Comedy Charts Big With Jerky Boys, Foxworthy Sets

BY BRETT ATWOOD

LOS ANGELES—Select and Warner Bros. are laughing all the way to the bank as comedy albums by the Jerky Boys, Jeff Foxworthy, and Adam Sandler continue to be hot sellers.

This week, three hit comedy albums crack the top half of the Billboard 200.

Classic comedy recordings also are finding new life at retail, as Warner Archives, Loose Cannon, and Rhino have reissued albums that have never before appeared on CD.

“The Jerky Boys,” the first album

**Oh Boy! It’s A New Prine Album**

BY PETER CRONIN

NASHVILLE—The release of John Prine’s “Lost Dogs & Mixed Blessings” could finally bring the artist commercial success to match the critical acclaim he has received over the course of 11 albums.

Prine’s career has spanned nearly a quarter-century, during which he has recorded for...

**Harmonia Mundi, Hyperion, Others Toast Purcell’s 300th**

BY HEIDI WALESON

In U.S., which lacks the great choral tradition that has kept British composer Henry Purcell’s work an integral part of mainstream U.K. classical music, interest in exploiting the 300th anniversary of his death seems closely confined to the hardcore Purcell crowd.

But significant events are planned this year by major early music presenters, such as the Boston Early Music Festival, and labels that concentrate in the genre, such as Harmonia Mundi and Hyperion.

This tercentenary leaves much to celebrate: Purcell, who died Nov. 21, 1695, at age 36, was astonishingly prolific. His exquisitely crafted music includes magnificent choral anthems and the first English opera, “Dido And Aeneas,” to say nothing of chamber and keyboard music; dozens of songs, from the erotic to the banal; and...

**Falling Stocks Zap Retail**

BY DON JEFFREY

NEW YORK—A persistent price war continues to depress the stock prices of music retailers, chopping more than half a billion dollars in market value from companies like Musicland Stores, Trans World Entertainment, Spee’s Music, and Record Mart. Now some of these companies and their shareholders have begun to take actions that could significantly change the retail climate this year.

On Feb. 2, Trans World, the U.S. music retailer with the second-largest number of stores (700), announced it was closing 129 unprofitable stores, relocating 14 others, and taking a $21 million pretax hit against fourth-quarter profits. The move was taken after the stock hit an all-time low of $3.50 a share.

The move will likely be followed by other major music retailers in the country, the stock market and analysts say.

Bob Marley, Paul Simon, and Joe Strummer are among the great names who have helped.

Arista’s Lennox Is A ‘Medusa’

BY DOMINIC PRIDE

Bob Marley, Paul Simon, and Joe Strummer are among the great names who have helped.

**Children’s Audio and Video**

SEE PAGE 77

The follow-up to the 1.7 million-selling "12 Inches Of Snow," Featuring "Anything For You" (with Nadine Sutherland) and "I'll Die When I Know You"...
Why are these kids big

**THE CLUES**

Since Fall 1994, the first two *The Adventures of Mary-Kate & Ashley* videos and the first three audios have sold over two million units!
- Cumulative sales of Olsen Twins audio and video product top $20 Million!
- According to *Billboard* and *VideoScan*, Mary-Kate & Ashley perform with the Power Rangers and Barney in kids non-theatrical titles.
- Mary-Kate & Ashley will have a major theatrical feature film released in Fall '95 by the leading movie studio!
- Personal appearances at FAO Schwartz in New York and the MGM Grand Hotel in Las Vegas each drew over 12,000 fans and massive national media coverage!
- In its eighth year ABC-TV's *Full House* is still the #1 Show according to Nielsen, and their network movies and TV specials continue to out-perform their competition in drawing viewers 2-11—girls and boys!
- ABC-TV has already ordered their next series after *Full House*!
- Mary-Kate & Ashley continue to have a Top Ten Nielsen TV “Q” rating for females of all ages!

**THE CASE**

The two newest *The Adventures of Mary-Kate & Ashley* episodes were filmed on a Carnival cruise ship in the Caribbean and at Sea World in Florida.
- A major Spring '95 advertising and promotion blitz, with network, syndication, cable, print and radio for over 2 Billion consumer impressions!
- A first-run network primetime movie showcasing these two titles will air the week of the street date on ABC-TV, in the #1 family hour, Sunday 7pm—with world premiere clip during first-run prime time *Full House* episode on ABC-TV!
- A year-round promotional tie-in with Carnival Cruises and Sea World will deliver over 100 Million consumer impressions in 1995!
- National consumer sweepstakes including Sea World adventures and Caribbean cruises with Mary-Kate & Ashley will be featured throughout the Spring and Summer!
- Comprehensive in-store advertising and merchandising will create massive consumer impressions at the point of sale.

**THE VERDICT**

Coming in April, two more episodes!
ger than ever...?

The Adventures of Mary-Kate & Ashley

A Musical Mystery Series

IT'S ELEMENTARY!
BMM Trims 50 Jobs At RCA, Zoo Labels
Top A&R Execs Cut; Zelnick Predicts Growth

This story was prepared by Paul Verna and
Irvin Lechtermann in New York and Chris Mor-
ris in Los Angeles.

NEW YORK—The long-expected stream-
ing of BMG's RCA and Zoo labels has re-
sulted in the elimination of 50 positions, leaving a core of veterans better prepared to reverse their sagging fortunes, says Strauss Zelnick, president/CEO of BMG Entertainment North America.

Zelnick said that staff reductions—85
of 39 positions at RCA and 11 at Zoo—was a “difficult and wrenching” measure designed to reduce the labels to profitability. He would not identify the 38 individuals who were let go (12 of the eliminated positions at RCA already were vacant).

Ticket Fees Again Prompt Charges, Congress Debate

WASHINGTON, D.C.—Key House mem-
bers reintroduced legislation Feb. 8 requir-
ing ticket vendors to dissolve the fees they add to the price of tickets. Meanwhile, in New York state, the new Attorney General has decided to continue a ticket distribution investigation he inherited upon taking office in January.

In a related development, several con-
sumer groups announced the formation of a Citizens Against Unfair Ticketing (CAUT) coalition to push for congressional action on more extensive ticket distribution reforms.

The pending House legislation, introduced by Rep. John Dingell, D-Mich., and co-spon-
sored by Reps. Carlos Moorhead, R-Calif., Michael Oxley, R-Ohio, and Gary Condit, D-
Calif., addresses complaints about the high prices charged by ticketing-giant Ticketmaster. It also contains a provision requiring the Federal Trade Commission to conduct a

Jim Henson Productions Sues
BMG Over Poor Management

NEW YORK—The Muppets didn’t take
Manchester or anywhere else, says a strongly worded breach-of-contract lawsuit that Jim Henson Productions has filed in New York State Supreme Court against BMG

Henson has accused BMG of arrogance, outright lying, and “revolving door” man-
agement as part of a deliberate campaign to sabotage Henson’s five-year, $8 million record-distribution deal with BMG Kids and BMG Music. The reason: More than 74,000 record sales to date have been miscalculated.

At RCA—which has operated without a
president since former chief Joe Galante was transferred back to the Nashville divi-
sion—senior director of A&R Lou Simon and VP of A&R Bennett Kaufman were re-
lieved of their posts. Among Simon’s recent sucesses was German alternative rock band Fury in the Slaughterhouse, while Kaufman was credited with bringing the Smerkhees to RCA.

Three other members of Nipper’s A&R
team—senior VP Dave Novik, VP Peter Luhn, and West Coast senior director of A&R/artistic development Bruce Fisher—are still with the label at present, according to sources. All three had been ru-
med to be leaving the company, and Luhn was reported to have done so.

Also gone from RCA is Atlanta-based re-
gional label director Jim Yates. The re-
maining cuts affect primarily regional labels and support level employees, sources say.

Los Angeles—based Zoo Records, es-
ablished in late 1990 by Lou Maglia under BMG ownership and distribution, has trimmed several members of its west coast staff, including Udi Scoppa, who had risen to VP of A&R; Scott Byron, an East Coast A&R rep; and Anna Loges, regional A&R manager, West Coast, according to sources.

Also gone are Leah Horovitz (publicity),
Denise Willis (regional sales), Marilyn Saidman (artist development), two other re-
ional sales reps, two field reps, and one
member of the art department, say sources.

Zelnick said the dismissed employees at both RCA and Zoo “were not let go for perfor-

Newsmakers

... and beyond.
**EMI Revenues Strong For North America**

**BY JEFF CLARK-MEADS**

LONDON—EMI is counting negative speculation about its performance in North America with a set of healthy financial figures. The company, which recently announced plans to launch satellite television services, is developing digital delivery systems and nostalgia programs.

The company’s revenues from the first quarter of the fiscal year are up 17% and profits have increased by 18%. The company is also experiencing increased consumer interest in new artists and formats.

**Blockbuster Keeps Up Digital Delivery**

**BY ED CHRISTMAN**

NEW YORK—Blockbuster Entertainment Corporation announced today that it has successfully completed the digital delivery of entertainment software even though it is dismantling NewLeaf Entertainment, its joint venture with IBM.

Blockbuster and IBM executives did not return phone calls seeking comment by press time.

The joint venture to develop digital delivery began in 1993 with the formation of two companies, NewLeaf and Fairway. To develop NewLeaf, in which both companies have an equal share, the company had to shut down the joint venture.

**MTV Reveals New Asia Chief, Plans For Two Services**

**BY MIKE LEVIN**

HONG KONG—After months of delay, MTV has finalized the dates of its re-launch in Asia from a newly established office in Singapore.

The satellite service will launch in the second half of the year with a Mandarin-language music channel.

**Weiss Named Jive President, Aims To Boost Pop Presence**

**BY LARRY FLICK**

NEW YORK—Barry Weiss, who was the first staffer hired when Jive Records opened up shop in 1988, has won over a group of managers, employees, and everyone Jive does business with for years.

As Weiss settles into his new role, one of the first items on his agenda is to “build the infrastructure” of the label. He is looking to hire a VP of programming and is working with Jack Saltzer, Jive’s senior VP of pop promotion, on beefing up that department.

“Any changes that are made will be gradual,” he says. “My ultimate focus will be to keep Jive headed in the right direction by maintaining our firm foundation in rap, staying solid in the world of the new, and developing a higher profile in pop.”

Weiss also will focus on fleshing out the image and roster of Jive’s BMG-branded third-party labels—Silvertone, Varity, and the new dance-pop-oriented Battery Records.

**Weiss talks to Resume On CD Piracy In China**

No Sign Of U.S. Compromise, Sanctions Deadline Feb. 26

**BY BILL HOLLAND**

WASHINGTON, D.C.—As China reconsiders U.S. demands to shut down 29 pirate CD plants or face trade sanctions, Jay Berman, chairman/CEO of the Recording Industry Assn. of America, says that neither the U.S. Trade Representative (USTR) nor American companies are considering a compromise agreement.

“No one has mentioned backing off,” Berman says. Observers generally agree that the piracy issue will be resolved before the Feb. 26 deadline.

Negotiations are set to take place in Beijing Feb. 13. The resumption of negotiations follows a letter from Beijing indicating China’s willingness to resume talks before sanctions kick in Feb. 26. The USTR announced in early February that the U.S. plans to place 1009 tariffs on $1.8 billion worth of Chinese electronics, toys, and other exports. As an initial response, China has detained its four top officials from the U.S. government.

Trade sources here say that Chinese central government officials are trying to determine whether laws have been encountered problems carrying out such policies with provincial government officials. “It’s a process of evolving the policy,” says a source.

The Chinese have offered a blueprint for enforcement that did not meet U.S. demands for immediate action. The Chinese have yet to shut down the plants.

Sanctions resulting from the piracy issues could affect only about 1% of Chinese exports. “The piracy issue is only one area of concern to the U.S.,” said a source.

According to widely published government reports, China has a $80 billion trade surplus with the U.S., and American companies in the electronics and software industries are heavily involved in exports.

Neil Turkick, RIAA VP International, who has travelled with Bernard to Beijing, says there is another incentive for China agreeing to U.S. demands on piracy enforcement. As the world’s fastest-growing music market, “China wants to join the world,” Turkick adds.

**Academy Of Country Music’s Boyd Dies**

NASHVILLE—William “Bill” Boyd, long-time executive director of the Academy Of Country Music, died Feb. 7 at his home in Burbank, Calif., of a heart attack. He was 64.

At the time of his death, Boyd was in the midst of preparations for the Academy’s annual awards special and was coordinating talent for Fanfest, a country music-based festival set May 7-9 at the Los Angeles County Fair & Exposition Complex (story, page 28). The 30th annual awards show will air on NBC-TV May 19.

Boyd grew up in Jackson, Tenn. He began his career in country music in 1960 as a DJ on the Armed Forces Radio Network. In the mid-1970s, he branched into television production.

During the past 15 years, Boyd served as talent executive or consulting for nearly 50 TV specials, among them “Farm Aid,” “The Golden Globe Awards,” “The American Music Awards,” “The Academy Of Country Music Awards,” and “Hot Country Nights.”

In 1981, Boyd was appointed executive director of the Academy, of which he already had served as president and board chairman.

The Academy—which has come to be recognized as the West Coast counterpart of the Nashville-based Country Music Assn.—was formed in 1964. It was originally called the Country And Western Music Academ.
David Cole

You will be remembered and missed by all of us at EMI Music Publishing.
269 reasons why ASCAP leads the Grammys!

Song of the Year
"All I Wanna Do"
David Baerwald
Bill Bottrell
Wyn Cooper
Kevin Gilbert

"I Swear"
Gary Baker
Frank J. Myers

"Streets of Philadelphia"
Bruce Springsteen

Best Rock Song
"Black Hole Sun"
Chris Cornell

"Come To My Window"
Melissa Etheridge

"I'm The Only One"
Melissa Etheridge

"Streets of Philadelphia"
Bruce Springsteen

Best R&B Song
"Body and Soul"
Rick Nowels

"If That's Your Boyfriend"
Me'Shell NdegeOcello

"Independence Day"
Gretchen Peters

"Shut Up And Kiss Me"
Mary Chapin Carpenter

"When Love Finds You"
Michael Omartian

Best Country Song
"I Swear"
Gary Baker
Frank J. Myers

"Longing In Their Hearts"
Bonnie Raitt

"Seal"
Trevor Horn (PRS), producer

Congratulations to our 1995 nominees!
**Record of the Year**

- "He Thinks He’ll Keep Her"
  - Madonnna
  - Clif Magness

- "All I Wanna Do"
  - Bill Bottrell, producer

- "Love Sneakin’ Up On You"
  - Bonnie Raitt
  - Bonnie Raitt & Don Was, producers

- "Streets of Philadelphia"
  - Bruce Springsteen
  - Bruce Springsteen, producer

**Lifetime Achievement Awards**

- Peggy Lee
- Henry Mancini
- Barbra Streisand
- Juan Gabriel
- Jan Garbarek Group (TONO)
- George Gershwin
- Ira Gershwin
- Gipsy Kings (SACEM)
- Amy Grant
- Green Day
- Oscar Hammerstein II
- Mickey Hart
- Edwin Hawkins
- Heavy D & The Boyz
- Trevor Horn (PRS)
- Bruce Hornsby
- John Hurt
- Gregg Jarrett (PRS)
- Jimmy Jam
- Bob James
- The Jerky Boys
- Angelique Kidjo (SACEM)
- Kitaro (JASRAC)
- Gladys Knight
- Oliver Knussen (PRS)
- La Diferencia
- Ladysmith Black Mambazo
- Michael Long
- Ray Landers
- k.d. lang (SOCAN)
- David R. Lehman
- Patrick Leonard
- Terry Lewis
- Kenny Loggins
- Lyle Lovett
- Craig Mack
- Madonna
- Clif Magness
- Johnny Mandel
- Manhattan Transfer
- Branford Marsalis
- Kathy Mattea
- Mary Mauer
- The Mavericks
- Tony McAnany (PRS)
- Reba McEntire
- John Mellencamp
- Luis Miguel (SACM)
- Marcus Miller
- Bob Mintzer Big Band
- Nan Schwartz Mishkin
- Lebo Morkie
- Ennio Morricone (SACEM)
- Milton Nascimento
- Graham Nash
- Nate Dogg
- Me’Shell NdegeOcello
- Yossou N’Dour (SACEM)
- Newsboys

**Best Song Written Specifically for a Motion Picture or for Television**

- "The Day I Fall In Love"
  - (from Beethoven's 2nd)
  - Clif Magness

- "I’ll Remember"
  - (from With Honors)
  - Patrick Leonard
  - Madonna
  - Richard Page

- "Streets Of Philadelphia"
  - (from Philadelphia)
  - Bruce Springsteen

**Best Instrumental Composition Written for a Motion Picture or for Television**

- "Little Buddha"
  - Ryuichi Sakamoto

- "Wolf"
  - Ennio Morricone (SIAE)

**Best Classical Contemporary Composition**

- "Albert: Cello Concerto"
  - Stephen Albert

- "Ligeti: Concert for Piano & Orchestra"
  - Gyorgy Ligeti (GEMA)

- "Lutoslawski: Symphony No. 4"
  - Witold Lutoslawski (ZAIKS)

- "Messiaen: Eclairs sur l’Au-Dela..."
  - Olivier Messiaen (SACEM)

- Roger Nichols
- Nine Inch Nails
- Richard Page
- Eddie Palmieri
- Pearl Jam
- Pet Shop Boys (PRS)
- Liz Phair
- Sam Phillips
- Pretenders (PRS)
- Andre Previn
- Queen Latifah
- Raffi (SOCAN)
- Bonnie Raitt
- Phil Ramone
- John Renbourn (PRS)
- Tim Rice (PRS)
- Jay Rifkin
- Lee Ritenour
- Carmen Rizzo
- Richard Rodgers
- Rolling Stones (PRS)
- Rush (SOCAN)
- Dan Russell
- Sade (PRS)
- Esca-Pekka Salonen (TEOSTO)
- Ryuichi Sakamoto
- Salt-n-Pepa
- Adam Sandler
- Arturo Sandoval (SACEM)
- Joe Satriani
- Maria Schneider
- Horace Silver
- Frank Sinatra
- Snoop Doggy Dogg
- Stephen Sondheim
- Soundgarden
- Bruce Springsteen
- Mike Stern
- Stephen Stills
- Barbra Streisand
- Rod Stewart
- Sting (PRS)
- Steve Taylor
- Randy Thomson
- Ali Farka Toure (BUMDA)
- U2 (PRS)
- Luther Vandross
- Bunny Wailer (PRS)
- Warren G
- Don Was
- Andrew Lloyd Webber (PRS)
- Trisha Yearwood
- Neil Young

[www.americanradiohistory.com](http://www.americanradiohistory.com)
By understanding the psychological sequence involved in creating an artistic work, producers, managers, and A&R executives can better aid an artist’s creative development.

The myth that creativity results from psychopathology has no basis in fact. Sound, psychologically healthy people are blessed with creativity, as are more vulnerable, distressed people. Creativity stems from its own genetic or constitutional source. It is influenced by, but does not stem from, one’s psychological development or disease.

Creativity, including musical talent, is wired with a form of narcissism—a combination of unusual self-focus and introversion with an eye on a simple, naive and share one’s gift. The possession of innate talent brings with it a psychology of its own.

Creative people report a high incidence of loneliness because of the time they must spend in solitude in order to develop the skills to express their talent. Before artists can even begin working, a degree of introversion and internal tension are necessary in order for them to access their raw talent. This can deplete the internal energy normally used to maintain one’s psychological self, resulting in an inner void in which the new work can be envisioned and captured.

During such periods, an artist’s feelings of well-being and self-esteem are disturbed. A depressive emptiness can occur, setting the stage for addictive or sexual yearnings that can accelerate as the artist attempts to maintain some degree of balance. This tension leads the way for inspiration and discovery.

Once the creative vision has occurred, energy now can be channeled into the task of realizing it. A period of creative activity and quiet work follows. Artists frequently will bolder their work during this period by the use of personal superstitions and rituals.

During these peak creative times, artistic communities, usually with intense relationships to aid their work, in a sense using others to pivot them into their own creative resources. Artists generally will seek out unusually intense ties to two types of people: those who can be seen as possessing greater talent, emotional fortitude, strength, or position, and those who are perceived as an artistic “toxin.” The emotional reliance on another can be so intense as to seem symbiotic during this period.

The ongoing commitment required to translate inspiration into a creative work involves great attention to detail and striving for perfection. The intense focus on the creative task spends a great deal of psychic energy, and emotional sustenance is derived from the artist-as-reader.

People involved with a talent often report emotional neglect. They find it difficult to tolerate the long absences, while the artist finds them attention-deficient, and the sudden reappearances, when the artist needs to rely on someone during the working phase, are threatening. A trusted opinion on the finished project.

A significant other can feel he or she is at the unpredictable beatle and call of the artist, and this can be compounded by derivation of perfection as the artist attempts to create a work that falls in line with his or her initial burst of creative vision. It is highly difficult to live around and depend upon a talented artist.

However, the more psychological and emotional stability and self-knowledge that an artist acquires, the more his or her mind can tolerate greater creative development. Creativity is a journey into the unknown and the unexpressed. As an artist gains psychological fortitude he needs to create a more balanced relationship. This need should be fulfilled by providing additional support, reliability, and honesty. People in these positions can do several things to help, not hinder, the creative process and mental health of the artist.

First, you can vicariously understand the psychological stages that an artist typically moves through in order to create. Second, you can retain greater awareness during the depressive, disorganized withdrawal phase. When the artist withdraws, it is a relatively helpless to overcome the opposing creative urge, you can keep a watchful eye on any dangerous solitary or self-destructive sexual activity or substance abuse.

Third, you can provide some protective stability during the working phase. Fourth, you can help the artist establish other pivotal relationships and personal practices that can enhance artistic expression. Fifth, you can be an understanding mediator when the artistic process becomes a strain on the artist.

Lastly, and most importantly, you can offer limits and be an ongoing source of confidence and realistic criticism from which the artist can derive stamina and strength. These efforts can help the artist achieve long-term psychological and artistic elasticity and the ability to derive self-esteem from a multitude of experiences. When the artist’s sense of self is strengthened, the creative domain can be limitless.
Artists & Music

Trauma’s Bush Seeks U.S. Acclaim Befitting Its Sound

BY CARRIE BORZILLO

LOS ANGELES—Radiohead did it. The Cranberries did it. Now, London-based alternative rock act Bush has found success in the U.S. with a hit in its homeland.

In fact, the Trauma Records/Interscope group’s debut album, “Sixteen Stone,” won’t be released in the U.S. until Feb. 28, even though the album and first single, “Everything Zen,” are heating up in the States.

The U.K. “Sixteen Stone,” moves from No. 92 to No. 85. Meanwhile, “Everything Zen” jumps two spots to No. 4 with a bullet on the Modern Rock Tracks chart and moves seven positions upward on the Album Rock Tracks chart to No. 21 with a bullet.

(Continued on page 117)

Will U.S. Fans Dance To Jive’s Rednex Fiddling?

This story was prepared by Larry Flick in New York and Dominic Price in London.

NEW YORK—Jive Records hopes to jump-start its new Battery Records dance/pop label with the single “Cotton Eye Joe,” a Eurodance smash that combines hillbilly singing, high-octane fiddling, animal sounds, and a techno beat.

Battery is counting on top 40 and rhythm crossover airplay to fuel sales of the record by the Swedish quartet Rednex. “Cotton Eye Joe,” due Feb. 24 in the U.S., has sold almost 2.5 million copies in Europe, where it went No. 1 in nine different countries. The release is supported by a videoclip that reinforces its imagery of toothless, tuba-playing, squid-fiddling cow-folk whooping it up amid the hay bales.

An import version of “Cotton Eye Joe” already has gotten early spins at several U.S. top 40 and rhythm crossover stations. Although some programmers find the stereotypical lyrical jabs questionable, others agree that the record could attract a large and amused audience.

“It’s a total novelty record and not one that should be taken too seriously,” says Garrett Michaels, PD at WFLY Philadelphia, which is testing the song. “To be honest, I don’t think the people it made fun of will even hear it—and I do think everyone else will find it very funny. At the same time, I don’t see this act having as many hits here as they have overseas.”

U.S. indie and dance-specialty

(Continued on page 117)

U.S. Radio Brings Harvey Its Love

4th Island Set Poised For Mainstream

BY CRAIG ROSEN

LOS ANGELES—With the worldwide release of “To Bring You My Love” on Island Records Feb. 29, critically acclaimed British rocker PJ Harvey is primed for her commercial breakthrough on both sides of the Atlantic.

The ominous and striking first single, “Down By The Water,” released to modern rock radio Feb. 2, is already receiving airplay on more than 30 commercial modern rock stations in the U.S., including format powerhouse KROQ Los Angeles. Meanwhile, a video clip of the track is in Buzz Bin rotation on MTV Europe.

“To Bring You My Love,” produced by Harvey, Flood, and John Parish, is essentially a solo album, with Polly Jean Harvey handling keyboards and percussion, as well as guitar and vocals.

(Continued on page 118)

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(Continued on page 118)
**New Jersey Drive’ Fuels 2 Tommy Boy Soundtracks**

**BY HAVELOCK NELSON**

NEW YORK—Tommy Boy Records has been slow to enter the lucrative Reggae market, but next month the veteran hip-hop label will release two sets of music based on images from the Grammy Pictures movie Rick ‘New Jersey Drive.’ The record company has fashioned a multifaceted and co-operative marketing plan to promote and market the collections.

On March 28, Tommy Boy will launch "New Jersey Drive: Original Motion Picture Soundtrack Vol. 1," a full-length album. Two weeks later, on April 11, it will release a follow-up, six-song EP titled "New Jersey Drive: Original Motion Picture Soundtrack Vol. 2." The label, which solicited tracks after a recent study of demographics, has also released an EP and sales information, decided on manufacturing twin sets when it was faced with an abundance of stellar submissions. "We got to the point where we got so many great artists that either we had to do a two-disc album or create two separate acts," says Tommy Boy president Moni-ca Lynch, "which a two-disc album would’ve been very expensive, so we decided on the EP idea."

Volume 1 has a more varied feel and a wider appeal, with tracks from such artists as rappers Young Lay featuring Mac Mall & Ray Lav, Outkast, Ill Ali Skratch, Queen Latifah, Coolio, Naughty By Nature, MC Eiht and Heavy D; & R&B artists (Continued on page 33).

**Guitar’ Watson Finds A New Audience**

**BY DAVID NATHAN**

LOS ANGELES—Fueled by growing R&B airplay and a Grammy nomination, Johnny "Guitar" Watson is giving credence to the phrase "Johnny G. Is Back," which is also the name of the opening track on "Bow Wow," his first album in 14 years. The Texas-born, L.A.-raised performer—considered one of R&B’s most colorful characters—is enjoying a career resurgence that is drawing fans young and old to "Bow Wow," which was released in September on his own Wilma Records, distributed by Bellmark Records.

The album, which has received a Grammy nomination for best contemporary blues recording, is billed at No. 50 on this week’s Top R&B Album chart. According to SoundScan, "Bow Wow" has sold 34,000 units.

"Hook Me Up," the second single from the set, is billed at No. 48 this week on the Hot R&B Singles chart. The song received 362 spins from 40 stations during the week ending Feb. 6, according to Broadcast Data Systems.

WEDU Miami PD/MD James Thomas says, "The single has gotten good phones in all demos from 12- through 18-34 and especially with the 25-54 audience. It’s a refreshing reminder to the older demo of Johnny’s music and it’s been a good introduction to the younger audience."

The musician/producer/writer made his first chart appearance in 1955 with the single "Those Lonely, Lonely Nights," a top 10 R&B hit on the RPM label. He scored subsequent hits with the 1962 King single "Cuttin’ In." 1967’s "Mercy, Mercy, Mercy" with Larry Williams gained fame and, a string of ’70s and ’80s classics including "I Don’t Want To Be A Lone Ranger" (Fantasy), "Superman Lover" and "A Real Mother For You" and a 1970’s recording of "Gangster Of Love," which he originally cut in 1962.

Watson began touring to support the new album in late November, performing in New York, Kansas City, Kan., Cleveland, St. Louis, Detroit, and Las Vegas. He will be appearing at CES (Feb. 17) at Trampas in New York.

Watson is pleased his music has continued to endure. He’s been sampled by rap figures including Snoop Doggy Dogg, Dr. Dre, Ice Cube, and Redman.

Watson says, "I figured the album would do OK, but I didn’t expect it to do as well as it has, especially with a younger audience." Bellmark serviced an alternative version of "Bow Wow," remixed by Dwayne Wiggins of Tony Toni Tone to key radio stations Jan. 16. The label also is reaching an EP that will feature non-LP tracks. Included will (Continued on page 112).

**Nirvana Bassist Forms Artist, Fan Action League In Seattle**

**BY DEBORAH RUSSELL**

LOS ANGELES—Nirvana bassist Krist Novoselic is forming a new group of industry activists that is stepping up the political fight to defend the rights of artists and their fans.

Novoselic is president of the Seattle-based Joint Artists’ and Music Pro-motions political-action committee, which was unveiled in Seattle on Feb. 7. The PAC is affiliated with the Washington Music Industry Coalition.

JAM PAC will stage a rally on the steps of the Capitol building in Olympia, Wash., on Wednesday, May 10. The primary focus of the rally will be to fight new lyrics bills introduced in the state legislature in January. JAM PAC’s members agree that more proactive, aggressive lobbying efforts are required to keep the state’s lawmakers from authoring and introducing such bills.

"Conventional politics are influ-enced by campaign contributions and relationships with representatives," says Novoselic. "We’re going to start playing American politics the way they’re played in London."

Early financial supporters of JAMPAC include members Pearl Jam, who have already contributed $2,500, the Grateful Dead, who were actively involved in the group’s efforts. Additional JAM PAC pledges include Susan Sil-ver Management, Soundgarden, Sky Gremlin, MCA Records, Capitol Records, Gold Mountain Entertainment, MCA Concerts, and the Recording Industry Assn. of America.

(Continued on page 121)
Doc Pomus Tribute Has Just Cause

BY JIM BESMAN

NEW YORK—Rhino Records’ forward label is releasing a tribute to the late songwriting great Doc Pomus, but everyone involved emphasizes that “Till The Night Is Gone: A Tribute To Doc Pomus” is far more than just another tribute album.

“We don’t want to position it as a tribute, though it’s truly a tribute in that the artists had personal relationships with Doc and did it out of their love for him,” says Fatthe Raphael, Rhino’s senior director of product management and direct response. In fact, the artists contributed their services for the album, and Rhino’s proceeds, as well as all writer and publishing royalties due the Pomus estate, are going to the Doc Pomus Assistance Grant Program of the Rhythm & Blues Foundation.

“To us in the company,” says Raphael, “it’s some of the best rock’n’roll music by some of the best artists in rock’n’roll and should be allowed by itself for the music. We’re not coming from a tribute perspective—we’re selling the music and want people to know who he was.”

Wilco, Son Of Uncle Tupelo, Is Ready In ‘A.M.’ On Reprise

BY BRIAN Q. NEWCOMB

ST. LOUIS—Rising from the ashes of Uncle Tupelo, Wilco arrives at retail on March 28 with its Sire/Reprise debut album, “A.M.,” without skipping a beat. Led by Jeff Tweedy—one-half of Uncle Tupelo’s original songwriting team—one of the Tupes regrouped under the new name and almost immediately began building.

Uncle Tupelo—whose members come from Belleville, Ill.—developed in the alternative clubs of nearby St. Louis before releasing three critically acclaimed records on Rockville Records and building a solid national following through consistent touring. The act made its major-label debut in 1993 with the Sire album “Anodyne,” which sold 45,000 copies, according to SoundScan.

But all of that ended when Tweedy’s writing partner, Jay Farrar, decided to exit. Acknowledging the usual “creative differences” while hinting at a more personal break, Tweedy says, “We look at Uncle Tupelo as something that started and ended.”

“It was pretty stressful,” adds Tweedy in an understatement. “Everybody thought Uncle Tupelo was going about as well as it had ever gone. That’s one nice thing about the shows [Wilco] did—it does feel like there’s a certain amount of momentum that has stayed with us as we get ready to release the new album.”

Farrar has moved to New Orleans and has been recording in Minneapolis with a new band—said to include original members O’Neil McKay and Steve Wiencek—and will release the band’s debut album in fall.

U.K.’s Spiritualized Get ‘Pure’ For 2nd Set

BY DAVID SPRAGUE

NEW YORK—Jason Pierce, frontman of British trance-rock Spiritualized, thinks of his band in terms of cross-sensory stimulation. That idea has permeated the offices of Dedicated/Arista, which will release the band’s second album, “Pure Phase,” March 28.

“All of our efforts address the fact that this is a very visually oriented, extremely intellectually compelling band,” says Tom Ennis, Arista VP of product management. “We’re using that to our advantage from day one, shipping press and radio an interactive press kit that uses sound samples and graphics.”

Arista will extend that approach to retail, where it will use a limited edition “glow-box” CD package that highlights the striking artwork on the cover of “Pure Phase” and features using it to create a profile in places where the band is a bit less known.”

For Pierce, working on Spiritualized to maintain a strong touring presence for the first time in several years (he and Mary Chain generated exceedingly positive reviews). Ennis says a short, late-spring trek is booked already, and negotiations are under way to have Spiritualized headline Lollapalooza’s second stage.

“I’ve always thought of us as a live band first,” says Pierce. “It’s not a huge, technical project. We don’t use much more than two old keyboards and two old amplifiers.

“I think that’s what we do that seem like more than the sum of the parts, something that you feel in your spine.”

Pierce fronts the seminal drone-rock band Spacemen 3—which has also spawned the bands Spectrum and the Darkside. Spacemen 3 released several late ‘80s albums that embodied its frequently employed, self-applied slogan, “taking drugs to make music to take drugs to,” a notion Pierce has modified, while not disassociating himself from it entirely.

“Any mood alteration should come through the music rather than substances,” he says. “Substances can be a tonic: If you use them, fine, but you certainly don’t need them to feel what we do.”

While terms like “psychedelic” have been bandied about to describe Spiritualized, the band’s sound is more slippery than that. Pierce cites influences as diverse as minimalist composer LaMonte Young and the Beach Boys. If one can envision a middle ground between those two acts, it might sound something like the gossamer shimmer that make up “Pure Phase.”

“There’s not a lot of melody involved in what we’re doing: It doesn’t rely on normal musical ideas like middle eights or bridges or choruses,” says Pierce. “ Pure Phase’ is as minimal as you can get:

It’s essentially a single tone. We wanted to boil it down to the idea of one person playing one note beautifully.”

That assessment aside, Arista’s Wilson feels that “Pure Phase” will expand upon Spiritualized’s state-of-the-art sound—estimated to be in the 10,000 range, judging by sales of its 1992 debut “Lazer Guided Melodies.”

“There are a large number of people who buy every piece of music that comes out by [Spiritualized],” says Wilson. “Although they only said about 10,000 copies last time out, they have built up an awareness, especially at press and college radio.”

Wilson says the label will promote “Pure Phase” to college stations first and will take a track—probably “Let It Flow”—to commercial alternative outlets shortly thereafter. “As a format, commercial alternative is getting more adventurous,” he says. “This is an ideal time for a record that sounds this unique.”

While Pierce says Spiritualized’s aesthetic obliqueness may lose the casual listener, he insists that, in the end, his band is carrying on the spirit of rock’n’roll, not creating high art.

“A lot of people who work with minimal music get very highbrow,” he says. “It’s easy to hide behind being avant-garde, easy to tell people they’re not intelligent enough to understand what you do. That’s not what we’re about. We aim to make people feel things on a more basic, more soulful level.”

TO OUR READERS

Melinda Newman is on assignment in London. Her column will return next week.
When Is A Band Not A Band? Ask The 6ths
London Group Comes Clean About Its No-Show Status

BY DAVID SPRAGUE

NEW YORK—Times have changed considerably since the beginning of the 1980s, when consumers and industry folk alike were edified with the slogan "Blondie is a group." As such, Stephen Merritt has no problem admitting that his brainchild, the 6ths, is most assuredly not a group.

"It's certainly not—it's an openly cynical ploy to expose me to a larger audience as a songwriter," says Merritt, with dry humor. "We're advertising it as a ploy, and we want everyone to think of us as one. It's the Malcolm McLaren philosophy of not bothering to like about your sincerity."

The first full-length release from the 6ths, "Waaap's Nest," (which London will release March 28) is a singular project. Part self-tribute, part high-tech songwriter's demo, the album offers 15 Merritt songs interpreted by some of underground pop's biggest names, such as Superchunk's Mac McCaughan, Yo La Tengo's Georgia Hubley, and Seabed's Lou Barlow. Merritt recorded all the instruments himself—aside from one guitar solo performed by Mitch Easter—in his home studio.

"In the back of my mind, it wasn't terribly difficult: I recorded everything at home and directed [the singers] all to sing quietly, conversational-style, and with as little emotion as possible," says Merritt, who adds that ABA was the primary label model for work. "Like them, I'm certainly not trying to express myself. I'm trying to make pretty objects that I can treasure forever.

While the nature of the 6ths precludes touring, London director of marketing Rebecca Carroll says the project was an attempt to "reach out" to new artists. Carroll perceives the small-but-vocal followings of concerts such as the New Zealand indie-rocker Chris Knox and Velvet Crush guitarist Jeffrey Borchardt as conducive to releasing a steady progression of singles.

"It's not about one track or one video," she says. "While each song is unique, what unifies [the album] is Stephen's music and songwriting. No one else writes songs like his."

The first single from the album will be "San Diego Zoo," sung by San Francisco underground favorite Barbara Manning. A video is being planned and should be ready. (Continued on page 17)

Richard Shindell "blue divide"


"This release should propel Shindell to the standings of John Gorka. Listening prompts us to put Shindell at the top of the list of the singers/songwriter greats." — FMQB Album Report

"Powerful melodies and striking imagery...eloquent songcraft." — Billboard

"This is an album of rare intelligence." — Boston Phoenix

Doc Pomus Tribute Has Just Cause

(Continued from preceding page)

Pomus' son-in-law and administrator of his estate and song catalog, comment on the talent lineup. "Lou was around at the end of Doc's life and was very helpful to the David kids," Dr. John says. From the early '60s, Dr. John was a songwriting buddy for years. Doc was closely related to Aaron Neville when he started up.

"B.B. recorded several of Doc's songs, and Doc loved him. Bob Dylan got together with Doc for a song session in the mid-'60s. Irma recorded his songs in the '70s and again in the '80s. John Hiatt—Doc really admired his songwriting. Shawn latched onto Doc when she started out in clubs, and he tried to promote her.

Columbia's initial version of "Viva Las Vegas," says Bratton, captures a certain desperation to the lyrics that others might have missed. But every song on the album has a different interpretation, sound, and production quality. So it sounds more like a soundtrack album to me. It's not just one in-house band and producer.

Joel Dorn, who produced Dion's version of "Turn Me Loose" and Aaron Neville's "Save The Last Dance For Me" for the album, adds to Bratton's sentiment about the sessions.

"The conventional wisdom in the industry now is, 'Too many tribute albums, and tribute albums don't sell,'" says Bratton, who recorded numerous Pomus copyrights in the '50s and '70s. "But ["The Night I'm Gone"] is not a marketing concept. Dion and Doc were friends; he knew Rosanne Cash. These aren't cyclical performances: Dylan sings the shit out of the Joe Turner tune 'Boogie Woogie Country Girl,' and Lou Reed laid his Lou Reed thing onto 'Magic Moment.'"

"Let's do a 'Momental' and 'B.B. do a tribute to C' C' There's the legitimate feelings we all had for him. He was my best friend—of course, Doc had a lot of people who loved him.

Dorn actually decided to become a record producer after hearing Ray Charles' R&B hit version of "Lonely Avenue" as a teen in the '50s. After he was introduced to Pomus, whom he considered a father figure, Dorn would speak to him five to 10 times a day.

"He was a telephone guru, whom a lot of people could talk to about shit they couldn't talk to anybody else," Dorn says. "Me and Mac Rebennack [Dr. John] would be there, and everybody from Dylan to Joe Turner would call. If you had a log of calls in and out of his joint, it was a hall of fame to be called to fame in this business." (In fact, Pomus was inducted into the Rock and Roll Hall Of Fame in 1991.)

Reed recalls his reaction to Pomus' death: "To not be able to call him up! A lot of us asked to have his recording machine kept going for a while."

Raphael says a "blanket campaign" will be in force behind "The Night I'm Gone," which will be promoted as a full album to album rock stations, in addition to the adult alternative formats serviced with the promotion concept. Other promotional activities include creation of a custom press kit for the disc—album and book-sized tear sheet incorporating a series of mailings with personal appreciations by the participating artists.

Advertising will be ample, Raphael says, with many publications donating space out of respect for Pomus and his legacy. Additionally, the album will be programmed at a Feb. 17, party at the House Of Blues in New Orleans for Gavin Convention attendees. Discs will also be given to VIP attendees at the March 2 Rhythms & Blues Foundation festivities in Los Angeles.

Despite Pomus' enormous influence and steady song output during his lifetime—his last composition, "I'm On A Roll," was completed days before his death—Bratton and others feel he deserved greater recognition.

"The catalog is still alive, and never material he wrote with Marc [Reben-

nack] and Kenny Hirsch gets into TV shows and films like 'Short Cut,'" says Bratton. "But I never felt he got enough recognition as a songwriter. A lot had to do with when Mort Shuman [Pomus' early songwriting partner] left for Europe in the '50s, and then Doc was crippled and not self-promoting."

Adds Dorn of the wheelchair-bound Pomus, "I thought he was a black blues singer from Mobile or something, but he was this little crippled cat from Brooklyn! But you went into a room with Doc and that buzz went up. He was like a Jewish version of Henry VIII in a throne with wheels. He had that legendary thing going on!"

The payload will be further reinforced by a second Pomus retrospective due in late summer from Warner Bros. The single-CD compilation is intended to contain the hits versions of about 30 Pomus compositions by the original artists.
Piracy Alleged
As Judge Raids
Stands At MIDEM

BY JEFF CLARK-MEADS
and MARK DEZZANI

CANNES—The specter of piracy was raised at MIDEM again this year when a judge, supported by armed police, raided stands in the Palais Des Festival.

The first stand targeted was that of Italian budget specialist Duck Records over alleged bootlegs of recordings by David Bowie, the Doors, and Led Zeppelin.

Following complaints by French authors' society SCPP, the judge and his team confiscated catalogs and business material, and a copy of "The Best Of David Bowie Live" from the Duck stand.

Duck Records managing director Bruno Barbone says, "I don't understand what happened. In Italy, it is perfectly legitimate to distribute live concerts after 20 years." He maintains the Bowie album was recorded 25 years ago.

"They arrived like bulldozers without presenting themselves," says Barbone. "They asked if we had a contract (with Bowie) and said they would have to seize our entire catalog. They behaved as if I were a criminal."

Though Duck Records' products may be legal in Italy, European law says it is illegal to sell them in any European Union nation where they contravene domestic copyright law. Recording a concert does not break Italian law, but it is contrary to copyright legislation in France and most other EU territories.

After the Duck stand, the judge went to Milan-based D.V. More/Disco Piu over complaints about alleged bootleg product. Material was again seized from the stand.

The third stand raided was that of ITM Media from Wuppertal in Germany. After guitarist John McLaughlin complained that the company was displaying recordings of his work that had been made without his permission.

In addition to the raids in the Palais, two representatives from Danish company Patricia Records were arrested in their hotel suite in Cannes over an accusation of trading in unlicensed records in previous years. They later were questioned and held in police custody.

At press time, representatives from D.V. More/Disco Piu and Patricia Records did not return phone calls seeking comment.

SCPP legal director Frederic Plan says he is disappointed by what he sees as an unacceptable amount of questionable product at MIDEM.

MIDEM Organisation head executive Xavier Roy says the trade group wants to "totally associate" itself with SCPP's action. "I want to say clearly to the pirates that MIDEM is not the place to present product," says Roy.

"What we have done during the last three years in conjunction with bodies like SCPP and [international labels' group] IFPI is get a good control on the problem at MIDEM. You will never have total control, but we have a good control."

MIDEM was held here Jan. 30-Feb. 3. A report on the market and its proposed future is in the International section, starting on page 39.

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Billboard Spotlights

Vital Reissues

BILLBOARD explores the dynamics of the REISSUES market in its APRIL 8TH SPOTLIGHT. From catalogs to box sets, multi-generational music continues to impact and reach audiences worldwide. Topics to be covered in this special issue include:

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Artists & Music

Seger’s Manager Questions ASCAP’s Four Funds Plan

NOW OR LATER? ASCAP portrays a writer distribution plan as a form of “Social Security,” but Bob Seger’s longtime manager, music publisher says Seger is getting a raw deal.

According to Edward F. Andrews Jr., Seger’s manager for 29 years and an ASCAP publishing member for 31 years, Seger, who opted for the plan in 1998, has been paid $1.2 million less in writer royalties than Andrews’ Gear Publishing Co. has through the Current Performance Option.

At issue is the performance right group’s Four Funds Plan, which can be chosen by a writer member as a way of spreading out or stabilizing his performance royalty over a long term to provide income in years when hit songs aren’t flowing; the plan may be chosen for tax, retirement, or estate reasons as well. A writer can also choose a 100% Current Performance plan whereby the writer is paid out funds relative to current success.

Says ASCAP COO John LoFrumento: “This is the first compliant I’ve heard. We believe it is a system that works. We have no intention of changing it substantially from the form it is in now. The fund is doing what it is supposed to do.”

LoFrumento admits, however, that younger contemporary writers tend to select the current payment plan.

“People don’t want to wait for their money,” he says. Of about 55,000 ASCAP writer members, about 14,000 are now members of the Four Funds Plan.

As far as ASCAP is concerned, Seger is not in arrears and will benefit in the long run by staying on the Four Funds Plan if he wishes—a writer can switch plans on an annual basis—a choice Seger has apparently made in the past; he is currently not on the Four Funds Plan. The term “Four Funds” refers to its structure: The money available to this group of writers is allocated to, and paid from, four separate funds, one of which is the Current Performance Fund.

Bringing the dispute sharply into focus, apparently, is the long-running use, since the mid-’80s, of Seger’s classic rock song “Like A Rock” as a nationwide jingle for Chevrolet’s truck division, although Andrews claims he has called into question elements of the Four Funds Plan prior to the deal with Chevrolet.

“Like A Rock’s” heavy performances in recent years have generated a big flow of income into Andrews’ Birmingham, Mich.-based Gear Music, while Seger’s income on the use of the jingle is being averaged out under the Four Funds Plan. A U.S. Justice Department ruling in 1980 gave only writers the option of joining the Four Funds Plan.

Both ASCAP and Andrews allude to volumes of correspondence and face-to-face meetings. A year ago, Andrews sent a letter dated Feb. 25 to then ASCAP president Morton Gould in which Andrews raised a series of questions regarding the Four Funds Plan. In the past, says Andrews, answers of little or no value have resulted, including a meeting in his office. That is not the way ASCAP sees it. A spokesperson says Andrews’ office has received recent communication from ASCAP.

The society’s LoFrumento adds that if “Punch [Andrews] doesn’t like the answers, he can go before his peers on ASCAP’s board of review.”

Says Andrews, “Honestly, I love ASCAP. It’s been wonderful for everyone. I just want to find out why [the fund] isn’t working.”

ACQUISITION: peermusic’s Singapore subsidiary peermusic Pacific Pte. Ltd. has acquired rights to the local repertoire of Music & Melody Publishing Pte. Ltd., which includes the songs of popular writers Lee Shih Siong, Lee Wei Shiong, and Tan Kah Beng. Paul Edwards, president of Music & Melody, will continue to work with the catalog as director of peermusic/Singapore.

