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U.S. Music Business Jumps 20% To $12 Billion In 1994

BY DON JEFFREY

NEW YORK—Music became a $12 billion business in the U.S. in 1994—20% above the previous year—with net unit shipments of music passing the 1 billion mark for the first time, according to figures released by the Recording Industry Association of America.

Fueling that growth were an increase in the number and size of retail stores and the continued rise in popularity of the higher-priced CD format.

The RIAA says record companies booked net shipments of 1.12 billion units of albums, singles, and music videos last year, an increase of 17.5% over 1993's 956.5 million units. The $12 billion figure—up from $10 billion in 1993—represents the dollar value of those shipments. It is calculated at suggested list price. (The figures represent gross shipments minus returns.)

Midsize Mod Radio Proves Its Savvy

BY ERIC BOEHLEIT

NEW YORK—With just 81 commercial stations on the air, the modern rock format is easily the tightest-kin to among the major music players. Though the circle is small, not all programmers are reading from the same page.

Norteña's Corridos Paint Underbelly Of Mexican Life

BY SAM QUINONES

MEXICO CITY—When Pancho Villa and Emiliano Zapata rode the deserts and hills of Mexico during the Mexican Revolution from 1910-17, blood flowed like a swelling river as the pair struggled to gain control of the country. Traveling throughout Villa and Zapata were songwriter's who put the violent exploits of the two folk heroes to verse and music. These musical sagas, which came to be called corridos, were authentic depictions of the duels against the government and their battlefield encounters.

Nowadays, corridos thrive in música norteña (northern music), a hybrid, polka-rooted genre from the northern Mexico/southern U.S. border, tied inexorably to colorful parables about Mexico's socio-political ills, such as drug-related violence, unemployment, and immigration. Artists performing norteña music are known to have had female fans rip his clothes off, counts controversial rapper Ice Cube and the racy R. Kelly among his fans, and cites Elton John as an influence.

Franklin, Family Cross Lines

Gospo-Centric Act Multichart Success

BY CARRIE BORZILLO

LOS ANGELES—Kirk Franklin is not your average gospel performer. The 25-year-old singer has a body-guard, has had female fans rip his clothes off, counts controversial rapper Ice Cube and the racy R. Kelly among his fans, and cites Elton John as an influence.

One of the Fort Worth, Texas, native's first musical endeavors was turning John's rock classic "Benny And The Jet" into a gospel song. It is Franklin's youthful appeal and the success of "Why We Sing," which crossed over from gospel to R&B radio...

(Continued on page 22

(Continued on page 144)
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Goo Goo Dolls’ Blue-Collar Guts

“These are people of incredible conviction—they will not budge,” says Buffalo, N.Y.-born guitarist/singer John Rzeznik of the Polish heritage that underlies the galloping roar of his band, the Goo Goo Dolls. “My ancestors were peasants from around Krakow who came to the East Side in 1919, right before the outbreak of World War I. From what I understand about Polish history, tanks would roll over these people, and they’d still live on, stubbornly praying the rosary. I admire that level of guts.”

And it shows, readily and gloriously, in the concussive facet of the Goo Goo’s chronicles, as exemplified by the megapop band’s incomparable fifth album, “A Boy Named Goo” (Metal Blade/ Warner Bros.), due March 14. Masters of the hard-spanking melody line and other grand gestures, this passionate power trio (chief songwriter Rzeznik, bassist Robby Takac, departing drummer George Tutuska, and tour replacement Mike Malinin) hail from the western extremity of Niagara frontier, and the members’ creative isolation feeds a combative tunefulness at the mighty end of the modern rock spectrum.

Slackeroom only occasionally is accused of generating anithemic uplift, yet at least half of “A Boy Named Goo” has the tense invigoration of the heaviest video switch game, plus enough louching human tenacity to urge the alienated back onto the streets. Fight songs like the band-composed “Eyes Wide Open” or the Rzeznik-penned first single “Only One”—a song that “was so lonely. If it hadn’t been for my sisters, I wouldn’t have made it.” And if it hadn’t been for rock’n’roll, Rzeznik wouldn’t have had a reason to try.

New York state’s second-largest city (pop. 357,900), Buffalo began as a key Erie Canal port whose post-Civil War trade boom attracted horde of industrialists. “I remember going to the aflame like snowbound blue-collar outpost was plagued in recent decades by unemployment, but lately has regained its former boom status due to a tariff-conscious trade pact with Canada; Buffalo remains a sports- and tavern-loving party town whose 4 a.m. bar closings often prompt 5 a.m. traffic jams on the bridges linking it to Ontario.”

“Frankly,” says Rzeznik, “I was 19 and drunk the night we started the Goo Goo Dolls. I worked as an assistant plumber for only one day, when I quit and enrolled at Buffalo State U.; I was playing in the Beaumont’s [the band of Hugh Beaumont [the father in TV’s “Leave It To Beaver”] when I met Robby [Takac], who was in my cousin’s metal band. We jammed and drank and named our new group after this spooky toy we saw in “True Detective” magazine, a baby’s rubber head you moved with your fingers.”

And “A Boy Named Goo” shows how far such game impulses can take today’s young citizens of the Buffalo City.

“Now matter where you’re from, you’ve still gotta learn to keep your perspective,” says Rzeznik. “When I wrote ‘Only One,’ some people thought it was about Kurt Cobain’s death, but it was inspired by a Buffalo rock star who walked out on his own. It’s just that kind of thing happens to anybody who gets high on their own fumes. Our music is saying that it’s best to keep yourself more process-oriented than outcome-oriented,” he adds with unjudgmental sensitivity.

“If you can sometimes do things from the bottom of your soul, but not get hung up dwelling on them, then that’s a good, unsullied feeling.”

—by Timothy White

TWO SOUNDTRACKS THIS ‘FRIDAY’
Priority Records has entered the movie business, and its first release, "Friday," a comedy starring Ice Cube, will have two soundtracks—one featuring rap and the other containing old-school R&B. J.R. Reynolds, R&B music editor, has the story.

MAKING THEIR MARK ON THE WEB
As more record companies set up sites on the Internet’s World Wide Web, the challenge is to draw users with unique and innovative offerings. Enter!*Active editor Marilyn A. Gilien reports.

DURAN DURAN COVERS NEW GROUND
Pop band Duran Duran has recorded an album of cover versions of songs by artists ranging from Public Enemy to the Temptations. “Thank You,” set for release April 4 on Capitol, should expose these songs to a new audience, as well as display the band’s musical versatility. Dance music editor Larry Flick reports.

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- EVERLASTING LOVE • GLORIA ESTEFAN • EPIC
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- LATIN
- QUE NO ME OLVIDE • BRONCERO • Fonovisa
- R&B
- BABY • BRANDY • ARIVIVIC
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- YOU CAN'T KEEP A BRONSTONE • MOTOWN
- HOT R&B SINGLES SALES
- BABY • BRANDY • ATLANTIC
- RAP
- BIG POPPA / WARING • THE NOTORIOUS B.I.G. • BAD BOY
- ROCK / ALBUM ROCK TRACKS
- BETTER DAYS • PEARL JAM • ISLAND
- ROCK / MODERN ROCK TRACKS
- LIGHTNING CARRIES • LIVE • RADIOACTIVE
- TOP 40 AIRPLAY / MAINSTREAM
- TAKE A BOW • MADONNA • MAVERICK / SIE
- TOP 40 AIRPLAY / RHYTHM-CROSSOVER
- CREEP • TLC • JIVE
- HOT 100 AIRPLAY
- TAKE A BOW • MADONNA • MAVERICK / SIE
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- BABY • BRANDY • ATLANTIC
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Jazz's Rich Legacy Deserves Support

BY GERI ALLEN

During Black History Month the country enters the year 2000 reborn as Americans—African Americans in celebrating various cultures, one that in full of inspirational stories of the human capacity to not only survive unthinkable trauma but to shape an art form to create new and imaginable beauty from it.

As a child I heard my father’s record collection over and over; Billie Holiday, Charlie Parker, Nat King Cole, Louis Armstrong, Count Basie, Miles Davis, Dizzy Gillespie, Sarah Vaughan, Mary Lou Williams. These great artists were: these were the masters as a child and watched their carriage and projec
closely. In the midst of all the indigni
ties they experienced, I saw only their
courageous immortality and heard their innovations in music, which continue to transform the world even now.

Each of these artists, while completely unique in his or her individual expression, was also firmly rooted in the jazz tradition. This linkage extends back to the great Roll of our culture and beyond, to Africa. Jazz is an oral and written tradi
tion. The music is passed down from generation to generation, with each of our greatest artists assimilating all the information and techniques from his or her predecessors. Each achieved an individual voice by the nature of the crea
tive choices he or she made. Each of these masters, the ones who remain close to their connection to truth, made big choices. And the choices they made were often responsible for the maj
or shifts music has taken in the last 100 years. Informed choice and passion are at the
core of those choices, creates innovation.

Choices represent true freedom.

I was recently sorting my back issues of Billboard. Out of curiosity, I looked up a bunch of “Music To My Ears” columns. What an amazing breadth of music Timo
thy White has written about. I thought it is so cool that the editor in chief of the trade-publication-of-trade-publications chooses to devote his column each week to music where the sole criteria is that of quality, putting genre and the size of the
issuing label aside. Hats off to you for giving voice to music that is inclusive, non
variant, nonhomophbic, nonracist, etc.

I also wanted to take the time to let White and his staff know what a huge, amazing, tangible difference his column has made in our work in spreading the word about Dar Williams (Billboard, Jan. 28). For music not aimed at the main
tream of pop success to receive notice from you guys makes a big, big difference for us down here in the trenches.

Charlie Hunter Young Hunter/Chestfield, Mass.

AMAZING BREADTH OF MUSIC

I was recently sorting my back issues of Billboard. Out of curiosity, I looked up a bunch of “Music To My Ears” columns. What an amazing breadth of music Timothy White has written about. I thought it is so cool that the editor in chief of the trade-publication-of-trade-publications chooses to devote his column each week to music where the sole criteria is that of quality, putting genre and the size of the issuing label aside. Hats off to you for giving voice to music that is inclusive, nonvariant, nonhomophbic, nonracist, etc.

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Charlie Hunter Young Hunter/Chestfield, Mass.

MUSIC, although an excellent one, is not the only path to be followed for the development of life traits. All of the crea

tive arts share this harmonious chord. And arts certainly cannot be exclu
ded. Anyone who has witnessed Mi
chael Jordan in action would be hard

pressed not to acknowledge his per
formance as an art. The parallelism should be obvious.

In freedom of choice should brighten their commitment to keep our public access systems on line by providing even greater support.

As we also recognize the nonpublic, risk-taking entities, both radio and tele
vision, that are committed to supporting voices that are not too far to hear or be heard. Black Entertainment Television’s Jazz Central features live jazz, for example. The response to Jazz Central has been overwhelming.

At its greatest, music is a beacon of brightness which lights up the best parts of ourselves. The creative arts have done that throughout time. We go into trances, transcend the physical plane, to find our identity. We recognize in those moments of connection a way of being. We prepare to meet those splendid moments of recognition by fighting to stay above the surface,

The arts are the way we connect with people, because it is that connection that makes it possible to move in a particular way. Jazz has always been a musical culture that translates to music and word, inclusive and all of variety. This welcoming nature comes from its American
ess, and that is a part of its greatness.

As Michigan Congressman John Con
yers reminds us, jazz is a national treas
ure. Let’s celebrate our living legends in jazz, our icons, our innovators and mas
ters who reminds us to aspire to excellence and visibility, and those new innovators and masters who represent the future of jazz. Let’s give back to the source in a true spirit of celebration.
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over the centuries

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LOUIS ANGELES—A wave of conservationists has swept air and video retailers into a new ordering patterns in an attempt to avoid the flood of top titles that nearly overwhelmed stores in late 1994.

Although most retailers say overall sales were strong during the holiday season, some big-name titles failed to reach expectations.

As a result, the fourth-quarter cleanup continues as retailers return merchandise to suppliers. Among the top performers in that wave were John Matuszak's "African Queen," "Snow White And The Seven Dwarfs," "The Flintstones," and "Beetle's 2nd." But CMA is enjoying an 80% self-off rate for "Land Before Time II: The Great Valley Adventure," which has sold more than $1 million in units with recorders of 600,000 units, according to distributor sources.

The title was released Dec. 26. "The initial buy was conservative," says CMA VP of marketing Craig Reylea. "But recorders have been consistent with expectations.

Relay, the credit card program, adds another layer of protection to this scenario. "Having a new title in stores during a peak traffic period and McDonald's refreshing consumers' minds about [the original work]," says Reylea. New Line Home Video VP of sales Kevin Kashra reports a 48% self-off rate for "The Mask," of which 7 million units were shipped in January.

But, like MCAs, Kashra says retailers held back on orders until the last minute. "A number of customers were disappointed with some fourth-quar- ter titles, and our orders weren't as strong," says Kashra. "It wasn't a 'Mack' issue: It was an open-to-buy and a shelf-space issue.'

Confident with the title's performance, New Line has cut up reorder patterns with its key accounts, Kashra says.

Despite increased shelf space and an overall favorable holiday season, retailers and suppliers have toned down their first-quarter goals.

The title also will be reprogrammed to coincide with NBC's May 7 telecast. Details of the re-promotion are expected in April. (Continued on page 114)

NEW YORK—Regional video retailer Choices Entertainment has landed its biggest catch in a yearlong quest to move into the 10-store venture into a national power.

After a string of agreements reaching in about 15 chains of similar size, Choices announced Feb. 13 it had signed a nonbinding letter of intent with Palmer Video in Union, N.J., which owns and operates 46 outlets in New Jersey and New York. Palmer, with estimated revenues of $55 million, had topped the industry's list as the most likely retailer to be bought this year, following in the footsteps of Portland, Ore.-based Hollywood Entertainment. Instead, Palmer leads the pack of five arrivals bringing Choices' store count to 245 and combined sales to $125 million. The remaining newcomers have not been named, but trade sources indicate Video City in Bakersfield, Calif., is one of them. CEO Rob- bie Lee was not available for comment at deadline.

If the purchases go through by late spring, analysts consider Choices President Peter Balmer will join Choices as executive VP. Landng Palmer, a board member of the Video Software Dealers Assn., gives him the credibility observers say it needs to maintain expansion momentum. Balmer, who reportedly has had dis- cussions with other acquisition-minded retailers like John Taylor of Tonight's Feature in Columbia, S.C., Palatinus, who is based in New York, and Perrier, who has been considering an entry, could be a strong contender.

We have some financing already in the bank," says Choices VP Donald Ross. "More is being discussed." Ross and partner John Maiorino run Los Angeles-based J.D. Store Equipment, which has sold a number of Choices, head- quartered in Morrisville, Pa., and is masterminding the purchases that have been called Choices, retail/entertainment, a la on the acquisition trail.

"We don't have sufficient size to play that kind of game," says Ross. "We believe the two chains (Billboard, Feb. 16)," says another retailer. With 1995 sales of $40 million-$50 million, "it's a distinct possibility," this executive adds. Giant Video is slightly bigger at $60 million. By comparison, Choices may be close to $20 million in sales, according to Buying J.D. Store's estimated sales of $18 million-$20 million.

To complete the transactions, pub- licly traded Choices is issuing 15 mil- lion shares of common stock to complete the J.D. merger, 72 million for the 21 chains now carrying its mark, and $55 million in cash. Choices currently is quoted at about $1.50 a share on the Nasdaq Electronic Bulletin Board, bringing the total tally to about $115 million, or 1.5 times revenues.

Most Wall Street analysts consider the ratio reasonable, although Dennis Aliprant of Josephthal Lyons & Ross in New York suggests the low-priced stock could be a problem, "Clearly, they are looking for 20 cents," he says. Where possible Choices is paying with shares, offering cash only for those pur- chases at property level.

By that standard, they say, cash ought to be a good portion of Balmer's payment, especially since he can enlist (Continued on page 114)
The Smash Debut Album Cracked Rear View Featuring the Multi-Format Top 5 Hit

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Winwood Gets ‘Finer’ With Island Boxed Set

NEW YORK—One of the most gifted and mercurial artists in pop music, Steve Winwood, has had his share of accolades in his 30-plus years in the business, but until now he has never been honored with that distinction bestowed on so many other musicians of his caliber: a boxed set.

All that will change on March 21, when Island Records—the label for the bulk of Winwood’s work—plans to release a four-disc retrospective titled “The Finer Thins,” after Winwood’s 1988 hit.

The set spans the entirety of the British artist’s career, from his prodigious beginnings as keyboardist/vocalist/songwriter for the Spencer Davis Group, through his groundbreaking work with Blind Faith and Traffic, to his fusion experiments with the Yarrows and Winwood/Kilbus/Amao, and culminating (Continued on page 152)

New Acts Grab The Spotlight At Germany’s Echos

MUNICH—After last year’s surge of new talent run through the veins of Germany’s charts, the Feb. 14 Echo Awards ceremony was living proof that the country’s music scene had undergone a massive infusion of new blood.

Berlin’s techno-goddess Marusha, the cheeky, poppy Lucielectric, rockers Selig, and soul-based Six Was (Continued on page 159)

Guided By Voices Debuts On Matador Lo-Fi Pop Act Not ‘Alien’ To College Crowd

LOS ANGELES—Veteran Dayton, Ohio-based cult band Guided By Voices is primed to come up from the underground this year with the release of two albums of new material and a boxed set featuring some of its early work.

On March 14, the band will make its debut on Matador with “Alone Walls,” a sprawling 28-song collection of psychedelic-flavored pop, recorded with GBV’s trademark “to-f-f” production.

GBV also is working on another new album, tentatively due in October or November, which is being recorded mostly in 24-track studios with Kim Deal of the Breeders serving as producer.


“Box,” which will be manufactured and distributed by Matador, will carry a $50 list price for the vinyl and CD versions. Only 500-600 of each of the original albums featured in “Box” were pressed at the time of their initial release.

Despite all the action, GBV vocalist Robert Pollard only recently quit his day job as a fourth-grade teacher. “Last year was one of the toughest years of my life,” says Pollard. “I had to try to teach, do lesson plans, and grade papers, and at the same time I had to work tours and do interviews. It was just too much.”

It was in the summer of 1992 that the band first began to garner attention. Robert Griffin, owner of Seat, was visiting the retail store Used Kids Records in Columbus, Ohio. “One of the guys that worked there suggested that I talk to Robert (Pollard),” he says. After the initial contact, Pollard sent Griffin a copy of “Propeller,” which the band had recorded for its own Rockhaton label. (Continued on page 155)

Winwood Gets ‘Finer’ With Island Boxed Set

Music Of Ireland. The principals of Celtic Heartbeat, the new Atlantic-distributed label devoted to authentic Irish music, meet with Atlantic executives to discuss its first release, “The Celtic Heartbeat Collection.” Owen, from left, are Karen Colamussi, Atlantic VP of marketing; Paul McGuinness, Celtic Heartbeat principal and co-founder; Barbara Galavan, Celtic Heartbeat label head; Vicky Germaine, Atlantic VP of product development; David Kavanagh, Celtic Heartbeat principal and co-founder; and Jason Flom, Atlantic senior VP.

Adelphi/Genes Starts Issuing 50-Volume Blues Vaults Series

LOS ANGELES—Thirty years ago, Gene Rosenthal was a record collector who used his reel-to-reel tape equipment to copy rare, expensive blues 78s. He then branched into recording the long-lost country blues performers who were being rediscovered in the heat of the 70s folk-music boom.

Today, the fruits of Rosenthal’s youthful labors are at last becoming available in a series of packages of previously unreleased recordings on the Adelphi/Genes Blues Vaults Series. This major work of blues archaeology by the Silver Spring, Md.-based label ultimately could run to over 50 volumes.

“This is like a five-year release schedule we’re looking at here,” Rosenthal says of the Blues Vault effort.

The collections will help save the appetite of a devoted, growing cadre of country-blues listeners, many of whom were first alerted to the genre by the 1990 CD release of Robert Johnson’s “The Complete Recordings,” now certified platinum. “It’s a steady market,” David Starr of the roots-orientated retail outlet Antone’s Records in Austin, Texas, says of the country-blues buyer. “When an album on an artist’s who’s a bit better known like Skip James or Robert Wilkins comes out, you see a little more interest. There is definitely a dedicated market for it. It’s always going to be a steady seller.”

To date, the Blues Vault Series has released five albums: a two-CD “Memorial Anthology” devoted to Avalon, Miss., patriarch Mississippi John Hurt, which includes an interview with Hurt conducted by Pete Seeger; “She’s Lying,” a set by Bento- nia, Miss., titan Nehemiah “Skip” James; “Remember Me,” a powerful collection by Memphis’ bluesman.

RCA Revitalizes Jazz Rosters, Imprints Bluebird Reverted; Groovecot To Be Launched

NEW YORK—ln a restructuring aimed at sharpening the musical identities of its jazz imprints, RCA is reactivating the Bluebird label and establishing a new imprint, Groovecot, as well as refocusing its other two labels.

Each label—Bluebird, RCA, Novus—will emphasize a specific subgenre of jazz.

The labels will be run by national director Paul Ramey and A&R director Brian Bacchus, with marketing and promotion to be handled by RCA’s existing staff.

“We’re attempting to revive the presence of jazz at RCA,” says Ramey.

“The idea is to sign new artists and re-organize so that we become full-service, tapping four different kinds of jazz—archival, contemporary, straight-ahead, and soul-funk—and present them to their respective audiences.

Bluebird, the oldest of the imprints, was founded in 1932 and for the last two years has been compiling archival material, but has had no program of steady releases. The label, devoted to reissues, was officially reactivated in January with titles from Dizzy Gillespie, Sonny Stitt, Duck Ellington, and Benny Carter.

Four additional releases are scheduled every other month; the next batch, in March, is to include works from Ellington, Tats Walker, Muggsy Spanier, and Benny Goodman. Celebrated producer Orrin Keepers is commandeering the reissue program.

The RCA imprint, which will emphasize the contemporary side of the jazz roster, will feature two new arrivals: keyboardist Alex Bugnion and singer/

(Continued on page 153)

France’s Victoires Honor New Faces, Rap, Rai, Funk Acts

PARIS—The French music industry celebrated a new generation of acts with its annual Victoires de la Musique awards, presented Feb. 13 at the Palais des Congres here.

The Victoires had an unexpected flavor of rejuv (Continued on page 119)
Carl Thom, 1927–1994

Farewell To A Class Act

- Your Harmony House Family

Carl Thom, Circa 1947
Duran Duran Gives 'Thanks' To Fans
Band Covers Wide Range On Capitol Set

BY LARRY FULCH

NEW YORK—Duran Duran bassist John Taylor says the title of the venerable pop act's forthcoming set of covers, "Thank You," is more than an expression of gratitude to the bands that influenced him and his cohorts. "We are just so damn thrilled to be putting out another album," he says with a laugh. "Strange as it may sound, the experience of completing a project that actually finds its way to the public is incredibly spiritual and somewhat humbling—even after all of these years. Recording these songs, which have always meant so much to us, just made the process all the more a tingling, exciting experience." Taylor says the group's Capitol album, which is slated to hit retail April 4, was initially inspired by Bryan Ferry's "These Foolish Things" and David Hooj's "Pin-Ups," a pair of renowned cover albums that were released in 1978. "We wanted to bring a different energy to familiar songs, while also paying proper tribute to those who have given us the inspiration to make music," he says. "Those albums were perfect examples of how that can be accomplished."

The seeds of "Thank You" were planted in 1992 during the sessions for their last long-player, "The Wedding Album." After sifting through what Taylor describes as a "mile-long" list of potential selections, the set began to cut tunes in different cities while on a month-long tour. The songs on "Thank You" span several genres. Classic rockers, such as Bob Dylan's "Lay Lady Lay" and "Crystal Ship," by the Doors, are placed alongside interpretations of hip-hop anthems like "911 Is A Joke" by Public Enemy's Flavor Fav and Grandmaster Flash & Melie Mel's "White Lines." Among the other songs on the set are Iggy Pop's "Suck-cessful" Single. MCA executives congratulated recording group the Murmans on the success of the single "You Suck," from the band's self-titled MCA album. Shown backstage after the group's recent show at a Fox in New York, from left, are Mike Farrell, regional sales manager, New York region, Un Distribution Corp., Reed Glick, the band's manager; Randy Miller, executive vice president, MCA Records; Heather Grody and Leisha Hailey of the Murmans, Mickey Eichner, senior VP, MCA Records, and Michael Rosenblatt, senior VP of A&R, MCA Records.

It May Sing Some Blue Notes, But Lowe's 'Impossible Bird' Takes Flight

LOWE LIFE: Nick Lowe is such a convivial racehorse that it seems downright wrong to even expect that he should do anything other than talk his way through life. But the fact remains that he's also a skilled singer-songwriter who has never gotten his due stateside, other than for a brief fling in 1979 when the infectious single "Cruel To Be Kind" reached No. 12. He is currently touring behind his new Upstart album, "The Impossible Bird," with opener Jim Lauderdale.

The album has been getting rave reviews not only for Lowe's undeniable pop craftsmanship and biting British wit, but also for its surprising emotional depth. The stripped-down style shaves off Lowe's disquieting, weather-beaten vocals and Bill Kirchen's twangy guitar.

"It's lovely that people think this record is so grown up and highhearted, as it should be, since I'm 46 now," says Lowe, adding with a bitter-sweet chuckle, "the sort of depressing side of it is how trite and shallow must have thought it was in the past, and they're so amazed that I can get away with it!"

One of the most affecting tracks on the album is Lowe's "The Beast In Me," a song written for his former father-in-law, Johnny Cash. Cash's take on the song appears on his current "American Recordings" album.

"John's version is starker than mine," says Lowe. "Mine is more affectionate. I think of the beast in me as being something of a bumbling git, so I have a certain type of affection for the beast in me which makes me do these sort of horrific things, because it's a really hopeless place."

In addition to his own compositions, "The Impossible Bird" includes a cover of "True Love Travels On A Gravel Road," written by A.L. Owens and Dallas Frazier. After fans told him, Lowe did not know Elvis Presley had recorded the song. "I went into Sam The Record Man's shop in Toronto and bought it, and it's really just very good," says Lowe. "Percy Sledge's version is a knockout, but Elvis must have been so famous then that no one would tell him, 'You haven't got that bit right.'"

In "I'll Be There" Lowe says of Presley's version first, he never would have recorded it.

Ray Price's "I'll Be There" closes the somewhat wobbly album on an upbeat note. Price projects the notion that the "Impossible Bird" is depressing, "but it is a record about being blue," he admits. "It's not my sad story, you know. It's a record about what I think feels like (to be blue)."

Other words, although the songs may have been informed by some of Lowe's own experiences, to assume the album is autobiographical would be incorrect.

He says, "Picture, if you will, two people in a bar: one sitting there recounting in every detail the breakup of his relationship; the other sitting with a face sort of twisted into a rictus of sympathy, but with his mind wandering off elsewhere, tending with the glass, occasionally saying, 'Oh yeah.' If I'm making this record and I'm the one talking about the breakup of his thing, I don't see why I should inflict that on my lovely friends and my lovely fans. So I make up a character to write the tune, and if I don't interfere too much with the process and start trying to butt in with, 'Hey, just a minute, something like that happened to me once,' then the character stands a very good chance of coming up with something good and heartfelt."

Less plot development was involved when it came to penning the song that has provided Lowe with his big payday: "(What's So Funny 'bout) Peace, Love And Understanding," a '70s hit for Elvis Costello, landed on the gazillion-selling soundtrack to "The Bodyguard" via a version by Curtis Stigers.

And just how many people does Lowe think bought the album because his song is on there? With complete authority, he answers, "I'm 110% sure that none did. I've had a lot of people come up at shows with my records to sign off all over the world, the most obscure things, and not one person has shown a copy of 'The Bodyguard' under my nose and asked me to sign it."

But then, being a multi-million-selling artist has never really been Lowe's style, which is one of the reasons he has no hard feelings about being dropped by Warner Bros. "I know what the score is. I know I'm a difficult act to market, Warner didn't hear my new album. The accountants just came in and said, 'Who's selling and who ain't? R.E.M., would you step this way, Mr. Lowe, would you please leave the building. Please have your desk cleared by three this afternoon.' But they were very decent. They gave me the masters. I think my days with the majors are finished because I don't want the same thing for myself as a major label, like international pop stardom. I'm not that ungrateful. That's what I think looks like there was any danger [of that happening]. I would take drastic steps to make sure that it didn't occur."
LOS ANGELES—Radiohead is ready to kill "Creep." The British modern rock act wants to prove that its 1995 breakthrough single was no fluke.

To that end, Capitol is exposing several tracks to radio in anticipation of the April 4 release of Radiohead's sophomore album, "The Bends." By November, the label previewed the cut "My Iron Lung" on a commercial EP. The four-track disc, which was serviced to college and commercial, modern rock radio, also contains three new non-LP tracks.

"That was only meant to be a fan-based item," says Ferry Watts-Russell, Capitol VP of A&R. "It wasn't a proper first single. We really didn't even pursue radio airplay for it." In the U.S., the next commercial single will be "Fake Plastic Trees," which is due March 6. In the U.K., Parlophone will release "High And Dry" as the next single.

A 12-inch vinyl EP with two additional album tracks, "Planet Telex," and "Duff," will be serviced on March 6 to some 650 college and commercial modern rock stations. Capitol also is servicing the four-track platter, which contains an extended mix of "Planet Telex," to dance clubs.

Radiohead plans to tour the U.K. and Canada in March, with a U.S. tour set to follow in April.

In the past few months, modern rock radio has warmed considerably to newer British acts like Oasis, Portishead, and the Stone Roses (Billboard, Jan. 28).

"The Bends" could benefit from this movement, says Clark Staub, Capitol's senior director of marketing.

"However, KCXX Riverside, Calif., PD Chuck Summers does not think the current mood will translate into automatic airplay for the British quintet. "I don't necessarily believe that a trend is even developing," says Summers. "Radiohead won't be able to ride on the coattails of radio success by other U.K. bands. If it's a strong record, it will do well. A sophomore album is always a challenge."


However, its follow-up single, "Stop Whispering," failed to ignite much interest and stalled at No. 23 on the modern rock chart.

Some retailers say that Radiohead needs a strong lead single to avoid the sophomore slump.

A hit is leery about "[The Bends], but only because just one single broke from the last album," says Judy Neubauer, director of retail advertising and promotions for Simi Valley, Calif.-based Tempo, which has 30 stores in California and Hawaii. "If there isn't a song that equals the quality of 'Creep' on this album, it might not do that well."

Band manager Bryce Edge says that Radiohead is prepared to do whatever it takes to overcome the one-hit-wonder stigma.

"Unlike Oasis and many other overseas bands, Radiohead has never been championed in the U.K. press," says Edge, who manages the band with Chris Hought. "Americans tend to be very critical if a band is shoved at them—particularly if they can't play live."

Last year, the British press published several reports that the U.K. act was on the verge of splitting up midway through their two-year tour.

"We probably toured for too long," says singer/guitarist Thom Yorke. "We weren't talking to each other anymore. We had been going for over two years on the strength of one song. I just didn't feel good about the state of the band."

Toward the end of that tour, Radiohead found itself playing some unorthodox places, including seven small venue dates in Mexico.

(Continued on page 21)
**Artists & Music**

**Zomba Blazes Multigene Jazz Trail From Latin To Jazz**

**GENRE GROWTH:** Traditionally R&B-oriented Zomba Music's hit-making process might be termed "genre development." The publisher has become successfully linked to song and artist/writer development that crosses genres, from pop to rock, R&B and country. And, as a result of a recent deal that brings the Mexican cabaret of Los Fíllos into the fold, "Zomba."

"The most visible success story is new Capitol/ Motown artist Andy Donalds," says VP/GM David Renzer Sr. Currently top 40 on the Hot 100 Singles chart, Donalds was developed by Zomba writer/producer Eric Foster White and signed to Capitol.

Renzer cites other "artist development" success stories such as Keith Murray, on Zomba sister label Jive and developed by Zomba writer/producer Erick Sermon; Horace Brown, an Uptown artist who was discovered by members of Joe Cali; and Joe, signed to Mercury with the help of Zomba.

"While Zomba continues to successfully compete for the big ticket-priced signing in all genres of music—Breeders, Juliana Hatfield, the ever-captivating the artist/development success stories are exciting examples of publishers working closely with their writers to discover and help break new talent."

In the country field, Zomba is currently enjoying a No. 1 single by Tim McGraw, and Mike Huckabee has developed a new act, Baker/Meiers, which has signed a label deal to Curb/Atlantic with Mike Curb. Also, Zomba writer Gary Baker is a Grammy-nominated co-writer of the All-4-One hit, "I Swear." Zomba's successful record in R&B was reinforced last year by its spot as No. 1 Hot R&B Publisher. In pop singles, it ranked No. 4. The recognition of this high standing is reflected beyond the charts with a total of seven Grammy nominations.

**PUB SAMPLERS:** It's never dull on the publisher CD-sampler front these days. Newcomers include an unusual "Hurt So Bad" disc, a cooperative effort by the four publishers—Zomba, Capsule Music, Teddy Randazzo Music, and PolyGram Music—that own a portion of Sound City. The disc contains the three hit versions of the song performed by Little Anthony & the Imperials (1965), the Lettermen (1969), and Linda Ronstadt (1980). In addition, there are three special, newly recorded demos for R&B, a Spanish version of "Siento Morir," and a contemporary jazz instrumental by Stefan Lessard. The CD also features liner notes by Bobby Hart, who along with Todd Rundgren and Bobby Weir are the co-authors of the "Words & Music" copy arrived from Leeds Levy, along with four Band-Aids to prove the very real, a hurrin' heart. Another entry is a two-CD sampler, "The Songs Of Elton John & Bernie Taupin," that Alan Warren, an old hand at this sort of thing, has compiled for Warner/Chappell.

Warner has purposefully arranged a paragraph on each of the 30 songs showing its chart history, both in the U.K. and the U.S. Finally, a triple CD from Capricorn Music VP of business affairs Jeff Brauer announces a compilation, "35 Years Of Chryls Music," which contains works by Paul Anka, Jethro Tull, Frankie Miller, Alvin Lee and Ten Years After, Blondie, Pat Benatar, Shaquille O'Neal, Paddy Maloney & the Chiefmen, Billy Idol, Portishead, Tears For Fears, Domino, and Outcast.

**A RHYME FOR JULIE: ASCAP hosted a memorial tribute to the late composer Julie Stonie at the Majestic Theatre in New York Feb. 9. One charging lyric offered didn't have a Syne time—any for that matter—but it had the words of Stephen Sondheim, who wrote the lyrics for one of Stevie's "Gypsy" music: Julie/you never took things cool/your syntax was unduly/Unruly/But Julie/I love you truly.

**FOLLOW-UPS:** Nonesuch Records' second- and fourth-quarter releases will be continuations of its series of tributes to the great talents of Broadway and Hollywood. In the second quarter, the label exclusive release another George & Ira Gershwin project, "Oh, Kay!", starring Dawn Upshaw. In the fourth quarter, cabaret/innocent star Michael Feinstein pays tribute to writer Hugh Martin, and, in a follow-up to a big Nonesuch hit from last year, the label will issue "Gershwin Plays Gershwin: The Piano Rolls, Vol. 2," as assembled by producer Artis Wodhoke.

**PRINT ON PRINT:** The following are the best-selling folks from Music, 1994:

1. Pink Floyd, "The Division Bell."
5. Raffi, "Bananaaphone."

**Our Lady Peace Jumps Canadian Border**

**Relativity Sows 'Starseed' At U.S. Radio, Retail**

By Larry LeBlanc

TORONTO—Four months prior to the March 21 U.S. release of "Naveed," the debut album by Canadian alternative rockers, Relativity Records began seeking American radio and retail support.

