previous year, according to the LDA (Laser Disc Association), which is based in Santa Monica, Calif. "It was a really good year, especially the fourth quarter," comments Judy Anderson, executive director of the LDA.

Indeed, in the last three months of 1994, laserdisc software jumped a whopping 45.9% in units sold and 60.5% in retail dollar volume over the same period in 1993. "The laserdisc business exploded for us in the fourth quarter," notes David Goodman, CEO of U.S. Laser Video Distributors. "It was far greater than we ever anticipated, and we were working 24-hour shifts. The laser business is showing stronger signs of visibility and life than ever before. Something is happening." Software sales in 1994 hit 8.3 million units, worth \$345.4 million at retail, as compared to 7 million units, valued at \$267.5 million, in 1993.

Monster Sales

The biggest commercial event of the year was the prodigious success of MCA/Universal's "Jurassic Park," which looked set to sell at least 400,000 units by year's end. That would put it ahead of all-time laser champ "Terminator 2: Judgment Day," which has sold a cumulative 350,000 copies, and "Top Gun," with its 290,000 copies.

"Jurassic Park" retails for \$44.98 in its standard version and \$74.98 for its CAV edition (which allows for frame-by-frame viewing), and thus should gross at least \$20 million. MCA/Universal is "trying to nail down" a special edition of the film for release later in '95, according to MCA/Universal Home Video director of business

Continued on page 70

ISN'T THAT SPECIAL?

New Laser Fare Features Audio Tracks, Directors' Commentary, Edited Scenes And Other Extras

BY CHRIS MCGOWAN

Quentin Tarantino loves doing it. So do Danny DeVito, Oliver Stone, Martin Scorsese, John Singleton, Martha Coolidge, James Cameron, Steven Spielberg, Louis Malle, John Waters, Robert Altman, Nicolas Roeg, Terry Gilliam and Spike Lee. These and many other directors have seen their finest work presented with all the bells and whistles in laserdisc special editions, and all of the above have helped put together such titles by contributing audio commentary tracks, unearthing missing footage or assembling assorted production materials. "More filmmakers and stars want to do these special editions now, and it gives laser a lot of attention," notes Cliff Macmillan, Tower Records/Video laserdisc buyer.

Voyager Company originated the category back in 1984, with its Criterion Collection releases of "King Kong" and "Citizen Kane," but in the '90s Fox Video, Pioneer, Image, MGM/UA and Disney also have created many noteworthy editions packed with significant extras intrinsic to the laser medium—such as extra audio tracks, CAV sides (for frame-by-frame viewing) and random-access supplementary material. MCA/Universal has come on board in 1995 with its "Signature" editions, among which will probably be a deluxe "Jurassic Park" later in the year.

Such efforts are both important cultural contributions and big business. Laserdisc special editions have garnered raves from the mainstream press and TV film critics, as well as from videophile publications and multimedia magazines. With hefty price tags, these deluxe versions can earn millions of dollars. FoxVideo's 1993 special editions of "The Abyss" (\$99.98 list), "Aliens" (\$99.98) and "Star Wars Trilogy" (\$249.98) each have been certified as having sold 50,000 units, according to the LDA (Laser Disc Association). That means that "The Abyss" and "Aliens" sets have garnered around \$5 million apiece, while "Star Wars Trilogy" has grossed an estimated \$12.5 million or more.

Noteworthy Titles

Last year featured an especially notable crop of such releases, as shown by a few examples below. In the \$99.99 special-edition laserdisc of Touchstone Pictures' "Tim Burton's The Nightmare Before Christmas," viewers can watch the entire feature

Continued on page 75

KARAOKE '95

SEE PAGE 6

SOUND ADVANCE

Dolby Surround AC-3 Digital Audio Adds Realism To Home Theater

BY CHRIS MCGOWAN

A laserdisc player is an essential component of any serious home-theater system, and the introduction of Dolby Surround AC-3 Digital audio to many players and titles is expected to add further luster to the high-quality format. "The advent of multi-channel sound will add a whole new dimension," says Mike Fidler, Pioneer Electronics VP of new technology, about AC-3.

The new configuration promises to make laserdisc's great sound even greater with better dynamic range, improved channel separation and enhanced spatial realism. When lightning strikes, or a dinosaur chases a car, or a jet takes off in the movie playing on your home system, your neighbors may call the police or bomb squad.

AC-3 expands upon current Dolby Stereo Surround by providing five full channels of digital audio—each with a full frequency range—plus a sub-woofer, which will give those deep, rumbling sounds that moviegoers love in action movies. Since

first demonstrated to the video industry at the Consumer Electronics Show in Las Vegas in January 1994, when Pioneer Electronics and Dolby Labs teamed up for a demo utilizing a prototype AC-3 laserdisc of "The Fugitive." This year, Pioneer has launched four AC-3 laser models (the CLD-S304, CLD-D504, CLD-D604 and CLD-D704), ranging in list price from \$535 to \$1,235. And several manufacturers are introducing A/V receivers with AC-3 decoders.

Backward Compatibility

To access the five channels and sub-woofer of AC-3 sound, users will need to play their copy of "True Lies" using both an AC-3 laser player and an AC-3 receiver. But it is crucial to note that AC-3 laser players and laserdiscs are fully "backward compatible." In other words, consumers can go ahead and purchase an AC-3 disc, such as "True Lies," without buying a whole new home-theater setup. "True Lies" and "Clear And Present Danger" provide digital-stereo sound on basic systems



Action-packed "Stargate" features realistic AC-3 sound.



Explosive sound adds to "Clear And Present Danger."

the sub-woofer is limited to low-frequency audio, AC-3 is described by Dolby as offering "5.1 channels" of sound.

AC-3 has been in use in state-of-the-art movie theaters since 1992 and is now being added to A/V receivers and laser players for home-entertainment purposes. In addition, AC-3 also has been chosen as the sound-delivery vehicle for HDTV broadcasts of the 1996 Olympics and is expected to be used with DBS and digital cable television in the near future.

The new audio configuration was

The first two laser software releases came in the first two months of 1995: Paramount's "Clear And Present Danger" and FoxVideo's "True Lies."

"We are very excited to incorporate this latest audio advancement from Dolby," says David Goldstein, FoxVideo senior VP of operations and administration, speaking of "True Lies." Other AC-3 laserdiscs already set for this year include LIVE's "Stargate" and Paramount's action hits "Top Gun," "The Hunt For Red October," "Patriot Games" and "Apocalypse Now."

The new configuration promises to make laserdisc's great sound even greater, with better dynamic range, improved channel separation and enhanced spatial realism.

and conventional Dolby Surround (which has a monaural surround track) with A/V receivers equipped with Dolby Pro Logic.

And new AC-3 laser hardware will play back all conventional laserdiscs. This "backward compatibility" is important, says Pioneer's Fidler, since it means consumers can hang on to their existing laserdisc library and still upgrade to the new AC-3 systems. In other words, nothing becomes obsolete and everyone is happy—quite different from the usual experience in the world of consumer electronics and home entertainment. ■

WHAT'S IN STORE

Laser Retailers Sell, Rent And Flourish In Their Niche

BY EILEEN FITZPATRICK

Among niche video markets, laserdisc retailing is one of the best—and one of the most frustrating.

Retail laserdisc sales were \$345 million in 1994, according to the LDA (Laser Disc Association). The figure more than doubles that of documentary videos, according to video research firm, Cambridge Associates. Although priced higher, laserdiscs also outpaced exercise cassettes in 1994 by about \$100 million in consumer sales.

The bad news is that, after 15 years on the market, laserdisc is only a fraction of the video sell-through market, lagging far behind the \$6 billion to \$8 billion tape market.

Although hit movies can make laser sales soar, dealers rarely admit the laser rental market plays an important role. The stores are fearful, dealers and distributors say, because suppliers may be inclined to jack laser prices up to the \$100 level of a rental tape. Retail prices on new laserdisc titles range from \$40 to \$60.

Rent Or Buy?

Laser dealers may not advertise their rental policy, but nearly all have it, except large chains such as Blockbuster Video, which quickly dropped its laser-rental business about three years ago. Tower Video and Musicland's Suncoast Motion Picture Co. also steer clear of renting.

Most dealers say consumers prefer buying to renting, but in order to be successful, they offer both.

"It's an interesting dichotomy," says U.S. Laser Video Distributors general manager David Goodman. "Most dealers rent, but it's financially unimportant." Goodman estimates that revenue from laser rentals make up about 15% of the overall market.



Virginia Steeleman of Royal Laser

"I think the lack of a strong rental presence stopped the growth of laserdisc," says Wayne Adkins, owner of Laser's Edge in Carmel, Ind. "Not everyone wants to buy." At least not at first.

In addition, Adkins says offering rental draws people into his store. As with tape, rental copies for hit titles are always out and the reservation list is usually long.

When consumers purchase a new laserdisc player, dealers say, their first inclination is to rent laserdiscs, like they do with tapes. But within months they will become collectors and only want to buy.

"Anyone who makes the transition from VHS to laserdisc retains a rental mentality," says Forrest Park, owner of Laser Disc Exchange in Belmont, Calif. "But then they realize that with a small step up in cost they can have something that will last forever."

The switch from renting to buying is the main reason dealers continue to offer the option. "My success has been because I rent," says Virginia Steeleman, owner of Royal Laser in Worcester, Mass. "If you don't do both, you're missing



Wayne Adkins of Laser's Edge

the boat.”

Royal Laser used to be Royal Piano, until Steeleman sold her last piano about three years ago. She still keeps a baby grand in the store for sentimental reasons and has worked in the family-run shop since she was 17.

Within video retailing, shops like Royal Laser are among the few independent dealers who have survived while their tape counterparts have closed their doors.

Loyal Customers

One reason is the lack of competition—laserdisc dealers aren't on every corner like Blockbuster. For example, Steeleman says, her main competition comes from laser

When consumers purchase a new laserdisc player, their first inclination is to rent laserdiscs, but within months they will become collectors and only want to buy.

stores in Boston, some 40 miles away. But she says the store has built a good reputation, and collectors from Boston often will make the drive. “If they want a particular laserdisc, they know I'll have it,” she says. In addition, she says the store will special-order product, which the large chains don't do.

Craig Scollard, owner of Laser Library in Pasadena, Calif., says he gets repeat customers because the store is the only one in town that rents. “We tried advertising, but it didn't work,” says Scollard. “It's been word of mouth that keeps customers coming.”

Dave's Video The Laser Place in Los Angeles is another example. Despite Tower Records, Virgin Megastore, Suncoast and other competitors, the store's reputation attracts Hollywood executives, directors and other film buffs.

“We're constantly upgrading,” says owner Dave Lucas, who has run the store for 12 years. “Virgin has a good inventory, but it's not as good as ours. Our main criteria is to cater to the collector.”

Catering to the collector is also the goal of the recently announced digital video disc (DVD), which promises to rival laserdisc visual quality on a 5-inch disc. Some dealers say it will be the end of the laserdisc.

“If the 5-inch disc catches on, I don't see a market for tape or laserdisc,” says North Canton, Ohio-based Camelot Music executive VP and COO Jim Bonk.

Park concurs, but cautions that the quality must be as good or better than laserdisc. “Consumers want to buy a 5-inch disc because they're used to audio CDs,” Park says. “But if they see the resolution isn't as good as laserdisc, it won't work.”

Other dealers say DVD is another pie-in-the-sky technology. “We'll see what happens,” says Lucas, “but I think it will cause a lot of confusion in the market, like CD-i.” ■

BE A PART OF THE KARAOKE EXPLOSION

EXPERIENCE
THE SINGING MACHINE[®]

THE SINGING MACHINE CO., INC.
America's Leading Karaoke Manufacturer

the good guys!
Fred Meyer
Tower Records
WHOLEHOUSE
J.R.'S MUSIC
NOROPS OF HAWAII, INC.

TOYS R US
Ames
CHILDCRAFT, INC.
FAOS FAIRIZ
Sound Advice
Radio Shack
MOBIE VHS
VHS, CD'S

Serving the Record Retail Community With a Complete Line of Karaoke Cassettes, VHS, CD'S, CD+G'S (Compact Disc With Graphics) and Seventeen Different Models of Hardware. For Dealer Information, Contact Robert M. Fetter 1 (407) 994-7100

KARAOKE CASSETTES, VHS, COMPACT DISCS AND CD+G'S

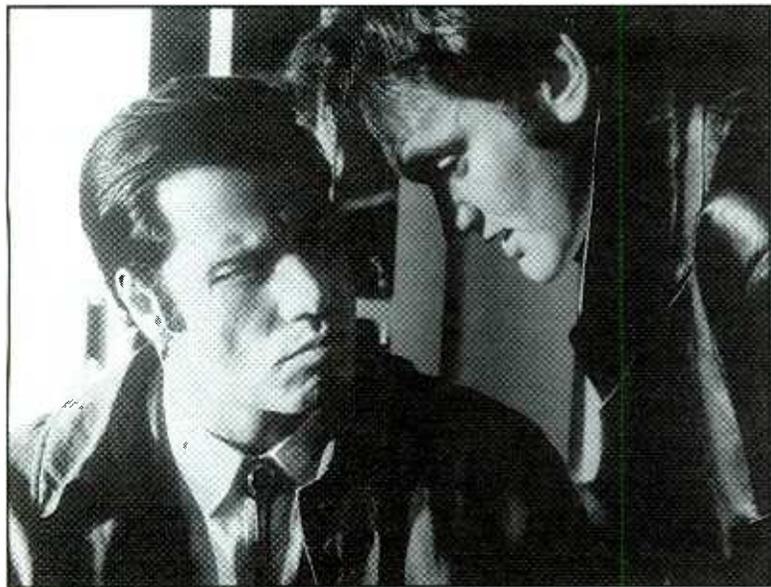
The revolutionary home entertainment system that makes YOU the entertainment. Be your favorite singer ... Billy Joel, Linda Ronstadt, Frank Sinatra, Barbra Streisand, Kenny Rogers or virtually anybody you wish.

Because The Singing Machine lets you sing the hits of your favorite performers while you're accompanied by professionally-produced background arrangements, all recorded on Cassettes, VHS or for the ultimate in sound reproduction - Compact Discs!

Best of all, you control the way you sound! With tone, volume and echo controls, you can mix your voice with the background music to create studio-quality sound. In fact - you can even record your voice with the music onto a separate tape for singing and listening enjoyment for years to come!

Everyone from kids to adults, amateurs to professionals, will enjoy The Singing Machine experience. The Singing Machine is the industry leader with the largest line of Singing Entertainment Systems, along with the most extensive catalog of song titles (over 3000 titles and growing monthly) from Pop, Rock, Country, Gospel and other music categories. With The Singing Machine, all you have to do is pick up the microphone and you're the star! It's that easy. So, get ready because it's opening night ... the spotlights are ready ... center stage belongs to you ... And The Singing Machine!

THE SINGING MACHINE COMPANY, INC.
6350 East Rogers Circle, Boca Raton, FL 33487 (407) 994-3100 Fax (407) 997-8701



"Pulp Fiction" comes to laser in '95.

BOOMING

Continued from page 67

development Colleen Benn. And any "Jurassic" disc with supplementary features is sure to add another 50,000 units to the title's already astronomic laser sales.

Disney's "Snow White" was the next-biggest laser phenomenon of '94 and should reach 300,000 to 400,000 units sold this year (some predict that over time it may even catch up to "Jurassic Park"). In any event, the Disney film looks set to gross between \$15 million and \$20 million by late 1995 with its two laser versions: a \$29.99 standard disc and an extremely popular \$99.99 CAV special edition.

The above are significant dollar totals, and so is the approximately \$12.5 million grossed to date by FoxVideo's "Star Wars Trilogy" laserdisc boxed

set, released in 1993. Add to this the laser success of Disney's "Aladdin" and FoxVideo's "Speed," each of which will

It may take several years for DVD —if the format is successful—to match laser's household penetration and software catalog.

probably move between 200,000 and 300,000 copies, and you have a video niche that is lined with gold.



"Jurassic Park" should be the biggest laser hit yet.

Hard Facts

Curiously, while laserdisc software soared in 1994, hardware sales achieved only around 272,100 units, down 5.2% from the year before. Pioneer Electronics accounts for almost 70% of the total laser hardware market, according to Kerry McCammon, home-electronics marketing VP, and he says that his firm's laser sales showed a similar decline in units, although in dollar volume he predicts that 1993 and 1994 will be about equal.

McCammon attributes Pioneer's unexpectedly lukewarm hardware showing to "an imbalance in our product line. We under-forecast on some models, such as a double-side-play \$499 player, which was hotter than a pistol. We had huge back orders [on these models], and if we could have

Enter The Future of Digital Entertainment with ...

LASERS UNLIMITED, INC.

Wholesale Distribution of Laser Video Discs, CD-I, CD's, CD-V, CD-ROM, Videos, Accessories, etc. plus CD-I and CD-ROM Hardware

- Competitive Pricing!
- Family Owned & Operated!
- Outstanding Service!
- Excellent Fills!

1643 Fenimore Rd. • Hewlett, NY 11557 Tel: 516-295-1910 • Fax: 516-569-1266



U.S. LASER VIDEO DISTRIBUTORS

L A S E R D I S C C O N F E R E N C E

seminars

trade show

open house

FIRST LASER DISC CONFERENCE & EXHIBITION EVER!

- **STIMULATING SEMINARS**
What is the future of laserdiscs?
5" DVD's...How Big?...How Soon?
- **INFORMATIVE EXHIBITS**
- **MEET WITH LASER DISC REPRESENTATIVES FROM EVERY STUDIO**
 - Big Emma's Laser Disc Guide • BMG • Columbia TriStar • DK Karaoke • Elite Entertainment • FoxVideo • Image Entertainment • Laser Disc Entertainment • Pioneer LDCA • MCA Home Video • MGM Home Video • NewVisions (Laser Video File) • Pioneer New Media • Polygram • Republic • Roan Group • Warner Home Video
- **THE BIGGEST ONE DAY SALE IN THE HISTORY OF LASER DISCS!**
- **ENTERTAINMENT & MEAL FUNCTIONS AVAILABLE**
- **TRAVEL DISCOUNTS AVAILABLE**
- **REDUCED ROOM RATES!**
- **LIMITED REGISTRATION...CALL NOW!**

sunday, april 23 & monday, april 24, 1995
radisson hotel & suites fairfield, nj

FOR MORE INFORMATION PLEASE CONTACT U.S. LASER VIDEO DISTRIBUTORS AT 800 USA DISC
3-A OAK ROAD • FAIRFIELD • NEW JERSEY 07004-2903

kept up with demand, sales would have been up [for '94]." Distributors such as USLVD back up McCammon's statement, citing a shortage on many laser hardware units.

McCammon expects 1995 to be a solid year, with the introduction of the \$299 CLD-S104 player, the lowest-priced laser player yet, and Pioneer's four AC-3 models that feature five full channels of digital audio and a sub-woofer. Laserdisc continues to improve as a format, and the addition of Dolby Surround AC-3 technology should make laser even more attractive.



"The Mask" bows on laser this year.

The DVD Factor

Looking toward the end of the decade, the recently announced Digital Video Disc (DVD) may pose significant competition for laserdisc, if the new format lives up to its great promise. But it may take several years for DVD, if the format is successful, to match laser's household penetration and software catalog. The first DVD players from the consortium led by Toshiba and Time-Warner (which has the broadest industry support) will probably not launch until mid-1996, according to Mike Fidler, Pioneer Electronics VP of new technology. And market research firm InfoTech (based in Woodstock, Vt.) predicts that DVD will not achieve an installed base of 2 million households until 1999. That is when it could match laserdisc in popularity (if laser continues its current growth rate), although it remains to be seen whether DVD will appeal more to laserdisc or VCR owners. Of course, DVD may also follow the path of MiniDisc, DCC and SVHS—the latter being a near-laser-quality, recordable format.

Moving back to the present, laserdisc is on a big upswing, and retailers were rather amazed by the fourth-quarter '94 boom. Tower Records/Video was one of the beneficiaries and enjoyed a 16% increase in overall laser sales for 1994 compared to the previous year, according to Tower's laserdisc buyer, Cliff Macmillan. But he does have one gripe, noting that software prices in general may be rising a little too high. "A lot are at \$39, which is livable, but I have a problem with a \$44 or \$49 film that only has two or three sides," says Macmillan. "Look at 'Speed,' which was such a success at \$29. I think we need to see more at \$29."

The price issue aside, 1995 looks to be another blockbuster laserdisc year, led by such titles as "True Lies," "The Mask," "Stargate," "Forrest Gump," "Dumb And Dumber," "Star Trek Generations," "Pulp Fiction," "Quiz Show," "Nell" and "The Lion King." ■

INTRODUCING

Signature Collection

MCA / UNIVERSAL HOME VIDEO

Signature Collection
MCA / UNIVERSAL HOME VIDEO

LETTERBOXED EDITION

Our first *Signature Collection* special edition laserdisc includes a second audio track from the film's director Rob Cohen, and an introduction from Linda Lee Cadwell, *The Making of Featurette*, storyboard sequences, Jason Scott Lee's screen test, theatrical trailers and much, much more!

AVAILABLE MARCH 7, 1995

Letterboxed LD# 41926
\$69.98 suggested list price / Digital Surround Stereo

© 1995 MCA Home Video, Inc. All Rights Reserved.

IN MIAMI

LaserDisc™



WARNER HOME VIDEO



Disctronics

!Best Prices!

(800) 642-6453

Phone (305) 477-1561

Fax (305) 477-1464

KARAOKE LASER DISCS IN SPANISH • JAPANESE IMPORTS • IMPORTED COMPACT DISCS ALSO AVAILABLE

LASERDISC

THE HARD- AND SOFT-WARE OF KARAOKE

Business Is Singing Along To The Tune Of Millions

BY STEVE TRAIMAN

In less than a decade, karaoke in the U.S. has become a billion-dollar industry, spreading from a handful of clubs to an estimated 2.5 million to 3 million homes, exclusive of VHS players. A wide array of configurations is vying for consumer favor, though analog cassette—with about 50% of the market—is still the overwhelming format. Newer formats, including Super K tapes with TV graphics, CD+G (CD+Graphics) and laserdisc, show increasing sales, as do VHS tapes.

Wholesale software sales for the consumer market in '95 are forecast to reach \$25 million, up from an estimated \$21 million last year, and hardware should be over \$50 million. New units were shown at the recent Winter Consumer Electronics Show (WCES) in Las Vegas for all formats, certainly a positive sign for expanded consumer interest. An estimated 125,000 Super K and CD+G karaoke players were sold last year, and that should go up this year to as many as 200,000 units, with prices dropping to under \$200 for both formats.

The Singing Machine Co. (SMC) in Boca Raton, Fla., showed its first ana-



Pioneer LaserActive sales have "exceeded projections."

log tape players at the 1988 Winter CES, and the firm's Rob Settler counted 34 manufacturers showing product and new technology at the recent January show. In addition to the more established formats, such newer technologies as 3DO, CD-i and Virtual Reality are showing interest in karaoke as well.

Retail Involvement

Virtually every leading music retailer and most mass merchants now carry karaoke software—and one or more hardware units. More consumer-electronics chains and musical-

MULTI KARAOKE

CD-ROM, CD-I, CD+G, CD-AUDIO, 3DO (NO MPEG OR FULL MOTION CARTRIDGE REQUIRED)

1 DISC ALL SYSTEMS GO!

8 SONGS in 3 different versions

FULL STEREO BACKINGTRACKS, MULTIPLEX VERSIONS, GMS MIDI SEQUENCES

- Sing A Long and Make your own recordings on the hard disk of your pc
- Song lyrics on screen and printed in booklet • Users instructions in 5 different languages: English, Spanish, German, French and Dutch on screen and in booklet

REPertoire FOR CUSTOM MADE PRODUCT

- 3000 cover versions, karaoke playback & multiplex versions, midi files & instrumentals • Monthly production of 30 'new' songs from international charts

For finished product & repertoire please contact:
Hans van Ryswyk Tel: +31 10 467 20 11

MULTI MEDIA FACILITIES

- Synchronization for karaoke CD+G (CD-I compatible) and CD-ROM (PC karaoke) • Digital pre-mastering for CD-AUDIO, CD-VIDEO, CD-ROM, CD+G, CD-I • MPEG 1 digitization and pre-mastering for digital video (white book/CD-I)

For facilities please contact:
Ronald Eekhoff Tel: +31 10 467 04 42

C&T MUSIC & MEDIA

Abraham Kuyperlaan 63, NL 3038 PE ROTTERDAM, THE NETHERLANDS

Fax: +31 10 467 14 12



instrument stores also are expanding their karaoke offerings as consumer demand increases.

A few examples of karaoke's growth are seen in how larger retailers are expanding their involvement. Target, for instance, initially ordered eight titles, six deep, for 500 locations in 1992 for the fourth quarter only. The chain now has installed 52-count displays year-round in each location. For last Halloween, SMC at Target's request manufactured a "Monster Mash Karaoke" tape, and Settler reports more than 8,000 units sold.

The Musicland Group has merchandised and promoted karaoke hardware and software for more than five years, merchandising it in end-cap displays. The chain has expanded its number of SKUs dramatically and now carries cassettes, VHS tapes and CDs, and is adding CD+G this year.

Wherehouse Entertainment started in karaoke with 40 cassette titles chain-wide, doubling SKUs to 80 titles after a successful "Sing Your Lungs Out" promotion. At the most recent chain convention, store and regional managers could select either 72- or 192-count displays and two hardware models.

Last year, Radio Shack merchandised two hardware models at \$100 and \$200 suggested retail, and this year the chain added two SMC units. Software titles will increase by at least three SKUs, and Settler reports a desire to merchandise SMC karaoke product in the *Express Order* catalog in all locations.

SMC now offers 15 consumer analog-tape models, from \$24.95 to \$199.95 suggested list. One popular model, the \$99.95 Recording Studio with dual cassette, two mikes and AM/FM radio, was selected by *Consumer Reports* as a "kid-tested favorite" and one of the "best buy" gifts for the last holiday season. Total SMC software sales at wholesale were \$5.5 million net of returns, Settler reports, with a two-song cassette at \$3.98 list, a four-song at \$8.98 and a 12-song at \$12.98, plus a new four-song CD+G line at \$9.98 list.

Lonestar Technologies got into karaoke about six years ago, founder and president Larry Richenstein recalls, and for Christmas 1993 came out with Super K, which puts lyrics on TV via standard cassette tape. Aztec is the only other firm to be granted a manufacturing license, and Richenstein acknowledges the format would have a larger market share if Lonestar "opened the door wider." In Super K, the karaoke unit is hooked up to a TV set with a single cable, and four lines of lyrics appear on the screen, with the words changing color in sync with the music.

Lonestar has eight models in its Singalodeon product line, including a new \$49.99 entry-level SK-2 unit introduced at the recent WCES. Two other new models are the SK-103 and SK-104, at \$199.95 and \$219.95, respectively. SK-103 is a dual-cassette unit with pitch control, two mic-input jacks, adjustable echo and balance controls, three-band graphic equalizer and bonus sample tape, while the SK-104 offers more power with the same features.

Sound Choice and RCA Special Products are both expanding their Super K tape releases, retailing at around \$10. At RCA, Richard Roberts reports more than 110 titles, with five songs per tape, each played twice, first in multiplex and then with stereo backing tracks. Manufacturing is done at BQC (Better Quality

Continued on page 74

THE LASER DISC ASSOCIATION

CONGRATULATES

JAMES CAMERON,

WRITER-PRODUCER-DIRECTOR

LASER DISC INNOVATOR

THE VOYAGER COMPANY'S

CRITERION COLLECTION

AND

THE LASER BEAM
1995
LUCASFILM LTD.'S

THX[®] LASER DISC PROGRAM

WHO HAVE EACH RECEIVED A

L A S E R B E A M A W A R D

FOR KEEPING THE LIGHT FOCUSED ON LASER DISC

M A R C H 1 9 9 5

R E G U L A R & A F F I L I A T E M E M B E R S

Image Entertainment
*Martin Greenwald, Chairman of the Board

Technidisc, Inc.
*Ron Balousek, Vice-Chairman

Pioneer Electronics, USA
*Mike Fidler, Secretary-Treasurer

Abbey Road Distributors
Terrel Frey

Baker & Taylor
Stan Kleyers

BMG Video
Barry Gordon

Columbia House
Richard Capossela

Columbia Tri-Star Home Video
Walt Engler

Dave's Video, The Laser Place
Dave and Linda Lukas

Digital AudioDisc Corporation
*Scott Bartlett

Digital Theater Systems
Andrea Nee

Dolby Laboratories, Inc.
Larry Poor

Elite Entertainment
Vini Bancalari

FoxVideo
*David Goldstein

Lasertown Video Discs, Inc.
Charles Bustard

LIVE Home Video
David Garber

LumiVidion
Janice White

Manga Entertainment
Yutaka Maseba

MCA Home Entertainment
*Phil Pictaggy

MGM/UA Home Video, Inc.
*George Feltenstein

Mitsubishi Corp.
Jim Kimura

Optical Disc Corporation
Donald Hayes

Panasonic Company
Brian Hoffman

Pioneer I.D.C.A. Inc.
*Yosuke Kobayashi

Pioneer New Media Technologies, Inc.
*Jerry Landskron

Pioneer Video Manufacturing, Inc.
*James Lance

PolyGram Video
Bill Sundheim

Runco International
Mark Stein

Sony Electronics, Inc.
Sony Music
Carol Babeli

3M Pre-recorded Optical Media
Vivian Ebersman

Thomson Consumer Electronics
Randy Staggs

THX Division of Lucasfilm Ltd.
Susan Griffin

Tower Video
John Thrasher

U.S. Laser Video Distributors
*David Goodman

*Board Members



P. O. BOX 641667, LOS ANGELES, CA 90064-1667 • 310-319-9119

KARAOKE

Continued from page 73

Cassettes) in Council Bluffs, Iowa, and Roberts claims more than 500,000 units have sold over the past two years.