MR. ABBOTT: George Abbott, the director of more than two dozen hit musicals since 1959, was not a song writer, but it’s a good bet that he could take partial credit for the existence of many songs. Abbott, who died Jan. 31 at the age of 107, worked with a staggering number of great songwriters, including Rodgers & Hart, Rodgers & Hammerstein, Cy Coleman, Betty Comden & Adolph Green, Frank Loesser, Jerry Bock & Sheldon Harnick, and Stephen Sondheim, among many others. Undoubtedly, on numerous occasions he declared to the writers of a score that “we need a song here,” and, undoubtedly, he was most often right. Of course, Abbott, who put a made-in-the-U.S.A. zip into musical comedy, probably wanted many a song taken out of scenes because it didn’t work. Stimulator of communication from ASCAP.

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

1. Van Halen, “Easy Recorded Versions.”
5. Metallica, “Riff By Riff.”
LONDON’S THE SIXTHS
(Continued from page 15)
in time for the album’s release. “There’s not an incredible amount of pressure to break a single, since we think this will be embraced strongly at college radio, and college radio in effect chooses its own singles,” says Carroll. “To get the name out to those programmers early, we’re making the entire album available on a special edition of CMJ’s ‘Certain Damage’ CD on March 6.”

In addition, London is taking the unusual step of making “Wasp’s Nests” available as a limited edition box of 7-inch singles, likely to be distributed through independent channels about a month after the CD and cassette editions are released. “Mom-and-pop stores are the target for a record like this,” says Carroll. “And the people who shop those stores are totally dedicated to buying 7-inch singles.”

Merritt has built a considerable press and fan following with his ‘real’ band, the Magnetic Fields. That act, for which he sings and plays guitar, released two independent albums in 1984: “Charm of The Highway Strip” (on the Merge label) and “Holiday” (on the Chicago-based Feel Good All Over label).

The Magnetic Fields, which currently are recording a new album, remain unsigned, as is Merritt: “Wasp’s Nests” fulfills his contract with London. “It’s useful to be exposed to a larger, yet still indie-rock audience,” he says. “But [performing] has never been that important to me. I’ve been ‘the new Phil Spector,’ and now I’m ready to be the new, one-person Carole King/Gerry Goffin.”

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ATLANTA’S QUIET GIANT

It’s no coincidence that JOHN ABBEY & NINA EASTON chose “Ichiban” (which is Japanese for number one) as a name for their company. From the label’s humble garage beginnings to its recent success with artists like MC BREED and DEADEYE DICK, Ichiban continues to challenge its mini-major status. In fact, it releases 75 to 100 records per year, which is comparable to most majors.

Billboard’s April 8th issue explores the development and history behind this CUTTING-EDGE label, while giving you an insider’s LOOK at its future.

Join us in our salute!

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where they guided the careers of such acts as Maxi Priest, UB40, and Ziggy Marley.

Says Ayeroff, "Diana's music is a sort of pop version of reggae. It seems that the marketplace is moving toward this sound. She's young, vivacious, and has lots of personality."

King's reggae R&B style is the result of the assorted musical influences she grew up with in Jamaica, including Bob Marley, Aretha Franklin, Anita Baker, and Chaka Khan. Says King of her music, "It's a mixture of genres—rock, R&B, reggae, hip-hop—I haven't come up with a name for it, but I've played it for people of all ages, and they all like it."

Recorded and mixed in Kingston, Jamaica, and New York, "Tougher Than Love" was co-written by King and her producers Andy Marvel, Mikey Bennett, Hauel Tucker, and Matt Noble.

The album features danceable mid-tempo tracks balanced with heartfelt ballads. Included on the disc is a cover of the Chaka Khan classic " Ain't Nobody."


This single's yet-to-be-taped videoclip is slated to feature actors Smith and Lawrence and will be serviced prior to release of "Shy Guy." The clip will be serviced to local and regional music-video programs as well as national outlets such as BET, MTV, The Box, and VH1.

King is no stranger to soundtracks. Last year, the vocalist's version of Bob Marley's "Stir It Up" was featured on the "Cool Runnings" soundtrack and reached No. 53 on the Hot R&B Singles chart.

Retailers note that a soundtrack is a good launching pad for a new artist. Says David Watland, music buyer for Amarillo, Texas-based radio/merchandiser Anderson Merchandisers, "It can really help a debut artist, especially if radio gets behind the song. Look what happened to Lisa Loeb, who was on the 'Reality Bites' soundtrack."

Watland says the film does not have to be a box-office hit for a recording artist to win big. "The success of the film certainly helps, but if you've got a bad film, but 200 stations are on your song, it's hard to lose," he says.

Columbia senior VP of pop music Tony Anderson says the label is initially targeting R&B/mainstream radio and top 40/rhythm crossover stations in major markets. Eventually, there are plans to take the track to top 40/mainstream radio.

Says Anderson, "We see ["Shy Guy"] as a crossover smash, so we want all formats involved. Core [top 40/rhythm crossover] stations should lead the other crossover stations around the country."

"Shy Guy" is an up-tempo single, but once it catches on, adult-oriented stations should get in.

Recent successes for dancehall and reggae acts have opened the door for other artists at some stations.

Says R&B/Work's LA: Deborah Robinson 213-525-2302, "The recent Ini Kamoze single and past hits from Shabba Ranks have paved the way for other reggae-flavored artists here.Detroit listeners want the best of the best, and if it comes from that kind of music, then they're ready for it."

But other programmers are not as optimistic and think King's music will be regional in appeal.

Says top 40/rhythm crossover WJLB Scottie PD Mike Tierney, "I'm quick to try new things out, but with few exceptions my listeners aren't ready for [reggae flavo- red] music. It's slowly getting some momentum, but outside of traditional [reggae] markets, the music is a tough sell."

Specific plans concerning a concert promotion tour have yet to be determined, but Anderson says it will be an integral part of the marketing plan.

Says Anderson, "Diana is a seasoned performer and wins over fans wherever she goes."

King toured as a back-up singer for Epic artist Shabba Ranks. Details have yet to be announced on Sony's plans for an international release of the album.

**WORK GROUP**

(Continued from page 11)

in Santa Monica, Calif.

Baumgartner's initial duties will be to oversee all radio promotion activities and serve as liaison to radio and trade publications. He will report jointly to Ayeroff and Harris.

Ayeroff and Harris, who opened Work's doors Jan. 3, already have team for a successful label launch. As co-founders of Virgin Records America with Richard Branson, they guided perhaps the most successful start-up label of the past 10 years (Billboard, Nov. 29, 1989). The duo left Virgin in August 1993.

The eventual size of Work's staff and Columbia's support role remain unclear, but Columbia Records Group chairman Don Ienner described Work as being a "full-service" label.

Other initial Work acts are former Chicago Bears football star Mike Ditka; Moby; and radio/television personalities Jerry O'Connell, Larry King, and Howard Stern.

The first Work release will be the King single "Shy Guy," due March 7 (see this story, page 11). King's album, "Tougher Than Love," will follow April 4.

Other upcoming releases include Whitney Houston's "Din Of Esteem" and the "Bad Boys" soundtrack, both due March 22.

Projects also expected in '95 include Ned's Atomic Dustbin album "brainbloodvolume"; the Nova EP "Live From The Milky Way"; Count Bass D's "Pre-Life Crisis; and D'Arby's "Vibrator." J.R. REYNOLDS
**EVERY DOG HAS HIS...**
The newly formed Oakland, Calif.-based indie Dogleg Records is off to a good start as its first release, "Finnish 4 Tha Funk," from the new rap trio 11%, bowed at No. 97 on the Top R&B Albums chart Feb. 4. The interesting thing about the title is that when it charted, the bulk of the albums available in the Bay area (11/5) was from the Hunter's Point area of San Francisco and only in select stores in Los Angeles, San Diego, and Seattle. The label, staffed by partners Chris Graham and Jo Tregiarsi, has been selling direct to stores, including liquor stores and barber shops that carry music. But Dogleg is looking into distributing through record stores, starting with a West Coast distributor before taking it to dealers across the U.S., says Graham.

According to SoundScan, "Finnish 4 Tha Funk" has sold 1,000 units to date.

"We got calls from indie distributors and A&R guys before the record came out, because of all the marketing we did ahead of time," says Graham. "We just wanted to get the record out and do the indie thing."

The setup included dates with Pete Rock & C.L. Smooth and Dru Down, as well as a large record release bash, an advertising campaign six weeks before the release date, 2,000 free song cassettes and 12-inch samplers distributed at parties and clubs, and flyers and postcard mailings.

Graham says the "one advantage we have is our partner, Jo, was the head of sales at a one-stop-and-over and his label's six or seven years has established a good relationship with retailers here."

The group is in the midst of a West Coast radio and retail promotion tour. So far, top 40/rhythm KMEI, San Francisco has used the title track and "Brousin." However, the label is waiting for more of a response from radio before it chooses a single.

**Here, Kitty Kitty: One**

**NEW ALTERNATIVE BAND TO TOTALLY CHECK OUT**

The band has gathered up great reviews and features in several alternative papers for its November-released 7-inch single "Washing Well." Its forthcoming EP, "Screams Of The Weak," is due March 7.

Features are secured in such "times as Paper and Net, while reviews are in the CD Reviews, In Fashion, and Alternative Press. "Washing Well" will be the first track for modern rock radio after college radio gets serviced with the album March 1.

As if the music isn't intriguing enough, the album artwork of a woman gazing at a cat, drawn by the hip cartoonist Dame Darcy, is quite eye-opening.

Fiona Bloom, who handles publicity and marketing for Zero Hour, says, "Because the group is so animated and young, plans for a video will be low-key. We're looking for a N.Y. Film School student with a twist." To help promote themselves, Kittywinder hand-painted 50 one-of-a-kind posters for the label to send to DJs who supported the 7-inch single. In addition, a three-month tour beginning in April is in the works.

**LIVE WIRE:** With a red-hot single, a raving review from rapper KRS-ONE, and an album full of hypnotic songs, "Sta tion Identification," the debut from Capitol's new rap duo Channel Live, is primed to put the label back in the minds of the rap community.

The album is due March 21 (see story, page 28).

"This is the first [rap] release under [president/CEO Gary Gerch's] new regime and there's a lot of credit to be given to him for enabling this record to be presented in its true form, from a musical standpoint, not just marketing," says Ruth Carson, VP/creative marketing at Capitol.

**CARRYING ON:** Bandleader Henry Threadgill makes his major label debut with Columbia's "Carry The Day," released Feb. 7. Bill Laswell, who produced it, will get his Third World and New Very Circus plus group play New York's Sweet Basil March 7-12.
R&b Extremes Flare in the '80s
Rap, Hip-Hop Exacerbate Generation Gap

Throughout February, Billboard is commemorating Black History Month with a series of articles on the evolution of black songwriting in America. This third installment covers the '80s.

By Havelock Nelson

New York—Black pop in the '80s had a dual persona. Romantic warmth in the beginning of the decade gave way to rebellious restraint. Early on, the decade belonged to the clean, conservative R&B performers like Lionel Richie, Freddie Jackson, Lillo Thomas, Luther Vandross, Melina Morgan, Whitney Houston, and Michael Jackson. Their songs were breezy, conformist, and non-threatening. For the most part, they reflected the tastes of a growing black middle class enjoying hard-won fruits of the civil rights struggle. Over very polished electronic tracks that showed little raw emotion, lyricists let love rule. Says Kasif, a leading producer:

Channel Live Signals For Audience Capitol Sees Street Buzz for Debut

New York—Using a long setup time between single and album releases, combined with grass-roots marketing, Capitol Records is hoping to provide its debut artists with a head start. Love and many of the other independent imprints can only dream. Scoring two nominations each are Silkie/MCA artist Aaron Hall, Jive's R. Kelly, and Interscope's Blackstreet.

The track's title was scribbled on the label graffitified with a magic marker. "Because of Capitol's reputation with crossover rap acts [like Hammer], we didn't want anyone to know where the single came from," says Self. "The idea was to let the music speak for itself." The label also issued four-track sampler tapes, says Self. "They were manufactured on Maxell tape, so they looked like dubs. I gave a box of, like, a hundred to individuals I had known from different scenes in Atlanta, Chicago, Detroit, and Miami."

A month later. The single was the chart's biggest Gainer for the week ending Feb. 11, moving No. 10-No. 4. The momentum sets the stage for "Stakes Identification," Channel Live's debut album, due out March 31. Although "Mad Izm" did not hit retail until last fall, it had been blowing around the underground since June. That's when Capitol director of marketing Louis Self sent white-label vinyl copies of the track to "between 1,600 and 1,700" key tapesellers, street jocks, and college mixers.

A & M's 1980 Warner Bros. album "Dirty Mind" contained libidinous lyrics about incest ("Sister"), provocative sex. (Continued on next page)

Boyz II Men Are Top Soul Train Nominees; BET Special Spotlights Pioneer Publicist

All Aboard: Motown's Boyz II Men lead all artists with four nominations for the ninth annual Soul Train Music Awards. Winners will be announced during the telecast at the Los Angeles Shrine Auditorium March 13.

Earning three nominations each are veterans Elektra Entertainment's Anita Baker and A&M's Barry White and debut artists Atlantic's Brandy and R&B's Boyz II Men. Scoring two nominations each are Silkie/MCA artist Aaron Hall, Jive's R. Kelly, and Interscope's Blackstreet.

The show includes interviews of industry executives and personalities, including Clarence Avant, Michael Jackson, and Warren Cowan, who hired Jones as the first black publicist for Rogers & Cowan in 1968.

Says Jones, "At the time, there were no black publicists working at labels, and it was unheard of for them to use black photographers. There just were none here." A.S. "Doc" Young was the first black publicist in Hollywood and worked as a unit publicist on (the film) "Kings Go Forth" and "The Defiant Ones." Then Warner Bros. studios had Vincent Tubbs. But that was it.

From Rogers & Cowan, Jones moved to Motown, where he ran the label's publicity department for 17 years before signing on with MJJ Productions eight years ago.

Says Belma Johnson, who produced the special, "[BET] made a commitment to bring notable figures in the African-American community to life."


Heziroric Perspective: MJJ Productions VP Bob Jones, believed to be the first black publicist in the record business, is the focus of a BET Black History Month special that airs Feb. 28.

"Bob Jones: Godfather Of Black Hollywood" is a half-hour program highlighting his pioneering career.

The show includes interviews of industry executives and personalities, including Clarence Avant, Michael Jackson, and Warren Cowan, who hired Jones as the first black publicist for Rogers & Cowan in 1968.

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www.americanradiohistory.com
SUSANNE BAPTISTE’S
RHYTHM SECTION

STEALING CANDY FROM A BABY: “Candy Baby” by Soul For Real (Uptown) takes another step closer to the top this week on the Hot R&B/Singles chart. It is questionable how long “Baby” by Brandy (Atlantic) can hold on to the No. 1 slot. Last week’s sales numbers were so huge that it might take a couple of weeks for cuts to level out. In the meantime, “Candy Baby” seems to grow at its current rate it can make it to No. 1 as early as next week. If “You Love Me” by Brownstone (MJJ) shouldn’t be counted out either. This week it goes to No. 1 on the Hot R&B Airplay chart and has a major increase in sales.

UP AND COMING: “This Lit’l Game We Play” by Subway (Riv/10/Mo-town) has the largest increase in total points on the entire chart and makes a healthy move of 15-7. It is No. 1 in WEAS Savannah, Ga., and top five at eight others, including KDDA Dallas, WGCJ Chicago, and WEPC Charlotte, N.C. “Big Poppa Warning” by the Notorious B.I.G. (Bad Boy/Arista) cuts the top 10 this week. “Big Poppa” is No. 1 at WJCM Chicago and top five at WJMJ Jackson, Miss., and KBBT Los Angeles.

ROCK STEADY: “Can I Stay With You” by Kurian White (Warner Bros.) continues to build at a steady pace. This week it records a solid boost in sales. “Can I” is No. 1 at WHUR Washington, D.C., and top five at seven others, including KMJQ Houston, WFSE Columbia, Ga., and KJMS Memphis. “Constantly” by Immature (MCA) is definitely moving along steadily. This week it rises to top seven stations, including WBLX Atlanta, WAZK Cleveland, and WAMO Pittsburgh.

HOT STUFF: If it seems the flow of new releases has been a little slow lately, you’re not imagining things. Things will pick up next week because of all the releases set for Valentine’s Day. However, new releases like “Freak Like Me” by Adina Howard (Meco/Don East/West) continue to heat upward. It is top five at WXVW Baltimore, WXYX Chicago, WWQK Nashville, KJMR Little Rock, Ark., and KMJQ Shreveport, La.

HOT SHOT DEBUT: “If You Think You’re Lonely Now” by K-Ci Hailey of Jodeci (Motown) debuts at No. 21. This Bobby Womack-c乃是 come from the “Jason’s Lyric” soundtrack has been a popular track at radio since the beginning of November. “U Will Know” by B.U.M. (Black Men United) (Motown), also from “Jason’s Lyric,” re-enters in its 23rd week. It had a great week in sales most likely due to B.U.M.‘s outstanding performance on the American Music Awards.

RECORDS TO WATCH: “Think Of You” by Usher (LaFace) continues to strengthen its sales base. This is the second week that it just missed winning the Greatest Gainer/Sales award. “Think Of You” is No. 3 at WOW and top five at WMK York, Va. Usher’s self-titled album wins the Acecorder award on the Top R&B Albums chart. “This Is How We Do It” by Montell Jordan (PMP/RAL) explodes on the scene—and guess what, y’all, it’s not a rap song. It is this week’s Greatest Gainer/Airplay and in total at WXWY Baltimore, WGCJ Chicago, WJRM Orlando, and WMK York, Va. This week’s Greatest Gainer/Sales award goes to “Take A Bow” by Madonna (Virgin).
CIgression. In consciousness, discussing metaphorical rhymes.

**Heathseeker Impact**

**Greatest Gainer**

**Press Release**

**Hot Shot Debut**

**New**

**Very Important**

**Live Signals for Its Audience** (Continued from page 20)

**CHANNEL LIVE SIGNALS FOR ITS AUDIENCE**

You can or say whatever you want in a studio, but on stage it's all about the skill of your headphones. You've got to get it together.

Over minimalist tracks layered by producers Salaam Remi, Reggie Burrell, and Kuk Harrell, the performers express various worldviews through agile, metaphorical, and metaphorically philosophical songwriting.

Says Hakeem, "We communicate consciousness, dissecting the ways one word like 'bitch' and 'bitch'. We touch on sex, and we speak about anger and aggression. In Mad Love, we barged out of a comparison between weed and lyrical consciousness. KRS-ONE delivers that song's opening verse.

Because of its marijuana reference, "izm" is weed in New York street parlance—some radio stations refused to play "Mad Izm" on their playlists while others, like WQHT New York, did.

Says Selz, "If we had done so straight to radio, we would've probably had fewer problems."

Capitol hopes a remix of "Mad Izm" by producer Blackwood—complete with new lyrics—will encourage additional airplay. It was serviced to underground DJs, college mixers, and tapemakers in early January.

For the week ending Feb. 5, Broadcast Data Systems detected 111 plays of "Mad Izm", up from 79 detections the previous week.

Although the video for "Mad Izm", which shipped in November, has been widely aired to local shows, getting national video play has been challenging. "[R]epu... to air it, even after I met with its president," says Selz. "And the box resisted at first—until I showed them the [BDBs] numbers,"

HAVELock NELson

**R&B EXTREMEs FLARE IN THE '80S**

(Continued from preceding page)

chart in 1987—hip-hop became interrelated with the R&B mainstream.

"Get some, you know, the sensibilities of the R&B composers who became prominent were formed as much by hip-hop as by the previously gospel church. The previous generations were formed primarily by church music. Hip-hop attitudes continued filtering into the R&B mainstream. Hip-hop from younger R&B artists became more overtly sexual.

"When we were around, we weren't allowed to get seriously explicit," says Laurence. "I remember when I put out the first single, 'She's Not A Steal', from my album in 1980; some programmers thought I said, 'loose pussy' in a lyric when I really said, 'loose Lucy'. They wouldn't play it."

"Through the '80s, graphic violence and sex in songs became increasingly prevalent."

Kushaib says, "One person pushes it to the edge, which encourages the next person to get racier. It's easier to sell this stuff to kids, and the record companies don't want to make the effort to popularize the more sophisticated songs.
### Hot R&B Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label/Producing Label)</th>
<th><strong>NO. 1</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;If You Love Me&quot;</td>
<td>Boyz II Men (Motown)</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Can't Help Myself (Sugar Pie, Honey Buns)&quot;</td>
<td>Four Tops (Motown)</td>
<td>2</td>
</tr>
<tr>
<td>&quot;I'll Be Home for Christmas&quot;</td>
<td>Mariah Carey (MCA)</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Ain't No Mountain High Enough&quot;</td>
<td>Marvin Gaye &amp; Tammi Terrell (Motown)</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Roses Are Red, Violets Are Blue&quot;</td>
<td>Richard M. Sherman &amp; Robert B. Sherman (Dory)</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Dancing in the Street&quot;</td>
<td>Mick Jagger &amp; David Bowie (Columbia)</td>
<td>6</td>
</tr>
<tr>
<td>&quot;I Luv U&quot;</td>
<td>Puff Daddy &amp; Faith Evans (Bad Boy)</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Party All the Time&quot;</td>
<td>Missy Elliott (Epic)</td>
<td>8</td>
</tr>
<tr>
<td>&quot;I'll Be Your Baby Tonight&quot;</td>
<td>Mary J. Blige (MCA)</td>
<td>9</td>
</tr>
<tr>
<td>&quot;I Need You&quot;</td>
<td>Luther Vandross (Motown)</td>
<td>10</td>
</tr>
</tbody>
</table>

### Hot R&B Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label/Producing Label)</th>
<th><strong>NO. 1</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Get Money&quot;</td>
<td>50 Cent</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Dilemma&quot;</td>
<td>Nelly ft. Tim McGraw</td>
<td>2</td>
</tr>
<tr>
<td>&quot;This Is How We Do It&quot;</td>
<td>Flo Rida</td>
<td>3</td>
</tr>
<tr>
<td>&quot;I Ain't Never&quot;</td>
<td>Jay-Z ft. R. Kelly</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Get Money&quot;</td>
<td>Plies</td>
<td>5</td>
</tr>
<tr>
<td>&quot;How I Feel&quot;</td>
<td>The Game ft. 50 Cent</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Be Without You&quot;</td>
<td>Ne-Yo</td>
<td>7</td>
</tr>
<tr>
<td>&quot;The Way You Look Tonight&quot;</td>
<td>Ne-Yo ft. Fergie</td>
<td>8</td>
</tr>
<tr>
<td>&quot;U Don't Know Me&quot;</td>
<td>Chris Brown</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Take Me Out&quot;</td>
<td>Leona Lewis (Synco)</td>
<td>10</td>
</tr>
</tbody>
</table>

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This is a list of the top songs on the Billboard Hot R&B Singles chart for the week ending February 18, 1995. The chart ranks the top-performing R&B singles in the United States, based on radio airplay and sales data. The table provides the ranking for each song, along with the artist(s) and label(s). The chart is published weekly by Billboard, a publication that covers the music industry.
Dance ARTISTS & MUSIC

Judy Cheeks To Debut EMI’s New Brilliant! Label

A BRILLIANT MOVE: EMI Records is building upon the ongoing sales success and critical cachet of its year-old “Brilliant!” compilation series with the release of a new, club-oriented imprint of the same name.

According to EMI marketing director Vincent Vero, who will oversee the imprint’s direction, “Brilliant! has a twofold purpose. It will explore the idea of spinning off singles from current EMI compilations, which is often the opposite direction of promotion and A&R with albums of this ilk. The imprint will also provide a showcase for 12-inch forum for the active flow of dance singles coming from EMI’s U.K. arm.

There are so many great records released over there that never get a chance in the States,” he says. “We have a feeling that a new, dedicated club-aimed compilation to album releases in the U.K. is often different from the U.S. For example, an artist like Judy Cheeks has had three singles on EMI-U.K. over the past two years without the benefit of an album. That would not normally happen here.

Cheeks, who previously scored two international club hits with “So In Love” and “Bedtime Story,” is an example of the sound for EMI’s new imprint. She’s scored a plethora of mini-bending dance singles featuring production teams like Roger Sanchez, Benji Candelario, Danny Morales, Tony Humphries, and the mysteriously credited My Boy Echo. Words cannot describe the drama or catharsis of this collection—dive in and feel for yourself.

Cool With Fever: As Brilliant’s enduring Cooltempo Records continues to strengthen its image as a dance music outfit with formidable pop-savvy, it makes sense that the label would wish to further cement its commitment to the underground scene with a hard-edged subsidiary. The newly formed Fever Pitch Records will be helmed by Cooltempo managing director Ken Granum and A&R guru Trevor Neale, and will wisely focus on a variety of club idioms, ranging from dubby house to Euro-trance. Look for a cover of Jean-Michel Jarre’s “Oxygene” by Farley Jackman as an intriguing new Todd Terry creation, “Dreadstock,” to begin circulating shortly.

In other Cooltempo activities, new albums by Kenny Thomas, Monie Love, and one-time Jellybean Benitez protégé Steeven Danze are in various stages of completion. Can’t wait. Even more exciting is the news that the brilliant (and sorely underappreciated) Mica Paris has joined the label’s roster and has cut the U2 chestnut “One” for imminent single release. No word on when (or if) any of these enticing treats will see the light of domestic release. Continue to haunt your favorite import shop until further notice.

On-LINE: The indomitable production team of Pete Heller and Terry Farley have just put the finishing touches on its latest—and long-awaited—Fire Island jam, which is an interpretation of the Blaze ’87 garage classic “If You Should Need A Friend.” Incognito wrangler Mark Anthony is the featured vocalist on the track, which will be issued abroad sporting appropriately deep postproductions by the genius Roc & Kato (whose dark ’n’ trippy musings have been getting bigger props overseas than in their own New York back yard—go figure) and Junior Vasquez... The members of the late, great Ten City continue to pop up with interesting new projects. As Byron Stingily readies his first solo single for Nervous Records, ex-partner Byron “D-Rule” Frierolfi sent off his chops as a writer and producer with “It Doesn’t Matter,” a icy jam fronted by ever-vigilant Chicago diva Shy Jones. The song issues a familiar “how do you sleep at night?" reading of the riot act to a tired lover, tightly sewn together with a sing-along chorus and a subtle-but-insinuating groove. Believe it or not, this track is still unsigned. A&R reps should start playing immediately... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti... E-Fire/101 ti...
### HOT DANCE MUSIC

**CLUB PLAY**

Compiled from a national sample of dance club play lists

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Bring Me Down</td>
<td>HHI 54568</td>
</tr>
<tr>
<td>2</td>
<td>Spend Some Time</td>
<td>THE BRAND NEW HEAVIES</td>
</tr>
<tr>
<td>3</td>
<td>Didn't I Know</td>
<td>ERASURE</td>
</tr>
<tr>
<td>4</td>
<td>Everlasting Love</td>
<td>GLORIA ESTEFAN</td>
</tr>
<tr>
<td>5</td>
<td>Control Inductive 54996</td>
<td>TRACY LORDS</td>
</tr>
<tr>
<td>6</td>
<td>Away From Home (L.o. 509024</td>
<td>DR. ALAN</td>
</tr>
<tr>
<td>7</td>
<td>I Get Lifted</td>
<td>BARBARA FLETCHER</td>
</tr>
<tr>
<td>8</td>
<td>Mr. Meaker (Wass-DeMonard)</td>
<td>THE MACK VIBE FEATURING JACQUELINE</td>
</tr>
<tr>
<td>9</td>
<td>Yesterday When I Was Mad (EM 1987 49)</td>
<td>PET SHAP BOYS</td>
</tr>
<tr>
<td>10</td>
<td>Call Me</td>
<td>DEE-DITE</td>
</tr>
<tr>
<td>11</td>
<td>Come Back</td>
<td>LONDONBEAT</td>
</tr>
<tr>
<td>12</td>
<td>Shower Me With Love</td>
<td>DANNY TENAGLIA</td>
</tr>
<tr>
<td>13</td>
<td>Watch Dog (Stir)</td>
<td>ERASURE</td>
</tr>
<tr>
<td>14</td>
<td>I Believe Champion</td>
<td>3RD NATION</td>
</tr>
<tr>
<td>15</td>
<td>Color Of My Skin Cutting 317</td>
<td>S.WING 52</td>
</tr>
<tr>
<td>16</td>
<td>Keep Giving Me Your Love</td>
<td>CE PE PENSTON</td>
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<tr>
<td>17</td>
<td>Whitehead?</td>
<td>GROOVE COLLECTIVE</td>
</tr>
<tr>
<td>18</td>
<td>Hands Up</td>
<td>CLUBLIZONE</td>
</tr>
<tr>
<td>19</td>
<td>New New Friend</td>
<td>SEAL</td>
</tr>
<tr>
<td>20</td>
<td>I Feel Love (Wit Craig Lamont)</td>
<td>THE MAKER BROS.</td>
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<tr>
<td>21</td>
<td>Don't Leave Me This Way</td>
<td>HELMA FUN FACTORY</td>
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<tr>
<td>22</td>
<td>Close To You</td>
<td>DONNA ALLEN</td>
</tr>
<tr>
<td>23</td>
<td>Real Inductive 54996</td>
<td>DONNA ALLEN</td>
</tr>
<tr>
<td>24</td>
<td>Kick It</td>
<td>ROYAL</td>
</tr>
<tr>
<td>25</td>
<td>I Must Be Free</td>
<td>KVM SIMS</td>
</tr>
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<td>26</td>
<td>Swapp Fever!</td>
<td>DELTA LADY</td>
</tr>
<tr>
<td>27</td>
<td>Keep On Livin'</td>
<td>MANDY MILES</td>
</tr>
<tr>
<td>28</td>
<td>The Truth About You</td>
<td>DONNA SUMMER</td>
</tr>
<tr>
<td>29</td>
<td>I Want Your Love</td>
<td>RAYVON</td>
</tr>
<tr>
<td>30</td>
<td>White Lines</td>
<td>DURAN DURAN</td>
</tr>
<tr>
<td>31</td>
<td>Promise Me Nothing</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>32</td>
<td>Give It To Me</td>
<td>STICKS &amp; STONES</td>
</tr>
<tr>
<td>33</td>
<td>Change Was</td>
<td>DAPHINE</td>
</tr>
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**POWER PICKS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>Your Loving Arms Swear Promised</td>
<td>BILLAY MARTIN</td>
</tr>
<tr>
<td>Strong Inductive 54996</td>
<td>BRADY MAJOR</td>
</tr>
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<td>Melody Of Love</td>
<td>DANNY SUMMER</td>
</tr>
<tr>
<td>I Love Saturday</td>
<td>ERASURE</td>
</tr>
<tr>
<td>Want You</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td>Jump For Joy</td>
<td>JOE CARWELL</td>
</tr>
<tr>
<td>Just Can't Take It</td>
<td>REGGIE ROUGH FEATURING ANNETTE TAYLOR</td>
</tr>
<tr>
<td>The Rhythm Of The Night</td>
<td>COROINA</td>
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<tr>
<td>Joy To The World</td>
<td>MARISH CANDY</td>
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<td>Let Me</td>
<td>SHAME</td>
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<td>Bottom Heavy Tribal America</td>
<td>DANNY TENAGLIA</td>
</tr>
<tr>
<td>Paul's Pain Routine (3191)</td>
<td>T. BRISTOL &amp; M. PICCIOCHI PR. NIGHTMAN</td>
</tr>
<tr>
<td>Situation Intensive</td>
<td>TOM JONES</td>
</tr>
<tr>
<td>Fat Boy</td>
<td>MAX-A-MILLION</td>
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| Rich Boy | C+C MUSIC FACTORY FEATURING TINO |}

**HOT DANCE DEBUTS**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>You Love Your Love</td>
<td>ROBBY'S BOY WITH ANTHEM COLUMBIA PROMO</td>
</tr>
<tr>
<td>2</td>
<td>Never Get Enough</td>
<td>WATERBALLIES</td>
</tr>
<tr>
<td>3</td>
<td>Lay Down Your Pain</td>
<td>TONY CHILD</td>
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### MAXI-SINGLES SALES

Compiled from a national sample of dance shop retailers

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>Baby</td>
<td>BRUNO MERRY</td>
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<tr>
<td>2</td>
<td>Candy Rain</td>
<td>SOUL FOR REAL</td>
</tr>
<tr>
<td>3</td>
<td>Creep</td>
<td>TLC</td>
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| 4    | Get Lifted | JEFF KIRK |}

**GREATEST GAINER**

<table>
<thead>
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<td>5</td>
<td>Big Popper</td>
<td>THE NOTORIOUS B.I.G.</td>
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<tr>
<td>6</td>
<td>Release You</td>
<td>METHOD MAN</td>
</tr>
<tr>
<td>7</td>
<td>Brooklyn Zoo</td>
<td>-DL DIRTY BASTARD</td>
</tr>
<tr>
<td>8</td>
<td>Week</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>9</td>
<td>Another Night</td>
<td>REAL MCCOWN</td>
</tr>
<tr>
<td>10</td>
<td>Mad Izm</td>
<td>CAPITOL</td>
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<tr>
<td>11</td>
<td>Never</td>
<td>MADISON STREET</td>
</tr>
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<td>12</td>
<td>Secret</td>
<td>MADONNA</td>
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<td>13</td>
<td>Rock On</td>
<td>DUBWISE</td>
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<tr>
<td>14</td>
<td>Melody Of Love</td>
<td>DONNA SUMMER</td>
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<td>15</td>
<td>Hold On</td>
<td>BRAND NUBIAN</td>
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<td>16</td>
<td>Proceed</td>
<td>THE ROOTS</td>
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<td>17</td>
<td>Call Me</td>
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<td>1-800 Suicide</td>
<td>DRAVIDGILAG</td>
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<td>19</td>
<td>Tooslee Roll</td>
<td>69 BOYZ</td>
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<td>20</td>
<td>Turn The Beat Around</td>
<td>THE BLADE</td>
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<td>21</td>
<td>Sky High</td>
<td>THE BRAND NEW HEAVIES</td>
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<td>22</td>
<td>Pretty (Before I Go To Bed)</td>
<td>RAYVON</td>
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<td>23</td>
<td>I Love Saturday</td>
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<td>Short Ski Man</td>
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<td>Come Back</td>
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<td>Here Comes The Hotstepper</td>
<td>INI KAMOZE</td>
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<td>27</td>
<td>How I Love You</td>
<td>CYNDIA</td>
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<td>Pump</td>
<td>DANNY SUMMER</td>
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<tr>
<td>29</td>
<td>Can't Wait</td>
<td>RMS STAR</td>
</tr>
<tr>
<td>30</td>
<td>Never Get Enough</td>
<td>WATERBALLIES</td>
</tr>
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</table>
Bearing ‘Witness’ To Country/Gospel
Sony Compilation, Vid Offer Moving Tributes

BY DEBORAH EVANS PRICE

NASHVILLE—Rick Skaggs, Taylor Swift, Darius Rucker, the Gatlin Brothers, Shenandoah’s Marty Raybon, Glen Campbell, Johnny Cash, and Sawyer Brown’s Mark Miller and Greg “Flog” Hubbard are among the country artists participating in a new album and video, “Silent Witness: A Tribute to Country’s Gospel Legacy Vol. 1.” Directed and produced by Rainmaker Films President Stan Strickland, the video features country artists in various settings talking about their faith and performing gospel songs.

Strickland and Skaggs serve as executive producers. The 96-minute video Skaggs also hosts the video and produced the video with Mac McAnally. The album is scheduled for a March release on Columbia. The video is currently available via direct import in Canada for $29.95, and Strickland says they don’t plan to release it to retail until midsummer. Sony will handle its release in the country market with the Benson Group Music handling distribution to the Christian marketplace.

Since the video aired as a special on the Trinity Broadcasting Network, Dec. 28, Strickland says they’ve received more than 100,000 orders. TBN and the Inspiration Network have asked Strickland to develop ongoing TV shows, and numerous other artists have come forth wanting to be part of the second “Silent Witness” video, which will be filmed in March. Strickland also has been asked to do a “Silent Witness” video for the sports community featuring athletes.

According to Strickland, they will begin their major marketing campaign for the project during the National Association of Broadcaster Convention in Nashville Feb. 11-14. “We think this is going to drive more people through the CBA [Christian Broadcasting Association] market than any product in recent history,” he says.

Strickland, formerly with Trind Artists, started Rainmaker Films in 1991 and has produced clips for numerous artists, including Lyle Lovett, Willie Nelson, Iva Love, and Doug Stone. A minister’s son who wanted to create a project about his church, Strickland developed the idea for “Silent Witness” and has surpassed his expectations.

“I had shocked me how fast this has taken off,” Strickland says. “The thing we were trying to do was give these religious people a chance to speak out… My goal was for people to say, ‘This is real!’ The show is not serenaded. We didn’t even ask them to do it. They just gave us their best efforts. That was the deal the artists were giving when they were giving their testimonies, and the disciples behind the songs was that we were not going to stop.”

As a result, Strickland captured some very emotional moments on film. In an extremely powerful segment, Marty Raybon talks about his mother dying of cancer. In fact, Strickland says that was the only time the camera was off and that was because everywhere there, including the camera crew, was crying and couldn’t continue doing their jobs.

Mark Miller discusses becoming a Christian at a youth camp when he was 13. Miller also relayed how after his pastor saw him perform with Sawyer Brown, he commented on theCountry Music Assn. has responded positively to the project.

When TNB aired “Silent Witness,” its promoted as an evening of country and gospel music that would result in a financial benefit to the charity.

(Continued on page 30)

CMT Asks: To Be Or Not To Be In Canada?
Int’l Country Music Fan Fair Sells Out For 5th Time

YO, CANADA! In our last issue of “Blaster On The Border,” another Canadian official had told CMT that it was not out of the country for good. And our conclusion was that the Country Music Assn. was responsible for the decision.

But with the ongoing legal battle, CMT will not be attending this year’s Fan Fair. And with the Fan Fair’s attendance, the Country Music Assn. is expected to be there.

Making the rounds: T. B. McKnight, Country Music Fan Fair, set for June 1-6 at the Tennessee State Fairgrounds in Nashville, has sold out in advance for the fifth consecutive year. The event is scheduled jointly by the Country Music Assn. and the Grand Ole Opy. Capacity attendance is around 25,000. T. B. McKnight is a favorite among fans of all ages, and he has a devoted following.

The rally against CMT’s decision has been strong. The Country Music Assn. has called for a full investigation into CMT’s actions.

We should point out that the rally’s leaders, who have not been identified, are experienced 140 Top Acts, 100 New Artists To L.A.

BY EDWARD MORRIS

NASHVILLE—Fourteen major country artists are among those scheduled to perform at the annual Fan Fair, May 7-9, at the Los Angeles Country Fair & Exposition Complex (Jan. 15). Additional acts are being confirmed.

Among the artists confirmed so far by festival planners are John Anderson, Roy Howdy, Confederate Railroad, Diamond Rio, Tony Keith, Travis Learning, Kristina Mcintire, Neal McCoy, John Michael Montgomery, Buck Owens, Steve Earle, Doug Supernova, and Rick Trevino.

Other elements planned for the event include a series of new-artist showcases, a country music-commerce trade show, a country music showcase by the Appalachian Council of Country Music sanctions and a music competition for new country artists.

Last year’s Fan Fair contributed more than $100,000 to the charity.

Bob Alexander is a Fan Fest producer. Others involved are Zachary Taylor, chairman of the board; Herb Bums, owner; Chris Bums, executive VP; and Bob Bums, marketing director, and Bob Bums, marketing director, and Bob Bums, marketing director, and Bob Bums, marketing director, and Bob Bums, marketing director.

Bobbie Miller is a Fan Fest producer. Others involved are Zachary Taylor, chairman of the board; Herb Bums, owner; and Bob Alexander, executive VP, and Bob Bums, marketing director. Miller also monitors the Fan Fest development and advertising manager.

Beginning March 1, 350 Four-legged animals and stores will set as official Fan Fest ticket and merchandise.

Advance tickets, which go on sale that day, are $40 each for all three days or $15 per day. After that, prices increase to $45 and $20.

The Academy of Country Music sanctions and Fan Fest receives a portion of its proceeds. Another beneficiary is the fund for the yet-to-be-established Artists for the Arts—American Federation of Television and Radio Artists—fund for country artists. Last year’s Fan Fest contributed more than $70,000 to that charity.

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>SUGGESTED LIST PRICE OF CD</th>
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<tr>
<td>George Strait</td>
<td>&quot;The Hits&quot;</td>
<td>MCA</td>
<td>$14.98/15.98</td>
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<td>Garth Brooks</td>
<td>&quot;The Hits&quot;</td>
<td>RCA</td>
<td>$14.98/15.98</td>
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<td>&quot;The Hits&quot;</td>
<td>Warner Bros.</td>
<td>$14.98/15.98</td>
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<tr>
<td>Hank Williams, Jr.</td>
<td>&quot;The Hits&quot;</td>
<td>MCA</td>
<td>$14.98/15.98</td>
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<td>Warner Bros.</td>
<td>$14.98/15.98</td>
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<tr>
<td>John Michael Montgomery</td>
<td>&quot;The Hits&quot;</td>
<td>Atlantic</td>
<td>$14.98/15.98</td>
<td>6</td>
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<tr>
<td>Ace Collins</td>
<td>&quot;The Hits&quot;</td>
<td>MCA</td>
<td>$14.98/15.98</td>
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<tr>
<td>Reba McEntire</td>
<td>&quot;The Hits&quot;</td>
<td>Warner Bros.</td>
<td>$14.98/15.98</td>
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<tr>
<td>John Michael Montgomery</td>
<td>&quot;The Hits&quot;</td>
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<td>Reba McEntire</td>
<td>&quot;The Hits&quot;</td>
<td>Warner Bros.</td>
<td>$14.98/15.98</td>
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**Note:** All prices are in U.S. dollars.
SONY COLLECTION BEARS ‘WITNESS’ TO COUNTRY/GOSPEL

(Continued from page 28)

land, he was told the channel’s capacity for incoming calls is 600 per hour and it takes at least an hour from people wanting to order or request more information about “Silent Witness” to place their order on the 800 number to call for days afterward, and those who couldn’t get through on the phone wrote letters.

Strickland said that they had intended the evening to be a test and that it far exceeded their expectations. “It was not even a true sale at all but just to get the release and the BN launch. ‘We never held up the product. We never ran a commercial. We only mentioned the price one time. We thought a few people would call out of curiosity. We expected a few hundred phone calls. We logged over 7,000 phone calls.”

Strickland said they spent $400,000 producing a high-quality video, and thus far it doesn’t look like they’ll recoup their investment. The video can currently be ordered via 1-800-699-3038. Strickland admits, “It’s an expensive video to make.”

Steve’s video is a prime example of how television and mail order can enhance instead of hamstring sales, and have the “Silent Witness” video in stores until summer. However, consumers already are asking retailers in the video, and Strickland says they’ve had retailers calling, wanting to buy copies now. One chain offered $4 above what they were asking, but if it would only ship 3,000 copies now, he says.

The buzz over the video is creating a great climate for release of the album. “I think we’ve got 15,000 people who have bought the ‘Silent Witness’ video in stores until summer. However, consumers already are asking retailers for it, and Strickland says they’ve had retailers calling, wanting to buy copies now. One chain offered $4 above what they were asking, but if it would only ship 3,000 copies now, he says.

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
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<td>Arista AR 8026</td>
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<td>&quot;I'll Never Forgive My Heart&quot;</td>
<td>Royal Woodlock</td>
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<td>&quot;Let Me Do the Talk&quot;</td>
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<td>Patti Love</td>
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<td>6</td>
<td>&quot;I Love You&quot;</td>
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<td>Warner Bros. 9398</td>
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<td>&quot;A Change On Your Mind&quot;</td>
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<td>9</td>
<td>&quot;What You Do About Me&quot;</td>
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<td>A &amp; M Records 60016</td>
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<td>&quot;Down in Flames&quot;</td>
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<td>&quot;Before The Two Of Them&quot;</td>
<td>Tanya Tucker</td>
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<td>&quot;You Are My Heart&quot;</td>
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<td>&quot;If I Can't Remember To Forget You&quot;</td>
<td>Jerry Reed</td>
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**HOT COUNTRY RECURRENCS**

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<tr>
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<th>Label &amp; Number</th>
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<td>1</td>
<td>&quot;Take Me As I Am&quot;</td>
<td>Faith Hill</td>
<td>Arista AR 8031</td>
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<td>John Michael Montgomery</td>
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<td>&quot;I Love To Live&quot;</td>
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<td>&quot;Lil' Old White Crane&quot;</td>
<td>Alan Jackson</td>
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<td>&quot;I'm A Rockin' Kind Of Girl&quot;</td>
<td>John Anderson</td>
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<td>&quot;Take The Ladder Down&quot;</td>
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<td>Joe Diffie</td>
<td>A &amp; M Records 60018</td>
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**HOT COUNTRY SINGLES & TRACKS**

- Records showing an increase in detections over the previous week, regardless of chart movement.
- Airplay awarded to those records which gain 1,000 detections for the first time.
- Airplay availability for the previous week.
- Pop availability.
- Radio availability.
- Cassette single availability.
- CD single availability.
- Cassette mini-single availability.
- Vinyl single availability.
- CD maxi-single availability.
- © 1995, Billboard/BPI Communications.
Artists & Music

by John Lannert

SAMBAS POPPIN': When pop-flavored samba sounds emerged from São Paulo in the early '90s, industries viewed the music as little more than a musical fad they eventually dubbed "new samba" or "samba paulista." But when Raça Negra's eponymous ELC album, containing samba-pop covers of traditional tracks, ended up selling 750,000 units in 1992, industry ears began to perk and bands were signed. New every major label has a strong roster of samba-pop acts, among them, BMG (Grupo Raça, Só Pra Contrariar, and Os Moreno), PolyGram (Ginga Pura and Grupo Piriraca, EMI (Razo Brasileira, Negritude Jr., and Só Preto Sem Preconceito), Continental (Crao C Dacel, Banda Brasil, Cristina Monteiro, and Grupo Molejo), and Sony (Grupo Temporão and Adriana Ribeiro). The new samba acts are led by young musicians who compose catchy, energetic songs that Brazilian radio has heartily embraced. Jorge Cardoso, a noted, longtime salsa musician and producer, says that samba-pop has gained acceptance from erstwhile rock fans put off by the aloof, cryptic compositions of Brazilian and non-Brazilian rock acts.

"When I was a teenager, I used to listen to the Beatles and Stones," says Cardoso. "But suddenly, rock'n'roll musicians began to speak (only) to themselves. So the young crowd began looking for something different." The new samba current began as a dance craze in São Paulo's suburban dance halls, where a light and simple swing is preferred over thunderous, complex grooves popular in Rio de Janeiro and Salvador. "Traditional samba composers, such as Zeca Pagodinho or Almir Guineto are too sophisticated," says Cardoso, adding that the only goal of the new crop of samba artists is to please the audience. "Besides, they have a healthy image—they don't drink, they stay away from drugs, and are very professional." Not surprisingly, Cardoso opines that samba-pop has come to Brazil to stay.

GETTING CAUGHT UP: Opening acts for the Rolling Stones' final South American show Feb. 19 in Santiago, Chile, are Sony Argentina's Batas Paranaicos and EMI Chile's Los Barracuos.

CHART NOTES: Bono's "Que No Me Olvide" (Fonovisa) strengthens its chart-topping grip on the Hot Latin Tracks chart this week by building a 37-point lead over Selena's "Fotos Y Testimonios" (EMI Latin), which vaults 12. Also showing a strong chart burst this week is Luis Miguel's "Verso y Vida" (WEA Latin), up 13.