On Dec. 6, Relativity serviced modern rock and album rock radio and selected retailers in the U.S. with a 40-track mix of two album tracks, "Starseed" and "Supersatellite," along with a cover of Neil Young's "The Needle And The Damage Done." From Sony Canada's Young tribute, "Borrowed Tunes." Last month, the label folowed with initial mailing by sending out promotional postcards to retailers, as well as a promotional 7-inch vinyl version of the Neil Young song and a CD-single of "Starseed."

"This is a terrific band who've made a terrific record," says Paul Bibeau, rock product manager for Relativity Records in New York. "We're taking the time to set it up and get industry people talking about it."

"We've already got some stations, like [modern rock] KRED in Phoenix, carting up the cassette and playing "Starseed," says Bibeau. Other modern rockers playing the song include WNNX Atlanta, WAFF Bosten, KQRT Houston, and WBRU Providence, R.I., he says.

From a hospital bed in Calgary, Alberta, where he's been sidelined from touring by a slipped disc, the group's lead vocalist, Raine Maida says the band—whose other members are guitarist Mike Turner, bassist Chris Eacrett, and drummer Jeremy Taggart—looks forward to working in the U.S. marketplace.

"One of the best decisions we've made is signing with Relativity (Continued on page 21)"
Music Publisher
Tommy Valando Dies Of Stroke

BY IRV LICHMAN

NEW YORK—Tommy Valando, whose Valando Music emerged as one of the most impressive independent music publishing catalogs in the late 1940s, died Feb. 14 of pneumonia, followed by a stroke, at St. Mary's Hospital in West Palm Beach, Fla.

Valando, who was in his 70s, started his career in music publishing in the '40s with Joy Music, an important independent of the era. In 1946, in partnership with star crooner Perry Como, he started Laurel/Valando Music.

The dapper Valando found success with a number of individual song hits and as the publisher of emerging talents from the world of musical theater, including Stephen Sondheim, Rick Besoyan, Jerry Bock & Sheldon Harnick, John Kander & Fred Ebb, and Stephen Schwartz. Some of the show scores he published include: "Little Mary Sunshine" by Besoyan; "Fiorello!" and "Fiddler On The Roof" by Bock & Harnick; "Cabaret" by Kander & Ebb; "Company," "Follies," and "Sweeney Todd" by Sondheim; and "Godspell" by Schwartz.


In 1969, Valando sold his catalog holdings to communications giant Metromedia, becoming a major shareholder in the company. Moving to Metromedia's new publishing unit at the time were Morgenstern, who had joined Valando's operation in 1958, and Military, who joined the company in 1959. In the early '70s, Metromedia sold the catalog to a now defunct music-publishing unit of The New York Times, which, in turn, sold the catalog, among other acquisitions, to investors that included publishing mogul Freddie Bienstock.

In recent years, Valando operated the Valando Music Group, which incorporated ASCAP and BMI companies. He continued a relationship with Sondheim on such scores as "Sunday In The Park With George" and "Into The Woods," the firm also published David Shire & Richard Maltby Jr.'s "Baby," among other scores. With Sondheim, Valando had a co-publishing deal. The company will continue under the aegis of his brother, Arthur Valando, in New York.

Valando was also a theatrical producer, having been involved in such productions as "Jerome Robbins' Broadway," and Neil Simon's "Lost In Yonkers."

Among Valando's charitable endeavors was support for such groups as Stop Cancer, Young Playwrights Festival, the Nicholas Institute Of Sports Medicine And Athletic Trauma.

In addition to his brother, Valando is survived by his wife, Elizabeth, and daughter, Patricia. Private funeral services will be held in New York.

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DON DIXON’S SWEET RETURN
(Continued from page 10)
Rambler keyboardist and longtime Dixon cohort Bland Simpson; the
slyly soul instrumental “Good Golly Swamp!”; and the anti-draft commen-
tary: “Lottery Of Lives.”
“The record has two sides. Side A is about the dysfunctional romance, with
that same guy who sings all my songs singing about his lack of girlfriend,”
says Dixon, referring to himself in the
dierence. “Side B is more about things, rather than people—slightly more
politically pointed stuff.”
Even though it’s been six years since Dixon’s last record, he still has been
busy. He remains an in-demand producer, having handled last year’s
“A Date With The Smithereens” and upcoming albums for James
McMurtry (on Columbia) and ex-Gua-
dalecanal Diary front man Murray
Attaway (on DGC). He’s even done ad-
vertising jingles for Buzch and Sprit;
session work with Mary Chapman Car-
penter on the single and video for her
No. 1 country hit “Shut Up And Kiss
Me,” and a series of New York City
performances of the musical “King
Mackerel & The Blues Are Running.”
In fact, it was a New York “King
Mackerel” performance in October
that led Dixon to sign with Sugar Hill.
Label president Barry Poses met there
with Dixon manager Harry Simmons,
who later sent him a tape of the “Ro-
manic Depressive” material. Pos ex-
pressed interest, and a deal was
quickly struck.
“I was the last person in the world
who thought Barry would like this rec-
ord,” Dixon says. “We hadn’t even
been thinking about Sugar Hill, but it
makes sense. I like the integrity of
what they do, and they seem in touch
with the indie crowd that likes what I
do. I don’t think Hole fans will buy
this album in droves. But fans of song-
writers like Robert Earl Keen ought to
understand it.”
Dixon will record his “Mountain
Stage” show April 1 in Greenville,
S.C., with his touring band of percu-
sionist Jim Brock and Squeeze-
guitarist Jamie Hoover. The segment
will blend broadcast sometime in May.
Further tour plans were still being de-
cided at press time.
“The extent [of touring] will obvi-
ously depend on the financial situation
at any given moment,” says Dixon. “I
have some producing commitments I
do, but I still have to make a living, and
by my level can be an incredible
drain. But I still have
the West Coast some.”

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MIAMI: In a lot of ways, the Goods are the ultimate local band. Up-
beat, devoted, and invested with great rock songs, it has been playing
most clubs in South Florida and going through all the scene’s ups and
downs for six years. The band—
keyboardist/vocalist John Ca-
meche and brother Jim on bass,
Kasmir Kujawa on drums, and
Tony Oms on guitar—is pushing
a new album, “The Goods,”
including a series of showcases and a release party at Miami’s Hard Rock
Cafe. The exposure has helped
secure the album’s first single,
“I’m Not Average,” the No. 1
slot on local rock station
WSHE’s “Top 10 At Ten.”
Picking the dozen songs for the CD—
among the dozens written by the
band—was the hardest part of the recording process, says John Ca-
meche. “It’s easy to write ‘campfire songs,’ but not a great song,” he
says. “Here we set out to write great universal pop songs to focus in
on what we’re really about. We all do some writing, but it has to
have ‘the Goods sound.’ After being together six years, the bottom
line in succeeding is working together well.” The act has been work-

TOLUCA LAKE, CALIF.: Hog creates commercial, alternative pop-

MILWAUKEE: Local singer/songwriter Peggy James has a lot going
for her: emotive lyrics and melodies that work together in.

Jeff Blue

THE GOODS

Peggy James

Continental Drift

TOLUCA LAKE, CALIF.: Hog creates commercial, alternative pop-

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Jeff Blue

THE GOODS

Peggy James
rather than with Epic or Columbia, who we were also talking to," he says. "We're the type of band that needs a smaller label and a long-term commitment. [Success] didn't happen for us overnight in Canada, so we figure it's not going happen that way in the States either."

Released in Canada last March, "Nerved"—a Middle Eastern name for a bearer of good news—has sold 46,000 units in Canada, according to Catherine McRae, manager, domestic marketing and artist development for Sony Music Entertainment (Canada).

The band's current Canadian single, "Supersatellite," released Jan. 10, is No. 40 on the Record's contemporary album radio chart for the week of Feb. 20. "Within two albums, this band could be platinum [100,000 units] or double platinum in Canada," says McRae. "We initially thought the album would attract an 18-24 demographic, which it has, but we've also found tremendous interest from high school-level kids."

For the album's leadoff single here last February, Sony Canada chose "The Birdman," one of the set's least accessible tracks. "We deliberately chose a single which wasn't an immediate, commercial, hit-radio single and then serviced it to specifically first to campus radio to build a street buzz on the band," says McRae. "We knew 'Birdman' wouldn't do well at radio," says Maida. "What it did was allow us three months to tour with other bands and get better. Now we're all confident about our live show. We're not intimidated by playing with anybody."

Ten months of touring throughout Canada—including opening shows for Blind Melon and Canadian acts 191 Mother Earth, 54-40, and Pure—helped to develop the group's profile in Canada in the past year. But it was 12-week, heavy-rotation airplay of the George Vale-produced video of "Starseed" on MuchMusic, Canada's national video network, that gave the band its biggest boost. The track peaked at No. 18 on The Record's contemporary album radio chart. "We're in debt to MuchMusic for exposing the band because radio was reluctant to play the band early on," says McRae.

Maida says extensive touring has been the cornerstone of the band's strategy from its beginning two years ago. "We didn't want to count on video or anything like that," he says. "Video ended up being good to us, but, at the same time, I'm not a big believer in video. Our philosophy early on was to play live and get people to come to the band that way."

Our Lady Peace hopes to employ the same heavy-tour strategy for the U.S. "We'd like to keep them out on the road for as long as possible," says Bills.
Artists & Music

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Kendall Hayes Dies; Penned Country Hits

NASHVILLE—Kendall L. Hayes, writer of the top song in the history of Billboard’s country charts, died Feb. 10 at his home in Danville, Ky., of liver cancer. He was 60.

Hayes was working as a bookkeeper in 1961 when country star Leroy Van Dyke scored with a version of the Hayes composition “Walk On By.” The single went to No. 1 on Billboard’s country charts, where it remained for 19 weeks, and to No. 5 on the pop chart. In its 100th anniversary issue, published in November 1994, Billboard proclaimed the single the No. 1 country charter of all time. (Although “Walk On By” was by all measures Van Dyke’s biggest record, the singer’s signature song was his first hit, “Auctioneer,” from 1957.)

According to the song’s publisher, Lowery Music of Atlanta, “Walk On By” has been recorded “25 to 30” times. It has made Billboard’s country charts four other times via singles by Donna Fargo, Asleep At The Wheel, Robert Gordon, and Perry LaPointe.

Other Hayes compositions were recorded by Johnny Wright, Hank Locklin, and Eddy Arnold.

A performer as well as a songwriter, Hayes toured in the Grand Ole Opry road shows in the ’60s.

He is survived by his wife, two sons, and a brother.

POLARA

(Continued from page 5)

leader whose influences run the gamut from Abba to Kraftwerk.

Those influences came together in the course of a year during which Ackerson had sworn off the band scene in favor of a full-time gig as producer for such local acts as Balloon Guy and Hovercraft (See story, page 104).

“I was determined to be creatively celibate,” says Ackerson, whose previous band, the 27 Variaces, had released five albums (two on his own Susstones label, and three on Clean). “I was burned out and determined to take a break.”

But creative forces, embodied by musicians John Strohm of Blake Babies/Antenna/Velo-Deluxe fame, Matt Wilson of Trip Shakespeare, and Matt Olson of Balloon Guy, forced Ackerson to change his tune.

“All these lovely collaborators came out of the woodwork and seduced me into getting back into the whole band thing,” he says of Polara, which also includes Jason Orris and Jennifer Jurgens. “And all of a sudden I felt good about it. The vibe was really good.”

The vibe captured on Polara’s full-length debut melds Ackerson’s primary ’60s pop influences with sounds inspired by the early German synth bands Faust, Neu, and Kraftwerk, as well as English and Belgian house music (Billboard, Feb. 11).

A self-described “gear freak,” Ackerson layered a plethora of guitar, drum, and keyboard sounds on the al-

(Continued on page 116)

www.americanradiohistory.com
LOS ANGELES—Fueled by Verity/Jive’s decidedly more secular approach, “Show Up!”, John P. Kee’s 11th album, debuted at No. 7 on the May Billboard Top Gospel Albums chart. The album, which was the highest debut for a gospel album in the chart’s three-year history.

The title reached No. 6 the following week on Heatseekers. This week, it stands at No. 14.

The album debuted at No. 28 on the Top Contemporary Christian chart and hit No. 17 on the Top Gospel Albums chart in the Feb. 18 issue of Billboard.

“We went for a secular approach instead of a gospel approach,” says Kee (Crazy) Jone, senior director of marketing for Verity/Jive.

“We immediately bought time on BET and got [Kee] on the cover of all the rap and R&B magazines like XXL,” says [Jack The Rapper’s Mellow Yellow].

The label also took a cue from secular PR efforts, such as “name your price before you can buy it” giveaways, and used them at gospel radio stations.

On Feb. 16 and 26, the gospel television network INSP will broadcast Kee’s upcoming concert home video, which will hit retail March 28.

“Music has always been my hobby, but when I turned 20, I just decided to go for it,” says Kee. “I don’t have a label to back me, just me and my band.”

The album debuted on the gospel chart on July 24, 1993, at No. 32 and reached the top of that chart on Dec. 11, 1993.

It then crossed over to the Top Contemporary Christian chart where it peaked at No. 18 on Feb. 19, 1994. The title also spent 31 weeks on the Heatseekers chart.

Gospo-Centric is making plans for a May release of Franklin’s second album, “Kee: Who’s Kee?”, which is said to be even more youth-oriented than the debut.

Franklin’s February 1994 appearance on the “Arsenio Hall Show” was an important turning point in his career, says Vicki Mack Lataillade, president of the magazine’s label.

According to Lataillade, the label never intended to cross Franklin over to the R&B market. “When he went on Arsenio is when it started,” she says. “It did a whole lot for sales. Gospo-Centric is a youth-oriented label and we want to provide alternative music for black youth. Our focus was to get a broad audience and we had no idea [we would be so successful].”

Lataillade says when R&B WGCI-FM Chicago added Franklin to its holiday concert in December 1994, album sales shot up dramatically. Suddenly, the 20-year-old began to see country stars and the country music category.

Eloise Smith, PD at WGCI, says she actually got turned on to the song after learning that WOWD Norfolk, Va., had success with it.

“It helped bring WGCI and the black community closer together,” says Smith.

This is a song that seems more prior to us playing it from their perspective. It’s a song that really makes you feel good and touches your heart. Others make you snap your fingers, but the ones that touch your heart are the ones that become standards.”

A single word-of-mouth spread among R&B outlets about “Why We Sing.” EMI Christian Music Group’s new Chordant Distribution arm, which is the link to Cema for Sparrow and Gospo-Centric, began to market the album to the mainstream.

“One single word-of-mouth spread among R&B outlets about ‘Why We Sing.’” EMI Christian Music Group’s new Chordant Distribution arm, which is the link to Cema for Sparrow and Gospo-Centric, began to market the album to the mainstream.

“Why We Sing” has sold more than 19,000 copies to date.

Violet Brown, urban music buyer for the 500-store Whirlhouse Entertainment chain based in Torrance, Calif., says, “Each of John’s albums are real strong for us. This one just happens to be particularly good.”

Jacquie Haselrig, host of WGCI FM Chicago’s “The Music Of Love And Inspiration” on weekends, says the song “Show Up!” and “Made Up Mind” are getting a good response from listeners, but only time will tell if Kee has had a crossover potential of Franklin.

“Kirk’s album was out for a while, this one has just come out, so who knows what will happen,” says Haselrig.

When Kee isn’t performing, his New Life Productions, which is staffed by older music age from 21-33, runs an inner-city youth program in his hometown of Charlotte, N.C.

Like Franklin, Kee also attracts a younger audience.

Kee describes his music as Sunday morning harmonies with hip-hop rhythms. “This has really infiltrated the secular industry,” says Kee, an acknowledged former cocaine dealer and addict who now leads a 30-member choir that includes former gang members and drug users. “Even when you have a song about drugs, there is so much of what we do there.”

According to SoundScan, “Show Up!” has sold more than 19,000 copies to date.

The album also includes new tracks from the Isley Brothers, Bootsy Collins, and Bernie Worrell, as well as old-school favorites by Rick James, Zapp, and Rose Royce.

To further tap into the growing nostalgia for classic R&B, the label will release a second album, tentatively titled “Old School Friday: More Music From The Motion Picture,” May 9.

“Friday” marks Priority’s first foray into the movie business through its newly established subsidiary, Priority Films, which produced the film in association with the Quaker Oats Group’s Bird Productions. The film is the first feature-length production from Ghetto

A company spokesman says Priority Films will continue to pursue feature-film ventures.

Priority Records president Bryan Turner serves as the film’s executive producer, and its script was written by Cuba and DJ Pool.

“This is a wonderful opportunity for the success of the individual artists on ‘Friday’ will make the album a sales winner,” Turner says.

The album, which is distributed by Cuba’s label, was produced by Cuba, his manager Pat Charbonnet, and Priority executive director of business and legal affairs Andrew Shaw.

“The easiest part was figuring out which artists to use on the album,” says Turner. “The hardest part was finding the project together and getting the artists to record the kind of music we wanted.”

The project wrapped in May because other than Cuba and new Priority signing Mack 10-E-A-Ski, all the other artists who appear on the album are signed to major labels. "Scheduling recording time was difficult."

Although the album is stickered, neither the film nor the album are “gangsta” projects.

The film is a comedy about a day in the life of Craig Jones (played by Cuba), an average South Central LA homeboy,” Turner says. “The soundtrack is a musical reflection of what’s going on in the movie.”

Although the film is set in the ’90s, Shack says the soundtrack has a “funky old-school feel. The contemplation of the old-school artists from the past on this album.”

The film’s producers used old-school styled “working” tracks during production. “Because the [working] tracks were so close to what we wanted, we ended up asking those artists to record on the project,” says Turner.

To kick off the project, Priority is releasing the first single, Dr. Dre’s “Keep Their Head Ringin”, March 7.

“We’ll be going out with promo CDs, vinyl, and cassette to street teams, club pools, and mix shows the week before we drop the single,” says Turner. “When we service ‘Keep Their Head Ringin’,’ it will go first to R&B, then immediately to crossover stations.”

The video for the single features images from the movie. Priority initially will service The Box, BET, and local video programs. MTV will be served after public awareness of the project is increased.

“Friday” is a two-tape release. “It will initially help promote awareness of the single,” says Turner, “but what happens is it decreases the appeal to our fans because of the jukebox’s mass exposure.”

Turner adds labels offer another clip without the film snippet to maintain interest with fans.

To promote the album, Priority plans to conduct movie-ticket and album giveaways and other tie-ins with major-market radio stations. It also will conduct advertising campaigns and co-op buys with stations. Specified advertising tie-ins of “Friday” will be offered to independent retailers to build core community awareness. The label plans in-store co-op tie-ins to road shows throughout April and May.

Priority also is planning a press party prior to the film’s release to be held on a soundstage that features re

(Continued on page 152)
“Only Trust Your Heart,” which was produced by GRP president Tommy LiPuma (George Benson, Natalie Cole), has earned praise in such publications as The Hartford (Conn.) Courant, Jazz Times, and CPB. The 29-year-old Nainano, British Columbia, native also has appeared on CNBC, and her video for the R&B classic by Louis Jordan, “Is You Is Or Is You Ain’t My Baby,” is airing on BET’s “Vibe Central” show.

On Feb. 7, Krall embarked on a tour that will last throughout most of 1995, including two shows during the NARM Convention in San Diego on Feb. 24-25. She’s also visiting jazz festivals and retail outlets during the tour.

ALTERNATIVE PUSH: “Music For The Jilted Generation,” the second album from English techno/dance/pop act the Prodigy, will make its way to the U.S. when Mute/XL Recordings releases it here Feb. 28. The album was originally released in the U.K. in July 1994 and has been certified platinum overseas.

Mute’s plans for the group, led by 23-year-old Liam Howlett, is to bring it to alternative audiences for the first time. “They have roots firmly planted in the rave and dance community,” says Mark Fediak, VP/GM of Mute, “but through all their touring and MTV play in Europe, it’s a natural transition that it could cross over to alternative now.” Mute is planning to bring the Prodigy to the U.S. to possibly open for a more alternative-leaning act or headline clubs on its own in early April.

Last week, Mute serviced the full album to college, modern rock, alternative-leaning top 40, and select top 40 and top 40/crossover radio stations. Also, a 12-inch featuring three mixes of “Pissed” was sent to mix shows and clubs. The label is planning to release “Pissed,” “Voodoo People,” and “No Good Start The Dance”) as singles, but radio will dictate the order in which the singles are released and the songs for which the label will make videos, says Fediak. In 1994, the Prodigy took home MTV Europe’s best dance act award.

Blessed. Cincinnati-based R&B quartet Blessed Union Of Souls’ debut single “I Believe” is racking up top 40 and top 40/adult play on such outlets as KKTX Portland, Ore., WKXW Boston, and WSTR Atlanta. The single is from the group’s first album, “Home,” due March 21 on SBS/EMI.

**REGIONS**

**MOUNTAIN**
Wade Hayes, Old Enough To Know Better

**NORTHERN UPLANDS**
Wade Hayes, Old Enough To Know Better

**NORTHEAST**

**NORTH CENTRAL**

**SOUTHWEST**

**SOUTHERN UPLANDS**

**PACIFIC**

**SOUTH CENTRAL**

**THE ROUNDOFF**

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

1. Wade Hayes — Old Enough To Know Better
2. Lisa White — Wishes
3. Adam Sanchez — They Ain’t Gonna Laugh
4. Rancid — Let’s Go
5. P.M. — Never No Time
6. Spoon — Bring It
7. Alison Krauss — “I’ll Never Love Again"
8. R.B.L. Posse — Ruthless By Law
10. Wade Hayes — Old Enough To Know Better

**THE HEATSEEKERS CHART**

22. 19.4. Throwing Muses (Sire) “Passenger” 45359 (11.98/13.98)
23. 28.2. Hard Rock “Faith” 45279 (11.98/11.98)
24. 21.3. CRYSTAL WATERS (WORLD’U 45120) (9.98/13.98)
25. 26.4. Rancid — Let’s Go (EMI) (9.98/13.98)
27. 25.3. O.K. KEECH — “Mama’s Boy” 45120 (9.98/13.98)
29. 20.10. RACHELLE FERRELL — “SUGGESTED LIST PRICE (7.98/11.98)
30. 18.6. Shania Twain — “Mercy” 45389 (9.98/13.98)
32. 17.5. Todd Snider — “Awesome” 45390 (9.98/13.98)
33. 16.10. Rusty Root — “Mercy” 45389 (9.98/13.98)
34. 15.7.chet Black — “Heaven” (9.98/13.98)
35. 14.10. Shania Twain — “Mercy” 45389 (9.98/13.98)
36. 13.5. Major League (9.98/13.98)
37. 12.10. Shania Twain — “Mercy” 45389 (9.98/13.98)
38. 11.5. Shania Twain — “Mercy” 45389 (9.98/13.98)
39. 10.5. Shania Twain — “Mercy” 45389 (9.98/13.98)
40. 9.5. Shania Twain — “Mercy” 45389 (9.98/13.98)

**CONCERTS**

“More Love” from God Lives Underwater’s self-titled Union American Recordings debut EP will be featured on Keanu Reeves’ new TV show, “Johnny Mnemonic,” which opens in June.
GOLD!

- MTV Buzz Clip for What Would You Say
- Late Show with David Letterman February 24
- Achieved #1 A3 Gavin
- Modern Rock Spins include: KROQ, 99X, KGE, WBRU, KPNT, WXRT, KWOD, KFOG
- AOR Spins Include: WMMR, WNEW, KSHE, WKLS, WSHE, KTXQ
- On Tour Now Throughout the U.S.

Dave Matthews Band

Under The Table And Dreaming
Shocking Lyrics Earn '90s R&B Monstrous Popularity, Backlash

Throughout February, Billboard is commemorating Black History Month with a look back at the evolution of black songwriting in America. This fourth installment covers the '90s.

By J.R. REYNOLDS

LOS ANGELES—In the early '90s, R&B lyrics written for shock value became more commonplace, and hip-hop acts like T-Pain, A. and 2 Live Crew curved their way to platinum certification with albums like “Eat Em’ & Stack Em’” and “Banned In The U.S.”, respectively.

But obscenities uttered by bad-boy rap acts led to a national backlash among concerned parents and politicians, who submitted censorship legislation.

Feeling the pressure, many mainstream music retailers refused to carry releases with lyrics-warning stickers.

“I thought Warner/Brothers/Warner Bros. spoken-word artist D-Knowledge says, “It’s easy to write about sexual or violent images in lyrics, but when you go to write about emotions and things that trigger them, and artists today are going the simple route.”

D-Knowledge’s debut album, “All That And A Bag Of Words,” was released Feb. 14. The artist, who is working on a doctorate in sociology at UCLA, says gangsta rappers discuss reality but only on a basic level.

“It’s what you do with (the discussion of that counts),” he says. “I discuss a lot of the same things they do but use methods and instruments that make a person dig deep into themselves for answers to why certain things are happening.”

Another byproduct of hardcore themes was the formation of grassroots hip-hop groups that wrote lyrics counter to the more popular violent and misogynistic genre.

 Arrested Development’s “3 Years, 5 Months & 2 Days In The Life Of…” was released by Chrysalis in 1992, followed in 1993 by D-Knowledge’s album “A New Refutation Of Time And Space.”

Both groups fused hip-hop with jazzy instrumental and delivered rhymes that reflected positive social themes.

“Though both acts received critical acclaim, their commercial appeal was short-lived.

While “3 Years…” spent 27 weeks on the Pop & R&B album chart, peaked at No. 3, the act’s latest album, “Zingalamaduni,” spent just 10 weeks on the chart and peaked at No. 20, where it debuted. Digable’s Penultimate debut “Reachin’…” spent 32 weeks on the Top R&B Albums chart, peaking at No. 5; its latest album, “Blowout Comb,” stayed 13 weeks on the chart, peaking at No. 12.

In 1993, the appeal of explicit lyrics among young record-buyers appeared to explode when former N.W.A. member Snoop Dogg traded his solo debut on Death Row with “The Chronic.”

Saucy lyrics, combined with a new, slow-cool form of hip-hop called g-funk, propelled the album to No. 1 on the Billboard 200 and the Top R&B Album chart. As hip-hop eased its traditional up tempo pace, it became even easier for young R&B artists to incorporate hip-hop into their music.

In 1998, Capitol R&B recording act D.R.S. recorded the gang-banger funeral anthem “Gangsta’s Paradise,” No. 1 on the Hot R&B Singles chart for six weeks. On the sexually explicit side, such R&B acts as Luke’s H-Town and Keia/Elektra act Silk experienced similar No. 1 chart success with singles such as “Knockin’ Da Boots” and “Freak Me,” respectively.

“Ridiculous” is how James Jackson, VP of publishing/GM for Motown Music, describes blatantly sexual songs. “I don’t gravitate to them too much and I feel like the reason they aren’t exactly creative.

“Silk came with “Freak Me” which was a novelty and cute, but there are so many groups [whose] whole thing is ‘how raunchy can I be’,” she says. “The mark of good songwriting is being able to use [tools like] metaphors to hit at sexuality, as to be provocative but not shocking.”

While the prominent side of R&B grew, more conservative R&B artists continued to draw their share of listeners.

Sillas/MCA artist Chante Moore—whose debut album “Precious” was certified gold and peaked at No. 20 on the Top R&B Albums chart in 1992—specializes in metaphoric themes relating to love and relationships.

Moore says she doesn’t write in your-face sexual lyrics because of her attitude toward relationships.

“Some people like it when you’re straightforward, but I tend to take a more romantic approach to it like a love story,” she says.

Her current album, “A Love Supreme,” peaked at No. 11 on the Top R&B Albums chart.

Moore dismisses the theory that explicit lyrics are a generational phenomenon.

“I’m still pretty much myself and know plenty of men and women who prefer listening to less suggestive songs,” she says.

Midway through the decade, R&B seems to be moving toward less raunchy or hurtful provocative lyrics.

“Listen to Mary J. Blige’s record,” says Motown’s Jackson. “She sends messages like she just wants to be happy and to fill your life with God.”

“Even Biggie Smalls, who writes about sex, money, and murder, says things like, keep ya gun in ya place; don’t shout up the place. It’s about being happy these days because things in our society are just too dismal.”

Assistance in preparing this story was provided by Havelock Nelson in New York City.

The Rhythm and the Blues

by J.R. Reynolds

LYRICS ARE WHAT makes ZTT/Chrysalis’ vocalist Seal one of today’s most intriguing artists, and many of the British performer’s influences come from American R&B.

“I listen to a lot of Al Green, Stevie Wonder, and Joni Mitchell,” says Seal. “Marvin Gaye was my hero. I love the way he seduced you into sharing his beliefs, and I’m sort of the same way.

“I hate lyrics that try to ram down your throat, your music should be about sharing your opinion.”

Seal, who sings in the same register as Gaye, cites the late artist’s “I Want You” as one of his favorite albums.

“His delivery makes you believe the content of his lyrics. Even if it’s a cheery line, the way he delivers it makes you believe he’s sincere,” he says.

Seal says that “Freak Me” is the only certified platinum club-sources soul pop songs with lyrics that address a plentiful of life experiences. He deals with popular issues such as love, honor, and respect.

Seal also confronts the concept of death.

In “Prayer For The Dying,” the artist explores his feelings regarding death, seeking to comfort those who, for whatever reasons, are facing it.

“It’s meant to be an offering of hope. When I wrote it, I asked myself, ‘what is it I could say myself and other people feel better.”’ I tried to show compassion for the pain and incontinence associated with death.”

Seal says American radio’s format system stifles opportunities for black artists to reach broader audiences. He feels fortunate to receive top 40 airplay but would also like to be heard on R&B stations.

“Seal says, “Because [American] radio has the attitude that [fragmenting audiences] are how they gain listeners, it’s a pigeon-holed.”

BOOK CORNER: Producer/artist/Audio/Keith’s “Every- Everything You Better Know About The Record Industry” is a penetrating look at the ins and outs of the recording business.

Published through Brooklyn Boy Books, it offers more than simple, sweeping generalizations about the business; it is a practical, insightful view of the industry. The 280-page book is available via the author’s Los Angeles-based Recording Industry Information Service (RIIS). Not only is this book a must read for record business freshmen, its comprehensive scope allows even music veterans to gain a broader understanding of the biz.

Another upcoming volume of interest is “Race To Survive,” the autobiography of music producer Ron West, which is due from Random House in May. The book was written with the assistance of music author David Ritz, who is currently working on the autobiography of Aretha Franklin.

Elsewhere, journalist Rita Elizabeth’s paper son, who wrote “Boy II Men Success Story: Defying The Odds,” and the book’s publisher, Andysdeson, has been sued for unspecified damages by the Motown group for breach of contract.

The suit states that Henderson created her own literary agency after the original agency resigned and hired her own company to represent the project—without the approval of Boyz II Men, whose career is recounted in it.

ESSENCE MUSIC FEST: Essence magazine is celebrating its 25th anniversary with a three-day music festival July 1-3 at the New Orleans Superdome.

Artists scheduled to perform include B.B. King, Luther Vandross, Boyz II Men, Anita Baker, Maze featuring Frankie Beverly, Patti LaBelle, Barry White, Gladys Knight, Earth, Wind & Fire, Mary J. Blige, Aaliyah, Johnny Gill, Bobby Blue Bland, Lamont Dozier, James Reeves, Denise LaSalle, Cassandra Wilson, Ruth Brown, and the Ohio Players.

Queen Latifah and comedians Bill Cosby and Sinbad will host the show.

In addition to concert performances, the 120,000 people expected to attend will be offered empowerment and enrichment seminars, which also will be held at the site.

The Essence Music Festival is a joint venture by Essence Communications and concert promoter George Wein and Festival Productions.

Pebbles’ Mature ‘Heart’ MCA Preps An Adult Slant

By J.R. REYNOLDS

LOS ANGELES—For her third MCA album, vocalist Pebbles wanted to reflect her growing maturity—both vocally and as a woman. She also wanted a less single-driven project that would stand on its own as a complete work of art.

The result is “Straight From My Heart,” due April 25.

The set’s 12 ballads and melancholy love songs have more emotional textures than her 1988 hits “Girlfriend” and “Meredes Boy” and 1990’s “Giving You The Benefit,” which went to No. 1 on the Hot R&B Songs chart.

Pebbles says, “That’s not me anymore. This album is about warmth and intimacy. And to do that, we took away a lot of the loudness that was present on my earlier projects.”

Pebbles used a less-euro approach to make “Straight From The Heart,” she says. “It started with the melodies and the beats, then we worked on getting just the right mood.


“The keys of the songs are a lot lower,” she says. “I’m trying to get the right place to be (register-wise), so my vocals [Continued on next page]
MCA PREP AN ADULT SLANT FOR PEBBLES' MATURE HEART (Continued from preceding page)

turned out more naturally, I like my voice raw."

Equally important is the lyrical content, says Pebbles, who writes or co-writes all her own songs. Asked if she could come with the sound and moodiness that represented where she is currently in my life.

At various points on the album, there are interludes of ambient chatter at the imaginary "Club Laid Back," which give the album a nightclub-like tone and pay tribute to her early club roots as a club artist.

The adult-sianted "Straight From My Heart" poses a risk for Pebbles since it was the upempo tracks on her self-titled 1988 debut and 1990 follow-up, "Always", that propelled the albums to the Top 5 and No. 12, respectively, on the Top R&B Albums chart.

However, as Pebbles has grown—she's 30, married, owns Savvy Records and her own artist management company—so have her fans.

MCA senior VP of artist development Glen Lajesty says, "The album's target market is 25-plus, but young people can relate to her songs because they deal with love, relationships, and life.

"Fans expect her to still be 'Mceans Bay,' but her voice has matured, and they'll be pleasantly surprised." The vocalist follows a single, "Like The Last Time," sets the mood of the album; it's scheduled for release March 30.

Though the single is adult-oriented, it features hip, contemporary beats that may win over younger fans. To hedge bets, youth-orientated remixes will be produced for clubs.

While the label would like to gain young fans, it does not plan to foster the album's mature intent. Lajesty says, "Our biggest challenge is letting people know that this isn't a dance record. To accomplish that, we're going for massive initial video and airplay of the single.

"R&B/mainstream radio stations will be serviced (first, followed by crossover outlets. Then top 40/mainstream, followed by AC and other adult formats, will be approached.

"Early in the campaign, Pebbles will be featured in fashion spreads in consumer publications such as Elle, Glamour, Essence, and Vanity Fair. Advertising in those magazines will continue.

"The label will also approach business publications to take advantage of Pebbles' many business-related endeavors. "Advance mailers have already been sent out, and we'll be sending out pre-press cassettes to selected tracks," says Lajesty.

"The label plans to service the video prior to the single. Appropriate local programs will be targeted, along with BET and VH1, followed by MTV."
### Billboard Hot R&B Airplay

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Artist (label)</th>
<th>Artist (radio)</th>
<th>Artist (sales)</th>
<th>Artist (streaming)</th>
<th>Artist (impressions)</th>
<th>Artist (billboard)</th>
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<tbody>
<tr>
<td>HOW MANY WAYS</td>
<td>ZHANE (ILLTOWN/MOTOWN)</td>
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<tr>
<td>TALK ABOUT YOU</td>
<td>MISS JONES (STEP SUN)</td>
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<td>LOVE TO YOU</td>
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<td>WHEN CAN I SEE YOU</td>
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<td>THIS IS NO WAY</td>
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<td>GET DOWN (BAD BOY)</td>
<td>BROOKLYN (RCA)</td>
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<td>BROOKLYN (RCA)</td>
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N.Y. Hits Home With Crop Of New House Indies

by Larry Flick

Another New York indie, C&S Records, launches a promising series of moody electronic music collections with "Trax," a five-cut EP which offers a scholarly view of the often-underplayed club genre by slotting cuts by such influential figures as David Sylvian ("Words With The Shamen") and Brian Eno ("In The Dark Trees") next to young turks like John Blackford ("Ending Of The Beginning") and Astralasia ("Genesis: The Spark Of Life"). This is easily one of the more compelling and durable ambient sets we have encountered in recent months—thanks to the variety of tones and textures represented, which range from dubby and psychedelic to ethereal and jazzy. Such a broad creative scope provides enough twists and turn to hold your attention for the disc's entire 60 minutes.