Kmart, Wal-Mart, Bradley's, Hall's and Venture Stores are some of the mass merchants that have embraced the format, and RCA provides all types of point-of-purchase displays, from spinners to pre-packs. RCA will

have at least 10 new Super K titles this year with all-new material, and expects an even bigger sell-through with more affordable hardware units.

Roberts also sees excellent growth for CD+G, which he terms "a CD-based version of Super K." His involvement began when Kmart bought a Venturer CD+G player with tape deck and equalizer, manufactured by Alco in Canada, and needed a fast turnaround on consumer software. RCA had conducted focus

groups with Kmart and distributor Handleman, finding that consumers preferred one or two favorite songs for a lower price vs. commercial product for karaoke bars, which featured 16 songs or more at a much higher price. The result was 30 CD+G four-song titles the first year at \$9.98 list.

Also produced by BQC, CD+G will get about 30 more RCA titles this year. Roberts notes that Kmart brought in 12,000 machines in late October, and in two months sold more than 100,000 RCA titles. This year he's looking for 600,000 to 800,000 software sales, with new CD+G hardware from Fleco Corp. (Maxim brand), Soundesign and JVC, among others. "We see the consumer CD+G market for karaoke poised for significant growth in '95," says Roberts. "And RCA has positioned itself better than any other company to capture that growth."

Leaning Toward Laser

At Pioneer LDCA, Tod Harick, programming coordinator for the karaoke division, reports that over the last year laserdisc karaoke sales have "exceeded all projections," and he feels that, as a consumer product, laserdisc is significantly better than CD+G. In addition to the Laser-Active PAC-K1 Karaoke Pack control module for its CLD-A100 combination unit introduced early last year, three of the new Pioneer laserdisc models shown at the WCES included karaoke features.

The CLD-S304 at \$535 suggested list and the CLD-D504 at \$660 include simple karaoke features, such as one-touch karaoke for elimination of vocal tracks on CDs or karaoke software, and a digital echo. The CLD-D604 at \$1,035 is equipped with full karaoke features, including digital key (pitch) control, two mic inputs and a "theater bass" switch for dynamic sound. All three models include a Pioneer microphone.

Harick notes that the Pioneer Karaoke label on laserdisc offers 115 PK 10-song albums at \$29.95 list, 20 LKC 20-song titles at \$59.95 and 66 PKL 28-song LDs at \$79.95. At least 25 other labels are offering laserdisc karaoke, with new releases from City LD, Essential Karaoke, Fat Cockerel, Focus, Karas English, Kawah, Love Songs, Mellovision, Remix (ROM chip), Sing Young, Space Tech/Super Tracks, United and The World Adventure.

In CD+G, Pioneer has 60 18-song albums at \$29.95 list and counts at least 14 other companies. Other suppliers in this format include Pocket Songs, All Hits Karaoke, Christian Big Fish, Nashville Sounds, Sound Choice, Star Disc and Clarion, coming this October.

Harick emphasizes that any laserdisc player can become a karaoke player with the addition of a mic mixer, available for less than \$100, including several models from Pioneer. He acknowledges audiocassettes will always have the advantage of sync license availability, with other formats having to negotiate with each artist separately. "Video is a very important element of karaoke," says Harick, and Pioneer will have its first VHS titles this year. For '95, Pioneer will continue to pick up new artists and release new material, adding to its current catalog of nearly 1,900 songs.

Continued on page 75

Want To Increase Your Gross By \$3000 Per Week?

1-800-PRO-SING

America's Largest Karaoke Software and Hardware One-Stop

The DEMAND is There! The PROFIT Is There!
Let PRO-SING Put YOU There!

Dealer Start-Up Pkgs - Training - Hardware/Software - Ship Same-Day - Huge Inventory

DON'T PASS UP THIS HUGE PROFIT AREA ANY LONGER!

JESCO/PRO-SING 1-800-800-8466 (FAX: 1-708-594-1280) Bedford Park, IL 60638

What you don't know
CAN hurt you

Don't get caught in the dark. Norwalk Distributors Inc. offers discounts up to 38% on premium laser disc titles.
GET THE FACTS

CALL US TOLL FREE AT
1 (800) 877-6021

NORWALK

DISTRIBUTORS INC.

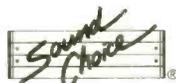
Norwalk Distributors Inc.
1193 Knollwood Circle
Anaheim, CA 92801
(800) 877-6021 (714) 995-8111
FAX (714) 995-0423

THE VERY BEST IN KARAOKE TRACKS

SOUND CHOICE
KARAOKE SING-ALONG
THE FUN YOU NEVER OUTGROW



CASSETTES AND CD+G FORMATS



SOUND CHOICE ACCOMPANIMENT TRACKS
PO BOX 472208 • CHARLOTTE, NC 28247 • 800-326-1894

POP ROCK • COUNTRY • STANDARDS

OLDIES • SHOWTUNES • HOLIDAYS

Check out the best in American-made Karaoke...and discover why nobody's calling it a fad now!



Over 70 discs • 15 songs each • Always new titles • POP's available
Call for major distributors • The Music Maestro

800-543-7664 • 310-314-3888



And while you're at it... get the real/up-to-date scoop on the business and profit potential of Karaoke...FREE!

Karaoke USA NewsMagazine
Call **800-535-KUSA**

SONG
Brokers Inc.



for all your **KARAOKE** needs

- Hardware
- Software
- Accessories
- Closeouts
- Large Latin Selection

New Releases

Free Support Material

WHOLESALE ONLY

Call: **1-800-782-7793**

For Courteous, Dependable Service!

2269 Saw Mill River Road • Elmsford, New York 10523 • 914-345-9193 • Fax: 914-345-8622

KARAOKE

Continued from page 74

The growth of all formats is also seen by Dave Kratka, former president of Pocket Songs, who started Song Brokers as a karaoke one-stop in Elmsford, N.Y., earlier this year. He is handling about 40 lines and is a non-exclusive distributor for Pioneer Karaoke, among other major labels. His target is mostly smaller music and musical-instrument stores that don't have the volume to buy direct from key suppliers. He reports selling more than \$50 million worth of karaoke software over the last 10 years, admitting he didn't think much of Super K when it first came out. "When RCA licensed several hundred songs from Pocket Songs and did very well with key mass merchants, I became a believer," he says.

Kratka feels that laserdisc and CD+G have more appeal to the commercial karaoke market, while audio-cassettes, Super K and VHS appeal to the consumer, due to low cost and hardware affordability. He acknowledges this may change dramatically in the not-so-distant future—and shares the optimism of an expanding number of both hardware and software firms in the growing opportunities for karaoke in the U.S. ■

SPECIAL

Continued from page 67

film with laser-quality video (400 lines of resolution) and digital audio and can listen to an audio commentary track with running thoughts by director Henry Selick and director of photography Pete Kozachik. There are a making-of featurette, deleted scenes



"Tim Burton's *The Nightmare Before Christmas*"

and Burton's early concept drawings and storyboards, as well as his short films "Vincent" and "Frankenweenie."

Image distributes the above title, along with Disney's \$99.99 deluxe "Snow White" boxed set, which offers three audio choices: the original monaural soundtrack, an isolated music-and-effects track and a full digital-stereo soundtrack. The ultra-complete "Snow White" laserdisc includes a making-of documentary, conceptual drawings, deleted scenes, storyboards, character designs and CAV frame-by-frame viewing.

For song-and-dance aficionados, there's MGM/UA's "That's Entertainment III" (\$124.98) laser boxed set. Five sides of the release are in the CAV format, which allows viewers to ponder every dance step of Gene Kelly and Cyd Charisse. And the abundant supplementary material includes still photos, extra footage

Continued on page 76

RCA
KARAOKE



CD+G
Lyrics-On-Screen

1995

Projected sales of
CD+Graphics players
250,000 units

Projected CD+G
software sales
1.75 million discs

1994

CD+Graphics
players sold
15,000 units

RCA CD+G
software sold
**100,000
discs**

RIDE THE TREND TO THE TOP.

Grow with the #1 software source.

Sales of CD+Graphics players are projected to reach 250,000 units in 1995 (up from 15,000 in 1994). This translates to a sales potential of 1.75 million discs. Let the RCA Karaoke CD+G line help you cash in on this hot trend with a top product, priced for easy sell-through.

#1 Brand Awareness. The RCA logo is pure gold when it comes to consumer recognition and trust.

#1 Hits. The most-requested songs in every important music category for the Karaoke market.

#1 Title Selection. Thirty-one discs and going up! • An even balance of country, pop, standards and rock available. • Make up your own assortments.

#1 Music and Graphics Quality. All digitally mastered professional re-creations. • Lyrics-on-screen in large, easy-to-read type. • Song-key information included.

#1 Market Support. Tie-in promotions with CD+G hardware manufacturers. • Merchandising and in-store events tailored to your needs. • Variety of p-o-p displays available. • Media support slated for fall and winter '95.

#1 Distribution. Reliable service through BMG Distribution, the best in the music industry.

Discs are fully compatible with all CD+Graphics players, and with the Atari Jaguar, JVC X'EYE, Sega CDX, Phillips CDI, and 3DO players, as well as audio-only CD players.

Sugg.
Retail
\$9.98



31 Titles! Four songs per disc (two versions of each: one with lead vocal, one with stereo backing track only). Printed lyric sheet included. All selections are professional re-creations, not by original artists.

Order now! Contact your local BMG Distribution representative or call the Order Hot Line toll-free at **1-800-RCA-4989.**

BMG
DISTRIBUTION

SING, SING A SONG

True Tales From The Karaoke Front

BY KASTY THOMAS

Once thought of as trailer-park narcissism, karaoke is making inroads with an unlikely cast of characters—from executives like Jack Eugster, chairman/CEO of the Musicland Group, who did “Crazy” at Musicland’s 1993 convention, to U2’s Bono, who once performed a psychedelic version of “Strangers In The

Night.” Karaoke is becoming the entertainment du jour.

One karaoke convert is Jack Gattinella, general manager of Strawberries, Downtown Crossing in Boston. He says his karaoke career “started as a joke,” when he did a duet of “Dust In The Wind” and won \$50. “Now I like to do Beatles tunes in bars and change the words,” he says.

But it goes beyond fun; karaoke is

cathartic. Personally, I felt born-again after my baptism with the epic “Aqualung.” Not only did I come back for more (a leg-lunging “Welcome To The Jungle” and a sassy “You’re So Vain”), but I’ve brought—and converted—friends.

Maurice Warfield, Epic’s director of operations for black music, who was “told by the Temptations to never sing,” is a cruise-ship crooner and a believer in the powers of karaoke. “I sang ‘Ain’t Too Proud To Beg’ as a tribute,” he says. “The captain got up with me, and my wife and her sister sang back-up. I did ‘Monster Mash’ as an encore.” Why does he do it?

“Karaoke is a gas,” says Warfield. “It is the most exhilarating thing in the world.”

Karaoke is also a learning experience. Daniel Savage, senior director of marketing and new media for Mercury Records, observes, “The fun thing is when words come on the screen and people suddenly realize that Creedence is singing, ‘There’s a bad moon on the rise,’ not ‘There’s a bathroom on the right.’”

There are some unwritten rules of karaoke, and veterans offer some basic advice. Song choice, for instance, is critical to a good experience: The song must fit the mood of the

audience. Royal Momberger, Rhino Records sales manager, Dallas, says, “I don’t do anything except up-tempo crowd pleasers like ‘Mack The Knife.’ My big number is still hands down ‘A Hundred Pounds Of Clay’ by Gene McDaniels. I had a karaoke DJ buy me beers when I did that one.”

Julie Schen, manager of Karaoke World in Los Angeles, who has a penchant for current Top 40 hits on cruise ships, suggests to first-timers, “Only pick songs you know by artists you know.” (I learned the hard way about singing songs you only vaguely remember during an ugly incident involving “Love Shack.”)

Then there is karaoke etiquette: Don’t take yourself too seriously. Momberger agrees, “I was doing Elvis’ ‘Burning Love’ and got carried away and tore my shirt off. I lost the crowd and my ride home. It was a case of taking karaoke a step too far.”

It’s the uncertainty, the unpredictable response of the audience, that is at the heart of karaoke: whether you will deliver an inspired rendition of “You Give Love A Bad Name”—the crowd doing a wave in your honor—or whether you will make that long lonely walk back to the table after an unappreciated “One Tin Soldier.” It’s about living on the edge. ■

SPECIAL

Continued from page 75

(including 10 complete outtake musical numbers), a behind-the-scenes documentary and recordings from the original studio sessions.

Among Voyager’s many noteworthy efforts in ’94 was a deluxe version of “The Addams Family” (\$49.95), which included two episodes from the delightfully morbid TV series, clips from 24 other shows, audio commentary by numerous cast and crew members, synopses for every episode and hundreds of production photos. Voyager’s special edition of the more seriously horrific “Halloween” (\$99.95) included audio commentary by director John Carpenter and actress Jamie Lee Curtis, a separate music-and-effects track and additional footage for the 1980 TV version.

Pioneer has released a very special laser version of “Platoon” (\$129.98) replete with audio commentary tracks by both director Oliver Stone and military adviser Captain Dale Dye, an exclusive one-hour documentary, interviews with the cast and Vietnam veterans, production stills, screen tests and footage of Stone’s reunion with his army platoon from the Vietnam War.

Among the other noteworthy special editions from 1994 and set for 1995 are FoxVideo’s “Butch Cassidy And The Sundance Kid: 25th Anniversary Special Edition,” “My Fair Lady,” “Mrs. Doubtfire” and “The Day The Earth Stood Still”; Image’s “Dances With Wolves” and “Gunga Din”; MCA’s “Dragon,” “Field Of Dreams” and “1941”; Disney’s “The Lion King,” “Tombstone” and “Angie”; MGM/UA’s “Midnight Cowboy: 25th Anniversary” and “The Complete Show Boat”; Pioneer’s “Reservoir Dogs,” “Jacob’s Ladder,” “The Doors” and “Bob Roberts”; and Voyager’s “Silence Of The Lambs,” “Sansho The Bailiff,” “Short Cuts,” “Robinson Crusoe On Mars,” “Richard III,” “Naked,” “The Prince Of Tides” and “She’s Gotta Have It.” ■

1ST
in
Karaoke

Hell, We Invented It!

Packet Songs
YOU SING THE HITS



MUSIC
MINUS
ONE

50 Executive Boulevard
Elmsford, New York 10523-1325

▶ **WORLD'S LARGEST CATALOG**
(8000 songs) Cassettes ■ CDs ■ CD+Gs

▶ **LARGEST COMPACT DISC CATALOGUE**
Over 200 albums, 2000 songs, in digital

▶ **FULL ORCHESTRAS – LIVE TRACKS!**
Synths only where called for...

▶ **WORLD'S LARGEST PLAY-ALONG CATALOG**
(We also invented that!) Music Minus One

▶ Abdul, Bruce, Connick, Diamond, Everly, Flack, Garland, Gershwin, Garth, Haggard, Holly, Humperdinck, Inglesias, Jackson's (all), Jobim, Kern, K.C., King, Labelle, Lang, Lanza, Legrand, Madonna, Neville, Osmond's (all), Parton, Piaf, Porter, Queen, R.E.M., Stones, Secada, Simon, Sinatra, Torme, Travis, U-2, Vandross, Vinton, Warwick, White, Williams, Xscape, Yoakam, plus hundreds more!
Over 400 different artists live here.

▶ Free Cassette or CD Sampler Choose one only!
plus our catalogues

Fax: 1-914-592-3116 or 1-914-592-3575
Phone 1-914-592-1188

Pro Audio

REPLItech Europe Poised For 2nd Year

■ BY STEVE TRAIMAN

The second REPLItech Europe, scheduled for April 4-6 at Vienna's Austria Center, is expected to draw about 30% more attendees than last year's premiere turnout of about 500, according to co-sponsors ITA and Knowledge Industry Publications Inc. Additionally, exhibit booths in an expanded two halls were close to a sellout in mid-March, with approximately 100 global firms to be represented, says KIPi sales manager Pat Casey.

She cites much better promotion efforts, targeting the Eastern European bloc as one expansion market, and lower conference fees, cut about \$200 to \$395 plus 20% value-added tax (\$295 plus VAT for ITA members). Discount rates are also available at the nearby Trend Hotel Ananas and SAS Palais.

As the only European conference and exhibition dedicated exclusively to duplicators and replicators of all formats, REPLItech Europe will provide three concurrent "tracks" each day on

optical disc, tape duplication, and computer media, says Charles Van Horn, ITA executive VP. Coates Screen Inks and Colonial Printing Ink will host an "International Color Evening" in old Vienna to showcase recent developments and problems related to screen and pad printing decoration of CDs.

After Van Horn provides welcoming comments and an industry overview, the optical disc track will open with addresses by Garrett Smith of Paramount Pictures on "changing replication markets in a multimedia revolution" and Dr. J.A. Th. Verhoeven of ODME on the "Toshiba-Time Warner super density and Philips-Sony high-density DVD [digital video disc] proposals."

Other topics and speakers include a status report on the European replication market (BIS Strategic Decisions); panel discussion on optical disc decoration (Steve Agler, Kammann; Bob Koningsky, Apex; Jean-Marc Bourgeon, Machine Dubuit); modeling with precision; double-speed mastering (Krister

Olsson, Stage Tech AB); improving disc quality with faster metalization (Dr. Gregor Strasser, Balzers); piracy and rights protection (Funkazi Koroye-Crooke, IFPI); recordable media manufacturing (Walter Hofmann, Multi Media Masters; Klaus Weber, MicroTech); recordable media QC process (Hans Orley, Dr. Schenk GmbH); understanding galvanic processes (Robert Williams, Nobler); raw materials: developments and innovations (Dr. Ramesh Pisipati, Bayer AG); improved electroplating (Hakan Olofson, Toolex Alpha AB); making your own replication line; and CD-ROM packaging trends (Andrew Powell, DeVille Integrated).

Tape Duplication track will have opening comments by Robert Knibbs, RK Consultants, followed by his industry update on the survival of tape. Other track topics and speakers in CD replication include basis for the duplicator (Robert Wilkinson, Optical Disc); quality control (Bill Fordham, Rank Video Services); piracy in a new world order (Alastair Knox, Macrovision; Funkazi

Koroye-Crooks, IFPI); mastering for better video duplication quality (Garrett Smith, Paramount Pictures); video duplication standards (SAVI, U.K. suppliers association); the multimedia duplicator; what's new in VHS technology (Ulrich Brauch, Brauch Elektronik); video duplication round-table discussion (Gary Hunt, Technicolor Video Services; Andrew Bourne, Rank Video Services; Joaquin Cayuela, Duplico); increasing productivity at the duplication plant (Arndt Klingelberg, consultant); raw materials selection as a method to ensure increased product quality (Klaus Goetz, BASF); duplication industry packaging trends (Eddie Cosgrove, Cosgrove Packaging); another look at digital audio recording; and facility upgrades through add-ons.

Among the U.S. companies exhibiting at REPLItech Europe are Apex Machine Co., Data Disc Robots, Eastman Kodak, Emerald Technology, First Light Technology, Gauss, General Magnetics, Nobler Technologies, Optical Disc Corp., and World Cassettes.



Billie's 'Loving Arms' Embrace Junior. Sire/Elektra recording artist Billie Ray Martin, seated, stopped at producer Junior Vasquez's New York studio to work on her next album, due this summer. Martin is currently enjoying a club hit with "Your Loving Arms."



Tears In The Studio. Roland Orzabal of Tears For Fears reunites with singer Oleta Adams, whose debut album, "Circle Of One," he produced. Adams is guesting on a track by Orzabal, "Me And My Big Ideas," on the upcoming TFF project, "Raoul And The Kings Of Spain," due May 23. The session took place at Orzabal's home studio, Neptune's Kitchen.

newsline...

EUPHONIX OUT OF RECORD PLANT: The Record Plant, which installed a Euphonix CS2000M system last summer amid much fanfare, has withdrawn it, according to studio chairman Rick Stevens.

Stevens says, "The room that we call the 'Mini Plant,' which housed the Euphonix, has become a room for us to experiment with and expose new technologies to our clients." The studio has replaced the Euphonix with a Neve Capricorn desk, Stevens adds.

Euphonix VP of sales Rick Plushner says the Palo Alto, Calif.-based console manufacturer "had a great desire to expose our technology to high-end mixing engineers that frequent places like A&M, the Record Plant, etc. We entered into an arrangement with Rick Stevens, got a lot of good out of the arrangement, and exposed our console to a wide range of people."

Plushner adds that the exposure from Record Plant contributed to "three or four" sales of Euphonix systems to high-profile clients. Among the artists whose projects were mixed on the Euphonix at Record Plant are Duran Duran, New Edition, Bonnie Raitt, and Wendy & Lisa, according to Stevens.

The Euphonix CS2000M is a fully automated, high-end digital control system for analog audio. Because it is software-based, it is upgradable as new versions emerge.

Despite Changing Cast, Anton Fier Keeps Golden Palominos On A Steady Course

■ BY BRADLEY BAMBARGER

NEW YORK—The only constant in the history of art-pop amalgam Golden Palominos has been leader Anton Fier. The producer/drummer has made flux and mutability his bywords over the past 12 years and seven albums, thriving on change and his ability to summon stirring performances from the group's shifting cast of characters.

"Despite whatever notions you have beforehand, a record inevitably takes on a life of its own, and that's when the magic happens," Fier says. "Imposing one's will or personality on a situation isn't the way to facilitate that. You have to be open to instinct, intuition, and improvisation—that's what great art has. And that's what I hope to capture, if even for a moment."

In the mid-'80s, Fier fashioned a series of excellent all-star albums, in particular "Visions Of Excess" and "Blast Of Silence" on Celluloid Records. Michael Stipe, Richard Thompson, Jack Bruce, Syd Straw, John Lydon, Matthew Sweet, and Bill Laswell all wrote, played, and sang with Fier as transient members of Golden Palominos.

Classic Golden Palomino collaborations midwived by Fier during this period include "Boy Go," in which Stipe's vocals and Thompson's guitars intertwined like beau-

tifully rusted barbs of wire. And a highlight of "Blast Of Silence" saw Bruce wailing like he hadn't since the glory days of Cream on "(Something Else Is) Working Harder," pushing the proceedings into hoodoo territory, somewhere betwixt the backwoods and the big city.

The emotional immediacy and carefully crafted ensemble sound of these songs were constructed one performance at a time, with Fier working with an ad-hoc assortment of



FIER

players in often intense situations—a complex mesh of talents facing time pressures and limited resources. "In those instances," he says, "where someone is only going to be in town for a couple of days, I'm always breathing a sigh of relief when it's over. It's like, 'Whew, we got it.'"

"All the people I've worked with on Palominos records are true artists with strong individual styles and personalities. As a producer, what I do is foremost a collaboration... I try to develop a trust and an understanding; I try to establish a relationship."

Restless Records has collected key tracks from the Golden Palominos' Celluloid years on the two volumes of "The Golden Palominos—A History." Restless also has issued the Golden Palominos' most recent albums, last year's "Pure"

and 1993's "This Is How It Feels," both of which feature a more constant lineup than past efforts, as well as an evolved sound. These records depart significantly from the sinuous guitar rock and country-tinged laments of the first Palominos albums, leaning more toward intimate chamber funk.

The sonic identity of "Pure" and "This Is How It Feels" hinges on the interplay between Lori Carson's ethereal vocals and Fier's intricate rhythm loops, though the albums also feature Laswell's bass and frequent contributor Nicky Skopelitis' guitars for continuity with the past. Recorded at Laswell's Greenpoint Studio in Brooklyn, N.Y., both projects spotlight Fier's facility with the tools of the studio and with the studio as a tool.

"Technology can't be ignored," Fier says. "It has changed the way music is made, and the way it is perceived. And there are good things done with it and bad things. It's all a matter of taste. I consider a computer as much of a musical instrument as a piano or live drums—it just depends on how it's used."

According to Fier, Golden Palominos compositions mutate even into the mixing stage, enabling him to meld "organic performances with technical manipulation." Fier and his various engineering partners use Akai S1000s to sample instrumental improvisations and reprocess the sounds later. "That way, if my vision of the piece changes, I don't have to bring back Bill or Bootsy [Collins] to redo

(Continued on next page)

Billboard's 1995

International Tape/Disc Directory

Making The Connections That Count!

Besides reaching a worldwide audience of buyers in 107 countries, the **International Tape/Disc Directory** is also seen, read and distributed to record and video companies, distributors, laser disc companies, recording studios, post and pre-production facilities, custom tape duplicators, CD manufacturers and many more!

The **International Tape/Disc Directory** provides listings for all contacts in the fields of duplication, replication, print labels, and equipment suppliers.

Special features include:

- Blank tape product charts
- A to Z listings

A virtual one-stop reference of data for the manufacturing of music and video!

Call to reserve your space today!

Publication Date: June 6, 1995

Ad Close: April 24, 1995

Bonus Distribution at REPLITECH!

New York
Ken Karp
(212) 536 - 5017
Norm Berkowitz
(212) 536 - 5016

Los Angeles
Lezle Stein
(213) 525 - 2329

Nashville
Lee Ann Photoglo
(615) 321 - 4294

United Kingdom & Europe
Christine Chinetti
Robin Friedman
44 - 171 - 323 - 6686

Italy
Lidia Bonguardo
39 - 36 - 254 - 4424

Pacific Rim
Grace Ip
(310) 330 - 7888

Pro Audio

ANTON FIER KEEPS GOLDEN PALOMINOS ON COURSE

(Continued from preceding page)

things," he says. "I can restructure those performances myself. Working that way is challenging because the creative process never becomes fixed."

Fier has worked outside the Golden Palominos stable, too, having been a session drummer for the likes of Mick Jagger, Herbie Hancock, and, most notably, Bob Mould on his solo albums, "Workbook" and "Black Sheets Of Rain," and the accompanying tours. Fier also has served as an outside producer, having helped craft albums by Victoria Williams and Joe Henry, among others.

Most recently, Fier produced

Carson's solo album for Restless, "Where It Goes." He says that project featured 80% live ensemble recording captured in Power Station's Studio A, much different from his cut-and-paste technique with the Palominos—in which no more than one person plays at a time. "I'm fascinated by both processes," he says.

In meeting the challenge of record production, Fier says he looks to great music as his guide. "I'm a fan of records. I try my hardest not to ever be jaded about music." He lists ambient/techno bands like the English group Seefeel, as well as New York DJ Soul Slinger, who specializes in the jungle style, as cur-

rent interests.

And it's the records that inspired him growing up that he still returns to for creative nourishment: the early '70s electric recordings of Miles Davis and Bob Dylan's "Blonde On Blonde," for instance, as well as the example of master drummers like Tony Williams and John Bonham.

"I consider the making of records to be a spiritual endeavor," Fier says. "The art of making music is a magical thing. It's always amazed me, and I hope at some point to create something that approaches the magic of the recordings that have influenced my life."

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 18, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/Warner Bros.)	CANDY RAIN Soul For Real/ Heavy D, Poke Red Hot Lover Tone (Uptown)	THIS WOMAN AND THIS MAN Clay Walker/ J. Stroud (Giant)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	SOUNDTRACK (New York) Tony Maserati	LOUD (Nashville) Lynn Peterzell Julian King	PACHYDERM (Cannon Falls, MN) Lou Giordano	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	SSL 6072E/G	SSL 4000G	SSL 4000	Neve 8068	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Studer A827	Otari DTR-900	Studer A827/A820	Studer A827
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	Tannoy DMT 215	Yamaha NS10	KRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	SOUNDTRACK (New York) Tony Maserati	LOUD (Nashville) Lynn Peterzell	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	SSL 8000 with Ultimotion	SSL 4000G	SSL 4000G	SSL 4064E	SSL 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A820	Studer A827	Otari DTR 900	Studer A80 Mitsubishi X-850	Studer A827
STUDIO MONITOR(S)	Augsperger	Tannoy DMT 215	Kinoshita/Hidley	Yamaha NS10	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	FRANKFORD WAYNE Michael Sarsfield	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

Update

LIFELINES

BIRTHS

Girl, Grace Christine, to **Steve and Merry Kennedy**, Feb. 15 in Philadelphia. He is a sales representative for Sony Music Distribution.

Boy, Myles Isaac, to **James and Marie Alexander**, Feb. 16 in Edinburg, Texas. He is host of "Saturday Night Fever" on KVLV McAllen-Brownsville, Texas.

Boy, Adam Julius, to **Cary and Gail Ginell**, Feb. 16 in Thousand Oaks, Calif. He is president of Sound Thinking Music Research and music director of KCLU-FM Thousand Oaks. She is an entertainment accountant.

Girl, Astrid Charlotte, to **Jeff McDonald and Charlotte Caffey**, Feb. 21 in Los Angeles. He is guitarist for Redd Kross. She is guitarist for the Go-Go's.

Girl, Danielle Sarah, to **Mark and Lya Pinkus**, Feb. 22 in Los Angeles. He is director of licensing for Rhino Records. She is director of marketing for Million Dollar Video.

Girl, Zoe Louise, to **Corey Allen and Cheryl Bentyne**, March 6 in Los Angeles. He is a composer and musician. She is a performer with the Manhattan Transfer.

Girl, Savanna Rae, to **John Scott and Cathy Mantegna-Scott**, March 6, in North Hollywood, Calif. He is senior VP of WEA Visual Entertainment Sales. She is VP of publicity and promotions for New Line Home Video.