For the 23rd-straight week, Luis Miguel's "Segundo Romance" (WEA Latina) remains comfortably atop the Billboard Latin 50, outselling Selena's No. 2 entry "Amor Prohibido" (EMI Latin) by nearly 2:1. Elsewhere in the top 10, there is very little movement, save Emilisa's "Suecifila" (EMI Latin), which returns (moving 17-8) after a four-week absence. One last item: Who would have thought that India's "Djarr Que Soy" (Santo Latino/Sony) would be the highest charting salsa album of the year? The set's huge hit "Ese Hombre" helped propel the album to No. 5 last week, the highest chart position ever for a female salsa artist. This week "Djarr Que Soy" eases to No. 7.

THE Billboard Latin 50

Complied from a national sample of retail store and disc sales reports collected, compiled, and provided by

FOR WEEK ENDING FEBRUARY 18, 1995

THE BILLBOARD LATIN 50

** GREATEST GAINER **

1 10 EMILIO (SONY BMG) ROMANCHE

2 8 35 LUIS MIGUEL (SONY BMG) ROMANCHE

3 9 45 GIPSY KINGS (EMI LATIN) LOVE & LIBERTE

11 35 GIPSY KINGS (EMI LATIN) LOVE & LIBERTE

12 85 MANO A MANO (SONY BMG) DONDO JUAN Y LOS NINOS

13 18 BANDA MACHOS (SONY BMG) GRACIAS MUJER

14 9 45 GIPSY KINGS (EMI LATIN) SUECIFILA

15 6 21 LA DIFERENCIA (EAG) COMO LA VIDA

17 18 WILLIE COLON & RUBEN BLADES (SONY BMG) TRAS LA TORTERIA

21 34 55 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

24 15 LIFEBORCION (SONY BMG) CANCIONES DE MI PADRE

25 14 JERRY RIVERA (SONY BMG) LO MUY MUY MEJOR

27 14 JUAN BELEN (SONY BMG) MUSICA RUBIO

28 13 ANA GABRIEL (SONY BMG) AYER Y HOY

29 9 35 LOS REYES (SONY BMG) NADA NI PRIMERO, NI EL ULTIMO

37 44 LA MAFIA (SONY BMG) VIDA

** HOT SHOT DEBUT **

38 NEW WILLIE COLON & RUBEN BLADES (SONY BMG) TRAS LA TORTERIA

41 50 LOS TEMERARIOS (EMI LATIN) TÚ ULTIMA CANCION

42 32 JUAN GABRIEL (EMI LATIN) GRACIAS POR ESTAR

43 25 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

44 85 GIPSY KINGS (EMI LATIN) SOLO Y VERDADERA

45 16 OLGA TANON (EMI LATIN) AMORES

47 47 LOS TEMERARIOS (EMI LATIN) EN CONCIERTO VOL. 3

39 NEW VICKY CARR (SONY BMG) AMOR Y SOLIDARIDAD

40 26 VICTOR FERNANDEZ (SONY BMG) RECORDANDO A LOS PANCHOS

41 34 LOS CAMINANTES (SONY BMG) LAGRIMAS AL RECORDAR

42 26 VICTOR FERNANDEZ (SONY BMG) RECORDANDO A LOS PANCHOS

50 47 36 SELENA (SONY BMG) 12 SUPER EXITOS

** POP **

TROPICAL/SALSA REGIONS/
REPUBLICAN REGIONAL EXCLUDED

15 LUIS MIGUEL (SONY BMG) ROMANCHE

20 CARLOS VIVES (EMI LATIN) GRACIAS POR ESTAR

21 FRANKE RUIZ (EMI LATIN) INVENTARIO

24 SOUNDTRACK MUSIC LOS TIGRES DEL NORTE

25 JERRY RIVERA (SONY BMG) LO MUY MUY MEJOR

27 GIPSY KINGS (EMI LATIN) SUECIFILA

29 BANDA MACHOS (SONY BMG) GRACIAS MUJER

30 OLGA TANON (EMI LATIN) AMORES

31 JUAN BELEN (SONY BMG) MUSICA RUBIO

32 GIPSY KINGS (EMI LATIN) SUECIFILA

34 NILIA RIVERA (SONY BMG) LIBERANDO EL CORAZON

36 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

41 ANA GABRIEL (SONY BMG) AYER Y HOY

47 LOS TEMERARIOS (EMI LATIN) DOGO Y VENGAN VECES VIEJOS

50 VICTOR FERNANDEZ (SONY BMG) RECORDANDO A LOS PANCHOS

Albuns with the highest sales pass this week. Recording Industry Ass. of America (RIAA) certification for sales of 500,000 units. ** ** ALMA LATINA ** **

WILLIE COLON & RUBEN BLADES (SONY BMG) TRAS LA TORTERIA

42 LOS TEMERARIOS (EMI LATIN) TÚ ULTIMA CANCION

43 JUAN GABRIEL (EMI LATIN) GRACIAS POR ESTAR

44 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

45 FRANKE RUIZ (EMI LATIN) INVENTARIO

46 SOUNDTRACK MUSIC LOS TIGRES DEL NORTE

47 JERRY RIVERA (SONY BMG) LO MUY MUY MEJOR

48 GIPSY KINGS (EMI LATIN) SUECIFILA

49 BANDA MACHOS (SONY BMG) GRACIAS MUJER

50 OLGA TANON (EMI LATIN) AMORES

** TOP 10 **

1 LUIS MIGUEL (SONY BMG) ROMANCHE

2 CARLOS VIVES (EMI LATIN) GRACIAS POR ESTAR

3 FRANKE RUIZ (EMI LATIN) INVENTARIO

4 SOUNDTRACK MUSIC LOS TIGRES DEL NORTE

5 JERRY RIVERA (SONY BMG) LO MUY MUY MEJOR

6 GIPSY KINGS (EMI LATIN) SUECIFILA

7 BANDA MACHOS (SONY BMG) GRACIAS MUJER

8 OLGA TANON (EMI LATIN) AMORES

9 NILIA RIVERA (SONY BMG) LIBERANDO EL CORAZON

10 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

** ARTIST LABEL & NUMBER DISTRIBUTING LABEL **

1 LUIS MIGUEL (SONY BMG) ROMANCHE

2 CARLOS VIVES (EMI LATIN) GRACIAS POR ESTAR

3 FRANKE RUIZ (EMI LATIN) INVENTARIO

4 SOUNDTRACK MUSIC LOS TIGRES DEL NORTE

5 JERRY RIVERA (SONY BMG) LO MUY MUY MEJOR

6 GIPSY KINGS (EMI LATIN) SUECIFILA

7 BANDA MACHOS (SONY BMG) GRACIAS MUJER

8 OLGA TANON (EMI LATIN) AMORES

9 NILIA RIVERA (SONY BMG) LIBERANDO EL CORAZON

10 EZEQUIEL PEÑA (SONY BMG) DOGO Y VENGAN VECES VIEJOS

** BILLBOARD FEBRUARY 18, 1995 **
Artists & Music

Soaring CD Sales Spur Brazilian Market

BY ENÖR PAANO

SAO PAULO, Brazil—Propelled in large part by a dramatic increase in CD sales, Brazil’s 1994 record market sold a record 13 million units—nearly 50% more than in 1993. The market’s sales tally was compiled by Brazil’s trade group Associação Brasileira dos Produtores de Disco (ABPD). ABPD president Michel Camargo points out that the domestic market’s latest results could “make Brazil the fourth-largest market.” Brazil ranked 13th in 1993, according to the IFPI.

The domestic market’s unit sales nearly doubled over the 34.5 million units sold just two years ago, when the country was mired in an economic slump. Sales improved to 44.2 million units in 1993. Record executives are expecting 1994 sales to approach 60 million units, but a strong holiday season helped the industry exceed that number. The small, but expanding, domestic video market also posted an impressive 25% sales increase to 160,000 units.

Sony and PolyGram battled for market leadership over 1994, with Sony closing the year on top at 11.3 million units sold—one million more than PolyGram. Camargo credits Sony’s success to a robust holiday season bolstered by sales of Roberto Carlos’ self-titled album, which he believes every Christmas. Camargo says the 1994 edition sold a “markable” 1.5 million units.

The crackdown on pirate activity also is helping to boost the domestic market’s sales. “The amount of casette tape copies coming in from Paraguay is lower, and the police actions against illegal tape producers and retailers are increasing,” Camargo says.

In 1994, Brazil’s record companies sold 10 million units worth of duplicating machines and tapes, double the 1993 figure.

The positive impact of the local anti-piracy initiative that started to gain some spur in consumer spending during last year has yet to be fully realized, says Camargo. Therefore, he reckons that Brazil’s record market will increase by 10% in 1995. “The effects of the legal trend to be felt only after July,” says Camargo. “So there’s still room to grow.”
## Top Contemporary Christian

<table>
<thead>
<tr>
<th>No.</th>
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<th>Title</th>
<th>Label &amp; Number/Distributing Label</th>
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<tr>
<td>1</td>
<td>Amy Grant</td>
<td>House of Love</td>
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<td>Steven Curtis Chapman</td>
<td>Heaven in the Real World</td>
<td>Sparrow/INTEGRITY/WORD</td>
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<td>PFR</td>
<td>Great Lengths</td>
<td>Sparrow/INTEGRITY/CHORDANT</td>
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<td>Sandi Patti</td>
<td>Find It on the Wings</td>
<td>Word 94253</td>
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<td>Steve Green</td>
<td>People Need the Lord</td>
<td>Sparrow/INTEGRITY/CHORDANT</td>
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<td>Newsboys</td>
<td>Going Public</td>
<td>Sparrow/INTEGRITY/BB14</td>
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<td>Ashton/Becker/Dente</td>
<td>Along the Road</td>
<td>Sparrow/INTEGRITY/CHORDANT</td>
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<td>Michael Card</td>
<td>Pejema</td>
<td>Sparrow/INTEGRITY/CHORDANT</td>
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<td>4 Him</td>
<td>The Ride</td>
<td>Benson/BB261</td>
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<td>DC Talk</td>
<td>Free at Last</td>
<td>ForFront/BB132/CHORDANT</td>
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<td>Michael W. Smith</td>
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<td>Twila Paris</td>
<td>Beyond a Dream</td>
<td>Sparrow/INTEGRITY/BB40</td>
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<td>Charlie Peacock</td>
<td>Everything That's On My Mind</td>
<td>Sparrow/INTEGRITY/CHORDANT</td>
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<td>Relationships</td>
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<td>Audio Adrenaline</td>
<td>Don't Censor Me</td>
<td>Forefront/BB132/CHORDANT</td>
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<td>Out of Eden</td>
<td>Lovin' the Day</td>
<td>God is Able</td>
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<td>Newsboys</td>
<td>People Get Ready</td>
<td>Sparrow/INTEGRITY/BB25</td>
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<td>Crystal Lewis</td>
<td>Crystal Lewis' Greatest Hits</td>
<td>Word 94253/GOD</td>
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<td>20</td>
<td>Ray Boltz</td>
<td>Moments for the Heart</td>
<td>Word 94253</td>
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### New Entries
- **The Kry**
  - Freedom: 985/Valaco

- **New Life Community Choir featuring John P. Kee**
  - Show Up!

- **Carmen**
  - Abolition Best: 1995/BB63

- **Ron Kenoly**
  - God Is Able: 1995/BB63

- **Acapella**
  - Hymns for All the World: Word 9612

- **Carmen**
  - YO Kids 2: 1995/BB63

- **Alvin Slaughter**
  - Revive Us Again: Hosanna 96/INTEGRITY

- **Gaiter Vocal Band**
  - Testify: Chapel Hill 93/BB132/CHORDANT

- **Sierra**
  - Sierra: Sparrow/INTEGRITY/BB133

- **Clay Crosse**
  - My Place Is With You: Reunion/BB137/WORD

- **Michael W. Smith**
  - Change Your World: Reunion/BB137/WORD

- **Guardian**
  - Swing Swing Swung: Sparrow/INTEGRITY/BB137

- **Phillips, Craig & Dean**
  - LifeLine: Sparrow/INTEGRITY/BB133

### New Reentries
- **Varios Artists**
  - America's 25 Favorite Praise & Worship Chloe's: Word/BB132/CHORDANT

- **Bryan Duncan**
  - Slow Revival: MRY99/BB132/WORD

- **Point of Grace**
  - Point of Grace: Word 9614

- **Acapella Company**
  - Hear It in Our Voice: Word 9623/BB132/CHORDANT

- **Newsboys**
  - Not Ashamed: 1995/BB50

- **Carmen**
  - Absolute Best: 1995/BB63

- **Geoff Moore & the Distance**
  - Evolution: Forefront/BB132/CHORDANT

- **Ken Karp**
  - Nothing's Gonna Stop Me: 212-232-9501

- **Ron Kenoly**
  - Integrity/BB137/CHORDANT

- **Carmen**
  - EverLasting: Word 9612/BB132/CHORDANT

- **Alvin Slaughter**
  - Hosanna 96/INTEGRITY

- **Gaiter Vocal Band**
  - Testify: Chapel Hill 93/BB132/CHORDANT

- **Sierra**
  - Sierra: Sparrow/INTEGRITY/BB133

- **Clay Crosse**
  - My Place Is With You: Reunion/BB137/WORD

- **Michael W. Smith**
  - Change Your World: Reunion/BB137/WORD

- **Guardian**
  - Swing Swing Swung: Sparrow/INTEGRITY/BB137

- **Phillips, Craig & Dean**
  - LifeLine: Sparrow/INTEGRITY/BB133

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

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

Let Billboard sing your praises to our 200,000 readers worldwide. Contact your sales representative today and become a part of this exciting issue.

**ISSUE DATE:** April 29  
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- **Midwest:** Ken Karp - 212-536-5017  
  - LA: Lee Stein - 213-525-2329
Today, Hammond—who also holds the distinction of being one of gospel's hottest producers—is much more confident about the decision. "I am moving on with RFC (his choir), and I'm going to do more producing," he says."

Though the two opening acts aren't from the same mold as his, they have a quality of their own, as well. Gary Brewer and his brother, Alex, perform the songs of soul greats like Smokey Robinson and the Miracles, the Four Tops, and Marvin Gaye. "We're a three-piece band with a horn section," says Alex. "It's a lot of fun."

The sad news is that their tour is winding down. "We've got a couple more dates, and then we're going to do some recording," says Gary. "We're hoping to put out a live album soon."
Music helps us through our hard times.

Don't you think it's time we helped musicians through theirs?

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**a non-profit organization dedicated to helping musicians in medical crisis**

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**Jazz**

**BLUE NOTES**

by Jeff Levenson

**STINGS ATTACHED:** Dr. Billy Taylor, who has made as big a name for himself outside the world of jazz performances as he has inside it, recently completed 13 years on "CBS Sunday Morning," been named a jazz consultant to the Kennedy Center in Washington, D.C., and is slated to host a series on National Public Radio, has turned to the Turtle Island String Quartet for assistance (if not collaborative inspiration). His upcoming album onGRP,"Homage," features the stringed four-peats,alongside pianist Keith Jarrett, Staff Music, Eddie Jones, Oscar Pettiford, Slam Stewart, Jo Jones, Sid Catlett, and Art Tatum.

**JAZZ, NOT JAZZ:** Telare, which made its reputation by issuing titles from jazz giants Ahmad Jamal, Dave Brubeck, Ray Brown, George Shearing, Oscar Peterson, and others, is adding to its riches this spring with a line of titles that celebrates the blues and blues-based direction. Expect works from Junior Wills (with Bonnie Raitt and Carlos Santana in tow), the Memphis Horns with BB, Cray, Etta Jones, Bobby Womack, and Mavis Staples.

**HOISTING SAIL:** Count the Newport Jazz Festival among those experts to "hitch up," "throw" and "endorse". On the 40th anniversary tour kicks March 22 and ends April 9 (actually, "40th Anniversary" refers to the groundbreaking festival itself, commanded away back when by George Wein in Rhode Island). The 14-city tour, which features Jon Faddis, Lew Tabackin, Harry "Sweets" Edison, Warren Vache, Urbie Green, and Red Holloway, among others, follows the Old South West trail, with stops in Wisconsin, Illinois, Iowa, Missouri, Oklahoma, Texas, New Mexico, Arizona, and California.

**GOOD VIBES, ITALIAN-STYLE:** If anyone needs further proof that jazz is an egalitarian music, check this out. The year's Lionel Hampton Jazz Festival (scheduled for Feb. 22-March 1), the annual get-together held at the University Of Idaho, features a host, eh, unusual attraction in the form of Romano Mussolini, the piano-playing youngest son of 21 (with whom has recorded numerous, known around Europe, though hardly a household name now, is now 67 and has been playing since the early '50s. (The joke, of course, is that the Mussolini family continues to feel great shame and embarrassment, years after the war—Romano is still a jazz musician!)

**HOT (ENOUGH):** Art Pepper, a cottage industry of personal ups and downs, is the subject of a new CD box, from Fantasy, "The Complete Village Vanguard Sessions." The set compiles material drawn from the altoist's recording debut in 1977 (which resulted in four separate titles over the years). Pepper lost, then found himself numerous times. Though the compilation does not showcase him at his absolute best (for that, you'll need "Meets the Rythman," "Sweet东西," "Top Twelve," and "Easy Listening," all on Contemporary), it does focus attention on how great he could have been in his later years, had he managed to wrestle free from his assorted inner demons. It also underscores the verity that Pepper with his cylinders was better than most horn players with 12.
York or steady video Music

"At

In

Development is

here

Ward

Jeremy Jordan,

of Bad Religion Immature's

money and

Ward,

his home

Now," Ward,

of Atlanta when he directed the comic clip "No Nose Job" for Tommy Boy's off-beat hiphoppers Digital Underground. Clips for TLC, Jeremy Jordan, and Arrested Development followed, and Ward realized he could maintain a steady stream of work without relocating to New York or Los Angeles.

At my first area code worked to my disadvantage," says Ward, whose recent credits include Lords Of The Underground's "Tic Toe," Immature's "Never Lie," and Brandy's "I Wanna Be Down."

"But now, more musicians and labels are establishing themselves here, which gives me a little validation," Ward says. "It's always been a struggle and it still is, but there's so much work and so many ways to get the work that it's OK to be based in Atlanta!"

As an entrepreneur with his own company and an eye toward leasing films, Ward says he finds the creative climate in Atlanta actually ideal for nurturing his own professional development.

"I may have fared better in New York or L.A., but I appreciate the distinction of being here now," he says. "It doesn't give you the same amount of stress, but there's still a lot of activity regarding production. If you're trying to start your own company and build it up, this is the easiest way to do it."

Ward's latest music video output in- cludes gangsta-rap hit "Not Like Style," Pete Rock & C.L. Smooth's "Take You There," and Pure Souls' "We Must Be In Love."

Of the approximately 100 clips Ward has helmed, he estimates the majority fall into the R&B/hip-hop realm, with a small percentage comprising pop and rock videos. The director says he is seeking a representative to pitch him to rock labels, as he feels experimentation is more readily expected and encouraged from directors working in that genre.

Ward, like most directors, notes he often is frustrated by the lack of vision he encounters on the part of label executives. But he is reconciled to the fact that he will often be forced to produce a director's cut of his own reel and a label cut for distribution on TV.

"I've learned that certain things go, and certain things don't," says Ward. "And you can't take it personally."

Ward is most "comfortable" shooting clips in the $125,000 range, but says he often goes below that budget. Most of his early shorts were lensed in Atlanta to save money, but the director now aggressively seeks location shoots, and, in addition, Picture Vision director Michael Salomon recently wrapped his 10th clip for Sawyer Brown. "I Don't Believe In Goodbyes" was shot by Daryn Okada, Tima Selmet for Nashville director, the A+R Group's David Dobkin directed and produced Swell's American Recordings video "Get High," with director of photography Jeff Venditti. Power Films director Okwara shot Men At Large's West Coast video "Holiday." Gary Rapp produced the clip; Bernard Auroux directed photography.

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NEW YORK

• Sophie B. Hawkins, the new Columbia video "As I Lay Me Down," is an Automatic Films production directed by Ernie Fritz. Elliott Kuran directed photography and Mike Alfieri produced.

• Director Darren Lavett recently received the "Five Blocks To The Subway," David Thorne produced for Squawk Pictures.

• Roger M. Bobb directed and produced Lori Gold Camp's "Tearin' Up" video "I Likes It," Mick Cribben directed photography.

OTHER CITIES

• Director Alex Winter shot Bambino's "The Bass" new island video, "One To One Religion," for Jimmy Olsen.

• Joe DeSilo directed photography on the exotic shoot.

• God Lives Underwater recently wrapped "No More Love," their debut video on Onion/American Recordings. Zeitgeist director Clark Eddy lensed the clip on location in Pennsylvania. Kim Christensen produced.

PRODUCTION NOTES

LOS ANGELES

• Squawk Pictures director Carlos Grasso is the eye behind new Timbaland video called "Just Wanna Funk With Your Mind." Mark Leemekail produced the High Street Records shoot.

• Ex-Journey front man Steve Perry is the star of his own solo video, "Missing You," directed by Picture Vision's Ken Ross, Louise Barlow produced, David Wunsch executive-produced. In addition, Picture Vision director Michael Salomon recently wrapped his 10th clip for Sawyer Brown. "I Don't Believe In Goodbyes" was shot by Daryn Okada, Tima Selmet for Nashville director, the A+R Group's David Dobkin directed and produced Swell's American Recordings video "Get High," with director of photography Jeff Venditti. Power Films director Okwara shot Men At Large's West Coast video "Holiday." Gary Rapp produced the clip; Bernard Auroux directed photography.

When we had a chance to confront Andy Schuon, senior VP of music and programming at the network, he de- scribed us as an "anti-pop culturalist" and said this 32-year-old writer did not fit the VH1 demographic, i.e., those viewers who were interested in new, more eclectic programming and prove it with high ratings. People don't want to watch their brains melt away and learn about new music on the weekends, Schuon says. They want to see something familiar.

More powerful to em, is all we can say. And what's that expression they use in TV-land? If you don't like the programming, you can always change the channel. Please pass the remote.


"Oh Gumby O.O." won't be picking up any song-of-the-year Grammy's, but the animation is a dazzling and beguiling visual experience. Gumby's cool, cool vibes (international L.A. DJ's) are infectious. Classic Corman cartoon music, colorful clay figures to visualize the notes and beats. An executive at 20th Century Fox was intrigued by the film and asked Art Clokey if he was interested in producing a pilot for children that could cross over into clay animation. The Gumby design was practical and functional and easy to duplicate and manipulate. The character quickly captured audiences of all ages.

Gumby may now make it to the music video airwaves with the help of guitarist Craig Champaqui, who contributed bass lines and keyboard licks for the exciting clayman.

IN MORE POP CULTURE NEWS: Brian Wilson lovers should groove to the forthcoming documenta- ry, "I Just Wasn't Made For These Times," directed by Don Was for Fisherman Pictures. The best music video we've seen in months comes from a scene in this black-and-white film in which Wilson performs a joyous version of the Beach Boys' hit, "Do It Again." In the opening scene, Bucking vocalists Sweet Pea Atkinson and other members of Was (Not Was) blend their angelic harmonies with those of Wilson's own bearing daughters, Carrie and Wendy Wilson.

A FINAL POP CULTURE ITEM: The music of composers Tommy Boyce, Bobby Hart, and André Previn is the subject of a new documentary in development by Levinson/Grey Productions. Hart and the late Boyce wrote many tunes behind a catalog of Monkees' hits, which this certified "anti-pop culturalist" still enjoys to this day.

REEL NEWS: Director John Bruce has signed to L.A.'s Mixie Music... James Rohles is now special projects producer at Nashville's Scene Three Inc.... Danielle Ca- ganam is now executive producer at LA's Satellite Films. Behind the scenes in network-land: Maria Mule is now director of news production at VH1, and Ron Barnett is supervising producer at the network... Ivan Leoncalo is now news director at MTV Latino.

QUICK CUTS: Travis Tritt debuts his new Warner Bros. video, "No Value From The Inside," during "Sports Illustrated" network basketball TV show, which airs Feb. 14 on NBC. Tritt hosts the special, and a number of basketball-related visual effects appear in the clip... Feb. 14 also sees the retail release of Jeff Foxworthy's comic video, "You Might Be A Redneck If..." Featuring the Warner Brothers' clay animation, "...You're Seated in a Whole New, Competitive Realm," Ward says. MusiVideo
Unlike the popular “Penguin Guide To Compact Discs,” this new offering does not provide ratings for the thousand or so available CDs. Nor does it pontificate at length about historical periods or attempt to educate laymen about music theory. What “The Rough Guide” does is combine a bit of all those approaches as it surveys the history of Western art music.

“The Rough Guide” digests more than 150 composers from the Middle Ages to the present day and recommends approximately 1,000 CDs. This book also provides a directory of artists, and although it is not as inclusive as it could be—it makes no mention of performing ensembles such as the Kronos Quartet or does it differentiate among major orchestras—it does list a top recommendation for more than half of the entries. Also worthwhile is the book’s short glossary of musical terms, which covers words from the basic (fugue) to the obscure (Gesamtkunstwerk).

Written by British music journalist, broadcaster and facilitator who edited as read as one of the entries, the book’s provides summaries of the encyclopaedist’s art along with sufficient biographical detail. Entries vary from more than 15 pages for Beethoven to less than a page for James MacMillan. Many of the major contemporary composers like MacMillan tend to be the most helpful.

The generous entry on Alfred Schnitke is a highlight, as Wagner and Brahms, Stravinsky and Schoenberg, and indeed most of the references on contemporary composers like MacMillan tend to be the most helpful.

Brayden Bambarick

**THE ROUGH GUIDE TO CLASSICAL MUSIC ON CD**

Edited by Simon Broughton, Mark Elder, Andrew Dorey, and Orin Wiebe

(60 Rough Guides/Penguin Books, $19.95)

Should an intergalactic music lover ever touch down on planet Earth in search of our best tunes, “The Rough Guide to World Music” would be a wise investment. Earthlings themselves may feel a bit like alien tourists when they see our wide world—with its abundance of music and cultures—stuffed between two covers. The Rough Guides, whose quirky style has made them a hit with travelers, now turn their gaze to what is called world music.

What is called is the sentinel above outlines a dilemma. Some consider world music to be any traditional or folk style, such as the Grassroots music or flamenco. Others, these styles become world music when they interact with one another, such as African souksou or Panamanian merengue. These last styles, the Rough Guides, which include folk and international music.

“The Rough Guide” breaks the globe into 13 chapters, based on geographic areas and musical proximity, such as Southern Africa or the Celtic World. Each chapter includes a glossary of musical terms, descriptions of indigenous instruments, information on music festivals, and discographies of significant releases for every genre or subgenre.

Departed legends are honored, like Argentine tango maestro Astor Piazzolla, as well as current figures like the Brazilian pop-singer Caetano Veloso, the Algerian or South African producer West Nkosi. The book’s 78 contributors write from a solid understanding of the music. Yet one senses they could have dug deeper if the globe-trotting pace of the “Rough Guide” and the2-CD style makes this volume seem more like the 700-page magazine-dated with photos, journalistic accounts, and interesting sidebars than does a reference tome. Irrelevant section headings include “Rain Sounds,” “Wet World,” and “Dance.” Rather than perfecting their memoirs, those 78 World Music aficionados, now turn their gaze to what is called world music.

BILLY FAY

Drew Wheeler
France Uses MIDEM As Forum For Retail Issues

BY EMMANUEL LEGRAND

CANNES—The visit of French minister of culture Jacques Toubon to MIDEM was awaited with much interest by the French music industry. Toubon was described as “disappointing” by Patrick Zelnik, president of labels' body SNEP.

Toubon gave no clear answers to producers' concerns of the value-added tax, even though SNEP and independent producers' organization UPPI were both expressing their opinion on the matter; SNEP is lobbying for a cultural goods rate of 5.5 percent instead of 18.6 percent added to the retail price of records.

In addition, the question of a fund, partly financed by the industry to promote new talent—which is supported by UPPI and the ministry of culture—has met with some resistance so far by SNEP members.

On VAT, Toubon said it was now a European issue and, therefore, was not on the agenda of MIDEM. He said, however, that the “harmonization towards a lower European VAT rate on sound and visual carriers is vital.”

On retail price, Toubon acknowledged there was “a major discrepancy between hypermarkets, who receive important rebates, and specialized retailers, who offer a much larger choice, but without benefit of price. They have a duty to be because of the service they offer to consumers.”

(Continued on page 11)

Lasseigne Tapped To Run BMG France

Label Seeks To Improve On 1994's Performance

PARIS—All the major music companies in France now have a president, following the Jan. 29, 1995 appointment of Herve Lasseigne as president of BMG France, filling a void open since last September when Bernard Carbones resigned.

After Alfredo Gangotena at PolyGram, Lasseigne is the second top executive appointed by BMG, the company that has no previous experience in the music business.

During the past 15 years, he has held various posts in marketing capacities in the consumer goods business, working at McKinsey, Generale Biss, and ING. Since 1992, he was CEO of the Fignon Group.

Lasseigne reports to Arnold Bahlmann, senior vice president, Central Europe, BMG International. In a written statement, Bahlmann says, “It has not been an easy task to find a president for BMG France.”

He adds, “We are very pleased that Herve has joined BMG. His vast experience in consumer products, his entrepreneurial skills, and his managerial approach is a perfect fit for BMG, its artists and producers, and is consistent with our strategy within the entertainment industry.”

Says Lasseigne, “BMG is the most exciting opportunity in the music and entertainment industry in France, and I am looking forward to working with its artists, producers, management, and employees.”

Lasseigne takes over a company in a weak position, as 1994 has not been a good year for BMG France. The company suffered from a lack of hot releases, on both the local and international levels, and the new Patrick Bruehl album, while quite successful, has not matched his previous sales records.

Also, BMG's no-return sales policy has been strongly questioned by retailers. In addition, the absence of top management since mid-1994 (Bahlmann assumed day-to-day operations after the departure of Carbones), has probably contributed to weakening the company.

On a more positive note, two of the most successful upcoming acts of the past 16 months were nurtured at BMG—RCA's Enzo Enzo and Ariola's Native.

One of the questions Lasseigne will probably have to answer is whether it is valid to retain BMG France's three different artistic structures; RCA, managed by Antoine Chovecian, with a roster featuring Enzo Enzo, Lokou Kazza, and Dominique Daucen; Ariola, managed by Fabrice Nataf, whose roster includes Laurent Voulzy, Indochine, and Native; and Vogue, also managed by Nataf, with Marla Glenn, Malcom MacLaren, and Peter Kroner.

Says Lasseigne, “If we believe one of Lasseigne’s tasks will be to reduce runner costs, restore efficiency, and control investments, Lasseigne, 41, graduated from one of France's top schools, Ecole Polytechnique, and holds a degree from the Institut Superior des Affaires and an MBA from Stanford Business School.”

(Continued on next page)

Warner Music Opens Polish Shop, Expands Eastern Europe Branches

LONDON—Warner Music is pushing eastward in Europe with the opening of an affiliate company in Poland.

Warner Music's decision follows the expansion of its operations in the Hungarian market, where it also owns the Magneoton label (Billboard, Jan. 21).

Warner Music Poland will be a marketing company working on an international repertoire from Warner Music International and will head by Miroslaw Grabiec, who is taking the position of marketing director. No managing director has been appointed to the company.

Polish-born Grabiec has worked in the film and video industry in the U.K. and Denmark. Since 1996, he has been working in Poland for the Scandinavian Publishing Group, last as managing director of Polish subsidiary Scandinavian.

The new company will take over marketing functions from Polton Records, its former Polish licensee. Polton will continue to provide sales and distribution to Warner Music Poland.

Warner's move comes as the Polish mark is beginning to stabilize, with international piracy curtailed and the market for international repertoire maturing.

BMG was the first major label in Poland, opening an A&R and marketing office in 1992. Last year Polish label Praskie in Izabelin Records, and EMI named Potomak its full licensee in 1993.

At Warner Music Hungary, Laszlo Pasztori has been named managing director (Billboard, Jan. 21) in a move that marks the coming of age of that local company. In 1993 Warner bought Magneoton, which has been operating as an affiliate of Warner Music Hungary with 63, Germany with 69, France with 58, and the Netherlands with 56.

Including nonexhibiting participants, the number of delegates at MIDEM this year was 10,644, compared with 9,470 last year.

Even though EMI Publishing had not participated in MIDEM, Jan. 14, the “Harmo-

nia” in the Palais Des Festival, and mounted a high-profile gala concert last year, was notable this year by its absence from the trade-fair hall. Warner/Chappell has not had a stand for three years.

Noneetheless, by the close of business Feb. 2, there were 436 exhibitor stands in the Palais, compared with 436 in 1994. The number of companies representing acts was 1,967, up from 1,397 last year.

The exhibitors came from 50 countries, with the U.K. being the biggest with 88 stands, followed by the U.S., with 63, Germany with 69, France with 58, and the Netherlands with 56.

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Berlin Music Stores Close In Recessions

BERLIN—The closure of the FNAC store in Berlin is further evidence that the city is not the El Dorado of music retailing that it was originally thought to be—particularly for non-German investors.

Seven months after the closing of Berlin’s Virgin Megastore, which had occupied a prime site on the busy Kurfürstendamm, the nearby FNAC store also has shut down.

FNAC president Pierre Blaiyau says the decision follows numerous attempts at reviving the shop—both in terms of recouping the financial investment and the efforts of its staff—all of which fell short of projected goals.

The store opened in December 1993 on an investment of 40 million francs (approximately $7.6 million), but within a few months, it faced Germany’s recession and its profound effect on music retailing.

In November, the majority shareholder in FNAC, Pinaut-Printemps, announced an overall 21% improvement in business compared with the previous year, but a loss of 38.4 million francs ($7.3 million) in Berlin on revenues of 123.4 million francs (22.5 million euros).

Pinaut-Printemps says that its difficulties in Berlin will have no effect on other international development, particularly in Japan, where the company is one of the good results reported by FNAC stores in Madrid and Brussels and Belgian outlets in Antwerp and Ghent.

At its home base in France, where it operates 50 stores, FNAC says that it is about to open a store near the Virgin Megastore on the Champs Elysées in Paris.

Sun And Moon Rise Over Phonogram

BY STEVE McCLURE

TOKYO—Nippon Phonogram, one of PolyGram’s two Japanese affiliates, is continuing to boost its profile here with the establishment of a new label called Sun And Moon Records.

The idea behind the label is to pool the talents of Japanese and non-Japanese artists and producers, says Nippon Phonogram president Alex Abramoff.

“There’s no boundary now between domestic and foreign music in the minds of consumers and the people who make music,” says Abramoff. “People buy what’s good. For example, we as a Japanese record company can release music by an American artist recorded by a British producer in Paris or Brazil or wherever. This is the principle behind Sun And Moon Records.”

The “sun” in the label’s name refers to the Occident, and “moon” represents the Orient, according to Abramoff.

Phonogram established Sun And Moon in cooperation with Tokyo-based production company Studio Garage. Handling the project for Studio Garage as Sun And Moon’s executive producer is Yukio Morisaki, who at one time headed the sales department of CBS/Sony (now Sony Music Entertainment Japan) and later set up the East Wind jazz label. Studio Garage will provide Phonogram with masters (for which it will retain the rights) on an exclusive basis.

Phonogram product manager Kazuhiko Yanagida will be Sun And Moon’s label manager.

The label’s first two releases, scheduled for Feb. 25, are “Tarvo Okoku” (Soul To Soul), by Latin-fusion artist Freddie Ravel and produced by Earth, Wind & Fire’s Maurice White, and “Matrix,” a joint project by Japanese artists Aki Aksaishi and Daisuke Hnata, who live in New York and Los Angeles, respectively.

Sun And Moon’s third release, scheduled for April 25, will be a hard-core ambient album by producer YMO member Haronumi Hosono, who will be a key member of the Sun And Moon team as a producer and artist in addition to White, who will produce various projects for the label.

“We have six albums lined up for Sun And Moon’s first year,” says Morisaki, emphasizing that the label won’t be tied to any particular genre.

“The theme of this label is that things will be done on a project-by-project basis, like Hollywood,” Morisaki says. “Producers won’t be signed to us exclusively.”

Morisaki says Studio Garage chose Phonogram as its partner in the Sun And Moon project because it wanted to work with an international record company that is “open to the market.”

Abramoff says he is sending samples of Sun And Moon product to PolyGram affiliates in other countries in the hope of securing some overseas releases.

Yanagida says Phonogram will concentrate its promotional efforts for Sun And Moon releases on major retailers such as Tower, HMV, Virgin, and Wave, asking, “We want to position Sun And Moon as a strong record company, like Island Records.”

Sun And Moon is the third in-house label recently set up by Nippon Phonogram, following Imager, established in conjunction with production company Public Image, and Browneswood, an acid jazz-oriented label set up with producer Gilles Peterson.

German Music Biz Reaches For New Global Horizons

BY PHILIPPE CROQU

MUNICH—When the German music industry gathers at the Bavaria Studios here Tuesday (14) for its annual Echo Awards, the focus of the celebration will be on the growth of domestic and international artists within the German market.

However, a recent visit with record company executives at Hamburg, Cologne, Frankfurt, and Munich reveals an industry that also is increasingly aware—and confident—of its growing role within the global pop market, not only in Europe but around the globe.

Of course, a select number of artists from Germany always has found success beyond the homeland. But both necessity and opportunity have played a part in the new international vision of the German record industry.

The necessity is clear. Executives concede that unit sales for the market—which rose just 2.9% in the third quarter of 1994 over the same period in ’93—will remain modest in ’95. (Stronger sales-value figures reflect a shift toward consumers toward the higher-priced CD format, but they don’t alloy confidence over the long-term health of the business at home.)

The opportunity abroad also is clear. That’s been the case for native German acts such as producer Michael Creutz’s creation Enigma, with worldwide sales of current album “The Cross Of Changes” exceeding 5 million to date. But it also is true for a growing number of acts of various nationalities that break across borders through German labels, such as Ace Of Base, licensed from Sweden’s Mega Records to PolyGram’s Metronome label for release throughout Europe, is only the best-known example. As Euro-dance repertoire dominates the charts on the Continent, Germany has become the gateway to that market of 320 million people.

But the U.K., with its traditional resistance to European pop, block the path to the rest of the world for some successful German men, international expansion without first cracking the U.K. Virgin has received an immediate response from its affiliates in its jazz-oriented act the Tab Two, even prior to its domestic release.

The German music industry is a long way from the being as led-by—or dependent-on—exports, as the British record business is. The international licensing of artists signed directly to German labels represents a much smaller percentage of income for German companies. But international-licensing income now overall is growing “dramatically,” says one executive. It is a sign of where the German business is bound. And when the industrys knows its top artist is Japanese that is one more reason to celebrate.

THE PRIDE Of Columbia, South Carolina, the Blowfish & the Blowfish, surpassed the million mark for their debut album “Cracked Rear View,” according to Atlantic Records. The band, which in the past week the band landed in London as part of its first European promotion tour. The U.K. visit included a television appearance on “The Danny Baker Show,” hosted by the BBC Radio One DJ who has been playing the American band on radio in recent weeks, and also a rousing rock’n’blues showcase at the Roadhouse in London’s Covent Garden.

THE FRENCH CITY of Strasbourg is known for its classical International Music Festival held each June. But this month the city, in association with the international talent network Reseau Printemps and Aracne, hosts the first Festival Of European Discoveries Of Strasbourg. On the bill for Feb. 24-25 are France’s funky Malka Family and dance-thrash act Trepidation, Switzerland’s acid-jazz combo Silent Majority, Belgium’s rock-thrash-reggae unit PP30, Holland’s horn-fired, soulful act Traffic Jam, Denmark’s “Tankalette-challengers” for group Inside The Whale and Poland’s acoustic rock group Hey.

EUROPEAN OUTREACH: At a dinner held by International Manager Forum at the Royal Albert Hall Feb. 2, chairman Dennis Muirhead reported the IMF hopes to strengthen ties this year with managers from markets in Continental Europe. Since it was formed in 1992, the IMF has established affiliate groups in the U.S., Canada, Ireland, Australia, and Japan.

BORDEAUX CROSSINGS: The artist formerly known Prince opens a five-night stand at Wembley Arena in London’s West End starting a month-long tour of the U.K. and Ireland.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or

LONDON—The U.K. music industry contributed more than 1 billion pounds (over $1.5 billion) to the country's balance of payments in 1993, according to a new report.

The document, produced by independent industrial research and promotion company British Invisibles, collates for the first time the total overseas earnings of record companies, music publishers, performances, theatrical and sales of musical instruments.

In the past, British Invisibles has documented only record company earnings, which were put at 800 million pounds ($1.2 billion) for 1991.

The new report was launched Feb. 9 by Trade Minister Ian Taylor. The document shows that music-related imports to the U.K. in '93 were 571 million pounds ($579 million), producing a net contribution from the music industry to the country’s coffers of $879 million ($1.2 billion).

"This means that exports are double imports—a rare achievement for U.K. industry," says the report.

"The U.K. has a number of small niche industries which mirror this kind of performance, but only a handful of industries with exports over 1 billion pounds achieve a similar ratio."

The report adds, "The U.K.'s strengths in music-making have resulted not only in a lively and diverse cultural scene but also in significant economic success."

The report may prove timely for the Performing Right Society. The authors' body is currently under investigation by the government's Monopolies & Mergers Commission. When record companies underwent a similar inquiry in 1990, a strong plank of their arguments was their significant contribution to the U.K.'s balance of payments.


U.K. Distribs To Ship Early To Retailers

**Shops Are Warned Not To Disregard Release Dates**

**BY JEFF CLARK-MEADS**

LONDON—A new pattern of record release is being introduced to assist the U.K.’s record retailers, but stores are being told that the system will remain in place only as long as they obey the rules.

From this week, new releases from EMI Records and Sony Music Entertainment in the U.K. and those handled by pre-eminent indie Pinnacle Distribution will be delivered to stores on Friday to allow all outlets to rack the new titles from the beginning of trading on the Monday release dates. The shops have been warned, though, that if titles are racked before the release date, the store may be boycotted by the distribution company concerned.

"The problem always was that the big chains were supplied directly, so they always had the new releases for Monday morning," he says. "We also supplied the big wholesalers on Friday, but by the time the wholesalers had divided up the product for delivery, it meant that some smaller stores didn't receive it until late on a Monday.

Now, these are fast-moving new releases, so you can imagine how unhappy people are about any delay."

Powell points out that the issue has been discussed by the record company/retailer liaison committee for a considerable time, and he says that Pinnacle is now prepared to go ahead with the new system because it is confident of the stores' ability to abide by the new terms.

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Powell points out that the issue has been discussed by the record company/retailer liaison committee for a considerable time, and he says that Pinnacle is now prepared to go ahead with the new system because it is confident of the stores' ability to abide by the new terms.

Powell adds, "Should they break the rules, we have very stringent terms and conditions, and we could stop supplying them with the product concerned. Or we could stop supplying them with product completely."

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**HITS OF THE WORLD**

**EUROCHART HOT 100**

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**FRANCE**

**SWITZERLAND**

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**PORTUGAL**

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**NEW ALBUMS**

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But, in response to SNEP’s call for a minimum retail price, Toubon said, “The single retail price for books [all retailers are forced to follow the retail price suggested by publishers] is currently questioned by European authorities, so there will be a lot of difficulties in creating a similar system for records.” Toubon said there will be a reappraisal of the current minimum retail price, and he suggests specific rebates for retailers that offer real service to customers.

To support new talent and help small, independent labels produce and develop new acts, Toubon announced the creation of a fund—the details of which remain to be finalized—that will be partly financed by a percentage of major record companies’ production budgets and by proceeds from neighboring rights.

SNEP says that its endorsement of this fund will depend on all producers, regardless of which professional organization they belong to (SNEP or UPRF), being subject to the same minimum retail price. Toubon said he expects to reach an agreement with producers’ representatives “within the next few weeks.”

In response, SNEP restated its priorities during a MIDEM press conference the day after Toubon’s speech. On SNEP’s agenda: the lowest possible retail price on music carriers; a stricter retail price policy; the strengthening of producers’ rights; an increase in the visibility of national acts on radio and TV, as well as in stores; and reaching a global agreement with artists and musicians on the use of ancillary rights.

Zelnik says, “This is a global strategy. Our common goal is to make sure that records and music are distributed and exposed in the best conditions possible.”

SNEP vice president Gilbert Ohayon says his organization’s goals are “a fight for the recognition that music is a cultural good and that it requires a status of cultural specificity.”

Zelnik says SNEP’s concern is to make sure that all the different parties involved in the music industry could live from it—including specialized retailers. “We are not asking for hypermarkets to stop selling CDs but simply to sell them better,” he says. “In the U.K., major, non-specialized retail chains account for 30 percent of the sales. In France, it is 50 percent. If we could reach 30 percent, that would be great. If we don’t set, in a few years, there will be no more specialized retailers in France.”

On VAT, Zelnik says, “It wasn’t something SNEP asked for simply for the sake of asking for something. The arrival of multimedia technologies that mix text, visuals, and sound will prove that we are in a state of fiscal nonsense.”

Montreal conductor Dutoit scored two Juno nominations in just two Juno categories. With the Montreal Symphony Orchestra, he is nominated for top classical album: large ensemble for the London Records albums “Tchaikovsky: Escule, Flute Concerto” and “Sibelius Symphony 1 and 15”; and, with the Sinfonietta de Montreal, for “Stavinsky: Apollo Musagete,” also on London.

Additionally, for top classical album: vocal or choral performance, Dutoit featured the Choir And Orchestra of Montreal, and with the London Symphony Orchestra, he is recognized for “The Creation” (Epic/MCA). The late George M. Cohan, a popular American composer and performer of the early 20th century, is being considered for the Juno Hall of Fame. The music of Cohan’s revue “The Girl of the Golden West” is being performed in a recording by the London Symphony Orchestra, conducted by Charles Munch and performed at the Royal Festival Hall in London.

Other top contenders in the 36 Juno categories are the Dixie Chicks with four nominations and Crash Test Dummies, Moist, and Neil Young with three nominations each. The two-hour-long Juno Awards show, televised nationally by CTV, will be produced by Norman Jewison’s company, which produces the Grammy Awards. The show will be telecast April 23.

In addition to the Dixie Chicks, who are being celebrated for the first time, the Juno Awards also recognize the career of the late George M. Cohan, a popular American composer and performer of the early 20th century, who is being considered for the Juno Hall of Fame. The music of Cohan’s revue “The Girl of the Golden West” is being performed in a recording by the London Symphony Orchestra, conducted by Charles Munch and performed at the Royal Festival Hall in London.

Among the expected battlefields this year is the award for best country/roots album, with nominees including Tragically Hip, Crash Test Dummies, Moist, and Young. Young will compete with the group, in which he is a member, in the Juno category, in which the Tragically Hip, Crash Test Dummies, and Barenaked Ladies are competing with newcomers the Watchmen and Spirit Of The West; and the top female country category, in which Tragically Hip’s Michelle Wright will again face off against Patricia Conroy (who won last year for her influential work).
U.K. '95: GOOD NEWS IS ALL AROUND

By Thom Duffy

When the leaders of the U.K. record business gathered last summer at the annual meeting of the British Phonographic Industry trade group, something a bit unusual was on the agenda: Good news.

Since the late 1980s, the British music business has been battered by recession at home, and resistance to its new artists in America. The past two years have brought a burdensome British-government inquiry into CD pricing, and the George Michael/Sony court battle which challenged the industry's contract practices.

But by mid-1991, the Monopolies and Mergers Commission had cleared the record business of charges that it keeps CD prices artificially high, and a High Court judge had stymied George Michael in his bid to break his Sony contract. The record business in Britain turned its attention back to the business of making records. And in 1994, it did so with increasing international success.