When it comes to compilations, few do it better than the smart folks at the Los Angeles-based Mood Records. Not only do they keep filling tracks to a bare minimum, they also work overtime to continually mine fresh groove ground and establish trends. "The Trip-Hop Test" documents the experimentation of such acts as the Dust Brothers, Single Cell Orchestra, Skylib, and Tranquality Bass, all of which cleverly meld elements of hip-hop, acid jazz, ambient, and techno to exhilarating effect. The seeds of the sound were planted within the ever-fertile West Coast club scene and have been blooming in the U.K. recently. The inclusion of missings by mainstream names like Paul Weller and Saint Etienne will help bring the curious to the fold, though the jams from the lesser-known acts ultimately will keep you coming back for more.

Compilation's U.S. the flow of middle-class, dance-music collections never seems to slow down. Although the overall quality of most of them has greatly improved, imagination and concept are still a bit short supply. Here are several sets that deserve to rise above the current crop circulating:

Philadelphia's Luv2Luv, hosted by Bandit Flick and eventária de residência in the brain and booto after a couple of spins. Spend most of your time with "I Love Jazz In The Projects."

Another New York indie making quick inroads in a relatively short period of time is New Breed Records. Specializing in acid jazz (for lack of a better term), the label is home to the revered DJ Smash Hunter, who serves the children a lovely time with "Party Platter," an EP of wriggling funk rhythms that are peppered with high-pitched, rap-like vocals in a "Sax Player"-inspired crazy heinie action with its Shaft-like guitar rolls and thrusty, male vocal whoops. "Gettin' Dixy," with its IDM-tinged bassline, is a little more of a chill trip. It's delish.

The first LP by the New Breed trip is "Hustletron" by DJ Hall, who shares his funk beats with a soothing, ambient keyboard texture. Kinetic and cinematic, "Hustletron" EP seems designed to slowly heat up an evening or bring it to a meditative close. Either way, its jamm wonderfully.

Ex-Rumour singer Sara Parker steps solo on New York's Vestry Records with "My Love Is Deep," a contagious pop house producer by Michael Rosenberg and Ellen Parker. She brings a loose and playful vocal style to the track—a nice change of pace from the oh-so-serious chest pounders that normally crowd the dancefloor. Sturdy post-production by the increasingly viable Arable Van Helden gives the track a frenzied, trance-like vibe that has become typical of his work. This can be the bane or the blessing of the ghost of Giorgio Moroder's '70s-era work; listen closely and you will hear the influence. Lenny Brennan and Phil Peterson's "Fenced" takes better use of the actual song and vocal—which is always much appreciated. The Chicago's gifted lead singer challenges his listeners beyond the horizon laden output of 20 Fingers to include the more sexy and seductive work of Amazing Manfred, who works up a respectable sweat on "Let Me Be Free." Strictly for the dubby at heart, it has the potential to become a major hit in a musical baseline and percolating breaks, capped by the occasional sounds of men groaning in ecstasy and layered harmonizing of the cut's title. Five mixes are included, with the intention of drawing attention from pop-minded spinners and underground taste makers. With instrumental work as tightly structured as this, we would love to see what Amazing Manfred would do with a whole song.

Compilation's U.S. the flow of middle-class, dance-music collections never seems to slow down. Although the overall quality of most of them has greatly improved, imagination and concept are still a bit short supply. Here are several sets that deserve to rise above the current crop circulating:

New York's long-running Maxi Records issues a reminder of its rich five-year history with "Maxi-Mum: Dancefloor Capacity," an album that places recent pop-friendly hits like "Fuk Dat" by Sagat alongside the track's more obscure "Move Your Waistline To The Bassline" by Deja Vu, and "Helpless," the first single to successfully herald the Maxi-Max's gift to the world, a dancefloor classic which remains one of the most influential in the game today. "I'm Still Loving It" (although it has been much better received in the States) is a perfect example of the kind of music that Maxi Records listens for and adds to the collection, making it a must-have for any serious collector of dancefloor classics.

The compilation serves as an intro to the newly formed Sub Base U.S.A. Records, which will be distributed by Maxi Records, with a top-notch mix by a renowned DJ who is sure to make a name for himself in the industry. The compilation includes tracks from some of the biggest names in the business, including "I'm Still Loving It" by Maxi-Max, "Move Your Waistline To The Bassline" by Deja Vu, and "Helpless," all of which have become staples in the dance music scene.

wouldn't

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[94x679]/EEG

[96x87]1995

[98x58]game

[100x77]Witch

[102x125]Ron

[105x143]...
Country Folk Can’t Cotton To Rednex Video
Also, Label Growth Alters Fan Fair Schedule

MEMO TO THE CIVIL RIGHTS COMMISSION: As we understand it, the commission’s duty is to curb flagrant abuse of America’s oppressed minorities. Well, grab your briefcases—you’re in for a litigious ride. It seems members of the Nashville community have gone on a nympho rampage, sneaking behind the scenes at the release of a thoroughly abominable music video from Jive Records called “Cotton Eye Joe” (Billboard, June 18). Their distress does not arise from the song itself—which has been a reverb element of country music since Roy Acuff was in knickers. Nor does their complaint center on the fact that the whole package—save the song—is of foreign origin and issued by a Swedish group hideously named Rednex. What really irks them is the video’s depiction of country folk as drooling, gap-toothed, tobacco-spitting, sister-grabbing cretins. You know, like “Hee Haw.” This is, of course, an outrage. Are we hillbillies less deserving of government protection than other despised groups? Have we not labored to erase such demeaning stereotypes? Yes, we have. The country music industry has spent a fortune to project for us images of authenticity and hip wholesomeness. It has virtually defined Vince Gill for his possession of these qualities. It has hired top graphic designers and flexible statisticians and receptionists who unfailingly pronounce their terminal “g’s.” After all these efforts, are we to accept being vilified within our own frontiers? We beg your intercession against these cultural interlopers. Who do they think they’re dealing with? Canadians?

MAKING THE ROUNDS: The proliferation of labels has led Fan Fair to consolidate and lengthen some of its shows this year. Here’s the tentative schedule: Monday, June 5, 7-10 p.m., bluegrass show; Tuesday, June 6, 10 a.m.-noon, Curb Records; June 6, 2:30-4:30 p.m., Mercury; June 6, 7-10 p.m., MCA and Decca; Wednesday, June 7, 10 a.m.-12:30 p.m., Liberty and Patriot; June 7, 6:30-8:30 p.m., Warner/Reprise and Asylum; June 7, 7-10 p.m., BNA and RCA; Thursday, June 8, 10 a.m.-12:30 p.m., Atlantic and Giant; June 8, 2:30-4:30 p.m., Arista; June 9, 10-11 a.m., Polydor; Saturday, June 10, 10 a.m.-6 p.m., the Grand Masters Fiddling Championship at Opryland, USA.

Happy Holiday. SESAC composer Chip Davis celebrates the continuing success of the best-selling Christmas albums with Danne Petty. SESAC’s VP of creative, following a Steamroller concert in Memphis.

Bluegrass Society Honors Krauss
Cited For Best Set, Song, Female Vocals

BY EDWARD MORRIS

NASHVILLE—Alison Krauss was voted the big winner at the 21st annual convention and awards show of the Society for Traditional Country Music. This year’s awards, held here Feb. 2-3, The singer, fiddler, and producer won in the bluegrass album and song categories for her work with the Cox Family and in two female vocalist divisions.

Voting was conducted by the several hundred convention registrants. (At press time, attendance was still being tallied.) Other multiple-award winners were the Cox Family, John Hartford, Charlie Walker, and the Del McCoury Band. The complete list of categories and winners includes:

Entertainer of the year—Little Ray Harris, Winslow P. Jr., and John Hartford, Lonnie Harris.

Bluegrass album of the year—‘I Know Who Holds Tomorrow,’ by Alison Krauss & the Cox Family. (Globe Records; song of the year—‘I Know Who Holds Tomorrow,’ by Alison Krauss. (Globe Records.)

The Cox Family, bluegrass songwriter—Sidney Cox.

Contemporary male vocalist—Charlie Walker.

Contemporary bluegrass group—the Cox Family; traditional bluegrass group—the Lewis Family; overall bluegrass group—David Wills and the Del McCoury Band.

(Continued on page 31)

Tin Pan South Songwriter Fest Debut Amateur Song Contest

BY EDWARD MORRIS

NASHVILLE—This year, the Tin Pan South Songwriter Fest, to be held in Nashville, April 17-22, will get a new feature—the “It All Begins With A Song” contest. The fest will be organized and conducted by the Nashville Songwriters Asn. International American Airines, Arby’s, Loews Hotels, and Washburn Guitars will sponsor the contest jointly.

Open to anyone who does not derive his or her main income from songwriting, the competition will be judged by an as-yet-unnamed panel of music industry professionals. There is no entry fee.

The contest winner will receive two airline tickets to Nashville and accommodations for six nights at Loews Vanderbilt Plaza. Arby’s will donate a three-hour songwriting lesson with a professional songwriter.

Second- and third-place winners each will earn a Washburn guitar.

Details on registering for the contest are available from Tin Pan South, Box 126902, Nashville, Tenn. 37212.

Veterans Overstreet And Ewing To Tour

BY EDWARD MORRIS

NASHVILLE—The Bobby Overstreet Co. here has packaged up singer/songwriter Paul Overstreet and Skip Ewing for a spring and summer concert tour. Plans are for the two to appear by themselves for most dates; for others, they will travel with a common band.

Although both men have had major-label deals before—and a string of hits to go with them—neither is with a label at this time.

Steve Peck, who is helping book the joint act, says he expects the tour will start in February and probably last for no more than six months.

“I don’t think they ever worked together [like this] before,” says company VP Stephanie Maynard, “but they’ve been writing some [songs] together.”

Peck says he is targeting venues in the South and West for the tour, whose concert will be between $10,000 and $15,000 per date.

As a recording act for RCA, Overstreet had such top 5 hits as “Daddy’s Come Around,” “Seedin’ My Father In Me,” “All The Fun,” and “Richest Man On Earth.” He was the BMI songwriter of the year for five consecutive years.

On MCA, Ewing scored top 10s with “I Don’t Have To Fall,” “Burnin’ A Hole In My Heart,” and “You Again.” His vocals, Chris- topher Cross, Randy Bachman, Richard Leigh, Pat Alger, Peter McCann, Gary Burr, Steve Dorff, D.J. Gibson, Julian Office, and Don Vezner.

FOR THE RECORD

Contrary to the date given in the February 25, 1995, issue, priced advance tickets to FanFest are now on sale and will remain so until March 1. After that, regular ticket prices will apply. FanFest will be held May 5-7 at the Los Angeles Fair & Exposition Complex.
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<th>ARTIST</th>
<th>TITLE</th>
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**Billboard Top Country Catalog Albums**

- **Artist:** Various Artists
- **Title:** GREATEST HITS
- **Label:** Various
- **Release Date:** Various
- **Weeks on Chart:** Various
- **Peak Position:** Various

**NEW**

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** Billboard**

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<td>GREATEST HITS</td>
<td>WARNER BROS</td>
<td>10/30/95</td>
<td>8 weeks</td>
<td>44</td>
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<tr>
<td>George Strait</td>
<td>GEORGE STRAIT'S GREATEST HITS</td>
<td>WARNER BROS</td>
<td>10/30/95</td>
<td>8 weeks</td>
<td>45</td>
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**FOR WEEK ENDING FEBRUARY 25, 1995**

**Top Country Albums**

- **Artist:** Various Artists
- **Title:** GREATEST HITS
- **Label:** Various
- **Release Date:** Various
- **Weeks on Chart:** Various
- **Peak Position:** Various

**COMPILATED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan, INC.**
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#### **HOT COUNTRY RECURRENTS**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>BOAT IN THE BAY</strong></td>
<td>KYM AND THE KINGS</td>
</tr>
<tr>
<td>2</td>
<td><strong>WHERE THE THOUGHT OF YOU CAN TOLL</strong></td>
<td>THE TRAVELS OF BILL WAGNER</td>
</tr>
<tr>
<td>3</td>
<td><strong>UPSTAIRS DOWNTOWN</strong></td>
<td>DAVID JOHNSON</td>
</tr>
<tr>
<td>4</td>
<td><strong>LITTLE MISS HONKY TONK</strong></td>
<td>MARILYN MANNING</td>
</tr>
<tr>
<td>5</td>
<td><strong>LITTLE MISS HONKY TONK</strong></td>
<td>KEN MEYER</td>
</tr>
<tr>
<td>6</td>
<td>**THE LAST TIME **</td>
<td>JOANNE CARROLL</td>
</tr>
<tr>
<td>7</td>
<td><strong>GOOD TIMES ARE COMING</strong></td>
<td>LINDA RONSTADT</td>
</tr>
<tr>
<td>8</td>
<td><strong>THAT DAY YOU CAME</strong></td>
<td>LUKE COMBS</td>
</tr>
<tr>
<td>9</td>
<td><strong>THAT'S HOW YOU KNOW</strong></td>
<td>CHARLIE DANIELS</td>
</tr>
<tr>
<td>10</td>
<td><strong>LITTLE LIES</strong></td>
<td>EVERLRAIN</td>
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COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY ARTISTS & MUSIC

F FIRST TIME OUT: Oklahoma Wade Hayes becomes the first debut artist of 1995 to reach No. 1 on Billboard's Hot Country Singles & Tracks, "Old Enough To Know Better" is one of three songs on the album of the same name, which is No. 1 on Hot Shooters and was co-written by Hayes and veteran Nash- ville tunesmith Charlie Haflkine, who also appears on the project. Songs and appearances on the project were written by Rains, whose writing credits include Johnny Lee's "One In A Million" and "Down To My Last Broken Heart" by Janie Fricke. Columbia senior VP of promotion Debi Fleischer says this chart feat is especially gratifying because a new Columbus artist hasn't topped this chart since Mike Reid did it in 1991, with "Walk On Faith.

CROSSCOUNTRY: BNA's Doug Supernaw leads the Airstream pack this week with the Dennis Linde tune "What'll You Do About Me" (24-30). Both Randy Travis and the Forester Sisters have recorded the song. Label execs, responding to several radio stations commented that the lyric describes violent or obsessive behavior, chose an alternative version available. Supernaw is joined in the Airstream circle by Vince Gill's "Which Bridge To Cross" (MCA) at No. 21. Gill turns in the required number of detections for Airstream status in just four chart weeks. Debbie Murray, MD at KIJK-KILT Houston, cites "Which Bridge" along with Clint Black's, "Wherever You Go" (MCA) and George Strait's "You Can't Make A Heart Love Somebody" (MCA), among the most popular songs of the week. Both Strait and Black are among the head- liners at this year's Houston Livestock Show And Rodeo.

PASS THE SALSA: Tim McGraw (Carus) takes Hot Shot. Debut honors on Billboard's Hot Country Singles & Tracks with the spacy "Refried Dreams" at No. 57. Five other new releases make their initial appearance on our chart, including Epee's reworking Ty Herndon with "What Mattered Most" at No. 62. Meanwhile, Mark Chesnutt's "Gonna Get A Life" (Decca) checks in at No. 68. Allison Krauss and her band Union Station debut at No. 70 with their cover of Keith Whitely's "When You Say Nothing At All." This track, which appears on BNA's Whitney tribute album and Krauss' new set, is the top request-getter at WIVK Knoxville, Tenn., says PDM's Lee Acree, Atlantic Tipins debut at No. 71 with "The Feelin' Like A Brand New Man" (MCA), and Mercury's new traditionalist Wesley Dennis rounds out the week's debuts at No. 72 with "I Don't Know (But I've Been Told)."

GRASS ROOFS: Allison Krauss takes the Hot Shot Debut trophy at No. 31 on the Top Country Albums chart with the aforementioned "Now That I've Found You" (Rounder). A steady seller for the label with several prior bluegrass and gospel projects, Krauss' talents has added to the recent success of Shenandoah's "Somewhere In The Vicinity Of The Heart" (Liberty). The new Krauss album contains some previously released material and several new songs. Mercury's Shanta Twain also debuts on the album chart at No. 60 with "The Woman In Me." The strength of the debut single "Someone's Been Your Boots Been Under." Meanwhile, Garth Brooks' "The Hits" (Liberty) remains firmly atop Billboard's Top Country Albums, his fifth week on the chart. No. 1. The Greatest Gainer award goes to Tim McGraw's "Not A Moment Too Soon" (Carus), increasing in excess of 3,000 units (No. 2), while the Packsetter award goes to BNA's Keith Whitley tribute, with a 50% sales gain (71-55).
Artists & Music

Soho's India Puts Zest Back In Salsa

by John Lannert

India INKS NEW SALSA BLEND: Like her label mate Marc Anthony, India Latino's fast-rising songstress India brings a distinct soulful flavor to salsa, a marketing term massaging as a tired musical genre that is in dire need of a fresh, new slant. Musical labels aside, India provides a hip vocal and musical bridge to young bicultural, urban Latino eager to hear salsa blended with appealing street vitality.

Recalling Angela Bofill, who is the first woman to bring sassy self-confidence to the salsa table. Last, last salsa fans have a female idol whom male salsa fans admire. Unsurprisingly, her latest album "Dien Que Soy" is a top 10 mainstay on the Billboard Latin 50. The eight-song set already has yielded two huge hits: the weepy "Nunca Voy A Olvidarte" and the fiery, stand-up-to-that-man testimonial "Ese Hombre," which undoubtedly will be her signature song.

But listening to India's studio work and watching her perform are two different things. India's recent usernaming during the six-act "Concerto Del Amor" revue Feb. 11 at Madison Square Garden was a vocalic audio-video as assault that attracted the delirious audience crowd of 20,000 from its seats on several occasions. To hear pulsating, shading, sensual-soul intrawalk in Spanish with convincing authenticity served as powerful prologue to he-done-me-wrong narratives "Que Ganas De No Verae Mar" and "Ese Hombre." With dancer-cum-con-tortionist Willie Ninja slithering on the stage between her legs as she belted out "Que Ganas," India affirmed to thousands of cheering Latinos in the house that role reversals are possible. While India dominated the proceedings at "Concerto Del Amor," other acts on the lineup fared well, particularly headliner Tito Rojas, a smooth veteran from Puerto Rico whose crowd-pleasing set was cut short by time constraints. The longtime M.P. artist did manage, however, to get off a shifty version of his "Señora De Madrugada" before exiting.

Sony's salsero Luis Enrique, who is from Nicaragua, and Cuban-born Rey Hueso each turned in entertaining shows, but neither drew much applause from a partisan Puerto Rican throng who seemed more interested in seeing homeless acts perform. By contrast, Rovien's trombonist Edgar Joel, with vocalist Anthony Colón, drew howls and applause from the audience when Joel and his trombonists fastened the Puerto Rican flag onto their instrument.

The leadoff act, Nanny Manuel, turned in a crowd-pleasing performance that marked the ex-lead vocalist of Los Sabinos Del Merengue as a future star. The handsome P.R. native especially revved up the audience when he sang "Rey De Conxuntos," the bullfighting track from his debut album, released last year on RMM's upfront Merengue imprint.

The concert's promoter, Ralph Mer- cado, said after the show that the 45-minute event was one act too long. He was right. Still, the breaks during set changes were brief, and much of the crowd stayed after seeing India, who was fourth on the bill. After all, there were many free agents in the audience, and few seemed inclined to be much of a hurry to leave.

MEXICO NOTAS: The Mexican peso crisis has prompted Warner Music Mexico to pare 25 employees from its ranks, with EMI Music Mexico letting go of five. So far, no other majors have cut staff. Earlier this month, Mexican labels hoisted their prices by 15%-25%, as the peso struggled to hover in the range of 5.5-5.8 pesos to the dollar. Despite the generally tranquil attitude of Mexican labels ever since new works, there still seems to be an uneasy calm before the storm. The air is, of course.

The Mexican government mulls pegging the peso to the dollar and creating a currency board to oversee the peso's performance... Check out the Boxscore section in the Feb. 18 issue of Billboard in which the Rolling Stones top the listing by ringing up $1,716,755 in gross receipts for their four January shows at Hermanos Rodriguez Auto- dromo in Mexico City, which OCEA and BCL Group promoted. The Stones (Continued on next page)
Selena Reigns At Tejano Awards

BY RAMIRO BURR

SAN ANTONIO, Texas—Selena dominated the 12th annual Tejano Music Awards, winning six of 15 categories during a ceremony held here Feb. 11 at the Alamodome. The EMI Latin superstar was followed by label mate Emilio, who won three awards.

Named female vocalist for the seventh consecutive year, Selena also won the album of the year, orchestra category, for the third straight year with her smash hit, “Amor Prohibido.” That record has been nominated for a Grammy in the best Mexican-American performance, which she won last year.

Selena also collected hardware for female vocalist and record of the year (“Amor Prohibido”) and Tejano cross-over song (“Techo Cumbia”). The 21-year-old Lake Jackson, Texas, native shared the song of the year award with Pete Astudillo, Selena’s English-language album for SBK is due out in May.

Emilio—signed by Liberty Records in 1984—won male entertainer and male vocalist, as well as vocal duo for his performance with label mate Roberto Pulido on “Ya Ahora Es Tarde.” The next day, Feb. 12, Emilio made his second consecutive appearance at the San Antonio Livestock Show by joining in the hootenanny with a sold-out show at Freeman Coliseum. La Diferencia, Arista-Texas’ Grammy nominee this year in the Mexican-American category, won most promising band. The three latest albums by Selena (“Amor Prohibido”), Emilio (“Soñolucides”), and La Diferencia (“La Diferencia”) appeared in the top 10 of the Billboard Latin 50 in the Feb. 18 issue.

More than two-dozen artists performed or presented trophies at the Tejano Music Awards, including Perez, Emilio, Pulido, Stephanie Lynn & High Energy, Ruben Ramos, Gary Hobbs, Joe J ama, Pete Astudillo, Noel Martinez, Jorge Alejandro, La Diferencia, Fandango USA, and Liberty Band.

The 1996 edition of the TMA marked the first time in three years that all record labels participated in the awards. In April 1996, four labels—Sony Discos, Telva, Fredilo, and Fonovisa—poured out, citing what they considered improvements in the voting process.

However, none of the labels offered any hard evidence to support their allegations. At last year’s event, only Grammy winner Little Joe and Sony’s flagship Tejano/Pop act La Mafia still sat out the awards. The votes at this year’s awards were compiled from random ballots sent to 50,000 Latin households in Texas.

The TMA capped a busy week of showcases and receptions spotlighting the Tejano music industry. On Feb. 10, the TMA Fanfair/Talent Showcase drew an estimated 20,000 fans to San Antonio’s Market Square. Only Grammys winner Little Joe and Sony’s flagship Tejano/Pop act La Mafia still sat out the awards. The votes at this year’s awards were compiled from random ballots sent to 50,000 Latin households in Texas.

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LATIN NOTAS

(Continued from preceding page)

also placed second, grossing $4,227,556 in three concerts at Pncacuamo Stadium in Sáo Paulo, Brazil, with BCL and Promoter Marketing produced. The average ticket price in Mexico City worked out to be just under a rather plush $50; the average ticket discount in Sao Paulo was about $41.50... Has country music arrived in Monterrey? A Mexicanized version of the program appears to be attracting fans. The two biggest acts playing fiddle and steel guitar are Dina’s Wild West and MCM’s Caballo Do....

Records of the year: “Amor Prohibido,” Selena’s English album, has sold more than 500,000 units...

Selena’s English album, has sold more than 500,000 units; her Tejano album, “El Tren,” has sold 75,000 copies...

The Tejano crossover song: “Techo Cumbia,” Selena’s instrumental; “El Tren,” Los Charamusco...
by Jeff Levenson

SENIORS AT PLAY: It’s not quite the Geritol Brigade, but Columbia’s “Legendary Pioneers” are a tad older than the phenomenon of jazz artists covered by major labels. After introducing the series in 1983 (with works from George Wein, Doc Cheatham, and Alvin Batiste), Columbia decided to give the seniors a rest—until now, with this latest batch of titles, for pianist bandleader Valarie Capers, altoist Lou Donaldson, and bassist Milt Hinton.

Capers, whose “Come On Home” should offset the noises that she is vastly underrated, is one of jazz’s specialty stories—the first sightless person to graduate from the Juilliard School Of Music (in the ’60s), and now chairman, Columbia University Of New York’s Bronx Community College.

Donaldson, of course, first made his name in the ’50s as a soulful, swinging, hard-bop specialist. His Columbia debut, “Sentimental Journey,” made him a name to look before he was ready for “Rhapsodia Sinfonica.” His “Laughing At Life” is a long overdue reissue that brings the few guys remaining who were actually around during jazz’s formative years probably have a story or two to tell.

FOLLOWING A LITERARY DRUM: Drummer Arthur Taylor, who died Feb. 6 at the age of 65, was a rarity in jazz: a musician keen on documenting the thoughts and comments of his confederates. While living an expatriate’s life in Europe during the ’60s and ’70s (first in France and then Belgium), Taylor interviewed many musicians who passed his way (including Ornette Coleman, Max Roach, Randy Weston, and Dexter Gordon).

Their exchanges were collected in Taylor’s celebrated “Notes And Tales” (Da Capo Press), a book that examined the far-from-home jazzmen’s prevailing views on racism, music, drugs, life, Taylor himself a complicated figure whose ideas seem to transcend the realm of yin and yang, with wrangling with a host of latent emotions, bent on making a contribution that transcended the myriad recordings he had worked on. Those included John Coltrane’s “Wheels Of Fire,” “Miles Davis’ “Miles Ahead,” and Thelonious Monk’s “Town Hall Concert.”

Though he was a musician’s musician whose drumming was truly recognized for its swingful, understated elegance the hard had just finished a Verve recording with organist Jimmy Smith, slated for issue in June), his legacy likely will include his works as much as his music.

Trumpeter Art Farmer, a fellow expatriate who first worked with Taylor in the early ’50s, offered this assessment of his late colleague: “It’s one thing to talk about talking with jazz musicians, it’s quite another to actually do it. Arthur had uncountable years, which he used, whether he was playing on the bandstand or being a writer. He knew how to listen.”

STUFF: Pianist Gonzalo Rubalcaba, one of the esteemed few to make it to this year’s Grammy nomination list (best jazz instrumental performance, for “Rhaphesia”), gets a guest shot bending the ivories the night of the telecast, March 1…Producer and Prestige Records founder Bob Weinstock, who made his first disc before some of us were born (1949), has returned to the studio (the time as executive producer) to capture the Milestone debut of drummer Duffy Jackson. Those unfamiliar with Jackson’s work, he is the son of renowned bassist Chubby Jackson, has motored the big bands of Count Basie and Illinois Jacquet, and has earned the right to be considered a powerhouse.

by Heidi Walseon

CUT AND PRINT: It’s hard to imagine who exactly will be in charge of this one for years to come (Ferrilli’s “Ferrilli,” but opera fans will certainly want to catch it, or at least its soundtrack on Audia’s label Travelling (distributed by Harmonia Mundi). The picture is due for release in March and already has earned an Oscar nomination for best foreign film. (See Global Music Pulse, page 47.)

For this highly romanticized tale based on the life of castrato singer Farinelli (1705-1782), the filmmaker had to figure out how to create a castrato voice, given the fact that the traditional method for doing so is not legal in any state I know of. His solution was to use two singers, counter tenor Derek Lee Rauin and soprano Eva Malina Godlewka, to span Farinelli’s 3% octave vocal range, then digitally fade and homogenize the tone quality of their voices in order to create a single voice. The result is a remarkable sound, combining male timbre and weight with female brilliance throughout the range.

The plot, which has Farinelli (Stefano Dioniisio) and his brother (Enrico Lo Verso) seducing women across the length of Europe in a unique one-two system, borders on the absurd, but the long stretches of Farinelli singing, with full 18th-century baroque opera costumes and scenery, and the subplot about his conflict with Mendl ( answering Krabbe), should prove absorbing for fans of 18th-century opera—and maybe for some people who didn’t know they were. According to Harmonia Mundi, the soundtrack sold 250,000 copies in Europe in six weeks, and Melvin Jahn, classical manager of Tower Records in Berkeley, Calif., has his sales campaign ready with a catchy tag line: Music Minus Two.

LETS EDUCATE: Here’s a way to use some of that old video footage: repackag it as an educational material. RCA Victor has launched a new line, “Classics Encoutered,” which features Robert Winter, the lecturer and musicologist who scored a hit with Voyager’s CD-ROM interactive classical music series. For the first three RCA Video Classics, Winter, who is engaging and amusing, does a stand-up talk with piano about each piece for a studio audience, occasionally crosscutting to the videotaped performance.

He has particular fun with the teenage Evgeny Kisin playing Tchaikovsky’s Piano Concerto No. 1. A full performance of the work follows each talk (the other two RCA video features are “The Piano Concerto” and “Ein Kleine Nachtmusik”). The videos are billed as “an introduction to classical music for children and adults”—well, even the diverting Mr. Winter is still basically doing musical analysis, so it’s probably not the way to your 8-year-old’s heart.

WHITHER PUBLIC RADIO: Attendees of the Music Personnel Conference in Nashville reported lots of discussion about the crisis in classical music and public radio’s place in this. In high on the agenda was a face-off between stations that stick to a pure “Western classical music” format and those that cast their nets wider for music and introduce Indian ragas and other for new listeners. No consensus, needless to say, on that score. Some anecdotal evidence—a woman who launched a station in Kentucky set out suggestion boxes and went from nothing but Pachelbel’s “Canon” to requests for Shostakovich—suggests that folk that out are listening where they might least expect it.

CLASSICAL KEEPING SCORE

TOP CONTEMPORARY JAZZ ALBUMS

by Kirsten Thoennes
JUST A SPOOFUL: Sugar's new Rydkos video, “Gee Angel,” is an Industrial Artists project directed by George Dougherty. Pictured, from left, on the set of the shoot are Rydkos’ Jeff Shoufaw, Dougherty, band members Malcolm Travis and David Bates, producer Vincent Shilling, band manager Kevin O’Neill, and band front man Bob Mould.

LOS ANGELES—A new music video show hopes to put a face on the dance genre by being personality driven. “Groove TV” debuted Feb. 4 via UHF outlet KMET L.A. Hosted by radio personality Edgul Aukhik (best known in radio circles as Swedish Eagle), the program is one of the first major forays into the autobiography of dance music’s top DJs, including the hot French talent Laurent Garnier, re-activated DJ/producer Mohy, and the team of John Acquaviva & Richie Finehan, among others.

“There are those who say dance music is faceless,” says Swedish Eagle, who also serves as executive producer of the weekly, hour-long program. “The whole concept of this TV show is to put a face on it.”

“Groove TV” reaches about 4.5 million L.A.-based households at midnight each Saturday. The show is designed as a visual complement to the radio personality’s syndicated program “Groove Radio,” which, for nearly three years, has mixed such dance subgenres as techno, house, trance, ambient, trip-hop, jungle, reggae, and ambient music.

“This music needs an outlet so that the concept of dance and its artists have a chance to grow,” says Swedish Eagle, who hopes to expand the genre out of the club scene and onto the nation’s airwaves.

The premiere episode of “Groove TV” featured clips by Jam & Spoon, D-Ream, Portishead, Jay-Zee, Deep Forest, Iri Kaslowsky, Bob Marley & the Wailers, Deep Purple, and The Who. The show likely will be a popular outlet for such rising dance labels as Moonshine Music, Tribal America, Antler Subway, and Int. The latter already contributed clips by its artists Capella, M-Beat (featuring General Levy), and a host of the first installments of the show.

Video on play each show may run unexpectedly short due to the four-song format in order to maintain a consistent dance-party feeling, says Swedish Eagle.

An interview and performance by Moonshine Music’s Keoki is featured in a forthcoming episode, and singer/rapper Traci Lords, who is launching her own dance-music career with the Radioactive Records video “Center,” is scheduled to co-host in the future. (Lords has expressed her hopes to become a DJ, too.)

“Groove TV” is the latest undertaking by regional video producer Jon Faulkner. He also produces the alternative-clips show “Notes From The Underground,” which airs on KMET and is syndicated to 20 cities by the station’s parent Network One.

Faulkner and Swedish Eagle first met in the late ’80s, when the radio personality, then working for alternative outlet KROQ L.A., hosted the now-defunct “Request Video” show. Faulkner produced that show at the time.

When KMET’s GM recently suggested to Faulkner that he find a new video show to fill in an open time slot, the producer says he immediately thought of Swedish Eagle. Faulkner contacted the dance-music aficionado, and together they launched the program.

“It’s really fun to do something new like this,” says Faulkner. “There’s not a whole lot of overlap in the industry. Now that the show is in production, Faulkner says he is establishing a network of local DJs and independent retail outlets.

Dance-music labels are encouraged by the promotional opportunities that come as a result of the new show, and some say they may attempt the production of short-form clips to further promote the music.

“The genre has been neglected by radio and TV for so long,” says Stephanie Smiley, who handles media and artist relations for three-year-old dance label Antler Subway, which has an electronic distribution of video clips through the Internet.

Smiley says Moonshine “definitely will start checking into making more videos” if shows such as “Groove TV” catch on.

For his part, Faulkner says he is confident that fans of dance music will catch on to “Groove TV” and will soon embrace its unique sensibilities.

“This music attracts a very cult-like audience,” Faulkner says. “It’s such a tight society, and the people are so wild about the music. You don’t see it on other outlets. We’re really looking at some unexplored territory.”

“Groove TV” is produced by Full Moon Productions in association with EAMC of Whittier, Calif.
Hamburg—Coca-Cola is launching its first live music festival in Germany this year to $1.5 million, but the sponsorship's focus will be like no others.

The program is using the banner “Always Music” as an extension of its long-established “Always Coca-Cola” slogan. The name change reflects a shift in direction toward high-profile, first-figure events, as opposed to its strategic campaign years ago when it sponsored individual bands.

Coca-Cola’s newly appointed, entertainment media executive Armin Stettmann says the aim of “Always Music” is to build a solid customer base for the company among young people: 30% percent of Coca-Cola drinkers are between ages 12-19, and 30% are under 25.

To reinforce the message, a school-band competition called “Coca-Cola City Rock” has been launched for the youngest music fans. The school-band competition—for which 300 bands playing 100 different songs from different years compete—will also be supported by concert promoter Marek Liebermann, the German Phonogram Academy, BMG Arika, and the World of Music (WOM) retail chain.

Of the first division events, Coca-Cola’s sponsorship will fit the Rock Am Ring and Rock Im Park festivals—which supports it jointly with MTV Europe—and six Rock Over Germany festivals this year.

Coca-Cola has been involved in Germany’s music scene for a while. The “MTV Coca-Cola Report” has been running on MTV Europe for seven years, and there is talk of a similar partnership with German music-TV channel VIVA. In addition, Coca-Cola has been presenting the “Coca-Cola Live Concerts” radio program on the Fritz, BR3, RPR, and SDR8 stations since 1983 and will shortly expand to include 25 new stations (N-Sy).

Says Bestmann, “The name of Coca-Cola has always been linked with music. There was the campaign with Robin Beck and her song ‘First Time,’ and in 1993 we staged a big European music festival, ‘Rock Am Ring.’ That was a broadcast in 25 countries. Now we want to expand the use of music in advertising even further.”

The rationale for this marketing strategy, says he, is to support music that the brand feels becomes just as important for young people as sports.

In fact, Bestmann predicts “music will replace your interest in sports in the future.”

European Indie Groups Make Their Stand

Spanish Labels Fight Radio 3 Pop Plan

BY HOWELL LWEYLLYN

MADRID—the Spanish independent music scene is in revolt. Seventy-one indie labels have formed the Co-ordination National de España (CNE), an independent Record Labels to fight government plans to convert Radio 3 Pop in radio network based on education programs, shows for pensioners, and the “dramatization of great works of universal literature.”