DEATHS

Elaine C. Corlett, 52, after a lengthy battle with cancer, March 11 in Prescott, Ariz. Corlett was a 25-year veteran of the music industry. She began as a singer/songwriter and went on to executive positions at Capitol Records, Dark Horse Records, ABC Records, Rocket Records,

and Sony Music International. During her career, she worked with such artists as Barbra Streisand, Carol Burnett, and Neil Diamond. Most recently she was record company liaison for Diamond's last album and tour. She is survived by her niece, Dorian Dunas, and nephew, Jeff Dunas. Donations in her name may be made to the Concern Foundation for Cancer Research, 9350 Civic Center Drive, Beverly Hills, Calif. 90210.

Leo Kaplan, 89, of natural causes, March 13 in New York. A founding partner of the firm of Kaplan, Kilsheimer & Fox, attorney Kaplan was best known for serving as a court-appointed special distribution adviser since 1967, overseeing the royalty distributions of ASCAP and ensuring that those distributions proceeded in accordance with ASCAP's 1950 consent decree, which ordered strict standards of fairness. His first wife, Hazel Nalitt Kaplan, preceded him in death by 30 years. He is survived by his second wife, Dorothy Shames Kaplan, and four children: Robert, Theodore, Susan Hut,

and Deborah Kaplan. Donations in his memory may be made to the ASCAP Foundation, One Lincoln Plaza, New York, N.Y. 10023.

Charles "Mercury" Nelson, 30, of an apparent heart attack, March 10 in Staten Island, N.Y. Nelson was a musician, producer, singer, and rapper. For years, he rapped with Dr. Rock of the group Force MCS. He later became a singer with R&B group the Force MDs, performing on such hits as "Tender Love," "Love Is A House," and "Texas." He is survived by his fiancée, Kendra Cook; four sons, Charles Jr., James, Steven, and Jason Daniels; two daughters, Jasmine and Keosha Daniels; his mother, Dolores Nelson; his father, Charles Richard Daniels; his stepmother, Sarah Daniels; eight brothers; eight sisters; and his grandparents.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

MARCH

March 20-26, **Canadian Music Week '95**, various locations, Toronto, Canada. 416-695-9236.

March 21, **"MIDI Licensing,"** panel presented by the California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

March 21-25, **Winter Music Conference**, Fontainebleau Hilton, Miami. 305-563-4444.

March 22, **American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner**, honoring Alliance Entertainment Corp. co-president/COO Jerry Bassin, Plaza Hotel, New York. Lenny Myron. 212-751-4000, ext. 338.

March 25, **Women In Music Business Assn. New York Branch Kickoff Luncheon**, Gramercy Park Hotel, New York. 615-251-3101.

March 26, **12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measur-**

ing and Increasing Yours," presented by International Events Group, Chicago Hilton & Towers, Chicago. 312-944-1727.

March 26, **Seventh Annual Tamika Reggae Awards**, Town Hall, New York. Clinton Lindsay. 718-515-4895.

March 27, **Roxbury Fifth Annual Academy Awards Gala**, honoring the Earth Communications Office, which uses the communications industry to improve the global environment, the Roxbury, Los Angeles. 213-656-1750.

March 27, **"A Night At The Oscars,"** event held by the New Leaders In Entertainment Division of the UJA-Federation Of New York, Club Bar & Grill, New York. 212-836-1126.

March 28, **"Records, Technology, and Consumers,"** panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

March 30-April 2, **Fourth Annual Independent Music Fest**, New York University, New York. 212-998-4987.

March 31-April 2, **Klassik Komm**, Congress Center, Hamburg. 011-44-49-202-278-3112.

APRIL

April 1, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

April 1, **"Blueprint For Representation: Black Entertainment And Sports Lawyers Assn. Mid-Year Conference,"** City College Of New York, New York. 609-753-1221.

April 6-8, **Fifth Annual Hip-Hop Conference**, Howard University, Washington, D.C. Alberta Coker. 202-484-9519.

April 20, **Billie Awards**, Supper Club, New York. 212-536-5018.

April 27, **Gospel Music Assn. Dove Awards**, Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.

WARNER READIES SUDDENLY, TAMMY!

(Continued from page 1)

cess, with a new album recorded at a world-renowned facility by a veteran producer, and set for release on the biggest record label in the world.

"(We Get There When We Do)," the group's upcoming project, is due March 28 on Warner Bros. Records. It was produced by Warne Livesey, whose credits include Midnight Oil, the The, and Julian Cope, and cut at Bearsville Studios in Bearsville, N.Y. A focus track from the album, "Hard Lesson," has just shipped to modern rock and album alternative radio, receiving a favorable response from key programmers.

Because Suddenly, Tammy! does not use guitars, its sound is different from that of most modern rock bands—including Suede, for whom the trio opened on a U.S. tour in 1993.

Its unique format makes Suddenly, Tammy! "hard to pigeonhole, and that's a blessing and a curse," says Warner Bros. director of West Coast A&R Kevin Laffey, who signed the band after hearing its self-titled, spinART Records debut in 1993. "Without guitars and any sort of obvious influences, people might be slow to embrace them and understand them. But when they do, the band is going to have a lot of real avid followers," he adds.

Suddenly, Tammy! is made up of pianist/vocalist Beth Sorrentino, her brother Jay on drums, and bassist Ken Heitmuller. The trio is still based in Lancaster, which Beth Sorrentino describes as a place that offers easy access to Philadelphia, New York, and Washington, D.C., but is far enough removed from those cities to be peaceful and spacious.

The band has embarked on a promotional and retail swing through the Northeast, visiting radio stations, WEA branch offices, retail locations, industry conventions, and other key spots, according to Warner/Reprise product manager Peter Standish.

In order to excite the retail base about the project, Warner Bros. is lowering the suggested list price to \$11.98 for the CD, from the standard tag of \$15.98 for new front-line releases. On cassette, the price will be lowered to \$7.98 suggested list from the typical \$10.98 point, says Standish.

Noting that the same pricing technique was successfully applied to releases by Belly and others, Standish says, "We focus it on groups that we think will make a difference because we don't believe that the lower list price by itself will induce consumers to buy music. But combine that with substantial exposure, via radio, retail, press, etc., and it can prove to be an important tool."

Suddenly, Tammy! has had no shortage of the exposure mechanisms Standish mentions. At radio, the band's self-titled spinART album was played on such cutting edge outlets as commercial modern rock WHFS Washington/Baltimore and album alternative KSCA Los Angeles, both of which have jumped on "Hard Lesson."

KSCA PD Mike Morrison, who played Suddenly, Tammy! when he was at Philadelphia noncommercial album alternative outlet WXPN, says the group "is unique because they combine the songwriting subtlety of Joni Mitchell's early piano-based work with a stripped-down, alternative sensibility. It's a really

fresh sound."

Patrick Ferrise, music director at WHFS, adds, "One of the hallmarks of the '90s seems to be that we're seeing a lot of female artists, and some of them are going to rise to the top. Suddenly, Tammy! is one of them."

Key retailers are equally eager to give Suddenly, Tammy! a boost. Jimmy Cohlsson of Go Compact Discs in Arlington, Va., says he thinks the album will do "really well. It's a little more cohesive, more refined than the spinART record. Beth has a beautiful voice and a great piano style, and that comes through a little crisper on this album."

MTV has supported Suddenly, Tammy!, profiling the band on MTV News and planning a new feature on the new album, says Standish. The band has just shot a video for the lead single, which Warner Bros. will pitch to MTV (particularly for its "120 Minutes" program) and VH1.

The activity surrounding "(We Get There When We Do)" is likely to build on the fan base the group established with its critically acclaimed spinART album. That release followed the 1991 homemade EP "Spokesmodel" and a subsequent EP titled "El Presidente," produced by Paul Q. Kolderie and Sean Slade of Radiohead and Hole fame.

The band's name comes from Sorrentino, who when told to wear more makeup, retorted that she would look like Tammy Faye Bakker.

Even if Suddenly, Tammy! does not become an overnight success, Warner Bros. is committed for the long haul, according to Standish. He says, "We are taking a long-term approach to the project because the band is at a relatively early stage in its development. We're not going to come out bang, bang, bang, and try to get it all in the first month."

TRADE GROUPS

(Continued from page 6)

ers Guild of America. Brooks' star power enabled him to snag a short meeting—and photo opportunity—with House Speaker Newt Gingrich.

Brooks said after the meeting that Gingrich "doesn't seem to be against NEA, but he wants a say in how the money is spent."

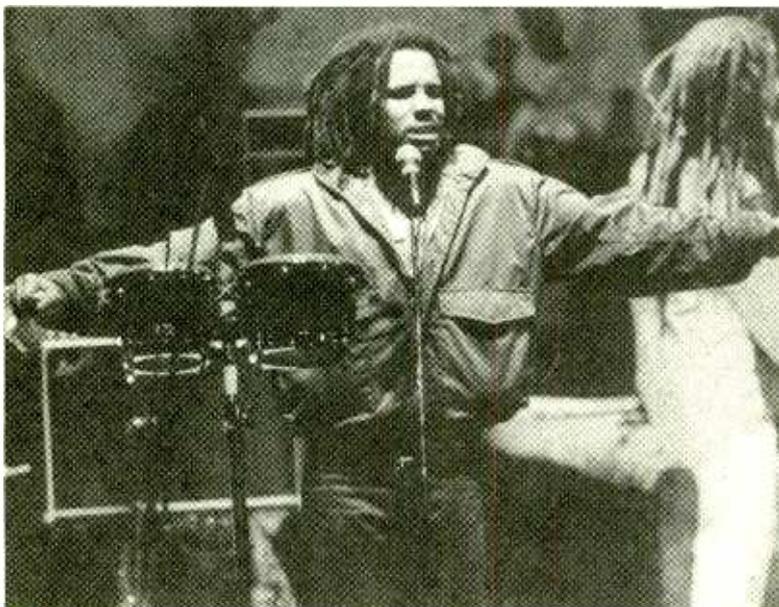
Gingrich, however, has taken several potshots at NEA funding grant decisions and has called for its privatization.

Other high-visibility lobbyists included actors Tony Randall and Christopher Reeve and singer Freda Payne, appearing here in the "Jelly's Last Jam" stage play. Michael Greene, president of NARAS, also visited lawmakers' offices.

Mary Chapin Carpenter, Natalie Cole, Bette Midler, and other artists who were unable to attend sent mailgrams and telegrams to their representatives and to congressional leadership.

Kenny G, Brooks, and Bolton spoke at a midday rally, where Hilary Rosen, president of the Recording Industry Assn. of America, also pledged RIAA support for the NEA.

In addition to the Washington effort, the American Arts Alliance and the American Council for the Arts organized state groups for a National Call-In Day, which spurred business and community leaders to contact their local elected officials.



Brotherly Love. Steve Marley, pictured, joined brother Ziggy Marley & the Melody Makers at "50 Years Of Jammin'," the second annual Bob Marley celebration held in Bayfront Park in Miami. Other performers included Damian Marley, Cedella Marley Booker, DJ Shinehead, Pearl Livingston (half-sister of Bob Marley and Bunny Wailer), and Screwdriver. The concert and food drive attracted 20,000 fans and collected more than 45,000 cans of food for Miami's homeless.

Call Jeff Serrette NY State • 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

FAX YOUR AD
212-536-5055

CALL TOLL FREE: 1-800-223-7524
 Regular Classified: \$5.20 per word, minimum order: \$105.00
 DISPLAY CLASSIFIED:

1" - 1 issue \$146.00 PER
 1" - 3 issues 134.00 PER
 1" - 13 issues 127.00 PER
 1" - 26 issues 119.00 PER
 1" - 52 issues 98.00 PER

REVERSE ADVERTISEMENTS: \$18.75
 POSITION WANTED: \$70.00 PER COLUMN INCH
 BOX NUMBER: \$20.00/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

****REAL ESTATE TO THE STARS****
 For Real Estate information call Laura Rivchun
 In NY (212) 536-5173

Real Estate To The Stars
\$70.00 per inch

SERVICES

SERVICES

SERVICES

EUROPADISK, LTD.

Factory Direct!

Bulk CD's

as low as

75¢

From your CD Master & label film.

Also, retail-ready, full-color CD & Cassette packages available - including pre-mastering, graphics layout, typesetting, color-separation & printing.

CALL FOR OUR CATALOG!

EUROPADISK, LTD. 1-800-455-8555

75 Varick Street, New York, NY 10013 • FAX (212) 966-0456

A 2 Z

212 346-0653

THE ONLY NUMBER YOU NEED FOR DESIGN AND MANUFACTURING

THE LEADING MANUFACTURING SERVICE FROM THE UK NOW IN THE UNITED STATES

SPRING OFFERS FOR CD'S & CASSETTES

1,000 CD Albums • Glassmaster • Two Colour On Body Print • Four Page Booklet And Tray Card 4 X 1 Colour • Jewel Box • Shrink Wrap
\$1750

(From CD Ready Master and Composite Printers Film)
 1,000 Cassettes
 Running Master • Label Plate • 1 Colour Print On Cassette Inserts • Norelco Box • Shrink Wrap
\$925

(From Dat Or Tape And Composite Films)
 • Full Type Setting And Design Service
 • All Editing And Packaging Requirements

A TO Z MUSIC SERVICES INC

105 DUANE STREET • SUITE 52B

TRIBECA TOWER • NY • NY 10007

TELEPHONE (212) 346-0653/73

FAX (212) 346-0679

COMPACT DISCS

ESP

EASTERN STANDARD PRODUCTIONS, INC.
 37 JOHN GLENN DR. BUFFALO, NY 14228
 (716) 691-7631 • FAX (716) 691-7732

NEW CASSETTE & CD COMBO PACKAGES!

CALL TOLL-FREE
1-800-527-9225
 FOR A FREE BROCHURE

CASSETTES

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CUSTOM AUDIO CASSETTE BLANKS
 1 Min. - 126 Min.
 Loaded With:
BASF CHROME PLUS, CHROME SUPER & MAXELL XL II HIGH BIAS TAPE

BASF

AUDIO/VIDEO CASSETTES:
DIGITAL MULTITRACK PRODUCTS

AMPEX

3M

TDK

maxell

SONY

SHURE

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG

764 5th Avenue, Brooklyn, New York 11232
 In New York Telephone: (718) 369-8273
 24 Hour Fax: (718) 369-8275

NRS
 National Recording Supplies Inc.

TOLL FREE 1-800-538-2336

WORK WITH US



CALL TOLL FREE!

1-800-APD-DISC

(1-800-273-3472) APD quality CD & cassette production services include: Printing, cover design, warehousing and storage. Our experts can help you save time & money, guaranteed. Call today for your free estimate and catalogue.



AMERICAN PRO DIGITAL INC

AWARD WINNING GRAPHIC DESIGN

ADAM GREISS DESIGN

We are a state-of-the-art, full-service communications graphic design studio specializing in the music and entertainment industries.

Designing promotion, ads, brochures, CD packaging, etc.

We also provide on premises pre-press, retouching color separation and film output.

This saves time and money.

CALL 212.229.9823

150 West 26 Street, Suite 203
 New York, NY 10001

MUSIC AND ENTERTAINMENT INDUSTRIES

MASTERING REPLICATION
 PRINTING TOTAL PACKAGING
 GRAPHIC DESIGN STUDIO
 POSTERS
 PERSONALIZED EXPERT SERVICE

COMPLETE CD AND CASSETTE

The Power of Excellence
212 - 333 - 5953

330 WEST 58TH ST. NEW YORK, N.Y. 10019

PROMOTION

National promotion, distribution and marketing of the highest caliber. In business 25+ years.

RCI RECORDS, INC.

4721 Trousdale Dr. Nashville, TN 37220
 (615)833-2052 • Fax (615)833-2101
1(800)737-9752

LENGTH	PRICE (each)
C-10	\$0.30
C-20	\$0.36
C-30	\$0.42
C-40	\$0.46
C-45	\$0.48
C-50	\$0.52
C-60	\$0.58
C-70	\$0.64
C-80	\$0.71
C-90	\$0.78

TDK PRO SA BULK

CUSTOM LOADED HIGH BIAS COBALT CASSETTES (UNLABELLED AND UNBOXED)

NOW!
 Recording Systems, Inc.
 & TDK

32 WEST 39th STREET
 NEW YORK, NEW YORK 10018
 TELEPHONE: 212-768-7800 • 800-859-3579

CUSTOMER PICK-UP, MESSENGER OR MAIL ORDER
 WE CARRY ALL BRANDS OF RECORDING SUPPLIES AND ACCESSORIES

COMPACT DISCS • 95¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000

Complete CD and Cassette Packages Available in quantities of 250/500/1000

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC

1110-48th Avenue North • Nashville, TN 37209

COMPACT DISC / VINYL / CASSETTE PRODUCTION
 DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY!
 FREE CATALOGUE or SPECIAL QUOTE. CALL:
 ALIGNED AUDIO 1-800-869-6561
 or 718-788-6969 / FAX 718-499-0421
SMALL AD. BIG VALUE!

500 CASSETTES \$595

- COMPOSITE NEGS FROM YOUR CAMERA READY ART
 - CASSETTE RUNNING MASTER
 - TEST CASSETTE
 - APEX PRINTING ON CASSETTE
 - 1000 x ONE-COLOR INSERT (500 FOR REORDER)
 - NORELCO BOX CELLO WRAPPED
- REORDER ANYTIME \$385

1000 4-COLOR CASSETTES \$899

- CASSETTE RUNNING MASTER
 - TEST CASSETTE
 - APEX PRINTING ON CASSETTE
 - 2000 x 4-COLOR INSERTS (1000 EXTRA FOR REORDER)
 - NORELCO BOX SHRINK WRAPPED
- REORDER ANYTIME \$750

22 MINUTES PER SIDE MAXIMUM

Ask for our free brochure!!!

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

YES!

KLARITY KASSETTE

COMBINATION SPECIAL !!
 500 TAPES AND 500 CD'S
 COMPLETE RETAIL READY PACKAGE
 Combination Special Price **\$2,355**

800-458-6405

FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING

QCA (800) 859-8401

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225
 (513) 681-8400 • FAX (513) 681-3777

BELIEVE IN YOUR MUSIC?

COMPETE WITH THE MAJORS ON NATIONALLY DISTRIBUTED CD SAMPLER SAVE THOUSANDS!
(800) 801-5393
 DAT OR CD MASTER REQUIRED

Betail Disc Manufacturing
 • CD, Cassette • Video Duplication
 • Full Graphics
 CALL FOR OUR BROCHURE
1-800-737-7624

SERVICES

COMPACT DISCS

1000 for \$1990

REFERENCE CD NO CHARGE (60MINMAX) DELUXE PACKAGE 2-COLOR LABEL

PACKAGE INCLUDES GLASS MASTER, CD'S IN JEWEL BOXES, 4-PAGE COLOR BOOK AND RILAY CARD, SHRINKWRAPPED, YOU SUPPLY DAT MASTER OR 1630, FINISHED PRINTER'S NEGATIVE, AND TEMA LABEL POSITIVE(S).

GUARANTEED QUALITY
DON'T SETTLE FOR LESS THAN THE BEST

ALSHIRE

CUSTOM SERVICE
1015 Isabel Street, Burbank, CA 91510
1-800-423-2936 TEL: 213/849-4671 FAX: 818/569-3718

Your music on Compact Disc
Any quantity from 1 to a zillion
Lowest prices, Best service
Big Dreams Studio 708-945-6160

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!
Call For Free Catalog
(800) 355-4400
A. I. ROSENTHAL
207 WELSH ROAD HORSHAM PA 19044

PROMOTION & DISTRIBUTION
AMI provides domestic and international distribution, promotion, and foreign licensing for independent labels.
Ph. 805-965-2313
Fax 805-963-8172

CELEBRATING OUR 27TH ANNIVERSARY
4212 14th AVE. • BROOKLYN NY 11219
ANDOL
AUDIO PRODUCTIONS INC.
BLANK AUDIO AND VIDEO CASSETTE TAPES FROM 1 MINUTE TO 126 MINUTES
BASF CHROME SUPER MAXELL XLII
WE CARRY A FULL PRODUCT LINE OF:
3M AMPEX BASF MAG MEDIA MAXELL POLYMATRIX SHAPE, TDK PANCAKES & C-0'S NORELCO, JEWEL, POLY BOXES & EMPTY REELS
DISCOVER VISA MASTERCARD AMEX
AUDIO, VIDEO & DIGITAL TAPES
1-800-221-6578
IN NYC 718-435-7322
24 HOUR FAX 718-853-2589

THE REPORTER
1995 BLU-BOOK
Your Direct Pipeline to Film, TV and Video Production, with over 30,000 listings in 300-plus categories, including:
• Executive rosters, plus crew, talent & agent listings
• Pre- and post-production companies, studios, sound stages, equipment, marketing, distribution, accounting, catering, transportation and much more!
IT'S HOLLYWOOD'S ROLODEX!
Only \$59.95
(plus shipping, handling & applicable state tax)
To order, call 213-525-2150, or fax 213-525-2387
BECB5

FOR SALE

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
7925 NW 66th ST., DEPT J
MIAMI, FL 33166
DEALERS ONLY Phone: (305) 591-2188 Fax: (305) 591-7210

SAMPLING SELLS!!

Largest U.S. mfr. of Listening Posts guarantees you will sell More Music with our systems. Call NOW about our FREE test program.

telescan
1-800-835-7072

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. FAX: (609) 890-0247 or write SCORPIO MUSIC, INC. P.O. BOX A TRENTON, NJ 08691-0020

OPERATING SUPPLIES

Jewel Boxes • CD Blisters Security Packaging Plastic & Paper Sleeves Price Guns • Mailers • Dividers

WRAPPING & PACKAGING

The Jewelmaster Packaging System Retail-level shrinkwrapping. Does CD's, Videos cassettes, LP's, posters & more... only \$189.95! Low-cost shrinkwrapping solutions for retailers & distributors. L-sealers available! Money-back guarantee

MUSIC AND MORE...

Indie Labels • Budget & Cut-Out CD's, Tapes, LP's Novelties • Comics/Rags • Accessories • Blank Tape

PERFORMANCE DISTRIBUTORS
2 DAK ST. NEW BRUNSWICK NJ 08901
Tel: 908-545-3004 Fax: 908-545-6054

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B
Campus Records
Wholesale Distributor of "Deletions/Overstocks" IMPORT EXPORT
874 Albany Shaker Road Latham, NY 12110 (518) 783-6698 (518) 783-6753 FAX
For a Unique Blend of Independent and Major Label Closeouts and Overstocks

LOWEST PRICE!

* CD's - LP's - Tapes *
* Cut-Outs - Over Stocks *
* Budget - Midline *
* Call For Your Free Catalog Today!
MUSIC WORLD
8555 Tonnelle Ave., N. Bergen, NJ 07047
Tel: (201) 662-7600 Fax: (201) 662-8060

TAPES

SENTRY SYSTEMS

A New Generation of Reusable Software Security Packaging

- Seven Models - Including a double CD Package
- Adapts to all EAS Technologies
- Increase Profits by Reducing Theft

Call or Write Today for Brochure and Samples

C & D Special Products, Inc.
309 Sequoia Drive
Hopkinsville, KY 42240
West Coast
800-366-4923
1-800-922-6287

HELP WANTED

DIRECTOR OF SALES AND MARKETING GENERAL MARKETPLACE

LEADING NASHVILLE BASED CONTEMPORARY CHRISTIAN LABEL GROUP SEEKS STRONG SALES AND MARKETING PROFESSIONAL TO MANAGE SECULAR DISTRIBUTION. MUST HAVE EXPERIENCE IN NATIONAL SALES AND MARKETING, A WORKING KNOWLEDGE OF RADIO PROMOTION AND FIRM GRASP OF MAJOR DISTRIBUTION COMPANY INNER WORKINGS. FAX RESUME AND SALARY REQUIREMENT TO:

DALE GOGGINS
(212) 571-5095

WAREHOUSE MANAGER

Fast growing Independent Distributor/Label on Long Island seeks highly motivated individual with proven track record in managing warehouse and shipping.

Candidate must have strong leadership skills with the ability to follow structure as well as being able to create & implement procedures. Communication & Organization skills required. Send resume and cover letter, which must include salary history to:

Box 8222
Billboard Classified
1515 Broadway
New York, NY 10036

RECORD RETAIL DISTRICT MANAGER

Cat's Compact Discs & Cassettes is accepting resumes for a District Manager over the 9 current Memphis, Tennessee stores. Prior experience at this level required. Use of company van. Company pays 2/3 major medical. Bonuses available. Send resumes to:

MCRD
P.O. Box 22773
Nashville, Tn. 37202
Att: VP of Retail

or fax at 615-255-7329

SEEKING MANAGEMENT

Established eight-piece swing/r'n'b band seeks an individual or company to work with on concert bookings, recording, touring, etc. for a fee and/or percentage. Outstanding musicians; New York City based. Please call (212) 969-0783

BUYER Audio/Video

Growing So. Bay (Los Angeles) one-stop to libraries needs aggressive, experienced hands-on negotiator/buyer. Must be computer literate with excellent oral and written communication skills. Excel. negotiating purch. & coop. ad skills a must. Please fax your resume with earnings hist. to:

VP Admin. Professional Media Service Corp. (310) 532-0131

HELP WANTED

PRODUCTION COORDINATOR

LARGE INDEPENDENT LABEL (OWNED AND DISTRIBUTED BY A MAJOR) SEEKS AN EXPERIENCED PRODUCTION PERSON. MUST BE WELL VERSED IN ALL ASPECTS OF CD, CASSETTE AND VINYL MANUFACTURING, ALSO KNOWLEDGE OF FILM AND PRINT. SEND RESUME WITH SALARY HISTORY TO:

BOX 8221
BILLBOARD CLASSIFIED
1515 BROADWAY
NEW YORK, NY 10036

JEFF McCLUSKY & ASSOCIATES, THE PREMIER MUSIC PROMOTION AND CONSULTING COMPANY OF AMERICA, IS EXPANDING ITS ALTERNATIVE AND ROCK DEPARTMENTS. IF YOU HAVE EXPERIENCE RUNNING A DEPARTMENT, A PASSION FOR MUSIC, GREAT RELATIONSHIPS WITH RADIO, MAJOR AND INDEPENDENT LABELS, AND POSSESS ENTREPRENEURIAL SKILLS... SEND RESUME IN CONFIDENCE TO:

JMA
719 WEST WILLOW
CHICAGO, IL 60614

DO YOU WANT TO BE THE BEST?
NO CALLS PLEASE.

PART TIME WORKERS

Wanted to Hand Prepare Mailing Labels at home. You must have a Typewriter, Computer, or Good Handwriting. Call 24 hours.

1-809-474-2826

WORLD'S LARGEST KARAOKE SOFTWARE MANUFACTURE IS SEEKING NATIONAL SALES MANAGER TO EXPAND SALES. MUST BE COMFORTABLE WITH RECORD CHAINS AS WELL AS CONSUMER ELECTRONICS CHAINS & MANUFACTURERS. FORWARD RESUME TO:

DK KARAOKE ENTERTAINMENT INC.
ATTN: V.P. SALES MKTG.
660 MAPLE AVE., TORRANCE, CA 90503
OR FAX TO: (310) 782-2324

Virgin
MEGASTORE
Virgin Megastores, the world's premier music and entertainment software retailer is expanding throughout North America. This continued growth has created career opportunities at the store and corporate levels.

Current available corporate positions:
Marketing Supervisor (west coast) - Coordinate Co-Op, regional promotions, coordinate graphic production, dept. budget tracking and all communication to store level. Minimum 3-5 yr. music retail exp., strong product knowledge/communication/org. skills and computer literacy a must. BA/marketing with job exp. and video - multimedia background a plus. Job location - Beverly Hills, CA. Code-Mkt. Sp.BB.

Current Virgin Megastore positions available:
Store Managers & Assistant Managers, Product Buyers specializing in: Music, Specialty Music, Singles, Videos & Laserdiscs, Multi-media & Books. Code - Stores BB.

Store candidates should have a minimum of 2 years of experience in one of (or a combination of) the above listed job positions, or related positions. Excellent communication skills, self-motivate - positive team leader philosophy, excellent product knowledge and ability to relocate a must.

To apply, send resume and complete salary history (required), including the above job code in confidence to:

Virgin Retail Group, Attn. HR Manager
8912 Burton Way, Beverly Hills, CA 90211

HELP WANTED

WANTED:

PD for FM104 in Ireland. Necessary qualifications include strong people skills, demonstrated ratings success in either CHR or AC, at least three years experience as PD, willing to relocate to Ireland. Send resume and sample station composition tape to Pollack Media Group, 984 Monument St., Suite 105, Pacific Palisades, CA 90272.

BUSINESS OPPORTUNITIES

EARN \$350+ /WEEK

At Home Hand Preparing Mailing Labels. You must have computer or good handwriting.

Call For Details:
1-809-474-2858

WANTED TO BUY

SMITH-ALSTER
— AND COMPANY —

Music & Video INVENTORY CONSULTANTS

WE BUY
NAME BRAND MERCHANDISE

- > Audio Books
- > Consumer Electronics
- > Videos
- > Laser Discs
- > Video Games
- > Computers
- > Compact Discs
- > Cassettes

(516) 420-8300
Fax: (516)420-8455

CASH - CASH - CASH

Top \$ paid on CD's, Cassettes, LP's, Music Books, Rock T-shirts. No quantity too big or too small. Call 201-662-7600 or Fax: 201-662-8060

\$ \$ WANTED \$ \$

Gold, Platinum Record Awards, Grammy, MTV Awards, Artists Contracts.

COLONY RECORDS,
1619 Broadway, NY, NY 10019
Phone (212) 265-2050 Fax (212) 956-6009
CALL ALAN GROSSBARDT

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:
(609) 890-6000.

(Continued on page 82)

FIXTURES

FACTORY DIRECT
CD JEWELBOX STORAGE
CABINETS. In Stock Now. No Waiting. Choice of colors. 2 sizes. 2 drawer. 570 Capacity. \$234
 3 drawer. 855 Capacity. \$289

Prices **INCLUDE** locks. Textured steel construction.