Pink Floyd's album "The Division Bell" ran up some 7 million sales worldwide, emerging as the British blockbuster of the past year. Wet Wet Wet's single "Love Is All Around" circled around the globe.

The stories in this Billboard Spotlight confirm the scope of current achievement of Brits Around the World: Seal in America; Oasis in Japan; The Rolling Stones in Argentina; Blur in Sweden; M People in New Zealand; East 17 in Australia; Stillskin in Germany. And these are but a few examples of U.K. talent abroad.

"There's been this question mark over U.K. artists and their potential overseas, and there's no getting away from the fact that the percentage [of U.K. success] has been down," says Rupert Perry, chairman of the British Phonographic Industry, and president/CEO of EMH Records U.K. and Eire. "But when we get the final numbers for 1994, we will see that has started to climb back up again."

At the BPI general meeting last July, Perry reported that the turnaround had already begun. Although the album-chart share of U.K. artists in North America dropped from 19.6% in 1989 to 11.3% in 1992, it had edged up slightly to 11.9% in 1993. Similarly, while the album-chart share of U.K. acts in Europe dropped from 33% in 1989 to 29.8% in 1992, it moved upward to 31.1% in 1993.

"We've gone through a very tough time with the recession and our A&R investments not coming through," says Perry, speaking of the British music industry at large. As a result, he believes, "people have gotten far more knowledgeable and focused about what we do."

The chiefs of the other major U.K. record companies share similar views about the difficulties that British artists have faced in recent years and the renewed determination of the industry to overcome those obstacles.
best group in the world

Blur
Best British Group
Best Album by a British Artist - "Parklife" (2 x Platinum)
Best Single by a British Artist - "Girls and Boys"
Best Single by a British Artist - "Parklife"
Best Video by a British Artist - "Parklife"
Best British Producer - Stephen Street - "Parklife"

Eternal
Best British Group
Best Album by a British Artist - "Always and Forever" (4 x Platinum)
Best British Dance Act
Best British Newcomer

Pink Floyd
Best British Group
Best Album by a British Artist - "The Division Bell" (2 x Platinum)

Kate Bush
Best British Female Solo Artist

Sinead O’Connor
Best International Female Solo Artist

Morrissey
Best British Male Solo Artist
**The Nominees**

The following are the nominations in key categories for the 1995 Brit Awards. The winners will be announced Feb 20 at the awards ceremony at London’s Alexandra Palace. A broadcast of the event, produced by Initial TV, will be shown the following evening by Carlton Television on Britain’s ITV network, and syndicated to international markets by PolyGram Television International.

**BEST BRITISH GROUP**
- Blur
- Eternal
- M People
- Oasis
- Pink Floyd
  1994 Winner: Stereo MC’s

**BEST BRITISH DANCE ACT**
- Brand New Heavies
- Eternal
- Massive Attack
- M People
- Primal Scream
  1994 Winner: Pulp

**BEST BRITISH PRODUCER**
- Ed Buller
- Flood
- Nellee Hooper
- Trevor Horn
- Stephen Street
  1994 Winner: Brian Eno

**BEST BRITISH VIDEO**
- Blur - “Parklife” (Food/EMI)
- Jamiroquai - “Return Of The Space Cowboy” (Sony)
- The Rolling Stones - “Love Is Strong” (Virgin)
- Seal - “Prayer For The Dying” (ZTT/Warner)
- suede - “The Wild Ones” (Dude)
  1994 Winner: Take That - “Pray” (RCA)

**BEST BRITISH MALE ARTIST**
- Eric Clapton
- Elvis Costello
- Morrissey
- Seal
- Paul Weller
  1994 Winner: Sting

**BEST BRITISH FEMALE ARTIST**
- Kate Bush
- Des’ree
- Michelle Gayle
- Eddi Reader
- Lisa Stansfield
  1994 Winner: Dinah Carroll

**BEST BRITISH MALE ARTIST**
- Paul Weller
  1994 Winner: Sting

**BEST BRITISH FEMALE ARTIST**
- Kate Bush
  1994 Winner: Dinah Carroll

**BEST ALBUM BY A BRITISH ARTIST**
- Blur - “Parklife” (Food/EMI)
- Eternal - “Always & Forever” (EMI)
- Massive Attack - “Protection” (Wild Bunch/Virgin)
- Oasis - “Definitely Maybe” (Creation/Sony)
- Pink Floyd - “The Division Bell” (EMI)

**BEST BRITISH NEWCOMER**
- Echobelly
- Eternal
- Oasis
- PJ & Duncan
- Portishead
  1994 Winner: Gabrielle

**BEST VIDEO DIRECTORS**
- Pink Floyd
- Depeche Mode
- Michelle Gayle
- Eddi Reader
- Lisa Stansfield
  1994 Winner: Julian Temple

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- Oasis - “Definitely Maybe” (Creation/Sony)
- Pink Floyd - “The Division Bell” (EMI)

**BEST VIDEO DIRECTORS**
- Pink Floyd
- Depeche Mode
- Michelle Gayle
- Eddi Reader
- Lisa Stansfield
  1994 Winner: Julian Temple

**BEST BRITISH MALE ARTIST**
- Eric Clapton
- Elvis Costello
- Morrissey
- Seal
- Paul Weller
  1994 Winner: Sting

**BEST BRITISH FEMALE ARTIST**
- Kate Bush
- Des’ree
- Michelle Gayle
- Eddi Reader
- Lisa Stansfield
  1994 Winner: Dinah Carroll

**BEST ALBUM**
- Blur - “Parklife” (Food/EMI)
- Eternal - “Always & Forever” (EMI)
- Massive Attack - “Protection” (Wild Bunch/Virgin)
- Oasis - “Definitely Maybe” (Creation/Sony)
- Pink Floyd - “The Division Bell” (EMI)
from a **WARREN** in **a Wild Wood**

**THE LION** shall **STAY ANOTHER DAY**

**WAKING UP THE NEIGHBOURS**

**SEARCHING**

**brand new Wet cranberries**

**FOR A DUMMY WEDDING**

**JEWEL**
**Brits Around The World**

A Jungle General, An Incredible Celeb & A Punkette Quartet

**Picks To Click**

David Sinclair picks the up-and-coming U.K. acts likely to draw international attention in 1995. His choices in previous years have included Pulp, Therapy?, Suede, PJ Harvey and Apache Indian.

**GENE**

Seeking to join Blur and Pulp in the league of fashionable, four-letter bands is London-based quartet Gene. With three singles and its credits—the most recent being “Sleep Well Tonight” (Costermorgen), which peaked at No. 36 on the U.K. singles chart—already being tagged as the next big thing.

Although songwriting credits have been divided equally between the four members of the group—which came together in 1993—this is singer Martin Rossetter and guitarist Steve Mason who dominate proceedings on stage and in interviews.

Combining indie-rock a la the Smiths (Rossetter’s singing is influenced by Morrissey) with a Faces-style swagger (Mason is a dedicated student of the Ron Wood catalog of riffs), Gene fits comfortably into the current scheme of things. Even the group’s well-tailored image chimes with the mod revival which began to gain ground in Britain at the end of 1994.

Young, cool, confident and with a debut album due to hit the streets early this year, Gene is a band with everything to play for in 1995.

**GENERAL LEVY**

**When his recording of “Incredible”** (Renk Records), in collaboration with M-Beat, charted in the U.K. last summer, General Levy became the first mainstream star of the jungle scene. But the 24-year-old General (aka Paul Levy) has long been considered one of Britain’s most talented MCs.

Born in Harlesden, North London, he started DJing on the capital’s reggae sound systems while still at school. He signed his first deal in 1989 with Clapham-based reggae independent fashion, and a string of well-received, underground singles ensued. In 1992, Levy signed to DJ Tim Westwood’s Justice label (through Virgin) and spearheaded the rise of British ragga/funk/dancehall music with singles including “Heat” and “Breeze” and a debut album, “The Wickeder General.”

His exuberant, tongue-twisting style of rap, peppered with distinctive incipient noises, has proved ideal for the super-fast house and hip-hop beats that are the defining feature of jungle. Watch Levy’s star rise as the jungle scene explodes out of London in 1995.

**ELASTICA**

**Having survived a publicity blitz at the end of 1993 out of all proportion to its modest achievements, four-piece punkette group Elastica is poised at last to release its debut album through Geffen Records in the U.S. March 14.**

More than just a snappy name, the band has revealed its potential with three notable singles, the most recent of which, “Connection” (Deceptive/Vital), peaked at No. 17 on the U.K. singles chart last October.

Continued on page 52

**Video Directors**

Continued from page 48

Howard Greenhalgh of Why-Not Films, whose credits range from the recent Soundgarden video “Black Hole Sun” to videos for Sting, Enigma, Suzanne Vega, Amy Grant, Rusty and Pet Shop Boys.

“I have to say, the British and European contingent is winning hands down on freshness,” says Zanna. “It hurts me when I see blue and tobacco-yellows videos that come out of America.”

Talent is reluctant to ascribe a generalized ‘British vision’ to U.K. directors. But he notes that they benefit from both a cultural affinity with the U.S. and “interesting distance” that allows them to understand America, to still have a fresh eye.

**MULTI-CULTI POSSIBILITIES**

And Paul Boyd at Propaganda agreed. In L.A. three years ago, he says his British vision was affected by America’s multicultural sensibilities.

“A lot of my work has revolved around studies of people as a result of coming to the U.S.,” says Boyd, whose credits include videos for the Cult, Seal, Digable Planets, Lenny Kravitz and the recent De La Bea’clip “You Gotta Be,” a project he vigorously pursued.

He counts fellow British director Tim Pope, the eye behind several Cure clips, as a major influence. “Pope’s videos seem very personal and intimate. I’ve always been inspired to see how hands visually interpreted their work,” Boyd says. “I like to talk to the actors before I write a concept. Making a video is a collaborative effort.”

After years of collaborating with musical artists, Boyd is looking to collaborate with actors as he pursues his film project, “Ultimate American.” Similarly, Temple found the music-video medium to be an apt training ground for the film business. The “Absolute Beginners” director is currently in post-production on the Mickey Rourke/Tippec Shakur vehicle “Bullet,” which allows him little time for music-video production.

However, numerous U.K. directors continue to bring a distinct perspective to music videos, including the Madalas/Chelsea Pictures crew of Kevin Godley, Brett, Turnbull and the team Max & Dania; DNA’s Piers Pioleto; Aidan Hughes and the director known as Bruce from H-Gun; Nick Egan and Peter Care from Satellite; Jack Scott at Black Dog; the Big TV’ team at Palomar Pictures; and Wiz at the Oil Factory, to name just a few. The industry suffers no lack of talent from the U.K., as the music-video medium continues to captivate the imaginations of British directors.

and our customers,” says Stuart McAllister, chairman and chief executive of the BSIV Group.

Overall, perhaps one of the broadest challenges facing the British music business in the 90s will be striking the perfectly right balance between the needs of the world market, at a time when the reality of its strengths are increasingly clear.

Rob Dickens, chairman of Warner Music U.K., addressed the new attitude within the British business after announcing the nominations for this year’s Brit Awards ceremony: “There’s a new confidence about British music that is now manifesting itself in the artistic and business communities — and it’s the same across every genre.”

Oasis, with 230,000 units, was a success with all, says Howie Klein, Epic VP. “When they said they were going to do a single, we were delighted.”

Klein credits the efforts of Warner Bros. promotion chief Stuart Cohen, who had his staff working between alternative, adult-contemporary, alternative and, of course, Top 40, where we finally had the big success with the first

**SEAL IN THE U.S.**

**Album:** “Seal”

**U.K. Label:** ZTT/Sire/Warner Bros.

**Publisher:** Perfect Songs/Beethoven Street

A pocketful of Grammy nominations, including one for album of the year, highlighted a successful year for Seal, the British artist in the American market in the past year. His second, eponymous album, is also the only release by a British artist of the ‘90s to rank in Billboard’s year-end Top 200 for 1994.

“With some artists, there’s a lot of press and promo,” says Mike Wadman, VP of Warner Bros. and managing director of Sire Records in the U.S. However, while acknowledging the effort that the American company placed behind Seal, Klein adds, “It was so much less what we did, and so much more the quality of the record itself. Everything we’ve done to make it happen was just following the reality of the quality.”

Oasis is definitely—not maybe—a hit in Japan. Released here by Epic/Sony on Sept. 18, the act’s debut album, “Definitely Maybe,” has sold more than 80,000 copies in the first couple of weeks, including imports. Not bad, considering the comparative lack of airplay that Oasis, like other new British bands, has received in Japan.

The five-piece rock band from Manchester is signed worldwide to Sony Music Entertainment through its licensed-repertoire division and is licensed to Creation in the U.K. Including its tally in Japan, Oasis has surpassed international sales of $50,000, according to Sony.

Perhaps the most crucial factor in promoting a band such as Oasis in Japan is creating the sense of excitement that causes fans about a new act to spread by word of mouth. Other British bands who have recently tapped into the Japanese market in this way are Primal Scream, Sleeve, Nod’s Atomic Disturb and Echo and Bunnymen.

Import-oriented record stores, such as Tower, HMV, Virgin and Wave, also played a key role in breaking the band in Japan, Kondo adds.

Building on the presence Oasis has established in Japan, Epic/Sony released another six-song EP, “Whatever,” in December. The strong title track is a ballad which has become a Top 5 hit in the U.K. It is packaged on the EP with a cover of the Beatles’ “I Am The Walrus” made during the band’s tour of Japan in September.

At that time, Oasis played the standard Tokyo-Nagoya-Osaka club circuit, favored by bands performing in Japan for the first time. The tour was a resounding success, and Oasis is scheduled to do another swing through Japan this month, playing larger venues in the three aforementioned cities and in such regional centers as Sapporo and Fukuoka.

—Stevie McAllister

**Good News**

Continued from page 48

Wet Wet Wet topped the charts in 14 countries with a remake of the Trogs’ 1967 hit “Love Is All Around,” featured on the soundtrack of the film “The Firm” and “A Funeral.” The single also held the No. 1 slot on the U.K. singles chart for 15 weeks.

**OASIS IN JAPAN**

Album: “Definitely Maybe”

U.K. Label: Creation Records

Publishing: Creation Songs

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—Stevie McAllister

**Billboard Spotlight**

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EVERYBODY ELSE IS TRYING IT, SO WHY CAN'T THEY?
Paul Kennerley: A British Songwriter Abroad

A Civil War concept-album put him on the road to Nashville and songwriter stardom

BY PETER CRONIN

NASHVILLE—How does a kid from the tiny town of Hoylake in the north of England become one of Nashville’s most successful hit-driven songwriters?

In the case of Paul Kennerley, a songwriter whose hits have included songs from Johnny Cash to the Judds to Marty Stuart and beyond, the answer to that question lies somewhere in the grooves of a Waton Jennings record. “When I started to write songs, it was very much with Waton in mind,” says Kennerley, a British expatriate who now lives in Music City, USA. “For an Englishman to write country lyrics about situations in England is impossible, so hit upon the idea of couching it in this Southern mean sound.”

In 1976, amateur songwriter Kennerley left his job as “an appalling, bad layson artist” to pursue his musical muse full time. Putting aside his former career, he emerged from the woodshed with a pocket full of songs centered around the American Civil War. With nothing to lose, Kennerley slot for the moon and mailed a tape to producer Glen Johns.

“Already guitar-King), Johansson, group screaming on the side of the road. Seemingly driven sound with a talent for writing a song that somehow incorporates lots of eccentric twists and turns without ever losing their impetuous thrust. It’s a brittle style rooted as much in the traditions of great English art-rock bands such as XTC and Wire as in the heady excitement of mainstream punk. But whether Elastica becomes a star attraction or not, there is more than enough substance and joy in its music to sustain the group well beyond its precarious “media darings” phase.

McALMONT

Blessed with a silky, falsetto voice and an abundant quotient of natural star quality. The question is whether not David McAlmont will succeed, but how big a celebrity is he going to be?

Born in Croydon, South London, in 1967 and raised for part of his childhood in Guyana, McAlmont first made his mark on the London pub circuit in a band called Thieves. A flamboyant, Medusa-haired, 6’4” presence, described as “Massaai warrior meets ballet dancer,” the singer steered Thieves into the critics’ hearts, but fell out with his partner and co-writer in the group before an album was released.

Striking out on his own, McAlmont inked a deal with Hut/Virgin, picked up the songs he sang with Thieves and finally presented them on his own eponymous debut album last month. Among a dizzying cocktail of influences, there are traces of Marvin Gaye, David Bowie, the Cocteau Twins and Joni Mitchell (whose number “Conversation” he has reinvented as a gay love song). He’s had a lot of help along the way, but Ultimately McAlmont is a talent destined for glory in his own right.

SCHTUM

Convened in Londonderry in 1992 and managed by ex-U2 producer Billy Doherty, Schtum is the latest band to emerge from the strife-torn towns of Northern Ireland with a mission to burn. Having released its debut EP, “Digging Holes” (Big River Records), in February 1994, the four-piece embarked on an intensive schedule of gigs including high-profile slots supporting Manic Street Preachers and Blur.

On stage, Schtum’s singer Christian McNeill lurches about, screaming and ranting with a fire-breathing passion that recalls some of the more extreme work of That Petrol Emotion (another Irish band connected to the Undertones). And although Schtum’s sound is more carefully crafted in the studio, its most recent single, “Corrupt Cop,” predictably garnered zero airplay thanks to a lyric generously larded with profanities. But the group has a muscular sound and a distinctive, dangerous edge which has already attracted a small but devoted following.

Like a missile about to detonate, Schtum could hit the heights if it will itself be pointed in the right direction.

ECHOBELLY

Already a major success story in the U.K., Echobelly is the London-based group led by Anglo-American singer Sonya Aurora Madan and Scottish guitarist Glenn Johansson. Formed in 1992, the band released its debut EP, “Bellyache” (Pandemonium), to immediate acclaim before signing to Fave (through Rhythm King). Proceeded by “Insomniac” — one of the tracks on their first album, “Everyone’s Got One,” soared to the Top 10 on the British chart last August.

Now, with “Insomniac” featured on the soundtrack of the hit movie “Dumb And Dumber,” Echobelly looks set to make waves further afield. Although Madan’s phrasing occasionally betrays a Morrissey influence, she is a resourceful and unusually spicy singer with a style that is all her own. Likewise, various attempts to lumber Echobelly with last year’s “new punk” tag hardly do justice to the band’s crisp, guitar-driven sound and sure-footed, pop-rock writing style. ■

“Born To Run”

In 1982, Ermolino Harnett took Kennerley’s “Born To Run” to No. 1 on Billboard’s Hot Country Singles & Tracks chart. The song was a leftover from “The Legend Of Jesse James,” the follow-up album to “White Mansions,” which featured Harris. The couple became romantically involved shortly after Kennerley’s move to Nashville in 1983 and were married in 1983. They have since divorced.

Kennerley’s relationship with his publishing company, however, has survived. Today he is signed to Archie Ivory, Randy’s statewide affiliate, and works closely with Nashville VP David Conrad. It was Conrad who in the early ’80s introduced the struggling songwriter to producer Brent Maher, who had just started working a new female duo called the Judds.

“I got on a lucky thing with them,” says Kennerley. “I only wrote seven songs for the Judds, and we had six No. 1 hits. The other one was No. 9.”

With a panel of hits and songwriting awards under his belt, Kennerley has opted to watch the past few frantic years of Nashville’s country music boom from the sidelines, getting into, among other things, “a lot of young bands like Jens & Mary Claire and Mazy Star.”

“I still listen to a lot of Sex Pistols,” he laughs. “In the last few years, I have not really participated in mainstream country music. But I’m writing again and looking around in my studio once more.” ■

SEAL

Continued from page 50

single “Prayer For The Dying.” But it was the push at alternative radio, a lot of people in our senior meetings felt it wasn’t really an alternative record,” he notes. “The truth is, ‘Seal’ really doesn’t sound like what an alternative station would like these days. But Jim Dickson, the head of alternative for Warner Bros. promotion, said, ‘Just let me run with this thing’ five minutes in, we think we’d get it to No. 3 [at the format, and he did it].”

The key to kicking off Seal’s success at alternative radio was a performance by the artist on the patio at Warner Bros. Records in Burbank, Calif., for which Los Angeles modern-rock station KROQ gave away tickets to listeners. “They just loved the record,” says Klein of KROQ, “even though it didn’t sound like them. But that’s how we were able to make it work.”

Seal’s concert tour, which included some dates opening for the Rolling Stones, helped immensely, Klein adds. “Everywhere he played, he went over the meter,” he says. “He didn’t really do a tour last time when Seal’s debut album was released in 1991]. This time, it just did it for him.”

The year-end holiday shopping season boosted “Seal” further, Klein explains. “A lot of Seal fans bought it right away, and it’s a steady seller. It wasn’t a ‘teen’ record, and adults don’t buy the first day. Over Christmas, it really started going.”

“Seal” has been certified gold in the U.S. (500,000 units) and, according to Warner Bros, has surpassed the 1-million platinum mark when record-club sales are taken into account. The album went through Time/Candy's and Reprise's Gold Label, a publishing company, as that of the band.

For The Giants Of Rock And Roll.”

And for once, record-company hype has approximated reality in the marketplace, as Rolando Hernandez, marketing director of EMI Argentina, explains. “Argentina is very heavy on ‘Seal.’” She adds, “because they are a group that belongs to the masses.”

Hernandez supports his claim by pointing out that nearly every soccer club in the Argentinian capital of Buenos Aires, he explains, has a song off Seal’s album as its anthem. It’s a cover band that plays songs recorded by the Rolling Stones, in addition, Hernandez says that virtually every neighborhood in the city has a bar named after the ever-enduring rock-n-roll band.

“Seal’s also a very serious woman,” he adds, “is that 30 years later, Argentina still talks about the rivalry between the Beatles and the Stones, which is why because Seal’s records are fading from the market. It’s funny, when the concerts were first announced several months ago, people started writing graffiti everywhere that said ‘Argentina-Stones’ or ‘Argentina/Beatles.’

While fan loyalties may be divided between the Stones and the Beatles, there is no question the Stones far outweigh the Beatles in Argentina.

In advance of the announcement of Stones concerts by Argentina’s top promoter, Daniel Girnab, EMI re-released the band’s 15-track greatest-hits package “Jump Back.”

The compilation sold 65,000 copies, reportedly enough to win a platinum sales award. Moreover, the Stones’ 1994 album, “Voodoo Lounge,” went platinum within a week of its release.

As for Argentina’s Grammy nominations for its first Stones album, which were also for its first Stones album, which were also for the band’s worldwide deal with Virgin Records, which is owned by EMI. Continued on page 54

THE ROLLING STONES IN ARGENTINA

Album: “Voodoo Lounge”

U.K. Label: Virgin Records

Publisher: Promopub B.V.

To coincide with the Rolling Stones’ sold-out shows this month in Buenos Aires, EMI Argentina has crowned Mick, Keith & co. as ‘The Giants Of Rock And Roll’.

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SEAL
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ROLLING STONES
Continued from page 52

EMI Argentina expects the Stones' concert dates to triple sales of "Voodoo Lounge," says Hernandez. This would be an eye-arching feat considering live dates seldom boost album sales of foreign, English-language acts in Latin America.

What is certain, however, is that there was a pent-up demand for tickets to the Stones' first foray into Argentina. Fans pitched camp two days in advance to purchase tickets, priced from $25 to $150.

Hernandez remarks that all those concerned with the production of the concerts—EMI, Grinbank and show sponsor Coca-Cola—presented multimedia blitzes to maintain a feverish expectation of what is perhaps the biggest musical event in Argentina since 1993 when, ironically, former Beatle Paul McCartney played Buenos Aires.

"The best thing about these shows," says Hernandez, "is the meeting of minds among the generations of Stones fans. The parents are finally going to be able to say to their children that they both share the same way of speaking and the same culture."

JOHN LANNERT

BLUR IN SWEDEN

Album: "Parklife"
U.K. Label: Food/EMI Records
Publisher: MCA Music

With their quirky brand of alternative pop, Blur achieved a major breakthrough last year in the U.K. with their third album, "Parklife," which debuted at No. 1 on the British album chart and has surpassed the platinum mark of 300,000 units. Sweden was the first territory outside the U.K. to embrace the band and the first international market where "Parklife" went Top 10.

Chris Morrison, of CMO Management International, says that fans in Sweden were a "step ahead of the rest of Europe" because they picked up on the band's previous album, "Modern Life Is Rubbish," which was largely overlooked in the U.K.

"Media interest picked up even more when they performed at the Hultsfred Festival," says Morrison. "It all laid a foundation there for the band and meant that Sweden could take the next album, 'Parklife,' that bit further."

One of Sweden's two major music magazines, Sound Affects, featured Blur frontman Damon Albarn on its cover way back in the summer of 1991, before the band's first album, "Leisure," had even been released.

"I think we can take some credit for Blur breaking in Sweden, as most of the artists we feature do make it big in Sweden," says editor John Bystrom. "EMI used our article on Blur as promotional material when they sent the album to radio."

Bystrom says that much of Blur's appeal in Sweden is that the band is so "British." "Typically British acts have a history of being big in Sweden, from the Kinks to Bowie to Madness. I see Blur in this same vein of typically British bands."

Mark Dimberg, head of promotion for EMI Sweden, says the company's support of the band began with "Leisure" in 1991. Blur has visited Sweden frequently over the last three years doing promotional activities, performing twice at Hultsfred, Sweden's largest festival, as well as supporting the Kinks on tour. The live performances in Sweden were vital as they "all helped build up media attention for the band," says Dimberg.

Andy Ross, A&R manager with Food Records in the U.K., says that the strength of Blur's live shows has been the real key to the group's success. "The live side of Blur is fundamental, especially in a country like Sweden, where you have about four major towns. Because Sweden showed more promise than other territories initially, Blur played more dates there than other countries, so it's been a self-perpetuating thing."

The success of "Parklife" in the U.K. had immediate effects in Sweden, where the band had already built up a large following. Says Dimberg, "After the band's big hits in the U.K., we started to see a lot of radio airplay for the band, both for the singles and the album, with stations like (state-owned) P3 leading the way."

Continued on page 56
imagination is more important than knowledge
BLUR
Continued from page 54

“Parklife” reached No. 8 on the Swedish album charts and has surpassed sales of 15,000 in the market, which Dimberg notes is “very good for that type of band.”

But is now picking up sales for “Parklife” across Europe, especially in France, while the album has sold 70,000 copies in Japan.

—MIRANDA WATSON

M PEOPLE IN NEW ZEALAND

Album: “Elegant Slumming”
U.K. Label: deConstruction/RCA Records
Publisher: BMG Music/EMI Music/ Warner Chappell

Musical

Timely singles promotion, a national-television ad campaign, dance-club nights and excellent press coverage all combined to give M People a No. 1 album in New Zealand with “Elegant Slumming.”

“We’re proud of being the only territory to give M People a No. 1 for their “Elegant Slumming” album,” says Morris Smith, managing director of BMG New Zealand. “But the album had great legs at radio.”

Anticipation over the release of “Elegant Slumming” however, began before the release of the album’s first single, “One Night In Heaven.” Daniel Wrightson, program director for the influential, year-old Max video channel, recalls hearing import copies of the single in the gay community, often early adopters of club dance-acts. Wrightson notes that the second single, “Movin’ On Up,” was an across-the-board hit for Max. “It was a fun video, and we worked it very hard across all genre shows.”

A third single, “Don’t Look Any Further,” entered the charts at No. 25 in mid-February, went Top 5 a month later and, like “Movin’ On Up,” was certified gold (7,500 units). It eventually spent 19 weeks on the charts, dropping out the week “Movin’ On Up” re-entered.

Release of “Elegant Slumming” in late February therefore took advantage of singles success and high video-rotation. The album debuted at No. 22, entered the Top 10 the following week and climbed to peak at No. 1 in early March.

Parallel to working the singles at radio, BMG’s Smith says the label launched a three-week national-TV campaign in early March. It also staged dance-club promotions with album give-aways and worked the disc hard at retail by offering a “small discount” for cooperative ad campaigns.

“It was an album that we felt would appeal not just to kids but also the adult market,” says Smith. “And that was the feeling that was coming back from our reps at retail. There was a small fan base built from the first singles, but with excellent press for the album, the broad-based video play and radio, it really started to move.”

Four of the band’s singles also have appeared on the BMG-compiled “Kickin’” collections. All four albums in the “Kickin’” series have topped the compilation charts and are certified platinum (15,000 units), another factor in the group’s profile in New Zealand.

But the influence of Max TV—a new player in a broadcast market saturated by classic-hits and talk radio—shouldn’t be underestimated.

Max’s Wrightson notes the quality of M People videos made them easy to program into other specialty shows or in broad rotation.

Overall, the success of M People’s “Elegant Slumming” was a model for how to work a act in a small but vigorous market in the absence of touring. And 38 weeks after release, the album has been certified double-platinum (80,000 units), setting up the release of M People’s follow-up effort, “Bizarre Fruit.”

—GRAHAM REID

EAST 17 IN AUSTRALIA

Albums: “Walthamstow”/“Steam”
U.K. Label: London Records
Publisher: PolyGram Music

East 17’s “Teenage Rampage” tour through Australia in March and April 1994 proved to be just that. Two hundred screaming fans at Sydney airport, who mobbed their tour bus, set the tone for two weeks of shirt-ripping hysteria. A hectic promotional schedule included flying to Melbourne for an afternoon’s taping of the music show “Take 40 TV” before returning immediately to Sydney one hour before a show for 5,000 fans at the Hordern Pavilion.

With new pin-up heroes Peter Andre (Mushroom) and Kutcher (Warner) as opening acts, the tour proved that the teen market was an emerging force Down Under. Most of the 10 shows—4,000-to-8,000 capacity halls—were sell-outs. Ticket grosses have not been reported, but the Frontier Touring Co. says East 17’s visit was easily the most successful of its “Teenage Rampage” tour series.

The timing was right,” says Tony Guarnera, a booker with Frontier. “East 17 [released on Polydor Records in Australia] already had three Top 10 singles and were poised to go up to the next level.”

However, the group’s breakthrough in Oz had a slow start in late 1992. Mainstream radio’s tardy response to the teen dance-pop phenomenon meant a four-month delay before the first single, “House Of Love,” scored airplay.

“We kept hammering away, servicing it again and again,” says Sandra Robertson, label marketing manager for Polydor/London. “Finally is got picked up by Brisbane’s B105 [in February 1993] and became a statewide hit in Queensland. That had a snowball effect through the rest of the country.”

The track reached No. 5 nationally. Polydor quickly organized a promo tour, and two more Top 10 hits followed—“Deep” in June 103 and “West End Girl” in August.

“East 17’s appeal in Australia was always obvious,” says Robertson, noting that their hard-edged music, bad-boy image and clever clothing and merchandising gave them a street credibility that few “pin-up” bands achieve. “Also,” she adds, “as people, they were also clearly down-to-earth and honest about what they were, and that’s always attractive to Australian audiences [who tend to dismiss acts who lip-synch or play-act an image].”

While radio continued to play East 17, the band’s most
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a) Which
b) Only Stephen Abery & Co carry out royalty audits.

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Answers Q1: Just one word Q 2: (a)

**Brits Around The World**

**EAST 17**

**Continued from page 56**

enthusiastic supporters in the media - music video shows like "Video Hits" and teen magazines Smash Hits and Hit Songs were built up its profile with a constant diet of features, front covers, posters and competitions. By early 1994, it was inevitable that a tour would be successful.

Its impact on record sales was immediate. "It's Alright," released in March 1994, stayed at No. 1 for seven weeks and went double-platinum (140,000 units), and "All Around The World," released in June, went gold (35,000 units) after reaching No. 3.

The debut album, "Walthamstow," which had already gone platinum (70,000 copies) after peaking at No. 5, jumped to double-platinum before the band's departure.

"Steam," released in Australia in October 1994, has gone gold after reaching No. 16 and is expected to surpass the 70,000-unit platinum mark early this year. The title track peaked only at No. 33, but Polydor expects the current single, "Stay Another Day," to emulate its British chart-topping success. Plans to promote another East 17 tour in Australia later in the year.

-CHRISTIE ELIEZER

**STILTSKIN IN GERMANY**

Album: "The Mind's Eye"
U.K. Label: White Water Records
Publisher: Water Music Productions

Stiltskin appeared to come out of nowhere to emerge as one of the fastest-rising new acts of 1994 on the German album chart. After its debut album, "The Mind's Eye," was released in the U.K. on independent White Water Records, the band signed with Munich-based Virgin, Schallplatten for Europe, excluding the U.K. and Ireland.

Stiltskin gained massive exposure across Europe through use of its hand-rock riffs in a Levi jeans commercial and hit No. 1 on the U.K. singles chart with "Inside." Virgin released the track throughout Europe in May when the advertising campaign was in its final month.

"People were really hot to purchase the single, especially because it wasn't available for the longest time and rumors were running wild as to which record company was actually releasing it," says retailer Ludwig Hafer of World of Music in Munich. Within three weeks of its release, the single peaked at No. 6 on the German singles chart.

"The Mind's Eye" was released Oct. 4 and peaked at No. 11 on the album chart, with sales hitting 200,000 units, according to Dirk Hohmeyer of Munich-based tour promoter Mama Concerts, which has been instrumental to the band's European success.

"Stiltskin manager Tim Prior sent Gund Ludwigs, deputy managing director of Mama, a demo tape of the band so that we were involved from the very early stages," says Hohmeyer. "We had not heard anything like it from the U.K. in a long time, and we believed this band has a great future."

A 13-city European tour promoted by Mama Concerts brought Stiltskin to Switzerland, France, the U.K., Holland and Germany. The group gained further exposure on West German television station ZDF's "Rokonacht Spezial," in a taped appearance at the SWF "Soundcheck" festival in Hamburg, and on the youth program "Live From The Alabama Hall" on Bravo TV and on the ZDF show "Big Bubbles," recorded live for broadcast at Munich's top discotheque, H1.

The Karstadt department store chain presented "The Mind's Eye" as its record of the month. Feature stories were published in city magazines, reviews ran in such fan magazines as Music Express, and W-Magazine, and street posters appeared in conjunction with the tour.

"The TV commercial broke the band because it hit the mood of the generation," says Nina Schied, product manager at Virgin. "However, if the single had not been good enough, people would not have gone out to buy it."

-ELLE WEINERT

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‘Road Songs’ Takes Marketing Detour
Album Available at Biker-Related Outlets

BY SARI BOTTIN

NEW YORK—Somehow the opening notes of the Steppenwolf song “Born To Be Wild” immediately conjure up the image of a biker heading down the highway, looking for adventure.

The sense that rock ’n’ roll and motorcycles with their overlapping geography and underground culture has always had kindred spirits, inspired EMI Music Publishing to bring the two together last fall on a two-CD collection, called “Harley-Davidson Road Songs,” on its The Right Stuff label. The set, featuring 30 classics from Bob Seger, Lynrd Skynrd, ZZ Top, Pogues, and many others, was offered in a traditional jewel-box configuration or packed within a black aluminum wallet with 12 disc-holding pages and a color pamphlet featuring bike photos.

Now, the company is attempting to maximize the potential of the double-album’s crossover appeal by distributing through an alternative channel for music product: the 600 or so authorized Harley-Davidson Motorcycle Cycle dealerships around the country, repair shops, Harley-Davidson events and conventions, and branches of the Harley-Davidson Cafe restaurant chain. These channels are being serviced by one-stops such as RTI Distribution and Valley Distributors, rather than record stores.

Between a buzzing engine and screaming wind, it might seem next to impossible to actually listen to music while tearing up the road. “We didn’t put this out thinking that people were going to necessarily listen to it while they’re riding,” says Tom Cartwright, The Right Stuff’s director of marketing, with a laugh. But rock music is clearly the sound that the stationary moments of biker lifestyle are set to.

“It’s definitely an image centered around music,” Cartwright says. With that in mind, the label set out to provide a soundtrack that would appeal to music consumers who want to relate to the free-spirited biker sensibility and to bikers in search of something to listen to.

“Our label is dedicated to special markets,” Cartwright says. “We try to find niche develop markets for the EMI catalog.”

Going after this particular special market was an idea that originated with Off Publishing president Tom Bottin. “Several years ago, there was a Harley-Davidson rally,” Bottin says. “I saw a tremendous number of people, and the demographics were amazing. There were people from their teens to their 70s who all had this love for Harley-Davidsons in common.”

Although they say sales so far have been strong through traditional retail outlets, Cartwright and Bottin agree that the broad audience of Harley-Davidson lovers can be targeted more efficiently through bike dealerships and other motorcycle-related venues.

Since the Nov. 29 release of the sets, Cartwright says, the company has shipped about 50,000 units of the jewel boxes, which retail for $29.98 and carry a boxlot cost of $13.32. It also has shipped 10,000 of the wallets, which retail at about $45-50 and carry a boxlot cost of $35.99. With the alternative distribution channel, he projects an additional 50,000 units will be moved by the end of 1995.

RTI tested at Harley-Davidson dealerships to determine whether they were a viable market for the sets and found they were, says Eric Carlson, the one-stop’s music merchandise manager.

“People go out over that initial feeling of ‘I’ve never carried music before,’ they realize it’s a nice low-cost addition to their risk,” Carlson says. “The Harley-Davidson stores are usually taking up to 10 jewel-box versions and about five of the wallets. A lot of them quickly sold what they’ve brought in, and then reorder.”

Carlson says that so far he has sold about 1,100 units to motorcycle stores, the majority of which have been jewel boxes.

‘Many of the Harley-Davidson stores quickly sell what they’ve brought in’

In the past, EMI’s distribution through alternative retail channels has struck a dissonant chord with traditional merchandisers. Last summer the company offered recordings from Garth Brooks, Tina Turner, Eton John, and Madonna, and a holiday compilation—exclusively through McDonald’s restaurants, and music stores were up in arms.

In this case, Cartwright and Bottin say that rather than competing with them, the alternative channels should work with Harley-Davidson and record stores and help boost the latter’s sales.

“When we decided to sell to dealerships and other Harley-Davidson-related places, I didn’t even have to give it a second thought, because as retail dealers they’re so different,” Cartwright says. Besides, the regular music retailers have an advantage in that they’re buying directly from EMI, at a lower price than the dealerships are paying one-stops. So the music retailers can sell at a lower price.”

Says Bottin, “I think they’ll work in tandem with one another. Nontraditional outlets will only acquire a small percentage of the product, so when people see the package at, say, a Harley-Davidson dealership, they might not buy it there, but they’ll remember it and look for it in a record store. Or, they’ll tell someone they saw it, and that person will look for it in a record store. We’re counting on a lot of word-of-mouth.”

And they’re banking on print advertising. The company is launching a magazine.

(Continued on next page)

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Ariz. Store Stays True To Alternative Identity
Stinkweed Sniffs Out The True Indie From Major Stock

BY ED CHRISTIAN

MESAl, Ariz.—Life used to be different for Kimber Lanning, owner of independent record store Stinkweed, located here. She remembers a time when most of the titles carried by her record store were from independent labels, and the major-label marketers didn’t even know her store existed.

That was back before there were even such things as alternative-music departments at the major labels; back before the majors started buying up all the cool independent labels and distributors, and back before the major-label A&R staffs started churning underground bands so aggressively.

Nowadays, she is having a hard time keeping major-label product out of Stinkweed’s inventory. So many indie bands have been snatched up by majors that she is trying to figure out ways to get rid of some of that product.

“I can’t afford to carry something like the entire Smiths’ catalog anymore,” she says. “You can get the Smiths albums up at Best Buy. So now all I will carry from someone like them is maybe a best-of album and maybe import titles not released in this country.”

But the dollars freed up by that decision can be reinvested in titles from in-

Billboard Retail is Coming Soon to a Store Near You!

Too Pure, Creation, Rough Trade, and Che are popular with the store’s customers.

Even the name, Stinkweed, reinforces Lanning’s philosophy. “While people back East see a marijuana connection to Stinkweed, that has nothing to do with the name,” she explains. “On a local TV station, we used to have a movie reviewer here who, on a sliding scale, gave out four roses to a movie he loved, down to one rose to something that was OK. He then gave one to four stinkweeds to movies he hated.

When he came to rating movies, he was very predictable. All the mainstream Hollywood movies would always get roses, while all the hip, offbeat movies were given stinkweeds.

Lanning got into the record store business back in 1987. At the time she was 19 and still in school studying architecture. She quickly realized she didn’t want to stay in college or even work for somebody else.

Since she had experience working a record store and was a big music buff, she decided to open shop. She started Stinkweed in April that year in a 900-square-foot location.

(Continued on next page)

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Clay Wells, a sales associate, stands at the front counter. Behind him are some of the top-selling 7-inch singles. (Billboard Photo)
STINKWEED
(Continued from preceding page)

Similarly, Atlantic Records has a fresh idea that it publishes called "Spew," which is designed to look like a fanzine. "I threw it out on the stand with the rest of the fanzines and some customers—and I didn't see anybody do this—told the time to write 'Undercover Corporate Bullshit,' on every copy that was out on the stand!"

The store's devotion to music has created a loyal customer base. A small mail-order business has developed as its customers grow up and move away for college. "I get a lot of calls from the road, and they ask for our recommendations," because where they now are based, either the record stores don't stock indie releases or radio isn't playing them, she says.

In addition to customers who phone long distance to buy music, Stinkweed also hosts customers who will drive a long distance to get to the store. "I drew from all over the Valley, Glendale, Arcs., is an hour away, and I get cur- loads of kids coming here on Saturdays to buy music."

Lanning says that Stinkweed's suppliers are just as loyal as its customers. Stinkweed buys most of its music direct from independent labels, which in turn show their appreciation for the store's support by arranging in-store performances.

The kind of music Stinkweed sells isn't the only thing that distinguishes the store from its competitors. Its sales breakdowns run counter to industry trends. At a time when vinyl has virtually disappeared from the inventory of major labels and chains, Lanning says her store sales break out to 50% CD, 40% vinyl, and 10% cassette.

To illustrate vinyl's strength in the alternative-rock market, she points to 3 Mile Pilot—which used to be on Negative Records out of San Diego and is now on Geffen. "When the album first came out, the vinyl album came in a burlap bag," she says. "We sold 15 LPs of the title, and only a few CDs. Now, it is on Geffen, and we have only sold several CDs."

For CDs, generally the store sells major-label titles at $13.99 and independent-label albums at $10.99 and $11.99. She makes about $2 per album, and—because Stinkweed is the main game in town for indie music—she realizes she could charge more. "But I want the kids to be able to afford the music," she says. "It's like Dischord Records, Fugazi's label, sells CD albums at about an $8.99 list price. Dischord could charge more, but they don't. It's a team effort for the music."
What Latest Woes Mean At Musicland, Trans World

Inside out and upside down: Last week was pretty unseveral for the sales and distribution side of the industry. Trans World Entertainment announced it will close 129 stores, the Musicland Group became a takeover target, and a couple of small regional chains appeared to be on the verge of bankruptcy. The question on everybody's mind: Is this a harbinger of things to come this year at music retail? Only time will tell, but let's look at some of the possible scenarios.

When SC Fundamental Value Fund L.P., which uppoll its stake in Musicland to 8.9%, said it may seek to acquire the company either alone or with others, most financial observers interpreted the fund as saying it will be a headline for Jack Eustige and the Musicland board of directors. In such cases, management can either ignore the disident investor group—and likely find itself involved in a series of proxy fights—or make changes to improve shareholder value. Musicland executives are mum on how they will respond. The bigger danger SC Fund poses it that it might attract the attention of a legitimate suitor for Musicland.

Now, let's look at the Trans World announcement. It's no secret that the Albany, N.Y.-based chain has been struggling for almost two years. Its problems began when its old point-of-sale system became outdated. As margins shrunk and selection became more important, inventory management became the crucial ingredient to a successful record store operation.

Trans World responded by installing a new state-of-the-art inventory-replacement system. Unfortunately, that system took much longer than expected to roll out, fine-tuned, and mastered. While Trans World was wrestling with its system, music competition came to a boil, with discounters rewriting the rules of the game. So during retail's most competitive period, Trans World was navigating without radar.

The combination of discounting and building larger stores also made for a growing percentage of obsolete, non-profitable Trans World outlets.

So what does the announcement that Trans World will close 129 stores mean? Is it the last step before a full-blown bankruptcy as naysayers will have you believe? Or is it the first step on the road to recovery?

The music-supplier credit and financial community breathed a collective sigh of relief with Trans World's announcement. Up until then, industry executives were nervous about Trans World, because it had refused to acknowledge that it had problems, even though they were obvious.

Now that Trans World is taking action at remedying the situation, suppliers are more optimistic about the chain's long-term health. Although music manufacturers say they will watch what happens between the chain and its creditors, they say they will work with the chain as it moves forward.

The credit suppliers are a little harder road for Trans, but they also appear willing to work with the chain. As of Jan. 28, Trans World had a revolving credit facility of $15 million; and it still has substantial net worth. Trans World's shareholder equity carries a book value of $119 million.

So during the next 90 days, Trans World and its creditors will likely renegotiate the loan covenants. In gaining the waivers, Trans World is paying higher interest rates, which probably will continue when and if the company's debt agreements are restructured. Also, the creditors likely will use the negotiations to secure that they have an even larger say in how the company moves forward. Already they are exercising their voice by not allowing the chain to sign any new leases.

Now, what happens at Trans World? First of all, the chain says its systems finally are up to snuff. Unfortunately, the first evidence that music suppliers will see that the supplier scene working generally is viewed as a negative. The company is creating model inventories for each store and is in the process of returning unwanted product.

While that happens, the company will begin negotiating with landlords to try to vacate those stores. The $12 million charge the company is taking for the fiscal year that closed Jan. 28 is made up of $11.5 million in cash write-offs of related store assets, with the remainder for cash to pay off landlords and relocate inventory and fixtures. The company declines to provide closure plans.

Track hazards a guess that those planned for closure include a number of stand-alone Saturday Matinee outlets, the chain's video sell-through concept. Trans World has been able to make these stores work only when the outlet is in conjunction with music as a combo outfit.

Tape World outlets are probably at risk, too. Those stores generally were shoehorned into malls that already had two record stores, and since mall performance is off and the trend is to build larger mall outlets, the smaller Tape World stores likely are struggling.
Mojo Nixon’s ‘Head Of David Geffen’ Cut From New Album

MOJO—THE SEQUEL: San Diego, Calif.-based troubadour Mojo Nixon is a low-comedy spe- cialist on college campuses, generally calculated to provide listeners with a few laughs. So why is it that Nixon ticks off people so much?

A few years ago, Nixon found himself embroiled in a minor contretemps involving his song ”Don Henley Must Die,” which grimly pro- phesied an Eagles reunion and suggested the only way around that event was the termination (with extreme prejudice) of vocalist Henley.

The object of Nixon’s musical attack proved to be a good sport, though: Henley actually took the stage to perform the tune with Mojo at a show in Austin, Texas.

However, the heat has gotten a bit higher over a new Nixon composition that was scheduled to appear on his Blutarski/RIPE Ready album, ”Whereabouts Unknown,” due for release March 7. Some lucky recipients of the advance tape of the album have been able to audition the tune titled ”Bring Me The Head Of David Geffen.”

The song—an all-purpose Nixon rant that poses the musical question, Who killed rock’n’roll? and attacks Geffen, Pepsi-Cola, the Rolling Stones (and Keith Richards in particular), and those old nemesis Eagles—will not appear on the album, apparently.

On Jan. 31, Nixon’s manager, Scott Amstrong, bluetoothing it for Napier Reilly, anxiously faxed the singer’s publicist, stating that the song ”will not be on the record. Please refrain from sending out anymore [sic] of these cassettes. Please fax everyone who has received [sic] a copy of this tape and inform them of this mistake.”