The problem is that state-run Radio 3 has for more than 15 years been the only national radio network to dedicate several hours a day to alternative and independent music, while the private music networks are tied to chart-based formulas.

Radio 3 Culture, a project of the board of directors of Radio Television Española (RTE), which includes the expressive, was proposed by the board of the Radiodiffusion Española (RNE), of which Radio 3 is a part. It is expected to be approved by late February.

Christina Hernaz, a spokesperson for the opposition, adds, “The name change of the outraged indices is Radio 3 director Carlos Garrido. He says, ‘I share their fears and am against the plans, but I doubt if most of the board members even know I exist.’

The board constitutes of political appointees named by each party in the government, and they have inside knowledge of radio or musical expertise. Their job is to see that RNE loses as little money as possible, and for obvious reasons few of them are likely to possess great interest in the independent music scene.

Says Hernaz, a spokesperson for the Indies committee, says, “We calculate that Radio 3 will lose 12 hours of music a day under the plan and that will include all the specialist programs that are a beacon of light amid the deplorable radio formulas of the private networks.”

She adds, “The independent music scene in Spain is in terms of access to TV and radio is frankly distressing even with Radio 3’s support. But if this small support is taken away from us, our records and artists will pass into the most absolute estrangement, and many of us will have to close companies, which currently give work to thousands of people.”

The plan is a planning concert which will include sympathetic artists from the independent labels, which will be announced at a concert that will cause a great stir,” says Hernaz.

She says the committee has “absolutely nothing against the culture and that Radio 3 is doing well, but what are doing is dumping these programs on the area of least resistance at an institutional level, the alternative music scene. They are not even RNE nets [Radio 1 is mainstream pop, Radio 2 is classical, Radio 4 ex- cludes the 24-hour news] do not want programs that only a few universities students will listen to.”

Radio 3 Pop has pioneered new age, ethnic music, flamenco, jazz, folk, experimental music, and underground rock, an area that Hernaz de- scribes as “a decline in which one does not ask for subsidies, which generates its own infrastructures, and employs thousands of creative talents.”

Hernaz predicts that even this bull- fighting receives government grants as an official element of Spanish cul- ture. With the music scene officially ignored. “We are not asking for a minister of rock in France, or a state organization that helps the independent radio in Holland. We just want public ra- dio to consider independent music as a cultural fact.”

And points out that music will still be a feature of the new Radio 3, and that the programming will not take place until the plan is approved. “If I am still director then, I will express my view, but I must say that the plan worries me, and I share the concerns of the committee.”

RTEV describes the plan as one of “redefinition and reorganization” with the aim of converting Radio 3 into a network with culture and edu- cational content.” It says, “RNE considers that in order to adapt to the character of public service that must override all its missions, the content of Radio 3 must be changed in part for another [mission] that is emi- nently cultural.”

The plan was presented by RTEV director Jordi Garcia Canudas and RTE director Diego Carcedo. (Continued on next page)

French Music Biz Grew Just 2.6% In '94

SNEP Cites Hypermarkets As One Cause Of Fragility

BY PHILIPPE CRECOQ

PARIS—The French record industry grew only by 2.6% in value in 1994 compared with the previous year.

Statistics for 1994 released by the French record-industry organization SNEP say the value of Record- company deliveries was $1.21 billion compared with $1.15 billion in 1993.

CD album sales rose by 8% in unit sales and in value, while cassettes fell by 14%. Single sales fell 16% in value, and vinyl LPs decreased 31%.

SNEP president Patrick Zelnick says the figures show the French music industry “becoming fragile” at a crucial turning point after the CD explosion in the middle of the 1980s.

Zelnick cites the growth figures for the music industry during that period—from a peak of 30% per year to 10% in 1990—and suggests that the ‘94 value loss is due to two causes for the stagnation.

The most important, in his eyes, is the pressure on prices imposed by hypermarkets, which in France claim 50% of record sales, compared with 30% in the U.K. “If we allow these stores to continue selling records at loss, we will kill off our traditional retailers and even the specialized chains, like Virgin, FNAC, Madison, and Nuggets,” he says. There are now over 250 traditional record retailers in France—down from 3,000 in 1970.

Zelnick sees a particular threat in the sale of cheap classic CDs imported from eastern Europe, which in France retail at between 5 to 10 francs each.

“This issue is at the top of SNEP’s agenda,” says Zelnick. “We must es- tablish a minimum price for albums that will enable the practice of selling at loss.”

Zelnick says that SNEP is dis- cussing with the French fair-trade office a minimum wholesale price system aimed at preventing exces- sive differences among retail out- lets.

Another key issue is the high level of value-added tax imposed on rec- ord sales this year—a 15.5% statutory value added tax against 5.5% for other cultural goods. Zelnick calls on international labels body IFPI to take up the matter with the European Union in Brussels.

A major flip to record sales would be provided by greater airplay for music—and especially French record- ists’—on radio and TV. Zelnick says. Under new legislation, radio stations as of this year must intro- duce a 40% quota for French prod- uct. French acts have a 4.8% share of record sales.

Zelnick says it is urgent to plan now for the next generation of French artists. These artists would be aided by the government plan to set up a state-run label for new productions. In 1994, $64.9 million were invested in French pro- duction by SNEP member companies, of which $6.5 million was spent on new talent.

Among other specifics of the new SNEP data: total units: 112 million, up 0.06% in 1993; value up 2.64%.

CD albums: 87 million, up 8.1%;

value up 8.5%.

Cassettes: 25 million, up 14.5%;

value up 16%.

LPs: 780,000, down 21%;

value down 11%.

Singles: 14.9 million, down 9.1%;

value down 16%.

Cassettes’ titles comprised 14% of singles sales; PolyGram halted production in March ’94, Sony in December.

The exchange rate used in this story is $0.57 to the dollar.
Van Halen Play Live On European Radio

AMSTERDAM—Van Halen performed what is claimed to be its first show to be broadcast live by European radio while on a two-day promotional trip here.

The one-hour concert in Arnhem went out on the “Countdown Cafe,” the weekly rock show of Dutch public broadcaster Veronica. The surprise gig was attended by 1,100 people, including Warner Music staff from the U.S. and Europe.

Rob Schouw, marketing manager of Warner Music Benelux, said it was the first time the band had played live on radio in Europe.

Gathered after the show, back row, from left, are Warner Music Europe music promotion consultant Jacqueline Ledent-Vilain; Eddie Van Halen; band manager Ray Daniels; Schouw; Michael Anthony; Warner Music Benelux product manager François de Keck; Warner Music Benelux promotion manager Simon Mol; and Warner Music Benelux product manager Michel ten Veen. Front row: Warner Music Europe marketing manager Jon Uren; Sunny Hagar; band manager Peggy Cecchino; Warner Bros. Los Angeles publicist Katrina Fernandez; and Alex Van Halen.

U.K. Government Probes & Praises Music Biz Exports

LONDON—The British government says it sees no contradiction in its funding the U.K. music industry for the success of its exports, while simultaneously mounting its second, official investigation into the business in two years.

The first inquiry by the government’s Monopolies & Mergers Commission (MMC) into the supply of recorded music in the U.K. is believed to have cost record companies up to $20 million to respond. The MMC’s report, published a year ago, found no evidence of malpractice.

Now the MMC is probing authors’ bodies the Performing Right Society, in another yearlong investigation.

However, at a Feb. 9 high-profile event to launch the report by industrial research association British Visibles. The document, which collates earnings of the whole music industry for the first time, shows that the U.K. record industry earned $1.7 billion in overseas sales in 1993 (Billboard, Feb. 18).

The report reveals the bulk of the money—$967 million—was made by record companies, with publishers contributing $400 million, performers making $165 million, and musical instruments accounting for $132 million.

Taylor congratulated the music industry for its “positive contribution to the British balance of payments.”

Jeff Clark-Meads
Japanese Quake Concerts Set
Music Industry Plans Charity Shows

TOKYO—Japan’s music industry is pulling together to help victims of the massive earthquake that shook the western Japanese city of Kobe Jan. 17. At a Feb. 14 press conference here, leading figures from all sectors of the industry announced that they will jointly sponsor three charity concerts March 7, 8, and 9 in the 10,000-seat Nippon Budokan arena. The concerts will feature a host of famous Japanese artists.

“Those of us who are connected to the music industry have decided to help in this emergency, even though we know our power is very small,” organizers of the concert series, titled “March Of The Music,” said in a statement released to the press.

Tickets to each concert will go for $5,000 ($50) apiece, with proceeds going to relief agencies such as the Japan Red Cross. Organizations sponsoring the concerts include the Recording Industry Assn., of Japan, the Japan Musi-

Van Halen’s New Album Art Out Of ‘Balance’ In Japan

BY STEVE McCLURE

TOKYO—Even though it costs an average of 400 yen ($4) more, the Japanese pressing of Van Halen’s “Bal-

ance” is outselling the import version five to one. That’s because the album’s controversial cover, which features what appears to be a pair of naked Siamese twins, has proved a turn-off with Japanese music fans.

Warner Music Japan spokesman Jonny Thompson explains that the “Siamese twin” cover (which is actually a composite picture of the same child) annoys some Japanese consumers because it reminds them of a well-publicized incident a few years back when a pair of Vietnamese Siamese twins were brought to this country to be separated by a Japanese medical team.

“Retailers have called us to tell us that people have come into their stores and said it’s just gross,” Thompson says. Anticipating such a reaction, WMJ used an alternative cover provided by its American parent company featuring an image of just one child.

So far, the import version of “Bal-

ance” has sold only about 50,000 units in Japan, despite beating the WE A Japan domestic version into stores by a week and selling for roughly $4 less. “The prestige pricing, which con-


fers a bonus track for the Japanese market, has moved 250,000 units.

“Our intention was to provoke thought, discussion, and reflection (with the cover art),” Van Halen said in a media statement. “As parents, we consider children our most precious resource, never to be exploited or de-

Brought by a Japanese spokesman because the album’s seven-week recording and mixing schedule, which was double the time it took to record their earlier albums, was a key factor in the set’s quality. The more leisurely schedule provided them with time to deliberate on what they were recording and to retrack some things.

“If somebody felt a song didn’t make a connection but couldn’t explain why, we had time to redo the song,” he says. Additionally, it turned the band needed time to regroup when drummer and founding member Paul Brevenan decided to walk midway during session, and ex-Bryan Adams/Jimmy Barnes drummer Pat Sewart was brought aboard to complete the lineup, which also includes bassist Doug Elliot and guitarist Steven Drake.

Storing an abundance of material from a two-year-leaf recording, the band had decided in advance not to test material live. “Playing live you might miss some element that the studio can offer in terms of perspective,” Northeys says. “Break The Brand” and “Leave It There” were jamed out in the stu-

gado and then immediately flushed out. If we’d played them live for awhile, we might have done our best versions in Nanaimo [British Columbia] or Brumph- ton [Ontario], not in the studio.

One obstacle that has plagued the Odds in Canada has been their lack of profile. But that situation has already begun to change. Much Music, Can-

ada’s national video network, has put their video for the album’s leadoff track, “Truth Untold,” directed by Curtis Wehrfritz, in heavy rotation. In addition, the Odds are currently on the bottom end of the Tragically Hip’s 20-
date sell-out “Day For Night” tour across the country.

All this is paying off. In the Feb. 20 issue of Canadian trade The Record, “Good Weird Feeling” is listed as No. 56 on the top retail album chart, and “Truth Untold” is No. 6 on its contempo-

atory album radio chart and No. 54 on its contemporary hit radio chart. “These chart numbers are far beyond anything they’ve done before,” says The Record’s chart editor Paul Tach.

On the band’s past lack of visibility here, Northeys says, “Our records would come out earlier in America, and we’d start touring there. By the time we came to Canada, it was after the fact. The Tragically Hip tour is now certainly exposing our profile, and we’re heading out again across the country in our own right afterwards.”

Northeys admits the band is anxious to reach American audiences as well. “We may do one-off U.S. dates because I’d like the people who are waiting for this record to get it,” he says. “But we want to have a fair crack at this country before we start driving our attention.”

WEA Picks Up Odds’ New Set For Canada
Vid Play, Tragically Hip Tour Help Act’s Profile

BY LARRY LeBLANC

TORONTO—When Kim Cooke, VP of A&R at Warner Music Canada, heard the Odds had parted with Los Angeles-based Zoo Records, he quickly moved to sign the Canadian alternative-style pop band.

The result is the Jan. 31 Canada-only release of the band’s album “Good Weird Feeling” on the WEA label.

The Odds Unistar had recorded two critically ac-

claimed Zoo albums, “Neapolitan” (1991) and “Bedbugs” (1993), and had reached something of a cult status in North America, both albums have had disappointing sales.

The debut has sold 5,000 units in the U.S. to date, according to SoundScan, and 11,000 units in Canada, according to Carol Wright, VP of artist marketing for the Warner Music Canada. The follow-

up boasts U.S. sales of 11,000 units, and Canadian sales of 21,000 units.

“I loved the singles, and the best-

known tracks from their records, and wanted to be associated with them,” says Cooke. “I knew they were primed for a breakthrough.”

The Odds and their manager Chris Blake, who also handles Toad The Wet Sprocket, were, however, highly apprehensive about directly signing with a Canadian-based company that didn’t have a firm commitment for an Ameri-

can license of the finished album.

“I’m a Canadian singer/songwriter/guitar-

ist Craig Northeys. “There’s always been the stigma of a [group] signing with a Canadian company, and then go-

ning cap-in-hand from Canada to America for a release!”. From Vancouver’s unique, inbred, vibrant, and insular musical commu-

nity, thousands of miles away from the nearest major record label, the Odds members also had not forgotten their lastly days with major Canadian-

based labels ignored them.

“In 1989, nobody paid attention to us in Canada, and then after a couple of A&R guys from Los Angeles come and see us, we headed south,” says Nor-

they. “Then a buzz started in Los Angeles, and we signed with Zoo. We were something different to American labels but, in Canada then, something different wasn’t a popular idea.”

Cooke argues that Canadian acts to-

day shouldn’t discount signing at home. “By signing in Canada, a band has a much higher level of pressure interest and commitment from the signing com-

pany,” he says.

The Odds accepted Cooke’s argu-

ment and signed with Warner Music Canada. Cooke is now canvassing Warner-affiliated labels in the U.S. for release of the album.

“We felt if we made a great record, we had a chance of [U.S.] success” doing it this way,” says Northeys. “Our feeling was there was no longer a stigma of moving from Canada to America, espe-

cially with people connecting in the past years like [Canadians-based labels] the Crash Test Dummies and Sarah McLachlan.”

The Odds were also duly impressed that Cooke had specific goals for their new recording. While he wanted to re-

tain the band’s well-honed pop sensibil-

ity and quirky lyrical humor, Cooke
**FLYING HIGH (CAPTAIN HOLLYWOOD PROJECT)**

**ALBUMS**

1. NIRVANA - *Nevermind* (DGC/Reprise)
2. PINK - *For What It's Worth* (Elektra)
3. BON JOVI - *Cross Road* (Elektra)
4. LEFTFIELD - *Leftism* ( casualties)
5. THE CURE - *Disintegration* (Epic/Sony)
6. MARK KNIGHT - *This Is My Conquer* (Virgin/ESPA)
Nortena's Corridos Offer Uncensored Depiction of Mexico's Daily Struggles

(Continued from page 5)

As nortenas. "When the Mexican Revolution was going on, everyone spoke about violence happening," says prominent songwriter Enrique Franco, author of classic corridos such as “La Juála De Oro” and “Pere," which became anthems.

"Before, people found out what was happening in other towns through the songs," says Franco. "It was like news. Now there’s no revolution. But other things are happening about which we have to speak."

Indeed, corrido artists such as Los Tigres Del Norte and Los Huracanes Del Norte are Mexico’s answer to America’s rap acts and, like the Anglo versions, corridos and nortenas have attracted their share of controversy.

Many Mexicans abhor the corrido’s violent and sacrilegious lyrics—lower-class, rough stuff. Even Mexico’s right-of-center National Action Party (PAN) has gotten into the act, criticizing nortena artists and songwriters for glorifying the drug trade.

But leading nortera composers such as Teodoro Bello, who wrote the 1993 corrido hit “Pacas A De A Kilo” (Kilo Pacas), says hard-hitting corridos like the songs about La Misa, about violence and drugs. "It’s like the press. You can avoid writing about it, but if you don’t, someone else will."

Bello says that if he is accused of drug dealing, "I say the political parties do worse things than I do. With this political delinquency, I’ll be on TV tomorrow night with a sign that this is a betrayal of the country."

Los Tigres Del Norte band leader Jorge Ayala Sr. echoes the artists’ sentiments, saying, "The only thing we do is sing about what happens every day. We’re like interpreters, then the public chooses whether to listen to us or not."

Last year, Franco wrote and recorded a tune that attracted radio listeners in San Jose, Calif. Entitled "Vendetta De Michoacán," the song recounts a real-life feud between two families from the Pacific Mexican state of Michoacán. Franco, a former ban-

control of the drug trade in their small town. The feud had accounted for dozens of murders, including an ambush in which Ayala Sr. was injured.

A smash regional hit, "Vendetta De Michoacán" was receiving heavy rotation on Spanish-language radio stations throughout California. At one point, Ayala Sr. even received calls asking them to stop playing it. Caller’s said many members of the feuding families had moved to nearby Redwood City, and the song was inflaming passions.

Guillermo Prince, program director of KLOK, notes that Los Tigres are doing a great service for the Latino community.

One day when the song was being played, the relative ran into someone who said, "Hey, there’s your cousin’s song on the radio."

Prince notes that airplay—and ten-

sions—gradually cooled. "Vendetta" was just like every song. It lasted for six or seven weeks, and it came down," he says.

At times, the ties between corrido- and rap artists are loose and am-

lefting more are more purely musical.

Last July, several members of Los Hur-

acanes Del Norte were shot outside a Gasalla- jara hotel. The band was playing a party for family members of Raphael Caro Quintero, one of Mexico’s most notorious drug dealers who now is in prison.

A rival drug gang was suspected in the attack.

Despite their sulfured reputations in some quarters, corridos have helped nortena music become more popular than ever. Los Tigres Del Norte, Los Huracanes Del Norte, and Los Invasores De Nuevo Leon sell millions of records and play to thousands of fans from Mexico City to Minneapolis.

In 1994, for example, Los Tigres Del Norte headlined a Cinco de Mayo festival in Los Angeles that drew 100,000 spectators. Mexican record labels, particularly indie imprints, have benefited, as well from corrido-nortena acts.

Mexico City-based indie Melodiva, for whom Los Tigres Del Norte record, as well as El De Nuevo Leon, says the band’s charts -- "it’s a new and emerging trend," says label director Modesto Martinez. Melodiva says the band is "another example of the growth of corrido music." Los Tigres Del Norte’s "Luna Del Sol" reached No. 1 in the Billboard charts in 1994, the group was named "group of the year" by the Latin Recording Academy.

Los Tigres Del Norte’s left, changed nortena music forever with their early 70’s hit “Contrabando Y Traición.” The group continues to alter its lyrics and style, now distancing themselves from the violence and drugs that have marked nortena music.

Los Huracanes Del Norte, right, ran afoul of that underworld when several band members were injured by a car bomb last July while performing at a party for relatives of a jailed drug dealer.

"If you sing a corrido about people getting killed, and people are dancing to it, it does seem some a little incongruous," says Peña.

For decades, nortena remained more or less isolated from the rest of the world. Now, however, corrido music is spreading along the Mexican-U.S. border, as well as further into the interior of both countries.

And throughout the years, Los Tigres Del Norte were a struggling act that began embracing contemporary sociocultural themes, such as drug smugglers, 오타주, and immigration-related issues.

"They obviously were the ones that opened the door to corrido music," says Peña.

While KLOK’s Prince acknowledges that corridos have "an image that is a bit "flavorful" and immigration-related issues.

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"They obviously were the ones that opened the door to corrido music," says Peña.
Rock The First "Series" takes on a new direction with a fabulous "Country Edition" featuring Alan Jackson, Tanya Tucker, Garth Brooks and more. The ultimate Ray Charles Greatest Hits 2 CD set is a once in a lifetime collection that includes 41 selections in all.

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Confab ’95: A Time For Hot Topics And Change

BY JIM BESSMAN

E ven apart from its first visit to San Diego, NARM’S 37th annual convention at the San Diego Convention Center promises to be unusually exciting—if not of pivotal importance—on other counts. There will be hot topics to be sure, including source-tagging and record clubs. But the principals involved in the planning of this year's gathering feel that things will be fundamentally different this time, and that what goes down in San Diego may well determine the future of the trade organization itself.

“What’s so exciting about this particular NARM is that it’s a transitional convention,” says John Salstone, co-owner of M.S. Distributing and convention chairman. “We’ve had pretty much the same convention the last four, five, six years, and it was time for a change.”

Hence the 37th NARM’s deep focus on the group’s reason for being: product. “We’ve recognized that what the labels and attendees like the most about the conventions is exposing and breaking new product—and getting people excited about music again,” continues Salstone. “That’s what we’re trying to hit on at this particular convention. But we’ve also realized that each of the six major distributors and the indies all had different ideas of how they wanted to approach the being squeezed so badly,” says Young. “So we’ll explore how to run our businesses in that environment, as well as how the industry adapts to new consumer-pricing levels. So it’s exciting and scary—and a tough line to walk sometimes.”

NARM’s executive director Pam Horovitz echoes Young’s comments and expects that the conversations will be of intense public and private conversations during the convention. “I think many retailers showed good, solid growth accounts this holiday season, but there’s a lot of concern about margins,” she says. “It isn’t an official topic of conversation for us, but retailers, having addressed whatever they can do in terms of efficiencies and buying controls and aggressive marketing within their own companies, look to extend that dialing up to the suppliers.”

Of course, continuing discussion on source tagging is all but promised. “I’m sitting between committee recommendations and a board vote, so from the Association standpoint, we continue to aggressively seek source tagging,” notes Horovitz. “This will be the second convention since we made initial recommendations to suppliers: We made it in Orlando, didn’t have it by San Francisco, and here we are still plugging away, but I hope there’s continued progress.”

Indeed, Young hopes that by convention’s end, there will be some general industry-wide agreement on electronic article-surveillance issues, “so we all know where we are and can take some actions.”

ADAPTING TO THE ENVIRONMENT

Wherehouse Entertainment head and reigning NARM president Scott Young is equally excited about this convention, as we wanted to create an environment for people to do what they wanted to do in the trade-product presentations, or if they wanted a circus, or to rent an aircraft carrier, they could do that, too—with the focus as much as possible staying on the music.

“Business overall is up, but at the same time, all retailers who report publicly talk about how margins are being squeezed so badly. So we’ll explore how to run our businesses in that environment, as well as how the industry adapts to new consumer-pricing levels.”

—Scott Young, NARM president

ZONES AND GREAT SHOWS

In an effort to get value for their money, some of the manufacturers are eschewing traditional product-presentations this year and are following in the steps of PGD, which last year nightly hosted the PGD Zone—a club set up in the hotel that featured developing acts from the labels distributed by PGD. This year, for example, BMG Distribution will host what it is calling “The Greatest Musical Show On Earth,” in place of a product presentation. But even with these changes, Continued on page 56
GET NARMED: If there's one thing that never fails to get Track's blood circulating, it's the annual NARM extravaganzas, and this year's convention, which kicks off this week (Feb. 22-23) in San Diego, promises to be a hunkering. In addition to plenty of good music and special issues for attendees to talk about, it has one other distinguishing feature: This year's convention may be the last one in its current format. Music suppliers and the National Assn. of Recording Merchandisers board of directors have been holding conversations on ways to change the format, that probably will be one of the topics at this year's confab.

The big reason behind the move to change the convention's format is money. With retail consolidation, many manufacturers say they are no longer getting a bang for their buck at the meeting and want to deep-six the expensive product presentations. In fact, with the exception of Sony and WEA, the other distributors already have jettisoned the product presentations and instead will host artist showcases. But even that is a costly proposition, so enjoy it while it lasts.

Another key issue sure to be floating throughout the convention is source tagging. Believe it or not, the initiative to have record labels place an electronic article surveillance tag at the point of manufacture is still alive. At last look, manufacturers said that they favored source tagging. It would take the rest of this column and probably next week's column as well as the blow-by-blow account of how the two-year-old initiative is faring since the last column, so we'll cut right to the chase.

The NARM board is urging manufacturers to begin source tagging CDs first and to worry about other entertainment software formats later. As part of that recommendation, NARM is standing by its selection of the automatic-magnetic technology.

The Recording Industry Assn. of America will hold a meeting on the topic at the convention. As it stands now, each of the major distributors has put forth a different set of issues to be resolved, but, despite the potential obstacles, NARM exec VP Pam Horowitz says she is cautiously optimistic that source tagging will become a reality.

"We are rolling along predicated on the assumption that everyone wants to do it," she says. "We have actually initiated discussions with a few companies on how to roll out a test of how source tagging the CD might work." Camelot will be one of the retailers participating in the test, she adds.

Two other hot issues sure to be touched upon at the convention will be the war on record clubs. The former has been at the forefront of conversation for more than a year, and there appears to be no respite in sight. Record clubs are always a hot topic at NARM, but this year the discussion might be in a different light. Instead of emotion fueling the talk, this year's debate should be more informed, because NARM will present the research results from the study it commissioned on record clubs.

And, of course, after all the talk, music will win the day. NARM expects more than 10 acts to perform during the course of the convention. The artists whose Track is anticipating seeing include the Mavericks, Joe Ely, Matthew White, the Chieftains, Lindsey Foster, Joan Osborne, Love Battery, Tragic Kingdom, and, yes, Foreigner.

The performances will take place in various settings. P&O will host the second incarnation of the PGD Zone each night of the convention. The Zone will kick off Wednesday night with Chely Wright, Dishwalla, and P&J Harvey. Other nights will feature performances by Gino Vannelli, Yothu, Montell Jordan, Rustied Root, Kim Richey, Martin Page, Steve Kolanizer, and P&M.

Right before the PGD Zone opens, BMG Distribution is threatening to unleash the "Greatest Musical Show on Earth." Rick Bleiweiss, BMG Distribution senior VP of marketing, says he is leaving his laser-light show at home, but the action from the carnii midway that BMG is creating will make more than make up for it. "It will be a total carnival, with games and lots of drawings for people a wonderful electronic equipment. We will have some wrestling and provide dinner, drinks, food and fun," he promises.

Among the acts playing on the midway are Becky Barkdale, Chris Duarte Group, From Good Homes, Tim Mooney, Tombrid, and Lar White, as well as the Chieftains, Sweet, and Foster.

Un-Direction will host a showcase Saturday night. In addition to Ely and the Mavericks, the GRP All-Star Band and David Arkenstone will perform, as will comedian Craig Shoemaker.

The indie showcase is Thursday night, and among those scheduled to perform are Laura Love, Howard Hewett, as well as Foreigner and Naughty By Nature.

The convention will begin with a Walt Disney Records presentation of "Pocahontas & Rhythm Of The Pride Lands." Disney generally puts on a spectacular presentation at the Video Software Dealers Assn. annual convention, but this is the first time NARM attendees will witness the Disney magic firsthand. WEA and Sony haven't yet released details of their product presentations; Cema is having its event, which is invited-only, on a boat. Denver senior VP Joe McFadden declined to specify who is performing because the schedule is still being finalized, but he did say that the boat is big.
The packaging is uniquely space age. Maybe that explains its gravitational pull.

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Doing Good In The 'Hood

Small freestanders are bucking the superstore trend with catalog, community service and cost-efficiency.

BY DON JEFFREY

While most of the attention in entertainment retail these days is on the superstore and the megastore, some retailers are sticking with another, less flashy, strategy for growth—the small neighborhood store.

Location, location, location is still the most important virtue for the success of ventures like this—whether the stores are freestanding or in a strip mall—but retailers pursuing this plan point out other elements in the equation. They assert that smaller stores can effectively compete with the big guns through commitments to deep catalog and customer service. They also say that attention to community service is good for business.

“It is essentially our strategy to have neighborhood stores,” says Bill Thom, president of Harmony House, most of whose 37 (Michigan and Ohio) stores are freestanders. “It’s a cost-efficient to run these kinds of stores.”

Although the average size of a Harmony House store has grown from 4,000 square feet to 6,000-to-7,000 square feet in recent years, its focus has not expanded beyond recorded music. Home video, video games and CD-ROM are not part of the mix. The chain’s slogan is “Music Is All We Do.” In fact, Harmony House has even gone deeper into music specialization with the opening of two classical-only stores in one market. Each of these outlets stocks 25,000 CDs.

“We have very deep selection in that size of a store,” says Thom of his typical neighborhood outlet. “We’re aware of what sells.” He says the company stocks more than 60,000 SKUs (stockkeeping units) of CDs and cassettes in its system. The average inventory at cost is $250,000.

Harmony House opens only a handful of stores a year because executives are careful about the kinds of locations in which they’ll do business. “We’re patient. And we do not borrow money to grow,” says Thom.

The executive recognizes the value of the superstore, but maintains that it is not the strategy for Harmony House to follow. “It didn’t make sense to open superstores in this market,” says Thom. “We already had the market well-covered. You open too many stores, it starts to cannibalize business.”

“They’ve got the size and the inventory,” he says of superstores, “but in a lot of cases, they’re missing a certain element—a knowledgeable staff or being in touch with the community.”

YEARBOOKS AND SCHOLARSHIPS

Giving something back to the community in which the company does business is a common refrain among retailers who operate neighborhood stores. Harmony House does things like buying ads in student yearbooks, donating to charitable organizations and sponsoring scholarships.

National Record Mart, a 140-unit chain based in Carnegie, Pennsylvania, is also a believer in community service. “We’re increasingly getting involved at the grass-roots level, in businesses and schools, with joint promotions and activities,” says Julian Van Erlach, VP of operations.

Commenting on neighborhood stores, he says, “We are doing them. It’s our belief that there’s a strategic niche out there for 8,000-to-10,000-square-foot, principally music, stores.”

Van Erlach says the concept works particularly well in markets with a population between 300,000 and 600,000, such as Harrisburg and Reading, Pennsylvania, and Richmond, Virginia. “We can grow profitably in non-mall venues in power strips. That’s what we’re targeting,” he says.

Some factors Van Erlach looks for in selecting sites are strip malls with significant anchor traffic averaging 20,000 vehicles a day and nearness to a major access road.

He knows other chains are opening or planning to open superstores in many of the markets National Record Mart is in, but he sees a silver lining in that cloud of competition. “When a Media Play goes up, it takes share away, but it’s expanding the marketplace, creating sales.”

Like other chain executives who believe in the neighborhood store concept, Van Erlach stocks deep catalog despite the relatively small size of his stores. Like Harmony House, National Record Mart achieves that by focusing primarily on music. But National Record Mart takes that one step further, merchandising mostly CDs. “We’re not phasing out tapes,” insists Van Erlach. “We’re meeting customer preferences.”

BOTH SIDES OF THE STREET

Some chains are pursuing a double-barreled expansion strategy—superstores for some markets and neighborhood outlets for others.

Gerald Weber, president of music for 540-store Blockbuster Music, says the concept of neighborhood stores is “alive and well” in the former Turtles, Music Plus and Sound Warehouse outlets Blockbuster has acquired in the past few years. But he adds that the company has been opening (at 15,000 square feet) have been “outperforming” the smaller units “dramatically.”

Blockbuster’s freestanding stores (5,000 to 7,000 square feet) carry about 20,000 SKUs of product, says Weber.

The principal advantage of neighborhood stores, according to Weber, is that “if they’re well-operated, there’s strong loyalty on the part of the customer. They’re the convenience store of the music industry.”

Ivan Lipton, president of 156-unit Strawberries/Waxie Maxie, says the company continues to open 4,000-to-6,500-square-foot stores, as well as larger outlets, but he declines to talk about the neighborhood concept, citing competitive reasons. “As a strategy, we think it works or we wouldn’t be doing it,” he says.
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NARM Convention Schedule Of Events
(Information accurate as of press time.)

TUESDAY, FEBRUARY 21
9AM-NOON
NARM Board of Directors Meeting

11AM-5PM
Early Bird Registration

1-3PM
Independents Meeting

3-6:30PM
NARM-RIAA Merchandising Committee Meeting

3:30-5:30PM
One-Stops Meeting

WEDNESDAY, FEBRUARY 22
9AM-NOON
Retailers Meeting

9AM-3PM
Registration

NOON-6PM
Trade Show

3:30-5:30PM
NARMJRIAA Merchandising Committee Meeting

3:30-5:30PM
One-Stops Meeting

6-7PM
Independent Retailers Reception

7:30-10:30PM
BMG Distribution's "Greatest Musical Show On Earth"

10:30PM
"PGD Zone2" hosted by PGD

THURSDAY, FEBRUARY 23
8:30-10:30AM
Grand Opening Session
Breakfast & Special Presentation hosted by Walt Disney Records
• Featuring "Pocahontas" & "Rhythm Of The Pride Lands"
• Convention Chairman's Welcome: John Salstone, M.S. Distributing
• Keynote Address: Jack Eugster, The Musicland Group

11:00AM-2:30PM
Trade Show & Meetings (Luncheon Available in Convention Center)

NOON-2PM
Canadian Retailers Luncheon (All Canadian Retailers Invited)

3-6PM
"It's All About Music" presented by Sony Music Distribution

7-8:30PM
NARM Scholarship Foundation Party featuring "Tastes & Sounds From Around The World" & music-video compilations courtesy of Putumayo World Music

8:30-10PM
Independent Product Presentation...A Different Thing

10PM
"PGD Zone2" hosted by PGD

FRIDAY, FEBRUARY 24
8-9AM
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Beyond LA's Shadow, A Talent-Rich Place In The Sun Heats Up

BY GEORGE VARGA

Until recently, the talent-rich San Diego music scene was more notable for the many gifted artists who were forced to leave town than for those who stayed behind. With Los Angeles just 120 miles away, musicians seeking fame, fortune or just a shot at a record or publishing deal had no choice but to head north. The drain of eclectic talent that resulted saw the departures in the 1980s of such notable local heroes as soon-to-be Byrds bassist Chris Hillman (who played in local bluegrass favorites the Scottdale Squirrel Barkers), progressive-jazz saxophonist Arthur Blythe, R&B singer J.J. Jackson (whose hits “But It’s Alright”) and future Molly Grape singer-bassist Bob Mosley. And in Tijuana, just 17 miles from downtown San Diego, young Mexican guitarist Carlos Santana came up playing blues and rock in area clubs before moving with his family to San Francisco.

Other San Diegans who migrated in the 80s included drummer John Guerin, singer-songwriters Michael Franks and Tom Waits, pop hitmakers Gary Puckett & The Union Gap and thud-rock pioneers Iron Butterfly.

Among the more notable artists who lived in, and then left, San Diego prior to the 80s were jazz sax great Harold Land and R&B pioneer Joe “The Honeypig” Liggins. Frank Zappa spent his freshman and sophomore high school years in San Diego in the mid-1950s, drumming in a local R&B group called the Rainbeaus and getting his introduction to 12-tone music from Mission Bay High School teacher Robert Kavelman.

Between the 1970s and the 90s, the list of prominent musical expatriates grew to include avant diva Diananda Galas, singer-songwriter Stephen Bishop (whose 1977 hit “On And On” was rewarded to remove its San Diego reference) and contemporary Christian singer Sandi Patti. Music critic-turned-filmmaker-Cameron Crowe in the late 70s enrolled at Clairemont High School to surreptitiously gather material for his book-turned-movie “Fast Times At Ridgemont High.”

Then there were country-rock songstress Rosie Flores, guitar shredder Jennifer Batten (Michael Jackson), ubiquitous studio bassist Nathan East, classical pianist prodigy Gustavo Romero and R&B singer Chante Moore—and a quietly charismatic singer and surfer named Eddie Vedder, who moved to Seattle to join what became Pearl Jam. (The Pearl

Jam-inspired Stone Temple Pilots often played in San Diego as Mighty Joe Young, but most of its members had moved north by the time the Pilots formally began.)