CD JEWELBOX SHELF, 2-TIER.
 Gridwall, Slatwall, Pegboard. 8 facings. capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-Thru" browsing. Use for CD-ROM

Architectural Merchandising Floor Plans at no cost or obligation.

JEWEL BOX OR LONG BOX COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

NEW!

COMIC BOOK DISPLAYERS
TRADING CARD DISPLAYERS
COLLECTIBLES DISPLAYERS
 For Gridwall, Slatwall, Pegboard.
GLASS SHOWCASES

Stocked in Chicago, Baltimore, Los Angeles, and London, England
Free 100 Page Color Catalog
1-800-433-3543
Ask for Jim McFarland
 Fax: 213 624-9022

COMPUTERS

Musicware™
the POSITIVE Choice!
 Musicware USA
 6300 Creedmore Rd.
 Suite 136
 Raleigh, NC 27612
 (919) 833-5533
 FAX (919) 833-1900
 Also in Europe

Complete POS / Inventory Control for ALL your record store needs! Available in user selectable English or Spanish!

RecordTrak
 Inventory Management For Record Stores
800-942-3008
 Fax 203-289-3930
 Voice 203-265-3440

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone: (404) 449-0338
 Fax (404) 840-9723
 Australia: (08) 338-2477
 6185 Buford Hwy Ste C-100, Norcross, Ga 30071

ACCESSORIES

PRO SING Karaoke
 Free Catalog. World's largest selection. All Brands of equipment. CD+G, LD's, Vocal Eliminators. Players, Speakers, Mics.
CSP P.O. BOX 1106
 Bridgeview, IL 60455
1-800-800-8466

REAL ESTATE TO THE STARS

"BEAUTIFUL 30 MILE HUDSON VALLEY VIEWS - NORTHEAST, DUTCHESS COUNTY, AMENIA/SHEKOMEKO AREA, 37 WOODED ACRES, ROAD FRONTAGE. \$200,000 - CALL (607) 254-4660, CORNELL UNIVERSITY REAL ESTATE DEPT."

APPAREL

LICENSED MUSIC APPAREL "OVER 100 ARTISTS" CALL FOR FREE CATALOG DEALERS ONLY 1 800 328 0308

NOVELTIES

MUSIC MERCHANDISE
 The greatest variety of licensed product around!
 POSTERS, T-SHIRTS, STICKERS, PATCHES, CAPS, JEWELRY, TAPESTRIES, BUTTONS, ETC...
 Same day shipping / NO minimums
 GET IT ALL WITH ONE CALL!!!
 DEALERS ONLY • 1-800-248-2238 • CALL FOR CATALOG
 ZMACHARS POSTERS, INC.
 (305) 888-2238 / FAX: (305) 888-1924
 7911 NW 72 AVE, SUITE 102 MEDLEY, FL 33166
 SERVICE IS OUR #1 GOAL!

TALENT

ARTISTS
 Are you tired of your music being turned down by record companies? Let Blue Stone Mgt. help get you signed to a major label/ Film-TV-Soundtrack. Get fast results. **619-496-2253**

POSITIONS WANTED

GIMME A BREAK!
 YOUNG, DYNAMIC LAW/BUSINESS SCHOOL GRAD WITH GREAT MUSIC INDUSTRY EXPERIENCE IN CONTRACTS, COPYRIGHT, ROYALTIES, MANAGEMENT, EVEN PROMOTION! SEEKS ENTRY-LEVEL JOB AT LABEL/COMPANY/FIRM IN NYC AREA. **CALL (718) 474-6746**

INVESTORS WANTED

INVESTOR WANTED
100K
POSSIBLE RETURN OF 5 TO 1
718-898-2868

MISCELLANEOUS

AIDS EPIDEMIC
 Learn Ugly Hidden Truths About This Exploding Epidemic. Send \$9.95 CK/MO, Publishing Unlimited, PO Box 3038, Palos Verdes, CA. 90274

FOR ARISTA'S FOSTER, TIMING IS EVERYTHING

(Continued from page 10)

Hungry Eyes," an all-star tribute to Merle Haggard. The initial single from that project was Foster's version of "The Running Kind," which stalled at No. 64 on the country chart in November.

Turning its attention back to Foster's own album, Arista sent a new single, "Willin' To Walk," to radio March 13. (The single was remixed from the original album version by Steve Ripley of the Tractors.) A companion music video is currently in Hot Shot rotation on CMT.

By delaying the release of Foster's album by almost a year, Arista has created an unusually long two-and-a-half year lag between projects. Foster's solo debut, "Del Rio, TX 1959," was released October 1992.

Explaining the long delay, Arista president Tim DuBois says, "I really hate to get on that schedule where as soon as the last notes of the fifth single of the current album die, you've got to have the new single off of the next album at radio."

Arista VP of promotion and artist development Jack Weston says, "We wanted to really do the right setup with Radney because we know we've got a great album, and we didn't want to just throw it out there into the crowd."

The new release date makes "Labor Of Love" Arista's only album release for the second quarter. It also allowed Arista to showcase the artist at the recent Country Radio Seminar.

While he couldn't help but notice the "RAD" promotional buttons being worn by CRS attendees, Tony Thomas, PD at KMPS Seattle, a solid Foster fan, believes it is music, not freebies, that will distinguish Foster.

"I think that as a society, we are getting away from hype and showbiz as much as we have over the last few years," Thomas says. "In country radio right now, we're going through a very song-by-song situation with a lot of artists. Radney has proven to be a substantial songwriter with a terrific presence. For him to really break through is as close as the next right record."

Constant roadwork in support of "Del Rio, TX 1959" has made Foster a familiar face to concert audiences and established a strong fan base at country radio and at retail.

"We sold in excess of 60,000 copies of his first album, so we've done relatively well with Radney," says Jerry Adams, VP of music purchasing for the Handleman Co., the giant Troy, Mich.-based rackjobber. "I had the privilege of hearing some of this new album several weeks ago, and I think this kid's on the verge and ready to pop. You've got to have that one song that pushes you over the top. 'Willin' To Walk' is a little different, but I think it will be accepted by country radio."

Foster's debut spawned two top 10 singles, sold 267,000 copies (according to SoundScan), and accomplished Arista's main objective of distancing the singer from his "cutting-edge" past as a member of Foster & Lloyd. That country/pop duo recorded three critically acclaimed albums between 1987 and 1990, landing nine singles on Billboard's Hot Country Singles & Tracks chart before splitting up in 1991.

"We went at Radney's debut album first and foremost as a country record, because we were on a mission to establish him as an artist that was 'in the fold,'" says Mike Dungan, Arista's VP of marketing and sales.

"He was coming from Foster & Lloyd, which was kind of edgy, and we felt with 'Del Rio, TX 1959' that we had the record to do that."

Having accomplished its initial goal, Arista's marketing plan for "Labor Of Love" will center on what Dungan describes as "a two-pronged attack." In addition to "firming up Radney's country base," the label will focus on college markets where Foster & Lloyd managed to gain a foothold.

"We didn't go after that at all with the first record, on purpose," says Dungan. "But given the way the landscape has changed out there, we don't feel that it will hurt him at all at the mainstream country level."

The company will buy print advertising in various college publications and "hip" publications in the college market. In addition, they've prepared a video press kit with artists like

SONY'S SELIG STRIKES HARD IN GERMANY

(Continued from page 10)

young woman who gets an abortion, came out toward the end of January 1994, prior to the album's release.

Because of the lyrics, airplay was practically nonexistent, with only 30 reported plays nationwide in the week after release. Daring exceptions were WDR 1 (a West German network) and private radio station Delta Radio in Kiel, which in conjunction with Sony Music, Frankfurt, adopted the slogan "Delta Macht Selig" (Delta Makes You Happy/Blissful), a play on words.

During this April '94 publicity campaign, Selig performed throughout Schleswig-Holstein, from playing on a trunk in market places and pedestrian zones, to gigging at rock parties and popular venues, and even on a boat.

In addition, Delta Radio installed a hotline to inform listeners when and where Selig performed. The radio campaign also was supported by posters and advertising.

Although airplay was extremely difficult, German cable-music station Viva started broadcasting the video to "Sie Hat Geschrien" at the beginning of February, which subsequently generated interest for the album.

In mid-May, the band headlined its own club tour. However, things really started rolling when the band completed the video to the second single "Wenn Ich Wolte" (If I Wanted To), in which the singer implies: I could have sex with you, "if I wanted to."

Although radio airplay was slow, again because of the risqué nature of the lyrics, Viva put the video on N-Powerplay. MTV Europe followed suit, mentioning Selig in its news broadcast and putting the band in Buzz Bin rotation.

The critically acclaimed black-and-white video was directed by Rene Eller of the CZA Film company in Holland. Eller has produced videos for such name acts as Technotronic, Ten Sharp, Die Toten Hosen, Womack & Womack, Fury In The Slaughterhouse, Terry Hoax, Magic Affair, and, more recently, Westernhagen and Boy George. It was this clip that secured the Echo prize at the ceremony in Munich (Billboard, Feb. 25).

"The video exposure, in conjunction with a nationwide marketing campaign, which included posters and TV spots, plus the touring aspect, brought about the break-

through of the band," says Sony promotions manager Sina Farchid. In June the album entered the official "Musikmarkt" charts peaking at No. 35 and staying there for 13 weeks. During the summer months, Selig performed at open-air festivals, thereby strengthening its reputation as one of the top German live bands.

Wolfgang Orthmayr, managing director of purchases at retail chain World Of Music (WOM), says, "Sales of the Selig album went pretty well right from the beginning and even better when support from MTV and Viva set in. To my mind, they are one of the German rock bands with the most credibility."

The band also enjoyed nationwide exposure by appearing on Germany's longest-running youth program "Live Aus Dem Alabama," which was essentially an appearance to offset the video image. Plasa says, "After all that video exposure, it was important that the band could convince fans, as well as the media, that it was a true live band."

The third single, "Ohne Dich" (Without You), was released in September in conjunction with a video (again directed by Rene Eller), which is being aired by MTV and Viva. In October, Selig's dates at 1,000-capacity venues were sold out.

The act's popularity crossed the border into neighboring Austria (which, despite the common language, can be reluctant to accept a German artist), where the album climbed to No. 20. Selig toured Austria in November, followed by performances in Switzerland.

Producer Plasa heard of the band when Neander played him a rough 4-track demo. "In two days, we properly recorded three tracks in the studio," he says. "On the basis of these demos—which, incidentally, turned out to be the three singles off the album—Sony signed the band."

Plasa, commenting on Selig's success, says, "I believe the appeal of the band is primarily because its music does not have that typical conscientious-German attitude about it. It is honest, gutsy music, well played with excellent lyrics."

The band is due in the studio this month to record demos for its second album. "The new album will be even a little bit rougher and more guitar-riff-oriented," says Plasa.

Radio Stations Ponder Adding Acts They Don't Break

BY STEVE KNOPPER

Despite video play and concert tours, radio is still the primary vehicle for an artist's commercial success. But sometimes—as in the cases of Metallica, White Zombie, Green Day, and Ice Cube, among others—an artist can become incredibly popular without radio play.

At that point, radio programmers must make a decision: Do they respond to the market and add the new songs right away, even if they'd once decided to pass on the artist? Or do they stick with their earlier judgment that the artist doesn't fit the format?

Many programmers say the answer is simple. "If it fits in the sound of what

you're doing on the radio, it fits," says Brian Illes, PD of album rock WRXL Richmond, Va. "And if it doesn't, it doesn't.

"If the answer is, It doesn't fit what we do, or we don't think it's good . . . 20 listens later, it probably isn't going to sound better," he says. "That's the way it was with Metallica. That's the way it is with Garth Brooks."

Like Illes, many programmers say they don't worry about an "underground buzz" or other influences outside their own ears. At WBLK, an R&B station in Buffalo, N.Y., PD Eric Faison says he won't play rapper 2Pac, because of his offensive language, or Ice Cube, because "you've got to be true to what you do."

If WBLK wasn't playing a record, and suddenly it became popular, Faison says, "It depends on what we're doing and what kind of song it is. If we hear this huge buzz, if it fits the format, we'll either jump on it or let it sit some more."

But this cut-and-dry programming approach can create tricky situations. The punk-pop band Green Day had never had radio hits before its album "Dookie" was released in early 1994. Through relentless MTV video play, plus an attention-getting performance at Woodstock '94, the band wound up with a string of hit singles and sales of 5 million records.

"That's a perfect example," says Chris James, PD of album rock WTPA Harrisburg, Pa. "At first it was tough, because we didn't think 'Longview' was going to be that much of a hit. The pressure got to be so much from people calling. At the end, it was easy."

When artists sell records but can't get on the radio, their record company marketers tend to get perplexed. For example, in late 1992 metal band White Zombie released "La Sexorcisto: Devil Music Vol. 1" and toured the country several times.

"When we took it to radio initially, we had sold 100,000 records in the marketplace and toured three or four times

in some markets," says Alan Oremán, director of rock promotion for Geffen and DGC Records in Los Angeles. "But the record sounded so foreign to them because it didn't fit with what they were doing."

Of course, after that, "Beavis & Butt-head" regularly aired its devotion to White Zombie on MTV, and the record went gold. After that, Oremán says, some radio stations began playing the record—by then, almost two years after it came out.

"Most stations could not hear it," Oremán says, referring to the song's potential hit status. "Nirvana was that

(Continued on next page)

AC SLIPS FROM ATOP FORMAT RATINGS

(Continued from page 5)

to give the format its best share ever. It was helped in the fall by the success of both format veterans and newcomers. WQCD (CD101.9) New York, which jumped 3.5-3.9 12-plus in the fall ratings, and KKSF San Francisco (2.8-3.7), are among the success stories in the heritage camp. But their achievements were bolstered nationally by the emergence of newer outlets like KKJZ Portland, Ore. (4.3-4.9), KLJZ New Orleans (1.3-4.8), and WJZW Washington, D.C. (1.7-3.3).

"Seven years into the format, we're way past the point of guesswork," says KKSF PD Steve Feinstein. "We've sort of cracked the code. We now understand which particular titles, which styles of music, which artists, make for success. The format is really coming into its own, it's becoming a mainstream, mass appeal format, not just a boutique format."

In some cases, adding AC crossover artists like Michael Bolton, Whitney Houston, and Mariah Carey was the secret to success for adult alternative stations. "In the overwhelming majority of cases, stations are moving in a much more pop, AC crossover, familiar

direction," says Feinstein, whose station is not among those adding crossover artists. "Nearly the entire universe of stations is running tighter libraries and becoming more hit driven."

OTHER ROCK FORMATS STRUGGLE

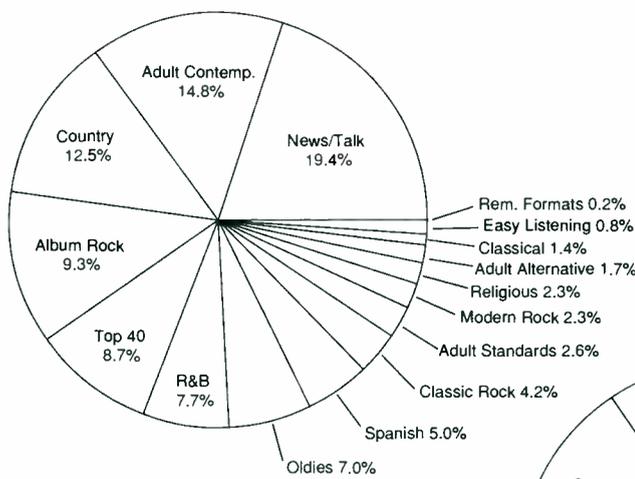
After a winter-to-summer '94 rebound, album rock is once again faltering, and classic rock is now showing signs of trouble as well. Album rock was off 9.4%-8.9% in the fall book, down from a high of 10.2% in the summer of 1991. Classic rock was off 3.6%-3.2%, its worst share since the format ratings were initiated and way off from its high of 4% in the spring of 1993.

Some radio observers say those losses are not surprising given the staleness of the rock formats. Consultancy DeMers Programming recently unveiled the results of its annual rock radio airplay study and noted, "If the top 10 song list for 1994 looks a lot like the one we shared with you for 1993, you're not mistaken." The 10 songs on the list are an average of 20 years old, and for the last two years, Aerosmith's

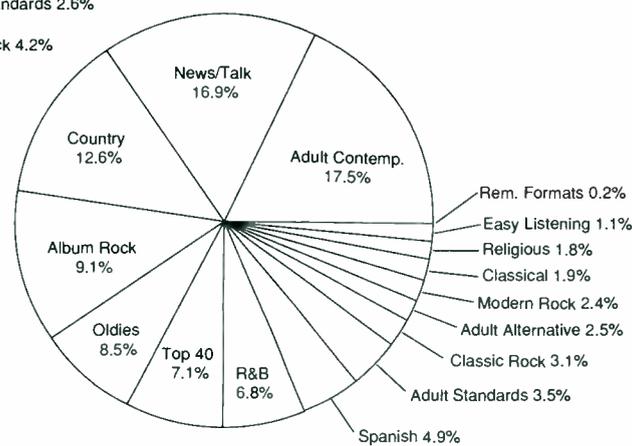
(Continued on page 86)

FORMAT SHARE BY DAYPART FALL '94 ARBITRONS

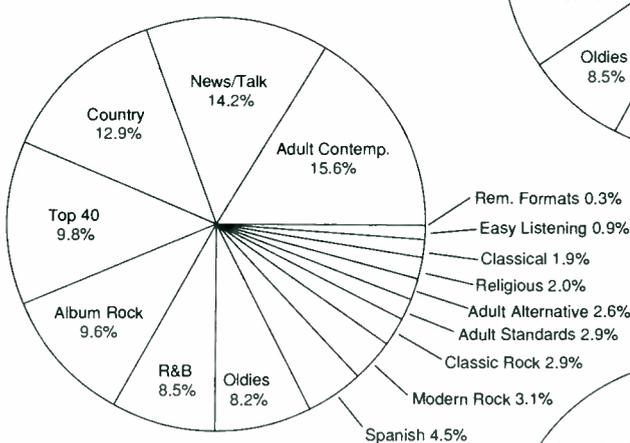
Persons 12+ Monday-Friday 6-10 a.m.



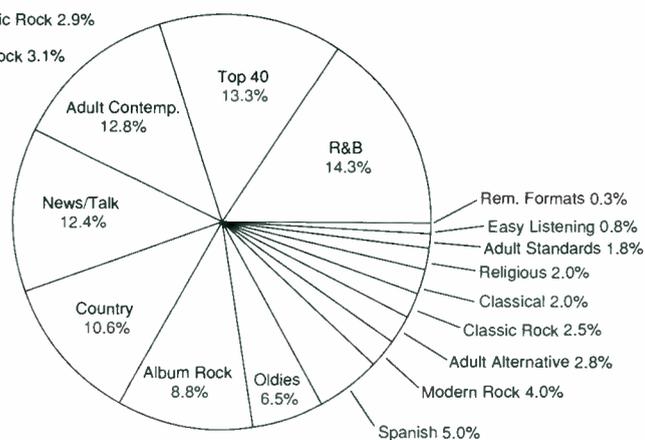
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.

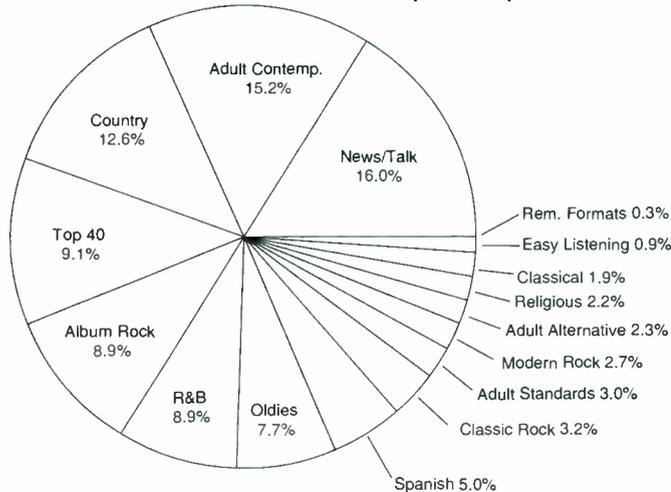


Persons 12+ Monday-Friday 7 p.m.-Midnight



ARBITRON FORMAT SHARE FALL '94

Persons 12+ Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1995, the Arbitron Co.,
Billboard magazine.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	13	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 6 weeks at No. 1
(2)	3	4	17	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	◆ MARTIN PAGE
3	4	2	21	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
4	2	3	15	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	◆ EAGLES
(5)	6	6	8	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
(6)	5	5	18	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
(7)	7	12	6	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
(8)	10	11	14	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
(9)	14	28	3	BELIEVE ROCKET 856 014/ISLAND	◆ ELTON JOHN
10	11	8	15	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
11	9	7	18	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
12	8	9	24	ALWAYS MERCURY 856 227	◆ BON JOVI
13	12	10	27	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
14	13	13	17	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
(15)	18	20	5	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
16	15	14	47	IF YOU GO SBK 58165/EMI	◆ JON SECADA
17	19	16	44	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
18	16	18	30	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
19	17	17	14	SUKIYAKI NEXT PLATEAU/LONDON 857 686/ISLAND	◆ 4 P.M.
20	20	15	18	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
(21)	21	21	7	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
(22)	24	26	7	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
(23)	22	22	9	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
(24)	23	23	6	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
(25)	26	31	5	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
(26)	31	32	4	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
(27)	32	34	5	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
28	25	24	26	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77630 EPIC	◆ GLORIA ESTEFAN
29	27	27	11	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
30	29	30	25	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
31	30	29	13	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
32	28	25	10	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
(33)	35	35	4	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
34	33	33	8	MISHALE METRO BLUE 58256/CAPITOL	◆ ANDRU DONALDS
(35)	34	36	4	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
(36)	36	—	2	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
(37)	40	—	2	TOO BUSY THINKING... ATLANTIC ALBUM CUT	MANHATTAN TRANSFER/P. COLLINS
★★★ HOT SHOT DEBUT ★★★					
(38)	NEW ▶	1	1	HAKUNA MATATA WALT DISNEY 60341	◆ JIMMY CLIFF FEATURING LEBO M
39	37	40	3	FOR YOUR LOVE MOTOWN 860 290	◆ STEVIE WONDER
40	39	37	23	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	8	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
2	3	2	12	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
3	2	—	2	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
4	4	4	3	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
5	5	5	14	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
6	6	6	7	LUCKY ONE A&M 0724	◆ AMY GRANT
7	10	10	19	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
8	—	—	10	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
9	7	—	16	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
10	—	9	26	THE SIGN ARISTA 1-2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

Networks Listening Up 1.7% In RADAR 50 Gain Follows At Least 3-Year Decline, Survey Reports

BY CARRIE BORZILLO

LOS ANGELES—RADAR 50, the network radio survey conducted by Statistical Research Inc., shows good news for the industry for the first time in several surveys.

Listening was up 1.7% among all networks measured by RADAR in the 12-plus demographic, up 1.3% among adult networks in that demo, and up 2.9% with young adult networks.

In the key 25-54 demo, listening was up 3.1% among all networks.

As Statistical Research points out, the 1.7% increase translates to 66% of people over the age of 12—or nearly 140 million people—hearing



Back In The Limelight. Celebrating Anita Baker's four sold-out nights at Los Angeles' Universal Amphitheatre and her first live performances in four years are, from left, KKBT Los Angeles MD Maurice DeVoe; Baker; KKBT jock Jesse Collins; and KKBT programming coordinator Charlene Jones.

NETWORKS & SYNDICATION

one or more network radio programs over the course of an average week.

ABC Radio Networks' Excel posted the highest gains with a 19.3% hike in the 12-plus demo and a 22.4% increase among young adult networks in the 25-54 demo.

Also, ABC once again ruled the top programs survey as the syndicator of nine of the top 10 programs and 40 of the top 50 shows. Paul Harvey's morning and noon newscasts held down the top two positions.

Other winners in the 12-plus demo were Westwood One's adult contemporary (+11.2%) and country (+9.8%) networks, which also saw significant gains in the 25-54 age group. In that demo, WW1's AC posted a 15.1% hike, while the company's variety and country networks posted 13.5% and 13.1% increases, respectively.

In the past several years, network radio listening had shown no signs of improving. Among all networks in the 12-plus category, RADAR 49 posted an 8.3% decrease, RADAR 48 fared worse with a 9.8% downslide, and RADAR 47 saw nets down by 6.6%.

Out of the 14 networks surveyed, only four posted decreases in RADAR 50, ranging from a mere .9% downturn (CBS Radio Networks) to an 8.2% dip (WW1's Source).

Bill McClenaghan, senior VP of research and development at ABC Radio Networks, says Excel did well

in the most recent survey due to the company's reorganization of its station clearance department's ability to garner larger affiliates in the last year.

The reconfiguration of the Unistar Radio Networks and WW1 networks after their merger last year made a large impact on WW1's showings in RADAR 50.

"After we merged, we went to the buyers and clients and asked them what they wanted," says Westwood One Radio Networks president Bill Hogan. "The feedback we got from the agencies was that they wanted more targeting, and that's what we did."

WW1's three networks (Mutual, NBC, and Source) merged with Unistar's three nets (CNN+, Super, and Power) to come out with the more targeted and format-oriented networks: variety, CNN+, AC, country, and Source.

ABC's McClenaghan also says that WW1's reconfiguring its networks and having president/CEO Mel Karmazin on board is helping the network industry as a whole.

"With Mel, things are going to change," he says, "and it will help ABC."

Hogan is optimistic about the state of the network radio industry as well.

"More than the 1.7% increase, which isn't relevant to the buying community, the key demo, 25-54, increase is important," he says. "Among ours, four of the six are up double digits. This is good for all of us."

RADIO STATIONS PONDER ADDING ACTS THEY DON'T BREAK

(Continued from preceding page)

way initially—I remember there were many radio stations that did not get it because it was so different from everything else they were dealing with."

Today, in rap, rock, and many other genres, bands tend to establish themselves by using live shows to build fan bases around the country. For that reason, it's often difficult for radio programmers to recognize a future hit from one of these acts. "I think we've all been faced with that from time to time," says Cy Young, PD of R&B station WQOK Raleigh, N.C. "A lot of times, they'll start the buzz with BET or MTV. Then I have to go find it."

Some record company marketers purposely start campaigns to break artists at the street level or through an outlet that's less recognizable than radio or MTV. "In a sense, we [cause] that to happen because we can't count on radio," says Nancy Levin, senior VP of promotion for Priority Records, which represents Ice Cube.

"It becomes a political problem," she adds. "They're all fighting for it, whereas they hadn't given us the time of day before." When rapper Sir Mix-A-Lot released the single "Baby Got Back" in 1992, Levin recalls, a radio programmer told her, "Never, never, never will we play this song."

The single became a huge hit, of course. The programmer, Levin says, "was like, 'Oops.' It happens all the

time."

Other marketers, though, wish the stations would try harder to catch a band on its way up. That way, the station wouldn't be so surprised when a Counting Crows, 2Pac, or Hootie & the Blowfish spring seemingly from nowhere.

Sean Maxson, national director of radio promotion for Mammoth Records in Carboro, N.C., says he admires the stations that try to spot bands with potential early in their careers. He says the "worst-case-scenario" stations often ig-

nore artists even when they have clear hits. But when that happens, Maxson says, it's not embarrassing for the station.

"It's the band that's winning out," says Maxson, whose label handles Juliana Hatfield and specializes in underground artists. "Joe Blow could look at WXXX in Idaho Falls and say, 'What a loser. They're the last station to play Veruca Salt.' But somebody else will look at the station and say, 'Oh look, they just added Veruca Salt.'"



Panic Blooms In Indiana. Capricorn recording artist Widespread Panic recently stopped by WTTT Indianapolis for an interview and on-air acoustic performance. Pictured, from left, are WTTT afternoon jock Jimi Hurley; band members John Bell and Michael Houser; and WTTT MD John McGue.

MOVING TO HOLLYWOOD is like going to the circus to check it out, but it's not a place you want to set up shop," says Wax singer Joe Sib, referring to life in L.A., as well as the band's two-minute wonder, "California," which is No. 40 on the Modern Rock Tracks chart. Sib and band member Dave Georgeff discuss the City of Angels.

Georgeff: "I think lyrically the inspiration I wanted to get across was how I felt when I first moved here from Chicago. I love California, but when I first moved here it was..."

Sib: "A lot to take in."

Georgeff: "You work in a little job for minimum wage and you want to see rock bands, or you want to go to shows."

Sib: "But you still got to pull in the money to get your rent."

Georgeff: "I was working at Tower Records."

Sib: "I was working at Dukes on Sunset [Boulevard] next to the Whisky. I was a slave to the



restaurant."

Georgeff: "It was good news today. I found out that, you know how Tower Records puts up big

album covers [on display in the window]? On the same porch that I used to smoke cigarettes talking to Joe about Wax..."

Sib: "Now we have one of those [Wax album covers] up there."

In the song, Sib sings, "Someone should have warned you" about California, leaving you wondering whether it has any relation to Albert Hammond's '70s hit "It Never Rains In California."

Georgeff: "Geez. Wait, how's that one go? 'It never rains in California, but girl don't they warn you.'"

Sib: "God no, I never thought of that."

Georgeff: "Wow. Hey, that's kinda' cool. Had you thought of that?"

Sib: "No, I never. That trips me out."

Georgeff: "Maybe we'll cover that song."