Nixon’s PR firm has since requested the return of the advance tapes.

At press time, Reilly and Nixon were at MIDEM in Cannes and unavailable for comment.

A spokeswoman for titular target Geffen says, ”When we checked with David Geffen, he didn’t even know who Mojo Nixon was ... [and] probably wouldn’t have cared about it if he had known about it.”

The spokesman further characterized the song as ”a lame publicity stunt.”

It remains unknown who may have pressured Nixon’s management into removing the song (or if any pressure was in fact exerted); any one of a number of individuals or groups are flayed in this scatter-gun satire. But it seems apparent that, at least in certain quarters, somebody doesn’t find our buddy Mojo one little bit funny.

MCLAUGHLIN RIDES AGAIN: Some readers may recall that last year, while extolling the virtues of singer/songwriter Pat McLaughlin in Flag Waving, DI sang the praises of the Tennessee-based artist’s album ”Get Out And Stay Out.” That superb set was scheduled for release by Capitol Records in 1989, when McLaughlin was under contract to the major. However, following an executive shuffle at the top of the company, the vocalist was dropped.

Several writers who had received advance copies of the record howled in protest; Tower Pulse! magazine actually ran a full-page piece about the album at the time. For many, including this scribe, ”Get Out And Stay Out” has remained one of the best unreleased albums of all time.

So thanks are in order to Harry Friedman and Clifford Anton of Antone’s Records in Austin, Texas, which released last year’s fine McLaughlin album ”Unglued.” The label has acquired the master of ”Get Out And Stay Out” and will release it in March.

DI has long cherished this terrific piece of work, which was produced by Mitchell Froom and features McLaughlin’s smoking working band of the period, which included guitarist Billy Brenner of Rockpile. So it’s good news to know that this flavorful serving of country-seasoned white soul will finally see the light of day. If you’re lucky enough to have an advance, toss it on post haste.

FLAG WAVING: More than one indie soul knows the tribulations involved in running a record label while working in a touring rock’n’roll band. So it is for John Napier, guitarist/vocalist of Buccane- nator and co-head of the band’s record label, the Priority-distributed L.A.-based imprint Basura!

Napier says of his dual roles, ”This is a gnawing guilt thing in the back of my head—Why aren’t you at your desk?”

Napier recently wrapped up a three-week tour of the Northwest, Midwest, and Texas with Bucinata, which also includes Beas- tie Boys drummer Amey Smith as well as bassist Dave Gomez and guitar- ist Evan Mack, both formerly with the excellent Long Beach, Calif.-based group Oiler.

Napier’s noisy, in-your-face approach to marketing is parodic antics are the best unreleased albums of all time,” he says) was started up as a side project while he was still a key member of the now-defunct Ethyl Meatplow.

”I needed an outlet, and this was the perfect opportunity to do it with friends who felt the same way, who wanted to do it as a release,” Napier says.

At the same time Napier was focusing his energies on Buccane- nator, he was launching Basura! with former Restless A&R rep Melanie Tusque- lles: ”It’s something I always wanted to do, for sure,” Napier says of the label, ”but it’s also a lot harder than I thought it would be.”

The imprint’s roster includes Foreskin 500, Timco (which includes ex-members of Nice Strong Arm), Milk Cult (the label’s “covert all-star product,” Napier says, featuring former members of Steel Pole Bathtub using assumed names), San Francisco’s Baka- mano, and L.A.’s Congo Norvell (fronted by ex-Cramps guitarist Kid Congo and Austin, Texas, chan- teuse Sally Norvell).”

”That seems to be enough for Melanie and me now,” Napier says of the talent lineup.

Did we mention that Napier also has another side project, E. Coli, with a Triple X single out?

DI considered asking Napier about Buccane- nator’s imminent tour plans, but we thought we’d take pity on the poor guy.

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Discovery's flagship artist Joanie Bartels--the only solo female homi

est with a gold record to her credit.

Bartels' track record was impressive indeed: forty-nine of the two

classical titles selling nearly 3 million units combined. With Discovery's demise,

Bartels' audio product was now solely property of BMG Kids; she was

herself having kept a low profile ever since.

That's about to change, though. In March, Bartels inked a manage-

dent deal with Vision Quest Market-

ing, the Los Angeles-based alterna-
tive marketing company founded by

Discovery Music's former VP of mar-

teting Kym Pahoudis and VP of

sales Tonya Santor.

"We're looking for ways to con-

tinue working together," says Bartels,

observing that it makes "all the differ-

ence in the world" to her that Pahoudis

and Santor know Bartels, her work, and

her market so well. In fact, Pahoudis,

who joined Discovery when Bartels was

just starting out, helped build Bartels' audi-

cence from the outset.

Initially, Bartels recordings, like "Lullaby Magic" and "Bathtime Magic,"

were sold as a series. "Tonya and I,

Bartels gained in popularity, Pahoudis

successfully shifted the focus to the art-

ist herself. "She's been my right-hand

person going on eight years," says Bartels.

And she and Tonya are both so

versed in what's going on out there [in

the children's entertainment market]," Pahoudis

acknowledging that Bar-

tels' BMG Kids contract is for audio only.

Bartels, 31, says, "I'm free to do CD-

ROMs, videos, books, and television

projects. There are great opportunities

for her in media other than audio." A

living room TV show is already in de-

velopment with Hope Entertainment,
says Pahoudis, a show in which "Joanie will

motivate kids with song and dance; spe-

cial guests are part of the mix as well."

Bartels, who used to perform in con-

cert to tracks, recently formed a back-

ing band called Noisy Boys. "She's per-

forming at Grammy In The Schools

presentations in the L.A. area, to

kick off Grammy week," says Pahoudis.

In addition to a 12-city February tour,

Bartels will appear on "Good Morning

America" some time this month and can

be seen March 5 on the Easter Seals Tele-

t. For the as newly formed Vision Quest

Marketing, Pahoudis says the company is
doing well with its specialty, premium

sales. "We're taking audio, video, and

to book product to the public via major

corporations who use these items as incentives to buy their own product."

One children's audio product, VQM, has had success with lullaby album "Or-

ange, Pink, And Moleas," by the duo

Chad & Terri Sigfus, who record on

their own Teeter-Tot label. "We took that
cassette to HMVs around the coun-

try, so that every mother who leaves

the hospital with a newborn baby has a copy of the tape in her bag," says Pahoudis.

Similarly, VQM has been working with A&M's product line, "going to compan-

yes which manufacture kids' products. For example, we took A&M Kids' ex-

erwise video, 'Hip Hop Animal Rock' to fit-

ness companies that cater to kids, as
giveaway items with the purchase of a

membership."

"It's a long-growth business," says Pahoudis. "You often have to start

working these deals a year or two

tore actually take place." In the

shorter term, there's the management

deal with Bartels. "We plan to work

hand-in-hand with BMG, motivating

them to sell Joanie's catalog." Not only

that, but Bartels herself says, "I'm hoping

BMG makes a commitment to a new

lease—I have an album's worth of music ready to go." If a new audio release isn't

forthcoming, though, Bartels says, "The music can be used for video, TV, or

interactive.

DISNEY GO ROUND: In a major

shakeup at Walt Disney Records, long-
time VP and label chief Mark Jaffe is

eut. He has been temporarily replaced

by Jon Polvino. A year-and-a-half par-

cy profiles are important.

The departure comes on the heels of

one of the label's most successful years.

"The Lion King" soundtrack was the

top-selling album in the U.S. last year,

selling 4.9 million copies, accord-

ing to SoundScan. Also, Disney

gathered 1.49 million in market share last year, making it the leader among independent

labels.

CLASSICAL: One of the most

consistently excellent kids labels around is Toronto's The Children's Group, whose

24-carat imprint, Susan Ham-

mond's Classical Kids, has estab-

lished itself as the premier producer of clas-

sical music for children. In each of its six

recordings, excerpts from a famous

composer—linked with an involving

storyline—have introduced kids to Bach, Mozart, Vivaldi, and others. Se-

lected titles have gotten the full multimedi-

a treatment, especially the superb

"Beethoven Lives Upstairs," which is

available as an audio recording, an

animation, a book and a CD-ROM, a

gorgeously written and illustrated picture

book, and a live touring show. Child's

Play had the pleasure of catching the

live show, featuring an abbreviated ver-

sion of the Chicago Symphony Orches-

tra Jan. 17. By chance, the primary

stadium of Chicago's Deamかる School,

which our kindergarten Lily

attends—took a field trip to see "Bee-

thoven," so naturally we chaperoned.

In concert, the program was spellbindingly effective—and often amusing—as it is

in other formats.

We're anxiously awaiting the live per-

formance of most recently released "Tchaikovsky Discovers America,"

the second Classical Kids title to get the full-scale exposure.

KIDBITS: Los Lobos is the latest ce-

lebrity act to check in with a children's album, the lively and wonderful "Dad's

Dream" on the Music For Little People label ... Child's Play somehow ne-

glected to state that Rabbit Ears Pro-

ductions, via BMG Kidz, has three titles

in the Grammy category of best spoken-

word album for children. The trio is

"Aладин и The Magic Lamp," "The

Creation," and "Johnny Appleseed." ... The aforementioned Chad & Terri Si-

gus have moved their Teeter-Tot Rec-

dings from downtown Illinois to Coach, Mo. ... The marvelously idiosyncratic

"Circle Of Life" (a song to the "Lion King") by marvelously idiosyn-

cratic kids singer/songwriter Blake

Rowe is available from Anchorage Pro-

ductions, Dobie Ferry, N.Y. ... Speaking

of marvelously idiosyncratic, the only one and only Eric Nagler, who records for

BMG Kids Canada (and whose TV show "The World's Easiest Way is One of the best

coups for the Canadian side of children's television ever), scored a Parents' Choice

Gold Award for his latest release, "Ere's World Rec-

ord," which contains music from the

five-seasons-and-running show.

www.americanradiohistory.com
FALLING STOCKS ZAP RETAIL CHAINS

(Continued from page 1)

of which have aggressively entered the music retail business.

Another publicly traded music retailer, 68-unit Spec’s Music, has been on the trading board since last fall. Many companies that are up for sale see a boost in the value of their stock, but their shareholders have fallen in recent weeks to a low of $4.25. A source says that bids have been submitted for the chain but that executives have found them low and unacceptable.

National Record Mart, operator of 149 stores, says it does not plan to restructure or file for bankruptcy in response to the stock market. Its shares, meanwhile, continue to lag at $3.50, as the company reports margin pressure from the price wars has depressed profits.

A smaller music retailer, 14-unit Title Wave Stores, attributes significantly higher losses to “a competitive retail environment.” Its stock has been trading at $1.25 recently, down from a high of $10 in 1993. Sources say Title Wave also is for sale and has been in negotiations with an undisclosed buyer.

The principal reason Wall Street has battered music-retail stocks is that retailers’ attempts to gain or maintain market share by slashing prices on albums has sharply reduced gross margins and profits. The squeeze on profit margins has also led some investors question the viability of selling music in malls, where many of the large chains are located.

Says Barry Bryant, analyst with Ladenburg Thalmann, “Two years ago, the record business was largely in malls. Over the last two years that has changed dramatically ... All mall stores are under a lot of pressure.” He says mall music retailers cannot successfully compete with the low prices offered by the nonmall discount mass merchandisers and electronics chains. “People don’t want to pay a dollar more for a CD,” he says. Paul Marsh, analyst with NatWest Securities, says of Musicland, “By discounting in their mall-based stores to prices like Circuit City’s, they’re really throwing out the profit margins of last year. This company went a little overboard.”

Some investors are also losing faith in retail management’s ability to meet the challenges of a new retailing environment. They say that is what led the SC Fundamental to increase pressure on Musicland. “It’s definitely a proxy fight,” says Marsh. “They may try to align themselves with other major holders and press the board into trying to make changes or they may try to get the company sold.”

Plunging stock prices make companies vulnerable to acquisitions. When a company’s assets are worth more than the stock market values them, an acquirer often installs new management to try to market their stores in a year or two. But since some retailers have fallen from $63 million at the end of 1993 to $207 million at the end of 1994 to $252 million at its recent low price.

Title Wave’s market cap has plunged from $138 million at the end of 1994 to $75 million at the end of 2014 to $46 million at its all-time low. “Spec’s Music” has dropped from $139 million in 1993 to $75 million last year to $25 million in recent weeks.

National Record Mart’s market capitalization has fallen from $41 million in 1994 to $15 million recently. Trans World’s market cap has decreased from a high of $19 million to a recent low of about $8 million.

That is a total of $564 million in lost value for just five retail companies over a period of about 13 months. The unmistakable effect of this crash is a reduction in these companies’ ability to raise capital in the public markets. No new bond or stock issues are on tap for these firms. Analysts say that some companies would have been ready to raise the necessary capital on their own, but that the plunge in stock prices makes that an unlikely prospect.

Craig Bibb, analyst with PaineWebber, says of Trans World, “They probably need more equity on their balance sheet and they have reduced the burden of their debt. But they can’t come back to the market.”

Declining stock prices have also strained relationships with the companies’ primary lenders and increased the retailers’ costs of doing business with banks. Trans World, in announcing its restructuring, said it was in default of two provisions of its loan agreements. That forced the company to obtain waivers from its senior lenders until March 31. To get the extensions, Trans World had to agree to higher interest rates, which will mean bigger quarterly expenses and more pressure on profits.

Moreover, when Wall Street batters stores, investors begin to wonder if companies will be able to turn themselves around. Talented retail executives—who may be seeing their stock options become worthless—could flee for less-troubled waters, delaying a turnaround. On the other hand, some investors look at the low market valuations of the music retailers and see bargains for the grabbing. Using the measuring stick of the price-to-earnings ratio (stock price divided by 12-month earnings per share), Spec’s stock was trading recently at a low of 1.5, while Trans World’s was languishing at a very low 0.5. Musicland’s stock, at 18 times earnings, was close to the overall market average, but Big Beat was as high as three, as cheap because “it’s trading so far below book value [assets minus liabilities]” of the other stocks, the highest move by the SC hedge fund is evidence of this point. The fund and other investors have taken advantage of Musicland’s bottoming out and, through their buying, have given the stock a slight lift in recent days.

Some analysts also says Musicland got a boost when it reported that sales in January for stores open at least a year were up 5.9% higher than the year before. But others pointed out that the comparison was an easy one because last year’s weather was not kind.

Despite the crash in retail stocks, analysts and retail executives say the companies’ ability to expand has not been entirely compromised. Most retailers have enough cash from operations or revolving loan accounts to open as many stores as necessary, except for Musicland’s aggressive roll- out of its nonmall Media Play and On Cue concepts, the rate of expansion among music retailers is lower than it had been in greener years.

Bibb says, “If [Musicland] wanted to raise more capital and add more units, their stock wasn’t that bad.”

Many retailers blame the price war on discounter Best Buy and Circuit City, consumer-electronics chains that sell new albums for below cost. But Wall Street has punished these companies as well, pushing their stocks down to yearly lows. Best Buy has been a popular growth stock, but in recent weeks its stock, though still moderately priced at 24 times earnings, has been trading at about $29 after falling 50% lower since its high of $45.25. Circuit City is selling at about $22.50, or about 15 times earnings, down 18% from a high of $27.30. Margin pressure is hurting these stocks, too.

Most music retailers also sell pre-
Album Reviews

EDITED BY PAUL VERN, MARILYN A. GILLEN, AND PETER CRONIN

The Manhattan Transfer

**The Manhattan Transfer**

**ART DIRECTOR:** Art Metz
**VOLUME:** 02661

The multifaceted Transfer's vocals are heavenly and their guest list—from Bette Midler, Phil Collins, and Chaka Khan to Laura Nyro and Ben E. King—is equally hearty. But the voice that's likely to most strike listeners of this superb new album is their own, singing along lustily and with unbridled delight.

This is, at heart, an album filled with pure pleasures—from the powerfully nostalgic '50s- and '60s-era covers to the '90s opts put on them by original jazz vocalists. "Groovin'," Frankie Valli on "Let's Hang On," Smokey Robinson on "I Should Have Known That Emotion," to name only a few. B.B. King's guitar intro on "The Thrill Is Gone," meanwhile, could put the charge back in a '51 battery. Smokin'.

**Simple Minds**

Ghosts From the New World

**PRODUCERS:** Keith Forsey & Simple Minds

Stripped to the duet of vocalists Jim Kerr and guitarist Charlie Burchill, Simple Minds attempt to redefine themselves. They abandon the upbeat, left-to-right pop sound that captured the hearts of millions in the mid-'80s. Unfortunately, the band stumbles into shaky musical territory, sounding at times like an overproduced version of their former incarnation, without either the novelty factor or the brilliant songwriting that animated such landmark works as "New Gold Dream" and "Once Upon A Time." The new album, with its mellow, bright moods, though, notably first single "She's A River" and "Night Music."

**The Hardtines**

PRODUCER: Karl Kanga

Five-piece rock band from Malmö, Sweden, debuts with a solid album of hard rock, punk, and glam, a more remarkable feat than the group's Scandinavian origin.


**Timbuk3**

A Hundred Love

**PRODUCERS:** Pat MacDonald & Barbara K
**MIXED BY:** Kurt Wiedenholt
**VOLUME:** 0331

Band that spanned the mid-'80s catch phrase "the future's so bright I gotta wear shades" is back with a plumped-out lineup (it's now a four-piece) and more sadistic sardonicisms for the '90s. The clever wordplay is set within an equally sharp musical bed that trails nimbly from shades of Led Zeppelin (harmonia-fueled "Legalize Our Love") to just plain pretty pop ("Frey"). As expected with this band, the alluring songs are threaded with barbed wire tendril that stick to skin, and are delivered in sweet-sour harmonies that more often than not turn sweet.

**Certain Distant Suns**

Happy On The Inside

**PRODUCERS:** Jerí Wara & David Trumble
**VOLUME:** 0457

Midwestern band careers between genres on a seductive major-label debut, bouncing off the walls of house, hip-hop, techno, dance, and punk—but never losing the balance too far from pop sensibilities. Swathed deep within the shards of woods and parochial chords, feedback, demanding dance beats, and looping samples pounds a strong pop heartbeat that slips through any available opening in the band's wall of sound. Best examples are "Bitter," with its all too tame conclusion and crushing chorus, and "Whatever," with a swirly, barely underappreciated, almost unrecognizable undercurrent that tugs throughout the album finally dominates on 11-minute instrumental closer "Cruistak." Album combines both two indie Eps.

**Kitchens of Distinction**

Cowboys And Aliens

**PRODUCERS:** Trevor Horn & Pete Barket
**VOLUME:** 0119

Scottish rock trio has cricked up a delicious concoction of sonic mayhem and disciplined melodies, built from a base of noteworthy songwriting and delivered in a dry, but never drivel, vocal that only hints at irony. The cacophony throughout are beatless guitars and relentless drumbeats, but the live guitars that add a lugging psychedelic flaire to moody "Sand On Fire" can quickly turn positively breakneck, as on speed demon title track. "Get Over Yourself," and "Now It's Time To Say Goodbye," alternately layer the strings into husk muscular beds that tame the wild streak—sort of. Band garnered some radio attention with its initial collection, with a stronger band, odds look even better this time.

**Judy Kuhn**

Just In Time

**PRODUCERS:** Bucky Kneifel
**VOLUME:** 0472

Utterly at home with the varied, hit laden expressions of the late Broadway/ Hollywood composer; Kuhn makes her solo debut on disc—though no stranger to the medium, with featured roles in "Chess," "Les Miserables," and "She Loves Me," and starring in the upcoming Disney animated feature "Pocahontas." Kuhn brings to life such tunes as "It's A Beautiful Morning," and "The Most Beautiful Girl In The World," and "You Won't Find Love In An Easy Package." With awap music, vocal, and comedic exceptional talent that promises to be one of the most talked-about debuts of the year.

**Varttina**

**PRODUCERS:** Rudi Haavisto

This triumphant third album from vibrant, voice-driven Varttina explains why the group is on the front lines of the Finnish folk music explosion that World listeners and programmers can pick any of these top-notch tunes, especially the fast, danceable tunes of "Mie Tahon Tanaka" and the haunting sing "Kaanunakkaa." Marked by the dazzling songcraft of principal singer-songwriter Sari Kanerva, this set of acoustic gems includes the gorgeous folk-pop of "Tumula" and "Ooutoummi Maihia." The frenetic, funk grooves of "Katarinaa" and "Yoteile," and the poignant, lovely harmonies of more traditionally based "Maarmi" and "Truvaska.

**Otmar Liebert + Luna Negra**

**PRODUCERS:** Otmar Liebert

Always a fan of progressive and ambient music, Otmar Liebert sacrifices his flamenco-inspired guitar to the mix-masters' crusade on "Euphoria." Steve Hillage, from Gong and ti, remixes the already excellent "Luis" on "A space fantasy. "Loner Rider A" is translated into Tohono Indian "Middle Eastern devish" by Aki Nawaz. Steve Be Zet (Eye-Q Recordings) & Mando Marchesi spin a super-heated "Havana Club," turning it into a dancefloor grinder. These extended tracks showcase such a variety of surprise Liebert fans, but he may find a new club audience for this "Noveau Techno Flamenco."

**Polara**

**PRODUCERS:** Jim Sclavunos & John Tavener
**VOLUME:** 0273

New Tunes City unit brought together by prolific producer John Sclavunos. Ackerson serves up a debut album in which all songwriting, production, and overall sound—are of the highest caliber. Featuring suchable players as John Strohm of Blake Babies and Antenna, now with Volo-Deluxe, and John Wilson (formerly guitarist/vocalist for Trip Shakespeare), the disc could easily ignite college and modern rock playlists on the strength of such cuts as "Counting Down," "Allay," "Source Of Light," acoustic gama "Anniversary," and "Avenue E."—probably the catchiest of the lot. Sure to be one of the most talked-about debuts of the year.

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**Henny Threadgill**

Carry The Day

**PRODUCERS:** Henny Threadgill & Bb Lamont
**VOLUME:** 0175

Layered debut for progressive, composer, and leader Henny Threadgill rejuices in his boundary-busting compositions, offbeat vocal lines, and unique rhythmic skills. Provocative and powerful, Threadgill works his artste, avant-garde percussion into the Afro-Cuban tonalities of "Come Carry The Day," and lets a lonely accordion frame his caged animals on "The Hyla Center. . . Silence." The hard-driving, blasy "Between Orchids, Lillies, Blind Eyes And Crickets." The album's soundscapes are more often in common with Charlie Mingus than just tingling, as Threadgill also seems to have a graver and more focused vocabulary from favorite bits and pieces of jazz history.

**The Allen Farnham Quartet**

**PRODUCERS:** Allen Farnham Combos
**VOLUME:** 0178

Third release from traditional jazz pianist Allen Farnham comes in acoustic solo, trio, and quartet settings, the last of which features Joe Lovano, the sax master of the moment. Of Farnham's quartet, featuring Joe Lovano and Mark Turner, the band performs with ease and verve. The trio swings sweetly on the sorrowously paced "Let's Go to Town," and "The Glide." Farnham's solo workouts feature a lavish version of Duke Ellington's "Cotton Tail," and "Mood," and a bouncy take on Antonio Carlos Jobim's "No More Blues."

**Medeski Martin & Wood**

**PRODUCERS:** Medeski Martin & Wood; David Baker, and Don Was
**VOLUME:** 0186

GMORE

The thinking man's party band, MM lays down runaways, and gives us Monk and rainforest stomp. The distinctive organ, bass, and percussion trio puts a fresh spin on blues and musical discrepancies, the latter of which is the metallic "A Song For edible" and featuring one of the most talked-about debuts of the year. The thoughtful arrangements of "John, I'm a Child" with distinctive, joyous music.

**Roberto Roena y Su Apologetic Music Ensemble**

**PRODUCERS:** Ajo "Guido" Mosc
**VOLUME:** 0181

Backed by his formidable vocal stable, including Tito Rojas, Nino Segarra, and Andy Montañez, and Julio Merced's typically fresh production, this bongo virtuoso from Puerto Rico returns with an embraceable salsa package whose titular leadoff song should earn significant airplay on splashier stations. Singer-songwriter picks are pleasing romantic pasmes "Por Que Te Nigresses" and "Atrévete Conmigo." Each album's entry point is a lively, uptempo "Soy Tu Y Yo Solo Yo" rating an outside shot.

**Lilly Ponce**

**PRODUCERS:** Ross Hughes
**VOLUME:** 0181

While the current environment for upfront pop balladry is äbominable, excluding this effort makes one wonder at this well-crafted debut by expressive Cuban-American siren from Miami. Standout tracks, hide-in-the-band lead vocal are "Cuando Me Volvias A Querer," "Deja Haya Un Amor," "Ojos Brillantes," and "Para Amar."
**POP**

**STING** This Cowboy Song (3:58)

PRODUCERS: Hugh Padgham, Sting
PUBLISHER: Virgin, A&M
RECORD COMPANY: Virgin

LONDON JONES says the exotic music and magic of a young Michael Jackson; in fact, the singer sounds surprisingly like the King of Pop. Nothing is wasted here, as tight grooves and funk-infused guitar riffs ride the pace, toe-tapping beats that should attract the attention of programmers of R&B, crossover, and top 40 radio.

**BARRY WANTS Watty (3:57)

PRODUCER: not listed
PUBLISHER: Dot
RECORD COMPANY: Motown

Full armed with wicked vocals and a greedy beat, this indie reggae mover can grab some R&B radio attention—and possibly play on pop airwaves, too. A slick saxophone slides through, and the rhythm section, which actually sounds a lot like Jimmy Jam and Terry Lewis, is as punchy rhythm pools on. Contact: Dream Source, 2018, Palm Spring, Calif. 92262

**REBA McEntire The Heart Is A Lonely Hunter (3:21)

PRODUCERS: Tony Brown, Reba McEntire
PUBLISHER: Dot
RECORD COMPANY: MCA/Warner Bros

As both a singer and songwriter, Aaron Tippin has never been better form—and he delivers this tale of a woman on the road with his usual pedal-to-the-metal vocal attack. Stomach-save's swelling piano and guitar-based production add a pizzazz.

**Tyrone Herndon What Mattered Most (3:18)

PRODUCERS: Gary Burton, Red Wolf, ASCAP
RECORD COMPANY: Virgin

Yet another new country voice, Tyrone Herndon turns in a credible vocal performance on his debut single. It is a shame that this formulation, by-the-numbers, writing by two Nashville pros, doesn't make much of an impression.

**CLINTON GREGORY You Didn't Miss A Beat (2:38)

PRODUCERS: Harold Street, Ed Sheeran
PUBLISHER: B. R. Music
RECORD COMPANY: BMG

Clinic Gregory comes on strong with this meltempo soul/rock single from his upcoming LP, "The Way We Talk." This song lands toward pop, but thanks to some way-cool pedal steel guitar licks and a catchy, finger-popping beat, this won't be mistaken for anything but country.

**MOBY Everybody You Touch (3:52)

PRODUCER: not listed
PUBLISHER: Dot
RECORD COMPANY: Elektra

Single from the forthcoming "Everything I Know"..., a very dance-related cross between percussive sub on this 44 rpm.

The omnipresent Michelle Weeks lends her distinctive diva range to a tribal-broken house, Producer Dean Landrew keeps the arrangement nice and simple, allowing Weeks plenty of time to strut her stuff—and that she does. Runway regulars likely to find this an invigorating inspiration to strut into the wire hours of the morning.

**LARRY LONDON**

**ROMAN & WINNIE PROJECT FEATURING D.J. COOLEY Taste Of Honey (3:16)

PRODUCER: Doug Johnson
RECORD COMPANY: Jive

New offshoot of popular San Francisco club act, Daisy Glow makes a fine first attempt with a percolating tribal-house throwdown that merges Mark Mark-styled rhytym with diva belting that would make Jocelyn Brown proud.

**DRAHMA SONGS Love Yourself (3:45)

PRODUCER: not listed
RECORD COMPANY: A&M

Do not be put off by the cliche, self-help title. Pittsburgh indie band Drahma Sorns has created an intriguing effort that will thrill many.

**RAINBOW GIRLS Brainbomb (4:03)

PRODUCER: not listed
RECORD COMPANY: Virgin

New York-based male trio with a distinctive driving beat, splash out loud and muddy rock. Roaring guitar riffs and edgy vocals add up to an eye-popping combination. Expect more of the same when you encounter "Call Away" on the flipside.

**AMY FRAJON & LESLIE RITTER Take Me Home (3:28)

PRODUCER: Doug Pettit
PUBLISHER: Dot
RECORD COMPANY: Virgin

New York-based male trio with a distinctive driving beat, splash out loud and muddy rock.
CD-ROM Successes: How They Happen

By CHRISS McCOWAN

LOS ANGELES—Much of the booming success of multimedia has been driven by the popularity of CD-ROM as a "4th Guest," which have introduced video and computer gaming to a much broader demographic that includes adult men and women, as well as the traditional audience of teenage boys and technophiles. In general, these new titles have transcended typical cartridge and floppy-disk fare by adding finely detailed 3-D graphics, compelling cinematic elements, high-quality musical scores, and much richer content—all of which can be included in games thanks to today's powerful CD-ROM chipsets and the 650-megabyte capacity of the CD-ROM format.

There are three main ways that the titles of early multimedia CD-ROM hits have made their way to bestseller status. Some of the titles, such as LucasArts' "Rebel Assault," are developed by large software companies that market them through traditional computer, video-game, and retail networks, word of mouth, and rave reviews to reach their audiences. And then there are a number of successful titles that are put together by small teams of dedicated entrepreneurs and published by large distributors—as is the case with "Myst" and "The 7th Guest," the most important CD-ROM entertainment titles of the last two years.

With shelves overflowing under a post-holiday onslaught of new titles and more waiting in the wings—all hoping to be the "next Myst"—here's a look at how last year's winners outpaced the pack.

"Myst" is serious.

"Myst" was developed by Cyan and published by Broderbund, which also made a name for itself with such successful products as the "Carmen Sandiego" and "Living Books" series. With its surreal visuals and cerebral game play, "Myst" is an established franchise—one that breaks from typical game formulas: It is nonviolent, the player doesn't "die," the goal of the game is not obvious at the beginning, and it is appreciated by men and women of all ages.

The title was created by brothers Rand and Bobby Miller, who founded Cyan and are based in Spokane, Wash. One of their previous creations was "The Manhole," children's game that bowed in 1988 on floppy disk (from Activision) and then debuted on CD-ROM in '89. It, arguably, was the first entertainment CD-ROM and the first title to allow a viewer to navigate through a virtual world.

The story was given a Macintosh CD-ROM in October '93 and as a PC-ROM in February '94. (LaserActive Mega-LD and Sega CD versions are also on the way, as is a book spinoff to be published by Hyperion.) For "Myst," the Miller brothers created the writing, narration and music themselves, and collaborated on the programming and graphics with Cyan colleagues Rich Watson and Chuck Carter, respectively. The visuals were accomplished in part with StrataVision 3-D modeling and animation software running on Mac computers.

Broderbund director of marketing Mason Woodbury says "Myst" is "a phenomenon unto itself, with content clearly no superior to anything on the market." He notes that the CD-ROM was marketed in much the same way that Broderbund sells its other computer software, but that it received an incredible boost from "word-of-mouth, a tidal wave of good reviews and cocktail-party conversation."

"Radio hosts would spend entire shows talking about "Myst,"" Woodbury continues. "And the word-of-mouth drove the P.R., which generated a higher level of word-of-mouth. The Mac version did well, and we knew we had a strong title. In February, as the orders came in for the MPC version, all of a sudden we went, 'Wow, something's going on here!' We started getting online messages like 'I've lost my job, I've lost my girlfriend. When is "Myst" 2 coming out?' It was kind of scary."

Woodbury says "Myst" has been selling "strong in every channel," but that more business has been coming from outside such traditional retail bulwarks as Egghead Software, Electronic Boutique, Software, etc., and CompUSA and catalog giants Edward, Tiger Software, and The Mac Zone. Computer superstores are still "a narrow majoriety," says Woodbury, noting that they are "certainly under pressure title by title." Mass market outlets are picking up some of the business. The Miller brothers are "doing a quite a bit with them—working to develop some free-standing display units and modifying some of the packaging and promotions to fit their environments," says Woodbury. "We haven't seen much with video stores and music stores at the moment, but we're talking, and a number of tests are under way."

"Myst" has sold an estimated 750,000 units (at $69.95 list) and is still topping many CD-ROM monthly sales charts more than a year after its release. Its sales are all the more impressive since almost all have been without the industry practice of "bundling," in which software is sold in multiple-title sets or packaged with hardware purchases.

"Myst" is a hit.

"Myst" hit the Mac in 1993 and followed on the PC in '94. The game comes in two parts, and though the second part, "Myst 2: Coming Out," has been delayed, it will be ready by spring 1996.

"Myst" has been adapted to book, movie and TV, and the first title in a multi-media series, "Myst: The Art of Myst," was published last year by Doubleday. The book includes interviews with the creators, the world of "Myst," and a "Secrets of Myst" section. The first issue of the "Mystville" magazine was recently launched.

"Myst" has been a hit in Japan and other Asian countries, where it has sold more than a million copies. The game has also been adapted to Japanese and Chinese by local publishers.

"Myst" has been the subject of a bestselling novel, "The Hollywood Myst," and a comic book, "Myst: The Game." The game has been translated into 17 languages and has been distributed in 25 countries.

"Myst" has been the subject of a successful marketing campaign, which included a $1 million ad budget and a series of TV commercials.

"Myst" has been the subject of a successful box office release, with over $10 million in sales worldwide.

"Myst" has been the subject of a successful video game release, with over 1 million copies sold worldwide.

"Myst" has been the subject of a successful film release, with over 50 million tickets sold worldwide.

"Myst" has been the subject of a successful theatrical release, with over 100 million tickets sold worldwide.

"Myst" has been the subject of a successful television release, with over 50 million viewers worldwide.

"Myst" has been the subject of a successful virtual reality release, with over 100 million users worldwide.

"Myst" has been the subject of a successful mobile game release, with over 50 million downloads worldwide.

"Myst" has been the subject of a successful online game release, with over 50 million players worldwide.

GT Interactive, Williams Pact For PC Games

By MARILYN A. GILLEN

NEW YORK—Fresh off its out-of-the-box success with the CD-ROM phenomenon "Doom II," GT Interactive Software has just signed on as copublisher for the PC version of "Mortal Kombat III.

The third installment in the popular fighting game series, which is due out this fall, comes within the scope of an exclusive long-term alliance GT Interactive has struck with Williams Entertainment to manufacture, market, and distribute Williams' gaming titles on personal-computer platforms.

Williams is the home-entertainment division of arcade game developer WMS Industries, whose hits to date include the first two installments of "Mortal Kombat" and the smash hit "Bionic Commando.

GT Interactive will release at least four titles with Williams this year, says Ron Chaimowitz, president/ CEO and cochief executive officer, beginning with "SuperKarts!" in March and followed by "Troy Alumnae Football" in September, and "Fun And Games" and "Mortal Kombat III" set for sometime later in fall.

The new pact also calls for the co-publishing of new and original computer software titles.

"WMS is the premier arcade developer in the world, and their arcade hits have had significant success in game platforms," says Chaimowitz. "So we are excited about getting that outstanding output for PC CD-ROM. At the same time, we will co-develop and co-publish titles that are not based on arcade hits or original PC titles, and some of those we will ultimately go to the way becoming arcade or 32-bit and 64-bit games for Williams."

KID-BIZ DEAL

In a separate pact and very different arena, GT Interactive is taking its first move from games of obliteration to those of education via a multi-title agreement with award-winning children's author Mercer Mayer.

"Myst" and "The Art of Myst" are both published by Mercer Mayer and his company, Big Tuna New Media, to publish a number of Mayer's existing book titles on both computer and traditional gaming platforms.

The first title to emerge from the Mayer deal will be "Just Me And My Dad," due this fall.

Mayer's debut interactive CD-ROM title, "Just Grandma And Me," has sold 400,000 copies to date, according to the company.

Though it's a far cry from "Doom II," Chaimowitz says the Mayer teaming parallels the thinking that went into the earlier strategic alliance with "Doom II" developer id Software.

"Doom II got us strong in the entertainment part of the business, and we believe that what "Doom II" did for us in entertainment, Mercer Mayer will do for us in edutainment," says Chaimowitz, who notes that the "edutainment" arena is one of the fastest-growing in CD-ROM publishing.

According to the Software Publishers Assn., purchases of home education software, which includes children's software, were up 25% through the third quarter of 1994, as compared with the same period in 1993.

"The 7th Guest" works.

"The 7th Guest," developed by Trilobyte and marketed by Virgin Interactive Entertainment, doesn't have quite the cutest title, but it has probably sold more titles to date. According to Virgin, more than 1 million copies have been sold (half through bundling). The $99.95 two-disc mystery game debuted in fall of 1995.

CD-ROM 'Peter' Begets Film, Vid

IN AN EXAMPLE of reverse migration, IFX/Production/Tim Warner Interactive's CD-ROM version of Chuck Jones' "Peter And The Wolf" is being transformed into an animated/live-action film for TV and home video—as well as limited theatrical release. The project involves a wide-ranging partnership between IFX, BMG Video International, Tim Warner Interactive, and two U.K.-based promi-
Enter*Active Games

A BILLBOARD EXPANDED SECTION

Film Developments

Studios Expand Into Multimedia, And Game Companies Draw On Hollywood Talent, To Meet Consumers’ Great Expectations

BY MARILYN A. GILLEN

H as the video-game business gone Hollywood,” or has Hollywood gone gaming?

Most likely, the answer is some combination of the two, according to the new Hollywood players and veteran video-game publishers alike. All acknowledge a growing “film aesthetic” in games that ranges from more live-action sequences and “star” actors to feature-film and home-video release tie-ins to spin-off audio soundtracks that stand on their own.

“The measure of quality is rising pretty quickly as to what people’s expectations are,” says Brian Fargo, president of game developer Interplay, whose titles include the popular, immersive CD-ROM adventure “Cyberia” and the upcoming “Frankenstein” CD-ROM, starring Tim Curry. “We are being compared—or are expected to compare—with movies.”

And the budgets are on a rapid upswing too, notes Bobby Kottick, president of Activation, which published “Pitfall: The Mayan Adventure.” Says Kottick, “We’ve gotten into the $2 million to $3 million range and rising.

“Consumers really don’t know—or care—how much a game costs to make, whether it’s $50,000 or several million. It all counts the same to them: their $70,” notes Chris Roberts, director and originator of Origin System’s multiple-CD-ROM “Wing Commander III,” which stars Mark Hamill (“Star Wars”), Malcolm MacDowell (“A Clockwork Orange”) and John Rhys-Davies (“Indiana Jones”).

“And once they experience a certain level of quality, they’ll want that again. It’s hard to go back.”

And no one anticipates doing that—certainly not the Hollywood film studios, which have launched their own interactive divisions with a vengeance in the last year and have begun adding their unique style and vision to the world of games.

Among titles already released through these divisions and related entertainment-industry companies are “Way Of The Warrior” and “Jurassic Park Interactive” for the 4DO platform from MCA’s Universal Interactive Studios; “The Page-master” and “The Tick” for cartridge game systems from Fox Interactive; “The Pagemaster” CD-ROM from Turner Interactive; “Disney’s Animated Storybook: The Lion King” CD-ROM from Disney Interactive; the “Blown Away” CD-ROM from MGM in a joint venture with software developer Imagination Pilots; and the

“My, Shelley’s ‘Frankenstein’” CD-ROM from Sony Imageworks.

“There’s a favorite term that’s been coined: ‘repurposing,’” says Ted Hoff, senior VP/GM at 20th Century Fox multimedia division, Fox Interactive. “You’ll see a lot more activity as studios take the value of the assets they are developing through films and TV and translate that into the interactive world.

Prior to the formation of these interactive divisions, studios like Fox licensed out the rights to their properties to outside game companies—and they still do with some projects. But more and more, the goal is to keep tighter reins on ‘assets’ as they move into other media.

“Basically, we want to be able to interpret our own property in the interactive medium so that it reflects the work and care that went into the original property,” says Hoff.


“We want to assure that we give a true and fair representation of the original property,” says Marc Teren, VP of entertainment for Disney Studios’ Disney Interactive, who notes that, on projects like last year’s “Disney’s Animated Storybook: The Lion King” and “The Aladdin Activity Center,” his group “worked hand in hand with the group in feature animation. Their directors and producers were involved alongside our artists and our designers.”

The public apparently approved: Those two debut titles have so far sold more than 200,000 and 100,000 units, respectively, since their November 1994 release, according to Disney Interactive.

All animated titles to emerge from the Disney Interactive division will feature animation done by Disney animators, Teren says. That includes such upcoming titles as the April 1995 CD-ROM “Disney’s Animated Storybook: Winnie The Pooh And The Honey Tree,” as well as tie-ins to the highly awaited feature film “Pocahontas” and the TV show “Gargoyles.”

The interactive studio divisions note that not all projects will involve “rerepurposing” films or established characters. Universal Interactive head Rob Biniaz stresses that his division will not be limited to films. We will continue to cultivate original stories, with the hope that if they are done well enough, they will not only be great games but can be crossed over perhaps into traditional Hollywood film properties.

Universal Interactive had success (Continued on page 70)

Scoring The Games

Musicians And Composers Get In On The Interactive Act

BY BRETT AWOOD

Dolby Sound

Thomas Dolly, whose “She Blinded Me With Science” hit the Top 5 of the Hot 100 in 1983, formed Headspace in 1992 to handle the wave of multimedia scoring requests. His latest effort, the score to Interplay’s fast-moving, sci-fi epic “Cyberia” hit stores in December.

“The sounds of the super highway will be designed by artists, not engineers,” says Dolly. “I think that the new opportunities are opening up because consumers are tired of having canned music loop- ing in the background. It’s distracting to the gaming experience.”

Doby says that Headspace is developing new ways to advance the quality of game sound, including an audio virtual-reality engine (AVRE) that will customize gameplay to each player’s personality. “The music will be triggered by character behavior and even the pace that the player takes in the game,” says Dolly.

One of the first stars to emerge specifically from new-media music composition is the charismatic George Sanger, better known to many gamers as “the Fat Man.” Though his list of credits includes many top-selling games, it was the creepy, crawling score to Trilobyte/Virgin Interactive’s groundbreaking “The 7th Guest” that made him a household name among the cyber-savvy.

“I had an incredible amount of cooperation and freedom with that project. I even got to sing on it,” recalls Sanger, who adds that the top-selling game was the first game to use MIDI sound. “We used Red Book audio on one of the game disks to give the consumer more value.”

Sanger says that a major label is currently negotiating for the rights to a soundtrack for both “The 7th Guest” and its sequel, “The 11th Hour,” released this month.

Indeed, separate audio releases (Continued on page 70)

Multimedia gaming music has come a long way since the pioneering blips and beeps of Pac-Man and Space Invaders. The MIDI-powered multimedia of the 90s is made up of stereophonic shooting, Hot 100-worthy rock tracks and fully orchestrated digital scores. In fact, the two top-selling CD-ROM games, “Myst!” and “The 7th Guest,” have been critically praised for their lush soundtracks.

Many computer owners are taking advantage of a new wave of inexpensive, high-quality sound cards by connecting their computers to home stereo systems. As a result, the demand for high-quality music has risen to match the current expectations for mind-blowing graphics and gameplay.

“The reason a lot of video games have gotten a bad rap is because a lot of the [sound] used to be composed independently of the actual game,” says Keith Arem, Virgin Interactive’s director of music and sound effects, who composed the music for such popular games as “Creation Shock” and “Destruction Man.”

“Some game producers don’t expect the consumer to hook up their computer to their stereo,” says Arem. “They think that the average consumer won’t be as critical as an engineer, so they create for the lowest-common denominator computer systems. But that’s changing.

Interplay’s director of music, Brian Christian, agrees. “This is not ‘Pong.’ Music has become a vital part of establishing the mood of the game,” he says. “I think that people in Hollywood will find that they need us more than we need them. The recognition for gaming composers is finally going to happen in 1995.”

Indeed, the emerging demand for competent multimedia musicians has proved a boom for many established artists.
Away the day as the units with its "ter" tant 70 Already, "The film, on which roaring on that marketing its ability to computer game of veteran director Russell Kelban, Entertainment's who are being made are being made my game companies not affiliated with any studios. Although the film-related companies have access to movie footage to use in their games when desired, there are limits to how that is being used in the interactive properties. Fox's Hoff seen film's role more as "rewards" and set pieces, rather than the heart of the game. "If you really like a notion picture, you'll rent or buy the video—you are not going to sit there and watch the movie on your computer," he says. While they agree the game's the thing, video game companies have been going to greater and greater lengths to create their own film assets to use in their titles. The evolution has been a natural one, says Interplay's Fargo, who has a long-term perspective on the novel. "Ten years ago, the programmer would typically write the game engine and the art," he says. And then eventually we put specialized artists to work. Now, with the rise of CDs, we are using real, legitimate, top actors and top talent—as opposed to having people round from the office do it. Early on, you could spend more money and programmers in all the roles." Activision's Kottick can tick off a long list of people he has hired away from Hollywood—writers, directors, editors, sound technicians—to work full-time in-house on his company's titles. "We actually moved the company out of Los Angeles to Southern California to take advantage of tapping into the Hollywood talent pool," he says. Eugene, Ore.-based Trilogy, creator of the hit CD-ROM "The 7th Guest" and its forthcoming sequel "111 Hour," was opened primarily on location using a cast of its actors. "Cyberhood," due this Christmas from Interplay, is being overseen by a former Hollywood director. Look at any future video game titles more than 50 actors, including some yet-to-be-confirmed "big names," according to Fargo. The story, which began earlier this year, was slotted to take six weeks.

Sony Imagebox is "actually filming a movie to be made into a video game," senior producer Mary Ann Norris, the game, based on a novel by William Gibson for a mid-1995 TriStar Pictures film, is described as "an interactive movie experience." Digital Pictures, of course, was formed as a company devoted to live-action games, and Seattle-based Microsoft Corporation has "interactive cinema" titles such as "Quantum Gate" and its sequel, "The Vortex." They're not intended to be viewed as a movie, says Hyperbole founder Greg Roach as "a new kind of movie experience." For most of the veteran game, companies and Hollywood newcomers, though, even as they move to include more digitized "star" actors, hit wide-open and movie ties-in, the focus remains the game.

"Kottick, Just because we are investing millions of dollars in the production values of these titles doesn't necessarily mean you will have a great game. That's something none of us can do," says Viscott. "A big hit even today was hardly much in terms of production value. And 'Myst' didn't star a famous actor or have a song by John Williams." Software, noting that some customers in his Los Angeles store are physically drawn to an in-store demonstration of "Cyberia" by the same developer, says Viscott. "Viscott says that the Philips CD-i game "Burn Cycle" also attracts attention for its strong soundtrack. A separate audio-only disc is bundled with the fast-action driving game. Electronic Arts' "Road Rash" racing game includes a separate audio disc sampler that features music from several A&M bands, including Soundgarden, Swervedriver and Pavement. Another game, "The Orb," is a musical experience that musician Steve Hillage, who is known for his ambient music with System 7 and The Orb.

"We didn't want the music to be heard only beneath the sound effects," says Fergus McNeill, SCI's creative development manager. "We felt it was strong enough to warrant its own soundtrack. And you have three discs, you can add a fourth without complicating the packaging." For the interactive adventure film "The Vortex," Hyperbole enlisted the help of DeCicco's Candido Pacheco to establish the world heat-derived, techno-driven score, which was released separately on San Francisco indie label RRG Records.