LOVE IT OR LEAVE IT

“San Diego has always had a lot of very talented musicians and good bands,” says John D’Agostino, who from 1973 to 1991 was pop critic for the weekly San Diego Reader. “It was just accepted after so many years of bands not making it that they would have to leave town. So a lot of musicians left and were no longer associated with San Diego. Or they stayed here and didn’t achieve much.”

“There was no way to get anywhere in the music business without going to Los Angeles,” agrees singer-songwriter Jack Tempchin, whose many credits include writing or co-writing such hits as the Eagles’ “Already Gone” and “Peaceful Easy Feeling” (the latter inspired by “various women in San Diego and a car ride to El Canto”). “I kept trying to find a way to do it without going to L.A., but you had to back then. I moved there in 1976 and moved back to San Diego in the early 80s. The situation began to improve in the mid-80s. It was then that three enterprising local roots-rock acts—the Beat Farmers, the Paladins and Mojo Nixon—proved it was possible to have a national recording and touring presence while continuing to live in San Diego. “We stayed right here, up in L.A. you tell them what to do” says Nixon. “You miss the L.A. parties and hanging out and stuff. And that’s probably good, because we can get in plenty of trouble down here.”

But even before the alternative-rock explosion that has brought unprecedented national attention to San Diego in the past two years, an increasing number of musicians of all styles began opting to live here with little or no detriment to their careers. Witness reggae band Big Mountain, heartland rocker (and erstwhile “ABC In Concert” TV host) Robert Vaughs, heavenly-voiced neo-folksie Jewel Kilsner (whose debut album is due Feb. 28 on Atlantic), jazz singer-songwriter Joy Eden Harrison (whose debut album was released Feb. 7 on Bizarre/Planet) and punk-and-country-tinged folk-rocker The Sugarmans (a January EP on Bizarre/Planet).

“It’s nice to have the proximity of Los Angeles without having to live there,” says bluesy singer-songwriter pianist A.J. Croce, whose second album, “That’s Me In The Bar,” is due next month on Private Music. “San Diego is also a great place because of the number of great musicians who live here.”

A partial list of this group includes such distinguished local residents as singers Frankie Laine and Patti Page, the famed Romero classical guitar family, soul legend Ike Turner (now heading a new Revue) and singer-songwriter J.J. Cale. Longtime Kingman Trio member Nick Reynolds left town upon joining the group in 1964, but has since returned, while Janet Jackson, one of the county’s most famous and reclusey residents, recently put her Rancho Santa Fe estate up for sale for $1.55 million. And sitar master Ravi Shankar quietly opened an Indian music school two years ago in northern San Diego County, where he is periodically visited by ex-Beatle George Harrison.

MOODY’S MOOD

San Diego is also home for a coterie of acclaimed jazz artists. Their ranks include saxophonists James Moody

Have roots, will rock: Paladins

Southern California Arti Band

Stone Temple Pilots, see mighty Joe Young

Reggae-rockers Big Mountain

Have roots, will rock: Paladins

Southern California Arti Band

Stone Temple Pilots, see mighty Joe Young

Reggae-rockers Big Mountain
and Charles McPherson, guitarists Barney Kessel and Allan Holdsworth, and flutist Holly Hofmann—who also books the Horton Grand Hotel's Palace Bar, San Diego's only jazz club that regularly features national and international talent.

Unfortunately, most of the top jazz artists rarely perform in the city they call home. "To live here is wonderful, and there are a lot of fine musicians here, but San Diego doesn't support the arts, to be honest," says Moody, who played just one local date in 1994. "It seems as if people don't support jazz in San Diego, and the reason is because of what's being aired on these radio stations that play elevator music and call it 'jazz.'"

Malcolm Falk, talent buyer for Solana Beach's 20-year-old Belly Up Tavern club, agrees that San Diego faces challenges other markets do not—and not just for jazz. "The San Diego music scene is constantly challenged by the San Diego lifestyle," says Falk, whose Mac Entertainment Group recently launched Ocean Aid, a series of international environmental fund-raising concerts. "The lifestyle is geared toward being outdoors, and people are typically more physically active. Hence they don't go out as much at night. I think people in L.A. pay more attention to entertainment."

SYMPHONY TO THE FAR EAST

The audience support in San Diego for other mediums—classical music, opera, theater, performance art—
talent competition). Country standout include Fastgun, Unbridled, Prairie Fire and the Savory Brothers, while the bluegrass scene boasts an nationally heralded musicians as multi-instrumentalist Dennis Caplinger and guitarist Morty Roberts.

**BLUES, FOLK AND 200 COFFEEHOUSES**
San Diego also has a vibrant blues scene, headed by such standouts as local patriarch Tomat Courtney, slide guitarist Fred Heath and vocal/guitarist Mike Chase, now working on an album project with veteran producer Skip Drinkwater. Rapidly gaining prominence is the city's overflown talent pool of singer-songwriters, some of whom have the potential to make a national impact. In addition to the aforementioned Jewel Kilcher and Joy Eden Harrison, this group includes Cindy Lee Berryhill (who's fourth album is due this fall on Cargo/Earth Music) and Pippi Bernstein, who has a development deal with Gold Mountain management.

At one point around 1959, we had 13 coffeehouses in San Diego that featured live music, and we thought there couldn't possibly be more than that," recalls Lou Curtis, who produced the San Diego Folk Festival from 1967 to 87 and now produces the annual Athens Avenue Roots Festival. "At last count, there were nearly 200 coffeehouses in the county. It was at one of these java-and-music locales, the 80-capacity Inner Change in Pacific Beach, that Kilcher attracted a bevy of major label talent scouts in 1993 before signing with Atlantic. Other coffeehouses that feature singer-songwriters and acoustic musicians include Java Joe's in Ocean Beach, the Wipik in North Park, Cafe Luna in La Jolla, Dream and Solana Beach.

The coffeehouse boom has gone hand-in-hand with the growth of the acoustic scene in this city," says Joy Eden Harrison. "The mutual support among musicians in the acoustic scene separates us from any other city in which I've lived."

The Bughouse, now a four-man band, began life as an acoustic duo playing the coffeehouse circuit, boosted by the local success of its 1994 debut album, "Manning Woo." the group's popularity has soared to the point that it regularly fills the Belly Up Tavern, the 600-capacity Solana Beach club that last year celebrated its 20th anniversary of presenting local, national and international acts.

**CASBAH A MECCA**
San Diego's club scene includes myriad other outlets for live music, streets of the Gaslamp Quarter have also been the site of San Diego Street Scene, a civic music-and-food festival that draws visitors to anchor DJ sets that are usually spread throughout the night. The Gaslamp is an area of vibrant nightlife, and the club scene is a major part of that. The Gaslamp is a neighborhood of lively bars, clubs, and restaurants, and it's a popular destination for tourists and locals alike. The Gaslamp is also known for its art scene, with many galleries and museums located in the area.

The Gaslamp also has a thriving music scene, with many live music venues and clubs located in the area. The Gaslamp is home to some of the best live music venues in San Diego, such as the Casbah and the Beauty Bar, which are popular among music lovers of all genres. The Gaslamp is also home to many music festivals throughout the year, such as the Gaslamp Fair, which is a popular event that draws visitors from all over the region.

**MUSICAL PRO-ACTIVE MAYOR**
One area that has built a strong momentum on its own in San Diego is the film and TV market. "The growth that we've had is phenomenal, especially in this economy," says Wally Schlotter, head of the San Diego Film Commission. "And it's nice to have a vote of confidence from the city to explore some markets that we haven't been before, like the music industry.

In late 1991, San Diego Mayor Susan Golding announced the launching of the film commission's music committee, which is designed to promote San Diego as a "growing and vibrant center" for live music, recording and the making of music videos.

"I cannot picture a real city without a strong face of art and culture," Golding says. "It provides this city's ambiance and soul, and makes it an exciting place to live. What is exciting about San Diego today is that we're being (nationally) recognized as a place where music is happening."

What's happening musically in America's sixth largest city is anything but an endangered species. San Diego's diverse musical offerings are documented in such local music publications as Passion, Stepp Jazz, 360°, Genetic Disorder and dozens of fanzines. And the fifth annual San Diego Music Awards, to be held Aug. 7 at Spreckles Theatre, will feature local performers singing in a record 25 categories.

**CRYPT AND A COAT**
National press coverage has, since 1995, focused on such alternative-rock leaders as Rocket: The Crypt, Dead Ever After, The Great Society and aMiniature. But the popularity of the San Diego scene is more than just local, as the city's growing national and international following is evident in such diverse offerings as local bands such as the Beds and the Mystic Kittens, and national acts such as the Beastie Boys and the Red Hot Chili Peppers. In addition, the city's many coffeehouses and clubs provide a home for local musicians, who are often able to play their own music in a variety of settings.

**MULTICULTURE IN BALBOA PARK**
The Spirit is located close to San Diego's most prominent all-ages music venues. The Spirit has hosted a variety of local and national acts, including bands such as the Beastie Boys and the Red Hot Chili Peppers. The venue has been a hub for local musicians, who are often able to play their own music in a variety of settings.

**CROWN AND CRAY AT STREET SCENE**
Each September since 1984, the Gaslamp Quarter has also been the site of San Diego Street Scene, a civic music-and-food festival that draws visitors to anchor DJ sets that are usually spread throughout the night. The Gaslamp is an area of vibrant nightlife, and the club scene is a major part of that. The Gaslamp is a neighborhood of lively bars, clubs, and restaurants, and it's a popular destination for tourists and locals alike. The Gaslamp is also known for its art scene, with many galleries and museums located in the area.

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**STONES AT THE STADIUM**
Although it was used only three times last year for concerts, San Diego's largest concert venue is Jack Murphy Stadium, home of the San Diego Chargers football team and the recently opened Padres baseball team. The 50,600-seat stadium last year hosted sold-out concerts by Pink Floyd, the Eagles and the Rolling Stones, promoted by, respectively, Avalon Attractions of Los Angeles, Barry Fey of Denver and Bill Silva Presents of San Diego, the city's largest concert promotion company.

The city's second-largest outdoor venue is the hosting venue of the San Diego Street Scene and the Gaslamp Fair, which are both annual events that attract thousands of visitors each year. The Gaslamp Fair is a popular event that draws visitors from all over the region, and it's a great place to enjoy a variety of live music and food.

The Gaslamp Quarter is also home to many other music venues and clubs, including the Casbah and the Beauty Bar, which are popular among music lovers of all genres. The Gaslamp is also home to many music festivals throughout the year, such as the Gaslamp Fair, which is a popular event that draws visitors from all over the region.

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A long-dormant fixture of '50s and '60s record stores is back—as a highly personal in-store sampling system. Retailers swear by the posts, which one survey claims show an 85% positive sales-impact where used.

**BY TRUDI MILLER ROSENBLUM**

In the '50s, almost every record store had a listening post (or “booth,” as the isolated stations were called), where customers could play a record before deciding to buy it. As the years went by, listening booths went the way of malt shops and poodle skirts. But in the past few years, they’ve made a huge comeback. No longer a mere record-player, today’s posts are firmly rooted in '50s technology, with CD disc changers, digitized sampling, computerized databases and in some cases, the ability to encode demographic information about the customer. To paraphrase a recent car commercial, this is not your father’s listening post.

**WORKING WITH LABELS**

Milford, Mass.-based Strawberries also has a mixture in its 155 stores, using single- and multi-disc Telecast players and i-stations. Unlike HMV, Strawberries works with the labels to create promotions for developing artists on the listening posts.

Best Buy of Bloomington, Minn. also uses Telecasan, with posts in 147 stores. Those older stores have endcap units with six CDs, the newer ones have 70 to 100 single-disc posts throughout the store. “From what we saw,” Telecasan’s unit was the most indestructible and reliable. We had originally built some ourselves, but they beat up quite a bit. Telecasan’s are about the easiest for the customer to use, very user-friendly,” says VP of visual merchandising Greg Mamm. “We also like its portability; it’s not big and bulky, so we can easily move it throughout the department.”

“Listening posts are fantastic for sales,” says Bill Thom, president of the Harmony House chain, based in Troy, Mich. “In-store play has always been a great merchandising tool.” Artists like George Winston were absolutely launched through in-store play. But you can only play one at a time that way. With listening posts, customers can be introduced to a tremendous variety of music.

“There’s definitely an effect on sales,” agrees Jeff Clifford, VP of store operations for the Miami-based Spec’s chain. “We’ve done tests where we’ve put a title on the listening post in just a few stores and seen sales of that title skyrocket, but only in those stores.

Lew Garrett, VP of purchasing for Camelot Music, notes, “Customers love them. And virtually everything we’ve ever put on our listening post has had an increase in sales.” In a recent Macey Lippman Marketing survey, 85% of retailers with listening posts noted a positive impact on sales.

**CENTER S, BARS AND COMBOS**

So, what kind of posts are those stores using? Answers range from a single CD player to a multi-CD setup to an i-station with 37,000 digital samples to a “listening bar” where customers can play any CD they want. Some stores work with record companies to promote developing artists on the posts; others choose featured artists independently of the labels. Some stores create their own listening centers; some sign stores have specializing in retail listening posts (see sidebar), and many employ a combination of styles.

HMV, for example, has both i-stations and endcap listening posts in its seven U.S. stores. “The i-station enables people to listen to 90% of the product we have in stock,” says Rob Goldstone, VP of marketing. “Then we have dozens of single-CD posts, each featuring a different title. There’s a definite strategy to choosing the artists: it’s not for sale to the record companies, it’s totally up to our knowledgeable staff to select what they think people will like. We try to break a few new pieces of music every month: we wouldn’t put Pearl Jam on, because people know what they sound like. It’s perfect for artists people haven’t heard of, or that artists that haven’t put anything out in several years.”

For example, Goldstone says, “The great feature is that it recommends other artists. If someone listens to Bonnie Raitt, it says, ‘You might also like k.d. lang or Melissa Etheridge.’ That definitely increases sales. Customers love it; there’s always long lines at the i-station.”

**VERSATILE INSTANNO i-station**

Versatile Instanoo unit

“Blockbuster Music’s 550 stores,” says Gerald Weber, president of the music division, “The customer doesn’t touch the CD. If they don’t buy it, we just put it in an import bag and resticker it.”

Blockbuster Music stores also have between 10 and 80 listening stations, which are preprogrammed: a “Soundcheck” station with 12 developing artists, a Top 20 wall and country, jazz and classical stations with up to five titles each. “Customers love it; I’d say close to 50% of music sampled at the posts is purchased,” says Weber.

Blockbuster’s posts are designed in-house. The company has also created Music Boss, an in-house database system through which customers can cross-reference titles and artists.

**STORE-CUSTOMIZED POSTS**

Spec’s in Miami, with 59 stores, uses ECT’s 10-disc posts. “They were able to turn things around very quickly.”

Continued on page 74

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and customized it so it didn’t look exactly like every other store. It looks like Spec’s,” says Jeff Clifford, VP of store operations. “They put our logo on it, and we were able to use our own formica fixtures with their electronics.” Spec’s also has a four-headphone computerized kiosk with 60-second digital samples of CDs, designed by Zeneco of Pompano Beach, Fla.

Bill Thom of Harmony House (37 stores) swears by High Level Marketing’s systems. “It gives the customer full access to the disc, including volume and the opportunity to skip around the tracks and go back and forth between CDs, but without access to the player itself,” he says. “The hardware is very heavy-duty. It’s been a great merchandising tool.” Each store has an average of four posts with 12 titles each.

CHANGING CUSTOMERS’ BUYING HABITS

Chris Hopson, senior VP of advertising and marketing for the 90-store Tower Records chain, based in West Sacramento, Calif., also uses High Level Marketing’s system. “We like the 12-play system, the opportunity to listen to more than one disc. We like the quality and durability of their system,” says Chris Hopson, senior VP of advertising and marketing. “We have anywhere from eight to 10 posts per store.” Tower’s developing-artists program showcases 96 titles throughout the chain, chosen jointly with the record labels; the rest of the post’s titles are picked at the local store level, with the manager and buyers coordinating with the advertising staff on local promotions.

Hopson finds that rather than increasing sales, listening posts change buying habits. “A customer may come in to get one CD, but after listening to a new artist on the post, buy that CD instead,” he says. “It doesn’t increase our incremental sales, but it does get the customer interested in listening to new artists.”

In addition to listening posts, countless stores, including Tower, use the Muze system, which is not a listening post but rather a database cross-referencing 100,000 albums.

Post Haste

A quick-reference guide to listening-station makers

In choosing a listening post, stores have a variety of options. Here is a rundown of firms that create listening posts for music retailers:

ECI of New Jersey offers 21 types of listening posts, ranging from single-CD to 100-CD players. The posts play full songs from the actual discs, and each has a disc and track display; the record stores decide what discs are featured, and the customer can choose which tracks to listen to. Posts are customized in different colors and sizes, with a full-color logo of the store. Prices range from $499 to $1,499. Currently, ECI machines are used in about 2,500 locations, says president Bob Crosser.

High Level Marketing of Los Angeles has systems including one-CD and six-CD tabletop units, a six-title wall unit, free-standing stations with six or 12 titles, and a rack of 48 or 96 copies of the CDs that people can buy after listening. Prices range from $595 to $3,100, the most popular unit is a free-standing 12-title unit with 96 copies of the CDs, costing $2,500. Currently, several hundred stores are using High Level’s product, says president Ken Rubin, including Tower Records, Harmony House, Streetside and House of Blues.

Intouch Group of San Francisco sells the i-station, a free-standing machine that offers up to five 30-second digital samples from each of 37,000 albums, plus full-color music videos and reviews. Customers can select by artist, title, new release list or Billboard charts. After the customer has heard the song, the i-station asks him or her to rate it and also suggests other similar artists the customer might enjoy.

Customers need an i-card to use the system; the card gives the machine demographic data each time it is used. This data is sold to record labels and record companies to formulate marketing plans. The system is updated monthly, and stores rent the machine for about $300 a month. The i-station is currently in use in 200 to 300 stores, including Wherehouse, Strawberries, Camelot and HMV.

Telecan of Menlo Park, Calif., has several styles ranging in price from $495 to $1,750. There’s a wall-mounted single-CD player the size of a long-box; a 10-CD player available in free-standing, endcap or slatwall style; chart-oriented stations that play 20-second digital samples of songs from each of 40 or 100 top-selling albums. Telecan sells this product through Syntex, a database created by students from Brookings University.

Currently, Telecan’s machines are located in several thousand stores, says sales and marketing VP Michael Braehnlen, including Musicland, Sam Goody, Disc Jockey and Best Buy.

Muze of Brooklyn, N.Y. does not play music, but does offer a database of 100,000 albums, cross-referenced by performer, song title, key word in song title, album title and album artist. There are 28 specialized categories including material genre, format and record label, each category broken down into as many as 45 subsets to narrow and speed the search. Classical information is accessed by composer, conductor, ensemble, genre, soloist, label, instrument or key title-word. Muze is free-standing, needing only an electrical outlet, and can be integrated into a store’s POS system to display current inventory. Stores pay $5,000 to $9,000 for the machine, plus $1,000 a year for the monthly software updates. More than 1,000 stores use Muze, including Blockbuster Music, Peaches, Tower Records, Trans World, Best Buy and Harmony House.—T. M. R
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Finally, Retailers Get Smitten By “CD ROMance”

On the floor, customers try and buy. In the boardrooms, the chains gang strategizes over the right mix of titles, price and packaging.

By Steve Traiman

What a difference a year makes—or even the last six to eight months—in the multimedia software marketplace. For CD-ROM, especially, and to a lesser degree 3DO and CD-i, demand for titles is expanding at a modest pace. More important, a growing number of retail music chains and independents, and their multimedia locations, are testing the waters and finding that an increasing number of customers are shopping—and buying.

The reasons are simple. Last year, an estimated 18.4 million computer systems were sold, more than one-third with CD-ROM drives. The number of multimedia homes ranges from 12 million spawned, and more families are spreading their multimedia wings every month. The interest is wide-ranging, from games and “entertainment” to interactive music and action adventure, with the new CD Video full-length moviers on the not-distant horizon.

The “CD-ROMance,” as some call it, is hardly an epidemic, except for the wealth of titles flooding the marketplace. And it’s definitely “cautious euphoria” or buyer beware, as an escalating amount of consumer complaints relating to installing games, children’s titles and other software has been reported by retailers and distributors. The problem is that each game or other program has its own unique demands on the computer operating system, complicated by the many variations of software and hardware in the marketplace.

Despite these “growing pains,” a cross-section sampling of the industry during the January Winter CES in Las Vegas demonstrates heightened CD-ROM interest. Commentary includes Baker & Taylor (B&T) Entertainment, Ingram Entertainment, Good Times Interactive, Blockbuster Entertainment, Camelot Music, the Musicland Group Media Play, Tower Records & Video, Spec’s Music, Hastings Books, Records & Music and Anderson Merchandisers.

BLENDING OF THE 5-INCH FORMAT

“What were once different formats—music, video, animation, game play—are blending into one main CD-ROM component, and it’s very exciting,” emphasizes Karl Mann, VP, marketing, for B&T Entertainment. He sees a developing interest in many accounts and notes that, through the next fourth quarter and holiday season, “Our stores that carry CD-ROM decent visibility, and exposure, and kept inventory in stock did very well. If the format and titles were buried in a catalogue section, we would have lost it.”

Mann sees the release of CD-ROM interactive titles by more front-line artists like Bob Dylan, who recently signed Peter Gabriel, Prince, David Bowie and others, as opening up the format to more music stores. He also sees an increasing demand for a broader range of titles, with “market penetration of hardware still the driving force, and as we grow closer to a ‘critical mass,’ the right mix of titles is key.” Among hits this past year, he noted Good Times’ “Doom II,” “Myst” and Sierra’s “5-foot, 10-pack” that “completes the best of the entertainment techniques with solid product.”

The firm’s new Franklin, N.J., warehouse for Eastern U.S. distribution opened just in time for the expanded multimedia interest.

A 35% INCREASE

At Ingram Entertainment, David Balfour, multimedia manager, saw his CD-ROM accounts increase by more than 35% last quarter, with more than 100 video accounts added to the multimedia mix. He also reported an upturn in interest from the firm’s supermarket chains, with a typical CD-ROM increase dramatically last year, far beyond our expectations,” he observes. “About 50% of all software sales in the fourth quarter were CD-ROM, although only 45% of about 185 5ks (format titles) were this format.”

CD-ROM should increase to 65% this quarter, to 65% next quarter and up to 90% by year-end.” He acknowledged a lower increase in 5ks but expects Wal-Mart to increase shelf space by mid-year.

From a publisher’s standpoint: “Doom II” has been a runaway hit, the No. 1 title in most locations. “We found we were selling CD-ROM versions at .25 inch floppies despite the fact that our disk version was not full multimedia enhancement. Most of our titles this year will be only CD-ROM,” says Chainowitz. He noted that the title was purchased by both Tower Records & Video and the Musicland Group for its Media Play and On Cue locations. “We’ll see more and more music stores enter the CD-ROM market this year, and we anticipate working with them very closely,” he emphasized.

LISTENING TO MID-AMERICA

For the Musicland Group, Paul Ramaker, division merchandise manager, hardlines and computer software, notes that Media Play had been with 3DO and CD-i from their inception, using the kiosks and demos provided by their respective vendors for encouraging response. With 1,000 computer software titles in a typical location, CD-ROM expanded to at least 200 SKUs by yearend, up significantly from about 100 titles a year ago. At CES, he anticipated going through the show and seeing everything, but had a cautionary note on the glut of CD-ROM titles, among others. “There’s not enough shelf space for all the content, and distributors are getting hit with a lot of returns,” he says. “Unless you get the right mix of inventory, all you have is dead stock and a bottom-line liability.”

Ramaker sees the key question “Is it really realistic?” as vital—as is the industry resources for buying decisions on new titles, including sales from major labels and distributors. “As penetration becomes greater, what’s mid-America’s wants to see—and do—will determine the direction of the market for CD-ROM and other new CD formats,” he believes.

Continued on page 78
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"CD ROMANCE"  
Continued from page 76  

BLOCKBUSTER'S BULLISHNESS  
"After our successful test of interactive software in about 55 Bay Area Blockbuster stores last year, we're going to expand to about 35 more in the first quarter," reports Mike van der Kieft, director of business development. "They'll be geographically dispersed to validate the results of our test, and we're determining the locations based on these profiles." The chain will continue to support MPC and Magnavox, CD-ROM, Sega CD, Panasonic 3DO and Philips CD-I formats, he says. Most important, direct mail has provided very effective feedback from Blockbuster's computerized list of PC and Mac customers. 

"We're alerting them to the availability of CD-ROM and other computer software in specific locations, and they get a certain sense of 'belonging' as a Blockbuster customer." At CES, van der Kieft's main interest was in CD-ROM and getting a reading on holiday business for hardware vendors like 3DO and CD-I, "to find out how these equipment platforms fared," as he puts it. Based on results from the new group of multimedia locations, Blockbuster will continue its rollout through '95, he says. 

CD-ROM IN 90 TOWER STORES  
For Tower Records & Video, "Sega CD did quite well over the holidays, including the new 32X upgrade system, and game rental has been a key factor in building sales," according to John Thrasher, VP, video purchasing and distributing. About 55 of the 90 stores were carrying mostly CD-ROM by year-end, up significantly from about 15 last June. He points to a need for more day-and-date release on all software versions of games or other programs, to take advantage of national publicity, among other factors. At CES, he planned to take a look at CD Video progress, observing that the VSDA Retail Advisory Committee was very enthused over Sony progress on a movie-length 5-inch CD. "We'll have CD-ROM in all 90 stores by the end of the first quarter," Thrasher promises, "with our buyer, Vicky Mehring, doing an excellent job in working out the inventory mix for each location." 

"We've tried limited CD-ROM titles at 30 to 40 of our 50 stores," reports David Hainline, senior VP, marketing and merchandising, for Miami-based Spec's Music. "Those related to music seem to sell well, and we've tried some children's titles as well, but it's too early yet to call it a success." The chain has started a customer database and begun tracking with questions as to what type of programs they want. "With more music-related CD-ROM, it's becoming another format in our initial run, and we're not into CD games yet," he notes. Pricing is a key concern, particularly with Sega's competition in Florida from Media Play, Sega CD that can provide immediate results, or other new product lines—anything unusual to generate more volume." His main concern is packaging—"every which way, from a deck of playing cards to a box of Wheaties. We really need some standards to maximize store display utilization," he maintains. He does see CD video as a logical extension for Camelot, one of the biggest CD audio accounts in the country, and he hopes to get a look at both the Sony/Philips and Time Warner/Toshiba 5-inch DVD (digital video file) movie formats. Multimedia will be integrated into the new Superstores and larger mall stores, "as you need space for an adequate presentation and to showcase inventory for your customers." 

THAIL RENTALS AND A FULL-TIME BUYER  
At the 100 Hastings Books, Music & Video stores, "We got into CD-ROM in mid- '95 and went full tilt," recalls Vinnie Lo Sasso, director of purchasing. "We saw there were more and more CD-ROM drives being sold, and we also started early with Sega and Nintendo game rentals. We have Sega CD in about 20 stores, but it's a little slow. Now we've added hardware systems, with opportunities to rent on a trial basis as well." The chain just hired its own full-time game buyer, Bill Pennington, from one of its retail outlets, to backstop Anderson Blockbuster, Circuit City and Best Buy, among others. "We're working with both Ingram and Baker & Taylor for purchasing power, as the key is what price you can sell CD-ROM for in the face of intensely competitive competition," says Hainline. "In the future, we'd possibly buy direct for better margins." At CES, his prime goal was to look at how the new multimedia formats were doing, but he does expect they'll play an increasingly important role at Spec's. 

CAMELOT'S LOGICAL EXTENSION  
With about 410 stores and a growing number of Camelot Music Superstores, "We're testing CD-ROM through this year," notes Lon Gurratt, VP, purchasing. "There's still a learning curve with our customers, and when the 'big six' get into the format more actively, there'll be more application for retailers like us." At CES, he was looking for one or two interactive game systems, "something like Doom II" was one of '94's big hits.  

"Doom II" was one of '94's big hits.
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Cruz at the Auditorium de Municipal, Centro Cultural and other venues. The increasingly diverse Tijuana music scene is home to a variety of promising artists, from the techno-pop-oriented Bostich and ska-funk band Tijuana No to the Latin and World Beat-oriented Kumara and three rock groups recently featured on the "Trinchera Norte" compilation album—Mexican Jumping Frijoles, Posicion Ilustre and La Borrasca. "San Diego's proximity to Tijuana gives it a spin very few other large American cities have," notes Moss Jacobs of the Los Angeles-based Goldenvoice concert-promotion company. "If we were to erase the border, the combined San Diego/Tijuana metropolitan area is a huge place, and it's a very viable market for entertainment."

STUDIOS, 'LOGS AND "HOT TRAX."
San Diego is also the home to a growing number of record companies, including the alternative-rock championing Cargo, Immune, Scheming Intelegensia and Vinyl Communications. And for more than 48 years, San Diego has been the headquarters of Phonolog, the world's largest music-reference catalog. The leading recording studios are scattered throughout the county. They include Big Fish, Hit Single and DoubleTime, all of which are favorites for alternative-rock sessions; Sea-coast for jazz and commercial voice-overs; Signature Sound for more elaborate, big-budget dates; Studio West for jingles and spoken-word sessions; and Fanfare Recording for mostly...
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“Hot Trax” promoter David Law

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Christian-related sessions.

In addition, there are several major San Diego music-production companies. The most prominent is Patterson, Walk And Fox, which created the theme music for “The CBS Evening News” and the music library for “NBC 2000,” which is used daily network-wide.

In a related field, Sony recently opened a CD-ROM publishing division in San Diego, which could help fill the partial void created by the recently announced downsizing of industry leader Compton New Media Inc.

Video production companies have experienced growth, while the country's sole urban-music video show, “Hot Trax,” has built a sizable cable-TV audience and has won two Billboard Music Video Awards. The local success of the show, produced by David Law and airing Friday and Saturday nights on all but one area cable service, is especially notable since San Diego's only urban-music radio station switched to an alternative-rock format last year.

“We started in 1986, and since then we've grown and built credibility,” said Law, who is now seeking to air his show nationally. “There are [urban] artists from here working in L.A., and that's the problem—everyone here wants to go to L.A. While that may be true for R&B-oriented San Diego performers, the opposite appears to be the case for many others.

“The music scene is excellent, but more and more musicians are moving down here because of the quality of life, and commuting to Los Angeles when they need to,” notes former Ray Charles Orchestra trumpeter Mitch Manker, now a member of A.J. Croce's band. “If you want to raise a family and live in a neighborhood where you feel comfortable, this is the place to be. Everything else is a bonus.”

(George Varga is the pop music critic for the San Diego Union-Tribune and Capley News Service.)
Alternative Action

Hard Work And Non-Hype Characterize The Bands And Labels In A Super-Active Underground

BY GARY HUSTWIT

The past two years have been a wild ride for San Diego's suddenly burgeoning "alternative" music scene. Over a dozen major and independent label signings have brought the city national attention, but most local musicians seem less interested in A&R-darling status and more interested in making San Diego a consistent, music-producing city.

Several factors have contributed to the city's new-found success. The fourth year of Headhunter Records, a subsidiary of Cargo Records, the Montreal-based label and distributor, marked the first time a label with truly international distribution and promotion was based in San Diego. Headhunter skimmed the cream of San Diego's musical talent unopposed, leading to the signings of Rocket From The Crypt, Drive Like Jehu, fluf, Three Mile Pilot, Creedle, Heavy Vegetable, Uncle Joe's Big Oil Driver, Drip Tank and a dozen others.

The Casbah, a small venue started by local promoter Tim Mays, provided bands a place to perform and mingle in a city starved for good clubs. The Independent Music Seminar, now in its fourth year, gave local bands the opportunity to meet other musicians and labels from all over the country.

Among the bands recently signed to big labels, many have released albums, toured and met with positive, if moderate, results. Drive Like Jehu gained critical and commercial success with their latest record debut, "Yank Crime." Interscope also released Rocket From The Crypt's second Headhunter record, "Circus: Now!" and Rocket is about to record a new full-length album, their first in over two years. A Miniature (Restless), In A Miniature (Restless), Lucy's Fur Coat (Relativity) and Rust (Atlantic) have all released solid debut records for their respective labels and are all preparing second efforts. Headhunter's Three Mile Pilot was recently picked up by DGC, which has just released the band's "Chief Assassin To The Sinister."

NO "SAN DIEGO SOUND"

How have all these signings affected the bands?

"The press and the hype have tailed off, and the bands who've signed are realizing that it is not a magic ticket," says The Casbah's Mays. "They still have to work hard, even to keep their following in San Diego.

David Stampone, music writer for the weekly Reader, remarks, "I don't think that there's a pronounced difference, but the bands here are much more conscious that they have to get radio, press and tour. I don't think that it's changed the music, but then again no one has been able to come up with a pat definition of the 'San Diego sound' anyway."

MORE VENUES AND LABELS

What's San Diego's next move? While the debate rages on about what the major-label attention and media exposure will do to the city's music in the long run, a new crop of young bands and an influx of indie label start-ups are laying the foundations of a solid musical future for this town, which has historically suffered when musicians defected to nearby Los Angeles. The successful artists are now staying in San Diego, and this has inspired new bands to follow in their footsteps. There are also more original music venues than there have ever been in the city's history. The results of these influences are clearly visible in the amount of quality new music that is being produced (see sidebar).

One of the most encouraging signs of San Diego's musical growth has been the proliferation of small independent record labels. Dozens of new imprints have sprung up in the past two years, and they are releasing music not only from San Diego bands, but from artists all over the country. Labels like Goldenrod, Silver Girl, Standard, Negative, Gravity, Liquid Meat, Trademark, Pupones, Deluxe, Red Eye and Immune have joined more established indie labels like Scheming Intelligentsia, Vinyl Communications and Headhunter to put out records that only a few years ago would have gone unreleased and unreleased.

"What started out as a two-label town four years ago has blossomed into too many to count," says Kevin Chaneil, owner of Scheming Intelligentsia. Since 1988, Scheming has released more than 30 records, ranging from the low-fi jazz outings of Donald Wilson to the first record from a Miniature, who have since signed to Restless. "It's pretty much the same thing that happens to any town as soon as a couple bands..."

Who's Next?
Six Alterna-Picks To Click

Chinchilla: Don't call them cuddle-core. Chinchilla is more than punk and more than pop. Four women who cut their teeth in some of San Diego's best bands before forming this supergroup. Musical talent galore, plus singer Siobhan Dixon's vocal range is simply amazing. Just finished a 7" for Goldenrod.

Creedle: Another local band that should inspire other musicians through its technical virtuosity. Creedle mixes punk, jazz, anthem-rock and bird-calls into something totally unique. The only band I have ever seen that can cover "Stairway To Heaven" and not come off sounding like jerks. Their new album was just released on Headhunter.

Heavy Vegetable: At times discordant, at times tunefully brilliant. Heavy Vegetable's Continued on page 86
Touch the screen. Give it a word. A name.


The interactive revolution is happening in retail sales. **Muze it don't lose it.**
BY CHRIS MORRIS

There's no shortage of chain music outlets—Tower, Sam Goody, Wherehouse—in the San Diego area. But the city that has become known in recent years as a haven of alternative musical activity is home to a number of independent retail stores that reflect the cutting-edge tastes of the town.

San Diego's best-known indigenous retail operation is undoubtedly Off The Record, which comprises two stores—a 3,200-square-foot location on Fifth Avenue in Hillcrest and an 1,800-square-foot storefront on El Cajon Blvd. near San Diego State University.

Off The Record has been in business for 18 years. Co-owner Richard Horowitz, who runs the SDSU store (its original location), is partnered with Phil Galloway, who is in charge of the Hillcrest outlet, in business for five years.

"There's a pretty significant difference in the two stores," Horowitz says. "Our Fifth Avenue store has a huge selection of techno and dance and house-vinyl 12-inches. Also, their indie 7-inch selection is phenomenal. [The SDSU store] has developed a big reputation for out-of-print LPs.