Billboard® FOR WEEK ENDING MARCH 25, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	5	6	7	LIGHTNING CRASHES THROWING COPPER	1 week at No. 1 ♦ LIVE RADIOACTIVE/MCA
2	2	3	9	GEL "THE JERKY BOYS" SOUNDTRACK	♦ COLLECTIVE SOUL ATLANTIC
3	3	2	16	WHEN I COME AROUND DOOKIE	♦ GREEN DAY REPRISE
4	1	1	16	BETTER MAN VITALOLOGY	PEARL JAM EPIC
5	6	14	6	CAN'T STOP LOVIN' YOU BALANCE	♦ VAN HALEN WARNER BROS.
6	4	4	16	YOU WRECK ME WILDFLOWERS	♦ TOM PETTY WARNER BROS.
7	7	10	7	LOVE SPREADS SECOND COMING	♦ THE STONE ROSES GEFFEN
8	10	11	7	EVERYTHING ZEN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
9	8	7	9	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	♦ SIMPLE MINDS VIRGIN
10	9	8	13	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
11	13	13	14	LET HER CRY CRACKED REAR VIEW	♦ HOOTIE & THE BLOWFISH ATLANTIC
12	12	9	9	HIGH HEAD BLUES AMERICA	♦ THE BLACK CROWES AMERICAN/REPRISE
13	16	16	19	PLOWED ROTTING PINATA	♦ SPONGE WORK
14	11	5	11	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	♦ VAN HALEN WARNER BROS.
15	15	18	4	MURDER INCORPORATED GREATEST HITS	♦ BRUCE SPRINGSTEEN COLUMBIA
16	18	20	9	GOTTA GET AWAY SMASH	♦ OFFSPRING EPITAPH
17	14	12	9	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
18	20	26	5	LIVE FOREVER DEFINITELY MAYBE	♦ OASIS EPIC
19	17	19	32	INTERSTATE LOVE SONG PURPLE	♦ STONE TEMPLE PILOTS ATLANTIC
AIRPOWER					
20	22	31	5	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
21	21	23	6	BEGGARS & HANGERS-ON IT'S FIVE O'CLOCK SOMEWHERE	♦ SLASH'S SNAKEPIT GEFFEN
22	32	—	2	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
23	23	22	10	CORDUROY VITALOLOGY	PEARL JAM EPIC
24	27	37	3	STAR 69 MONSTER	♦ R.E.M. WARNER BROS.
25	25	33	5	CLEAN MY WOUNDS DELIVERANCE	♦ CORROSION OF CONFORMITY COLUMBIA
26	19	15	15	BRIDGE PROMISED LAND	♦ QUEENSRYCHE EMI
27	35	39	3	MY HALLUCINATION HALLUCINATION	SHAW/BLADES WARNER BROS.
28	29	29	5	UNDER THE GUN MR. MOONLIGHT	FOREIGNER GENERAM/RHYTHM SAFARI/PRIORITY
29	31	30	26	SELF ESTEEM SMASH	♦ OFFSPRING EPITAPH
30	28	21	14	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
31	24	17	17	BANG AND BLAME MONSTER	♦ R.E.M. WARNER BROS.
32	30	28	21	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	♦ TOM PETTY WARNER BROS.
33	39	—	2	A TOUT LE MONDE YOUTHANASIA	MEGADETH CAPITOL
34	37	40	4	CAN'T GET HIGH AIN'T LIFE GRAND	♦ WIDESPREAD PANIC CAPRICORN
35	NEW ▶	1	1	DANCING DAYS ENCORIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
36	40	—	2	ALOT TO LOSE BUST A NUT	TESLA GEFFEN
37	38	35	24	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
38	NEW ▶	1	1	INFECTED STRANGER THAN FICTION	♦ BAD RELIGION ATLANTIC
39	NEW ▶	1	1	STARSEED NAVEED	♦ OUR LADY PEACE RELATIVITY
40	NEW ▶	1	1	THE DAY I TRIED TO LIVE SUPERUNKNOWN	♦ SOUNDGARDEN A&M

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING MARCH 25, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	1	1	9	LIGHTNING CRASHES THROWING COPPER	5 weeks at No. 1 ♦ LIVE RADIOACTIVE/MCA
2	4	5	5	DOWN BY THE WATER TO BRING YOU MY LOVE	♦ PJ HARVEY ISLAND
3	3	2	12	LIVE FOREVER DEFINITELY MAYBE	♦ OASIS EPIC
4	2	3	16	EVERYTHING ZEN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
5	8	8	8	PLOWED ROTTING PINATA	♦ SPONGE WORK
6	10	17	4	CONNECTION ELASTICA	♦ ELASTICA DGC/GEFFEN
7	6	7	12	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
8	12	21	4	GOOD DELUXE	♦ BETTER THAN EZRA ELEKTRA/VEG
9	9	13	6	STAR 69 MONSTER	♦ R.E.M. WARNER BROS.
10	5	4	17	WHEN I COME AROUND DOOKIE	♦ GREEN DAY REPRISE
11	11	10	10	HERE & NOW MELROSE PLACE - THE MUSIC	♦ LETTERS TO CLEO GIANT
12	7	6	14	LOVE SPREADS SECOND COMING	♦ THE STONE ROSES GEFFEN
13	13	12	10	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW A&M
14	15	14	8	GEL THE JERKY BOYS SOUNDTRACK	♦ COLLECTIVE SOUL ATLANTIC
15	14	11	17	BETTER MAN VITALOLOGY	PEARL JAM EPIC
16	22	34	3	SICK OF MYSELF 100% FUN	♦ MATTHEW SWEET ZOO
AIRPOWER					
17	NEW ▶	1	1	UNIVERSAL HEART-BEAT ONLY EVERYTHING	♦ JULIANA HATFIELD MAMMOTH/ATLANTIC
18	17	16	12	ODE TO MY FAMILY NO NEED TO ARGUE	♦ THE CRANBERRIES ISLAND
19	18	20	7	NOW THEY'LL SLEEP KING	♦ BELLY SIRE/REPRISE
20	19	18	16	CORDUROY VITALOLOGY	PEARL JAM EPIC
21	23	24	6	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
22	21	25	11	SALVATION LET'S GO	♦ RANCID EPITAPH
23	16	9	15	SOUR TIMES DUMMY	♦ PORTISHEAD GO! DISCS/LONDON/ISLAND
24	26	28	5	WONDERFUL WONDERFUL	♦ ADAM ANT CAPITOL
AIRPOWER					
25	28	39	3	AGAINST THE 70'S BALL-HOG OR TUG BOAT?	MIKE WATT COLUMBIA
26	31	—	2	STARSEED NAVEED	♦ OUR LADY PEACE RELATIVITY
27	24	22	6	O BABY THE RAPTURE	♦ SIOUXSIE & THE BANSHEES GEFFEN
28	25	23	12	BRIGHT YELLOW GUN UNIVERSITY	♦ THROWING MUSES SIRE/REPRISE
29	20	15	10	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	♦ SIMPLE MINDS VIRGIN
30	27	19	18	GOTTA GET AWAY SMASH	♦ OFFSPRING EPITAPH
31	32	36	5	INFECTED STRANGER THAN FICTION	♦ BAD RELIGION ATLANTIC
32	30	30	8	HOLD ON FUMBLING TOWARDS ECSTASY	♦ SARAH MCLACHLAN ARISTA
33	40	—	4	VIOLET LIVE THROUGH THIS	♦ HOLE DGC/GEFFEN
34	29	26	8	I SAW THE LIGHT HANKY PANKY	♦ THE THE 550 MUSIC
35	35	35	6	GOING SOUTH FUNKY LITTLE DEMONS	♦ WOLFGANG PRESS 4AD/WARNER BROS.
36	34	33	6	CRASH-THE '95 MIX "DUMB AND DUMBER" SOUNDTRACK	♦ THE PRIMITIVES RCA
37	33	31	7	LITTLE BASTARD ELECTRIC ROCK MUSIC	♦ ASS PONY'S A&M
38	NEW ▶	1	1	LAST GOODBYE GRACE	♦ JEFF BUCKLEY COLUMBIA
39	36	32	21	BUDDY HOLLY WEEZER	♦ WEEZER DGC/GEFFEN
40	NEW ▶	1	1	CALIFORNIA 13 UNLUCKY NUMBERS	♦ WAX SIDE 1/INTERSCOPE



HITS! IN TOKIO

Week of March 5, 1995

- 1 Can't Stop Lovin' You / Van Halen
- 2 For Your Love / Stevie Wonder
- 3 Promise Me Nothing / Repercussions
- 4 Sexy Girl / Snow
- 5 Delicious / Shampoo
- 6 Mishale / Andru Donalds
- 7 Love Will Keep Us Together / The James Taylor Quartet
- 8 Here To Stay / Pat Metheny Group
- 9 The Sweetest Days / Vanessa Williams
- 10 Sending Love To Everyone / Narada Michael Walden
- 11 Dancing In The Moonlight / Baha Men
- 12 My Cherie / Sheena Easton
- 13 Stillness In Time / Jamiroquai
- 14 Sweetness / Michelle Gayle
- 15 The Sacrifice / Michael Nyman
- 16 Could It Be Forever / The Jazzmasters
- 17 Until You Come Back To Me / Paul Young
- 18 Never Can Say Goodbye / Pam Hall
- 19 She's A River / Simple Minds
- 20 Take A Bow / Madonna
- 21 Creep / TLC
- 22 Let's Hang On / Manhattan Transfer
- 23 This Cowboy Song / Sting
- 24 Change Of Heart / Wendy Moten
- 25 Everlasting Love / Gloria Estefan
- 26 If You Love Me / Brownstone
- 27 If I Only Knew / Tom Jones
- 28 Colourblind / Luciana
- 29 Million Miles From Home / Keziah Jones
- 30 I Belong To You / Toni Braxton
- 31 Better Days Ahead / Tyrral Corporation
- 32 Strong Enough / Sheryl Crow
- 33 Hip Today / Extreme
- 34 It's Too Late / Amar
- 35 Sukiyaki / 4 PM
- 36 Love Affection / First Impression
- 37 Lucas With The Lid Off / Lucas
- 38 Ticket To Heaven / Lisa Nilsson
- 39 Where's Your Love Been / Heliocentric World
- 40 Wonderful / Adam Ant
- 41 Sweet Love / Sandy Reed
- 42 No More I Love You's / Annie Lennox
- 43 O Baby / Siouxsie And The Banshees
- 44 Dream Away / Babyface & Lisa Stansfield
- 45 Here Comes The Hotstepper / Ini Kamoze
- 46 Tamashiwo Kondoruni Nosete / Diamantes
- 47 Murder Incorporated / Bruce Springsteen
- 48 Thank You / Dreams Come True
- 49 All I Wanna Do / Sheryl Crow
- 50 If You Want / Luciana

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



AC SLIPS FROM ATOP FORMAT RATINGS

(Continued from page 83)

1975 hit "Sweet Emotion" was rock radio's most played song.

The two songs that were "new" to the DeMers list in 1994 were Aerosmith's "Dream On" (from 1973) and Jimi Hendrix's 27-year-old version of "All Along The Watchtower." Also making the top 10 last year were ZZ Top's "La Grange" (1974) and "Tush" (1975); Blue Oyster Cult's "(Don't Fear) The Reaper" (1976); George Thorogood's "Bad To The Bone" (1982); Kansas' "Carry On My Wayward Son" (1976); Boston's "More Than A Feeling" (1976); and Aerosmith's "Walk This Way" (1975).

Alex DeMers believes the album rock radio community won't let the format languish long and says, "in the next 24 months you're going to see a lot of shifting around." Those shifts will be in one of two directions, depending on the station, its heritage, and its position in the market. Some will opt to play up their heritage and continue to mix old and new music, as DeMers client station KSHE St. Louis is already doing. Others will follow the path of KLOS Los Angeles, which recently jettisoned its veteran air staff and shifted its musical emphasis in favor of newer tunes.

"I think album rock has [awakened to the realization] that they needed to do one of two things—butt heads with classic rock or reinvent themselves," says DeMers.

The new ratings are based on the fall 1994 Arbitron survey; they track stations in Arbitron's 94 continuously measured markets, which are mostly in the top 100.

Following is a format-by-format analysis of the Billboard/Arbitron survey. The 15 formats are listed in order of 12-plus audience share.

- **N/T** was up in every demographic group but teens. Its biggest gain came from men 18-plus, where it picked up an entire share. The addition of 12 outlets in the continuously measured markets also made N/T the second biggest station gainer after oldies.

- **AC's** 15.2% 12-plus share was off from 15.5% in the summer and down dramatically from its high of 18.7% in

the summer of 1990. Last fall was the third consecutive quarter in which the format hit a new low point. AC also continues to hemorrhage stations. It now has just 1,099 outlets across the country, down from 2,074 in 1989, according to the M Street Journal.

- **Country** was off slightly (12.7%-12.6%), its second consecutive down quarter. Its current share is its lowest since the winter of 1992.

- **Top 40** is down to just 338 stations nationally and has only 140 outlets in the continuously measured markets, having lost nine in the last quarter. The format was off in every demographic group but teens, where it was up 33.2%-34.3%.

- **Album rock** was off in every demo and daypart, most notably in men 18-plus (13%-12.3%).

- **R&B** remained flat at 8.9% and, like top 40, posted a significant gain in teen listening (18.3%-19.6%).

- **Oldies** was up 7.4%-7.7%, largely on the strength of the new crop of '70s-based stations. The format's biggest boost came from men 18-plus, where it jumped 7.8%-8.3%. The addition of 13 new outlets in the measured markets made it the biggest gainer in that area.

- **Spanish** was up 4.8%-5.0%, despite a teen audience loss of .6 shares.

- **Classic rock** was off in every demo and daypart and experienced significant losses in the teen, 18-34, 25-54, and men 18-plus demos.

- **Adult standards** was off slightly (3.1%-3.0%).

- **Modern rock's** biggest gain came from teens, where it was up a remarkable 5.5%-7%.

- **Adult alternative** was up or flat in every demo and daypart.

- **Religious**, always a very consistent format, was up 2.1%-2.2%.

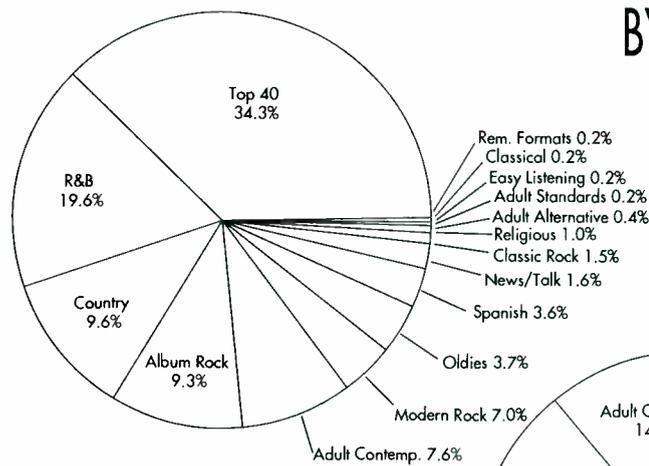
- **Classical** was up 1.7%-1.9%.

- **Easy listening**, recently described by the M Street Journal as "almost history," has just 98 stations left in the format. Only 32 of those are in the continuously measured markets. The format remained flat at 0.9% of listening.

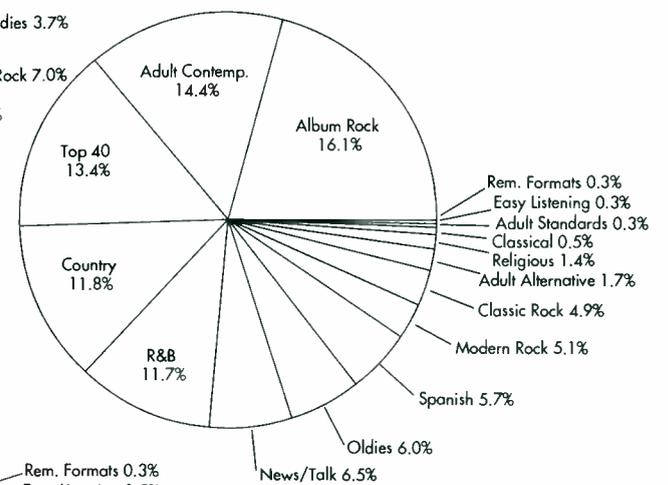
For complete ratings information, see charts on this page and on page 83.

FORMAT SHARE BY DEMOGRAPHIC GROUP FALL '94 ARBITRONS

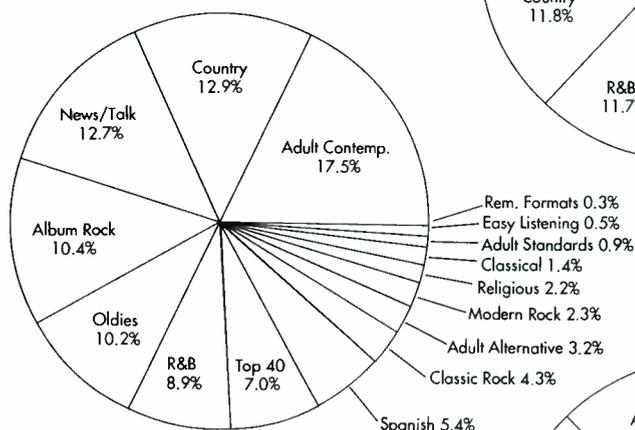
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



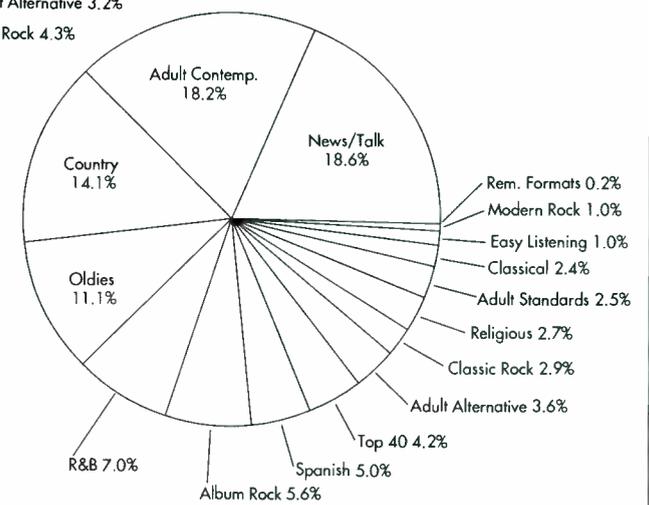
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



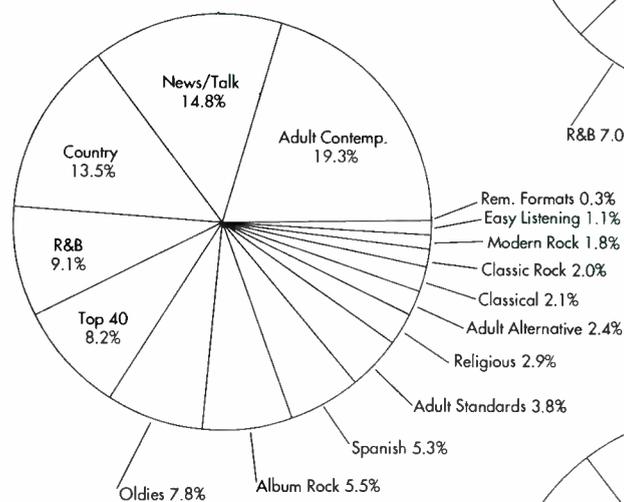
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



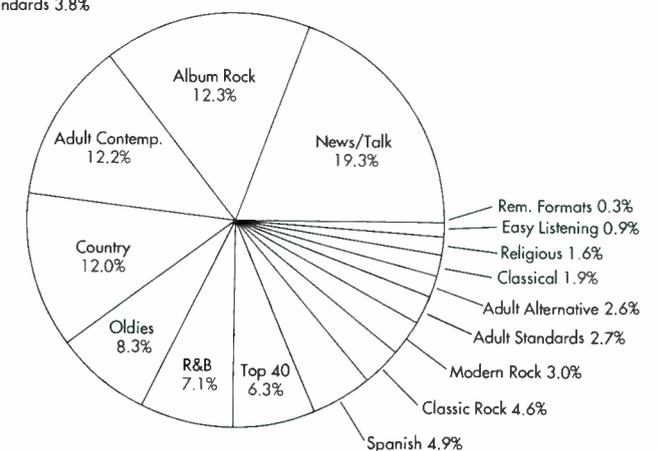
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1995, the Arbitron Co.,
Billboard magazine.



Going Hollywood. RCA recording artist Willi One Blood catches a screening of "Dumb And Dumber" with some friends. Willi's single, "Whiney Whiney," is included on the film's soundtrack. Pictured, from left, are Willi; Skip Bishop, national pop promotion at RCA; WHZ (Z100) New York MD Andy Shane; and Z100 afternoon jock Elvis Duran.

Chancellor Makes Offer To Purchase SFX; Sony Completes Deal For Share Of SW Nets

CHANCELLOR HOLDINGS CORP. president/CEO Steven Dinetz has made public a March 15 letter he sent to SFX Broadcasting Inc. chairman/CEO Robert Sillerman outlining an offer for Chancellor to acquire SFX for \$26 per share. The transaction, valued at \$160 million, would make the combined entity the country's third-largest radio-only group.

The letter was a follow-up to a Jan. 23 correspondence that, Dinetz says, "has not resulted in meaningful progress toward the execution of a definitive merger agreement." Both companies are financially backed by Hicks, Muse, Tate & Furst.

A local grand jury has issued a five-count indictment against WMMS Cleveland promotion director Heidi Kramer for her alleged role in the disruption of a live broadcast of the syndicated Howard Stern show sponsored by rival station WNCX last summer.

Kramer faces third-degree felony charges for disrupting a public service, receiving stolen property, and forgery. The stolen property in question is \$5,000 worth of Scene magazines, which were removed from locations around Cleveland. The magazines featured Stern on the cover. The forgery charges stem from a document Kramer allegedly drafted to gain press credentials for access to the Stern broadcast site.

A friend of Kramer's, Greg Smith, has been charged with two counts of disrupting a public service and breaking and entering.

Carl Hirsch, chairman/CEO of WMMS parent company OmniAmerica, told the Cleveland Plain Dealer the prosecutor is "wasting the taxpayers' money on something that is not important." He also said that the company is guilty of no wrongdoing and that he stands behind his employees.

Sony Software has completed its buy-out of Warner Music Group's part of SW Networks as expected (Billboard, March 18). Terms of the deal were not disclosed nor was the percentage of the company that had been owned by Warner Bros.

SW Networks was launched as a joint venture by the two companies last summer.

In a prepared statement, Warner Music Group chairman/CEO Robert Morgado said, "It is clear to me that the

strategic course for SW is better steered from the broader mandate that Sony Corporation is able to provide."

The network's name is not expected to change.

Katz Media Group Inc. has filed a registration statement with the Securities and Exchange Commission for the initial public offering of its common stock.



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

Some 5.5 million shares will be offered at an estimated price range of \$16-\$18.

PROGRAMMING: CANDEA RESIGNS

In a surprise move, KILT/KIKK Houston OM Rick Candea has resigned. He will exit the stations April 7.

Salem Communications has closed on its purchase of KKZR Houston and, as expected, has flipped from ABC/SMN's "Z-Rock" format to religious talk as "Think Radio." Salem has applied for the new calls KKHT.

WPGR Philadelphia is set to flip from oldies to brokered ethnic upon completion of its \$1.4 million sale to Global Radio, according to the Philadelphia Inquirer. OM/PM/afternoon jock



WALTON

March 14. Adult standards WGUL-FM, which had been at 105.5, moved down to new frequency 96.1. Bob Walton arrives from WRDU Raleigh, N.C., as PD of WTBT.

Jerry "the Geator" Blavat will exit. Global also owns brokered ethnic station WUST Washington, D.C.

Citicasters debuted classic rock WTBT Tampa, Fla., at 105.5 FM

In Kansas City, Mo., EZ Communications has closed on its \$7.65 million purchase of KBEQ-AM-FM, resulting in a flurry of changes around the market. Country KKCJ is now airing 15-minute infomercials for crosstown country station KBEQ-FM and that station's new local marketing agreement partner, KFKF. The spots are intended to move KKCJ's former listeners to the other outlets. KKCJ, which is in the process of being sold to Heritage Media, will reportedly begin stunting Monday (20) until its new format is announced.

WHCN Hartford, Conn., PD Bob Bittens exits and has not been replaced.

Magic Jackson exits the PD/afternoon host position at WQQK Nashville. No replacement has been named; send T&Rs to OM Tee Wright.

Jim Seagull takes over as PD at WNND Raleigh, N.C., replacing Shirley Maldonado, now at KLJZ New Orleans. Seagull was previously PD/MD/afternoon host at KXDC Monterey, Calif.

Former KBUL Reno, Nev., PD Tom Jordan joins KWNZ Las Vegas for PD duties March 20, replacing Gary Moss, now at KIKK-FM Houston.

KAZR Coolidge, Ariz., changes calls to KBZR and will flip from classic rock to top 40 as "the Blaze" at the end of the month. The station is also in the process of a signal move-in that will give it better coverage in Phoenix. The new GM is former KOOL-AM-FM Phoenix executive Jim Semmler. The new OM/PM/MD, Ernesto Gladden, was previously with KUKQ/KUPD Phoenix.

WILS-FM Lansing, Mich., night personality Brian Bell adds PD duties at WILS-AM-FM, replacing Rick Walker, now at WKCQ Saginaw, Mich.

PEOPLE: NEW KLSX APD

KLSX Los Angeles MD Ron Escarseda adds the APD duties previously handled by PD Warren Williams.

WPEG Charlotte, N.C., MD/morning man Kevin Fox exits. PD Andre Carson taps Keith Richards from KJMS Memphis and B.J. Murphy from KPRS Kansas City, Mo., as WPEG's new "Breakfast Brothers."

WKSE Buffalo, N.Y., research director Dave Universal adds MD duties, replacing Sue O'Neill, who is now PD.

KXXY Oklahoma City jock Keith Marlow moves to local sister station KTST as APD/afternoon jock, replacing Paul Orr, now at WHEW Fort Myers, Fla. At KXXY, midday host Bill Reed becomes APD/MD/afternoon jock, replacing Lynn Waggoner, now at Arista/Nashville.

WQNF Louisville, Ky., midday host Mel Rexroat adds MD duties, replacing Randy Starr, who exited.

Scott Stewart joins WZZK Birmingham, Ala., as MD, replacing Todd Berry, now with Career records. Stewart was morning man/production director at WAKT Panama City, Fla.

KKSS Albuquerque, N.M., overnight host Rob Royster is upped to MD, replacing Jacque James, who exited.

Revived Station Trades Country Tunes For Sinatra

WHEN COUNTRY STATION KEEN San Jose, Calif., went dark in 1993 after losing its transmitter site lease, the future did not look particularly bright for the nearly half-century-old AM station. Few would have been surprised if, like countless other old-timers facing similar woes, the station had simply quietly faded from the dial for good. But GM/PD Steve Snell managed to work out a transmitter deal with crosstown KSJX. The question then became what to do with the station that his dad helped found in 1947, since KEEN's former country position had been taken away by KRTY with its more appealing FM signal.

"There weren't too many options, to tell you the truth," Snell says. "News/talk, foreign language, or [adult standards] were about the only three options we had."

Snell, a self-described "Sinatra freak," opted for the standards of decades gone by. Since it signed back on the air last year as KKSJ, the station has climbed from no ratings at all in the winter '94 Arbitrons to .8, 1.4, and 2.9 shares, respectively, in the three subsequent books, good for a 13th-place finish in the most recent ratings. When the winter '95 book arrives this spring, the station is almost certain to break into San Jose's top 10, 12-plus, making it an industry rarity: a local, AM music success story.

"We knew there was a market here," says Snell, pointing to the fact that when KFRC-AM (Magic 61) San Francisco acquired new owners and bowed out of the format, "they had substantial numbers," not to mention strong name recognition.

That helped in marketing the new KKSJ, which simply adopted the old Magic moniker. For its \$100,000 marketing campaign, the station became Magic 1370.

"We knew that people in this market knew Magic meant adult standards," says Snell.

Going satellite or automated, as so many adult standards stations have done, was never an option at KKSJ. "I just felt we could do a better job," says Snell. "Besides, we wanted to be very local. I didn't feel like with a satellite service you could be as locked and make it effective." Being local for KKSJ means scores of promotions (big band dances, cruises) as well as news, traffic, and sports.

Musically, Snell spent six months putting the station's 1,700-song library together. "I chose every song. It took me a while to find all the stuff. But everything we could get on CD we did." Three-quarters of the library is on CD.

Not surprisingly, Sinatra rules as the King at KKSJ—with close to 175 cuts in the library—followed by Nat "King" Cole, Ella Fitzgerald, and Tony Bennett. "We don't just play the hits from that era," says Snell, who prides the station on its musical depth and variety. "We play the songs everyone did as standards and try to shoot for the best recordings." Snell admits he has toyed with Neil Diamond and other contemporaries, "but it just didn't feel right."

During a recent afternoon hour, KKSJ played Artie Shaw, "Dancing In The Dark"; Barbra Streisand, "I'm All Smiles"; Tommy Edwards, "It's All In The Game"; Peggy Lee, "I've Got Your Number"; Oscar Peterson, "Night And Day"; Frank Sinatra, "It Had To Be You"; Sarah Vaughan, "Nice Work If You Can Get It"; Henry Mancini, "Blue Satin"; Perry Como, "Papa Love

Mambo"; Frankie Laine, "Making Memories"; the Carpenters, "For All We Know"; Ella Fitzgerald, "They Can't Take That Away From Me"; and Nat "King" Cole, "When My Sugar Walks Down The Street."

As a broadcaster, Snell started out in the early '60s programming KCVR Lodi, Calif., before moving to KFIG Fresno, Calif., and then landing at KEEN as morning host and PD. He eventually became GM at KEEN as well as FM sister station KBAY.