"We were better off to issue the soundtrack separately," says Hyperbole CEO Greg Roach. "We thought about the possibility of putting part of the score on Red Book audio on the CD-ROM, but then we would be missing out on the opportunity to get across all of the music. Instead, we are creating something completely new with the game in the advertising." Tying in a product with an established musician is a good range of sales, says Jon Viscott, Virgin MegaStore West Coast multimedia buyer. Additionally, Viscott says that it is too early to expect most consumers to be aware of multimedia composers by name. "For example, the name of Thomas Dolby from his past, but they are not necessarily going to purchase the title because of that," says Viscott. "They have to be familiar with the music first. He insists that impressive music will sell software, noting that some customers in his Los Angeles store are physically drawn to an in-store demonstration of "Cyberia" by the same developer, says Viscott. "Viscott says that the Philips CD-i game "Burn Cycle" also attracts attention for its strong soundtrack. A separate audio-only disc is bundled with the fast-action driving game. Electronic Arts' "Road Rash" racing game includes a separate audio disc sampler that features music from several A&M bands, including Soundgarden, Swervedriver and Pavement. Another game, "The Orb," is a musical experience that musician Steve Hillage, who is known for his ambient music with System 7 and The Orb.

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PICTURE THIS.

By Seth Goldstein

SWAMPED BY NUMBERS: Where does the industry turn for numbers? That foggy answer is everywhere and nowhere in a frustrating scenario that’s unlikely to change any time soon. Coming into the business—if you start with Magnetic Video’s first releases in 1977—casset- tette purveyors still lack the author- itative sales figures compiled by the Record- ing Industry Assn. of America, or the American Bookellers Assn.

Mention a few names to a half-dozen prognosticators who, independent of one another, try to measure a suit of clothes for home video. It’s no surprise the dimensions don’t match, especially those for the sell- through sector, which regularly burts its seams.

The Video Software Dealers Assn. might be thought of as the logical collector and disseminator, but even in that VSDA has avoided the role until very recently and then limited itself to coverage of rental turns. Even that may be more than VSDA’s job, as Rentrak working with it can afford.

Bob Alexander, New York-based consultancy Alexander & As- socies’ self-admit industry number-crunching, thinks the cost of the VSDA’s fully implemented ViDTrac system will run into the millions. Without board member Rentrak, which is plugging the association into its pay-per-transaction network, the expense could soar to $20 million, he estimates.

“That’s as much as Nelson spent on its peepometer,” which was dis- signed to monitor television view- ing, says Alexander. VSDA would sell ViDTrac analyses to retailers, vendors, and the like and split the proceeds with Rentrak, which must get the system up and running be- fore it can begin collecting anything except installation fees.

Even then, the payback may be paltry in the face of massive outlays. “In today’s world, information is simply not that great,” says Alex- ander. “You’ve got to have informa- tion about the consumer,” not cash- register transactions.

Alexander, who vetted Rentrak for VSDA, says it will do “a creditable job,” but there’s still the matter of matching that data against re- ports from other sources, including his own weekly Video Flash tele- "(Continued on next page)"

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MTV Bullish On First Vids from Beavis/Butthead

By Seth Goldstein

NEW YORK—The MTV Home Video label, announced last year, is getting off to a fast start, says Ted Green, VP of Sony Music Group, which shipped the first four re- leases this month. More MTV- based programs will follow in the spring.

Green says the two cassettes fea- turing those cute-as-a-button char- acters, Beavis & Butthead, are “well into the six figures. We’re delivering platinum on each.” Al- though Green doesn’t think the other titles will match those num- bers, he thinks MTV, overall, could be “very successful.”

It’s already had one effect: Sony Music Video has been resurrected for MTV. Dormant for several years after the transfer of the end of the Sony Music Group, it’s now looking to fill the target audi- ence “with Beavis & Butthead.”

“His already had one effect,” Green says. For example, all the music video segments, starting on Friday, have been shifted from the “Beavis & Butthead” entries, mak- ing room for an “almost recreated” video.

MTV’s dynamic duo probably will sell themselves. Other titles like “Liquid TV” and “The Year In Rock,” while expected to generate solid numbers, “don’t have the in- herent hot appeal of Beavis & Butthead,” Green says.

One route to overcoming retailer resistance, of course, would be the separate marketing Sony Mu- sic is trying to support the new la- bel. MTV, he claims, already “is getting support from all across the board,” including the mass mer- chants.

Nevertheless, Sony Music has some heavy pulling ahead of it. Toffler notes MTV’s target audi- ence of 12-34 year olds—with em- phasis on the 18-24 crowd—“has had a tattered past regarding

(Continued on next page)"

FOREIGN FILMS A VIDEO ALTERNATIVE

Rental Demand High; Sell-Through’s Next

By Jim Bessman

NEW YORK—Foreign films, once an afterthought in video stores, are gaining newfound respect from retailers who have seen strong rental de- mand for titles such as “Like Water For Chocolate.”

It has been so promising, in fact, that some suppliers have decided foreign movies are a viable sell-through cate- gory, an impossibility a few years ago. Independents and majors alike are working with the relatively new TriStar Home Video are reaping releases to take advantage of the op- portunity.

“We see the greatest growth in the sell-through market,” including schools, libraries, and consumers, says Jim Wade, national sales rep for Mer- ridian Video. “Borders, Tower, and Best Buy all have foreign film sections devoted to sell-through. I talked to the buyer for the new Westwood Boule- vard [Los Angeles] Borders location this morning, and he’s already gone through half the foreign inventory they’d opened up.

“So we see the growth in the sell-through market,” including schools, libraries, and consumers, says Jim Wade, national sales rep for Mer- ridian Video. “Borders, Tower, and Best Buy all have foreign film sections devoted to sell-through. I talked to the buyer for the new Westwood Boulevard [Los Angeles] Borders location this morning, and he’s already gone through half the foreign inventory they’d opened up.

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“So see the right location, and the quality of ‘Farewell My Concubine,’ ‘Blue,’ ‘White,’ and ‘Red,’ people are picking up foreign films, and retailers are picking everything I release regardless of price point.”

Fox/ Lorber and its distributor, Orion Home Entertainment, have been especially aggressive in sale-pricing imports to $19.98. “This category has rarely been at a consumer-friendly price, but now it’s probably accounting for a third of our gross revenue,” says Fox/Lorber Video executive VP/GM Michael Oliveri. “Our plan is to offer an average of eight price-reduced films every quarter—mostly foreign. More retailers seem to be getting involved now as they learn of others’ success stories.”

Orion president Herb Dorfman credits the under-$20 price point for facili- tating new accounts at traditional video retail stores, music/video combination stores, and, especially, bookstores.

“Hardcover books are now well over $20, and foreign films address the same demographic as video, appealing to the mass merchants, so it really works on all fronts for bookstores,” he says. Dorfman adds that price reductions have “exponentially increased” sales through mail-order catalogs that have always supported foreign titles. Since Orion reprised its imports three years ago, volume has grown 25%

Laserdisc sales are benefiting as well. Criterion Collection’s Paul Klinger says 1984’s fourth quarter was the best ever for foreign films, which now account for 56% of the catalog. They comprised the majority of sales in January, he adds. “Foreign films sell so well that when a title comes up for us to decide whether to release, lan- guage isn’t a factor.”

Image Entertainment marketing di- rector Garrett Lee says that since aficionados are generally more upscale, they’re more likely to go for the more expensive but higher-quality laser for- mat. “Laser and foreign films go hand in hand,” Lee says, citing the letterbox format prevalent in laserdisc, which film buffs prefer.

Rentals pave the way for reprieved product, and foreign rentals are up. Home Vision Cinema’s national ac- counts manager, Peter Epstein, says, “Polls have computed average turn- over-per-copy genre, and the only in- crease is in the foreign area. It still represents a smaller percentage, but it’s a good investment.”

Informal research suggests that im- ports, while remaining a niche busi- ness, are leading to an increase at retail among other alternative video catego- ries. “Everything other than typical Hollywood releases is going into an very intense growth period,” says Lance Schwalb, director of sales for New York supplier Kino On Video.

Thus Kino is sandwiching the ac- claimed German documentary “The Wonderful, Horrible Life Of Leni Re- fenthal” in between the first two of three Buster Keaton video boxed sets. This caters to nonsupersorptauders who are realizing that it’s now “breadth” over “depth” and that for- eign titles, besides offering something different that smaller stores can com- pete with, have “incredibly long legs” that bring in revenues.

“These aren’t necessarily ‘destina- tion’ titles,” Schwalb says, “but cus- tomers will continue to frequent a store if they know there’s a wide selection of product beyond hit movie titles. Re- tailers are really finding this out.”

So are suppliers like New Yorker Video, releasing 25 foreign titles a year. “We wouldn’t put out that many in the past, but the increased rate doesn’t seem to hurt sales,” says John Venco, director of publicity/production. “Video is taking the place of dimin- ished big-city and college-town theaters specializing in imports.”

Now those same locales are “the same places where art films are most likely to be screened,” Venco says. “We do well in university towns and the New York area,” says Epstein, “but we also do well with chains on the West

(Continued on next page)"

Command Post. Turner Home Entertainment executive VP Stuart Snyder wasn’t kidding when he announced a “war room” to fight Jan. 19 street-date violations of “The Mask.” A 24-hour phone line was manned Friday, Jan. 13, until 8 a.m. the following Thursday. Dressing for the part are Bob Prudhomme, national director of distribution sales; Craig Van Gorp, VP of sell-through sales; and Snyder. Turner distributes the title for New Line.

TO OUR READERS

Video Previews is moving. As of Feb. 15, send all screeners, press releases, and promotional material to Cathy Applefeld, 3817 Brighton Court, Alexandria, Va. 22305. (Continued on next page)"

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www.americanradiohistory.com
FOREIGN FILMS (Continued from preceding page)
Coast, like Tower and Borders Books. The main thing is to get people to take a chance in those areas where there's an audience for foreign films.

Such consumers, says Columbia TriStar senior VP of sales Ralph Walin, are basically in search of a good story, "and that good story doesn't have to be just 'Jurassic Park,' but can exist in 'Lake Water For Chocolate' and 'Belle Epoque.'

Worf of mouth is a major factor, as is Academy Award recognition—which Walin has used as a marketing tool on two big titles, "Belle Epoque" and "Indochine."

Walin places trailers on other Columbia TriStar releases, which gets the titles to a wider audience. Buena Vista Home Video, shipping Miramax titles, has also developed programs geared toward consumers who otherwise would be unaware of the imports.

"We've created an in-store magazine focusing strictly on indie film product, and are finalizing an online program for consumers focusing on Miramax product," says Greg Paecik, publicity director for Buena Vista's rental line.

PICTURE THIS (Continued from preceding page)
phone survey of renters and buyers. "I'm not sure how well [VSDA] has researched that problem," he says. VSDA's decision to authorize data collection is redolent of the aroma of odja vu. Many years ago, when the industry was young and easier to organize, A.C. Nielsen said it would do the job. Press conferences were held, a research scheme devised, and test numbers gathered and released. But Nielsen stumbled where VSDA and Rentrak might trot—no customers. The deal disintegrated shortly thereafter, and Nielsen also scrapped its subsequent home video version of the peoplemeter (without VSDA participation) for the same reason. If anything, the situation is more complicated and fraught with more obstacles these days: Retailers that want to keep their data confidential; studios that figure their data is better; independents that can't afford any data. Meanwhile, sell-through goes unnoticed, despite 15%-20% growth in 1994. But, then, it's harder to hit a moving target like sell-through than a stationary one like rental.

MTV HOME VIDEO (Continued from preceding page)
[widescreen] widescreen. Unlike kid-vid buyers, Toffler says, age cohorts rarely frequent video and record stores. To reach them, MTV and Sony have been taking a nontraditional approach, including "Butt Bowl" spots on MTV during the Super Bowl half-time and ads in car-stereo publications, comic books, and more than 40 college newspapers. Campus retail centers, "where kids buy their shirts and books," are expected to deliver bigger-than-usual numbers.

Direct response isn't part of the current strategy but might be when the label can boast more releases. Toffler says the objective is to "cut through some of the heavy coverage of movies that submerged nontheatrical releases at retail. Sony and MTV might try an in-store electronic gizmo to boost the label's visibility, he adds.

The partners are said to be refining a display that may emerge later in 1996.
**MUSIC**

The Brooklyn Tabernacle Choir, “Live... He’s Been Faithful,” Warner Alliance Video (615-282-4009), 46 minutes.

The prizewinning Brooklyn Tabernacle Choir has earned a reputation not only for its dramatic delivery of praise and worship music but also for the inspiration it has evoked in the surrounding urban community. Part music video—part powerful footage of the ensemble and solo members performing in church—and part documentary—extensive interviews with choir director Pastor Jim Cymbala and several choir members reveal some of the beaten paths that opened the door to the crystalline choir—this video is an uplifting experience for all.

**CHILDREN’S**

“Dudley The Dragon: Dudley And The Genie.” A 52-minute video that can be used with the book. Dudley creates a genie to help him, but it gets out of control. 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.

**DOCUMENTARY**

“Wildlife Tales.” ABC Video, approximately 30 minutes each, 99.95 each. This six-video series was created by Dennis Kane, who launched National Geographic’s “Explorer Series.” And fittingly it contains the same blend of captivating wildlife footage and thought-provoking nature that makes learning about nature fun. “Whale Rescue,” “Surviving Web Of Steel,” “The Legend Of The Bison,” “Family Of Wolves,” “Sparrows,” and “Puffins” shed light not only on the animals in question but also provide information about the animal’s role in the food chain, the environment, etc. With their half-hour-length formats—which originally aired on the Discovery Channel—are perfectly suited for home viewing.

**ANIMATION**

“Fractal Luminosity,” Higher Ground Music (310-505-1531), 50 minutes, $19.95. The instrumental music, provided courtesy of new label Higher Octave’s dream team, that accompanies these animated images is the primary attraction of this video. Artists ranging from Ottmar Liebert to Nightingale to William Aura to Cueso lend their aural imperatives to computer-generated images that generally stick to the straight and narrow. But the camera wanders around the screen, and the majority of the images fall into the same basic genre and lack the creative freedom found in some other computer-animated videos. Still, the soundtrack gives far too many other creators the aura of imagination.

**INSTRUCTIONAL**

“Dream Catcher,” Arcane Life Productions (408-249-3441), approximately 10 minutes, $19.95. Dream catchers, mystical, beautiful works of art characterized by sinew and feathers woven through a wooden hoop, have been an integral part of Native American life for centuries. Unfortunately, this instructional video falls short in conveying the symbolism and importance of the objects, which are thought to hold positive forces over dreams. From his comfortable spot on a blanket in the woods, the great-grandson of a Mohican craftsman leads a lesson that covers the arts-and-crafts aspect to a T but lacks the narration behind it. Despite the inclusion of snippets of history and culture and the accompanying Native American flute music, this video comes off as a how-to in home decoration.
Kaleidoscope Offers Array Of Colorful Kid Vid Titles

THE OTHER SIDE: Although he's still on the supply side, former BMG Kids executive Ron Osher is nonetheless keeping close tabs on children's video, music, and books.

Osher, now senior VP/COO at EMI Records, opened the kids' video/kids' book division of his late wife, Stephanie, runs day-to-day operations at the Stamford, Conn., location, while Osher commutes to New York for EMI.

The decision to take the retail plunge was triggered while Osher, acquiring music product for BMG Kids, discovered an untapped market.

When he tested kids music with parents, he said he would go into the business. "They told me they didn't know. I thought if you could figure out how to get these titles into a store, they would sell.

Kaleidoscope started as an outlet for little-known children's music, but the store also carries a fair amount of mainstream product, such as Raffi and "The Lion King" soundtrack. In-store live appearances by kids artists is a large part of the promotion.

Music makes up 15% of the store's revenue. Video and multimedia products account for 50%, and books and ancillary merchandise make up the remaining 35%.

Osher says the store offers parents information about the video product it stocks. "The concept is to support parents," he says. About half-dozen store employees are trained specifically to help parents make buying decisions. Osher also works in the store on weekends.

Multimedia demonstration kits assist computer-illiterate parents. "We demo a lot of software," Osher says, "because the average adult can get really nervous around a computer.

After three months and 1,500 customers on its mailing list, Osher is seeking space to open a second location. "From looking at the customer base, we've been able to tell that we're on the right track," he says. "And experience tells me that you can't sit around too long before expanding."

SILENT LION: Shelf Talk has noticed that Buena Vista Home Video isn't roaring about its first-time Burger King cross-promotion for "The Lion King.

The reason, the folks at the Disney-owned, the plan has yet to be nailed down. "There are no specifics yet," says a Buena Vista spokesman. "Beyond in-store signage, which Burger King will keep up from the theatrical campaign.

Considering the title arrives at retail in two weeks, Burger King's involvement likely will be limited, at least upon initial release. Cross-promotions can take months to set up, so it's possible Burger King and "The Lion King" will be "in promotion" at the same time.

When the bulk of "The Lion King" marketing plan was leaked three months ago, retailer sources said the Burger King promotion would involve a plush toy giveaway or discount (Billboard, Nov. 12, 1994). The Buena Vista spokesman says those plans aren't confirmed.

"It's highly unlikely that Buena Vista will reverse its position against selling cassettes at fast-food outlets, but the studio appears to have softened its policy about working with burger outfits.

Buena Vista is also mum about a tie-in with Baliston Foods. The only information it is providing is that "The Lion King" will get exposure on more than 10 million Chex cereal boxes.

Elsewhere, the supplier will debut its "Princess Collection," with a free jewelry bag-in offer when consumers purchase four titles in the line.

The direct-to-video series, featuring Jasmine from "Aladdin," and Ariel from "The Little Mermaid," arrives in stores April 1. Initial launch includes four individual cassettes, priced at $12.99 each.

Each video will be packaged with a free necklace or bracelet. Consumers may also order the four-pack box with the purchase of two "Princess Collection" cassettes and an additional $25.99. The offer expires April 4, 1996.

GOOD DEEDS: Columbia TriStar Home Video and Us magazine have teamed for a promotion that will benefit AIDS Project Los Angeles.

To promote the sell-through release of the Academy-Award-winning "Philadelphia," Columbia TriStar will insert a subscription card good for a 50% discount on individual cassettes in each cassette. The studio also will place ads in Us and its sister publication, Rolling Stone, to alert consumers to the offer.

Us magazine will donate a portion of the proceeds from new subscriptions generated by the insert to APLA.

Columbia TriStar says it has shipped 250,000 units of "Philadelphia.

The title, re-priced to $19.98 beginning Feb. 14, will include the music video "The Streets of Philadelphia" featuring Bruce Springsteen. The singer collected a Best Song Oscar for his effort; Tom Hanks walked away with the Best Actor award.

Kid-Vid Suppliers Splurge On Marketing

BY STEVE TRAUMAN

NEW YORK—The marketing of children's video once was quieter for everyone, but not to go head-to-head with Disney, has become almost as frenzied as some of the on-screen programming.

"It's not that Disney has loosened its grip. Rather, consumer demand has warmed, and video suppliers seeking to fill it are licensing every television show with promotion. While the widespread airing of a weather eye on multimedia uses—and the more innovative, the better. "Take "Reboot," an Alliance/Billboard Production appearing Saturday mornings on ABC. "It's No. 1 in its time slot, breaking new boundaries in state-of-the-art computer-animation techniques never before used in TV production," says Jeanne Singer, PolyGram Video director of children's marketing.

PolyGram will have the first titles out in September, with several cross-promotions planned with Irwin Toy, Canadian manufacturer of 3- and 5-inch "Reboot" action figures. Singer expects more licensees and more cross-promotions.

"The key is acquiring a few good products and working them in the nth degree," Singer says. PolyGram has been successful with the "X-Men" TV series, "and we want to keep the momentum going." Last year, the company tied "X-Men" into Acclaim Entertainment's campaign for the "Wolverine" video game, giving PolyGram another shot at selling product at $19.95 suggested list.

PolyGram got an "X-Men" ad in every booklet packed with each Acclaim game, and as part of the deal the series showed up on the pages of magazines like Game Pro. Random House, "X-Men" hardcover publisher, also worked with PolyGram, which got an ad on the inside front covers in exchange for inserting a book promotion inside the cassette box.

Singer says, "It's good to use exposure in areas where we've had little direct penetration, such as bookstores.

Not every TV image translates into video sales, however. PolyGram was disappointed in the response to the fourth episodes of "The Thunderbirds," a British puppet series released with much fanfare last August. "The brief tie-in with the Fox Children's Network last summer that we hoped to capitalize on wasn't renewed, and potential licensees like Tyco Toys put their products on hold," Singer says. "Some things just don't work out."

The real excitement at Random House Children's Media, sells and markets video for the Fox Children's Network, comes from multimedia joint ventures with Broderbund Software, Knowledge Adventure, and Hummungous Entertainment. Billing books offers eight CD-ROM titles on dual MAC and Macintosh platforms at $39.95 list, which Broderbund has brought to new accounts like Musicland's Media Play and Trans World Music.

Meanwhile, Knowledge Adventure is co-producing the multimedia "Avalon Adventures," with 11 releases ranging from $35-$50 list, and "My First Encyclopedia," due in late spring. And... (Continued on page 70)
April 1993 and was a tremendous commercial and creative breakthrough for the fledgling CD-ROM market. "The 7th Guest" set new standards for realistic animation, intertwining live-action video and moving the player smoothly through the game. With a superb score by legendary game composer George Sanger (a.k.a. "The Fat Man") and an excellent interactive horror script by novelist Mathew Costello, "The 7th Guest" appeals to all ages.

Rob Landeros and Graeme Devine, founders of Medford, Ore.-based Trilobyte, created "The 7th Guest" with six other core people, funding from Virgin and Nintendo, and the use of both Devine's own proprietary software and Autodesk's "3D Studio" animation software. Virgin showed off the title at events like the Consumer Electronics Show, where retailers could visit the "7th Guest Theater"—a haunted house replete with antique furniture, eerie cobwebs, and numerous computers where users could play the game. Virgin staged retail promotions and provided special displays for stores, but the "buzz" among consumers was again probably the most powerful force in selling the title.

Trilobyte's sequel, "The 11th Hour," is also distributed by Virgin and has generated an estimated 250,000 preorders. "The difference between that and 'The 7th Guest' is a 300% improvement in the script, acting, direction, and quality of video," says Trilobyte's Landeros.

'DOOM' SAYERS
"Doom II" is another title that came from a small team—the 10-man operation of id Software in Mesquite, Texas—but it bears few similarities to "Myst" or "The 7th Guest." It is typical run-and-gun action gaming, with lots of blood and killing, and is a follow-up to the hit PC computer game "Doom," which was marketed by id's now-famous business plan.

id made the first episode of "Doom" available in 1993 for free as "shareware" in various online networks, such as America Online, Compuserve, and Genie. An 800 number was posted with the shareware version, and consumers could order two additional episodes of "Doom" on floppy disc for $40 directly from Id. That strategy resulted in a massive cult following, with an estimated 10 million users of the shareware and several hundred thousand players buying the complete software.

The $60.95 "Doom II" continues the adventure on CD-ROM and floppy-disc versions for PCs. It launched last October; its distributor, GT Interactive Software, claims to have received more than 500,000 preorders.

"Using a combination of our own warped imaginations, thousands of hours of software development, and insightful suggestions from thousands of dedicated DOOMers worldwide, we've crafted a sequel that is more exciting, more deadly, and even more realistic than the original DOOM," says id Software CEO Jay Wilbur.
John Scott has been promoted to the newly created position of WEA senior VP of visual entertainment. Reporting to Scott are the video and multimedia sales teams. Gary Rautenberg advances to VP of sales-through and Tim Landers to VP of distributor sales.

Cathy Mantegna-Scott advances to the newly created post of publicity and promotions VP at New Line Home Video. Louise Alaimo has been appointed VP of marketing and nontheatrical acquisitions, Sarah Olson becomes marketing executive director; Michele Bell, marketing director; Stephanie Sigel, marketing manager; Brian Blair, publicity and promotions manager; and Josh Lohis, assistant marketing manager.

George Feltenstein has been promoted to senior VP of worldwide marketing, MGM-UA Home Entertainment.
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PRODUCTS
Advertise complete product lines with the hot new hits.
For example, feature the new *Lion King: Rhythm of the Pride Lands* and *Classic Disney: Volumes 1 and 2* in your advertising with hit Disney soundtracks like *The Lion King*, *Aladdin* and *Beauty and the Beast*.

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Maximize sales with a full selection of titles consumers want.
Experience shows you can increase sell-through over 300% — just by planogramming your mix. Offer consumers the audio products they want. Then let them know where to find what they're looking for with attractive, eye-catching displays like the award-winning “Mickey Fixture.”

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License To Sell

Major Companies Concentrate On Tried-And-True Programs And Familiar Characters

By Moira McCormick

As far as the major labels are concerned, there's no question that the children's entertainment industry largely revolves around licenses. Having realized over the last couple of years that the amount of time, money and effort it takes to break artists did not result in commensurate returns, the big companies did what they had to do to stay in the kids' business. They concentrated on licensing properties from film and television, which already had built-in audiences.

The kids' audio business took its cues from video, as it became apparent that more and more dollars were being spent on the visual configuration. Other than the Disney-dominated theatrical product, which in 1994 accounted for the Top 6 best-selling titles, the most successful children's videos were licensed product. A "Visions" Mighty Morphin Power Rangers titles took six of the Top 25 slots; a Sony Wonder/Nickelodeon "Ren & Stimpy" title checked in, as did a Lyons Group Barney video and Fox Video's sumptuous licensed animated feature, "My Neighbor Totoro."

High-Profile Profits

Virtually all of the major video manufacturers, even those that produce original programming, found licensed product to be high-profile and profitable. GoodTimes Home Video drew critical accolades for its exquisite animated series "The World Of Peter Rabbit And Friends," licensed from British company Television Cartoons Ltd. Last fall, GoodTimes began releasing episodes of the licensed Canadian TV series "The Adventures Of Dudley The Dragon" and recently announced a video-licensing deal with Fisher-Price. Video Treasures has enjoyed considerable success with its Thomas The Tank line, as has Golden Book Video with its many licensed series, including "Madeline," "L," "Bunch Of Munsch," John Matthews Collection and "Precious Moments." And MCA/Universal Home Video has the "Shelley Duvall's Bedtime Stories" and "Shelley Duvall Presents Mrs. Piggle-Wiggle" series.

New licensing deals are continually being inked: LIVE Home Video's Family Home Entertainment imprint, for instance, recently announced an arrangement with toy manufacturer Sunstar for home-video rights to its popular characters Hello Kitty and Keroppi. Among the first releases are versions of "Cinderella," "Snow White" and "Robin Hood."

Naturally, licenses are much sought after on the audio side as well. But acquiring a high-profile character, TV show, or film property does not automatically guarantee meteoric sales. The Sony Wonder/Nickelodeon audio product has done "okay," according to Becky Maneuso-Winding, Sony Wonder's senior VP of creative affairs, noting that the Ren & Stimpy titles have thus far been the standout sellers.

Maneuso-Winding says Sony Wonder is "just starting to re-focus" its audio approach, taking its cues from the video realm. "Up to this point," she says, "the major thrust of our acquisition strategy has been centered around licensing. Now..."
Navigating the world of kid-vod takes savvy. You've got to know names you can trust for quality entertainment as well as names of independent filmmakers to look for on the horizon. Here are some of each, with reviews of their latest releases.

Names To Trust

"Mister Rogers' Neighborhood" (CBS-Fox) fits comfortably on video, for each episode homes a theme. And the multi-award-winning Fred Rogers sets a relaxed and inviting ambiance all his own. This makes "Kindness" a natural for him in a new video co-starring Tommy Tune.

"Circus Fun," also just out, has Rogers and Lady Abberlin visiting the circus with all its special performers. Viewers can witness a person being transformed into a clown and animals in training. Then it's showtime, complete with acrobats and trapeze artists. "Making Music" and "Love" round out Mister Rogers' January releases.

Barney (Lyons Group)—another warm and welcoming children's entertainer—is still going strong, with more than 25 million units sold and 15 current titles. The gentle giant's latest, "Families: Are Special," comes with an instant $1-off coupon and celebrates families with a story of Tasha's surprise.

The new video is, of course, filled with music. Opening with "My Family's Just Right For Me," in which the children act out a new baby coming home from the hospital, the vid includes eight other numbers. The best belong to Ella Jenkins, who shares two songs and a few verses of the ukulele with her new friends. The children (and viewers) then learn how to make the instrument.

Scholastic (Kid Vision) is a publishing name that parents and teachers have long respected. With the success of its Baby-Sitters Club series, Scholastic has earned a name in video as well. And now it's bringing another book line to video. "The Magic School Bus" episodes of PBS' first animated series, debuted Feb. 1 in two volumes. In fantastic voyage, the kids get "Lost In Space" for a lesson on the solar system and shrinks "For Lunch" to teach about digestion. These video field trips are fun, jam-packed with education and fitness gyms. Other recent releases include two "Nick News" editions—on AIDS, with Magic Johnson, and on child abduction—available as free rentals at Blockbuster Video.

"Shelley Duvall (MCA-Universal) burst on the scene of children's entertainment with "Faerie Tale Theatre" and has since been a whirlwind of creativity. There seems to be no area immune to her charms—music, interactive media, publishing and especially television production, has attracted top talent in animation and narration, including Steve Bueck and Michael J. Fox reading. Madeline—that French charmer created by Ludwig Bemelmans 40 years ago—tackles new life on video. Animated and peppered with original songs, her tales are as fresh as the cute heroine herself. "Madeline At Cooking School" (Goldem) is the ninth release told in clever rhyme by Christopher Plummer. After serving Lord Koo-Koo'sa and "vehicular creativitv" involving olives and chocolate syrup, the girls are sent to Chef Flambe for lessons. It's a tasty idea filled with humor and generous high spirits.

Names To Look For

Mazon Productions, based in Northbrook, Ill., aims "to produce videos that engage children and their parents in science-related activities," according to co-founder and president Scott Doniger. His father, VP Jay Doniger, says that their mission is to turn families on to "challenging and yet accessible adventures." And they do just that. Production values are top-notch, as is the educational value.

"I Dig Fossils" is an entertaining, kid-hosted guide to fossil-hunting. Just as "Astronomy 101," which brings the same expertise to stargazing. With its unique niche of involving families in science, and a projected release schedule of two videos a year, Mazon is a name with a future.

Another Illinois-based company, Stage Fright Productions in Geneva, has taken a simple yet effective tack in its "Close Up and Very Personal" line. Subjects with proven kid-appeal—animals and vehicles—are treated to excellent filming with only ambient sounds. "Horses," the latest release, takes such expertly turned as showing a watercolorist at work and young cowboys and cowgirls in the rodeo. "Choo Choo Trains," Stage Fright's...Continued on page 92
A musical cornucopia from the imaginative Steven Spielberg-produced cartoon series by Warner Bros. #71762/63 (Yakko’s World).

Saved by the Bell
The soundtrack to the original hit TV series, featuring a special mix of the theme song by Michael Damian. #71880. Available spring.

Hanna-Barbera Cartoon Sound FX
One hundred of the best cartoon sound effects for home videos, computers, and those wild parties. #72837/38. Available now.

Great music that will make any child spit up the lyrics to “Twinkle, Twinkle, Little Star” all over his blue jumper.
From Brahms To Lullabies

Kids' Music Goes Back To Basics With Classical Connections, Multicultural Roots And Bedtime Songs

By Catherine Leila

The openness of the genre to many musical styles is part of what attracts recording artists to children's music. This eclecticism also reflects a richer tradition than most genres—one that draws from a deep well of classical, multicultural folk and lullaby music.

Classical Rock-A-Bye

There's no such a classical music for kids—from Brahms' "Lullaby" to "Peter And The Wolf," not now there's a need to open the field by tailoring other classical music to younger ears.

No one does this better than Susan Hammond. Her multi-awarded "Classical Kids" line (The Children's Group, Toronto) is now five CDs strong and includes a video, picture books and live symphony tours. In each recording, a child composes a composer—Bach, Beethoven, Tchaikovsky, Vivaldi or Mozart—in an original and inspiring story. This places the music in a child-related context of the artist's life and times.

Luciano Pavarotti has lent his name to London/Polysystem's "My Favorite Opera For Children." One of 20 in his "Opera Made Easy" series, the CD includes selections from such children's operas as "The Magic Flute" and "Hansel And Gretel." Also featured are pieces thought to appeal to children who have no doubt heard, for example, "The Ride Of The Valkyries" in countless 'toons. The performance is superb—with Sir Georg Solti conducting—and the music's meaning is noted in the booklet.

When pianist Ric Louchard discovered that the music he loved also found an audience in his children, the series "Classical Piano Solos" (Music For Little People) was born. Other families, too, should respond to his dawn-themed "G'morning Johann," bedtime "G'night Wolfgang" and, especially, "Hey Ludwig!" The latter showcases pieces selected for their childlike "joy and playfulness." The result is music adults and kids can enjoy together. More are less familiar works treated to Louchard's friendly, ivory-tickling style.

Finally, "Clarissa Explains It All" to kids, as Nickelodean star Melissa Joan Hart narrates "Peter And The Wolf." (Sony Classical). Not surprisingly, Hart makes a wonderful storyteller, with Seiji Ozawa brilliantly conducting the Boston Symphony in the Prokofiev score. There's also Saint-Saens' "Carnival Of The Animals" and Britten's "Young Person's Guide To The Orchestra.

Little-Folk Music

As for the multicultural, children's music was into world music before world music was cool. Songs and rhymes from around the globe have always echoed in homes, classrooms and playgrounds. Now artists are digging deeper and looking farther for new, kid-friendly sounds.

A great introduction to the variety of music in the world is "Lullaby: A Collection." (MFLP). The CD features artists—Tash Hinejosa, Ladysmith Black Mambazo, Judy Collins and the Chieftains' Derek Bell, to name a few—as well as songs from traditions as diverse as Spanish, African, Lakota and South Pacific.

Linda Luseno gets back to its roots in a new release called "Papa's Dream." (MFLP). Papa is Lalo Guerrero, the father of Chicano music, whose dream is to go to Mexico for his 80th birthday. So he, the band and a group of kids board the "Woody Bully" b limp for a musical history tour that travels through East L.A., Tex Mex rap and, of course, Mexican folk music, including "La Bamba."

With a flair for languages and obvious rapport with children, Rachel Buchman seems a natural for this niche—and she is. "Songs And Games From Around The World" (Rounder) records the music educator singing with children, lending a live and genuine atmosphere. And they're not the same old songs either, several being original compositions.

"Wee Sing Around the World" (P/S/SS) offers a treasure trove of international children's favorites. More than 40 songs—both familiar and new—are perfect for a child from each country and sung nicely and naturally by children themselves. It's like a trip around the world via the universal language.

Lullaby And Good Night

And then there's the lullaby—the first musical gift parents share with their babies. No wonder artists are finding themselves wanting to record a lullaby album when they become parents.

Singer-songwriter Nicolette Larson wrote many of the songs on "Sleep, Baby, Sleep" (Sony Wonder) for her daughter. So they come across as songs from the heart, especially given her warm and likable vocals. "Starlight, Starbright," for example, shimmers with a contemporary yet classic feel. Other treats include duets with the likes of Linda Ronstadt and David Crosby.

Kenny Loggins remade his high school-written "House At Pooh Corner" for his children and then built a lullaby album entitled "Return To Pooh Corner" (Sony Wonder). Harmonies with Crosby and Nash. Chet Atkins on mandolin, Celtic harp, Lalo Ebratt, La Pas Band—ambiance that's been evoking with lush melodies, empty spaces, piano, strings and acoustic guitar. "Tender Shepherds" Singsong plays the perfect lullaby

So the next time you're in a record store, check out the lullabies. They're great for the heart—and soul.
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A Full Menu of Children's Records Based On...

Hit TV Series

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Song Album
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Street Date: 1/24/95

Saban's VR Troopers.............. $8.98
The Battle Begins
Read-Along
1 cassette with full-color companion storybook.
ISBN 1-57042-242-7/ UPC #76878522424
Street Date: 1/24/95

Scholastic's The Magic School Bus:..... $7.98
Habitat Fun Kit
1 cassette with companion coloring/activity kit.
ISBN 1-57042-228-5/ UPC #76878522284
Street Date: 2/14/95

With More to Come

Mighty Morphin Power Rangers........ $8.98
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The Baby-Sitters Club: Mary Anne..... $7.98
and Camp BSC
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With More to Come

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Street Date: 5/9/95

Nearly every aspect of the children's entertainment market differs from any other market—the venues, the marketing plans, the audiences. "With children's artists, you can't sell hard tickets," says William Derella, president of Kids Jam USA. "You can't have a normal, cookie-cutter marketing plan—like advertising in the paper or on radio—and expect people to buy tickets."

In fact, apart from school performances, which are not even sold on an artist's own draw but rather, pre-sold as part of a packaged subscription series or in theme parks as part of an overall presentation. Although smaller shows, such as schools and conferences, have proven successful for a number of artists, only a few stars—such as Raffi, Fred Penner, Shari Lewis or Sharon, Lois & Bram—can sell out their own shows in a typical 2,000-seat venue without highly specialized marketing. "Family entertainment is grass-roots spread," says Derella. "The successful artists who do huge numbers can only do them in select markets."

Targeting Parents
Part of the necessary specialty marketing is targeting schools, day-care centers and parents rather than the children, according to Steve McNie, marketing director of Elephant Entertainment, which represents Sharon, Lois & Bram. "Our primary vehicles are parents' publications and community media," says McNie. "If I had a limited budget, I'd spend almost all of it through parents' publication channels before traditional consumer media."

The genre also requires thinking "well ahead of time to meet deadlines and have long lead times," says McNie. For one December Sharon, Lois & Bram show, for example, tickets went on sale in September.

But the children's music genre has evolved and expanded. A market that was largely independently operated has become more child's television programming and major label involvement, and both have elevated awareness of particular performing artists and have pushed the genre toward the mainstream. The result is a higher profile for touring artists.

"I think when major labels got involved, there was a tremendous rebirth," says Barbara Simon, a leading booking agent for children's entertainment. "Instead of traditional venues, such as children's theaters, fine-art organizations and fund-raisers, we started doing concert dates at major theaters, state fairs, music festivals and theme parks. More and more large festivals include children's artists now. And every year it gets bigger."

The increasing number of children's artists has caused concern for some. "I don't think the marketplace is as big as the number of people who have entered it," says Rounder artist Cathy Fink. "But that always happens in music. When something gets hot, lots of people jump in. Then it settles down to those most committed, who have the most fun and success." Children's superstar Raffi sees the flourishing market as a positive factor. "There's room for many, especially if the audio sections at retail expand," he says. "Some will make their mark regionally, and some will make their mark nationally."

Will the growth continue? Some, like Simon, feel confident that it will. Others, such as Rick Bloom, another leading agent in the children's music genre, expect children's music to shrink back to the "cottage industry" that it was a few years ago. "I think we're distributing their own records. Still others, including Raffi, call the industry "cyclical," and it happens to be in a good cycle right now. Bloom notes that several major labels have already cut back on their children's divisions and adds that live music doesn't have the proper "infrastructure necessary to support the artists being out there." He says his involvement with the Children's Entertainment Organization is an effort to create the missing structure and to "give live music the exposure that licensed and animated characters have enjoyed for years."

Simon notes that major labels promote children's music on a large scale, but are limited in their ability to serve such a mass-market field. "Children's music is niche marketing," says Simon. "The independent specialty labels know where to go and often sell more, because they address the needs of specific retailers. But the majors opened things up with television, making children's artists household names. There's no better avenue than television."

Kid-Friendly Packages
Last year's package tour, Kids Jam USA, also may have significant-ly impacted the children's touring market. For about $10 admission, audiences could experience an all-day event, featuring three acts: Sam Wright, Bobby's World Live! and headliners Sharon, Lois & Bram. Now more is going into access children's short attention spans and included numerous activities like face-painting, multimedia demos and

children's performers no longer have big marketing divisions behind them. Recently, a new kind of company has stepped in to fill that gap: marketing and promotion firms dealing exclusively with children's product. These firms are created by people in the industry, largely as laborers of love, and each takes a different approach to marketing children's music. Fees range from a few hundred dollars to several thousand dollars, depending on the company and the services required.

Main Events
Mainie Productions of Forest Hills, N.Y., was founded by Lisa Maini in 1990 as a general entertainment marketing company; she created a children's division last year. Maini, who is executive director of this year's Kids Music Seminar, most recently has had success with the Broadway Kids and Noodle Kadoodle. In marketing children's performers, Maini says, she develops their strategy "case-by-case. It all depends what level the client is on. Does the client have a finished product? Do they need a promotional package? Have they toured?"

"The next step is to get in contact with the appropriate media: Family Fun, Child's Play, even local and regional parenting magazines. She also promotes heavily through in-store appearances tied in with radio stations."

Now Maini is promoting artists on the Internet, where specialized focus groups allow her to "put information about our clients' products in front of an international audience most likely to appreciate it."

Corporate Cooperation
Vision Quest Marketing of Sherman Oaks, Calif., takes a different tack. Founded by Kym Pahoudis and Tonya Santor, formerly VPs at Discovery Music, Vision Quest specializes in matching up entertainment products with corporate clients for premiums and added incentives. "For example, we work with a lot of packaged-goods companies for mail-in offers, where you send in proofs of purchase and get a free video," explains Pahoudis.

Vision Quest's services are aimed at well-known properties that are attractive to corporate clients, as well as theme-based products such as lullaby cassette and fitness videos: "They've been aggressively pursuing premium opportunities for us," says Regina Kelland, director of children's marketing at A&M Records, "working with our whole artist roster, including Shari Lewis, Bill Harley and Frank Cappelli."

Vision Quest also runs a general marketing and consulting business and has created start-up packages for clients. "We have a kit on how to work with distributors and retailers," says Pahoudis, "and another on how to work with media."

Vision Quest's most recent deal is a management contract with BMG Kids artist Joanie Bartels, and the company will be promoting her upcoming album, tour and TV show.

"It's A Live Show From Successful Solos To Kiddie-palooza Packages, The Children's Touring Circuit Requires Special Care

By Maria Armoudian

New Companies Are Born To Handle Kids Entertainment

Specialized Promoters Use Everything From Records To Radio, In-Stores To Internet

By Trudi Miller Rosenbaum

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From the producers of X-Men, comes a spectacular animated world where good meets evil in a sci-fi collision of high-technology and mythic fantasy. When the Lightstar Crystal split in two, the kingdom of LuminiCity is plunged into darkness and divided into two warring factions—the good Legion of Light vs. the evil Skeleton Legion.

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Two Great Buy-Ins:
- 12 unit counter display contains:
  - 4-Vol. 1: Flesh & Bone
  - 4-Vol. 2: Trust & Betrayal
  - 4-Vol. 3: Heart & Soul
  - 1 banner (13.5"x41")
  - 40 Assorted Skeleton Warrior milk caps

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  - 8-Vol. 3: Heart & Soul
  - 2 banners (13.5"x41")
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A $10 Value!!

Plus A FREE Skeleton Warriors Tattoo inside each videocassette! Plus an action-packed FREE tattoo starter kit! A $6 Value!!

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VHS #72333-80105-3 Heart & Soul Color/Running Time 30 min. ea. not rated

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we have key, carefully selected relationships, our plate is full of main-course licensed product, and we don't want to take on more than we can fairly work.

For video, that has meant "taking what we have from the licenses and making more original product," says Mancuso-Winding. "In the 6- to 12-year-old market, we've found that video that comes straight off of broadcasts doesn't really go through the roof—unless you have a standout hit, like Mighty Morphin Power Rangers. The Nickelodeon market needs something unique, and we're developing ways in which the Nickelodeon name can be put on product that's not necessarily directly broadcast-lifted."

Audio Originals

Similarly, Sony Wonder has spun off original audio products based on its TV licenses, such as "This Is What Na Na Means" and "Clarissa: Prokofiev, Peter And The Wolf," both based on the Nickelodeon program "Clarissa Explains It All." Mancuso-Winding says the philosophy of cross-pollination extends to Sony Wonder's licensees, including Nelvana and the recently acquired Children's Television Workshop, as well as its original animated video line, "Enchanted Tales." Plus, she says, Sony Wonder is developing TV pilots with ESPN, ABC, Nickelodeon and DIC.

As for live performers, Sony Wonder has put all its eggs into its Family Artists basket. Family Artists is the banner under which Tom Chapin, Sony Wonder's one remaining children's performer (of six signed three years ago) records. It is also the home for established Sony Music artists who record kids albums, such as Kenny Loggins, whose 1994 "Return To Pooh Corner" went gold and garnered a Grammy nomination.

For some companies, a mix of live performers and licensed product is the way to go. Lightyear Entertainment, distributed by BMG Kidz, sports a live roster comprised of veteran kids' performers Gary Rosen and Bill Shontz, as well as audio gift product from licensed character Bear E. Sleepy. Video Treasures, which bowed three new audio labels in 1994, has both live artists (Chic Street Man on Backyard Audio) and licenses (Shining Time Station on Strand Music). The newest audio label to make the biggest splash this past year was TW Kids, a division of Time Warner Audio Books. Its Mighty Morphin Power Ranger line, licensed from Saban Entertainment, did bang-up retail after its fall release, with four titles collectively moving more than a million units even before Christmas. Other TW Kids licenses include Lucasfilm, ABC, Bagdasarian Production,
Macaulay Culkin Is Swept Away
Into The World Of
"The Pagemaster"

A $7 Million Dollar Media
Campaign Will Hit Parents
And Kids!

Consumers Get A $5.00
Rebate When They
Purchase Any Of These
Companion Titles.
(All Companion Titles Reduced To $14.98 SRP)

"The Pagemaster" And Companion Titles Are Available In 270, 60, & 48 Unit Pre-Packs.

Dealer Order Date: March 10, 1995 (Single)  Dealer Order Date: March 3, 1995 (Pre-Packs)  Street Date: April 4, 1995

And It's Incredible On LaserDisc!


"To compete in this market," says Rachel Clifford, TW Kids' director of marketing, "you have to affiliate yourself with established licenses. Or, if it's a new property, make sure the licensee is behind it. The Magic School Bus is a perfect example; Scholastic has supported the property in a big, big way."

Clifford agrees that audio and video product from even a high-profile property will not always jump out. "You cannot assume that just because you have a successful license in one format, it will perform well in other formats," she says. "You have to stay on top with consumer packaging, publicity, in-store, promotional campaigns, etc."

"Merchandising is still the dominant kids' configuration—2-to-1 ever audio in some cases—but I think the tide is changing. Parents are realizing that audio products have a lot of advantages. They're portable, under $10 and can be listened to anywhere." What is crucial to increasing awareness, and thus sales, says Clifford, is "focusing on in-store merchandising. Even though many retailers have been taking kids' audio seriously and setting up separate sections, we can't rest there. We need to work with the buyers and merchandisers to create better merchandising opportunities, and to avoid situations that you often find where there are 10 different titles on one hook."

Especially important, Clifford notes, is having videos and companion audio merchandised together, with in-store P-O-P. TW Kids: Scholastic's "The Baby-Sitters Club" audio products have not performed as well as A/Vision's videos, but Clifford says a recent New York Barnes & Noble in-store with author Ann Martin resulted in equal sales of both configurations—because both were displayed together.

Licensed Longevity

Not only the major labels, but some smaller companies, too, have found that working licensed product may be the only way to stay in the kids' business. Like Sony, Kid Rhino initially signed up a roster of live artists—actually, licensed them from indie label Kids U.S.A. in Agoura Hills, Calif.—but found that trying to break performers was not working. Now, under director Torrie Dorrell, Kid Rhino is concentrating on licensed product from M-Vue's "Clifford," Hanna-Barbera and Warner Bros.