Blue Meanie Records in El Cajon also started up 18 years ago. Co-owners Alex Aberbom and Gary Shrum operate the 2,600-square-foot location.

"We key into the collector," says Aberbom, who adds that about a third of the store's sales are derived from vinyl. "There are still a lot of jakebox people out there...We've seen new vinyl blow out like crazy. I've still got a lot of CD-holdout people [as customers]."

BIRTH OF THE USED

Blue Meanie began life principally as a used-record store, and it still does a healthy business in recycled music, as well as alternative rock, hard rock, imports and t-shirts. Working off its "Yellow Submarine"-inspired name, the store has a Beatles museum and a hard-rock museum on site. Says Aberbom, "We've got all kinds of cool little deadheads here—if we don't sell them..."

"We're a pretty full-service store," Russell says. "We've been pigeonholed as an alternative store...We're really strong in reggae—we're one of the five or 10 strongest reggae stores on the West Coast. We're also a real strong new-store." Russell attributes the longevity of Lou's to several factors. "We have a really good selection," he explains. "We're super-competitively priced. We're very strong with the young kids; we bring in a lot of independent stuff and 7-inch singles. We're responsive to our customers' needs, and we special-order stuff."

LOU LEAVES, ASYLUM ARRIVES

Another Encinitas store, Sound Asylum, has been something of a beneficiary of the success of Lou's. Owner Curtis Wibe opened his shop in October 1991 in a 1,200-square-foot location vacated by Russell. "This was an established location, so that made it easier," Wibe says.

Wibe characterizes his store as "60% to 70% alternative, but what is alternative?" He says his clientele shows brand loyalty to such labels as Sub Pop, Lookout, and Sympathy For The Record Industry.

But—perhaps surprisingly—he also caters to a baby-boomer audience and sells a lot of mainstream music from the '60s and '70s. "We sell a lot of Crosby Stills, a lot of Joan Baez, and hands that pull from that, like Sheryl Crow," Wibe says.

Defining the ongoing appeal of indie stores in his community, Wibe reflects, Off The Record's Horowitz says, "Independent retailers are able to move much more quickly on what's going on musically, and people love it, because they're finding what they're looking for."
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San Diego was the market where modern rock was mass-appeal even in the years between MTV and Nirvana. It was one of the first places with jazz and hard-rock success stories. Is it something in the air?

BY SEAN ROSS

In the '60s and '70s, the history of radio programming was often made in places that rarely become convention host cities. One possible reason why markets like Omaha or New Jersey have been such radio hot-beds throughout the years is that they had fewer competing entertainment choices in the immediate market. San Diego, on the other hand, is a rarity—a large market that was still sufficiently laid-back for radio to shine for the last four decades. Before LA's KJHJ, it was San Diego's KGB that showed that Bill Drake's "Bossa Radio" worked in the big city, and it was rival KCBQ that showed that the Boss could be beaten.

More recently, San Diego was the market where modern rock was mass-appeal even in the years between MTV and Nirvana. It was one of the first places with jazz and hard-rock success stories. It was also one of the marketplaces where the long-postulated '70s oldies format finally made the leap to reality 18 months ago. In fact, if one sure test of any laboratory radio-market is that it has more than one outlet for the hot new formats, then it is telling that San Diego currently has two modern rock stations, KKSS and KFMB ("The Flash," 92.5), and then there's the oldies format too, which showed itself in the '80s with some success stories. When you have a market like San Diego, it is easy to see why you'd expect from the format.

TARGETING TIJUANA

"Rock 102" is licensed to northern San Diego County and still has some signal problems through San Diego itself. KKOS (94.9), the market's adult progressive station, is also a north county licensee. Its signal has kept it from being a major factor in San Diego thus far, but it is reportedly planning a frequency swap that may make it more of a player. Normally, KKOS would be San Diego's most eclectic rock station, but that honor goes to KIFM (98.9). Tijuana's "The Beach," a fascinating mix of English- and Spanish-language rock, is not targeted at the border of the desert, where English language with Spanish DJs have never really clicked, but at Mexico where that type of format is more common.

Givin its proximity to the border, you'd expect San Diego to have a Spanish-language powerhouse along the line of L.A.'s KLAX, but it doesn't. The Spanish-speaking population is smaller and, by most accounts, more assimilating. Spanish AC XALT (104.5) and bands-playing XHXY (99.3) both have only about 2% of the market.

That being the case, the real Tijuana-based powerhouse is XHTZ (90.3). With San Diego not having had an urban station per se for the last two years, "Jazmin' 290" fills both the rhythm and urban formats in the market and is, at this writing, now No. 2 in the market. It's also one of the most musically aggressive "churuban" outlets in the country. You'll hear a lot of records on 290 that you won't hear most other places.

HOT TOP 40 AND EDGY AC

HTHTZ's competition on the Top 40 side is KKLQ (100.5). A Top 40 powerhouse, the KKLQ based in its own postulated Top 40, but it's no match, in terms of variety, for KFMB- FM, now known as "Star 100." Like its predecessor, "B100," Star is one of those stations that obligates the line between Top AC and Adult Top 40. If it's AC, what is "Let The Music Play" by Shannon done there? If it's Top 40, what about those Eagles oldies? On Saturday nights, Star 100 plays disco oldies, as does The Beach.

It's also worth noting that San Diego's two "soft AC" stations—KXXY (96.5) and KJQY (100.7)—are also pretty edgy, KXXY, which bills itself as "soft and contemporary," is a tick harder than KJQY, which still plays an occasional Barry Manilow record, but they're both harder than what you'd expect from the format. That probably has something to do with the success of KFMB (98.1), one of the NAC format's consistent powerhouses and one of the stations that leaned away from new age and toward jazz long before "Smooth Jazz" became the rallying cry for the format.

Although both soft AC's had good winter books, KJQY and KXXY are now under the same ownership, but the station specializing that one of them will change formats, either going to "male AC" or going country against long-time market leader KSON (97.3). Apart from suburban KOWF (92.1), KSON hasn't had direct competition in a decade, making it one of the few incumbent country stations that co-opted the "Today's Hot Country" position. Like most other country stations, KSON has put more older (90.6) is one of those formats, they've managed to do so without sacrificing energy.

If it's energy you want, try oldies KBZT (94.9). If KCBQ-FM signed on by harking back to its early line-up, its presenters, more assimilation than it has since downplayed—KBZT is a jingle-jingle mockup of Bill Drake-era KGB, KBZT out-Drake L.A.'s K kitten (which is no mean feat, considering that Drake consults KRTH).
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Not your everyday pop rock album. Included is a trumpet player whose sounds figure square into this otherwise unremarkable and aurally confusing style of recording. The result is perhaps roots rock with a twist. This Sacramento band's roots seem as firmly planted as a tree, but the quality is just not there in context. The result is not strong enough to carry the reviewer's burden of good music that would never be covered by being good, but which is just not great in context. The result is not strong enough to carry the reviewer's burden.

**Cindy Morgan**

Under The Waterfall 

Recording: Mike Coykendall & Sugar Hill

Wind & Weave

Features the soothing, evocative sounds of Cindy Morgan's vocal talent. This album is a mature, sophisticated piece that provides a welcome addition to the listener's musical palette.

**Alex Chilton**

A Man Called Destruction 

Recording: Mark Nauseef

Ardent 1507

America's favorite singer-songwriter is still at it, almost 30 years after scoring with the Box Tops. New album is a sort of homecoming, as it reissues the long-dormant, Memphis-based Ardent imprint (launched by Chilton's seminal outfit, Big Star). As always, Chilton shows his mastery of form, most hardily on "Devil Girl" and "Greeting the Indians" and "It's Your Funeral" - the latter a New Orleans-style spiritual. The result is a distinctive voice offering something for everyone, highlighting the wide range of styles explored by the band.

**Dave Williams**

Three Lies / Ego

Recording: Joe Stampley & Mike Lynn

MCA 1532

One of the pre-eminent independent labels of the Eighties, this album is a testament to the band's musical prowess.したがって

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Recording: Joe Stampley & Mike Lynn

MCA 1532

One of the pre-eminent independent labels of the Eighties, this album is a testament to the band's musical prowess.
PUBLISHER: Key
PRODUCER: not listed
primed for immediate
Walt
WRITERS:

BILLBOARD FEBRUARY
Easton
MCA
WRITERS:

ballad
massive "Creep"
LaFace
Sìnale Reviews
SOUTH Rodeo (4:36)
3309
and
smash.
to
sea of atmospheric synths and strings
previews
D.

consists of
the leader
1515
as ever, and

piano
boldly voicing
the

vocals

mechanics

harmless

funk
hit.

film.

up to

PUBLISHERS: Sony Tree/Showbilly, BMI
WRITER:

PRODUCERS:

remains

carnal orchestration.
The swift speed is
dying, but true fans of the genre will like
MATLOCK: Nice We Nice (3:57)
1083
and
Go Sony)
adds a melodic balance to Ran's
choppy vocal pout. The quick speed

"Living Under June" collection.
Working with a crazily produced arrangement that is shock full of accessible shuffle beats, Ariden waves literate prose and the kind of brain

and

Saska and

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is

the hit

"Holiday"

Cale,

careening keyboards. Produced

slanted beats,

formats beyond

CRICK: Good Daddy Boy (4:15)
40

Hearst observes far more radio attention than he has been getting in recent days. The tide could easily turn with the onset of this
growth, which balances a reliably strong and oh-so-soulful vocal with sly, jazzy keyboards and light acoustic guitars. "You
are on the cake in a chorus that is as catchy as it is rambley. Listen closely.

BROOKS & DUNN: Little Miss Honky Tonk (3:00)
PRODUCERS, Scott Hendrich, Joe Don
WRITERS: E. Rosette, J. Kendricks, E. Hendrich
PUBLISHERS: Sony Tree
ASCP

Hastings

414-5902
CD (cassette single)

1990-09-04

is

40

3306

6922

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EMANON EASTON My (4:02)
PRODUCERS: Dennis Jernigan, B. Bradley, J. Pagan
WRITERS: E. Jernigan, B. Bradley, J. Pagan
PUBLISHERS: Downtown/Matador, BMI
ASCAP

Eston (aka Estonia) previews her forthcoming album of the same name with a swagger ballad that
maps with lush, retro-R&B rhythms. Eston's voice sounds as strong as ever, and producer Denny Diante surrounds her with

JIMMY CLIFF featuring LEBRO M. Hakata Mutsu (3:51)
PRODUCER: 
WRITERS: E. M. Ponce, J. Ponce, E. Ponce
PUBLISHERS: Edit-Unifilme/Bomfec, Brazil
ASCAP

1999-09-13
CD single

This is an uplifting ballad about
intimate love that should be heard for its
enormous emotional power and positive lyrical message. An

arranged vocal dives deep into the depths of rauhie, boldly voising the

triumph of love over ignorance. Serena piano strokes and sweeping

backing vocals and

an

outstanding spiritual track

for widespread

success.

PHAREO: I Show You Secrets (4:15)
PRODUCERS: Alexander-Harding, Steve Stewart
WRITERS: D. Jones, A. Harding, M. Thomas, T. Harding
PUBLISHERS: Sony Tree
ASCAP

Columbia 6667 (CD) Sony ( cassette single)

German pop/soul maven already has
to

hit

rock

radio

PICKS [1]: New releases with the greatest chart potential. CRITIC’S CHOICE [2]: New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing artists of worthy. Cassette, vinyl or CD singles equally for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review.
Send copies to LBJ Flack, Billboard, 1515 Broadway, N.Y. 10036, USA. All
reviews of singles should be sent to: Billboard, P.O. Box 260, Nash-
ville, Tennessee 37201-0260.

PUBLISHER: Dream Research, BMI
PRODUCER: Harry Bear

PRODUCER: Chuck Howard
PUBLISHER: Tuff Records


Note: 0 A Room (A new) (4:37)
PRODUCERS: Nick van Geyzel
WRITERS: D. Prou, E. Gandert, E. Verstraete, F. Penne
PUBLISHERS: Slaight Music
ASCAP

Columbia 1351 (CD) Sony

It has been roughly three years since
Lennon graced the world with her
imcorporated at voice. On this peek into her
upcoming "Melusia," she pops up right
where she left off floating floating
phrases over a sea of atmospheric synths and strings
that are propelled by a subtle, shuffling beat.
Track builds to a dramatic musical climax that
produces a whirlwind of forwards and

backwards in the rhythm

lines. Single successfully fits into
the mold of current trends, while also providing a
refreshing breeze from the very same old.

Boombox.

64 South is on a roll. The Miami base
does

in

emerging as clearly the leader of chart-rap
anthems. The set’s latest single contains the
now-mandatory abundance of booty-bumping
beats and hyper-drogue bass drops, but also

degree of high-energy, hoarse squalls and

funky foot stomping. Country band!, anyone?

NEW RECORDS

BLESSION UNION OF SOULS 1 Believe (4:35)
PRODUCERS: Emilia
WRITERS: E. Cornello, P. Ponce, J. Ponce
PUBLISHERS: Edit-Unifilme/Bomfec, Brazil
ASCAP

1999-09-13
CD single

This is an uplifting ballad about

intimate love that should be heard for its

enormous emotional power and positive lyrical message. An

arranged vocal dives deep into the depths of rauhie, boldly voising the

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IF ONLY THEY HAD USED US TO GET WHERE THEY WANTED TO GO...
**Pro Audio**

**How Stone Roses’ Producer Brought Album To Blossom**

**BY ZEON SCOPE**

**PROFILE**

**EMERALD CITY. Producer Clyde Brooks has been working with unsigned duo Richards & Spring at Emerald’s Studio B in Nashville. Shown, from left, are session musician Jonathan Yudkin; band member Gary Richards; Brooks; band member Suzanne Spring; and engineer Rocky Schnaar. (Photo: Terri Houck)**

**Studio Morin Heights Reaches Far Quebec Facility Embraces Int’l, Local Acts**

**BY PAUL VERN**

**WHEN the proprietors of the world-renowned Studio Morin Heights entered the music business, they went into the Far Side.**

At least, that’s how studio manager Judy Smith describes the facility’s expansion into an area that once was used as a video shooting studio. Dubbed the Far Side because of its location at the end of a long corridor adjoining the main building, the new studio has pumped new life into the 20-year-old Quebec recording mecca, once home to such superstars as the Bee Gees, Bryan Adams, Cat Stevens, and Kim Mitchell.

Primarily, the Far Side has afforded local artists with modest budgets the opportunity to work in a studio known for churning out world-class hits. Equipped with an Otari RADAR 24-track hard-drive recorder, the Far Side is technologically advanced, yet financially affordable. The day rate is approximately $700.00, or less than half of the rate for the main room, which is equipped with SSL and Neve consoles.

Consequently, such up-and-coming acts as D’A*D (formerly Disneyland After Dark), Beau Dommage, and the Fuel Dogs have recorded at the Far Side since it opened late last fall. The Fuel Dogs are a local act that financed their own project.

“That’s a really good example of how they were able to—with their own financing—put an album together,” says Smith of the Fuel Dogs. “We definitely see that as the wave of the future. They just illustrated it.”

**SMITH says that Studio Morin Heights has witnessed the industry’s shift from three-month lockouts and seemingly infinite budgets to shorter projects with limited funding.**

“I think we’d be able to survive without it, but it opens us up into a market that we’ve never had before: the middle-budget zone,” says Smith of the Far Side. “It definitely enhances us and gives us much more flexibility.”

**Studio Morin Heights was founded 20 years ago as Le Studio by Montreal entrepreneur André Perry, who had gained notoriety when he recorded the John Lennon–inspired, that yielded “Give Peace A Chance.” When Perry decided to move his four-track setup away from Montreal in the fall of 1974, Morin Heights was an obvious choice, since he already owned a lake in the area. Thus, Le Studio became one of the first residential recording facilities in the world.**

After Perry retired in the early 1980s, Studio Morin Heights changed hands briefly before being acquired two years ago by L’Equipe Spectra, an entertainment concern that manages local artists like Beau Dommage, Michele Rivard, Paul Piché, and Jim Coreoran; owns such prominent local venues as the Spectrum and the Olympia; and sponsors the Montreal Jazz Festival.

“Historically, our clients have wanted to be isolated,” says Smith. “They wanted to do their own thing; they didn’t want to be bothered with anybody. They wanted to be in their own space and have control over it.”

And if all is still true today, adds Smith. Groups like Rush continue (Continued on next page)

**A release by Zeno Schopke on the European pro audio industry.**

**U.K.**

**METROPOLIS STUDIOS** in London has put in PMC BHX/70 monitors monitoring in its Studio C following the installation of two similar systems in its mastering facility last year. The BBS 3-way system features KEFs of Bryston and PMB amplification and a 14-foot folded transmission line base loading. Similar systems are to be fitted in the three new rooms of the Town House’s refurbished mastering facilities in London.

**SWEDEN**

**SWEDISH Radio has bought the 24th Neat/Ellie broadcast console. The 48-channel unit, which has 8 stereo inputs, custom patch bay, and modified talkback, has been installed at Gavle Radio in Solna. Neat/Ellie have also gone to MTV Sweden.**
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We'd really love to know “Who will be next?”. We know it's inevitable that the next ADAT hit is just around the corner. We invite you to write, call or e-mail Alesis and let us know about your ADAT story. We can offer you exposure via the Alesis First Reflection, our company publication, which is distributed to over a quarter-million musicians and dedicated fans of our technology! They'd love to hear about your current projects.

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**Pro Audio**

**STUDIO MORIN HEIGHTS**

(Continued from preceding page)

to do most of their tracking work at Studio Morin Heights, taking up residence in the guest house at the other end of the lake and shutting off access to any potential intruders.

In addition to its impressive clientele, Studio Morin Heights boasts a couple of significant industry firsts. According to Smith, it was the first facility in North America to install a Solid State Logic console, now an industry standard for high-end tracking and mixing. Also, it was among the first studios to beta-test the RA-DAL system, which was developed by Vancouver-based Creation Technologies and licensed and distributed by Otari.

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**Billboard**

**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 18, 1995)**

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<th>R&amp;B &amp; COUNTRY</th>
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<th>RAP</th>
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<td>ENGINEER(S)</td>
<td>STUDIO</td>
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<td>CREEP</td>
<td>TLC/D. Austin/Lalice/Arista</td>
<td>D. R.P. (Atlanta, GA)</td>
<td>Trident BOB</td>
<td>3M 996</td>
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<tr>
<td>BABY</td>
<td>Brandi/Brady/le Crouch</td>
<td>D. R.P. (Atlanta, GA)</td>
<td>Trident 80</td>
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<td>MY KIND OF GIRL</td>
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<td>STUDIO 56 (Los Angeles)</td>
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<tr>
<td>WHEN I COME AROUND</td>
<td>Gary Rossington</td>
<td>Booker T. Jones III</td>
<td>Trident 80</td>
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<td>Mitsubishi X-B50</td>
<td>Studer A800</td>
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<tr>
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<td>HIT FACTORY</td>
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<td>Studer A800</td>
<td>Studer A800</td>
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Indies

Increased Distribution Options Provide Opportunities

Anything Seems Possible, As Labels Choose National Distributors, Regional Specialists, Doing It Themselves, Taking On Others—Or Any Combination

BY ED CHRISTMAN

Although it took a while to ignite, observers agree that national distribution has quickly become a force in the indie sector. Johnny Phillips, VP at Select-O-Hits, says, "I don’t quite understand it, but the proof is that about a third of the labels have taken the last year is unbelievable.

Another distribution executive with a company that has national capabilities agrees. "We are no longer finding it hard to convince people that national distribution is the wave," he says. "We now have the merits of particular distribution companies."

In order to meet that need, a number of companies now claim national distribution capabilities, including INDY in Seacoast, N.J.; MS in Hanover Park, Ill.; Nuance, in New Hope, Minn.; RUP Co., in Bloomington, Minn.; AFM Music Distribution in Rockbridge, Conn.; IONA in Cambridge, Mass.; Koch in Westbury, N.Y.; Allegro in Portland, Ore.; and ADA and Caroline, all in New York.

The Direct Approach

But not all labels are flocking to national distributors. Some labels are following in the footsteps of Tommy Boy Records, which sells direct to the 40 largest accounts in the U.S. and uses independent distributors to sell smaller accounts and leading independent outlets.

Among the labels that sell direct, with their sales efforts supplemented by indie distributors, are Profile, American Gramaphone, ImmuneSound, ILS and GTS. Traditionally, distributors are an important tool for labels. They have a sales force in place and can provide market penetration. Also, they carry the credit risk in selling to accounts.

But with retail consolidation, labels have to look at the kind of value that their distributors are supplying, suggests Mike Delich, VP of sales at Omaha, Neb.-based American Gramaphone. "Consolidation diminishes the importance of having a number of people in the street, so I can handle the business with a small number of people," he states.

So far, American Gramaphone sells direct to only three major accounts: Handleman, Carved Music and WiseWorld. "We go in and talk solely about our product, and with the care we give our line, the sales growth has been substantial," at each direct account, says Delich. "When it comes to marketing, I don’t think any layer of distribution can expect to handle it as effectively as we can. As a label, we have to take a lot of the marketing responsibility ourselves."

But American Gramaphone still wants to remain important to its distributors, so it car back on its distribution network, moving from six distributors to three. "We will ask you to sell smaller accounts and some major accounts, and, of course, they have fill-in responsibility," Delich explains.

Label as Distributor

While labels such as Profile move toward embracing direct sales, imprints such as Priority, TVT and Justice have always handled their own sales. Priority has formed Priority Distribution, which handles eight imprints under its umbrella. The company specializes in urban music, rock and metal. Jeff Gross, senior VP of distribution at Los Angeles-based Priority, says, "We have an unusual distribution setup. It is hybrid offering of the best of all possible worlds."

The company’s own sales staff sells direct to most major chains and recordstores, which allows Priority, in the words of Gross, to "control our own destiny with advertising and promotion." In addition, the company uses a regional network of distributors to sell to grassroot accounts. Labels going through Priority Distribution sign up with the company, which then picks sub-distributors.

At TVT, label president Steve Gottlieb says his company is in discussion right now with a label with which it is seeking to cut a distribution deal. "We certainly don’t want to become a distributor, but we do believe our very focused tight distribution can benefit a couple of more labels," he says. "The difference between us and distribution companies is that we really regard distribution as being in the service of the artist as opposed to just a pipeline from which product flows. Distribution is an essential part of the product mix in an anticipation of signing on a label, TVT has set up regional sales and radio-promotions offices in Chicago, Atlanta, San Francisco and Los Angeles. Also, the company is significantly expanding in New York staff.

In Houston, Randall Jamail, president of self-distributed Justice, is taking a different tack. "There are probably about eight of 12 labels out there that would love to own their own distribution company," he states. "I would like to put together a small manageable group and create a cooperative relationship with distribution ownership divided among the labels."

Such a "cure" would create a strong critical mass at retail, with distribution profits divided among the labels. With a labels-owned distribution company, Jamail points out, "you wouldn’t run into the problem of the distributor trying to add more labels to grow. The incentive would be to grow from within."

"We certainly don’t want to become a distributor, but we do believe our very focused tight distribution can benefit a couple of more labels," says TVT’s Steve Gottlieb.

SPREADING THE WEALTH

Another trend that is impacting distributors are the non-exclusive agreements they have with a lot of labels specializing in punk music. "The labels have adopted a Bert Guntert philosophy," says an independent distribution executive. (Guntert is the owner of Epitaph, which uses RED, Caroline, ADA and Cargo, among other distributors.) "But the major difference is that these labels have to understand is that Epitaph protects its distributors. They spend a lot of time advertising, supporting, its distributors." Corey Risk, owner of Touch And Go, says, "We do and we don’t protect the label’s distributor. To me, the point of non-exclusive distribution is that it promotes competition and makes sure no one gets lazy." But, he adds, "We protect our labels. We have a good computer system, and we are not going to let them overbuy. Also, when it makes sense, we back them with advertising dollars."

While distributors of punk music have to wrestle with non-exclusive arrangements, regional distributors have to worry about the regulations on their business by the trend for labels to sign exclusive national deals and/or sell direct. Furthermore, changes in music retail also are creating unanticipated changes in independent distribution.

One of the things fueling the drive to national distribution, according to observers, is consolidation of retail accounts. And as chains are bought up, leaving fewer mega-chains in their wake.
in an increasingly crowded field, many U.S. Indies have learned that how well you play the global game comes down to how well you make the two crucial decisions: choosing the best possible overseas partner, one who will go to bat beyond the call of duty, and finding territories that support niche-marketing beyond conventional expectations.

When both partner and territory synergize, exceptional results occur. Alligator Records, for instance, successfully sold the blues to Latin America. The Chicago label saw its 1994 overseas incursion reaping an impressive 40% of total volume sales. A two- and a-half year relationship with Argentine distributor DBN, which imports Alligator CDs and manufactures cassettes there, along with co-promoting tours of Alligator artists. The latter function is apparently unusual for most distributors, who usually regard tours as money-losers fraught with hassle.

"We made wise choices," says Robert DePugh, Alligator's director of licensing, who connected with DBN through a California-based broker. At that time, Alligator had already been doing Latin American business, through a year-long direct-export deal with Warner Music in Brazil. "Look for people who are well-established, have good credit references and display enthusiasm for your music," advises DePugh, who attended the MIDEM convention in France recently to acquire licenses for such far-flung regions as Greece and India.

IT'S WHO YOU KNOW

"It all has to do with your connections," says Bob Feldman, owner of singer/songwriter label Red House Records in St. Paul, Minn. His most successful territory outside Europe is Taiwan—despite the fact that his folk-based product is entirely synchronous and driven, most Taiwanese don't speak English. Feldman discovered his Taiwanese distributor, Ch'Liin Music, at a NAIRD convention in Washington and has exported 75 titles there.

"They're a very aggressive company," says Feldman. "They've been wonderful about promoting our records, including placing color ads in magazines there."

Language barriers, often the high point of overseas business, are no hindrance with the right partners in place. Some U.S. Indies have carved niches with jazz and blues in Japan. "We have exclusive distributors in Japan for blues," says Chris Core, director of exports at Rounder Records, the Cambridge, Mass.-based music label "The Japanese are very good at amassing enormous amounts of arcane knowledge."

Japan and Korea are the key overseas markets for Los Angeles-based indie Drive Entertainment, which currently is developing a children's music project for export—the Canadian and Sharon, Los & Bram, featured on Nickelodeon's "The Elephant Show." Sharon, Los & Bram will soon reach English as a second language to children in Japan, via an interactive multimedia format. Drive's music CD-ROM "Cyberloopy With Sharon, Los & Bram" was released in the U.S. this past September.

"Tools for reaching English are a multi-billion-dollar business in Asia," says Stephen Powers, Drive's founder and CEO. "I'm also told that records work well there."

Drive currently offers a 51-title reusable line of blues, jazz and country artists dubbed the Drive Archive; several of these recordings were licensed from Europe. "If there's an obscure live European recording of John Lee Hooker out there, I'll find it," says Powers, who attends MIDEM to acquire them.

For many U.S. Indies, Europe is still the premier market and Germany the premier territory. German-born Fritz Geiseler, president of 100% music label Watermelon Records in Austin, Tex., licenses his entire product line in Europe through the Dutch-based distributor Munchen Records. Regarding the focus on Germany, Geiseler theorizes: "I think it's because Germany is so far away, the opposite of the U.S. It's half the size of Texas, yet really no coastline or desert or open spaces to speak of. Folk music is often about the open spaces of America. The music is perceived as timeless and exotic in Germany."

But the genre that the Germans embrace most is one that transcends language by sheer visceral force. "Germany is our largest territory for the more aggressive punk rock," says Jeffrey Zimmitti, export manager of Triple X Records. the Los Angeles alternative-rock label that first brought the world Jane's Addiction. "We sold 40% of our total product in Europe, Germany alone accounts for 25%. Their culture is actually relatively conservative," says Zimmitti, "so they tend to cut loose in their buying habits."

BRANCHES ABROAD

Germany's importance may even warrant office space, as is the case with Sub Pop Records. The Seattle label ventured in the wake of Nirvana as principal purveyors of grunge. Sub Pop Media GmbH, located in Beverungen, near Düsseldorf, coordinates all of Sub Pop's sub-licensing deals.

"Our main market overseas is definitely Europe," says Jonathan Penton, president of Sub Pop. When the English press proclaimed the grunge revolution—long before Flannel became fashionable—Penton opened a London promotions office. "Certain realities exist about the importance of the U.K. market," says Penton, "and London needs special

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.fs in music, so in life’
INTERNATIONAL RELATIONS
Continued from page 96

European distribution.
Netherlands, European deals post contacts punk distributors Kaulkin, marketing director of Epitaph: "It's a punk band, Bad Religion, and they toured Europe a lot, so he also established contacts that way," Epitaph's Amsterdam outlet serves to coordinate the company's deals with a consortium of European distributors.

Europe's beachhead status has certainly piqued rabid interest. Last month, Rounder Records launched its own European distribution company, Continental Record Services, based in the Netherlands, which now warehouses the Rounder group of 1.4 labels for pan-European distribution.

Mammoth Records, the Carrboro, N.C.-based alternative-rock label, recently announced the opening of its London office to oversee European licensing. "This will alter the landscape there for us," declares Jay Faires, Mammoth's president. "I'm projecting our European sales will triple this year.

Overseas sales figures, however, are known to wildly fluctuate, no small thanks to wildly fluctuating foreign currencies. "It's always hard to say," says Jerry Lebowitz, international marketing manager of Salem, Mass.-based indie Rykodisc. "However much gross you did, the net could well be significantly different—especially after factoring in advances and royalties.

Rykodisc's advances and royalties are substantial, given its big sellers in repackaged back-catalog albums of such globally revered artists as Frank Zappa, David Bowie, Jimi Hendrix and Elvis Costello. Beginning this April, it will ambitiously issue and export remastered versions of the entire Zappa catalog. "Zappa's substantial body of work has not previously been marketed in any territories and certainly not in a coordinated manner," explains Lebowitz, who adds that the independent company "will shortly consummate a deal in India.

THE IMPORT BUSINESS
While most indies engage in supplying U.S. product to foreign markets, some also see the international scene as a viable talent-scouring pool. "It's always been important to me as an AR&R source," says Mammoth's Faires, who notes that the most successful artist on his label's six-year history is the Australian band Frenzet, whose "Marvin The Album" (licensed from Australia's Mushroom Records) recently went gold in Canada and even charted in Asia (No. 1 in Singapore and No. 2 in the Philippines).

Sub Pop's Popeman, who signed four new Canadian groups (Hardship Post, Jane, Zumpano and Eric's Trip), finds Canada "very underrated.

And in the Steve Vai-like marginalized genres of ambient and technodance, sourcing music from elsewhere is typically the norm. Moonshine Music, a young Los Angeles indie, maintains a branch in London for this express purpose. "We're the largest independent company that licenses European dance and techno product for the U.S.," says Stephen Levy, president of Moonshine. "Our goal is to compile street trends that are being missed, like ambient and acid jazz.

In just under three years, Moonshine has released 20 compilations of ambient, techno/dance and acid jazz—70% of which comes from Europe.

Even in the New Age/contemporary instrumental genre, it's possible to sell the proverbial coals to Newcastle. Access Music, in Petaluma, Calif., signed Japanese pianist Tadamitsu Saito to an exclusive contract and now exports him back to Japan, shipping 10,000-unit orders.

Sukay Records, in San Francisco, discovered its biggest overseas market in Japan and Hong Kong—a novel scheme in that Sukay is an all-Andean label, releasing music from Bolivia, Peru and Ecuador. "I think it's the sound of the flute," says label owner Quentin Howard. "The kena flute, which dates back to 3000 B.C., has the same wailing, haunting sound of the bamboo flute of Asia.

It's all somewhat hair-raising perhaps, for the international game is won only after all these jigsaw pieces have crossed through time zones and airport terminals and banknotes have changed hands. Why do these indies stay the course and brave the fray? It's exciting to get a feeling of cultural invigoration," says Sub Pop's Popeman. "That's what I look forward to, and that's what keeps me in the business."

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Labels for Making This Our Most Successful Year Ever

And We're Just Getting Warmed Up

Successful Specialists

Indies

Standout Indies Climbed To The Top By Carving Niches And Forging Identities

BY CHRIS RUBIN

Given the economics of the music industry, it's amazing that any independent labels can survive. Most of the successful independents have carved out a distinct niche for themselves, finding something the majors weren't doing and establishing a signature sound and a strong identity—whether it's punk, new age or rap.

SMASH HIT

With its multi-platinum sales of Offspring's "Smash," Epitaph challenges the majors on their own turf, proving that the potential of independents is virtually limitless. Label president Brett Gurewitz went from borrowing a few thousand dollars in 1987 to anticipated sales of 10 million units in 1995 with his punk-rock label.

He sees the small size of the label as one of the keys to its success. "We're structured differently from the majors—very artist-oriented," says Gurewitz. "I'm hoping to never have more than 10 releases per year, to be able to devote the proper attention to each."

The lure of the majors and their big money is powerful, and many bands and labels eventually make the jump. Recently, Ranac nearly departed Epitaph for Epic, but reconsidered. Gurewitz thinks, because of the family atmosphere of his label, which is home to a mere baker's dozen of bands.

Gurewitz sees three elements to his success: hard work, the right decisions and good luck. "All you can do," he says, "is do the right things, and then there's still the element of chance. Epitaph tries to remove some of that random element by smart business practices."

"While bands are signed because people at the label like the music, extensive market research is used to sell what they have," he continues. "We have a remarkable database so that we can know the right stores for our artists, and it's the same with press and radio and venues and direct marketing. We collect data like mad and use it."

THE INDIE KING

Walt Disney Records doesn't have quite

Continued on page 102

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By the way, where's Myron? Help us find him at NARM and win a prize. For details come to BOOTH 510.
Successful Specialists

Continued from page 100

the same struggle as other independents
do to find good material. From "Aladdin"to "The Lion King," potential chartbusters
are handed to the label on a synergistic sil-
ver (make that multi-platinum) platter by
the studio's movie division. The label,
which got its start in 1956 as Disneyland
Records, had a good year in 1994, with
four releases on the charts and nine
Grammy nominations for "The Lion King."

Yet, while almost anyone could have had
a hit with "The Lion King," few could have
realized sales of 7 million copies. "We have
a great ability to cross-promote and find
partner tie-ins," says Carolyn Mayer Beug,
senior VP of entertainment and education-
al productions. "Whatever corporate tie-
ins are available, we're there. We do way
more than going to a record retailer."

Beug hopes to do the same for other stud-
ios and their soundtrack releases. "We're
ready and able to try and match the suc-
cess of 'Lion King.' While the label's main
franchise is soundtracks to the studio's
animated films, Beug sees beyond that. "We're looking to expand the label," she
says. "It would be stupid not to. Aiming
for an adult audience, Disney will soon
be releasing "Rhythm of The Pride
lands," an African-themed recording by
Lebo M., who was involved in the "Lion King"
project.

Rappin' Up Dance

Rap label Tommy Boy was founded in
1981, and though the label was purchased
by Time Warner in 1986, it maintains
independent distribution. Founder and
chairman Tom Silverman previously ran
Disco News (which became Dance Music
Report) and started following rap back in
1980. His early access to the scene, defi-
nitely a case of being in the right place
at the right time, has paid off. Naughty By
Nature has sold more than 1.5 million.

Silverman says proudly, "We have
broken someone every year to gold or pla-
atinum, starting with De La Soul, then
Digital Underground, Queen Latifah and
House Of Pain."

Silverman says the key for independents
is to "stay focused on whatever it is you're
doing. You can't release 30 records a year
without turning into a factory. And select
the consumer you serve, it's not an ego
exercise." He suggests finding an area
that the major labels aren't already in. "See
what they can't see—or find an area that's
so minor they don't want to be bothered
with it. The major labels tried to mechani-
ize it like Henry Ford, but what works for
cars doesn't necessarily work for music."