Snell followed in his father's footsteps. "My dad worked at radio stations from Salt Lake City to Idaho to San Francisco. Then he and two other guys got together and decided to buy a station in San Jose" back in the '40s. At first, the men tried to do locally what the networks were doing nationally—"programs every half hour with live stuff. It was impossible. They lost their shirts for a few years. When it went country [in 1951] they started making money," Snell says.

As for the adult standards format and the assumption that its stations are nothing more than sleepy sources of background music, Snell is not so sure it's a false impression. "That's because [stations] are either satellite or automated. They're not really trying to be an active station... We're doing it just like an old MOR station in the '60s. All that stuff a radio station did then—news every half hour—we're doing it live.

"We don't say we're nostalgic," he adds. "We treat it like it's great music, and that's what it is. We're not trying to make memories or be nostalgic. We're just playing great music and having fun doing it."

ERIC BOEHLERT



newsline...

PREMIERE RADIO NETWORKS has entered into a three-year deal with Quincy Jones/David Salzman Entertainment (QDE), which gives Premiere the first right to produce, finance, and distribute radio programs and radio program services developed or supervised by QDE. Salzman will join Premiere's board of directors.

VINCE FRUGE has been named VP/GM at WIZF Cincinnati. He previously held that position at WCKX Columbus, Ohio.

ROCKY BLUMHAGEN has been upped from GSM at KFXX/KGON Portland, Ore., to GM at KGON. Apogee Communications president Jim Johnson, who had been acting GM at both stations, will continue to oversee KFXX.

KEITH STIRLAND has been named COO at Media Marketing Technologies, an Arbitron company. He previously was senior VP of affiliate relations at Westwood One Radio Networks.

JONI MITCHELL HONORED WITH BILLBOARD CENTURY AWARD

(Continued from page 1)

most recent albums. And Sarah McLachlan's interpretation of Mitchell's "Blue" appears on a promotional CD for her single "Good Enough."

"It was one of those songs that I wish I had written," says McLachlan. "Blue" was the first Joni [album] I got about five years ago, because I was told so often that we sounded alike. 'Blue' has become like a close friend, it never lets me down."

Mitchell can also count the artist for-

merly known as Prince among her many fans. At the American Music Awards earlier this year, Prince said, "I'd like to quickly thank a few people whose inspiration has attributed greatly to Prince's success... Dr. Martin Luther King, James Brown, Muhammad Ali, Carlos Santana, [and] Joni Mitchell."

Although overlooked by such arbiters of the mainstream as the Rock and Roll Hall of Fame, and the Grammys (Mitchell has only received two Gram-

mys—in 1969 for best folk performance on "Clouds" and in 1974 for best arrangement accompanying vocalists on the "Court And Spark" album's "Down To You"), Mitchell's inspiration and influence among her fellow artists is virtually unparalleled. She has drawn outspoken admiration from performers as diverse as singers Seal and Shawn Colvin, jazz saxophonist Wayne Shorter, and roots rocker John Mellencamp, who calls Mitchell "the best poet to put her lyrics to music of the folk-rock generation; and as a guitarist she must know 40 million tunings."

The one consistency in her 17 albums released over a 26-year period has been quality. Otherwise, her directions have been completely unpredictable. Her works reflect not only compelling self-exploration, but a musical adventurousness unmatched by virtually any of her contemporaries.

Mitchell was born in Fort McLeod, Alberta, Canada, in 1943. As part of her recovery from polio, which she contracted at age 9, she delved into the arts, pursuing dancing, music, and painting. Her artistic leanings led her to New York in 1966, and, in 1967, a contract with Reprise Records. Her self-titled debut was recorded with the guidance of David Crosby and marked the start of a friendship that extended to her current album, "Turbulent Indigo," for which the pair co-wrote "Yvette In English."

As Mitchell was finding her voice as a performer, others were already exalting her talents as a songwriter. In 1968, Tom Rush's "The Circle Game" album contained three of her songs, including the title track. He was among the first of a long line of artists who plumed her material for their own use. In fact, she hit the pop charts first as a songwriter, via Judy Collins' cover of "Both Sides Now" in 1968, and in 1970 with Crosby, Stills, Nash & Young's "Woodstock."

The exposure broadened her appeal; by the time she released her third album, 1970's "Ladies Of The Canyon," she experienced her own radio hit with "Big Yellow Taxi." "Ladies Of The Canyon" further showcased the falsetto fillips, daring dips, and eccentric strategies of Mitchell's vocals, spurring singers like Linda Ronstadt to test the boundaries of their own talents. "She has a stunning vocal instrument," says Ronstadt, "better than any that has emerged in the last 50 years."

It was 1971's "Blue" that became the album by which all future Joni Mitchell projects—whether vocally, musically, or song-wise—would be measured. The landmark release offered an unapologetic exploration of loneliness and romantic longing, and also included the guitar of longtime colleague/studio cohort James Taylor, who personally faxed Billboard while on tour in Japan with a handwritten missive saying: "Dear Joan: Congratulations. I'm glad they're acknowledging how much you mean to us all—and how much you mean to me. Your ever-loving pal, James."

Mitchell's affection for jazz, evident from the beginning, matured into a full romance with 1974's "Court And Spark," a jazz-rock hybrid recorded with Tom Scott & the L.A. Express that seamlessly interwove the two musical media and was a self-acknowledged influence on rockers ranging from David Bowie to Jimmy Page. The album also spawned her first and only top 10 hit, "Help Me." An intensely inventive record, "Court And Spark" remains a fond memory for Tom Scott, who also played on Joni's "Miles Of Aisles" live album.

"During 1974," Scott recalls, "Joni Mitchell and I toured together for about

nine months, playing well over 70 concerts. There wasn't a day on stage with her that wasn't an extremely rewarding experience creatively, musically, and personally. I always felt as if I had to perform my best... and it does not surprise me that she continues to have this enormous creative output."

In 1975, Mitchell experimented with world music, featuring the warrior drums of the Burundi on "The Hissing Of Summer Lawns" album. Her forays into jazz continued with 1976's "Hejira," a free-form meditation anchored by Jaco Pastorius' bass playing. 1979's "Mingus" was a tribute to then-dying bassist Charles Mingus, while 1980's "Shadow And Light" reunited her with Pastorius as well as featured jazz saxophonist Michael Brecker, keyboardist Lyle Mays, and guitarist Pat Metheny.

"Joni Mitchell is one of the greatest performers I have ever worked with," says Metheny. "I always loved her music, and having the chance to play with her was an incredible honor and a thrill."

Compared with her generous output during the '70s, Mitchell's work in the '80s was less prolific but no less profound. Her lyrics increasingly found her looking outward. In 1982 "Wild Things Run Fast" merged power ballads about romantic love in a fatalistic world ("Ladies Man," "You Dream Flat Tires," "Underneath The Streetlight") with contemporary jazz of the sort Sting would later explore with Mitchell's drummer Vinnie Colaiuta.

On 1985's "Dog Eat Dog," co-produced with Thomas Dolby, Mitchell tackled such topics as world hunger, TV evangelists, and general consumer greed. And 1988's startlingly eclectic "Chalk Mark In A Rainstorm" featured stunning duets with Peter Gabriel ("My Secret Place") and Don Henley ("Snakes And Ladders"), as well as one of her finest hard-edged hymns, "The Beat Of Black Wings."

Mitchell re-examined acoustic guitar-based songwriting with powerful mood-setting potency on 1991's "Night Ride Home." The release of 1994's "Turbulent Indigo" saw Mitchell return to her original recording home, Reprise Records, and she delivered an uncompromising look at the injustices of modern life.

"The arts are an important part of cultural justice, and truth and beauty are the essence of their greatness," Mitchell told Billboard editor in chief Timothy White in his Aug. 24, 1994, "Music To My Ears" column. She added, "So

artists have a big responsibility in every era to probe the rules by which we live, inquiring whether they serve us well."

White's column went on to note that Mitchell had served her own public well, calling Mitchell "one of the world's finest songwriters" and praising "Turbulent Indigo" as "one of the most commanding statements of a peerless, 17-album career."

Mitchell will continue to promote "Turbulent Indigo" throughout 1995 via television appearances and possible one-off live performances. "Sunny Sunday," a track from "Turbulent Indigo," went to album alternative radio March 15. Another single, "Sex Kills," will be released to adult contemporary radio April 4. On May 6, Mitchell will headline the New Orleans Jazz & Heritage Festival with a solo, acoustic show.

She will also be spending time in both the recording studio, working on new tracks, as well as the artist's studio, concentrating on her other love, painting. (Like many of her previous albums, Mitchell's "Turbulent Indigo" cover and inner sleeve featured several of her paintings, including a witty adaption of a Vincent van Gogh self-portrait.)

As the fourth recipient of the Century Award, Joni Mitchell is one of the initial five artists (the fifth will not be revealed until 1996) secretly selected in the spring of 1992 for recognition after a confidential yearlong consultation by White and Billboard publisher Howard Lander with hundreds of industry professionals, including fellow artists.

"The initial five artists will form the foundation of the Century Award," says White, "henceforth exemplifying the spirit of the honor as it's announced annually for the next hundred years. Each of our honorees had been long overdue for serious recognition. And in each case the award was not and never will be tied to their latest release, but rather to the long-established yet greatly underappreciated stature of their ongoing body of work."

"As for Joni Mitchell," White continues, "she has consistently shown herself to be an astoundingly intuitive innovator, bringing inspired imagery and a literate conversational candor to modern popular song, while simultaneously shattering most remaining rules for compositional brilliance. Like all creative geniuses, she invented her own job. Thus, in 1995, Billboard can think of no artist more deserving than Joni Mitchell of our most respectful symbol of esteem, the Century Award."

Top 40 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	15	TAKE A BOW MADONNA (MAVERICK/SIRE/WB) 5 wks at No. 1	1	1	10	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA) 3 wks at No. 1
2	3	9	I KNOW DIONNE FARRIS (COLUMBIA)	2	4	13	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
3	4	13	WHEN I COME AROUND GREEN DAY (REPRISE)	3	2	13	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
4	2	22	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	4	3	21	CREEP TLC (LAFACE/ARISTA)
5	5	9	STRONG ENOUGH SHERYL CROW (A&M)	5	5	11	BABY BRANDY (ATLANTIC)
6	7	29	ANOTHER NIGHT REAL MCCOY (ARISTA)	6	6	15	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
7	8	28	YOU GOTTA BE DES'REE (550 MUSIC)	7	10	7	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)
8	6	20	ON BENDED KNEE BOYZ II MEN (MOTOWN)	8	7	18	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
9	9	14	CREEP TLC (LAFACE/ARISTA)	9	11	12	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
10	10	8	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	10	12	6	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10)
11	13	6	RUN AWAY REAL MCCOY (ARISTA)	11	9	24	I WANNA BE DOWN BRANDY (ATLANTIC)
12	15	8	HOLD ON JAMIE WALTERS (ATLANTIC)	12	8	24	ON BENDED KNEE BOYZ II MEN (MOTOWN)
13	21	5	I BELIEVE BLESSID UNION OF SOULS (EMI)	13	19	4	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
14	11	16	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	14	17	10	RUN AWAY REAL MCCOY (ARISTA)
15	12	25	ALWAYS BON JOVI (MERCURY)	15	15	10	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	18	9	BETTER MAN PEARL JAM (EPIC)	16	13	10	WATER RUNS DRY BOYZ II MEN (MOTOWN)
17	14	20	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	17	14	5	THANK YOU BOYZ II MEN (MOTOWN)
18	16	18	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	18	20	8	MOVE IT LIKE THIS K7 (TOMMY BOY)
19	17	19	EVERY DAY OF THE WEEK JADE (GIANT)	19	16	30	ANOTHER NIGHT REAL MCCOY (ARISTA)
20	22	16	GET READY FOR THIS 2 UNLIMITED (RADICAL/CRITIQUE)	20	18	14	CONSTANTLY IMMATURE (MCA)
21	19	5	COME BACK LONDONBEAT (RADIOACTIVE/MCA)	21	21	18	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
22	23	7	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	22	22	17	I MISS YOU N II U (ARISTA)
23	25	4	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	23	24	23	YOU WANT THIS JANET JACKSON (VIRGIN)
24	20	20	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	24	26	4	DREAM ABOUT YOU STEVIE B (EMPORIA WEST/THUMP)
25	26	6	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	25	28	5	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)
26	24	12	BUDDY HOLLY WEEZER (DGC/GEFFEN)	26	25	5	WATERFALLS TLC (LAFACE/ARISTA)
27	29	3	THANK YOU BOYZ II MEN (MOTOWN)	27	30	5	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAX/550)
28	33	2	BELIEVE ELTON JOHN (ROCKET/ISLAND)	28	23	26	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
29	38	2	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	29	27	10	YOU GOTTA BE DES'REE (550 MUSIC)
30	27	7	LOVE WILL KEEP US ALIVE EAGLES (GEFFEN)	30	32	9	FAT BOY MAX-A-MILLION (S.O.S./ZOO)
31	28	5	EVERLASTING LOVE GLORIA ESTEFAN (EPIC)	31	31	6	DADDY'S HOME SPANISH FLY (UPSTAIRS/WARNER BROS.)
32	NEW		CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	32	36	2	I'LL BE AROUND RAPPIN' 4-TAY (CHRYSALIS/EMI)
33	35	3	SHE'S A RIVER SIMPLE MINDS (VIRGIN)	33	39	2	I'D RATHER BE ALONE IV XAMPLE (MCA)
34	32	26	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	34	33	21	EVERY DAY OF THE WEEK JADE (GIANT)
35	37	3	ODE TO MY FAMILY THE CRANBERRIES (ISLAND)	35	29	17	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
36	NEW		COTTON EYE JOE REDNEX (BATTERY/JIVE)	36	40	2	DEAR MAMA 2 PAC (INTERSCOPE)
37	31	22	YOU WANT THIS JANET JACKSON (VIRGIN)	37	35	15	PROMISE ME LIL SUZY (METROPOLITAN)
38	40	4	YOU GOT IT BONNIE RAITT (ARISTA)	38	37	4	(SHE'S GOT) SKILLZ ALL-4-ONE (BLITZZ/ATLANTIC)
39	34	16	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	39	34	9	WHAT I NEED CRYSTAL WATERS (MERCURY)
40	NEW		TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	40	NEW		KEEP THEIR HEADS RINGIN' DR DRE (PRIORITY)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

MOTOWN LEADS IN SOUL TRAIN AWARDS

(Continued from page 12)

more important to the industry. Among the labels hosting events surrounding the awards were Motown, Atlantic, Death Row, So So Def, and Bad Boy Entertainment.

One highlight of the show was when Death Row artist Snoop Doggy Dogg took the stage to accept his best rap album award, poetically thanking record-buyers, fellow rappers, and others amid the enthusiastic applause of the audience.

The Soul Train Awards, syndicated to 130 stations by Tribune Entertainment, is produced by Don Cornelius Productions. Complete national ratings for the show were unavailable at press time. The company plans to produce three other televised award shows and specials in 1995 (Billboard, March 18).

Following is a complete list of 1995 Soul Train Awards winners:

- Best R&B/soul single, female:** "Body And Soul," Anita Baker (Elektra Entertainment)
- Best R&B/soul single, male:** "Bump 'N Grind," R. Kelly (Jive)
- Best R&B/soul single, group, band, or duo:** "I'll Make Love To You," Boyz II Men (Motown)
- R&B/soul album of the year, female:** "Rhythm Of Love," Anita Baker (Elektra Entertainment)
- R&B/soul album of the year, male:** "The Icon Is Love," Barry White (A&M)
- R&B/soul album of the year, group, band, or duo:** "II," Boyz II Men (Motown)
- Best rap album:** "Doggy Style," Snoop Doggy Dogg (Death Row/Interscope)
- Best jazz album:** "After The Storm," Norman Brown (MoJAZZ/Motown)
- Best gospel album:** "Africa To America: The Journey Of The Drum," Sounds Of Blackness (Perspective/A&M)
- R&B/soul song of the year:** "Practice What You Preach," Barry White (A&M)
- Best R&B/soul new artist:** Brandy, "I Wanna Be Down" (Atlantic)
- Best R&B/soul music video:** "I Miss You," Aaron Hall (Silas/MCA)
- Heritage Award:** Diana Ross (Motown)
- Sammy Davis Jr. Award:** Queen Latifah (Motown)

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

MADONNA HOLDS AT NO. 1 for a fifth week with "Take A Bow" (Maverick/Sire/Warner Bros.), with her huge airplay lead continuing. "Take" is 36% ahead in airplay points over the No. 2 airplay single, "You Gotta Be" by Des'ree (550). "Gotta" moves back up to No. 7 in its 30th week on the Hot 100. Madonna's single derives 68% of its points from airplay, while the No. 2 single, "Candy Rain" by Soul For Real (Uptown/MCA), exhibits the exact opposite profile: 68% of its points are from sales. "Candy" is a solid No. 1 in sales, and it's within striking distance of the top for next week. It will be a three-way battle for No. 1, since "Red Light Special" by TLC (LaFace/Arista) also has an outside chance of vaulting to No. 1.

THE BIGGEST POINT GAINER on the entire chart, by far, is "Keep Their Heads Ringin'" by Dr. Dre (Priority). It explodes onto the Hot 100 Singles Sales chart at No. 11, fueling an overall 71-place leap to No. 25. Most of its points are from sales, as is typical for rap singles, and it wins the Greatest Gainer/Sales. It is showing early strength at top 40/rhythm-crossover stations, including No. 7 in airplay at KBXX Houston. The second and third biggest point gainers on the chart are already in the top 20: "Run Away" by Real McCoy (Arista) and "This Is How We Do It" by Montell Jordan (PMP/RAL/Island). Both of these singles are possible No. 1 contenders.

BELOW THE TOP 20, the second biggest point gainer after Dr. Dre's single is "I Believe" by Blessid Union Of Souls (EMI). It wins the Greatest Gainer/Airplay award, jumping 12 places to No. 32. It's top five in airplay at five monitored stations so far: No. 2 at KKRZ Portland, Ore., KDWB Minneapolis, WYCR York, Pa., and WZPK Portland, Maine, and No. 4 at WWSR Charleston, W.Va. The third biggest point gainer outside the top 20 is "Cotton Eye Joe" by Rednex (Battery/Jive), which went to No. 1 in almost every country in Europe and may repeat that success in the U.S. It's up 12 notches to No. 51 this week, zooming 72-37 in sales, and has two early top 10 monitored airplay reports: No. 7 at WIXX Green Bay, Wis., and No. 8 at WAPE Jacksonville, Fla. Rounding out the quartet of biggest gainers below No. 20 is "Hold On" by Jamie Walters (Atlantic). It's up to No. 27 nationally, but already is No. 1 at four monitored stations: WEDJ Charlotte, N.C., WXXX Burlington, Vt., WSTW Wilmington, Del., and WNNK Harrisburg, Pa.

FIVE OF THE EIGHT debuts are by artists new to the Hot 100, and they show a wide variety of musical styles. U.K. quartet Elastica debuts at No. 70 with "Connection" (Geffen). It's an established hit at Modern Rock—No. 6 on the chart with three No. 1 airplay reports—and now is crossing over to the Hot 100. Blues Traveler, a New York band with years of touring behind it, cracks the Hot 100 at No. 80 with its single "Run-Around" (A&M). The single is breaking out of many places, including Syracuse, N.Y. (No. 11 at WNTQ) and Wilkes Barre, Pa. (No. 15 at WKRZ). Boston band Letters To Cleo scores its Hot 100 debut with "Here & Now" (Giant) at No. 83. It's off to a strong start, with No. 1 airplay at WHYT Detroit. Also debuting on the Hot 100 are Raphael Saadiq of Tony Toni Toné at No. 90 with his first solo single, "Ask Of You" (Epic Soundtrax/550), already top 10 in Kansas City, Mo., at KMXV; and Chicago singer/dancer Roula with "Lick It" (S.O.S./Zoo) at No. 92.

SONY/PHILIPS UPSTAGES TOSHIBA/TIME WARNER

(Continued from page 6)

revolution."

No one may have a chance to find out if a format battle between Sony/Philips and Toshiba/Time Warner does erupt. That runs the risk of killing DVD at birth, warned Bob Klingensmith, former president of Paramount Home Video. Early skirmishing has left some wounds, he added, although neither system "is dead yet."

Sony and Philips won the ITA war of words, gathering kudos from several attendees for the depth of their technical presentations. The partners capped their speeches with the first-ever demonstration of 3M's dual-layer technology, now at the forefront of the DVD debate.

The brief demo was limited to two audio tracks—one pop music, the other classical, to heighten the contrast. Not shown was the ability to switch instantaneously from one video layer to the other. It's a more complex step that requires greater signal compression, but one that 3M has accomplished, sources indicate. Sony and Philips put off showcasing dual video layers in favor of a later demo that will display various applications of the 3M development, said Sony spokesman Rick Clancy. "That will be coming in the months ahead."

Other ITA attendees seemed to agree. Consultant Geoffrey Tully thinks that Sony and Philips "put their best feet forward" and that 3M should get full marks for preparing a dual-layer disc and modifying a Philips CD-i player to accept it in the three weeks following the ITA invitation. "From my perspec-

tive, the presentation was very impressive," Tully said.

Sony director Teruaki Aoki, who attended his first ITA in 15 years, announced the new emphasis on dual layer Feb. 23 in Tokyo as a response to the Toshiba/Time Warner system, which is also touted as having 270 minutes of playing time (Billboard, March 4). At the seminar, 3M Software Media business development manager Rusty Rosenberger claimed dual layer "is not a concept. This is reality."

Reality got a boost from Aoki's presence in Rancho Mirage, considered further proof that Sony and Philips are giving DVD top priority. Aoki said Sony evaluated the Toshiba/Time Warner specifications, but "we didn't see anything to improve" their approach. "It just adds cost to the system," he maintained.

Aoki doesn't anticipate talks with the rival camp about a single standard. In fact, since Sony and Philips have built DVD on existing CD technology, unlike Toshiba and Time Warner, Aoki averred, "There is not a format war."

He and other Sony and Philips executives attending ITA repeated their criticisms of the rival system: gluing two discs together is technically questionable and more costly, especially if the finished product has to be placed in a caddy; the disc has to be flipped to read the other side; and it doesn't take advantage of tried-and-true CD technology.

With the backing of several studios and exclusive access to Warner Bros. titles, Toshiba and Time Warner have a

leg up in the movies that will drive hardware sales of various manufacturers. Zenith is the latest to announce the mid-1996 introduction of a Toshiba/Time Warner player. Sony and Philips, however, are prepared to launch with 60 titles from Sony's Columbia and TriStar studios that have already been mastered in Hollywood for DVD.

"That's sufficient to get the ball rolling," said home video veteran Bud O'Shea, recently hired by Sony as a consultant on producer and distributor relations. Neither camp can claim studio exclusives except for the titles each owns.

Most ITA attendees, who had hoped to see both DVD systems in Rancho Mirage, thought Toshiba and Time Warner made a tactical error in letting Sony and Philips stand alone. (A third system, created by Optical Disc Corp. for Korean hardware manufacturer Goldstar, was demonstrated, but its backers say it was created only to show DVD is feasible.)

"It's unfortunate Time Warner didn't bring a presentation," said consultant Tully, formerly with Pioneer's laserdisc operation. "This would have been a good opportunity." Toshiba and Time Warner were thought to have stayed away to avoid going head-to-head with Sony, Philips, and 3M.

One source agreed that "they wouldn't want to be in a shootout," but suggested the real reason had more to do with the numerous Toshiba/Time Warner presentations in recent weeks. "Everybody who had needed to see it has seen it," he said. "Their not being at ITA is circumstantial." With the deadline approaching for final specifications, the partners "have got to stick to their knitting."

Contacted after ITA, Warner Home Video president Warren Lieberfarb, a major proponent of DVD, said, "At this juncture, the interests of all parties concerned are best served through the avoidance of public debate."

The latest replicator to announce support for DVD is Technicolor, which said it would accommodate either format.

The absence of Toshiba and Time Warner from ITA forced changes in the schedule. Adrian Farmer, deputy chairman of Nimbus Technology & Engineering, which sold a mastering system to Time Warner, dropped out as a speaker. So did two other supporters, Larry Pesce, manager of DVD product management for Thomson Consumer Electronics, and Mike Fidler, Pioneer Electronics senior VP for new technology and strategic planning. Garrett Smith, Paramount's executive director of video operations, was replaced by Sony consultant Marc Finer as moderator of a panel of Sony, Philips, and 3M executives. Paramount appeared alongside Toshiba and Time Warner when the system was introduced in Los Angeles earlier this year.

Meanwhile, the road shows continue. Sony and Philips packed up their DVD gear after the ITA demo for shipment to the CeBIT Conference in Germany.

COLUMBIA LEGACY READIES DAVIS LIVE SERIES

(Continued from page 12)

Plugged Nickel 1965" will be issued, priced at \$129.95, as a slipcased cube; each of the seven sets recorded at the club over the two evenings will be presented in its own jewel box, with the extra-long second set of Dec. 22 packaged on two CDs in a brilliant box. Each jewel box will contain notes on that particular set of performances by Boston Globe jazz critic Bob Blumenthal, who also penned the overview booklet included in the set.

"We have at this moment in time restored ["Live At The Plugged Nickel"] I think about as well as it can be restored, from the musical, historical, and sonic points of view," Berkowitz says.

Shortly following the CD release, the set will be issued as a 10-LP, 12-by-12 unlimited edition boxed set for \$130 by Mosaic Records, the Stamford, Conn., mail-order label operated by Cuscuna and his partner Charlie Lourie. The albums will be issued on 180-gram "Q-LPs."

"We recognize Mosaic to be an outstanding company," Gore says of the unusual association. "Their name is very highly regarded among collectors and jazz enthusiasts. We saw it as a natural association."

The Plugged Nickel box will inaugurate a wide-ranging plumbing of Davis' recordings for Columbia between his arrival there in 1955 and his departure for Warner Bros. in 1985.

Says Berkowitz, "Miles holds a place . . . which is completely unique, as an artist who existed in the spotlight for in excess of 30 years, who did absolutely, recognizably different things, and who was on one label for that entire time."

The prospective series of Columbia boxed sets will be based on a proposal submitted by Cuscuna and Lourie. "They came in with a proposal of eight recognizably different focal points," Berkowitz says. "It's a manageable and

sensible way of dealing with this incredible volume of music, and a nonarbitrary way of deciding what should be in and what should not be in, because no one is gonna agree on what's essential and what's nonessential."

While no one is willing to discuss specifics of the reissue campaign, particularly the timing of the releases, it appears likely that the first two boxes will comprise Davis' complete recordings with arranger Gil Evans and the complete studio sessions of the '60s quintet; these could come before the end of 1995. The trumpeter's work with Coltrane will be the topic of another set.

Cuscuna says that next year he hopes to give the "complete" treatment to the 1961 sessions recorded at the Blackhawk nightclub in San Francisco by a Davis combo that included tenorist Hank Mobley, pianist Wynton Kelly, drummer Jimmy Cobb, and bassist Paul Chambers.