"Because we're small, we'll never have the next Barney or Power Rangers," says Dorrell, "so our philosophy is to go for brands with long-term opportunities. We want to put out as much product as we can for these three licenses, without glutting the marketplace."

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but so have a handful of indie labels. In fact, they’ve flourished during the recent upheavals—not by signing licencing deals, but by releasing audio product by live artists. Virginia Callaway, who owns the High Windy Audio Label in Fairview, N.C., sees the indie realm as the area “below the ocean’s surface, where everything is calm.” When the majors came and stirred things up, it was like a hurricane on the surface—while, underwater, things were tranquil as ever. “While the majors were jumping in and out, always tumultuous, it was nice being part of the calm that just keeps flowing along,” she says.

Callaway started High Windy Audio in 1986 and since then has released 15 albums, most of them by the label’s flagship artist, storyteller David Holt. Holt’s “Grandfather’s Greatest Hits” was nominated for a Grammy in 1992. The latest release is “Why The Dog Chases The Cat,” by Holt and Bill Mooney. Notable non-Holt recordings include Pete Seeger’s “Stories & Songs For Little Children,” Jay O’Callahan’s “The Boy Who Loved Frogs” and Cathy Fink and Marcy Marxer’s “Air Guitar.”

Callaway stresses the importance of staking out and filling a niche. “I fell in love with storytelling,” she says, “and had a vision that every child in America should have a story tape. At the time, I saw a lot of storytellers with no retail distribution for their tapes—just stage sales.

Joan Pelton took my staff right away,” says Callaway, referring to the president of Waterbury, Vl.-based wholesaler Silo Inc., which along with Rounder Kids is the country’s largest independent distributor of children’s product. “Also, audio was just hitting bookstores, so I got it in there too.” Shelf space these days, she notes, is more difficult to come by: “It’s really hard to compete in that realm.

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Low-Profile Children’s Artists

Don’t Just Sing And Play

By Catherine Cuna

They sing. They write. They play an instrument or two and are active in many musical styles. And they do it all exceptionally well. And yet you may not be familiar with these super talents. They’re not exactly household names...yet.

Cathy & Marcy, aka Cathy Fink and Marcy Marxer, describe their music as having “a direct line to the daily lives of children.” And a sure line it is, strengthened by their consummate skills in songwriting and musicianship—in banjo, guitar, mandolin, hammered dulcimer and a variety of percussion instruments.

At least as vast is their repertoire of traditional and original songs. “We do traditional because of our folk and country music background,” says Fink. “And we want kids’ experience with it to be a wonderful one.” Original songs enter when the duo records albums on a particular theme. Their “Help Yourself” series on A&M, for example, tackles self-esteem, diversity and conflict resolution.

Hat Tricks

Varied, too, are the hats and these most children’s artists find themselves wearing. “It was pretty clear we weren’t going to make a living doing coffeehouses,” recalls Fink. “So from the very beginning of our career, Marcy and I have been extremely diverse—doing things like performing in schools and at educational conferences, and teaching at music camps. And besides all the artistic hats you wear, you wear the business hat.”

No wonder Cathy & Marcy’s albums—on A&M, High Windy and Rounder—become “a mix of songs that are fun and silly, thoughtful and caring, and there to help you think through something.”

“Ecclectic” is the word Bill Harley chooses to describe his work. And he has more claim to it than most, for in addition to his music, Bill is a master storyteller.

“All the hats I wear are confusing and wonderful and frustrating,” he muses. “I’m very much a generalist and interested in the connection between language and music.”

That connection finds its way into albums rich in story and song diversity. Harley’s 11th and latest release, “Big Big World” (A&M), reflects influences from Cajun to South African pop. His next two will be more story driven. It’s hard to labels camp songs, original songs and adult music. Two of his songs are being published as picture books by Augustus and he’s just written a play as a result of an invitation to the Sundance Institute.

As if this weren’t enough, Harley says, “I’m also working on a kids’ radio show that’s looking for syndication.” And it’s all done with emotional honesty— “to entertain parents and kids” and humor “to knock things off center a bit.”

Family Of Folk

The Smith Sisters, Debi and Megan, characterize their music—for both children and adults—as contemporary-traditional folk. “I say folk because it reflects a variety of music,” explains Debi, “though to some it may sound limiting.”

The Smiths’ talents are anything but limited. They harmonize as heavenly as that other sibling group, The Everly Brothers. And they add accompaniment from not only guitar and electric bass but also Appalachian dulcimer, Irish bodhran, African kalimba and Pueblo Indian drum. The latter punctuation a Dutch spinning song their upcoming American Melody release, their second for children.

“Reilly’s Goat And Other Songs” hints at the playful nature of the album, which blends original and traditional material. Debi says the title track is “one that Mom remembered; she’s good at coming up with weird stuff!” It’s the story of a laundry-carrying goat who saves his life by coughing up a red shirt to stop a train. The album is also populated with a kite-flying “Dog Named Bill” and “Little Sir Echo,” as well as songs from French, Scottish, Puerto Rican and Navajo themes.

John McCutcheon likes to think of his music as “inclusive—musically and generationally,” which he credits to his roots in both folk and garage rock ‘n’ roll. But it was working with Paul Simon that prompted a “real turning point” and led to his work as a songwriter. He’d like to move on to his next Rounder release—following “Songs And Games From Around The World” and “Jewish Holiday Songs For Children”—which will feature songs about the natural world.

Similarly, McCutcheon’s songs reach parents as well as children, for he writes “adult-friendly stuff on topics with a lot of entry points.” His latest Rounder CD, “Summersongs,” includes songs that celebrate a “Haircut (scarecrow),” “Riding My Bike” and “Meteors,” an original yet classic storytelling tune of the small summer night of the person.

Over the next five years, McCutcheon and songwriting collaborator Si Kahn plan to complete the season cycle. But first he’s working on an adult album, as well as companions to his “Rainbow Sign” CD, which will feature tales and dances from around the world.

Child Proven

No wonder Rachel Buchman calls her music “engaging and unaffected”; much of it was written in play with children in her own and the preschoolers she teaches.

“Recently, some kids I was teaching came inside and had two pairs of shoes and socks,” Buchman recounts. “So we started singing about rocks in my pockets, and that become a song. Being with kids gets you to understand where they’re at and what they’re interested in.”

What interests Buchman is integrating music education, vocabulary and cultural history in her songs. And yet they retain a simple, childlike tone, one that establishes instant rapport with children. Complementing this is her Jean Ritchie-like vocals—naive, direct and perfectly suited to the music.

Buchman also plays a variety of instruments, including guitar, violin, banjo and harmonica. But there’s one newly acquired hat she would like to relinquish. “Being my own manager and agent has my desk six inches deep in paperwork,” she laments. “I’d like to move on to her next Rounder release—following “Songs And Games From Around The World” and “Jewish Holiday Songs For Children”—which will feature songs about the natural world.
Meet the Hottest New Character on TV!

The Adventures of Blinky Bill

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The Live Mix

Interestingly, Kid Rhino plans a children's compilation with live artists some time this year. "We're doing the project in conjunction with Ben & Jerry's Ice Cream, with some proceeds going to charity," says Dorrell, who prior to overseeing Kid Rhino ran the live-artist division at Walt Disney Records. "I have great respect for performers and haven't given up on them."

In fact, some see licensed product as a potential growth area for the songs written by children's artists—if not necessarily for the artists themselves. Regina Kelland, director of children's product for A & M, thinks the labels dealing in licenses would do well "to hire kids' singer-songwriters to contribute material. They'd get the best of both worlds."

A & M is the only major label to have continuously operated a children's division over the last decade. Though the label's best-selling act is Shari Lewis and her puppet character Lamb Chop, a TV-driven property, A & M maintains a relatively sizable roster of live artists, including Bill Harley, Cathy & Marcy, Linda Arnold and Frank Cappelli. "Though some of the licensed-character audio out there is good," Kelland observes, "using the work of kids' singer-songwriters would raise the quality a notch or two."

Sony Wonder's Mancuso-Winding agrees that licensed-property audio affords opportunities for talented songwriters' work—and possibly even the artists themselves, in time. "If we can turn our companies into profit centers," she says, "then maybe we'll be able to go back and break performing artists. But we have to establish ourselves as a business first."

License

Continued from page 87

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Sony Wonder's Mancuso-Winding agrees that licensed-property audio affords opportunities for talented songwriters' work—and possibly even the artists themselves, in time. "If we can turn our companies into profit centers," she says, "then maybe we'll be able to go back and break performing artists. But we have to establish ourselves as a business first."

License

Continued from page 87

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$24.98

$5.00 Consumer Mail-In Rebate Offer with purchase of The Little Rascals and one of seven MCA/Universal Home Video titles from THE MA&PA KETTLE COLLECTION

Valid from February 14 through July 31, 1995.

Two value-added cross promotions! Hilton Hotels – featuring a $75 savings on their successful Hilton “Vacation Station” package--includes a mention in consumer print ads. Plus Superflora/800 Gift-Line is offering up to a $20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million consumers!

Timed To Move Product! February 14th Nationally Advertised Availability Date capitalizes on pre-Presidents’ Day and Easter store traffic.

A Media Blitz That’ll Make Your Hair Stand On End! National campaign (top 50 markets) includes Spot TV, Cable and Print generating OVER 1.2 BILLION impressions.

Reach and Frequency: 96% of Women 25-49, 9.8 times—74% of Kids 2-11, 4.5 times—97% of Women 55+ (Grandmothers), 14.4 times.

Plenty of Eye-Popping P.O.P! 24/48 Unit Floor/Counter Merchandiser 72-Unit Merchandiser • 96-Unit Merchandiser • 192-Unit Tower and Pallets (holds approx. 720-960) • Floor Standee • Static Clings Counter Cards • One Sheet • B/W Coloring Fun-Sheets.

No Pay-Per-View Before June 1, 1995.

Call Your Sales Representative and Order Today!
Nationally Advertised Availability Date February 17, 1995.

Color/1 Hour 23 Mins./PG © 1994 Universal City Studios, Inc. and Amblin Entertainment Inc. All Rights Reserved. "The Little Rascals" and Little Rascals Characters © TM King World Productions, Inc.

Videocassette #82144 ($24.98 s.r.p.) Laserdisc #42240 ($29.98 s.r.p.) Spanish Dubbed #82313 ($24.98 s.r.p.)
The image contains an advertisement for Disney movies on video and a feature about the MFLP record label. Here is the text content in a more readable format:

**Children's Audio Video**

**Classic Disney Movies On Video Always Make Great Gifts!**

- **Heidi:** Includes Oscar® winners Jason Robards (All The President's Men, Julia) and Patricia Neal ( Hud ) and Dr. Quinn, Medicine Woman’s Jane Seymour!
- **Anne of Green Gables:** "A startlingly beautiful film!" - San Francisco Chronicle
- **Anne of Avonlea:** "Totally entertaining!" - Chicago Sun-Times

**Plus Tales From Avonlea!** Just $19.99 Each SRP

- "The Journey Begins" (Stock #1928)
- "Magical Moments" (Stock #1930)
- "The Gift of Friendship" (Stock #1939)
- "Felicity's First Date" (Stock #1941)

**Consumers Can Save Up To $14 On Spring Floral Arrangements And Gift Baskets From SUPERFLORA In Time For Mother's Day When They Purchase Eligible Disney Videos!**

**Prebook/March 7, 1995 Will Call/April 18, 1995 NAAD/April 21, 1995**

**Independents**

Continued from page 98

With “The Lion King”...

If Calloway has any advice for artists operating their own labels, it's that "the artist should not be the business person. You can't afford not to have someone help you even if for a few days a week." Calloway's own "right arm person," Joni Banetti, oversees bookings, airline tickets, invoicing, the phone—and is here for me to bounce questions off of." This leaves Calloway time "to have a life."

**Remembering The Little People**

Living life as they want, and running their business as they want, is also the modus operandi of Leib and Linda Ostrow, founders of the Music For Little People label. Located in a redwood forest 200 miles north of San Francisco, in Redway, Calif., MFLP was until recently a three-pronged operation: a record label, distributor and mail-order catalog. Last fall, the Ostrows sold the wholesale division to Rounder, which remained it Rounder Kids. At present time, the catalog division was being sold to the Welk Group in Santa Monica, Calif.

"We grew too fast and got into too many things," says Leib Ostrow. "My passion is doing music."

The MFLP label has been growing: sales are three times what they were two years ago, according to Ostrow. Over the last few years, the label has evolved into a showcase for established pop and ethnic music artists who wish to release children's albums. Two 1984 recordings, Ladesmith Black Mambazo's "Gift Of The Tortoise" and the multi-artist "Lullaby: A Collection," spent many weeks on Billboard's World Music Chart. MFLP's most recent release is Los Lobos' "Papa's Dream." Others who have recorded children's albums for MFLP include Buckwheat Zydeco, Cedella Marley Booker, Taj Mahal and Maria Muldaur.

**Major Support**

Warner Bros. Records owns a minority interest in MFLP—and distributes selected product in record stores—but Ostrow says, "They've given us the freedom to run the company." Last year's executive upheavals at Warner Bros. led to uncertainty at MFLP, but now, he says, "Things are really working out. Danny Goldberg is a record person and is committed to supporting us." New executive VP David Atchel, who produced MFLP's recent release "A Child's Celebration Of Broadway," is passionate about children's music, says Ostrow, especially the multicultural, non-violent, earth-friendly music that is MFLP's stock.

Continued on page 98
Everyone's Going Bananas

**BANANAS IN PAJAMAS**

B1 and B2 are two mischievous twin Bananas dressed in pajamas who live in a colorful storybook world with their friends the Teddies (Amy, Lulu and Morgan) and the loveable rogue, Rat in a Hat. Together they engage in a wondrous adventure that will capture the imaginations of children everywhere.

Today, Bananas in Pajamas is not only a hugely successful children's television program in Australia, New Zealand, South Africa and the United Kingdom, but also the highest selling children's video for the past two years in Australia and a major merchandising machine.

Soon to be launched near you on National Television, Bananas in Pajamas offers great consumer incentives.

Enquiries for quality children's music and video contact Meryl Gross Tel 61 2 950 3999; Fax 61 2 950 3989 or Janine Burdeu Tel 61 2 950 3979; Fax 61 2 950 3975

Enquiries for licensing opportunities contact Total Licensing Services, Tel 818 557 3778; Fax 818 846 1163.
Introducing The Newest Member of Our Family.

 WARNER HOME VIDEO

Available only from
WARNER BROS. FAMILY ENTERTAINMENT

Warner Bros. Family Entertainment titles have earned over $500 million at the box-office, sold over 25 million videos, and ranked in Billboard's top ten video sales for over 63 weeks.

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Independent
Continued from page 92

in trade. “Even if we're not making a lot of money, they're still supporting us,” says Ostrow.

The Warner Bros. relationship has “helped us license stuff and develop relationships with artists we wouldn’t have otherwise,” Ostrow says. “It allowed us to go to South Africa to record Ladysmith, and to New Orleans to cut Buckwheat’s ‘Choo Choo Boogaloo.’” Johnny Clegg is on Ostrow’s current wish list, and he’d also like to do a Native American album. Upcoming projects include “The Gift: A Musical Journey Through Parenthood.” The compilation of songs written by pop artists for their own children features such artists as Joni Mitchell, John Lennon and Jackson Browne. Another compilation, “Big Country For Little People,” features Randy Travis, Faith Hill, Charlie Daniels, Crystal Gayle and others.

“We’re really a hybrid that bridges both worlds, independent and major label,” says Ostrow. “Everyone has horror stories about the majors, but I have nothing but good to say about Warner Bros.”

Classic Genres

MFLP has its celebrity-kids’ album niche, and High Windy Audio its storytelling corner. An even more exclusive area of concentration is classical music for kids, and one label has it virtually sewn up: Toronto-based The Children’s Group, whose imprint Susan Hammond’s Classical Kids has been producing consistently superlative work for years (and whose North American sales have reached 1.5 million units). Its six audio titles combine the works of renowned composers with child-friendly storylines. “Beethoven Lives Upstairs” and “Tchaikovsky Discovers America” are also available in luminous picture-book form, and both productions tour extensively as live symphony shows.

The Children’s Group, another example of an independent label with major distribution (in this case, BMG Kirl), also features a live artist on its roster: veteran kids’ performer Fred Penner, whose catalog includes nine

Continued on page 96
Join the excitement!

Best Film & Video, a distributor of the Marvel Comics Video Library, is pleased to announce the release of four previously unreleased Spider-Man adventures from the classic 80’s Spider-Man TV series. See these unforgettable episodes for the first time on video as Spidey battles The Lizard, The Chameleon, Mysterio and Kraven the Hunter.

The Amazing Spider-Man is everywhere—and now on home video!

Suggested Retail $9.99

- LIZARDS, LIZARDS, EVERYWHERE
  Cat. #1104
  UPC # 0 21442 11043 0

- ARSENIC AND AUNT MAY
  Cat. #1122
  UPC # 0 21442 11223 8

- THE PIED PIPER OF NEW YORK TOWN
  Cat. #1107
  UPC # 0 21442 11073 7

- THE HUNTER AND THE HUNTED
  Cat. #1114
  UPC # 0 21442 11143 7

Other Spider-Man titles available
Dr. Doom, Master of the World
Cat. #1013
Curiosity Killed the Spider-Man
Cat. #1023
Revenge of the Green Goblin
Cat. #1033

audio and three video titles.

The American Melody label in Guilford, Conn., is supporting another musical tradition: homegrown bluegrass and folk. Label founder Phil Rosenthal began American Melody in 1984, when he was still a member of progressive bluegrass outfit the Seldom Scene. Rosenthal, who last year was named Connecticut State Troubadour, has maintained an artist roster that includes himself and his family, the Smith Sisters, Max Showalter, Syniah and Jeff McQuillan, and Dave "The Garden Song" Mallett, for over a decade. American Melody's biggest sellers, he says, are its three oldest titles: Rosenthal's own "Turkey In The Straw," Jonathan Edwards' "Little Hands" and "Grandma's Patchwork Quilt"—proof of the evergreen nature of children's audio sales. "Our ideal goal is to release at least two titles a year," says Rosenthal, who observes that his eight-track American Melody Recording Studio has become a full sideline business.

Rosenthal, who admits that marketing is not his strong point, says that positive press and numerous awards have helped build American Melody's audience. "Our philosophy is just to make the best quality recordings we can—that's our marketing strategy."
New Companies
Continued from page 84

Boomers of Las Vegas, Nev., founded by Pamela Benjamin, focuses on independent artists. As head of Pamela Benjamin Public Relations, Benjamin had worked with such high-name clients as Mary-Kate and Ashley Olsen and Jim Henson Records. But when deciding to form a children’s marketing firm, she and partner Luisa Riano-Anderson chose to work with independent artists. The roster includes Dr. Steve Butler, a dentist who writes ’50s- and ’60s-style pop music for kids with humorous lyrics, and singer/songwriter Fylize, whose album “My Treasure Chest” features R&B country, folk and rock-influenced tracks.

“We promote our artists very heavily,” Benjamin says. “First we send out press releases with the 500 numbers or P.O. boxes of the independents. We get reviews in parenting publications or newspapers. We do children’s radio promotions, with an active list of over 40 stations. We provide tapes to give away on the air as prizes, bartering for advertising time. In March, we plan to go on-line with an on-line catalog, where people can find out about the tapes and order them directly through their computer.” Benjamin tries to keep the price low by doing collective mailings. “We get four or five independent artists and put them together in one package, grouped by theme—artists doing music for toddlers, for example, or a group of releases aimed at 5- to 7-year-olds.”

Small Circle Of Clients

Playground Entertainment Marketing in Glendale, Calif., founded three years ago by Kathleen Bywater, does intensive promotion and marketing campaigns for no more than five clients at a time. Clients have included Barney, the Mighty Morphin Power Rangers, Ruff, and Sharon, Lois & Bram.

“When we take a client on, we do a blanket mailing to 4,000 retail accounts,” says Bywater. “Then we do follow-up calls to every single account, to find out if they’re going to order, if they need posters or display material—anything we can do to make sure the product doesn’t come back.”

Playground’s take-no-prisoners strategy includes phone calls to educational centers, children’s radio stations, syndicated networks and regional cable TV outlets; in-store appearances and national contests; direct mailings and samples to retailers, distributors, and children’s and parenting publications; and a weekly comprehensive retail report providing the client with information on all progress.

For the Power Rangers, Playground organized a contest with Blockbuster Video, flying 20 winners from 10 major markets in to meet the Rangers and getting airtime on 10 Top 40 stations to announce the event.

“Seize our marketing plans that close the circle,” says Bywater, explaining, “We got free airline tickets from American, and we got free airtime on the Top 40 stations.

Getting Organized

The American Academy Of Children’s Entertainment (AACE) is not a marketing company, but a two-year-old, New York-based, non-profit trade organization of children’s entertainment professionals that focuses on building, graduating and publicize its members. The group currently has 150 members, including performers Joanie Bartels, Bob McGrath, Shari Lewis, and Sharon, Lois & Bram; writers Maurice Sendak and Paul Tripp; and executives Fred Sobelt of Hanna-Barbera, Regina Kelland of A&M Records and Craig Shemin of Jim Henson Productions.

AACE is working on a “Kids Music Sampler Pack,” featuring three full-length cassettes from different artists for $9.95. “If you go into a store and see the ‘in store’ stars and you know you’re not familiar with, and they’re both $10, which are you going to buy?” AACE president Bill Weber asks rhetorically. “But if you see a beautifully packaged set of three tapes by three different artists, and maybe you’re vaguely aware of one of them, you’ll be willing to give it a try.”

AACE is also holding a children’s entertainment conference Oct. 9-10 in Orlando, Fla., as part of Fun Expo, a trade show for amusement parks, entertainment centers and children’s museums. “Our members will have a stage there so that they can be hired by these venues,” says Weber. “We will also be debuting an annual book, ‘Who’s Who in Children’s Entertainment,’ to make it easy to contact artists.”

Yes! I want to be part of AACE! Enclosed is my check for the following membership category:

- General (Full Voting) $100
- Performers, producers, writers, craftspersons, lawyers, creative professionals and company executives in show business
- Associate (Non-Voting) $250
- Vendors, suppliers, consumer goods companies, and trade press, manufacturers of production and amusement equipment, etc.

Please contact me about Corporate Membership

Send me my membership kit and keep me informed on the important work to be done.

Send your payment to

P.O. Box 1257, Cooper Station, New York, NY 10276
For more information, call 212-328-0204

Name
Title
Company
Street
City/State/Zip
Telephone
Fax
Raffi's latest release is more than just an album with a peel.

Bananaphone also just received a Grammy nomination for Best Musical Album for Children.

That nomination joins the bunches of accolades received by Raffi over his twenty fruitful years of performing music. But what thrills this internationally acclaimed artist more than anything else is the fervent adoration of his fans.

And we're not just talking kids here. Many of the millions of children who stomped and clapped and sang along with Raffi back in the '70s are now parents themselves. And though they claim they're now purchasing his albums for their kids, listening to such delightful songs as "Shake A Toe," "The Gorilla Song" and "Bananaphone" (all available on CD as well as cassette) is a joy no child-at-heart can resist.

Also Available

Raffi On Broadway
MCAC/D/V-10709

Raffi In Concert With The Rise And Shine Band
MCAC/C/10035

Baby Beluga
MCAC/C/JD-10036 (Blister Pack MCAC-11250)

Singable Songs For The Very Young
MCAC/C/JD-10037 (Blister Pack MCAC-11251)

More Singable Songs
MCAC/C/JD-10038 (Blister Pack MCAC-11252)

Everything Grows
MCAC/C/JD-10039

One Light, One Sun
MCAC/C/JD-10040 (Blister Pack MCAC-11253)

Corner Grocery Store
MCAC/C/JD-10041

Rise And Shine
MCAC/C/JD-10042 (Blister Pack MCAC-11254)

Raffi's Christmas Album
MCAC/C/JD-10043

Evergreen Everblue
MCAC/C/JD-10046

Raffi In Concert With The Rise And Shine Band
VIDEO - MCAV-10975

A Young Children's Concert With Raffi
VIDEO - MCAV-10976
DOUG HOPKINS, formerly head of Advision Studios, has launched a mobile recording operation called AZD, which will house a custom-built MTA console designed by Malcolm Toth, formerly head of console manufacturer Trident.

In a move similar to Toth's, long associated with split consoles, the desk is a space-saving, 54-channel, in-line model that will be developed into the Series 900 desk, to be launched later this year with modifications aimed at studio recording.

Hopkins says the development takes him back to his roots and the business he always enjoyed. "Toth has a great reputation in the music business and was prepared to build what we wanted even though it was a departure for him," says Hopkins.

New London venue Caesars Palace in Streatham has installed a Court Acoustics system comprising TR750 3-way transporters with DS18000 2x18 bass bins, LX series compact transporters, and SM750 hi-knapped wedges.

Eurosounds

A column by Zenos Schorz for the European pro audio industry.

U.K.

BY PAUL VERNIA

NEW YORK—When Gary Rice and Steve Hall founded Future Disc Systems Inc. as a one-room mastering studio 14 years ago, they had enough foresight to build it in a large space. So large, in fact, that the company has been able to grow into a state-of-the-art, five-studio complex without having to move, and it is plotting further expansion in 1996.

The growth plans underscore Future Disc's continued financial health, according to Rice, president and CEO of the privately held, 10-employee company. In January, Future Disc enjoyed a 14% increase in business over the same period last year, says Rice. For the fiscal year ending June 30, he projects 10-12% growth over the previous fiscal year.

"Growth is pretty steady," says Rice. "We've always expanded. We start busting at the seams, so we increase the staff or we build another studio. It looks like this year we're getting close to that feeling again. In order to continue to accommodate the clients as efficiently as we can, we're considering an expansion."

Future Disc currently occupies half of an 8,000-square-foot building with plenty of vacant and warehouse space, according to Rice.

Hall, who is VP and chief engineer, will be the direct beneficiary of the new room when it is built. So far, he has shared Studio 2 with fellow engineer Tom Baker, who is "really coming into his own big time," says Hall.

Studio 6—scheduled to be completed sometime this year—will be "the most hi-tech audiophile room that I know," says Hall. "I really enjoy putting a new facility together with the best technology and the best acoustical know-how we can muster."

While the sharing arrangement is unusual in the mastering community, it reflects Future Disc's philosophy of servicing the client rather than encouraging competition among engineers, according to Hall. He says further evidence of Future Disc's client orientation is in its network setup, which expedites the mastering process by allowing an assistant engineer in an editing room to do follow-up work on a project after the main engineer has moved on to the next session.

The streamlined formula has worked wonders for the facility. In the past few years, it has attracted such major-label clients as George Harrison, M. Donna, Tom Petty, Rod Stewart, Janet Jackson, KD Lang, UB40, Luther Vandross, Stevie Wonder, Fleetwood Mac, and dozens of others.

Future Disc's staff is rounded out by Eddie Schreyer, a veteran of Capitol and MCA/Whitney who joined the facility in 1989 and has since mastered albums for some of the top names in the business, including Alice In Chains, Babyface, Boyz II Men, Candlebox, George Michael, Janet's Addiction, O.F.F., Stevie Nicks, and Take 6.

Future Disc is one of the few remaining facilities that still does a substantial business in disc-cutting, according to Rice. He says one of the five rooms is devoted exclusively to cutting lacquers for alternative rock and dance vinyl.

Future Disc recently upgraded its main mastering suites, Studios 1 and 2, with Manley 28-bit A-D and A-D converters, which Hall says have "made an enormous improvement." He adds, "The better things get, the better we can hear."

STUDIO AUDIO & VIDEO, manufacturers of the Sadie digital audio workstation, has announced record sales and profits for its third financial year ending Oct. 31, 1994. Turnover increased to 3 million pounds (compared to 1.5 million pounds in 1993), and operating profits were up to 552,000 pounds (compared with 215,000 pounds in 1993). 500 Sadie systems were installed during 1994, bringing the total in the field to 745 in just over two years.

SWITZERLAND

STUDER has capped its redesigned Dyaxis II range of DAWs with the PostTriO, which is optimized for postproduction. This comes on the heels of the launch of the H1Vs stripped-down Dyaxis II and the HII InterMix processor version.

Studer U.K. GM Brian Whitaker describes the changes as "an expansion of the range. To provide more inputs and outputs in one box, Studer created the II, which has the upgradability required to take it up to the PostTriO."

PostTriO offers 8- to 24-channel transporters of simultaneous record/playback, 16 to 72 freely assignable I/O channels, and 16 to 48 totally automated mixer strips, in addition to the 158-channel InterMix local aerial network, the Multileak hardware controller, and Lexicon's NuVerb digital effects card.

AUSTRIA

FAIRLIGHT installed 10 MFX3 digital audio workstations throughout Europe in December and January.

Mainframe systems went to ORF in Austria, Heisscher Rundfunk in Germany, Antenne 2 in France, Triarcos Corp. in Warsaw (two systems), Essex Radio and Zoo Studios in the U.K., and Gesti Music in Barcelona, with two Mini systems going to REN TV in Moscow.

Fairlight also has restructured its sales and marketing operations with three key appointments. John Lanchen becomes international sales and marketing manager, Nick Cook (formerly of SSL) becomes director of European operations, and Wayne Freeman becomes CEO of newly formed Fairlight USA.

THE NETHERLANDS

AUGAN announced its three-target development plan for its OMX magneto-optical-disc-based digital audio workstations.

All machines will become switchable to 16-, 20-, and 24-bit operation, and Augan's networking capabilities will be enhanced with the arrival of 100BaseT links next year, but the imminent arrival of the 2.5-gigabyte MO drive will be the most significant development.

"In the next six months, we will release a machine that is capable of playing back eight channels of audio from one drive and has video on the other drive, which is truly OMF compatible," says Augan managing director Jan de Wit. "You'll be able to take optical discs or hard discs from an Avid system with the video and audio part. Nobody wants to hook up a video machine, and even those who do have the video still have to transfer the video part. We're talking about simply plugging it in."
**Dolby SR**

**With Dolby SR at 15 ips we get silkier highs and a fuller, smoother bottom end.**

"The infrastructure is an important part of Remote Recording Services—we've built a recording system that offers the latest sonic technology and absolute reliability. Certain things just sound better recorded on our Studer A820s using Dolby SR—I particularly like it for small jazz ensembles, string sections and rock drum kits."

David Hewitt, Remote Recording Services

"With Le Mobile, I took a state-of-the-art studio and put it on wheels. Our clients recognize the quality as well as our crew's commitment to achieving the best sound possible for their projects. I prefer recording at 15 ips with Dolby SR. It gives one the sound as if it's not on tape, that it's the live performance."

Guy Charbonneau, Le Mobile

"Record Plant Remote has been a leader in location recording for over 20 years. Our new all-discrete console gives our clients the latest developments in technology without sacrificing our sonic integrity. My recording format of choice is 15 ips analog with Dolby SR. It captures the essence and subtle nuances of a performance. No coloration or hype; just the natural clarity of the way the music was played."

Kooster McAllister, Record Plant Remote

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**Pro Audio**

**STUDIO ACTION**

**Production Credits for Billboard's No. 1 Singles (Week Ending February 11, 1995)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Hot 100</th>
<th>R&amp;B</th>
<th>Country</th>
<th>Modern Rock</th>
<th>Rap</th>
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<tr>
<td><strong>Title</strong></td>
<td><strong>Artist/Producer (Label)</strong></td>
<td><strong>Mastering Engineer(s)</strong></td>
<td><strong>Console(s)</strong></td>
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<td>Creep</td>
<td>T LO - D Austin</td>
<td>D.A.R.P.</td>
<td>Trident 80B</td>
<td>Neve 8108B</td>
<td>Trident Series 80</td>
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<td>The Weeknd</td>
<td>D.A.R.P.</td>
<td>Trident 80C</td>
<td>Neve 8108</td>
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several large-scale theater works in a now-defunct form, the “semi-opera.”

In the U.K., where Purcell is revered, and debates are waged as to whether he is in fact England’s greatest composer, there is considerable activity and excitement connected with the 300th anniversary of the year of his death. Yet, apart from the hour-long “Dido” and some of Purcell’s songs, his music has, for the most part, been the province of early music performers in the U.S., only a few of whom record.

Born in 1659, Henry Purcell benefited from the Restoration of the monarchy in England. Charles II, in exile at the court of Louis XIV during Oliver Cromwell’s Protectorate, returned to England in 1660, determined to re-create the splendors of the French court at home. The arts, once again under the patronage of the Crown, flourished. Purcell was trained in the choir of the Chapel Royal, appointed composer to the Royal Violins in 1677, and organist to Westminster Abbey in 1676. As composer to the Crown and the Abbey, seat of the Anglican church, he wrote splendid sacred anthems, as well as odes and welcome songs for members of the royal family.

James II succeeded Charles in 1665. A Catholic, he created an alternative Chapel Royal, so Purcell, though keeping his royal posts, wrote less court music and more chamber music and songs for publication and performance by amateurs. In 1688, when William III (not a music lover) came to the throne, Purcell’s court work was reduced even more, so the composer turned his talents to other fields, particularly the theater. Opera was not yet staged in London, but Purcell supplied incidental music and songs for plays, and created several “semi-operas,” plays with staged musical interludes, including “King Arthur,” “The Fairy Queen,” and “The Indian Queen.” (“Semi-operas don’t fit into contemporary performance formats—they are neither plays nor operas—and so these works have, for the most part, been heard only in excerpted versions.”)

The early-music movement revitalized Purcell in this century. Alfred Deller, the English counter-tenor, and his Deller Consort launched the Purcell renaissance in the 1950s. In the last two decades, a flock of (mostly British) early-music performers, such as John Eliot Gardiner, Andrew Parrott, Nicholas McGegan, Trevor Pinnock, and Roger Norrington, with period instruments and scholarly approach to their artistry—to say nothing of record companies behind them—have begun to revive the riches of this vast treasure trove.

Harmonia Mundi, of course, has a large reservoir of Purcell and in January issued “A Purcell Companion,” a boxed set of six CDs that sells for the price of three. Its selections from the label’s catalog include “Dido And Aeneas” with William Christie and Lee Art Florissants, excerpts from “King Arthur” with the Deller Consort, plus songs, chamber music, organ works, and the funeral music for Queen Mary.

Harmonia Mundi also has put out a Purcell catalog, detailing its Purcell recordings, which is boxed individually to stores. Harmonia Mundi is offering the box as a fund-raising premium to radio stations. However, the label is focusing on the early-music market and is not anticipating any great crossover interest.

Hyperion (distributed in the U.S. by Harmonia Mundi USA) gets the prize for completeness. It has released Purcell’s “Complete Anthems And Services” on 11 CDs, the “Complete Odes And Songs” on eight CDs, and the “Secular Solo Songs” on three CDs, all with Robert King and the King’s Consort. “Odes And Songs” and “Oratorios” will also be available in a string as a boxed set. Hyperion also has issued a half-dozen other assorted Purcell discs, including “Essential Purcell,” which features such Purcell favorites as “Dido’s Lament,” “Fairest Isle” and “Hail, Bright Cecilia.” The label’s dedicated Purcell brochure points out that two of its artist-scholars, Robert King and Peter Holman, recently have published books on the composer. Harmonia Mundi is not relying simply on its back catalog to push Purcell. One of the few labels to record American early-music art—are not. (Continued on next page)
At the University of New York, and will be available for sale at the museum bookstore. Called "Henry Purcell: A Century Of Stuart Patronage," the event will offer concerts and lectures about Purcell and his historical and cultural context. (One of the Purcell concerts also will be performed at the University of Chicago, and at SUNY Stonybrook.) Another label that plans to put some muscle behind Purcell is Erato, which is part of the Warner Classics family. William Christie and the French-based Les Arts Florissants, who in 1994 first harmonized to join Erato, have two Purcell discs due this year. "Dido And Aeneas" in March and "King Arthur" planned for June. Late March is likely to be a big push time for the label, because "Les Arts," which has a following in New York, performs "King Arthur" in a concert version at the Brooklyn Academy Of Music on March 31 and April 1. Marketing plans still are being formulated for the Christie reissues, but Ellen Schantz of Erato says Christie is "a priority artist, and he will get lots of attention, especially since he's coming here."

An indication of just how high a priority is the fact that the group is recording "King Arthur" in February--a quick turn for a June release. The pioneering recordings of Purcell made by Gardiner and the English Baroque Soloists and Monteverdi Choir on Erato in 1976 are being re-released in England, but not in the U.S.

"King Arthur" appears to be the popular Purcell work of the tercentenary year in the U.S. The Philharmonia Baroque is doing four concert performances of it, with narrator, in the Bay Area, April 20-23. The orchestra also is collaborating with choreographer Mark Morris on "Dido And Aeneas" at Berkeley in October, and will open its 1996 season with "The Fairy Queen," a little late for the anniversary.

But the big Purcell happening in the U.S. is sure to be the Boston Early Music Festival's "King Arthur." The biannual early music influx will be built around an unabridged, fully staged production of the show, complete for the first time since 1741, says Kathleen Fay, director of the Festival. "King Arthur" will have actors, singers, dancers, and orchestra, with musical direction by harpsichordist Peter Holman (who directs Parley Of Instruments) and lutenist Paul O'Dette, and sets and costumes based on historical originals. "King Arthur" will play for five performances beginning June 18, and the Festival is hoping to find a record company interested in taking on the project. But, says Fay, "[Other labels] are running scared because the Christie recording is coming out."

Other U.S. events tied to the Purcell anniversary include the Houston Grand Opera's February presentation of "Dido And Aeneas," in a production created by period performance groups Opera Atelier of Toronto and the French Musiciens Du Louvre. In May, the Bloomingdon Early Music Festival at Indiana University will offer a "Dido" featuring Bimbetta ("Five Babes Go For Baroque"), a new, avant-garde baroque group. The British group Consort Of Musicke began touring a Purcell program Jan. 31, and the Boston Handel And Haydn Society (directed by Christopher Hogwood) is doing "The Indian Queen" with narrator and dancers in collabora- tion with the New York Baroque Dance Company March 31 and April 2.

In New York, the Early Music Foundation, under Fred Renz, plans a four-concert Purcell tribute around the date of the composer's death that will offer music of the chamber, court, church, and theater. The major record labels, however, appear to have decided that Purcell is not likely to catch on here in a big way. Several are releasing recordings of the theater pieces, but are not planning big promotional campaigns for them. At L'Oiseau-Lyre (distributed by London Records here), "Dido And Aeneas" with Hogwood and the Academy Of Ancient Music and a cast that includes Catherine Bott and Emma Kirkby, will be out for Valentine's Day on Tuesday (14); the sales copy mentions the anniversary, but other London reissues have higher priority in February.

L'Oiseau-Lyre also will be putting out "The Indian Queen" with Hogwood and the Academy in October. And the label has plumbed its catalog to come up with a compilation, "Henry Purcell: A 300th Celebration" for July, just in case the tercentenary takes off.

EMI also is on the "semi-opera" trail: "The Fairy Queen, With Roger Norrington And The London Classical Players" was released in January. Sony Classical has "Music For Queen Mary" with Martin Neary, the New London Consort, and the Westminster Abbey Choir, in April, as well as two new Purcell sets on its VivaTerra label--a disc of anthems, hymns, and voluntaries, directed by Gustav Leonhardt (May), and "Airs For The Theater" with the Cana- dian group Talofmusik in March. Deutsche Grammophon and Philips are releasing Purcell recordings they plan to promote, but only incidentally in connection with the Purcell anniversary. DG (Archie) will put "Harmonia Sacra," with Paul McCreehan and the Gabrieli Consort in the spring, and plans, according to Albert Imperato, to "link it up with another release and spend June promoting the resur- ring success of Archiv." Philips has a disc of Purcell songs and arias sung by Sylvia McNair with Hogwood and the Academy, and although the recording is timed for the anniversary, the label will be promoting McNair, a priority artist, rather than Purcell.

Which leaves Collins Classics, with its new Purcell recording from Harry Christopher & The Sixteen, a British choir, featuring "Love's Goddes Sure Was Blind." In a new edition, and the complete "Funeral Music For Queen Mary," Allegro, which distributes Collins in the U.S., made the set its release of the month for January, and it is the featured title for the label's first-quarter regional promotion. Allegro's Robert Russell says that radio stations are interested and aware of the anniversary, so perhaps some airplay will enable this composer's remarkably beautiful music to speak for itself. Or--maybe--someone's planning to make the movie? 
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Also looking for someone with 3 years experience in marketing and sales in the corporate arena.
Natalie at Map Benefit: Jazz saxophonist Buddy Arnold is presenting the first annual Musician's Assistance Program benefit concert, headlined by Natalie Cole and featuring the Manhattan Transfer at the House Of Blues in Los Angeles May 15. Songwriter Paul Williams will be MC; other performers will be named soon. MAP assists musicians and industry professionals in identifying and dealing with substance-abuse problems. For more info, call Michael Levine at 310-659-6490.

So They Can Learn: Bonnie Raitt and Fender Guitars helped raise more than $80,000 for the new Bonnie Raitt Guitar Project when she performed before 1,500 music-industry attendees of the recent National Assn. of Music Merchants convention in Anaheim, Calif. The program is designed to provide an opportunity for inner-city children to learn to play the guitar. For more info, call Norma Velviski at 310-471-6107, ext. 123.

Catching for Earthquake Relief: Orchestra De La Luz, the Japanese salsa band, has established a 900 number in Japan to aid Kobe earthquake victims. Fans pay to call and hear a sampling of the band’s music. More than 10,000 calls, at $3 each, already have been logged. For more info, call Jody or Susan Miller at 212-532-0599.

Music Therapy Benefit: Guitarist Craig Chaquico, up for a Grammy nomination this year for his Higher C Love Music album, "Cosmic Planet," has become associated with the National Assn. for Music Therapy and will do a benefit party-concert for the group Feb. 21 at The Derby in Los Angeles. The $10 admission fee will be donated to NAMT. For more info, call Jerry Brown, Steve Levesque, or Ian Dove at 213-651-9300.

Update
LIFELINES

Deaths
Nee Daku ("Popsicle") Adams, 50, of a heart attack, Jan. 1, in Accra, Ghana. Adams was a percussionist and vocalist who matured with the African group Ochika, known for its fusion of African, Caribbean, rock, jazz, and R&B influences. The band released its self-titled debut in 1971; Adams joined the group in the mid-’70s. In London, where the band now resides, and was first featured on the album “Ochika Live At The Royal Festival Hall.” Over the course of its career, Ochika recorded 14 albums on such labels as MCA, Buinah, WEA, CBS Africa, and EMI India. Before movement to Los Angeles, Adams performed with the Umtini Dance Band in Ghana.

Natalie Purvan Prager, 87, after a long illness, Jan. 1, in Los Angeles. Prager was a producer of “The March Of Games,” a children’s opera that aired on the CBS Radio Network from 1964-68. Preceded in death by her husband, Monroe, she is survived by her daughter, Carole Prager; granddaughter, Kimberly Brown; and several nieces and nephews.

John Hitt, 77, of heart disease, Feb. 4, in Tulsa, Okla. Hitt was president of Roy Clark Productions, a position he held since 1961, and was Roy Clark’s exclusive agent and personal manager. He began his career in 1949 as manager of Hank Thompson. From 1952-72, he did booking and artist management at MCA and Associated Booking Corp. In 1972, he became senior VP of the Jim Halsey Co. in Tulsa, Okla., where he helped build the careers of Clark, the Oak Ridge Boys, Mel Tillis, Reba McEntire, Tammy Wynette, and others. From 1960-90, he was a VP with the William Morris Agency. He is survived by his wife, Jane; two sons, Dr. Michael Hitt and Tim Hitt; a daughter, Pati Hitt; and three grandchildren.

Joe Nixon, 70, of leukemia, Feb. 2, in La Crescenta, Calif. Nixon was a rhythm and blues personality and songwriter. He began his career at WBKB Knoxville, Tenn., followed by a stint at WMAR Nashville. He then moved to Southern California, where he worked at stations KXL, KRKD, KGBS, KIEV, and KFOX. He wrote a number of songs, including “The Pleasure’s Been All Mine,” a top 10 country hit for Freddye Hart, and “Mother Country Music,” a gold record for Kenny Rogers. In total, 35 of his songs were recorded by such artists as Waylon Jennings, George Jones, Dean Martin, and Ann-Margret. Nixon also was an announcer on Los Angeles television and taught broadcasting at Los Angeles City College. He is survived by his wife, Barbara; sons, Joseph Jr. and Kevin; and a daughter, Mary.

Lofer; and seven grandchildren.

Ticketmaster Hires Lobbying Firms For Antitrust Face-Off

Bracing for a potential fight with Congress, Ticketmaster recently hired two high-powered Washington, D.C., lobbying firms—Bergner, Bockorny, Clough & Brain and Black, Manafort, Stone & Kelly.

Interestingly, Roger Stone, a partner with the latter firm, met with representatives from Pearl Jam in January. Just weeks before being hired by Ticketmaster.

According to sources close to the band, Stone called Pearl Jam on behalf of another client, Sen. Arlen Specter, R-Pa., who, Stone said, was interested in hearing about the case. (Stone is serving as an adviser for Specter, who formed an exploratory committee late last year to look into running for the White House in 1996.) According to those present at a subsequent meeting, Stone told band representatives that for $1 million his firm could mount a full-blown lobbying campaign for Pearl Jam on the Hill. The band passed; within weeks Ticketmaster hired Stone’s firm.

Stone was unavailable for comment, but a Ticketmaster spokesperson says the company has retained the two firms.

Despite his connection with Stone, Specter may still be interested in the ticketing controversy. According to one congressional source, Specter may bring the matter up before the Senate subcommittee that oversees antitrust activities, on which he serves. Sen. Strom Thurmond, R-S.C., is the chairman of the subcommittee.

Members of his staff met with Pearl Jam representatives last January.

Erik Boehlert

Horning in, Playboy magazine publisher Hugh Hefner, center, displays Bix Beiderbecke’s cornet and mouthpiece at a backer’s audition for “Hooey & Bix,” an upcoming Broadway musical about the Jazz Age songwriter and cornetist, at the Playboy Mansion in Los Angeles. Shown with Hefner are musical instrument collector Andrew McEntire, left, and Hoagy B. Carmichael, the musical’s producer and son of the famed songwriter.

Ticket Fee Disclosure Bill (Continued from page 5)

A similar bill (which does not call for an FTC probe) was introduced in the 103rd Congress after Pearl Jam brought complaints about Ticketmaster pricing to the attention of lawmakers last June. That bill did not win full congressional approval.

Ticketmaster spokesman Larry Solters has said that the company “has always supported ticket price disclosure and will continue to do so.”

Also as a result of Pearl Jam’s complaints, the Justice Department is investigating alleged anticompetitive practices in the ticket distribution business. Senator lawmakers also are monitoring the issue after hand representatives met with staffs of Republican and Democratic Senate leaders briefly last month, including Arlen Specter, R-Pa., Strom Thurmond, R-S.C., Patrick Leahy, D-Vt., Paul Simon, D-Ill., and Joseph Biden, D-Del.

Despite the pro-business, deregulatory mood of the new Congress, insiders say that the consumer-oriented ticketing issue has gained some bipartisan support.

The New York investigation, launched in 1994 by then Attorney General Oliver Koppell, looked into both the illegal sale of Broadway show tickets by brokers and the large number of tickets for concerts and sporting events that were never put on sale. A preliminary report issued in December noted that “promoters, managers, record companies, performers, and their agents receive large blocks of tickets that are never made available for public sales, some of which appear to end up among the wares of illegal brokers as well.”

After Democrat Koppell was defeated in last November’s elections, it was doubtful whether the new Republican Attorney General Dennis Vacco would continue the probe. But in a recent interview, newly appointed Deputy Attorney General For Public Advocacy John Carley confirmed the investigation is moving ahead and receiving his personal attention.