Top Priority

Today, Priority Records is a major force
in rap. However, the label began—as
many have—by putting out compilations,
everything from rock to country to disco.
Priority's first rap release was Easy-E,
and the label continues to pursue cutting-edge
acts.

Label president and founder Brian
turner has a reputation for taking chances,
and that's kept him on the receiving end of
tapes from front-line rap managers. Priority
is looking in new directions as well, mak-
ing inroads into rock with Magnasoup
and Sons Of Elvis.

Prior to starting his label, Turner had
been working at Capitol Records and
made a distribution deal with them. "I
knew I had a shot for six months," he
recalls. "If I didn't make money, I'd be out
of business." Turner assessed his skills
in the creative area and hired others, includ-
ing partners Mark Cerami, VP finance
and marketing. "I told them, 'Just do what
you've been doing before at your other
jobs.'" The first release, "Kings Of Rap,"
sold 200,000, and the label went on to

Continued on page 127
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HANNIEK'S SQUIRREL NUT ZIPPER

Kim Wilson, Doug Sahm and Doyle Bramhall—people like that. "The label's biggest-selling title is Doyle Bramhall's "Bird Nest On The Ground," which has sold more than 15,000 copies so far. Antone's also has two specialty sister labels Dos, which features Texas-style country or roots rock like Stephen Brunson and Glen Clark, and the harder rock-oriented DMZ, which has Billy White. King Friday and former Sono's act Dangerous Toys.

The Texas singer-songwriter tradition, particularly in Austin, was what motivated the formation of Watermelon Records, whose acts include Alejandro Escovedo and Don Walser.

Says Heinz Geisler, co-owner, with John T. Kunz, of Watermelon Records, "Chicago had Flying Fish, the Northeast had Rounder, and there was Kaleidoscope on the West Coast. Meanwhile, there was no label here in Texas specializing in the singer-songwriter area. Nanci Griffith had gone from Austin to Rounder Records to get her stuff released. That is really one of the reasons I started Watermelon Records."

Upcoming Watermelon releases featuring regional artists include Santiago Jimenez Jr. and Mose Warden.

GET ME TO THE CHAPEL HILL. Chapel Hill, N.C., has produced a steady stream of artists—Superchunk, Corrosion Of Conformity, Juliana Hatfield, Dillon Fence and others. The quality and abundance of new talent spawned numerous proclamations that the university town was "the next Seattle."

Meanwhile, local labels like Merge, Flare: Contra, Thirty and Jesus Christ, are spinning up in response to the multiply... Continued on page 108
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ROLLINS ALONG. Di has received an avalanche of praise for the independent label set up by Henry Rollins, which the Rollins Band vocalist unveiled to us early last year when it was still on the drawing board (Billboard, Feb. 16, 1994). The label will be known as 23 3CD (the name is a clue to the name of Rollins’ book publishing company, 2 3 63). It will bow March 15 with “Language,” a solo album by Rollins Band guitarist Chris Haskell, and “Lost in Europe 1969,” a collection of read-only stories by Illustrator Glenn Shadix, author of such major works as “Last East To Brooklyn” and “The Demon.”

These albums will be followed in early April by “Surface To Air Serpents,” a solo effort by Vicere Generella of A & “Critical Mass,” a new set by the Matthew Shipp Quartet. (Both artists are represented in the Rollins venture Generella has published two books on 2 3 3CD, while an earlier album by pianist Shipp has just been released by the Rollins/Warner Bros.-distributed resonance label with Rick Rubin.)

23 3CD will be distributed by a network of independent offices, including Caroline, Don’t East, Twin Cities, and RED, as well as book distributors that currently handle 2 3 3CD titles.

When the new label was in the planning stages, it wasn’t necessarily conceived as an independent venture. Says Gary L. Rollins, right-hand man at 2 3 63: “We’d been talking with the idea of going with one of these major-owners independent, but with these we thought it would be better if we did ourselves. We have control and we know who we’re dealing with.”

He adds, “We’re still punk rock.” Good deal, we say.

ARIGATO. We wanted to wish Ichiban Records in Atlanta a happy 10th anniversary, but the company has done a pretty dog- running good job of celebrating its own notoriety. This week, a fairly spiffy full-color booklet hit Di’s desk, detailing all you ever want to know about the discload label.

For those of you who don’t know, Ichiban was founded in 1983 by chairman/CEO John Abey and president Nina Easton. Abey had already launched the U. S. Blues & Soul magazine, which today is one of the most solid publications for emerging black music. He met Easton, then head of public relations and promotion for CBS Records in Scandinavia, while on tour with the Reddings in the land of the midnight sun.

The pair later met in Atlanta and established Ichiban as a home for such artists as W. W. Bell, Clarence Carter, and Currie Mayfield, who were label-less at the time. Thus, an Englishman and a native of isolated British Columbia joined to create a company that today is a significant brand of the best American rap and R&B around.

Ichiban’s handily named history, which also includes a raft of international firm dealers, distributors, and radio (and journalists like Billboards’ Ed Christopher and J. Reynolds), comes complete with a 17-track CD that looks back on memorable hits by such label acts as Caner, Bell, M.C. Breed, Slave, 95 South, MC Shy-D, and up-and-coming R&B talents such as I & D.

Clearly, Ichiban—which in recent years has flown its entire slate to Switzerland and Mexico for company meetings— has a company that knows how to have a party. Congratulations to John, Nina, and the whole staff.

RING THERE. Chris Joyce, executive VP of Independent National Distributors Inc., rang us up to say that rapper Eric B. has inaugurated a new label, 95th St. Recordings, which will be distributed through IND. The imprint takes its name from the recording facility the musician operates in New York.

You may remember Eric B. as half of the rap team of Eric B. & Rakim, who enjoyed several top-selling albums in the late ‘80s and early ‘90s on 4th & Broadway, Uni., and VCA.

FLAG WAVING. Ask Lila Hank if she’s ever had a dizzying voice, and she’ll say, “Definitely. Perhaps even mentally. I have very distinct parts of my personality.”

But the Washington, D.C.-based singer/songwriter-guitarist says, “I’m not going to do a country record.”

That said, the different sides of Hank’s musical makeup is on display on a pair of very different albums: “Joyride” (due from Caroline March 7), is a more rock-oriented work that emphasizes Hank’s harmonized vocals and a guitar-oriented presentation. Last year’s “Evening At The Grange,” on Caroline’s Atlantic imprint, was a collaboration with English electronic musician Matthew Shipp.

BEAMONT HINDMANN that demonstrated some experimental ventures. A comparison of the song “Star,” from “Joyride,” and its hip-hop relative “Starburst” on “Grange,” will go listeners an idea of the label’s wide musical range.

Husk, who came out of the active D.C. musical matrix to cut three albums for Aronow’s Skinny Dac, admits she was an anomaly in her hometown. “I never fit in with the dominant music scene, because it was the Discoul scene ... [my music] just wasn’t punk.

Her music is a distinctive blend of diverse influences, from the Velvet Underground to Marianne Faithfull and even Kate Bush. The music on “Joyride” is especially impressive-soothing yet dreamy, brimming with lovely melodies and laced with outbursts of guitar noise, some of which is produced by an infrequently used device, the E-bow, which allows for nearly infinite sustain.

“Take this Mike Fierce tattooed on an E-bow,” playing in one of Ian MacKaye’s early bands, Embrace,” Hank says. “I loved it and asked him what the hell it was.

While Hank can’t duplicate the lush harmonies of one of her early songs (“Lay, I’m greatly dissatisfied,” she says), she will now have a hard-rocking trio on the road this fall, in the interim, she’s been working on songs for a late ‘95 solo follow-up album.

With an accent for her more ethereal side on the Caroline subsidiary, she says, “I couldn’t have a better situation. I think my next record will be much more that, now that I can I know I can do the dreamy stuff on the Atlantic imprint.”
Tooth & Nail Records Spring 1995

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Indies

ONE GOOD REGION
Continued from page 104

ing band population. “There are about 70 bands playing in the area, and there aren’t enough clubs for everyone to play regularly,” says Jetison Records owner Todd Goss. Jetison has put out 55 releases, including those by Picasso Trigger and Blue-Green Gods. “It isn’t that competitive between local labels,” Goss continues. “Mac McCaughan, of Superchunk, gave me all sorts of advice when I started my label and helped me out a lot.” Merge Records, run by Superchunk leaders Laura Ballance and Mac McCaughan, was founded in 1989 and has put out almost 80 releases. Superchunk’s “Foolish” is currently Merge’s best-selling title.

Mammoth Records is building a major studio facility in Chapel Hill for label bands, and it will also be a place to check out new talent and anxious producers. But label owner Jay Faires cautions against any comparisons to other talent hot-spots. “To call anything ‘the next scene’ puts too much pressure on bands and everything else. Bands should develop at their own pace,” says Faires, whose recent releases include Dillon Fence’s excellent “Living Room Scene.”

“We just signed a Chapel Hill band called Squared Nut Zeppos, who are amazing. The female lead singer sounds like Billie Holiday,” Faires continues. “We have a lot of soundtrack possibilities for them, and I think that is where they can really start to build a career.”

CHICAGO, CHICAGO

With such regional artists as Veronica Salt, Liz Phair, Smashing Pumpkins, Everclear, Fugazi, Loud Love, The Lurkings, Triple Fast Action, Upright Citizens and others landing major-label deals, there is much talk from outsiders about Chicago being the last musical scene. However, most local indie labels will say there is a load of great music in the Windy City simply because millions of people live there.

Regardless, Chicago’s rich talent pool has attracted indie labels from other areas include Dillon Fence’s excellent “Living Room Scene.”

“We just signed a Chapel Hill band called Squared Nut Zeppos, who are amazing. The female lead singer sounds like Billie Holiday,” Faires continues. “We have a lot of soundtrack possibilities for them, and I think that is where they can really start to build a career.”

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Lil Duke
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Cassette Single 70068-4
from the album “All N’ Da Game”
72607-2/4

“Rollin’ 4-Deep”
4-Deep
ABATROSS RECORDS
from the album “What’s Really Going On”
72605-2/4

“Straight Butta”
Tavaris Featuring Coolio
TRAK RECORDS
Cassette Single 70071-4
from the album “Straight Butta”
72611-2/4

“Hi’s1 Med”
Dévious Steve
Grand Land Entertainment
from the album “Where I Stay”
72610-2/4

“Raheem The Dream”
Raheem
RTD RECORDS
Cassette Single 70067-2
from the album “Downsouth Comin’ up”
72606-2/4

“Down’s A Mad World”
Dévious Steve
Grand Land Entertainment
from the album “Where I Stay”
72610-2/4

“THERE’S A STORM COMING FOR 1995 AND BEYOND”

Don’t forget the Solar music catalog featuring Shalamar, The Whispers, Lakeside and Midnight Sta
ONE GOOD REGION
Continued from page 108

the largest totally independent label and distribution systems in the country, han- dling labels like Skin Graft, Drag City, Trance, Invisible, Quarterstick and Merge. Touch And Go's releases include titles by Butthole Surfers, Die Krupps, the Meatmen, Urge Overkill, K-Hole and the Jesus Lizard, among others.

"We are all friends with the bands," says Scott Giampino of Touch And Go. "We don't really have contracts. It is all verbal agreements, and our royalty situation is pretty much the same." Touch And Go is like the flagship Chicago label. They have integrity, and when they say they are going to do something they do it," says Pamela Monaghan, whose Carrot Top Records has released titles by Frank Orrall from Poi Dog Pondering, garage-country band The Handsome Family and the Cocktails, an eclectic quartet that incorporates everything from free jazz to smart ambient guitar-mooded postrock. Carrot Top also distributes the Cocktails' Hi-Ball Records, as well as Sweet Pea and Minneapolis label Generator.

Another significant Chicago indie is Wax Trax, which made its name during the 1980s as a premier industrial music label, with such hometown acts as Ministry and My Life With The Thrill Kill Kult, as well as numerous overseas bands. Formed in 1981 by Jim Nash and Dannie Flesher, Wax Trax celebrated 13 years of success with the three-CD anthology called "Black Box." Since 1993, Wax Trax has been mar- keted and distributed by TVT Records out of New York.

Flying Fish, another regional label, fea-
tures a wide-ranging roster of organic, pri-
marily acoustic, music. Its first artist, signed 20 years ago, was Chicago jazz/blues pianist Erwin Helfer. Today, Flying Fish continues to move the region with releases by Michael Smith, Jason Eklund and others, as well as artists from all over the globe.

Chicago has always enjoyed an endless stream of great blues music. Two of the genre's most successful indie labels, Delmark and Alligator, operate from there. Delmark's blues roster is almost entirely regional, as are three-quarters of its jazz artists. Currently, Delmark is putting out the second album by Reginold R. Robinson, a critically acclaimed young local ragtime composer.

"This isn't a coincidence that Alligator is in Chicago. I am not a native of Chicago. I came to Chicago because it has the most active live-performance blues scene of any city in the country," says Alligator founder Bruce Iglauer. "With Delmark and Blind Pig in Chicago, as well as labels like Rounder and its subsidiary Bullseye, Black Top and Antone's, we compete for the..."
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Indies

Indies Through The Ages
Highlights Of The Past 50 Years

By Chris Morris

Over the last half-century, indie labels have helped set the course
for the history of the record industry, with the 10 imprints
profiled below by no means represent the alpha and omega of Indies
through history, each left its own indelible stamp on the business and
deserves kudos for breaking significant new artistic or
commercial ground.

LABEL: Verve Records
FOUNDED: 1944 by Norman Granz in
New York.
ARTISTS: Ella Fitzgerald, Billie Holiday,
Oscar Peterson, Dizzy Gillespie, Roy
Elridge, Louis Armstrong, Count Basie,
Sarah Vaughan, Lester Young, Bill Evans,
Stan Getz.
SIGNIFICANCE: Formed by concert
promoter Granz initially as a label out
for his “Jazz At The Philharmonic” pro-
ductions, Verve (originally known as
Norgran and Clef, before losing its final
lumière in the mid 50s) became synony-
rous with top-of-the-line mainstream jazz
recordings through the 50s and 60s.
Following his sale of the label to MGM
(which is today part of the PolyGram fam-
ily) in 1980, Granz produced and released
more exceptional jazz on his Pablo imprint
(now owned by Fantasy).

LABEL: Specialty Records
FOUNDED: 1947 by Art Rupe in Los
Angeles.
ARTISTS: Little Richard, Larry
Williams, Lloyd Price, Roy Milton, Percy
Mayfield, Joe and Jimmy Liggins, Guitar
Slim.
SIGNIFICANCE: The history of rock ’n
roll (or R&B and gospel, for that matter)
is unimaginable without the contributions
of Specialty. The label’s frequent forays
into the studios of the deep South for tal-
ten resulted in such classic classes as
Little Richard’s early piano pounding hits
and blues immortals like Guitar Slim’s
“Things I Used To Do.” Survived years in the
70s by Rupe’s Daughter, Specialty’s
formidable legacy is being well-mined by
Fantasy, which owns its library of masters.

LABEL: Atlantic Records
FOUNDED: 1947 by Ahmet Ertegun and
Herb Abramson in New York.
ARTISTS: Ray Charles, Ruth Brown, Big
Joe Turner, the Drifters, the Coasters, The
Modern Jazz Quartet, John Coltrane,
Omarone Coleman, Aretha Franklin.
SIGNIFICANCE: Began as a jazz label,
Atlantic quickly became a major force in
R&B and blues (the term itself was coined
by key executive Jerry Wexler), releasing
revelatory music by Solomon
Charles and seminal groups like the
Drifters. The company also released cru-
ss, crowd-pleasing jazz recordings by
Coltrane and Coleman, set the tone for
‘60s soul with Franklin’s classic albums
and its astute distribution of Sassy Records;
and tapped into the defining rock music of
the late ‘60s. Purchased by Warner
Communications in 1968, it became a
keystone of today’s WEA powerhouse.

LABEL: Sun Records
FOUNDED: 1952 by Sam Phillips in
Memphis.
ARTISTS: Elvis Presley, Jerry Lee Lewis,
Johnny Cash, Roy Orbison, Carl Perkins,
Charlie Rich, Howlin’ Wolf, Jackie
Brennesa, Junior Parker.
SIGNIFICANCE: Originally a recording
service that licensed blues and R&B ma-
sters (including Brennessa’s “Rocket 88”),
considered the first rock ’n roll single by
many musicologists to indie labels. Phillips’
operation became the great crucible of
rock’n’roll and rock ’n roll in the ‘50s. It
brought Elvis Presley to the world and
introduced a host of artists who success-
fully fused blues of country and R&B
into a new, pacesetting sound. Few labels
have honestly claim to have invented the
rock ’n roll rev. This one is of them.

LABEL: Motown Records
FOUNDED: 1959 by Berry Gordy in
Detroit.
ARTISTS: The Supremes, The Miracles,
The Four Tops, The Temptations, Marvin
Gaye, Stevie Wonder, Gladys Knight &
The Pips, Gladys Knight & The Pips,
The Marvelettes, Martha & The Vandellas.
SIGNIFICANCE: Stared as a minimally
capitalized venture by songwriter Gordy,
Motown and its family of labels went on to
define pop-soul during the ‘60s, using a
talented staff of producers, songwriters
and musicians to grind out hit after hit by
the end of the decade. Artists like Gaye
and Wonder took their own route, adding
devolutionary wrinkles to the fabric of
R&B. New owned by PolyGram, Motown
developed perhaps the most luminous
history of any American indie

LABEL: Stax Records
FOUNDED: 1960 by Jim Stewart and
Estelle Axson in Memphis.
ARTISTS: Otis Redding, Sam & Dave,
 Booker & T & The MG’s, Eddie Floyd,
Jimmie Taylor, Rufus & Carla Thomas,
The Staple Singers, Albert King, the Mar-Kays,
the Bar-Kays.
SIGNIFICANCE: The Southern soul label
of the ‘60s, Stax (which was distributed by
Atlantic during its early indie) cannily
mimed the Bluff City’s native talent; making
its stable of stamps soulful with its
crack house band, the MG’s, and such
designer writing talent as Isaac Hayes
and David Porter. The firm was brought to
the ground by disastrous fiscal mismanage-
ment in the ‘70s, but its vibrant legacy has
been brought back home in a series of
Atlantic and Fantasy reissues.

LABEL: Rounder Records
FOUNDED: 1970 by Ken Irwin, Bill
Novlin and Marian Leighton-Levy in
Cambridge, Mass.
ARTISTS: George Thorogood & The
Destroyers, Ted Hawkins, Charlie Brown,
Alison Krauss, Tabou T-Birds, hundreds
more.
SIGNIFICANCE: As just the short list
above suggests, Rounder is among the
most eclectic imprints in existence.
Kicking off business with an initial release
by banjoist George Pegram, the label
delved into just about every imaginable
avenue of American music—and a variety
of off-color styles as well. Thorogood’s
breakthrough in the late ‘70s supplied a
new commercial impetus for the compa-
ny, which today boasts an enormous cata-
log and its own independent distributor-
ship, Distribution North America.

LABEL: Alligator Records
FOUNDED: 1971 by Bruce Iglauer in
Chicago.
ARTISTS: Hound Dog Taylor, Son
Seals, Koko Taylor, Lonnie Brooks,
Albert Collins, Lonnie Mack, Roy Buchanan,
John Primer, L’il Ed & The Nightcrawlers,
Dave Holt.
SIGNIFICANCE: Formulated as a home
for hitherto-unrecorded Windy City blues
artists. Alligator metamorphosed into an
award-winning label devoted to the
Continued on page 114
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**ONE GOOD REGION**

Continued from page 110

attention of those artists, but the competition is very friendly."

**MINNEAPOLIS MAXIUS**

Before Seattle became a dominant music force, there was Minneapolis. In a sense, many of Seattle's biggest bands owe a lot of their influences to Twin City bands like Husker Du, the Replacements and Soul Asylum. These days, Minneapolis seems a little more subdued, but a closer look still reveals a vibrant music community.

Significant regional labels include Twin/Tone, Medium Cool, Clean, Big Money, Prospective, Omnium, Amphetamine Reptile and East Side Digital.

Twin/Tone, founded in the early '80s and now distributed by Restless, continues as one of the area's longest-lived indies. The original home of the Replacements and Soul Asylum, it today boasts a subsidiary in Medium Cool and distributes Clean. Medium Cool numbers among its artists former Replacements guitarist Slim Dunlap and the much-acclaimed Athens, Ga., singer-songwriter Jack Logan (whose two-CD debut, "Built," was one of 1994's critical hits). Clean, the onetime home of the now-defunct Trip Shakespeare, has garnered attention of late with its debut offering from Polara.

Among the hottest bands coming out of Minneapolis is Balloon Guy, a quartet that has released several 7-inch singles on the Generator label and has just signed to Capitol. Smattering, a local supergroup made up of members of Balloon Guy, Polara and Mountain Singers, is putting out a new album on Generator.

The producer for Smattering and Balloon Guy is Ed Ackerson, whose group Polara has just released its debut on Clean. Ackerson has also produced releases on Minneapolis bands the HangUps, Hovercraft and many others.

Indie label Amphetamine Reptile has local bands like Cows, Hammertime and Love 66. Newer bands like bigger brothers have been the first release by New York-based band Helmet, which sold more than 40,000 units. Rep continues to have vinyl rights for the Helmet catalog.

"The only reason a label like mine has been around since 1986 is largely due to a Helmet, and one or two other bands that helped support the other things that sold less," says Rep's Tom Hazelmyer.

**THROUGH THE AGES**

Continued from page 112

documentation of a variety of blues styles from around the nation. The label revitalized the career of Texas bluesman Collins, released new music by such blues/guitar titans as Mack, Buchanan and Winter, and began rapping the beat of the international blues scene with its signing of Australian slide master Huling. Still a vital independent presence in '95.

**THE GREAT NORTHWEST**

"This really shouldn't be a great place to be, but it really still is a great place to go out and see bands," says Meghan Smith of Empty Records, a Seattle label that has put out 15 releases, including titles by Gas Huffer and Steel Wool. Smith's amazement is echoed by many music people in the Seattle area. How could a place so utterly exploited continue to produce such vital talent?

The endlessly documented success stories of bands like Nirvana, Pearl Jam, Soundgarden, Hole and many others are largely due to a vibrant visionary indie label community and solid local radio and media support. It's a textbook example of regionalism at its productive best.

"It is a good situation for the groups, because there are so many labels that, if one label is a little too booked, chances are another won't be," says Rep's Tom Hazelmyer.

## Empty Records' Steel Wool

Among its artists former Replacements guitarist Slim Dunlap and the much-acclaimed Athens, Ga., singer-songwriter Jack Logan (whose two-CD debut, "Built," was one of 1994's critical hits). Clean, the onetime home of the now-defunct Trip Shakespeare, has garnered attention of late with its debut offering from Polara.

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"The only reason a label like mine has been around since 1986 is largely due to a Helmet, and one or two other bands that helped support the other things that sold less," says Rep's Tom Hazelmyer.
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Charting The Best Indies

BY GEOFF MAYFIELD

Sorting independently distributed titles from those that are not has been the stickiest chore each year when the chart department assembles the recaps for Billboard's annual Indies Spotlight. But this year, that procedure was less complicated than it had been in previous years.

There were still plenty of hybrid situations among the six major conglomerates that have their feet in the indie camp in one way or another. But the reason that compiling this year's chart was easier than it was in, say, 1993 or 1994, is because independent labels were more committed to singular distribution paths.

In the not-too-distant past, labels like Next Plateau and Big Beat would send some titles through independent distributors, others through majors (the former through PGD, the latter through WEA). But this year, those labels primarily used the majors' pipelines.

The standings of the titles in these recaps are confined to titles that were sold through independent distributors. The last standings only reflect each company's performance in the indie sector.

Promotional assistance by a major does not disqualify a title from the indie recaps, but even one configuration of the title in question was sold through a major, it is excluded from the charts, and points from those titles do not count toward the label rankings.

A hybrid hears explanation: the cassette single of 200 Fingers' "Short Dick Mat" was sold by Zoo through BMG, but all royalty-single configurations of that title were sold through Indies. Thus, it is included in the Top Indie Dance Maxi-Singles list, but does not qualify for the other singles recaps.

The charts in this spotlight represent a 52-week period, from the Jan. 29, 1994, issue of Billboard through the Jan. 21, 1995, issue. Because this year's Indies Spotlight was published earlier than last year's, there is a three-week overlap between these recaps and the ones that were published in the 1994 edition.

In addition to the categories that were published in the 1994 Spotlight, we have added Top Indie Reggae Albums and Top Indie Reggae Labels. The Top Indie Classical categories combine titles that appeared on each of Billboard's three biweekly lists: Top Classical Albums, Top Classical Crossover and Top Off-Price Classical.

The recaps are compiled by the same methodologies that were used to calculate the Year In Music recaps in the 1994 year-end issue:

- The charts based on The Billboard 200, Top R&B Albums, Hot Rap Singles, Hot Dance Maxi-Singles Sales, Top Jazz Albums, Top Contemporary Jazz Albums and Top Reggae Albums are compiled from the actual SoundScan numbers for the weeks each title appeared on those charts. Similarly, the classic recaps are based on The Billboard Classical 50.
- For the Hot 100 and Hot R&B Singles lists, gross impressions from Broadcast Data Systems are combined with accumulated SoundScan unit sales and weekly small-market radio playlist points. As with the above-mentioned sales recaps, titles only receive points for the weeks they appeared on the chart.
- The Top New Age and Top World Music charts were not converted to SoundScan methodology until December 1994. Therefore, the recaps for these categories are based on a point system, determined by accumulating weekly points, which are assigned to each album for each week on the chart. The point values are established in a complex inverse relationship to the chart position.

The continued vitality of the independent sector is reflected by the fact that two of the No. 1 titles in these recaps were not just top-selling indie records on their respective charts, but beat out all major-distributed competitors, too. The soundtrack from "The Lion King" ruled over all comers on The Billboard 200 in the February-to-February calendar, while 69 Boyz's "Toosee Roll" rolled past the majors' titles on Hot Rap Singles.
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Indies

DISTRIBUTION OPTIONS
Continued from page 95

the survivors, in wholly unrelated initia-
tives, appear to be searching for ways to
cut back on vendors.

Some of the big chains, like Tower
Records/Video, Blockbuster Music and
Camelot Music, have been trying to get
away from multiple suppliers and prefer to
buy from a larger national distributor.
Consequently, some regional distributors
have seen their business diminish with
those accounts.

But others say that regional distributors
remain healthy thanks to the vibrancy of
the independent-label sector. "There are a
lot of new independent labels being started
by people who had been artists, in produc-
tion, or with a major label," says RED's
Hecker. "Funk is the new music for young
white males, and rap is the new pop music.
The indie sector is really healthy right now,
with a lot of great music being produced
for it and plenty of great opportunity avail-
able there."

- Duncan Hutchison, CEO of AEC Music

Distribution, argues there will always be a
place for regional distributors. As a distri-
butor, "you have to have labels that are not
exclusive or not national if you want to be
in touch with the labels that are happening
tomorrow," he says. "That is where the
new talent is coming from. It doesn't
always come from existing labels with
national distribution deals."

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honey-dipped voices, the unmistakable
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Top Billboard 200 Indie Labels

Pos. | LABEL (No. Of Charted Albums)
--- | ---
1 | WALT DISNEY (4)
2 | EPITAPH (1)
3 | TOMMY BOY (7)
4 | PRIORITY (5)
5 | RIP-IT (1)
6 | RAP-A-LOT (3)
7 | THUMP (2)
8 | LIFE (1)
9 | PAYDAY (1)
10 | NPG (1)
11 | TRIPLE X (1)
12 | GTS (1)
13 | RADIKAL (1)
14 | QUALITY (2)
15 | SUAVE (1)
16 | CAPRICORN (3)
17 | COLLECTIBLES (1)
18 | SCARFACE (1)
19 | WRAP (1)

Top Billboard 200 Indie Distributing Labels

Pos. | DISTRIBUTING LABEL (No. Of Charted Albums)
--- | ---
1 | WALT DISNEY (4)
2 | EPITAPH (1)
3 | TOMMY BOY (7)
4 | PRIORITY (12)
5 | RELATIVITY (6)
6 | "THE MOST BEAUTIFUL GIRL IN THE WORLD" IS THE TOP NOT 100 INDIE SINGLES.
7 | FANTASTIC VOYAGE—Coolio
8 | TOOTSEE ROLL—69 Boyz—Rip-It
9 | THUGGISH RUGGISH BONE—Bone
10 | BOP GUN (ONE NATION)—Ice Cube
11 | NEW AGE GIRL (FROM DUMB AND DUMBER)—Deadeye Dick—Ichiban
12 | YOU KNOW HOW WE DO IT—Ice Cube—Priority
13 | REGULAR THANG—Ovis—Restless
14 | I’LL BE LOVING YOU—Collage—Viper
15 | YOUR LOVE IS SO DIVINE—Miranda—Sunshine
16 | ZUNGA ZENG—K7—Tommy Boy
17 | FUNK DAT/WHY IS IT?—Sagat—Maxi
18 | SOMETHIN’ TO RIDE TO (FONKY EXPEDITION)—Conscious Daughters—Scarface
19 | WHAT’S UP—DJ Mike—ZYX
20 | TAKE IT EASY—Mad Lion—Weeded

Top Hot 100 Indie Singles

Pos. | TITLE—Artist—Label
--- | ---—---
1 | "THE MOST BEAUTIFUL GIRL IN THE WORLD"—NPG
2 | FANTASTIC VOYAGE—Coolio—Tommy Boy
3 | TOOTSEE ROLL—69 Boyz—Rip-It
4 | THUGGISH RUGGISH BONE—Bone
5 | BOP GUN (ONE NATION)—Ice Cube—Priority
6 | NEW AGE GIRL (FROM DUMB AND DUMBER)—Deadeye Dick—Ichiban
7 | YOU KNOW HOW WE DO IT—Ice Cube—Priority
8 | REGULAR THANG—Ovis—Restless
9 | I’LL BE LOVING YOU—Collage—Viper
10 | YOUR LOVE IS SO DIVINE—Miranda—Sunshine

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Top Indie R&B Album Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. Of Charted Albums)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>RUTHLESS (6)</td>
</tr>
<tr>
<td>2</td>
<td>PRIORITY (7)</td>
</tr>
<tr>
<td>3</td>
<td>RAP-A-LOT (12)</td>
</tr>
<tr>
<td>4</td>
<td>TOMMY BOY (7)</td>
</tr>
<tr>
<td>5</td>
<td>RIP-IT (2)</td>
</tr>
<tr>
<td>6</td>
<td>SUAVE (2)</td>
</tr>
<tr>
<td>7</td>
<td>THUMP (4)</td>
</tr>
<tr>
<td>8</td>
<td>LUKE (3)</td>
</tr>
<tr>
<td>9</td>
<td>SOLAR (1)</td>
</tr>
<tr>
<td>10</td>
<td>WRAP (3)</td>
</tr>
</tbody>
</table>

Top Indie R&B Album Distributing Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTING LABEL (No. Of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRIORITY (22)</td>
</tr>
<tr>
<td>2</td>
<td>RELATIVITY (10)</td>
</tr>
<tr>
<td>3</td>
<td>TOMMY BOY (7)</td>
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<td>4</td>
<td>RIP-IT (2)</td>
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<td>5</td>
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Top Indie R&B Singles

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<tr>
<td>1</td>
<td>THE MOST BEAUTIFUL GIRL IN THE WORLD — NPG</td>
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<td>2</td>
<td>TOOTSEE ROLL — 69 Boyz — Rip-It</td>
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<td>3</td>
<td>FANTASTIC VOYAGE — Coolio — Tommy Boy</td>
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<td>4</td>
<td>THUGGISH RUGGISH BONE — Bone Thugs ’N Harmony — Ruthless</td>
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<td>5</td>
<td>YOU KNOW HOW WE DO IT — Ice Cube — Priority</td>
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<td>6</td>
<td>TAKE IT EASY — Mad Lion — Weeded</td>
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<td>7</td>
<td>BOP GUN (ONE NATION) — Ice Cube — Priority</td>
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<td>8</td>
<td>SOMETHIN’ TO RIDE TO (FONKY EXPEDITION) — Conscious Daughters — Scarface</td>
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<td>I GOT CHA OPIN — Black Moon — Wreck</td>
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<td>11</td>
<td>THIS LOVE IS FOREVER — Howard</td>
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<td>NO GUNS, NO MURDER — Rayvon — VP</td>
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<td>15</td>
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<td>16</td>
<td>WHERE I WANNA BE BOY — Missions — Step Sun</td>
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<td>17</td>
<td>COME CLEAN — Jeru The</td>
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<td>18</td>
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<td>19</td>
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Continued on page 122
**Top Indie R&B Singles**

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**Top Indie Rap Singles**

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**Top Indie Rap Labels**

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<td>PRIORITY</td>
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**Top Indie Dance Maxi-Singles Sales**

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China Crisis
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Parliament
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7 REFLECTIONS —Peter White—
Sin-Drome
8 DOLL—Keiko Matsui—White Cat
9 SQUARE ONE —Gary Taylor—
Marvin Crew
10 WHERE IS LOVE—Bobby Caldwell—
Sin-Drome

Top Indie Contemporary
Jazz Labels

Pos. Label [No. Of Charted Albums]
1 TELARC (3)
2 CONCORD (5)

Top Indie Classical Albums

Pos. Title—Artist—Label
1 MYSTICAL CHANTS—The Choir Of
Vienna—Special
2 ROMANTIC CLASSICS—Various
Artists—Madacy
3 NUTCRACKER—Berlin Symphony
(Wahlert)—Laserlight
4 20 CLASSICAL FAVORITES—Various
Artists—Madacy
5 HOOKED ON CLASSICS: VOL 1—
Royal Philharmonic Orchestra—
Laserlight
6 HANDEL: MESSIAH HIGHLIGHTS—
Various Artists—Laserlight
7 PACHELBEL CANON & OTHER
WORKS—Wurttemberg Orchestra—
RCA Allegretto
8 GREAT FANTASY—Cincinnati Pops
(Kurzweil)—Telarc
9 GREGORIAN CHRISTMAS—
CHANTS & MOTETS—Schola
Hungarica—Laserlight
10 LOVE'S ILLUSION—Anonymous 4—
Harmonia Mundi (France)
11 50 CLASSICAL MASTERPIECES—
Various Artists—Madacy
12 SONGS OF ANGELS—Robert Shaw
Chamber Singers—Telarc
13 VERY BEST OF MOZART—Various
Artists—Elektra
14 AN ENGLISH LADYMASS—
Anonymous 4—Harmonia Mundi (France)
15 ON YULES NIGHT—Anonymous 4—
Harmonia Mundi (France)

For more information: Dianne Caron 360.398.2846
P.O. Box 28190 Bellingham, WA 98228
E-Mail: 7heaven@pacificrim.net
Internet: http://olympic.pacificrim.net/~7heaven

World Domination

Low Pop Suicide
Sky Cries Mary
Stamford Prison Experiment
The Psytime Rangers
Lattimer
The Elastic Purejoy
Noah Stone
Lizard Music

For more information: Dave Brubeck—Telarc
5 SANTA'S BAG: ALL-STAR JAZZ
CHRISTMAS—Various Artists—Telarc
6 A TRIBUTE TO BING CROSBY—
Mel Tormé—Concord
7 A JAZZY CHRISTMAS IN DIXIE—
The Highway Jazzmen—Laserlight
8 THE ORIGINAL JAZZ MASTERS
SERIES VOLUME I—Various Artists—
DA
9 A CONCORD JAZZ CHRISTMAS—
Various Artists—Concord
10 VINTAGE YEARS—Mel Torme/George
Shearing—Concord
3 CONTINUUM (1)
4 LASERLIGHT (1)
5 DA (1)