Why all this effort on Davis' behalf? "It's not something that a major record company does very often," says Berkowitz. "But there aren't very many people like Miles . . . Miles Davis is as awesome as any artist has ever been."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	4	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
2	22	2	SAFE + SOUND	DJ QUIK (PROFILE)
3	3	5	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
4	2	6	REMEMBER WE	DA BUSH BABEES (REPRISE)
5	15	4	WONDERFUL	ADAM ANT (CAPITOL)
6	17	4	SO HELP ME GIRL	JOE DIFFIE (EPIC)
7	8	3	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
8	19	2	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
9	5	4	COME ON	BARRY WHITE (A&M)
10	10	6	FOR A CHANGE	NEAL MCCOY (ATLANTIC)
11	13	8	YOU CAN'T MAKE A HEART LOVE . . .	GEORGE STRAIT (MCA)
12	12	9	WHY YOU WANNA PLAY ME OUT?	TRICIA COVINGTON (COLUMBIA)
13	14	2	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
14	—	1	NOW THEY'LL SLEEP	BELLY (SIRE/REPRISE)
15	9	2	DO WHAT U WANT	BLAK PANTA (TOMMY BOY)
16	—	1	KEEPER OF THE STARS	TRACY BYRD (MCA)
17	16	7	OHH YEAH	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
18	—	1	REFRID DREAMS	TIM MCGRAW (CURB)
19	7	7	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)
20	—	1	SHY GUY	DIANA KING (WORK)
21	—	1	I LIKE	KUT KLOSE (KEJA/ELEKTRA/EEG)
22	—	2	BUBBA HYDE	DIAMOND RIO (ARISTA)
23	—	1	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)
24	11	5	NO HOOK	SHAQUILLE O'NEAL (JIVE)
25	—	1	O BABY	SILOUSIE & THE BANSHIES (Geffen)

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

Jewelpak™, turn it into whatever you want



Single or Multi-disc CD Packaging

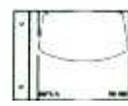
Holds disc & graphics

Lightweight

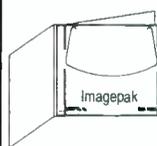
Safety-sleeve Protection

Unbreakable

Embossing & Foil Stamping available



Jewelpak Pages



See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



Safety-sleeve

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 25, 1995

SoundScan
■■■■■

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	—	2	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	2 weeks at No. 1 GREATEST HITS	1
				★ ★ ★ GREATEST GAINER ★ ★ ★		
2	14	20	41	SOUNDTRACK ▲ ⁷ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
3	4	9	54	SHERYL CROW ▲ ⁷ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
4	8	4	18	EAGLES ▲ ⁴ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
5	2	1	28	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1
6	6	6	35	HOOTIE & THE BLOWFISH ▲ ⁷ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	6
7	3	2	13	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1
8	5	3	57	GREEN DAY ▲ ⁶ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
9	9	8	46	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	8
10	7	5	17	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	5
11	10	7	7	VAN HALEN WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
12	11	10	23	THE CRANBERRIES ▲ ² ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
13	12	11	15	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
14	13	12	43	OFFSPRING ▲ ³ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
15	17	18	77	MELISSA ETHERIDGE ▲ ⁴ ISLAND 848660 (10.98/15.98)	YES I AM	15
16	15	13	16	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOLOGY	1
17	18	15	20	MADONNA ▲ ⁷ MAVERICKS/SIRE 45767*/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
18	21	19	19	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
19	16	14	3	DJ QUIK PROFILE 1462* (10.98/17.98)	SAFE + SOUND	14
20	19	16	19	NIRVANA ▲ ² DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
21	20	17	6	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
22	22	21	24	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	21
23	29	—	2	VARIOUS ARTISTS WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
24	25	39	9	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
25	27	26	51	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
26	28	25	22	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
27	23	22	20	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
28	31	28	35	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
29	32	32	26	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
30	24	23	31	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
31	44	52	23	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	31
32	34	27	19	AEROSMITH ▲ ² GEFLEN 24716 (12.98/17.98)	BIG ONES	6
33	38	36	19	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	33
34	35	29	9	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
35	30	24	7	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
36	26	49	5	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
37	36	31	7	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	24
38	47	41	31	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
39	37	35	68	ACE OF BASE ▲ ⁷ ARISTA 18740 (9.98/15.98)	THE SIGN	1
40	33	37	23	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
41	39	34	24	R.E.M. ▲ ² WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
42	41	30	21	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
43	43	38	18	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
44	49	48	24	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	44
45	45	77	23	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
46	42	33	4	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
47	46	42	65	COUNTING CROWS ▲ ⁵ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
				★ ★ ★ PACESETTER ★ ★ ★		
48	184	177	37	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
49	69	—	2	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	49
50	66	72	40	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	50
51	54	51	7	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
52	53	43	28	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	62	65	36	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
54	55	62	53	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
55	40	—	2	PJ HARVEY ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
56	57	55	53	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
57	51	40	21	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
58	52	44	40	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
59	77	78	7	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	59
60	65	56	54	YANNI ▲ ² PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
61	59	73	26	ERIC CLAPTON ▲ ³ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
62	60	46	70	CANDLEBOX ▲ ³ MAVERICKS/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
63	56	57	26	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
64	48	—	20	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
65	58	45	21	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
66	64	64	37	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	60
67	61	58	21	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
68	78	63	16	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
69	70	60	37	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
70	72	59	17	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
71	87	81	15	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	71
72	83	94	5	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU	72
73	71	61	121	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
74	63	47	25	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
75	79	80	40	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
76	67	54	10	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
77	74	70	7	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
78	81	76	33	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
79	84	88	53	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
80	73	74	70	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
81	80	84	48	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
82	76	69	46	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
83	68	50	13	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
84	85	67	18	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
85	82	99	56	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
86	NEW ►		1	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	86
87	75	53	18	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
88	94	92	6	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	88
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
89	120	141	3	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	89
90	NEW ►		1	NINE PROFILE 1460* (10.98/16.98)	NINE LIVEZ	90
91	91	97	74	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
92	90	85	37	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
93	86	68	38	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
94	100	91	69	TOM PETTY & THE HEARTBREAKERS ▲ ³ MCA 10813 (10.98/17.98)	GREATEST HITS	5
95	95	90	24	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
96	119	117	4	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	96
97	98	96	187	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
98	115	111	39	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
99	50	—	2	THA ALKAHOLIKS LOUD 66446*/RCA (9.98/15.98)	COAST II COAST	50
100	NEW ►		1	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	100
101	103	120	7	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101
102	92	102	87	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
103	102	87	40	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
104	96	79	9	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
105	89	66	12	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62

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

congratulations
to our Grammy winners

best album

rock

best music video

video

producer of the year

Don Was

best

contemporary blues album

Pops Staples



Rolling Stones

Short Form



Virgin paintblank

© 1995 Virgin Records America, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	97	95	8	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
107	104	—	2	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	104
108	111	100	24	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
109	101	75	14	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
110	109	107	59	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
111	112	86	16	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
112	121	112	9	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	112
113	99	83	29	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
114	88	71	10	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63
115	107	101	80	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
116	117	110	18	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
117	93	89	14	THE BEATLES APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
118	108	108	27	GERALD LEVERT EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
119	106	98	31	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
120	113	113	3	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113
121	125	103	24	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
122	118	104	169	PEARL JAM EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
123	114	115	22	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
124	127	118	89	THE CRANBERRIES ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
125	110	142	41	SEAL ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
126	122	121	6	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	121
127	132	114	175	NIRVANA DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
128	154	179	15	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
129	105	174	45	BONNIE RAITT CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
130	124	82	30	THE JERKY BOYS SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
131	NEW	1	1	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	131
132	134	139	35	ROLLING STONES VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
133	126	127	5	SIMPLE MINDS VIRGIN 39922 (10.98/15.98)	GOOD NEWS FROM THE NEXT WORLD	87
134	137	160	28	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
135	130	—	2	MIKE WATT COLUMBIA 67086* (10.98/15.98) HS	BALL-HOG OR TUGBOAT?	130
136	123	93	4	BELLY SIRE/REPRISE 45833*/WARNER BROS. (10.98/15.98)	KING	57
137	136	173	3	JOHN LEE HOOKER POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT	136
138	149	140	25	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
139	128	106	4	MURDER SQUAD S.C.C. PRESENTS MURDER SQUAD NATIONWIDE G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS		106
140	147	138	212	ENIGMA CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
141	157	129	95	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET	1
142	129	105	4	SLASH'S SNAKEPIT GEFEN 24730 (10.98/16.98)	IT'S FIVE O'CLOCK SOMEWHERE	70
143	150	149	21	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
144	131	109	7	SOUNDTRACK SELECT/ATLANTIC 82708/AG (10.98/16.98)	THE JERKY BOYS	79
145	140	119	20	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
146	139	122	19	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
147	144	131	121	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
148	141	133	16	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
149	NEW	1	1	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	149
150	145	194	82	BABYFACE EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
151	167	168	8	THE ROOTS DGC 24708*/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	104
152	158	171	3	FOREIGNER GENERAMA/RHYTHM SAFARI 53961/PRIORITY (10.98/17.98)	MR. MOONLIGHT	152

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	169	159	68	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
154	155	153	23	SOUNDTRACK NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
155	133	125	4	THE JAYHAWKS AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
156	152	123	4	THE MANHATTAN TRANSFER ATLANTIC 82661/AG (10.98/16.98)	TONIN'	123
157	146	135	7	HANK WILLIAMS, JR. MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
158	143	136	264	ORIGINAL LONDON CAST POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
159	142	151	10	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART	108
160	189	—	2	JOHN TESH GTS 4578 (9.98/14.98)	SAX ON THE BEACH	160
161	151	143	130	QUEEN HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
162	138	—	2	SOUNDTRACK MILAN 35698 (9.98/15.98)	THE BRADY BUNCH MOVIE	138
163	172	150	77	NIRVANA DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
164	148	128	17	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9
165	153	147	85	SMASHING PUMPKINS VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
166	160	146	10	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
167	197	—	2	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	167
168	180	166	42	JON SECADA SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
169	186	—	12	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	167
170	171	158	76	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
171	156	132	8	PAT METHENY GROUP GEFEN 24729 (10.98/16.98)	WE LIVE HERE	83
172	168	167	5	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	167
173	NEW	1	1	ADAM ANT CAPITOL 30335 (10.98/15.98)	WONDERFUL	173
174	174	172	18	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
175	162	137	37	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
176	161	144	43	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
177	187	169	173	ENYA REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
178	176	156	49	PINK FLOYD COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
179	159	126	8	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98) HS	NOW'S THE TIME	126
180	175	—	134	MARY CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/16.98)	COME ON COME ON	31
181	199	190	133	ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
182	170	130	21	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	69
183	NEW	1	1	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	183
184	181	161	41	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
185	196	183	56	ENIGMA CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
186	163	—	2	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	163
187	173	162	52	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT	3
188	RE-ENTRY	49	49	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
189	179	157	51	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
190	164	124	95	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	75
191	177	155	16	REDMAN RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
192	198	191	58	ALICE IN CHAINS COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
193	183	165	100	GIN BLOSSOMS A&M 215403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
194	RE-ENTRY	7	7	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	153
195	182	145	58	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
196	192	186	42	TOAD THE WET SPROCKET COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
197	178	164	23	SMASHING PUMPKINS VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
198	165	116	5	EXTREME A&M 540327 (9.98/15.98)	WAITING FOR THE PUNCHLINE	40
199	RE-ENTRY	21	21	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
200	188	—	2	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	188

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|--|--|-----------------------------|---------------------------------|-------------------------------------|---------------------------------------|----------------------------------|---|
| 4 P.M. 179 | Toni Braxton 102 | Eagles 4 | Freddie Jackson 200 | Nine Inch Nails 56 | Sade 43 | Murder Was The Case 65 | Van Halen 11 |
| 69 Boyz 66 | Brooks & Dunn 108 | Enigma 140, 185 | Alan Jackson 69 | Nirvana 20, 127, 163 | Salt-N-Pepa 91 | Natural Born Killers 154 | Luther Vandross 74 |
| Ace Of Base 39 | Garth Brooks 7 | Enya 177 | Janet Jackson 141 | The Notorious B.I.G. 29 | Adam Sandler 189 | Pulp Fiction 26 | VARIOUS ARTISTS |
| Aerosmith 32 | Brotha Lynch Hung 186 | Gloria Estefan 57 | The Jayhawks 155 | Oasis 59 | Sawyer Brown 51 | Ready To Wear (Pret-A-Porter) 83 | 1995 Grammy Nominees 36 |
| Alabama 95 | Brownstone 34 | Melissa Etheridge 15 | The Jerky Boys 130, 190 | Offspring 14 | Scarface 67 | SOUNDTRACK CAST | Jock Rock Volume 1 145 |
| Alice In Chains 192 | Bush 24 | Extreme 198 | Kirk Franklin And The Family 71 | ORIGINAL LONDON CAST | Seal 125 | The Lion King Sing-Along (EP) 48 | The Lion King: Rhythm Of The Pride Lands 23 |
| All-4-One 81 | Tracy Byrd 50 | Dionne Farris 96 | Alison Krauss 72 | Phantom Of The Opera Highlights 158 | Jon Secada 168 | Spice 1 148 | MTV Party To Go Volume 6 111 |
| Adam Ant 173 | Candlebox 62 | The Flaming Lips 159 | Tracy Lawrence 138 | Jimmy Page & Robert Plant 116 | Bob Seger & The Silver Bullet Band 27 | Sponge 88 | Veruca Salt 182 |
| Babyface 150 | Mariah Carey 115 | Foreigner 152 | Gerald Levert 118 | Pat Metheny Group 171 | Simple Minds 133 | Bruce Springsteen 1 | Clay Walker 44 |
| Anita Baker 63 | Mary Chapin Carpenter 45, 180 | Jeff Foxworthy 38 | Live 9 | Pearl Jam 16, 122 | Frank Sinatra 164 | Sting 87 | Jamie Walters 89 |
| David Ball 98 | Carreras, Domingo, Pavarotti (Mehta) 134 | Kenny G 73 | Madonna 17 | Pink Petty 18 | Slash's Snakepit 142 | The Stone Roses 106 | Mike Watt 135 |
| Beastie Boys 184 | The Chieftains 37 | Vince Gill 75 | The Manhattan Transfer 156 | Tom Petty & The Heartbreakers 94 | Smashing Pumpkins 165, 197 | Stone Temple Pilots 58 | Weezer 30 |
| The Beatles 117 | Eric Clapton 61, 100, 181 | Barry Manilow 199 | Barry Manilow 199 | Tom Petty & The Heartbreakers 94 | Snoop Doggy Dogg 153 | George Strait 84 | Barry White 40 |
| Belly 136 | Corrosion Of Conformity 172 | The Mavericks 79 | The Mavericks 79 | Tom Petty & The Heartbreakers 94 | Soundgarden 54 | Subway 101 | Lari White 166 |
| Benedictine Monks Of Santo Domingo 187 | Counting Crows 47 | Neal McCoy 77 | Neal McCoy 77 | PJ Harvey 55 | SOUNDTRACK | John Tesh 86, 160 | Hank Williams, Jr. 157 |
| De Siros 187 | The Cranberries 12, 124 | Reba McEntire 82, 170 | Reba McEntire 82, 170 | Portishead 104 | The Bodyguard 147 | Tha Alkaholiks 99 | Vanessa Williams 109 |
| Tony Bennett 64 | Green Day 8 | Tim McGraw 25 | Tim McGraw 25 | Portrait 131 | Boys On The Side 21 | Thug Life 123 | Christopher Williams 107 |
| John Berry 149, 176 | Wade Hayes 112 | Sarah McLachlan 85 | Sarah McLachlan 85 | Queen 161 | The Brady Bunch Movie 162 | Pam Tillis 175 | Yanni 60 |
| Blackhawk 195 | Hole 92 | Megadeth 146 | Megadeth 146 | R.E.M. 41 | Dazed And Confused 188 | TLC 10 | Trisha Yearwood 46 |
| Blackstreet 93 | John Lee Hooker 137 | Metallica 97 | Metallica 97 | Bonnie Raitt 129 | Dumb And Dumber 105 | Toad The Wet Sprocket 196 | |
| Mary J. Blige 13 | Hootie & The Blowfish 6 | Method Man 70 | Method Man 70 | Method Man 70 | Forrest Gump 53 | Too Short 35 | |
| Blues Traveler 128 | Adina Howard 49 | John Michael Montgomery 110 | John Michael Montgomery 110 | Method Man 70 | Higher Learning 76 | The Tractors 52 | |
| Bon Jovi 42 | H-Town 194 | Murder Squad 139 | Murder Squad 139 | Method Man 70 | Immortal Beloved 114 | Rick Trevino 183 | |
| Bone Thugs N Harmony 28 | Ice Cube 68 | Rolling Stones 132 | Rolling Stones 132 | Method Man 70 | Phantom Of The Opera Highlights 158 | Shania Twain 167 | |
| Boyz II Men 5 | Immature 119 | The Roots 151 | The Roots 151 | Method Man 70 | Phantom Of The Opera Highlights 158 | Usher 169 | |
| Brandy 22 | | | | Method Man 70 | Phantom Of The Opera Highlights 158 | | |

STALIN REIGNS AT TRINIDAD CARNIVAL

(Continued from page 1)

peaceful festivities were disturbed, for the first time in decades, by an outbreak of violence that fueled paranoia about crime.

Carnival in Trinidad is celebrated with a series of musical competitions in categories such as soca and steelpan. Winners are chosen by panels of judges made up of artists and local businessmen.

A melee ensued when crowds, displeased with the judges' decision at the Feb. 24 second annual Soca Monarch contest at the National Stadium, began pelting the stage with bottles and containers.

Last year's winner, Superblue, Trinidad's rhythm calypso king, was dethroned by Ronnie McIntosh singing "One For The Road," a song written for him by Superblue. It was a hard-fought battle in which both artists' high-energy socas had the capacity crowd jumping, dancing, and screaming for more.

When the judges scored McIntosh higher for diction and clarity, providing a slight edge that gave him the crown, the solidly pro-Superblue audience rioted, and the first prize, a Daewoo Cielo car that sat on stage, was damaged. Judges, musicians, performers, and audience members stampeded the stadium, seeking cover; there were no serious injuries.

The last such spontaneous eruption of violence in Trinidad was during the '60s era of "bad Johns" and steel-band clashes.

Aside from the National Stadium melee, the streets were quite peaceful during the 1995 Carnival. But concerns about violence remained, particularly as the country's middle class, which once supported Carnival, faces growing economic difficulties. Such concerns, coupled with fear of crime and other drug-related problems, affected people's willingness to travel to calypso tents and other Carnival events that began after 8:00 p.m.

The National Carnival Commission of Trinidad and Tobago recorded a TT\$300,000 (\$48,600) drop in income at their 16 sponsored events, from TT\$2.1 million (\$340,200) in 1994 to TT\$1.8 million (\$291,600) in 1995 (TT\$1 equals 16.2 cents). Should this decline proceed, observers say Trinidad Carnival could be in trouble by the year 2000, a victim of crime and overwhelming poverty.

SOCIAL CONCERNS & CRICKET

As expected, many of the calypsos heard in the tents this year expressed concern with crime and social decay, such as David Rudder's "Another Day In Paradise," Gypsy's "Time And Man," and Mba's witty "Doh Jail Dem," about putting the innocent in jails and leaving the criminals outside.

On the bright side, just as many fine songs were inspired by and dedicated to Brian Lara, the Trinidad-born cricket superstar who today is the most successful cricketer in the world.

Lara's record-breaking cricket batting skills have ignited a firestorm of pride in Trinidad; parks, public spaces, and numerous calypsos are being dedicated to him. Top of the heap of the Lara songs are DeFost's "Four Lara Four," the winning songs played by Panorama champs Amoco Renegades, and Superblue's Roadmarch winner, "Signal For Lara." Superblue took a cricket bat everywhere he went this Carnival.

RELIGIOUS CONTROVERSY

Another positive aspect of Carnival 1995 was the decisive victory—and overwhelming public exoneration—of world famous masquerade (called mas) designer/band leader Peter Minshall's controversial band Hallelujah. Inspired by



Eddy Grant, top left, has a slate of Carnival contest winners set to release albums on his Ice Records label. Among the winners of various Carnival competitions were, top right, National Calypso Queen Eastlyn Orr and Soca Monarch Ronnie McIntosh, bottom left. Mba, bottom right, was one of the artists who dealt with social concerns in their calypsos. (Photos: Isaac Fergusson)

the Christian belief that Jesus Christ became man in order to redeem the world, Hallelujah has generated unflinching discussion and intellectual debate since it launched in November 1994.

In multi-ethnic, multireligious Trinidad, carnival still is seen by some religious factions as pagan and demonic, and the portrayal of God or any religious reference on Carnival days is viewed as sacrilege.

Pastor William Cuffie of Trinidad Miracle Ministries led a group of 204 Evangelical ministers to sign a petition demanding that Prime Minister Patrick Manning take action to block Minshall from bringing the mas band, which they saw as "mocking our religion," to Carnival '95.

Manning took no such action, and the judges gave Hallelujah the two top awards for mas—band of the year and most colors band—at the Feb. 28 Parade Of The Bands competition at the Queens Park.

Minshall, who created and directed the stunning four-minute opening segment of the 1992 Barcelona Olympics, insisted that it was important to bring an awareness of God into Carnival. "We celebrate everything else," said Minshall. "Why not God, the creator of it all?"

NCC chairman Alfred Aguiton praised Manning for refusing to get involved in what he describes as a free-speech issue. "Once we start telling band

leaders what to portray, it will be all over," he says. "What's worse is that the basis of the contention is a strong belief that there is something unholy, something evil, something very wrong with Carnival. Of course there are excesses in Carnival, but the same can be said about Christmas. People get drunk and behave unruly at Christmas, people commercialize it."

CARNIVAL AS USUAL

Despite the controversies, it was Carnival as usual for most of Trinidad. As they have done for about 200 years, the diehard Jouvets (opening day) morning Old Mas crowd flowed out of their yards carrying buckets of mud, grease, and oil, painting each other up as they donned masks and costumes of bats, ghosts, or red and blue devils. Old Mas is a roots-oriented celebration that takes place during Carnival. Their pagan street performance at 3:00 a.m. on Feb. 27 was accompanied by the small, tight units of the *tabou bambou* bands, marching with their percussive joints of bamboo.

As the day rose, steel bands, DJs, and rag-tag bands started to play all over the islands, providing jump-up rhythm for the traditional Monday Mas characters—archetypes like jab jab, robber baron, and devil mas.

For the next two days, revelers, who were organized into bands of up to 4,000,

paraded the streets, bringing their fantasy costumes alive with fabrics, feathers, paint, dance, color—anything to create explosive street theater.

Carnival activities began promptly after Christmas, and in the various regions, numerous small contests took place, producing new stars and wannabe champions who vied for glory at the big showdowns held in Port of Spain the weekend of Feb. 17-19. The NCC this year sanctioned 34 Carnival events. Here are the highlights from the big ones:

The Calypso Monarch "Acid Test" Semi-Finals took place at Skinner Park, San Fernando, Feb. 18. Dueling with wit, lyrics, and melody, Sparrow and eight other challengers earned the right to battle last year's twin Calypso Monarchs, De Lamo & Luta, for the national title.

The event was marked by some controversy, with frequent calypso monarch Chalkdust being left off the list of invitees to compete. Chalkie kept busy through the Carnival season writing articles lamenting what he sees as smut, vulgarity, and repetition killing calypso.

St. Augustine Senior Secondary emerged as Junior Panorama champions at Pan Minors Feb. 20. This is a keenly followed school competition with gifted youngsters, trained by top steel bands like Renegades and Desperadoes, using pans borrowed from the adult bands. Twenty school bands competed.

At the same event, Heather McIntosh was crowned Junior Calypso Monarch for singing "Doh Bring Dem," a funny dissertation on getting involved with the wrong boys and bringing them home.

In adult action, 54 conventional steel orchestras entered the National Panorama preliminaries. With an average of 80 players per band, a total of 4,320 individual pannists participated in the event.

Concern is being voiced by pan officials that the Panorama contests absorb all of the steel bands' personnel and resources, limiting their crucial involvement in mas making and other Carnival activities. Said Pan Trinbago spokesman Nestor Sullivan, "If we have to keep Panorama, let it be at another time; keeping it in Carnival will do us more harm than good."

The National Panorama Finals took place at the Queens Park Savannah Feb. 25. A heart-stopping rendition of De Fost's "Four Lara Four," written by Merchant, vaulted Renegades into first place. Second was Exodus. Last year's champs, Witco Desperadoes, emerged third, playing "Pan Parang" by McIntosh.

At the Kings and Queens Go Forth contest, Allyson Brown, who delivered "Joy To The World" with Minshall's

band Hallelujah, floated across the stage in billowing white silk, running second to immaculately plumed "Lady In Red" Wendy Kalicharan from the San Fernando band Hot Hot Hot. Hilton Cox distinguished himself as king with his rendition of "Mystic Dawn."

At the same venue, Black Sage out-improvised and dethroned Gypsy as the National Extempo Calypso King. Eastlyn Orr was crowned Calypso Queen singing "My Dream" and "Save Our Calypso," about Trinis standing up and supporting the art form.

At the Di Marche Gras Champion Of Champions show, Cox, who performed "Mystic Dawn" from Stephen Le Heung's band Oceania, was crowned Carnival King. Brown scored an upset victory after she had her white silk "Joy To The World" costume hand-painted overnight by London artist Ali Pretty. The now-resplendent multicolored costume stunned and thrilled judges and audiences alike.

The National Calypso Monarch title is traditionally bestowed at the Di Marche Gras. A cadre of the older guard—Cro Cro, Sparrow, Black Stalin, Duke, Sugar Aloes, Luta, and Delamo—squared off against the new calypso front, represented by Kurt Allen, Mba, and Hollis Wright. Notwithstanding public grumblings that the older guard should step down and give the young bloods a chance, Stalin beat all to emerge National Calypso Monarch with his messages of unity and racial harmony in "Tribute To Sundar Popo" and "In Time." Cro Cro came second, and Sparrow, third.

This calypso season, the much-ballyhooed Kiskidee Calypso tent folded early, leaving only three tents, NCC's Kaiso House, Spektakula, and Kitchener's Revue, to serve the live-calypso fans.

Carnival '95 further propelled Eddy Grant's 1994 venture, Ice Records. Ice artist Superblue's Roadmarch winner, "Signal Lara," is in demand and is enjoying heavy Caribbean and New York airplay. Stalin's National Monarch honors and his winning songs add to Ice's catalog value, even as the company enjoys a monster surprise hit, "Papa Chunks," by 87-year-old calypso legend Roaring Lion. Their Cropover compilation, "Fire In The Wave," has caught fire again, owing to the resurgent popularity of Viking Thunder's "Ring A Ring A Ring-Bang."

New releases soon to come from Ice Records include: Stalin's "Message To Sundar," Preacher's "Rattlesnake Wine," Superblue's "Happy Carnival," Roy Cape All-Stars' "Highway To Kaiso," Duke's "Spirit Of Calypso," and "Soca Carnival '95" featuring Superblue, Crazy, Iwer George, Gabby, and other top soca artists.

PRODUCERS SEEK NEW ANGLES FOR MUSIC AWARDS SHOWS

(Continued from page 6)

"The industry has taken a bit of a shift this year from the Michael Jacksons and Madonna types to a lot of other faceless groups that may not be as recognizable to the general public," Greene says.

Additionally, competition to book TV-friendly talent has intensified among awards show producers in recent years, as artists' options for mainstream exposure multiply. For the most part, the individual shows strive for exclusivity and put pressure on artists to choose one awards show performance over another.

NARAS' most heated competition comes from Dick Clark Productions, which stages the American Music

Awards. That show traditionally airs some three-to-four weeks prior to the Grammys.

"Artists who perform on the AMAs might as well buy a ticket to the Grammys, because it's unlikely they'll be performing on our stage," says Greene. He suggests all parties would be better served if Clark moved his show to a different time of year.

Clark was unavailable for comment at press time.

Basically, the American public is confused by the "plethora" of awards shows, says Fox's Bain.

"The shows are starting to cannibalize one another, and I don't believe the audience feels they are special any

more," he says.

But the hostile climate has not deterred the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers from considering a jump into the TV game. The two industry organizations plan to launch a joint program of their own for broadcast in fall 1996 (Billboard, March 4).

Tim Sites, senior VP of communications for the RIAA, says the proposed program would serve as a "showcase" for talent and will not be cast as an awards ceremony.

"Fall is an exciting time for the music industry," says Sites. "Fans expect new releases, and the labels use this

time to premiere their newest music. We want to take advantage of that and showcase new artists, as well as older artists who have new hits."

Sites says members of the joint committee behind the program have yet to determine a selection criteria for what constitutes a "new" artist. Focus groups are planned to hone in on what attracts and maintains viewers' interests regarding music television.

Greene says NARAS, too, is set to launch its first focus groups to gauge the TV audience's feelings regarding the Grammys. NARAS will explore the public's feelings about hosting, pacing, marketing, and promotion of the show.

(Continued on next page)

QWEST ISSUES NEW ORDER BEST-OF SET

(Continued from page 10)

in Los Angeles, says most hardcore fans will buy both the domestic and import collections.

"It certainly won't hurt that the tracks are different," says Crouch. "That makes a big difference to people who already own 'Substance.'"

"Die-hard fans want every song and every version of every song that New Order has recorded," says Judy Neubauer, director of retail advertising and promotion for Simi Valley, Calif.-based Tempo Records, which has 30 stores in California and Hawaii. "Their fan base is very loyal."

Modern rock radio programmers are anxious for new material from the 15-year-old band.

"New Order is an easy band to lump into the '80s, but they have made a good transition into the '90s," says Michael Parrish, music director at WDRE New York.

KCXX Riverside, Calif., PD Chuck Summers agrees that New Order has held up well in the finicky format. "They are still very much a core artist at modern rock radio," he says.

The acceptance of New Order's most recent album, 1993's "Republic," has shown that the British act has staying power at radio and retail.

"Republic" debuted at No. 11 on The Billboard 200 and has sold 365,000 units, according to SoundScan.

That album's lead single, "Regret," which is included on "(the best of) New Order," was a No. 1 hit on the Modern Rock Tracks chart.

Modern rock radio was serviced with a new version of the track "Let's Go (Nothing For Me)" March 7.

The song was originally recorded in December 1986 for the out-of-print film soundtrack to the televangelist satire "Salvation." (The album was released in the U.S. in 1987 on the indie label Giant, which is not affiliated with the Irving Azoff-headed label of the same name.) The soundtrack version was an instrumental-only track because singer Bernard Sumner was displeased with the vocal version.

A new vocal version of "Let's Go (Nothing For Me)" makes its first album appearance on the U.S. edition of "(the best of) New Order." The additional vocals and lyrics were recorded in Johnny Marr's Manchester studio late last year, says producer Arthur Baker.

"The first vocal just sort of fell by the wayside," says Baker, who oversaw the recording of both the original and current versions of the song. "I never thought [Sumner] would want to revisit it, but he really wanted the song to come out."

Though "Let's Go (Nothing For Me)" does not appear on the U.K. version of "(the best of) New Order," it did make its debut as a B-side to "1963," the recent U.K. single. That song on the London label reached No. 11 on the Music Monitor Hot 100 Singles chart in January.

Ironically, "1963" also began as a B-side. It first appeared as the flip side to New Order's first U.S. top 40 hit, "True Faith." Baker added new orchestration and instruments to the 1987 version of the song, which has remained a fan favorite despite its somewhat obscure status.

Laffey and compilation co-coordinator Michael Shambert scanned the Internet to uncover other fan favorites to include on the U.S. edition of the album.

"We were surprised at the strong interest in songs that have never been released as singles," says Laffey. Based on Internet feedback, the album tracks "Love Vigilantes" and "Age Of Con-

sent" were added to the U.S. release.

"Warner and Qwest could have just put out the same U.K. version here to cover the import base, but they were eager to do a different body of work," says U.S. manager Tom Atencio. "Certainly ['Let's Go'] would not have happened if they had not been so willing to make this a bigger and better project."

Qwest president Jim Swindel says the label initially mulled over the possibility of releasing a rarities album.

"We realized that effort was a different record altogether," says Swindel. "We decided to save some of the stuff we uncovered for a future release."

Among the rare New Order tracks likely to emerge on a future release are a live version of the Velvet Underground's "Sister Ray," which was recorded in South America, and a quirky Australian remix of the 1986 "Brotherhood" album cut "Paradise," says Laffey.