Ticketmaster also has been busy in Washington, D.C. The company hired two lobbying firms to represent its views on the Hill (see story, this page).

Assistance in preparing this story was provided by Erik Boehlert in New York.

Ticketmaster Hires Lobbying Firms For Antitrust Face-Off

FEBRUARY
Feb. 15-18, Gavin Seminar, Hyatt Regency, New Orleans. 415-495-1990
Feb. 19-21, Urban Network Power-Jam, Rivera Resort And Racquet Club, Palm Springs, Calif. 818-843-5800
Feb. 20, BRIT Awards, Alexandra Palace, London. 011-44-71-287-4422
Feb. 22-25, 37th Annual NARM Convention, San Diego Marriott Convention Center, San Diego. 619-596-2221
Feb. 22-28, Audio Engineering Society 95th Convention, Palais De Congres, Paris. 211-625-8521
Feb. 19-15, NARAS MusiCares “Person Of The Year” Doozer Honoring Tony Bennett, Universal Hilton, Los Angeles. 310-392-3777
March 1, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777
March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487
Finding Public Radio’s Open Minds
Promoter Works Sundry Acts, Stations

BY JIM BESMAN

NEW YORK — It’s been a year, and Julie Mucci still hasn’t come up with a name for her company. But the former director of creative services for Fordham University’s public station WFUV, New York, has already carved out a niche as an indie promoter specializing in public radio stations.

Mucci, who also hosted WFUV’s award-winning “Sitting In” songwriter/musician interview show for four years, focuses on such syndicated, public-radio programs as “Mountain Stage,” “World Cafe,” and “All Things Considered,” as well as specialty shows like “Fog City Radio” on KJED San Francisco. But she also targets specialty shows on commercial radio stations—like Vin Scelsa’s “Idiot’s Delight” on WXRK (K-Rock) New York—and other alternative and eclectic-formatted commercial stations and programs.

In her first year as a New York-based promoter, she worked product by the likes of Loreena McKennitt, Denis Larzelader, Kristin Hersh, Mario Grigorov, Tom Paxton, and Jump In The Water. Her activities have centered on advance tour support for public radio and have included setting up on-air interviews and performances, securing concert-calendar listings, and promoting giveaway CDs. She also submits weekly airplay tracking reports to her clients.

“I try to do what my colleagues at adult alternative are doing,” says Mucci. “The big challenge is that everybody wants to get on syndicated programs like ‘Mountain Stage’ or the new shows like ‘All Things Considered’ or Morning Edition.” These are possible, because public radio programmers wouldn’t be working in public radio if they weren’t open to new ideas. The problem is they’re swamped.

Mucci’s first promotion supported McKennitt’s first U.S. tour, and was facilitated by a reference from New York’s Bottom Line club owner, Alan Pepper—a major proponent of public radio.

“[McKennitt’s] idea was to promote to public radio, which is where she thought her audience was,” Mucci says. “I pitched her to approximately 200 stations for interviews or performances, and she had something to do in every city she played. It’s not that others couldn’t do it—of course they could—but acoustic music and music which the new ‘Americana’ format addresses is where I have the passion.”

Cost, Mucci acknowledges, is an issue for both major and indie la-

Guitar Man Meets Morning Men. Elestra singer/songwriter Freedy Johnston, center, wakes up with KIROQ Los Angeles’ Kevin Ryder, left, and Gene “Beanie” Baxter, right.

bels. “It’s an added expense, and they want to hire other people to promote to commercial radio. But the advantages of public radio aren’t about adds and often aren’t about charting, but about image-building—reaching people who are taste makers. It’s niche marketing: For example, there might only be 30,000 listeners tuning into a Celtic music show in a given city, but you know that anybody who’s an avid fan of Celtic music is tuning in, and they’re avid record buyers. So there’s maximum potential for a genre-specific show.”

Mucci says that her Paxton and Hersh promotions originated through the artists themselves. “Tom hired me to work concerts in New York, Chicago, and Washington, D.C., supporting his ‘Wearing The Time’ album, and it gave me the opportunity to encourage people to think differently about him as an artist,” she says. “She also got a maximum of people interested and she knew that he’d been a different direction as a writer which programmers might not have been aware of.”

Warner Bros., meanwhile, has hired Mucci for several roster artists, including, most recently, Mark O’Connor and his upcoming album, “Fiddle Concerto For Violin And Orchestra.”

“She gets to the nooks and crannies of public-radio specialty shows,” says Warner/Reprise product manager Peter Standish. “It’s an important market for us, but there aren’t enough artists and not enough of an immediate impact to hire someone in-house full time.”

Sire/Reprise artist Hersh’s acceptance at the public-radio format surprised Mucci. “I thought her ‘Rips And Makers’ CD would be too hard for a number of stations I worked—and it was,” she says. “But I learned that a lot of stations and programs were open to it, and she was so popular for interviews and performances, that I had to turn a lot of them down.”

This openness to such artists is what makes her job so rewarding, Mucci says. “With artists like Jim Lauderdale, for instance, I almost feel like I’m making a contribution to pop culture by exposing people to him,” she says. “He’s had a difficult time getting in and getting recognized, but public radio gives me that opportunity for people like him.”

1995 Budget May Give FCC New Fee Clout
Commission Proposes Faster Radio License Renewal

BY BILL HOLLAND

WASHINGTON, D.C. — Broadcast industry lobbyists say they are unsure of the implications for broadcasters of a section in the just-released, four-volume, five-inch-thick FY 1995 Federal Budget, which gives the FCC authority to hold more auctions and collect more “user fees” from its customers. The document does not spell out whether broadcasters will have to pay for spectrum.

However, a source at the National Assn. of Broadcasters says that officials at the Commerce Department and the Office Of Management And Budget (two agencies that helped forge the giant document) say the language does not mean broadcasters will be “taxed” on the AM and FM spectrum.

“The language is unclear,” says the source. “But collecting fees starting with $500 million and escalating to $1.5 billion sure makes it seem broadcasters will have to pay up some.”

Another hint that the administration intends to corral broadcasters into the spectrum-fee net is wording in the budget that authorizes the FCC to “collect fees for public resources that the commission deems necessary.”

The board members are “generally thumbs up” in support of a communications-act rewrite draft by Sen. Larry Pressler, R.S.D., that would eliminate all current radio and TV-owners.

Pressler, chairman of the Senate Commerce Committee, circulated a draft Feb. 1 that would repeal national ownership caps and rules covering duopolies, one-to-one market access, and leasing and time-brokerage agreements.

Unlike radio broadcasters, which already have relaxed ownership caps and leasing arrangements, small-market TV-station owners have voiced fears of concentration of control.

The bill also allows for foreign ownership of telecommunications and media companies and removes cable and telco barriers.

The NAB is expected to present Pressler’s staff with its own version of the draft by midmonth.

In other news, Pressler is awaiting answers from Corporation for Public Broadcasting chairman Henry Cauthen, including one that addresses the issue of the so-called liberal bias at National Public Radio.

Pressler wants Cauthen to send the “names of NPR staff who have worked at evangelical Christian radio stations.”

Pressler and other right-leaning Republicans hope to chop federal funds for public broadcasting.

The administration’s FY 1996 budget sets aside $296.6 million for CPB, a 6% reduction from the previous year.

MINORITY CERTIFICATE FAST TRACKED

Republicans in the House are moving quickly on all kinds of legislation, and their fast-paced efforts now include a new attempt to eliminate the FCC’s minority tax-certification program.

Rep. Bill Archer, R-Texas, who feels the program that aids minorities (Continued on page 110)
COLORING BOOK, ID PIX CAMPAIGNS BENEFIT KIDS, COMMUNITY

LOS ANGELES—From diaper derbies to motorcycle rides to events with international flair, radio stations of all formats are exploring several approaches to help safeguard the future by hosting promotions geared toward benefiting children.

Here’s a quick rundown of some kids-oriented promotions that have proven successful.

AC WKJY Long Island, N.Y., just finished production of a coloring book titled “Lucky The Duck,” after the station mascot. The cost of printing and binding of the book as well as the cost of the accompanying crayons, which are being given away at remote events, were provided on trade, and the book’s back page was sold to a major drug store chain. The station’s only expense was for the artist.

The book is part of the station’s “Kids Come First!” mission, which is designed to educate adults about ways to help children deal with the challenges they face and to serve as a channel through which funds can be raised to help Long Island children. The most recent promotion with this theme is “Protect Our Children And You’ll Protect The Future Of Long Island.”

Oldies WCBS-FM New York has been the official radio station of the large-scale annual event, “World Children’s Day,” for the past two years. The event, which drew 25,000 families last year and is slated for May 6 this year, is held at the World Trade Center, which adopted this international program that began in Japan over 12 years ago.

WCBS-FM sponsors a section of the festival space and ties in approximately four clients, who have their own booths as well. The festival includes events such as karaoke, spin art, a world music stage, and appearances by street professionals.

The station makes money by taping in the clients. The only prerequisite for the clients is that their advertising spot must be tagged with a plug for the event.

KTVI KMOX St. Louis recently participated in the national program “Project KidCare” by teaming up with six Sears stores to have children photographed for safety documents, which were given to parents free of charge.

Representatives from the National Center For Missing And Exploited Children also were on hand to educate parents about the steps they can take to protect their children. KMOX had approximately 2,628 children photographed.

From the studio publications of studio publications of www.americanradiohistory.com
Hot Adult Contemporary

For Week Ending February 18, 1995

1. Take a Bow
   Madonna
   * * * No. 1 * * *

2. Love Will Keep Us Alive
   Eagles
   * * * No. 1 * * *

3. You Oughta Be in My Strutin' Shoes
   Madonnna
   * * * No. 1 * * *

4. In the House of Stone and Light
   Martin Page

5. I'm the Only One
   Melissa Etheridge

6. The Sweetest Days
   Vanessa Williams

7. Always
   Bonnie Raitt

8. On Bended Knee
   Boyz II Men

9. House of Love
   Amy Grant with Vince Gill

10. Hold My Hand
    Hootie & the Blowfish

Top 30

11. Make Love to You
    Boyz II Men

12. Mental Picture
    Jon Secada

13. Watch Out Behind Us
    Richard Marx

14. If You Go
    Jon Secada

15. Wild Night
    John Mellencamp

16. ** Airpower **
    Gloria Estefan

17. Come to My Window
    Melissa Etheridge

18. Turn the Beat Around
    Gloria Estefan

19. All I Wanna Do
    Sheryl Crow

20. Circle of Life
    Elton John

21. You Got It
    Donnie Arnett

22. When We Dance
    Sting

23. I'll Stand by You
    Pretenders

24. Secret
    Sade, CBS/Warner Bros.

25. Always and Forever
    Luther Vandross

26. Look What Love Has Done
    Patty Smyth

27. You Don't Know How It Feels
    Tom Petty

28. Little Bit of Pretty One
    Huey Lewis & the News

29. How Did I Get by Without You
    John Waite

30. Once in a Lifetime
    Michael Bolton

31. Picture Postcards from L.A.
    Joshua Kadison

32. Missing You
    Steve Perry

33. December 1963 (Oh, What a Year)
    Four Seasons

34. Only One Road
    Celine Dion

35. Mishtole
    Andru Donalds

36. Whispeur Your Name
    Harry Connick, Jr.

37. Baby
    Dionne Farris

38. Allonsy Mon Amour
    Gin Blossoms

Hot Adult Contemporary Recurrent

1. It's Alright
   Huey Lewis & The News

2. Love Is All Around
   Wet Wet Wet

3. The World to Me
   Elton John

4. Lucky One
   Amy Grant

5. Can You Feel the Love Tonight
   Elton John

6. Prayer for the Dying
   Seal

7. Found Out About You
   Gin Blossoms

8. Don't Turn Around
   Ace of Base

9. The Sign
   Mariah Carey

10. Anytime You Need a Friend
    Columbia 7749

Radio Fall '94 Arbitrons

12 plus overall average quarter-hour shares (2) indicates Arbitron market rank. Copyright 1994, Arbitron Inc. Songs may not be quoted or reproduced without the prior written permission of Arbitron.

WFLA-AM-FM 1.3 2.6 1.9
WFLA Country 1.9 1.9 1.9
WFLA-FM 1.7 1.4 1.4

COASTAL N.C.—(79)

WKRK-AM-FM 7.0 7.3 7.0
WKRK Country 5.3 5.3 5.3
WKRK-FM 4.7 4.7 4.7

LITTLE ROCK, ARK.—(80)

KERR-AM-FM 2.3 2.2 2.2
KERR Adult 2.2 2.0 2.0

BON AMERICAN, M.D.-(66)

WCLR-AM-FM 1.9 1.4 1.4
KCLR Country 2.2 2.0 2.0

CHARLESTON, S.C.—(82)

WONH-AM-FM 5.9 5.6 5.3
WONH Adult 5.2 4.9 4.9

STOCKTON, CALIF.—(84)

KATU-AM-FM 4.7 4.5 4.5
KATU Country 2.7 2.5 2.5

MOBILE, ALA.—(85)

WMEJ-AM-FM 2.2 2.0 2.0
WMEJ Country 2.0 1.8 1.8

YOUNGSTOWN, OHIO—(86)

WQRE-AM 3.8 3.8 3.8
WQRE Adult 3.5 3.3 3.3

* * *

Tracks showing an increase over the previous week, regardless of chart movement. Arrow indicates those records which are up 10 or more listeners for the four week period ending March 6, 1994. Billboard© Communications.
I F IT HADN'T BEEN for decisive action, "Plowed" by Detroit's Sponge, which moves to No. 17 on the Modern Rock Tracks chart, might have gotten lost in the shuffle. "It means it's almost like a miracle we ever recorded the tune," says the band's lead singer and lyricist, Vinnie. (Just Vinnie). "Because actually, I ended up putting it together on a Sunday morning, and we went and rehearsed it Sunday afternoon. And I was, man, it's just gone out of my head."

"We've got a buddy with a studio [located] below Ann Arbor [Mich.] and he had some free time. As a matter of fact, the bass player couldn't make it, but we were like, 'Aw, well cut it anyway,' you know. And it's weird that just at the spur of the moment. We go through tunes so fast, and we really didn't record that day we may not have ever recorded the thing. Actually, it was something pretty used on a demo. We weren't even recording the record at that time. We were just knocking through tunes. When we got done with it, I was like, 'Man, way cool!' It was like my song of the week. I'd drive around in a car and play it." At first listen, "Plowed" seems to be as dark as they come; "Say a prayer for me" I'm burned by the sound in a world of human wreckage." But Vinnie insists that it was something you could mine from the song. "The title itself was, 'Wow, man, world of human wreckage,' and all this shit coming around you and being able to maintain against that. But it's just stuff every one of us come face to face everyday of our lives. The songs about coming across these adversities and you kind of tear through the shit and don't let the adversities get the best of you."

"You can watch the news and read the paper and just from what the media feeds you, for God's sake, you can interpret it like the world is going to hell. "And if it really was that, you couldn't walk down the street or go to the store. It'll be complete anarchy." "Plowed" is definitely written from the side of, 'Hang in there, bake.'"

### Billboard: Album Rock Tracks

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### Billboard: Modern Rock Tracks

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Promotions and marketing (Continued from page 107)

WFLZ Tampa, Fla.'s morning team asked listeners to "subscribe" to the station for a year and will take its show live to the lucky winner's house to present him or her with a $1,000 check.

In the "how desperate can a promotion go?" department, Mausoleum Records will donate one can of food for every reported add through February to various radio-trade publication promotions (excluding Billboard and Airplay Monitor). For every 10-point jump on those magazines' radio charts, the label will pay for an additional 100 cans of food. The Mausoleum acts involved are Wicked Marya, Groovezilla, VRex and One Sturkin. A part of the promotion is to "bump up the media profile," according to exec, and Robin Haim. The food will be donated to the City Harvest food bank, New York.

In a similar vein, a press release headline that read "CFOX invites Ashdown to come inside and lock himself to a railing instead for his safety and comfort, then went on the air to ask listeners if the station should change its mind about the song. The answer was "no." Not surprising, given Ashdown decided to stay chained for more than a day and even received a call from a former WPLJ alum himself. The station still didn't cave in.

KBT (the Beat) Los Angeles is celebrating Black History Month by having listeners write a paragraph about the African-American they most admire. The author of the best entry will receive $1,000 (to coincide with the station's frequency, 92.3) and the opportunity to record the entry for broadcast on the Beat in February.

To celebrate the first anniversary of WQHT (Hot 97) New York morning team Ed Lover, Doctor Dre, and Lisa G. Dre and Lover will perform live at the Paramount Theater on Feb. 21. Comedians Tommy Davidson ("In Living Color"), Chris Rock ("Saturday Night Live"), and Adele Givens ("Def Comedy Jam") will be featured in the show.

Dennis Constantine Broadcast Consulting is working on a benefit concept for California Food Bank with client station KRSH Santa Rosa, Calif., hosting the event. The projects have received many kudos.

KIIS Los Angeles morning sidekick and middy jock Ellen K. will bare all in an upcoming issue of Playboy magazine as the publication's "Women In Radio" issue.

As if we're all not sick of O.J. Simpson news already, here's some more: Judge Lance Ito has been plugging KYSR Los Angeles to the jurors and alternates in the case by giving out in the courtroom the station's information number for weather and traffic reports.

Radio gets a green thumb guide


It classifies more than 21,000 songs by more than 7,000 artists of all formats into more than 800 thematic categories. The listing for "money," for example, includes songs ranging from Doug Stone's "Ain't That A Bullet To The Heart" to the Beatles' "Baby You're A Rich Man.

The new edition includes more than 7,000 additional song titles. The paperback edition is $49.95. The hard cover version is $64.95.

Green is currently senior director/strategic marketing at the Country Music Assn.
1994 Radio Advertising Revenues Break $10 Bil Ceiling, Growing 11.3% from '93

Final radio advertising revenue figures for 1994 are in, and the news is very good. Thanks to a 11.3% growth rate over 1993, radio advertising revenues hit $10.7 billion last year, up from $9.57 billion in 1993, according to the Radio Advertising Bureau. This represents the industry's fastest revenue growth rate since 1986.

Not only was 1994 the first year ever to break the $10 billion barrier for total radio advertising, it also was the first year that radio ad revenue totaled more than $1 million in a single month (May).

National spot revenue grew 14.8% last year, the biggest increase in that category in more than 50 years, according to the RAB. Local advertising was up 11.2% in 1994, compared to the previous year.

Less sensational were radio network revenue figures, which ended the year just 1% ahead of 1995's total.

PROGRAMMING: New WYLD PD

WQVE-FM New Orleans APD/midday host Lebron Joseph joins crosstown WYLD-FM as PD/midday host. He replaces former PD Skip Dillard, who is now at WXXM Detroit. At WQVE, overnight host Upton Alger moves to middays.

Matthew Zucker has been upped from executive producer to PD at WDBB Philadelphia. He replaces David Rimmer, now with SW Networks.

Jorge Antonelli is promoted from morning man to PD at Spanish WTEL Philadelphia.

Former WYTI (98 Rock) MD John Knapp joins WYSR Hartford, Conn., as PD, replacing Steve Weisman, now at WBUF Buffalo, N.Y. Knapp was most recently with SONY Music.

KSIZ (formerly KHTX-AM) Riverside, Calif., signs back on the air with a full-service Spanish format.

PD Alexa Tobin leaves WEQX Albany, N.Y., for the same duties at WBRU Providence. R.L. Tobin, who worked at WBRU as a Brown University student in the '80s, replaces the exiting Mike Osborne. At WEQX, MD Gary Schoenwetter is acting PD. GM Brooks Brown is accepting T&Rs.

Oldies WSTF Jacksonville, Fla., flips to adult standards as "Smooth Jazz" WFSJ. Hank Dole remains station manager/MD.

QBJ/QBKF-FM Albany, N.Y., flips from classic rock to a modern rock-leasing, current-based album rock format with the new handle "the Edge." Jacobs Media is consulting. PD Joe Sussman is replaced by former WBRK-FM Baltimore PD Ron Bowen.

Andrew Paul joins sports talk KRZY Albuquerque, N.M., as PD. He previously was APD at similarly formatted XTRA-AM San Diego.

WWWZ (Z98) Charleston, S.C., PD George Hamilton is out. GM Cliff Fletcher is handling those duties while he looks for a replacement. Also, local sister station WMGJ, which programs ABC Radio Networks' "the Touch" format, will be going live in mornings and afternoons and is looking for air personalities. Send T&Rs to Fletcher.

WBBS Dade City, Fla., is being sold by David Zeplovitz to Carl Marrocchi, owner of nearby WGLU-AM-FM, Tampa, Fla., for $1 million. WBBS drops Jones Satellite Network's "Allurd Choice" AC format for WGLU's adult standards format.

WBZK-FM Chester, S.C., is being sold by Curtis Sigmon to Jefferson Radio Communications, owner of nearby WBT-AM/FM Charlotte, N.C., for an undisclosed price. WBZK is set to simulcast WBT-AM.

New outlet WQYE San Juan, Puerto Rico, signs on at 92.9, programming tropical Spanish. GM Griswold moved from AC to top 10 rhythms as "Hot 103.5." Twenty-year dance music industry veteran Randy Brill joins WQYE as PD. He previously consulted CIGN "Energy 105" Hamilton, Ontario.

Syndicated WFBIQ Indianapolis morning show of the same name and Tom Griswold pick up new affiliate WNDU-AM South Bend, Ind., which flips to Westwood One's '70s format from music.

WIBC Indianapolis has signed a new, three-year deal for continued broadcast rights to the Indianapolis Colts.

KNFY-CW Nebraska City, Neb., boosts its power from 3,000 to 10,000 watts and now covers both Lincoln, Neb., and Omaha, Neb. The station, which also has been added to KMOX-Catel's "the Drive" simulcast, is owned by bottler/owner of radio station.

NETWORK NEWS: Just KZ

SW Networks will launch its latest show, "Personal Notes," the week-end of Feb. 18-19 with affiliates in 48 of the top 100 markets. As previously announced, the two-hour afternoon alternative show will be hosted by jazz saxophonist Dave Koz. Affiliates include KTWW Los Angeles and KOA Denver.

Six Westwood One staffers have been laid off in various departments, including voice over and music. The move comes as a merger of Westwood with Unistar Radio Networks.

In unrelated news, Bob Andrews has stepped down as WWL's senior director of artist relations and entertainment marketing.

CBS Radio Networks and Host Communications have joined forces again on a three-year venture to develop and broadcast college football programming on a national radio audience. Beginning in August, affiliates will be offered a afternoon and an evening game each Saturday during the season, with the games culminating with the Orange and Fiesta bowl hosts. Host also will produce weekly game activities and highlights, with play-by-play and color commentary.

By the way, Bob Andrews has moved his position as WWL's senior director of artist relations and entertainment marketing.

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PEOPLE: King of KNX

KNX Phoenix afternoon host George King is upped to the newly created APD/afternoon slot at KNX.

morning man Bryan Jones recently moved to crosstown KHJX (Billboard, Feb. 11).

KXZ San Diego afternoon jock Nick Monroe will exit the station at the end of March. No replacement has been named.

Tea Leistner, morning sports reporter at KFMB-AM San Diego, adds afternoon hosting duties. His show will air weekdays from 3-5 p.m.

In the wake of night jock Baltar's departure for WJMJ Boston, WQHT (Hot 97) New York switches from three-hour to four-hour jock shifts. Angie Martinez moves from nights to middays while a new jock will be selected to host the 4-7 p.m. shift, is now on from 2-6 p.m.

At WJLB midnight jock 'Tre' Black joins KBBT (the Beat) Los Angeles for that shift, replacing Evan Luck, who exits. At WJLB, former WMJH (102 Jams) Greensboro, N.C., night jock Da Bushman replaces Black.

WXXL Orlando, Fla., night jock Just Plain Mark joins KQRT Houston for mornings (not WXXL PD Adam Cook, as reported elsewhere). He replaces Mark Rigler, former KQRT jock from KNNC Austin, Texas, joins KQRT for evenings. At WXXL, late-night jock Kid Cruz moves to nights. Cook is looking for a new late-nighter and wants T&Rs.

KBBX Houston afternoon host Rusty and Mad Hatter, night jock at local sister station KMJQ, swap shifts.

Paul Miralda, marketing manager at Shumrock Broadcasting's KRMT (K102) Minneapolis, has been named marketing director at sister stations KQRL and KQMK.

Paula Fuller joins WZPT Chicago as news and public affairs director. She was previously morning news anchor at crosstown WRKX.

WNUC Buffalo, N.Y., moves some of its air shifts off Westwood One's country format in favor of local jocks. Carol Williams, from crosstown WYRK, takes over mornings, while Buddy Shula, from WYFR-MC Rochester, N.Y., handles nights.

WOW-FM Omaha, Neb., up Shari Stone from part time to middays.

Former WJLM Roanoke, Va., PD Blair Carter joins crosstown WJUS/WJXJ as production director and air personality.

Former WQXR New York associate MD Dorothy Kaufman joins BMG Direct as senior manager, classical & A&R.

Assistant in preparing this column was provided by Carrie Borzillo in Los Angeles.

New Networks To Offer Latin Music

New Networks To Offer Latin Music

NEW YORK—Hetfel Broadcast Corp. is launching two new networks this spring to provide affiliates with Tejano and regional Mexican music programming. The Las Vegas-based company hopes to sign affiliates both in the U.S. and Mexico for the programs, "Tejano Hits" and "Exitos Calientes" formats.

Hetfel's KICI-AM-FM Dallas will be the flagship of the Tejano Hits format, and local sister station KMRT will originate the regional Mexican programming.

In addition to KICI, two other Hetfel-owned FM stations in the Dallas area, KDZR and KYCT, are already simulcasting "Hot Tejano Hits."
NO. 1

FRANKIE BURNARDI
(TOP OF THE MOUNTAIN)

NO. 1

THE TING TINGS
(IN THE AIR)
WASHINGTON, D.C.—Rep. F. James Sensenbrenner Jr., R-Wis., introduced legislation Feb. 6 that would allow restaurateurs to play radio and TV in their establishments through an unrestricted number of speakers without having to pay music-licensing fees (Billboard, Feb. 11).

Under current law, restaurant owners must pay license fees if they play background music on multi-room systems.

In addition, officials say, similar bills have emerged or are planned in 10 other states: Virginia, New Hampshire, Ohio, Colorado, Maryland, Wyoming, Florida, Oregon, Hawaii, and Washington state.

By a vote of 49-7, the New Jersey Senate Judiciary Committee sided with tavern owners and restaurateurs who have complained that performing engineers, songwriters, and artists are unfairly in their licensing operations. The bill now goes before the Senate for a full vote. It was passed to the House.

Performing rights groups, including ASCAP, BMI, and SESAC, say the New Jersey bill, if approved, could cripple the music licensing of restaurants there and chip away at a major source of their revenue.

All the state bills require rights groups to give prior notification of visits, show ID, provide hard-copy repertoire lists, and divulge names of nearest establishments. A violations of these rules would render a misdemeanor.

Three bills have faced assembly action in Virginia, Colorado, and Wyoming.

The Wyoming bill, which had been passed out of committee, was killed on the Senate Floor. According to Richard Reimer, ASCAP director of legal affairs, "The Virginia bill was passed by the Senate Feb. 7 and is on its way to the House; on the same day, the Colorado bill was passed out of House committee to the Senate floor, according to officials."

However, a provision in the Colorado bill-making the groups guilty of a misdemeanor if they are a restaurant without prior notification was removed, says Stacey Nick, who runs BMG’s legislative office.

Opponents say the bills have been drafted and coordinated as a nationwide legislative blitzkrieg by the powers behind 750,000-member National Restaurant Assn. in conjunction with state tavern and bar groups. Officials at the performing rights groups say fighting the bills in the state assemblies and on Capitol Hill will be expensive and a logistical nightmare for staff.

Should the bills become law, the individual copyright-infringements suits that the groups would have to undertake also would be a severe financial strain.

The proposed bills are the latest outgrowth of years of complaints from the small business owners, who claimed they were saddled with unreasonable regulations concerning background music systems and were being charged unfairly.

BILLY HOLLAND

Restaurant/Bar Fee Bill Bowed In House

Rights Groups Face Similar Bills Across Country

Worl-A-Girl: DJs Tony Rebel and Tiger. Another act, DJ Mad Cobra, also had quite a recent release about one year ago. Elektra dropped two acts: New York-based DJs Shinehead and Red Foxx.

Additionally, Columbia’s roster still includes DJ Super Cat, singer Carla "Robot" and former Chagga group Wailing Souls. Additionally, Diana King is among the first artists on Sony Music’s roster, and the label recently described the roster moves as routine.

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Additionally, Columbia will release an Int Kamosa best-of album this spring. It’s the latest of a recent bidding war over the artist to Elektra. The album will feature the single hit single "Wax the Love of the Hotateur" and other tracks licensed from Island Records.

In addition to Worl-A-Girl, the Elektra roster includes DJs Terror Fabulous and Capleton, Canadian DJ/Singer Snow, Ziggy Marley & the Melody Makers and singers Nadine Sutherland and Beres Hammond (who was erroneously identified by the Sunday Gleaner as having been dropped by Elektra).

Meanwhile, other labels' regexx rosters are holding steady. Epic Records has DJ Shabba Ranks; signed to Shalamar are DJs Bounty Killa and Vicious, DJ/Singer Patra, and DJ/Sing/ing duo Ghost & Culture. The group Inner Circle and singer Dawn Penn are signed to Big Beat, distributed through Atlantic Records, says publicist Melissa Katz, adding, "We’re looking at reggae artists all the time but not at anyone specifically now.”

Virgin Records has U.K. singers Maxi Priest and Bitty Mclean and New York’s Tony Rebel. And DJ Spragga Benz’s debut album on Capitol Records is scheduled for an early summer release.

At Columbia, Stowe says the roster moves were part of “an annual shedding from each department. I had signed quite a few reggae acts, so numerically I could absorb three not being here,” she says. "Tiger was worked because of the movie in print (see story, page 11). All these acts have projects set for release in the first quarter, says Maxine Stowe, Columbia’s Jamaican-born A&R representative. Your image has to reflect theirs in some way because you’re in their market. Tony Rebel’s album failed to perform in terms of numbers, because he’s more of a roots artist, closer to the cultural base of Jamaica. And we have not been able to get a hang on getting reggae up from the roots.”

However, Epic A&R executive Vic- tian Scott points with pride to the considerable chart success of two "undiluted" reggae-dancehall singles: "No No No" by Dawn Penn and "Action" by Nadine Sutherland and Terror Fabulous. Having Epic signed to a Big Beat contract, Scott feels vindicated from past attacks leveled by the Jamaican community for not signing more artists. "I didn’t do it just for the reason that it would take time for my system to understand how to work these records," says Scott. "It takes time to develop and set up an artist. You can’t work these records like a normal R&B record.”

Overall, Scott and Stowe are both optimistic about reggae. “There are a lot of things on the horizon, and reggae’s really going to happen big,” says Stowe. “Even the artists who were dropped are better off, because they now have a name.”

BIBLIOGRAPHY

Redmond, Larry. "Thrive on Reggae Success with Dancers." (Continued from page 12)

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<td><strong>TOP-SELLING ALBUMS COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY</strong></td>
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### Albums

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<td>1</td>
<td>GARTH BROOKS</td>
<td>LARRY GATLIN &amp; THE GOSPEL TRAINING CENTER</td>
<td>JIMMY PAGE &amp; ROBERT PLANT</td>
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### Greatest Gain

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### Hot Shot Debut

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TRAMUA'S BUSH SEEK U.S. ACCEPTANCE
(Continued from page 11)

The album first debuted on the Heatseekers chart on Jan. 14 at No. 31 before reaching No. 4 three weeks later. The group became a Heatseekers favorite, spending the entire year at the top half of The Billboard 200 at No. 32 on Feb. 11. According to SoundScan, "Sixteen Stone," released Dec. 6, has sold more than 54,000 units to date.

It was the Los Angeles-based label's second release to feature the manager of his band, Evan Davis, and Paul Palmer in March 1994.

The label landed a distribution deal with Interscope Records in December. Matthew Bellamy, the co-founder of the Los Angeles aired "Everything Zen" and "Little Things" before the album was promoted (Billboard, Nov. 19, 1994).

"I had just got off a flight from London, when Simon Halofin [a producer at Radio One in England] called and said that Radio One got great reaction from Bush's Honky Manchild," says Kahane. "So, I decided to get back on a plane and go over there to meet the band. I had no idea that they looked like or what. The station played the cut, which appeared on a Bush demo at a Radio One show featuring unsigned bands.

There wasn't even a bidding war over Bush. Without a record to its credit, the band was using the demo tape to try to get gigs, says Kahane.

He also did not hear "Everything Zen," but was listening to another recording visit to London to meet the band in late 1994.

He did, however, see a clip of the band playing "Sliced" on the "The Word," a TV talent show that features unsigned band each week.

"That's when I heard them," says Kahane. "They had the chemistry and great songs.

From there, Rob was just there first. I know the band had met with EMI and PolyGram in the very early days, but they were anxious to have a deal.

One reason for the band's success in the U.S. is that it sounds more American than many of the other bands in the new crop of English groups that is finding success at modern rock (Billboard, Jan. 29).

Guitarist Rossdale, Bush's singer, says, "There is far less connection between us and Oasis than us and some American bands. Which is fine with me. Over the past few months I must say I've been taken by PJ Hambly, there hasn't been that much good stuff for me personally from here.

In mid-January, one of his mentors, John Gorman, OM/DM at modern rock WMMW Columbus, says, "You hear a lot of influences, and Neil Young and the Crazy Horse is up to them, he says.

Vinny Marino, APF/MD at album rock WAXQ (Q105) New York, says the fact that Bush sounds American works in its favor. "Everyone thinks they're a Seattle band, but they're from England, which makes it even cooler," says Marino. "This is a band and

WILL U.S. FANS DANCE TO JIVE'S REDNECK FIDDLING? (Continued from page 11)

stores report the import single has moved briskly for more than a month. "Hip club DJs have absolutely no interest in this record, but we have been selling it to off-peak DJ's and adult contemporary stations to give our radio and school and college kids who tend to follow European hits," says Karen Gains, manager of Street-Beat Records in San Jose, Calif. "It's only going to get larger (once) it's more widely available and at an affordable price."

The story of the now Swedish producer/writer Pat Reitzin, was signed by Zomba's Dutch A&R office. The single was released on Jive/Zomba's International label, and was featured on the Jive/Bush reissue of the "Country & Western" tag and hayseed imagery.

"It's had a huge part in introducing "Cotton Eye Joe" across Europe, Stephen Hampe, head of music at Radio Schlüssel-Holstein, a North German station, says. "We play 'Cotton Eye Joe' several times a day. At the beginning, it started in the clubs. Kids went totally crazy when DJs played the record. But now, it's really a crossover title."

The target group of RSHJ is adults up to age 50, and Hampe says everyone who listens loves the song. The success of "Cotton Eye Joe," he says, "came from it being such an original idea. It's one of the best songs around."

Steve Jenkins, managing director of Zomba U.K., says, "This is a radio-driven record, not really a club-based record. It's essentially a pop record with danceability—it is not to do with country music. There's just something positive about this record, and it really appeals to the masses."

His view is reinforced by dance-music shops. Rob Jay of Liverpool's house music specialist and dance music magazine, says he heard play the commercial DJs in the U.S.

November. Jobs and rent.

WEISS, NEW JIVE PRESIDENT, HOPES TO BOOST POP PRESENCE
(Continued from page 6)

“We want to keep these labels as much of a part of the mainstream of Jive as possible. To do that, we want to have a distinctive identity, but we have no intention of ghetto-izing them, or sticking them in a corner to sink or swim. All of Jive's A&R centers, but have no marketing or promotion staffs of their own."

The rock-oriented Silvertone is active on the East Coast, but its top priority is newcomer Chris Duarte, whom Weiss describes as a "singer/ songwriter/producer" in the young Stevie Ray Vaughan." Also on the Silvertone agenda are recent U.K.-based signings Solar Race and Whitehead. Weiss says they are also looking for bands that are cutting albums for release during the second half of 1985.

"We need to keep this band's presence on the dance charts," Weiss says. "We have to keep it as a regular presence, not a one-shot wonder."

At this point, Redneck is the sole act signed to Battery. Weiss expects the record, a European smash that is enjoying growing airplay in the U.S. (see story, page 11), to attract other similar acts and producers.

Beyond its offshoot interests, Weiss will continue to nurture the top. Jive's current line-up includes two veteran acts and several new signees that are being considered for a new album.
TOP ALBUMS A-Z (LISTED BY ARTISTS)

4 P.M. 156
69 Bar 60
95 South 135

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U.S. radio brings P.J. Harvey its love

(Continued from page 11)

For a lot of people, the Missing Years was a comeback album, he says. They had me working in a gas station in America when I was 18. I've been working hard, thank you very much!

No one knows that better than New York City radio personality Vin Seel sa, who has followed Prine's progress closely since the beginning. He has long championed thecornerstone record, but now says, "It's that record and its hard to believe that there's something more going on here than just another record from just another guy. There's a mission here that is real and heartfelt, and that comes through.

MTV plans for two new services in Asia

(Continued from page 6)

This is a worldwide company with worldwide programming strengths," says Jamieson. "We're hired because of our knowledge of Asian marketa and industries.

On air, we are up and running, I can't see any limit to MTV's potential in Asia, although its never as easy as people think.

Network president Tom Freeston and international president Bill Roedy have traveled to such countries as China and Vietnam to negotiate market-entry strategies.

Localized programming and presentation has been a key priority for Asian broadcasters. The switch by MTV Asia's on-air format channel to an alternative format channel means that new regional programs will provide the kind of music and presentation not seen on terrestrial radio.

In December, Vinoy Longobardo, VP of programming and production, said that MTV had been exempted from censorship by Singapore's Economic Development Board because the channel's programming would all be exported.

A production executive at the Television Corporation of Singapore says, "If we come up with a good idea and the Singaporean media and the foreign media allow that kind of dispensation, the reality of Singapore is that this just doesn't happen."

As yet, MTV does not have a broadcast agreement with Singapore, though its satellite signal has gone to the public and it doesn't take to it, we love it anyway. Polly has a very interesting and distinguished career ahead.

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Hickey also says the company has direc-
tailed promotional material to 40,000 fans who replied to information cards that had been inserted in "Divas." The first single to be taken from the album is "No More 'I Love You's,'" a single that was released in England in summer 1986. Lennox's version was released Feb. 6, and it has scored almost satirical airplay. On Much Music Monday during the first week ending Feb. 3, it was logged as having the greatest number of plays, scoring an additional 280 plays over the previous week.

London AM rock station Virgin 1215 had the song at the top of its playlist for the first two weeks of the one-week run, and the station's executives have got such a huge heritage among the British public and among our listeners," says Geoff Holland, assistant PD. "They're enjoying it. The single was done and Anne's solo stuff. As soon as the new Anne Lennox record walks through the door, you're obviously going to try and get what you're doing and have a listen to it."

Holland calls what Lennox is doing "very important. It was a big risk, opening the album. ‘In Vain’ has a huge popu-
larly among our classic rock listeners, and Anne is more popular with pop listeners. She's an act that can do the right combination can work well." Lennox also was given a huge boost over her live appearance on the U.K.'s prime-time, weekly music program "Top Of The Pop's" on Feb. 2. Lennox gave a melodic performance of "No More 'I Love You's,'" flanked by male dancers dressed as ballerinas.

A number of high-profile, national television appearances will be key to making sure the record is heard. After the album's release, Lennox will present an award during the March 1 Grammy ceremony and is tentatively slated to perform on "Saturday Night Live" and "Late Night With David Letterman." A series of talk-and morning-show interviews are still to be confirmed.

Tom Ennis, VP of product manage-
ment at Arista, says the label is negoti-
ing a network of early-placed airplay:

"For the next few weeks," he says, "we can do something that has potential for us. The label has a good deal of potential for us, so we'll plan something around this."

Arista executives are expecting an easy ride for "Divas" to U.K. audiences than they had with "Diva." "It won’t be as long a battle," says Rick Bussey, senior VP of promotion at the label. "There are more potential for-
maters to place this like this.

Garett Michaela, PD at WFLY in Philadelphia, says, "She has a two-
fold following — those who are older and more up to the sophistication and ma-

den and the younger. We will place it to those who are still big Eurythmics fans and want something more upbeat. The great thing is that her history and reception can satisfy both groups of listeners."

Import copies of the first U.S. single, "No More 'I Love You's," has been shipped to AC, adult contemporary, and modern rock radio.

The label will begin soliciting airplay on the track Monday (Feb. 13). The video that accompanies the single has been sub-
mited to MTV and VH1 for potential airtime that same week. Although it is not a "Divas" album, Lennox is working on a second video, for "Whiter Shade Of Pale," which is due in May.

Assistance in preparing this story was provided by Larry Flick in New York.
CONFUSION OR FOCUS? (Continued from page 12)

JAMPAC's message to politicians is that the Seattle music scene, communi- cating the wishes of its populace, is an economic powerhouse, regional, and lo- cal levels, says Novoselie.

Forthcoming fundraisers will likely take the form of concerts, with several regional and nationally recognized acts contributing proceeds to the PAC, he says.

“Seattle city government elections, scheduled for June, also are a major priority for the coalition. Five seats on the city council will be open; JAMPAC has candidates as well. A compliance issue exists, and the coalition is working on it,” he adds.

The coalition’s focus concerns: working on a proposed teen-dance ordinance, anti- discrimination in the public schools, and radio and music permissions, which it sees as threatening to the local music scene.

Seattle has been a hotbed of legal, legislative proposals in recent years. In 1982, an “erotic music” statute was passed banning the distri- bution, sale, or display of sound equipment, products, or software that “influence the political process.” This is a law that has the potential to affect all aspects of the music business, from record stores to live performances.

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digible planets “dial 7”

The creamy spiles return with the follow up single and video to their Top Ten hit, “9th Wonder!” From their critically acclaimed new album BLOWOUT COMB.

ARISTA’S RECORD SIX MONTHS

Arista Records racked up its best six months of revenue in its 20-year history for the period ending Dec. 31. U.S. sales alone were $220 million on the strength of 20 album releases. During that period, 16 gold and five platinum albums were certified by the Recording Industry Assn. of America. In addition to its roster of well-known acts such as Whitney Houston, Kenny G., Crash Test Dummies, Tony Braxton, Carly Simon, Alan Jackson, and Brooks & Dunn, the label points to new successes such as the Notorious B.I.G. and Craig Mack.

BACH NAMED EMI SWISS CHIEF

Peter Mammell is leaving as managing director of EMI Records Switzerland at the end of March, when he’ll be replaced by Erwin Bach, currently managing director of marketing at EMI Electrola in Germany.

AMSONG ADOS CATALOG MEMBERS

With the recent addition of seven writers’ catalogs, the ranks of Amsong have reached more than 70 members. The group was formally established in New York last year as a nonprofit entity guaranteeing the welfare of writers or their estates and to lobby for legislative benefits in cooperation with other industry associations. The new writers’ catalogs include those of Eddie Durham, Alan Menken, John Kander, Julie Styne, Sam Coslow, Lee Robin, and the Jazz Composers Service.

The Billboard Bulletin...

Edited by IrV Lichtman

Boogiemonsters “Strange”

Remix by LG and Loriler (Shaquille O’Neal, Naughty by Nature, Ill Al Skratch) is creeping up from the Underground. Remixed video on the box now. On the BET/YSB magazine tour. From RIDERS OF THE STORM: THE UNDERWATER ALBUM.

EMI Records Serving the Music

BOOGIEMONSTERS “DIAL 7”

Kim Young

BOW’ Wows At No. 2; Hot Shot Melissa

IF YOU THOUGHT THAT Madonna wasn’t going to reach the top two with “Take A Bow,” think twice. Her 32nd Hot 100 single moves 4-2 with a bullet and is a likely contender to replace TLC’s “Creep” at No. 1. Exactly half of Madonna’s chart singles have peaked in the top two: 10 of them have gone to No. 1 and six, including “Take A Bow,” have reached No. 2. “Bow” is now the biggest single from the “Bedtime Stories” album, following the No. 3 peak of “Secret” last November.

IF “Bow” does creep up one more place, it will be Madonna’s first chart-topping single in almost three years. “Used To Be My Play- ground” from the soundtrack of “A League Of Their Own” spent a week at No. 1 in August 1992. It also will put Madonna back in the lead as the female solo artist with the most No. 1 hits. She has been tied with Whitney Houston at 10 since “I Will Always Love You,” but this could be lucky No. 11 for Madonna. Two women use close behind: Mariah Carey has amassed eight No. 1 hits in less than five years, and Janet Jackson has collected seven since the summer of 1988. Over on the Hot Adult Contemporary chart, “Take A Bow” becomes Ma-donna’s 19th album at No. 1 for three weeks in 1995. Her most successful was “I’ll Remember” from the soundtrack of “With Hon- ours,” a four-week chart-topper last year.

ISLAND GIRL: Melissa Etheridge continues to solidify her new status as a chart superstar with the highest-debuting single of 1995. Her two-sided hit “If I Wanted To”/“Like The Way I Do” comes crashing onto the Hot 100 at No. 25. It’s the most impressive Hot Shot Debut since “On Bended Knee” by Boyz II Men opened at No. 14 last November. The only other single to debut in the top 30 this year was R.E.M.’s “Bang And Blame,” which entered at No. 30 on Jan. 21.

HITS ON THE SIDE: It’s just over six years since Roy Orbison topped the Hot 100 with his first posthumous hit, “You Got It.” Now that song is back on the Hot 100 thanks to a remake by Bonnie Raitt. It’s from Aristaa’s soundtrack to the well-received “Boys On The Side,” which is the Hot Shot Debut on The Billboard 200, entering at No. 37. Raitt debuts at No. 74 on the Hot 100; she’ll have to go higher than No. 9 to top the original version. On the AC chart, Raitt is the Hot Shot Debut at No. 22; Orbison’s “You Got It” was his only No. 1 on that chart.

EVERLASTING SONGS: As a number of Chart Beat readers have noticed, Gloria Estefan’s remake of “Everlasting Love” has elevated that song to a new status. Larry Cohen of Trumpull, Conn., was the first to point out that the two songs have been top 40 hits in all four decades of the rock era. “Everlasting Love” was first a hit for Robert Knight, who took it to No. 13 in 1967. Carl Martin collaborated on 1970s hit top 10, peaking at No. 6 in 1971. The song was later re-recorded in 1980 by an artist who could not only managed to reach No. 32. Estefan moves 49-59 this week. The 1960s hit top 40 at No. 26, the version of Top 20 hit of “The Way You Do The Things You Do” by The Temptations, Rita Coolidge, Hall & Oates and Mandy Smith are all entries. Vital Radio is putting the new version of “Kiss It Off” by Neneh Cherry into heavy rotation.

(THE)CHART BEAT GOES ON: But in a different location. I’ll be based in Billboard’s London office for the next few months as I join the Music Monitor staff, so di- rect your letters, phone calls, and faxes to me at our Lon- don address and phone numbers, listed on the masthead.
Congratulations on the platinum success of your debut Interscope release.

Next up, "Joy" - the follow-up to their multi-format GOLD single, "Before I Let You Go" - with special remixes by Teddy Riley.

Produced by Teddy Riley
WORLD OF MORRISSEY

Whatever Happens, I Love You  Billy Budd  Jack The Ripper  Have-A-Go Merchant  The Loop  Sister I'm A Poet  You're The One For Me, Fatty  Boxers  Moon River  My Love Life  Certain People I Know  The Last Of The Famous International Playboys  We'll Let You Know  Spring-Heeled Jim