Despite all the recent activity, the recording future of the band remains a big question mark, and the cover art clearly reflects that. The Peter Saville-designed cover is completely white, except for a large splash of blue. A closer look at the cryptic cover reveals that the graphic is actually a warped question mark. In the U.K., the album has

been nicknamed "The ? Album."

"It seems to me that New Order goes beyond just the music itself," says Laffey. "They are consummate artists who have a finger on the art and fashion world. They are continually reinventing themselves."

Indeed, no less than three active side projects have emerged from the media-shy quartet.

New material is expected by year's end from Electronic, Sumner's side project with former Smiths guitarist Johnny Marr. Also expected is a new release from the Gillian Gilbert and Stephen Morris pairing, billed as the Other Two. There is no word on the status of new material from Peter Hook's side band Revenge.

A best-of package is in the works for Joy Division, which evolved into New Order in 1980 after singer Ian Curtis committed suicide. Qwest released the Joy Division "hits" package "Substance" in 1988. No specific details were available from Qwest/Warner Bros. about the release, but Baker says that it is could be ready before summer. New versions of the classic modern rock cut "Love Will Tear Us Apart" are being reworked into "techno club and down-tempo reggae" mixes for the project, says Baker.

SEEKING FRESH ANGLES FOR AWARDS SHOWS

(Continued from preceding page)

Greene says.

And despite the recent downturn in ratings, music awards shows remain "advertiser magnets," says Bain. "Advertisers love these shows and will pay a lot of money for them," he says. "If advertisers know there's a link between their product and people who like music, they also know there's not a lot of opportunity to advertise to that link on TV. By aligning themselves with these unique events, they feel they get a better audience sampling."

David Lerner, VP of broadcast account services at New York-based advertising agency Ogilvy & Mather, agrees. "With some advertisers, poor ratings do impact a decision [to buy]," he says. "But others realize shows like the Grammys are an event, and if you are going to build a marketing campaign around this time of year, it's a good place to be."

And an expensive place. Lerner says that one ad buy on the Grammys could cost about the same amount as an entire sponsorship of the MTV Video Music Awards.

MTV's awards show, the network's annual ratings winner, "always has worked" for advertisers, says Lerner. The music video network "wraps all kinds of things" around an ad buy, he notes. Clients may enjoy the cross-promotional benefit of in-store and on-air promotions, as well as multiple exposures on the cable network.

The strength of MTV's awards show, Lerner points out, is that it speaks to a niche audience from a niche network. Although MTV's show has a smaller potential audience than the network specials, its most recent September cable-cast enjoyed a 5% ratings increase.

"In a very fragmented music world we have a specific place and a definitive image for our program," says Doug Herzog, executive VP of programming and production at MTV. MTV's executives strive each year to attract viewers with stunts

that can't be seen anywhere else, he says.

"You really have to go for exclusivity," he says. "We're always trying to pull off a trick no one else can do."

The overall network profile also affects the promotional potential that exists for an awards telecast, says Lerner. CBS is the oldest-skewing and third-rated network among the top three, while ABC and Fox reach a younger demographic. Thus, ABC and Fox have more creative leeway in promoting the American Music Awards and the Billboard Music Awards to an active and adventurous music consumer.

Alan Sternfeld, senior VP of program planning and scheduling for ABC, says the young viewers who form the core audience of the AMAs comprise the same audience ABC reaches regularly with prime-time programs such as "Roseanne" and "Home Improvement." Conversely, CBS anchors its prime-time schedule with such shows as "Murder, She Wrote" and "60 Minutes," which appeal to a demographic that may not be inclined to even watch the Grammys, says Sternfeld.

The ratings for this year's Grammys also may have been hurt by CBS' loss of a number of key affiliates to Fox in 1994. Further, NARAS chief Greene says the network did a poor job of promoting the Grammy show.

"In our own testing, we found that people did not know the show was on," he says. "It was one of the most poorly promoted shows I've ever witnessed."

Executives at CBS were not available for comment at press time.

Greene says NARAS already is talking to CBS about promoting the 1996 telecast more aggressively.

An apparent decline in ratings is not symptomatic of people losing interest in music on TV, says Greene. "This was just one of those 'off' years," he says.



by Geoff Mayfield

KING OF THE JUNGLE: A strong second week for Bruce Springsteen's "Greatest Hits" keeps the Boss at the top of The Billboard 200, but the fat cat on the charts is "The Lion King." Buena Vista Home Video claims that the video release of the 1994 animated feature moved some 20 million copies in its first six days of release, and any pundit who doubts that figure might want to check out how well the film's audio products have sold since the video's release. The Elton John/Tim Rice/Hans Zimmer soundtrack—which had already rebounded as a result of the video's ad campaign—almost doubles (14-2), while the biggest percentage increase on the chart belongs to "The Lion King Sing-Along" EP (184-48).

PAW PRINTS: The original "Lion King" soundtrack has the chart's largest unit gain by far, more than 53,000 pieces, a 91% increase over the prior week's sales, which lifts it to a one-week sum of almost 112,000 units. There is also no contest in the race for the Pacesetter award, as the "Sing-Along" EP posts a 197% gain, yielding a one-week sum of around 19,000 units. This week marks the sixth time that the soundtrack has won Greatest Gainer honors, and the second time that "Sing-Along" has won Pacesetter. The Walt Disney label can also take pride in the performance of the sequel album, "The Lion King: Rhythm Of The Pride Lands" (29-23), which retains its bullet with a 12% gain. In its second week out, "Pride Lands" moves 33,500 units and holds a commanding lead on this week's unpublished Top World Music Albums list.

BOSSY: Bruce Springsteen sees a 33% drop from the 251,000 units that he rang his first week out (168,000 units). When you consider the huge second-week drops that typically happen to rock albums debuting in the No. 1 slot, the performance is downright respectable. "Greatest Hits" leads the No. 2 slot by a 50% margin. His biggest challengers next week figure to be "The Lion King" and the new album from jailed rap star 2Pac, who more than once has seen his popularity rise in the wake of negative publicity. . . . Another rapper, E-40, looks as if he'll make a splashy bow next week with his first Jive-distributed set. Two weeks from now, The Billboard 200 will reflect the fruits of PolyGram's "Super Tuesday" (21) which sees Elton John's Rocket/Island debut and Stevie Wonder's first PGD-distributed album hit stores.

FRESH STARTS: If you need proof that the first quarter can be a fertile season for developing artists, note that the top 16 Heatseekers albums all place on The Billboard 200, only the fifth time that as many as 15 Heatseekers albums have appeared on the big chart. Last week's Heatseekers chart set the record with 18 titles. Artists are removed from Heatseekers when any career album reaches the top half of The Billboard 200.

LIFT OFF: John Tesh's "Live At Red Rocks" is starting to rock as the album's television special makes the PBS rounds. A gain of more than 650% moves the title 8-2 on Top New Age Albums and cops the Hot Shot Debut on The Billboard 200. A 15% rise pushes his "Sax On The Beach" 3-2 on Top Contemporary Jazz Albums and 189-160 on the big chart. "Sax By The Fire" gets almost a 30% boost (9-6 on Top Contemporary Jazz), while on the new age list, his "Monterey Nights" sees a 36% boost (18-9) and "Winter Song" gets a 45% lift (21-15).

RIM SHOTS: Eric Clapton was all over MTV and VH1 the weekend of March 4-5, with specials on both Viacom music channels. His "Unplugged" bullets at No. 181, while a new greatest hits package bows at No. 100. But, his Grammy-winning blues album, which bulleted last week, sees a 6% decline. . . . Two weeks ago, the soundtrack from Quentin Tarantino's "Reservoir Dogs" debuted on Top Pop Catalog Albums, although it never made The Billboard 200. If a director's cut of that film hits theaters this year, as has been speculated in the press, that soundtrack's stock will surely rise.

FOR THE RECORD: The odd re-entry by the "With Honors" soundtrack on last week's Billboard 200 was caused by faulty data from a key SoundScan information provider. All titles below No. 116 should have been one position higher; the No. 200 album would have been the "Dazed And Confused" soundtrack.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,729,000	12,072,000	DOWN 2.8%	12,097,000	DOWN 3%

YEAR-TO-DATE UNIT SALES		
YTD (1995)	YTD (1994)	CHANGE
121,502,000	118,063,000	UP 2.7%

FOCUS ON ALBUM SALES:

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
10,084,000	10,435,000	DOWN 3.4%	10,143,000	DOWN 0.05%

YEAR-TO-DATE ALBUM SALES		
YTD (1995)	YTD (1994)	CHANGE
107,033,000	100,797,000	UP 6.2%

ROUNDED FIGURES

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

HMV EMERGES AS U.S. RETAIL FORCE

(Continued from page 1)

that the chain was about to close one, if not both, of its U.S. stores, and run back to the U.K. with its tail between its legs.

How times have changed. Last month at the National Assn. of Recording Merchandisers annual convention, HMV won the organization's small retailer of the year award for the second year in a row.

According to those who voted on the award, HMV, which now fields seven stores in the U.S., won for a combination of reasons, including improved inventory management, a creative marketing approach, and its ability to ring up substantial billing with the music manufacturers. Also instrumental in HMV's selection is the chain's willingness to work with music manufacturers in promoting developing artists.

While sales and distribution executives now praise HMV for the cooperation it provides to labels in marketing music, that is a far cry from the opinions voiced about the chain when it first entered the U.S.

HMV, owned by Thorn-EMI, had already established itself as a force in record retailing in the U.K. and Canada when it turned its attention to the U.S. in 1990, opening two stores that fall in Manhattan. Before launching its U.S. invasion, the company's management team—led by Tony Hirsch, Peter Herd, and Peter Luckhurst—met with music manufacturers to tell them about the chain's plans.

"They came over here with the mentality that they would show the U.S. how to operate a record store," says one New York-based label sales executive. "They were arrogant."

But when HMV opened its first two stores—a 30,000-square-foot outlet on Broadway and 72nd Street and a 40,000-square-foot outlet on Lexington Avenue and 86th Street—the U.S. industry was, to say the least, underwhelmed.

The stores were considered a drab imitation of Tower Records outlets, and the chain's decision to forgo carpets in favor of a concrete floor came under a considerable drubbing from suppliers and customers alike. Also under attack was HMV's highly self-touted customer service, which, at the time, didn't seem one iota better than the competition.

Sales and distribution executives also complained that HMV was buying light, a criticism that was exacerbated by a newly installed inventory management system with too many bugs in it. Until HMV's systems got up to snuff, the chain's New York stores were often

out of stock on label priorities, even though that product might be in the chain's warehouse or on order. Another sore point with music manufacturers was HMV's newspaper advertisements, which were described as "arty" but ineffective and a waste of cooperative ad dollars.

But the biggest problem facing HMV was its relations with suppliers. Many felt both HMV and fellow British merchant W H Smith—which invaded the U.S. in 1989—took the traditional adversarial relationship between supplier and retailer to new heights.

In an unrelated development, Hirsch resigned in June 1991 and was replaced as president by Luckhurst, who had held the position of VP. Bob Douglas, from the company's Ireland operation, filled Luckhurst's slot.

HMV continued to plummet in the eyes of its competitors and suppliers, and in July 1991 it hit rock bottom. That month the rumor that HMV was about to close at least one of its stores was so prevalent that chain officials were forced to issue an internal memo to employees denying it.

HMV began to redeem itself in the eyes of the U.S. music community when it opened its 22,000-square-foot outlet in Harvard Square in Cambridge, Mass., in fall 1991. At the time, many observers were so impressed with that store that they said it looked like it had been built by a completely different company than the one that had built the two Manhattan stores.

Luckhurst began to realize that HMV's attitude toward suppliers was hurting its ability to draw its fair share of co-op ad dollars. So he went to work on improving HMV's cooperation on label promotions.

It took HMV more than two years to turn around the opinion of the U.S. sales and distribution community. Today, David Fitch, VP of sales at RCA, describes HMV as "very record label friendly." He adds, "HMV is very creative. Some chains tell you why something can't be done; HMV looks for ways to get it done, and usually they make things happen."

Reflecting on HMV's two consecutive NARM awards, PGD president Jim Caparro says, joking, "Peter Luckhurst is a great drinker who loves to hang out and put people in his pocket." But on a serious note, he says, HMV combines good label relations with a "terrific merchandising effort. Creative merchandising, good customer service, and good selection all combine for a winning formula."

Even some of its competitors grudgingly label HMV a formidable competitor.

While chain management may have spent two years turning around opinion, it went three years without opening any new stores. That time was spent learning and adapting to the U.S. market, Luckhurst says.

He recalls "reading an article back then where PaineWebber analyst Craig Bibb said, 'HMV would like to give good customer service but can't; Tower can, but won't.' While that hurt at the time, it was true for HMV. But I don't think it is true today."

Luckhurst says, "It's well known that we didn't get off to the best start; we did make some errors. We learned a lot of things in the early days, and we learned them the hard way. But people here underestimated our determination to establish HMV in the U.S."

Service wasn't the only area in which HMV improved. In the last few years, HMV softened the look of its New York stores, adding more color. Also, HMV finally mastered its inventory management system, and the chain—which uses a team of buyers in each store—worked hard on tailoring selection to fit the surrounding trade areas. Moreover, the company is already upgrading its systems.

In addition, HMV, which runs some 200 stores around the globe—93 in the U.K., 77 in Canada, 10 in Japan, seven in Australia, five in Ireland, and one in Hong Kong—has been working on a store design that it can roll out worldwide in order to create an HMV "look."

Says Stuart McAllister, chairman/CEO of the HMV Group, "It will be a worldwide design, which will take us to 2001." Luckhurst adds, "We put together an international committee to pick the very best look for retail. We tried to create excitement by what architects call juxtapositioning, by using different lighting, colors, and structures."

GROWING PAINS

Says Danny Yarbrough, Sony Music Distribution president, "HMV went through growing pains to understand the U.S. marketplace. They have spent a lot of time getting the stores to function the way they want to—from an in-

ventory management and marketing standpoint—and then got aggressive in expanding their base in the U.S."

HMV capped its 1994 accomplishments by opening three stores—a 12,000-square-foot outlet in downtown Boston, an 8,000-square-foot outlet in Avon, Conn., and a 10,000-square-foot mall store in Atlanta.

Early this year, HMV opened a 12,000-square-foot outlet in the Georgetown area of Washington, D.C. The chain has seven more stores slated for 1995, including a 25,000-square-foot outlet in midtown Manhattan on Fifth Avenue, which will open April 28; an 8,000-square-foot outlet in Louisville, Ky.; and a 4,000-square-foot mall store in a mall in a suburb of Boston.

Also this summer, HMV will open a 30,000-square-foot outlet in Manhattan's Herald Square; an 8,000-square-foot outlet in Cleveland at the Rock and Roll Hall of Fame; a 25,000-square-foot store in Philadelphia; and one other outlet in an as yet undetermined location.

Although as part of a publicly traded company HMV reports annual revenues, it refuses to break out record-store sales by country. Billboard estimates that HMV generated \$47 million in U.S. revenues in 1994.

Based on planned openings, Billboard estimates HMV will generate \$75 million-\$80 million in sales in 1995.

HMV appears to be one of a small group of retail chains looking to expand this year. A number of other music merchants say they are disheartened by the price war that is raging across America, and would rather curtail spending than invest in new stores.

McAllister says, "We want to be a big player in a big market, and we can't afford to sit tight. While the others are standing still or decreasing their investment, we think there is a window of opportunity. When the market comes back, we will be in a good place."

Luckhurst adds, "We respect the discounters, but we don't fear them. Our proposition is to be strong and appealing and stay focused on music. We want to create an exciting informative environment with a strong selection, and then work further to make it stronger."

HOLIDAY VID SALES UP SINCE LAST YEAR

(Continued from page 6)

says Alexander's Arin Wolfson.

Consumers spent \$1.95 billion during the eight-week stretch in stores and for titles that met preseason predictions. Wal-Mart grabbed 19.3% of theatrical purchases, 3 points ahead of 1993. It was followed by Kmart at 9.7%; McDonald's (which featured an MCA/Universal Home Video promotion); Blockbuster at 7.3%; and Target Stores at 6%, down from 7.2%. New to Alexander's top 10 were Suncoast Motion Picture Co. at 2.5% and Best Buy at 1.3%.

Video stores, as a class of trade, jumped 2 points to 20.6%, still below their 1992 sell-through peak of 23.3%. Mass merchants dipped to a 48.9% share, down from 54%. Wolfson considers the specialists' gain "significant. They're finally responding to the fact that people don't go to them automatically."

One solution has been to lower prices. Three video chains, including Blockbuster and Suncoast, made the list of 10 retailers pricing tapes no higher than \$15; none did last year, he says. The group accounted for 60% of theatrical sales vs. 55.5% in

1993, suggesting to Wolfson that "the market is becoming more concentrated."

Big Mac's bite was apparent when Alexander measured best-selling titles. All of MCA/Universal's releases sold by McDonald's finished in the top 10 except "Back To The Future," No. 20 on the Alexander survey. The studio placed the \$5.99-with-a-sandwich "Land Before Time," "An American Tail: Fievel Goes West," and "Field Of Dreams," in addition to "Jurassic Park" and "The Flintstones."

The hottest November-January release was "Snow White And The Seven Dwarfs" from Disney, which also placed "The Nightmare Before Christmas" in the No. 6 spot. FoxVideo's "Speed" spurred to No. 2, ahead of "Jurassic." However, Wolfson is careful to note that the MCA blockbuster, released in early October, far outsold "Speed" over the long haul.

Rounding out the list were Warner Home Video's "Black Beauty" and Lyons Group's "Barney" titles.

SETH GOLDSTEIN



VITAL RE-ISSUES

ISSUE DATE: APRIL 8
CLOSED

ICHIBAN RECORDS

10th Anniversary

ISSUE DATE: APRIL 8
CLOSED

BERKLEE COLLEGE

50th Anniversary

ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

NASHVILLE MUSIC

PUBLISHING/
SONGWRITERS

ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY

CHRISTIAN

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

ROUNDER RECORDS

25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

SOUTHEAST ASIA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

TAPE DUPLICATION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

VSDA

SUPERSECTION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

NY: 212-536-5004

LA: 213-525-2308

NASHVILLE

615-321-4294

UK & EUROPE

44-71-323-6686

CDs IN 3 WEEKS!

500 CDs and 500 Chrome Cassettes only **\$2,790**

with two-color inserts and chrome tape



INCLUDES:

- Free Deluxe Graphic Design
- Proof Positive™ Reference CD
- Major Label Quality
- No-Fine-Print Guarantee

Call today for your FREE,
1995 full color catalog
1-800-468-9353
24 HOURS TOLL FREE
Outside USA call 609-663-9030; FAX 609-661-3458

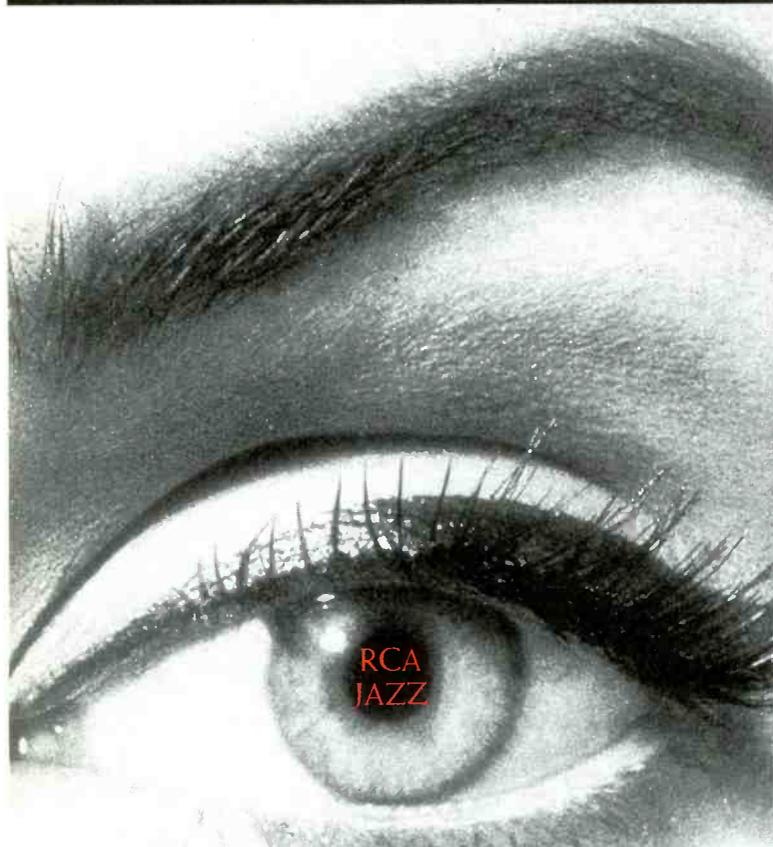


DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Includes FREE design!

Our eye
is on
the
future.

"RCA Revitalizes Jazz Rosters, Imprints
Bluebird Restarted,
Groovetown To Be Launched."
- BILLBOARD, FEBRUARY 25, 1995



Watch Out For

Omar

Roy Ayers

Alex Bugnon

Brooklyn Funk Essentials

Groovetown EP Series

Bluebird Reissues



And
all eyes
are on
us.



NOVUS



TM/SM ® REGISTERED • MARCA(S) REGISTRADA(S) GENERAL ELECTRIC, USA. BMG LOGO & BLUEBIRD LOGO © BMG MUSIC • NOVUS LOGO & GROOVETOWN LOGO © BMG MUSIC © 1995 BMG MUSIC

The Billboard Bulletin...

EDITED BY IRV LICHMAN

EAZY-E HAS AIDS

At press time, Ruthless/Relativity gangsta rapper Eric Wright (better known as Eazy-E) was expected to reveal that he has full-blown AIDS. A March 16 press conference was called in Los Angeles, as rumors about the rapper's ill health began to circulate throughout the music industry. Wright is a founding member of the chart-topping rap group N.W.A., and also has emerged as a successful solo artist. His most recent recording is 1993's "It's On (Dr. Dre 187umm) Killa" EP, which reached No. 5 on The Billboard 200.

SLUDGING IT OUT WITH THE TIMES

Did Michael Greene, president/CEO of NARAS, the recording academy, use the word "sludge" in slamming the quality of pop, rock, rap, and country music while talking to reporters in Washington, D.C. (where he has lobbied against cutbacks in federal funding of the arts, including public radio and TV)? That's the connection The New York Times made in its coverage of Arts Advocacy Day March 14. "They connected three thoughts and piled them all together," Greene tells Bulletin. "I was talking about short playlists... and that half of the [commercial programming day] is drive-time talk, which is sludge." Greene also says he told members of Congress that it was ironic that severe cutbacks in funding would deal a cultural blow to smaller markets.

"I reminded them that if they get rid of endowments, they'll truly create a cultural elite."

HOUSE PASSES CPB CUTS

As expected, the Republican-controlled U.S. House of Representatives passed a \$17 billion rescission bill March 16 that, among other things, cuts funding for the Corporation for Public Broadcasting by 15% in 1996 and 30% in 1997. CPB helps bankroll both public radio and public television (Billboard, March 18). The bill now moves to the Senate.

BUY SHOES, GET CONCERT REBATE

Claiming that "music fans are demanding to know why concert prices are so outrageous," Reebok is launching a new promotion—"Boks Office"—offering concert ticket rebates. The first 2,000 customers to try on a pair of Boks casual shoes at participating stores will receive a certificate redeemable for \$10 when mailed in with a concert ticket stub.

FIRM BIDS TO PUT ON VSDA MEET

Industry sources say ExpoCon Management Assn. Inc. has a proposal on the table to run the Video Software Dealers Assn.'s annual convention. VSDA and ExpoCon have been talking for months about a possible alliance, which would include VSDA buying the rights to the East Coast Video Show run by ExpoCon. The proposal must be approved by the

VSDA board. Meanwhile, sources say VSDA has changed its 1997 and 1998 convention sites to Orlando, Fla., and New Orleans, respectively. Previous sites were Nashville and Dallas.

BLOCKBUSTER'S NEW VENTURE

Blockbuster Entertainment unveils its next business venture at Paramount Studios Tuesday (21). The announcement is expected to include partners from outside Viacom's corporate umbrella and, according to speculation, it may involve a major cross-promotion or new store concept.

'96 DEBUT FOR LATIN VH1

A Spanish-language version of VH1 is set to debut in Latin America in 1996. The network will be headquartered in Miami and will feature a mix of Latin and international music targeted to a Latino audience, ages 25-49.

PERRY COOPER EXITS ATLANTIC

Perry Cooper has left Atlantic Records after an 18-year association with the label, most recently as VP of artist tour development. He can be reached at 212-721-2581.

ZENITH BACKS TOSHIBA-WARNER

With the digital videodisc (DVD) rivalry still unsettled between Sony/Philips and Toshiba/Time Warner, Zenith Electronics Corp. has become the eighth company from the consumer electronics or film business to support the Toshiba/Time Warner system.

Human League Re-Enters The Race

NAMES FROM PREVIOUS DECADES have been popping up on the charts. The charge on the Hot 100 is spearheaded by the group from Sheffield, England, that led the way for synthesizer-driven new wave U.K. bands in the early '80s. The Human League is back with its first EastWest single, "Tell Me When," a top 10 hit in its own land just a few weeks ago. Winning Hot Shot Debut honors at No. 63, "Tell Me When" returns the League to the Hot 100 for the first time in almost five years, but the group's heyday was 1982-86, when tunes like "Don't You Want Me" and "Human" topped the chart. The Human League also has a new entry this week on the U.K. chart, where the second single from "Octopus," the Abba-like "One Man In My Heart," enters at No. 18. A little lower down on that same U.K. chart, at No. 29, there's a new entry from 10cc. It's the first time the Manchester lads have been in the British top 30 since 1979, when "Dreadlock Holiday" went to No. 1. Graham Gouldman and Eric Stewart are back with a charming acoustic version of their hit from 20 years ago, "I'm Not In Love." Gouldman and Stewart are also in the news for being finalists in "A Song For Europe," the British heat to choose which song will represent the country at Eurovision. The duo wrote "Then There's A Knock At The Door," performed by four Welsh teenagers known as Fff. Joining the Human League and 10cc back on the charts is an American pair of brothers who always fared better in the U.K. than in their own country. Sparks made the top 40 in Britain last week with "When I Kiss You (I Hear Charlie Parker Playing)." It was the first appearance in the top 40 for Ron and Russell Mael since "Beat The Clock" in 1979.

Back in the U.S.A., the Spinners are on the Hot 100 for the first time in just over 12 years, sampled on Rappin' 4-Tay's version of the group's No. 3 single from 1972, "I'll

Be Around." If this Chrysalis single makes the top 40, it will be the Spinners' first time in the chart's upper regions since the medley of "Cupid"/"I've Loved You For A Long Time" hit No. 4 in 1980.

"GO" NOW: Jon Secada's "If You Go" stays on the Hot Adult Contemporary another week, setting a new record. The single is in its 47th consecutive week and is thus the longest-running single in the history of the AC chart. The record was set two weeks ago when Melissa Etheridge hit her 46th week with "Come To My Window."

NO WORRIES, BE HAPPY: Elsewhere on the AC chart, "Hakuna Matata" becomes the third of Elton John & Tim Rice's three Oscar-nominated songs from "The Lion King" to register on a Billboard

chart. Jimmy Cliff & Lebo M's version of the "no worries" song is the sole debut at No. 38. "Can You Feel The Love Tonight" and "Circle Of Life" also are vying for the Academy Award next Monday (27). On The Billboard 200, "The Lion King" may be the first soundtrack to have three albums simultaneously in the top 50. "The Lion King" rebounds 14-2 (see Between The Bullets, p. 96), "The Lion King: Rhythm Of The Pride Lands" moves 29-23 in its second week, and "The Lion King Sing-Along" EP leaps 184-48.

DEEP "BOW": Madonna is in her fifth week at No. 1 on the Hot 100 with "Take A Bow." One more week and it will tie her first chart-topper, "Like A Virgin," as her longest-running No. 1 hit. Madonna's career total stands at 26 weeks at No. 1, surpassing Stevie Wonder's 25 weeks to rank eighth among all artists for the most weeks at No. 1.



by Fred Bronson

STANDIN' OUT FROM THE PACK IN A BIG WAY

Stop us if you've heard this one before...

Label releases rap album.

Album blows up on the strength of its lead track.

Album over.

NOT THIS TIME !!!

FIVE MONTHS AFTER ITS RELEASE, **READY TO DIE**, THE DEBUT ALBUM FROM THE NOTORIOUS B.I.G., IS ALIVE AND KICKING UP A STORM WITH LEGS LARGE ENOUGH FOR THE LONG RUN.

"JUICY," THE ALBUM'S FIRST SINGLE, BECAME A #1 GOLD SMASH HIT, TAKING THE ALBUM STRAIGHT TO GOLD.

But that was just the first leg...

"BIG POPPA," THE GOLD FOLLOW-UP, IS EXPLODING AT AN EVEN BIGGER RATE. ALREADY #1 FOR SIX STRAIGHT WEEKS AT RAP, THE SONG IS ON ITS WAY TO THE TOP 10 AT RHYTHM CROSSOVER WITH TOP 40 RIGHT BEHIND READY TO BREAK THINGS WIDE OPEN.

THE
NOTORIOUS
B.I.G.
READY TO DIE
PLATINUM

...and things are just
gettin' started

Executive Producer:
Sean "Puffy" Combs for
Bad Boy Entertainment, Inc.



© 1995 Arista Records, Inc.

Faith No More waive their right to remain silent.

FAITH NO MORE



©1995 Slush Records *Slush* 

KING FOR A DAY / FOOL FOR A LIFETIME

Produced by Andy Wallace and Faith No More Management: Warren Entner and John Vassiliou for W.E.M. Available on all the usual money-making formats, plus limited-edition vinyl.