Top Indie contemporary
Jazz Albums

Pos. Title—Artist—Label
1 SAX BY THE FIRE—John Tesch Project—
GTS
2 HARDCASTLE—Paul Hardcastle—JVC
16 GOLDF—Luciano Pavarotti—Deja Vu
17 GREGORIAN CHANTS—Various
Arias—Laserlight
18 GERSHWIN: RHAPSODY IN BLUE—
Budapest Philharmonic Orchestra
(Sandor)—Laserlight
19 HITS OF THE BEATLES—Royal
Philharmonic (Clark)—First Choice
20 TREASURY OF GREGORIAN
CHANTS—Monks Of Benedictine
Abbey—Madacy

Madacy Music Group
Top Indie Classical Labels
Pos. LABEL (No. Of Charted Albums)
1 MADACY (27)
2 LASERLIGHT (7)
3 SPECIAL (1)
4 HARMONIA MUNDI (FRANCE) (3)
5 TELARC (3)

Continued on page 126
### Top Indie New Age Albums

<table>
<thead>
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<th>Label</th>
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<td>Various Artists</td>
<td>Hearts Of Space</td>
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<td>2</td>
<td>Turn Of The Tides</td>
<td>Various Artists</td>
<td>Tianguis</td>
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<td>Nouveau Flamenco</td>
<td>Various Artists</td>
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<td>4</td>
<td>Guitar Passion</td>
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<td>Universal Wave</td>
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<td>Acoustic Planet</td>
<td>Various Artists</td>
<td>Higher Octave</td>
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<td>6</td>
<td>A Day In The Life</td>
<td>Various Artists</td>
<td>Danny Wright/Maulin D’Or</td>
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<tr>
<td>7</td>
<td>A Family Christmas</td>
<td>Various Artists</td>
<td>GTS</td>
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<td>8</td>
<td>Sunday Morning Coffee II</td>
<td>Various Artists</td>
<td>Mango</td>
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<td>9</td>
<td>Mandala</td>
<td>Various Artists</td>
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<td>10</td>
<td>To Russia With Love</td>
<td>Various Artists</td>
<td>Marielle Steamroller/American Gramaphone</td>
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### Top Indie New Age Labels

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### Top Indie World Music Albums

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<td>Hope</td>
<td>Various Artists</td>
<td>Triloka</td>
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<td>Island Angel</td>
<td>Various Artists</td>
<td>Green Linnet</td>
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<td>The Mansa Of Mali</td>
<td>Various Artists</td>
<td>Mango</td>
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<td>6</td>
<td>The World Sings Goodnight</td>
<td>Various Artists</td>
<td>Silver Wave</td>
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<td>7</td>
<td>Trance Planet</td>
<td>Various Artists</td>
<td>World Music</td>
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<td>8</td>
<td>Prose Combat</td>
<td>Various Artists</td>
<td>Cohiba</td>
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<td>Zen Kiss</td>
<td>Various Artists</td>
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<td>Various Artists</td>
<td>Waterlily Acoustics</td>
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### Top Indie World Music Labels

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<td>3</td>
<td>Triloka (3)</td>
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### Top Indie Reggae Albums

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<td>2</td>
<td>All She Wrote</td>
<td>Various Artists</td>
<td>Chaka Demus &amp; Pliers</td>
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<tr>
<td>3</td>
<td>Best Of Reggae</td>
<td>Various Artists</td>
<td>K-Tel</td>
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<td>Reggae Gold 94</td>
<td>Various Artists</td>
<td>K-Tel</td>
</tr>
<tr>
<td>5</td>
<td>Best Of Dancehall Reggae</td>
<td>Various Artists</td>
<td>VP</td>
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### Top Indie Reggae Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Label (No. Of Charted Albums)</th>
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<tbody>
<tr>
<td>1</td>
<td>Mango (1)</td>
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<td>2</td>
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<td>K-Tel (1)</td>
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<tr>
<td>4</td>
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</tbody>
</table>
there is another new label that will pick them up," says Bruce Pavitt, who, with
Jonathan Poneman, formed the region's most successful indie, Sub Pop.
"With the number of [so-called] alternative bands being signed to majors, it has really become a lottery —
and everyone is buying tickets. As a result, there are twice as many bands,
so there are more potential rewards to be had," says C/Z Records' Daniel
House, whose label has put out 80 releases so far, including artists like 7
Year Birth and Built To Spill.
C/Z's first release, in 1985 was called
"Deep Six" and featured Soundgarden, Skin Graft and The Melvins. It not only
was the earliest significant document of the emerging scene, but was a major
inspiration for the genesis of Sub Pop.
"We always felt that the music could potentially be commercial. The name
Sub Pop was built on the premise that very cool indie music could be popular
if given the opportunity," explains
Pavitt, whose label has not only built a
lucrative catalog, but also continues to
have profit participation on the entire
Nirvana catalog.
Most recently, Sub Pop sold a 49% interest in the label to the Warner
Music Group U.S. for a reported amount of over $20 million, as well as
creating a publishing arrangement with PolyGram.
Sub Pop distributes numerous labels,
including Super Electric (a garage punk
label owned by Caryn Palmieri and
Muldooney's Steve Turner). Fly Daddy
(which features any pop duo Cardinal
and the Moles) and Pop Llama, which
is releasing the debut album by current
major-label attention-getter, the
Presidents Of The United States Of
America.
Beyond Seattle, Washington cities
like Bellingham and Olympia, as well
as Portland, Ore., and Boise, Idaho,
are enjoying very productive scenes
with indie labels such as K Records,
Skinny Girl, Kill Rock Stars, Top
Drawer, Chainsaw, Atlas, Candy Ass
and Estrus.
NEW YORK—Windham Hill, Curb, and Rykodisc are among the latest record companies to have put down stakes in the World Wide Web. And like their fellow online front-runners—from Warner, Sony, and Atlantic to American Geffen, and Capitol—each has a different agenda: Curb is developing Web sites for building a presence in this bustling cyberband; Windham Hill is focusing on progressive marketing; Rykodisc is seeking to launch another Internet phenomena.

"In our research, we’ve found that your top users, for larger companies, are your competitors, and then people within your own company, and then your customers," says Terry Myerson, president/CEO of commercial Web-site developer Interse, which designed the label’s new Windham Hill site in conjunction with the label. "This offers a wealth of information—from new signings to upcoming releases and label news—which would not be necessarily available anywhere else," says Myerson.

"It's not so much competition as curiously," says Brad Holliday of the intra-industry user phenomenon. Holliday handles progressive marketing at Curb and also designed the label’s own Web site (http://www.curb.com), which has been taking increasingly impressive shape since December. "This is new to everyone, so there’s no set formula yet. It’s interesting to see what the other guy’s doing."

The Windham Hill site, which officially launched in the middle of last month after two months of low-profile testing, already has seen numerous fellow label residents stop by to say hi, according to a richly detailed user data compiled by Interse. One such label visitor left a message in Windham Hill’s open-forum FAQs section, documenting the sign-and-directing browsers to its own nearby site. "We didn’t put in a link for the Sympatico site," says Myerson. "Such a link," which sends users with a click of the mouse to other online sites, has been set up in conjunction with the New Media Group, an online community sign-up assistant that the label’s logo has transported into the Windham Hill home page. Other links, in and out, are being explored. "It keeps you from just preaching to the converted," says RayGattinella, Windham Hill VP of marketing.

RYKODISC PROMO

Intertwined links are the key to the early World Wide Web strategy of Rykodisc, which has only a "home page" up thus far (http://www.shore.net/~rykodisc), although it has a "full-blown site" on deck.

"Basically we’re set up on the Web right now as a gatekeeper—to direct people to other sites that will interest them," says Larry Daniels, Rykodisc’s manager of special projects and the label’s online point person. "Soon, very soon, we’ll be adding a piece of our own content in the form of audio and video clips within our site."

A current Rykodisc online Sugar promotion is a "no-cost" Rykodisc "sampler," which is available for download on the label’s site.

Individual artist pages in the Windham Hill site include biographies, audioclips, and videoclips.

FULL-BLOWN SITES

Windham Hill (windhamhill.com) and Curb fall more cleanly into the "full-blown" site category, boasting such offerings as downloadable audio- and video-clips, biographies, interviews, and chat areas within dedicated sites.

For Windham Hill, the overarching focus of its approach is translating the strong connection—indeed affecting customers to seem to have for the label in the digital domain, says Gattinella.

Gattinella characterizes that connection as an "interactive identity" that he sees as rare in the music industry. "Most people think in terms of artists and not labels—Mariah Carey and not Sony," he says. "But people feel like they know, and trust, us."

The site is broken down into four sections: Quick Tour; Our Music; Tune In; and Keep In Touch, which contains an online registration form and a chance to win a Windham Hill CD sampler and catalog in its mailboxes (the actual, old-fashioned ones) within a week."

"If you are a new artist, like me, people don’t know who you are, but they know that they like music on Windham Hill," says label artist and online convert Jim Brickman, whose debut album was released last spring. "This gives them a forum to browse—and hopefully to discover you."

Brickman, whose background includes composing such classic ad jingles as GTE’s "We bring good things to life," has a unique perspective on the site: "I have seen how critical marketing can be to the success of a product," he says, "and as an artist, I know that foraging for attention can be trying to your audience. This facilitates both."

Windham Hill artists also benefit from radio station listings in the "Tune In" area (with phone numbers and FAXs) and listings of tour sites both large and high-school auditorium small. Online sales are not yet part of the equation, but placing orders is a constant, if nonintrusive, presence. "Right now, we’re more interested in creating excitement at retail," says Gattinella.

In more unique applications of the arena’s potential, Gattinella says dusting the label’s site (which is online to users) and work in progress test-marketed. Brickman says he was pleasantly struck with the idea of uploading a snippet of an emerging idea to see if it flies.

COUNTRY ROADS

Curb Records’ site is similar in many ways but unique in that it is one of a handful of country-music pioneers. "There’s a good amount of overlap between country-music fans and online users," says Holliday. "It’s following a little more slowly, maybe, than other music, but it’s definitely following."

The site’s main interface is a graphically slick box, through which users can access artists’ pages and audio and video-clips. There also are artist interviews, as well as "Music City" news.

Holliday says there will be a premium put on getting the "hottest and newest" music and videos. "We’re also looking to put some smaller files up," he says, noting the sometimes great lengths of time it can take to upload longer video files—up to 30 minutes with a 14.4 modem. The home-video release will contain a two-minute trailer at the beginning, highlighting both Compton’s CD-ROM and the NBC-TV show, "Earth Angels," which provides a "new science-fiction theme. In turn, a 60-second ad appearing the release of the home video will air during the show. Other links include a sweepstakes promoting the TV show and video, for which Compton’s will provide 1,000 copies of its CD-ROM as prizes, cross-overs on point-of-purchase materials, and joint radio advertisement.

Sci-Fi Themes Push Interactive’s Outer Limits

NEW YORK—Science fiction has, as someone once said of baseball, been very bery good to CD-ROM developers. So it’s no surprise to see a strong slate of such themed releases on tap for spring and summer. "It translates well, and it’s familiar," says John Everson, co-executive producer of San Francisco-based software developer Mecadah, whose forthcoming "Daedalus Encounter" fills the sci-fi hill nicely. "In the early days at least, it leaves you free to concentrate on developing the title and not on having to jump that extra hurdle of explaining the actual concept to consumers."

"The Daedalus Encounter," which will have a worldwide launch in April for PC, Macintosh, and 3DO platforms via Virgin Interactive Entertainment, "gives a new approach to the market," says Russell Kelman, VP of marketing for Virgin Interactive. "We see this as a perfect product for all the new users who have come into the market this year."

Interactive Virgin, which acquired the company in part of the deal for the software publishing assets of Media Vision, will therefore take an aggressive approach to market this product, says Kelman, including sending a promotional trailer and posters to retailers and holding a "Hollywood-style" premiere for the spring.

Mecadah, meanwhile, will be busy working on its next title. "A comedy," says Everson. "We’ll see how that goes."
NCI Survey Cites Caption Glitches
Are Vid Suppliers Aware Of Complaints?

LOS ANGELES—The hearing-impaired can have trouble communicating with others in the everyday world. Now it appears the National Captioning Institute is having similar trouble with the home video industry.

Despite an NCI survey that indicates 61% of deaf and hearing-impaired consumers experience problems with captions, program suppliers and distributors say they rarely, if ever, receive complaints. Their position runs counter to that of Blockbuster, which has bought 2,500 caption decoders from NCI on the strength of the survey. Neither party will discuss the transaction's dollar value (decoders normally sell for $130 apiece).

Demand attracted Blockbuster. Based on the data it collected, NCI projects closed-caption consumers among the 25 million deaf and hearing impaired rent 90 million minutes a year and purchase 9 million copies of the 5,000 titles treated since 1984. Yet few copies perform properly, often exhibiting no captions or ones that are illegible on screen, NCI says.

But suppliers or distributors maintain the problem isn't as severe as the survey indicates. "We can guarantee a product through our quality control systems," says a source at distributor Rank Video Services, which services Columbia Pictures, Paramount, Fox Video, Live and MCA/Universal. "We've never heard about a complaint," he adds, "but that doesn't mean there aren't a few once in a while." Finished copies are checked at least twice and often three times, according to distributors.

Vendors agree they rarely hear about closed-captioning glitches. "Occasionally, we have a problem and give a consumer a new tape when it's reported," says MCA/Universal Home Video VP of technical operations Mike Fitzgerald. "We haven't had that many complaints, and it's certainly not 60%.

Others such as Buena Vista, Live and Turner don't know what NCI is referring to. "I think if our product had problems, we'd hear about it," says Buena Vista Home Video VP of publicity and special events Tania Moloney. "Consumers aren't shy about calling us about a number of things," including this issue.

NCI's conclusions were drawn from a direct-mail questionnaire sent in December to 500 randomly selected hearing-impaired consumers. Each had had access to closed-captioned programs either through a set-top decoder or a display-ready television set.

Executive director of public relations Don Thiene, defending the survey, says NCI receives about a dozen letters each month specifically complaining about video problems. "I don't find it shocking that there's a disparity between our survey and supplier comments," he says. "But the survey puts hard quantitative numbers on what we've always known.

Blockbuster will have a chance to verify the conclusions. Its program, which began Feb. 1, allows consumers to test closed-captioned titles on decoder-installed in 2,500 stores. The service will be advertised through a promotional spot scheduled to run on in-store monitors.

Suppliers have a vested interest in monitoring the rate of in-store failures. They pay NCI an average of $2,000 per title to close-caption a video and another $300 for the master copy, which goes to the distributor.

Closed captioning also is done by Los Angeles-based Captions, which did not take part in the NCI survey. Captions know of consumers who have reported problems. "Some say the video box said it would be captioned and it wasn't," says sales manager Robert Troy. "But it doesn't happen that often, and it could have happened on a tape they rented three years ago," Troy says he was unaware of the NCI study.

The root of the problem may lie in consumer VCRs. Fitzgerald speculates that the general wear and tear on any VCR can throw off tracking specifications required to view closed captions. "If the tracking service starts to come out, it does make a difference," he says, in turn making on-screen images hard to read.

The Garden's Hardbody Crop. Flash Distributors and Coliseum Video flexed their entertainment muscles with a January party at New York's Madison Square Garden. As part of the festivities, retailers and their kids got to see World Wrestling Federation stars in a scheduled match. Two of the WWF contestants were Alundra Blayze, second from left, and Shawn Michaels, right, posing with Coliseum's Neil Moss, left, and Steven Scavelli, president of Flash.

"Kids First!" List Of Preferred Vids Aids Retailers

NEW YORK—if Disney can establish a brand name in children's entertainment, would it be presumptuous of the Coalition For Quality Children's Video to do the same? Not according to the Coalition, which says its "Kids First" directory of recommended titles from 22 vendors is just the ticket for retailers seeking to generate more sales in that genre. And retailers are agreeable to that suggestion. Suncoast Motion Picture Co. will begin a "Kids First!" campaign in 520 stores starting April 1.

The Suncoast move follows on the heels of a Knott test of the campaign, promised implementation of the "Kids First!" program by several video specialists, and discussions between the Coalition and the Trans World Music chain.

"A lot of customers ask us all the time..." (Continued on page 122)

The girl next door has grown up and she's better than ever. Playboy's Fabulous Forties. It's a loving tribute to the timeless beauty of women in their forties — sexy, sophisticated and ready to bring you fabulous sales.
**Billboard**

**Top Video Sales**

**FOR WEEK ENDING FEBRUARY 25, 1995**

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<td>Taurus Entertainment N4011</td>
<td>Jim Carrey</td>
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<td>2</td>
<td>SPEED</td>
<td>Twentieth Century-Fox 9536</td>
<td>Kevin Reen</td>
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<td>3</td>
<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Pictures</td>
<td>Animate</td>
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<td>THE LAND BEFORE TIME II</td>
<td>Universal City Studios</td>
<td>Animators</td>
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<td>PENTHOUSE: SWIMSUIT 2</td>
<td>A'sVision Entertainment 50788-3</td>
<td>Various Artists</td>
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<td>6</td>
<td>A TROLL IN CENTRAL PARK</td>
<td>Warner Bros. Home Video 16100</td>
<td>Animated</td>
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<td>7</td>
<td>EAGLES: HELL FREEZES OVER A</td>
<td>Geffen Home Video 39548</td>
<td>Eagles</td>
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<td>8</td>
<td>PLAYBOY: 1995 VIDEO PLAYDATE CALENDAR</td>
<td>Playboy Home Video 108767</td>
<td>Various Artists</td>
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<td>9</td>
<td>NIRVANA: LIVE! TONIGHT! GULU GULU</td>
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<td>JURASSIC PARK</td>
<td>MCA/Universal Home Video 82061</td>
<td>Sam Neil</td>
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<td>TOMBSTONE</td>
<td>Hollywood Pictures</td>
<td>Kurt Russell</td>
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<td>YANNI: LIVE AT THE ACROPOLIS</td>
<td>BMG Video 21863</td>
<td>Yanni</td>
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<td>13</td>
<td>PLAYBOY: GIRLS OF HUSTERS</td>
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<td>ROLLING STONES: LIVE AT THE MAX</td>
<td>Polygram Video 8066332193</td>
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<td>FOUR WEDDINGS AND A FUNERAL</td>
<td>Gramercy Pictures</td>
<td>Arnie MacDowell</td>
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<td>16</td>
<td>SADIE: LIVE CONCERT HOME VIDEO</td>
<td>Epic Music Video</td>
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<td>17</td>
<td>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</td>
<td>Walt Disney Video 3491</td>
<td>Animate</td>
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<td>18</td>
<td>DAZED AND CONFUSED</td>
<td>Universal City Studios</td>
<td>Jason London</td>
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<td>RECREATION DOGS</td>
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<td>PLAYBOY'S WOMEN OF COLOR</td>
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<td>THE 3 TENORS IN CONCERT 1994</td>
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<td>Virgin Video 77796</td>
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<td>ALADDIN</td>
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<td>THE NIGHTMARE BEFORE CHRISTMAS</td>
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<td>THE BOB MARLEY STORY</td>
<td>Island Video</td>
<td>Bob Marley &amp; The Wailers</td>
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<td>THE Brave FROG</td>
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<td>PLAYBOY: SECRETS OF MAKING LOVE VOL. II</td>
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<td>SLEEPLESS IN SEATTLE</td>
<td>TeStar Pictures</td>
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<td>33</td>
<td>BLACK BOX: VOLUME 1</td>
<td>Wax Trax</td>
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<td>PLAYBOY CELEBRITY CENTERFOLD: PATSY DAVIS</td>
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<td>PENTHOUSE VIDEO</td>
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<td>WOODSTOCK '94</td>
<td>Polygram Digital Video</td>
<td>Various Artists</td>
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<td>MY FAIR LADY: JENNIFER ASTRUP</td>
<td>FoxVideo (IBS Video 81660-0)</td>
<td>Rex Harrison</td>
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<td>38</td>
<td>PENTHOUSE, PARTY WITH THE PETS</td>
<td>Paramount Pictures</td>
<td>Various Artists</td>
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<td>39</td>
<td>THE LITTLE LIEKING</td>
<td>Hemisphere Pictures</td>
<td>Kristy Toddy</td>
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<td>40</td>
<td>AN AFFAIR TO REMEMBER</td>
<td>Twentieth-Century Fox</td>
<td>Calgary Debrah Kaye</td>
</tr>
</tbody>
</table>

**Note:** RIAA gold certification is for sales of 50,000 units or $1 million in sales at suggested retail. RIAA platinum certification is for sales of 100,000 units or $2 million in sales at suggested retail. RIAA double platinum certification is for sales of 200,000 units or $4 million in sales at suggested retail.
VIDEO PREVIEWS
EDITED BY CATHERINE APPLEFIELD

MUSIC
John Denver, "A Portrait," Cherry Lane Video (Hal Leonard), 60 minutes, $19.95.
A beautifully paced mix of behind-the-scenes narrative, archival performance clips, and video sequences. It should please those who like the singer's music and his politics. To frame all, Denver faces the camera at the Colorado Folk Festival and talks about his early attraction to music and the standards he keeps his own songs as "Rocky Mountain High," "Matthew," "Calympso," "Pouring For a Child" (inspired by the Exxon Valdez disaster and what he showed about the arrogance of power and greed), and "What Are We Building For Our Children." (which Denver calls "the best piece of work I've done in my career." He also included the background of his first hit, "Take Me Home, Country Roads," to show what happened when she gave him a prize bird to a pair of poor children who ask for a handout instead of her teacher to be judged.

"Nursery Rhymes With Mama Goose." Golden Books Video, 25 minutes, $12.95.
This rapping, rhyming, picture book is directed to 13 different classic nursery rhymes is hip in every sense of the word. Congenial by the Coe trio of Natalie and her twin sisters Casey and Tim, program presents a unique means of hitting home such children's tales as "Humpty Dumpty," "Jack And Jill," "Peter Piper," "Simple Simon," and more, via upbeat music videos. Although the video is geared toward a preschool audience, older children and parents may find themselves tapping along to the beat.

HEALTH/FITNESS
"Kate Smith's Power Step Workout." Bodys Vision, 60 minutes, $19.95.
A full-body workout that demands at least a moderate fitness level and agility with the step accompaniment. Smith's "Power Step" program was created to enable participants to burn even more calories than the average step routine. The incorporation of jumps, hops, and of the hands allows for maximum creativity and muscle involvement. While viewers have the option of toning the routine down—power stepping or doing a regular step program—the moves still require a pretty fit participant. For those who are up to the challenge, a fun and results-oriented workout awaits.

DOCUMENTARY
"In Service To America: A History Of Women In The Military," June Hansen Productions (Worldvision, 514-8871), 60 minutes, $29.95.
The story of women in the military extends from the infamous Molly Pitcher of the Revolutionary War through the women who served during Desert Storm and continue to serve in all branches of the armed forces. This comprehensive documentary includes a complete scrapbook of archival photos and films accentuated by interviews with historians, experts, and a myriad of military women who share their own accounts and insights. Also available from Dan Hansen are "We Were There," the dramatic account of the Jewish liberation after World War II as told by the liberators themselves, and "Forgotten Heroes," a documentary of the U.S. Marine Corps in Korea.

Keep the kitchen running as smoothly as possible with that of an esteemed lunch guest who authorizes them in the cooking school. After plenty of humorous trial and error, they become skilled in the art of fine French cuisine.

INCLUDED
An overview of the history and current status of the 566-plus Native American tribes makes for both an exhaustive and exhilarating subject. Archival footage is used to graph the story of various triumphs and tragedies, but the most compelling testimony comes via the members of the tribes themselves who share personal memories and stories in candid interviews. To make this subject even more approachable, Turner divides the tribes into different regions of the country, each of which is covered in one of the six videos.

INSTRUCTIONAL

"Simply Stop" by William Davis, in "The cowsman," 15-20 minutes, $12.95.
This five-minute, 15-minute program on TV stations features the characters as they struggle through life in the hopes of finding a more peaceful existence. The program outlines and demonstrates specific situations (a person who doesn't know how to swim, falling in the pool, a toddler panicking in deep water, etc.) and shows how children performing CPR and other forms of rescue breathing can change a critical situation. Unfortunately, it is not portrayed in a manner that will particularly appeal to its intended audience.

Video Previews is a weekly look at new titles at sell through prices. Send review copies to Catherine Applefield, 3817 Brighton Court, Alexandria, VA 22305.

BILLBOARD
FOR WEEK ENDING FEBRUARY 25, 1995

COMPILATION OF A NATIONAL SAMPLE OF RETAIL STORE, REPLAY REPORTS

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<td>Arno Schwengler, Jamie Lee Curtis</td>
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<td>THE MASK (P-13)</td>
<td>Warner Home Video Entertainment Co (NC233)</td>
<td>Jim Carrey</td>
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<td>THE CLIENT (P-13)</td>
<td>Warner Bros. Inc</td>
<td>Susan Sarandon, Tommy Lee Jones</td>
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<td>WOLF (R)</td>
<td>Columbia TriStar Home Video (71153)</td>
<td>Michael Pfieffer</td>
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<td>BLOWN AWAY (R)</td>
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<td>RENAISSANCE MAN (P)</td>
<td>Touchstone Home Video</td>
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<tr>
<td>MAVERICK (P)</td>
<td>Warner Bros. Inc</td>
<td>Michelle Pfeiffer, Joe Don Baker</td>
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<tr>
<td>WHEN A MAN LOVES A WOMAN (R)</td>
<td>Touchstone Pictures Home Video (9130)</td>
<td>Morgan Freeman, Denzel Washington</td>
<td></td>
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<tr>
<td>I LOVE TROUBLE (P-13)</td>
<td>Touchstone Home Video (2983)</td>
<td>Julia Roberts, Nick Nolte</td>
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<tr>
<td>ENERGY (P)</td>
<td>Twentieth Century Fox Video (6657)</td>
<td>Marv Strap, Doug McKeon</td>
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<tr>
<td>YOU CAN'T HAPPy (P-13)</td>
<td>Touchstone Pictures Home Video (70213)</td>
<td>Dinaé Frenkel</td>
<td></td>
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<tr>
<td>AIRHEADS (R)</td>
<td>Twentieth Century Fox Video (80027)</td>
<td>Adam Sandler</td>
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<td>TRIP BY JURY (R)</td>
<td>New Line Home Video</td>
<td>James Woods</td>
<td></td>
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<tr>
<td>NORTH (P)</td>
<td>Columbia TriStar Home Video (71163)</td>
<td>Bruce Willis</td>
<td></td>
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<tr>
<td>BABY'S DAY OUT (P)</td>
<td>Twentieth Century Fox Video (6657)</td>
<td>Dinaé Frenkel</td>
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<td>GUARDIAN TESS (P-13)</td>
<td>Touchstone Pictures Home Video (78073)</td>
<td>Melissa Joan Hart</td>
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<tr>
<td>KILLING ZOE (R)</td>
<td>Live Home Video (6998)</td>
<td>Dinaé Frenkel</td>
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<tr>
<td>BEVERLY HILLS COP III (P)</td>
<td>Paramount Pictures</td>
<td>Eddie Murphy</td>
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<td>WYATT EARP (P)</td>
<td>Warner Bros. Inc</td>
<td>Kevin Costner, Dennis Quaid</td>
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<td>TUESDAYS AND A FUNERAL (P-13)</td>
<td>Polygram Video (33036)</td>
<td>Andie MacDowell, Jack Nicholson</td>
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<tr>
<td>WITH HONORS (P-13)</td>
<td>Warner Bros. Inc</td>
<td>Jon Poll, Brendan Fraser</td>
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<tr>
<td>LITTLE BUDDHA (P)</td>
<td>Miramax Home Entertainment</td>
<td>Keanu Reeves</td>
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<td>CITY SKULLC (P-13)</td>
<td>Columbia Pictures (71193)</td>
<td>Chris Farley</td>
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<td>Al Pacino</td>
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<td>SIRENS (P)</td>
<td>Miramax Home Entertainment</td>
<td>Hugh Grant, Sigourney Weaver</td>
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<td>GETTING EVEN WITH BAD (R)</td>
<td>Metropolitan Pictures Home Video</td>
<td>Michael Keaton</td>
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<td>THE COWBOY WAY (P-13)</td>
<td>Universal City Studios</td>
<td>Jeff Bridges, Robert Duvall</td>
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<td>THE PAPER (P)</td>
<td>Universal City Studios</td>
<td>Michael Keaton</td>
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<td>THE LAND BEFORE TIME II (P-13)</td>
<td>Universal City Studios, Universal Video (9214)</td>
<td>Dom DeLuise, Ernie Sabella</td>
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<td>COLOR OF NIGHT (R)</td>
<td>Hollywood Pictures Corporation</td>
<td>Bruce Willis, LaToya Jackson</td>
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<td>WAGONS EAST (P-13)</td>
<td>Live Home Video (6991)</td>
<td>John Candy</td>
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<td>WHITE (P)</td>
<td>Miramax Home Entertainment</td>
<td>John Travolta</td>
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<td>ROSWELL (P-11)</td>
<td>Republic Pictures Home Video</td>
<td>Matt Dillon, Warwick Davis</td>
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<tr>
<td>DREAM LOVER (P)</td>
<td>Sony Pictures Classics</td>
<td>James Spader</td>
<td></td>
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<tr>
<td>THE SILENCE OF THE HAMS (P)</td>
<td>Columbia TriStar Home Video</td>
<td>Julia Roberts</td>
<td></td>
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<tr>
<td>THE FAVOR (P)</td>
<td>Dino Pictures (2179)</td>
<td>Elizabeth McGovern, John Cusack</td>
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<tr>
<td>BELLE EPOQUE (P)</td>
<td>Sony Pictures Classics</td>
<td>Julian Jarrold</td>
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</table>

*ITI gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for non-theatrical titles. C-ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at of least 50,000 units and $2 million at suggested retail for non-theatrical titles. © 1995, Billboard/BPI Communications.

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Lucasfilm, Voyager Win Laser Beams

LASER SCANS

by Chris McGowen

"Kids First!"GUIDES VID RETAILERS

(Continued from page 199)

"Kids First! Guided Vid Retailers" is a weekly list that highlights new and noteworthy video releases. The list includes information on the video title, the studio or distributor, and the release date. The list covers a wide range of genres, from children's videos to action-packed movies, and provides a valuable resource for video retailers looking to stock their shelves with the latest and most popular titles.

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## Top Music Videos

### Billboard

**February 25, 1995**

**Week Ending**

**Previous Week**

**No.** 1

**LIVE AT THE APOCALYPSE!**
**Private Music, BMG Video 82163**

**2**

**HELL FREEZES OVER**
**Liberation, BMG Video 82668**

**3**

**BARBRA'S CONCERT**
**Columbia Music Video, SM Entertainers 24 70116**

**4**

**LIVE! TONIGHT SOLD OUT!**
**Atlantic, BMG Video 82543**

**5**

**OUR FIRST VIDEO!**
**Dio Video, BMG Video 20359-3**

**6**

**THE 3 Tenors in Concert 1994**
**Epic Music Video, SM Entertainers 190542**

**7**

**BOY II MEN THEN II NOW**
**Motown Video Video, PolyGram 8003626553**

**8**

**VARIOUS ARTISTS**
**Children of the Corn, WarnerVision Entertainment 190553**

**9**

**JANET**
**Cultural Vistas Video, BMG Video 7774**

**10**

**LIVE AT THE MAX**
**Geffen Video, BMG Video 800332193**

**11**

**LIVE!**
**Curtis Video, BMG Video 77706**

**12**

**LIVE CONCERT HOME VIDEO**
**Epic Music Video, SM Entertainers 190514**

**13**

**BIG ONES YOU CAN LOOK AT**
**Curtis Video, BMG Video 80049546**

**14**

**COMEDY VIDEO CLASSICS!**
**Cultural Vistas Video, BMG Video 77713**

**15**

**THE GATE TO THE MIND'S EYE**
**SiriX Images, BMG Video 80001-3**

**16**

**GARTH BROOKS' 1994**
**Curtis Video, BMG Video 190518**

**17**

**WARRIOR**
**Cambridge, BMG Video 80032559**

**18**

**WAR PAINT VIDEO-HITS**
**BMG Video 80032559**

**19**

**CROSS ROAD**
**PolyGram Video, BMG Video 800362773**

**20**

**THE RECORD COMPANY MADE ME DO IT**
**BMG Video, SM Entertainers 191710**

**21**

**REBA IN CONCERT**
**MCA Records, BMG Video 10380**

**22**

**GREATEST HITS**
**MCA Records, BMG Video 10932**

**23**

**LIVE SHIT: BINGE & PURGE**
**Atlantic, BMG Video 81730**

**24**

**INDIAN OUTLAW**
**Curtis Video, BMG Video 77708**

**25**

**MARIAN MARY-KATE**
**BMG Video, SM Entertainers 190479**

**26**

**SABOTAGE**
**Capitol Video, BMG Video 77787**

**27**

**KISS**
**WarnerVision Entertainment, BMG Video 800325303**

**28**

**DELIBERATE SOUND OF THUNDER**
**Columbia Music Video, SM Entertainers 24 49519**

**29**

**STILL BELIEVE IN YOU**
**Atlantic, BMG Video 190517**

**30**

**FIELDS OF GOLD, THE BEST OF STING 1984-1994**
**A&M Video, PolyGram Video 440069233**

**31**

**ZO0 TV LIVE FROM SYDNEY**
**WarnerVision Entertainment, BMG Video 800333733**

**32**

**SECRET WORLD LIVE**
**BMG Video, SM Entertainers 190479**

**33**

**BUILDING THE HOUSE OF LOVE**
**A&M Video, PolyGram Video 440069233**

**34**

**VIUHPHORIA**
**BMG Video, SM Entertainers 190517**

**35**

**KICK IT UP!**
**Waxwork/Entertainment 5056-3**

**36**

**THE HOME VIDEO**
**BMG Video, SM Entertainers 190542**

**37**

**BEYOND THE MIND'S EYE!**
**BMG Video, SM Entertainers 190542**

**38**

**Epic Music Video SM Entertainers 19-49111**

**39**

**EPIC MUSIC VIDEO SM ENTERTAINERS 19-49111**

**40**

**Riaa gold cert. for sales of 25,000 units for video singles.**

**Riaa gold cert. for sales of 50,000 units for slf or UF videos.**

**Riaa platinum cert. for sales of 100,000 units for slf or UF videos.**

**Riaa gold cert. for sales of 25,000 units for slf or UF videos certified prior to April 1, 1991.**

**Riaa platinum cert. for sales of 50,000 units for slf or UF videos certified prior to April 1, 1991.**

**Riaa gold cert. for sales of 25,000 units for slf or UF videos certified prior to April 1, 1991.**

**Riaa platinum cert. for sales of 50,000 units for slf or UF videos certified prior to April 1, 1991.**

**Riaa platinum cert. for sales of 100,000 units for slf or UF videos.**

**Billboard charts.**
**KIDS FIRST!**
(Continued from preceding page)

program says Benke. "The more exposure we give it, the more the brand recognition will come. I think the strength of the program will be the catalog of 'KIDS First!' titles. It's a tool we can hand to them. They can take it home and look through it."

For its part, the Coalition will support the campaign with a "huge mailing" to consumer publications and parents.

Levy is setting up similar programs with some independents around the country, including Sabre's in Vermont, Calif., and Plaza Video outside New York City. Last year, Kmart did a 30-day "Kids First!" trial program in 800 stores and plans to repeat it this fall, Levy says. She is also talking to TransWorld Music about a possible campaign.

---

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**Billboard®**

FOR WEEK ENDING FEBRUARY 25, 1995

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**Top Laserdisc Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title</th>
<th>Copyright Owner</th>
<th>Manufacturer</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
<th>Suggested List Price</th>
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<tr>
<td>2</td>
<td>17</td>
<td>SPEED</td>
<td>Tivoli Century Fox</td>
<td>Tivoli Entertainment</td>
<td>8638</td>
<td>Keanu Reeves, Dennis Hopper</td>
<td>1994</td>
<td>R</td>
<td>29.99</td>
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<td>3</td>
<td>10</td>
<td>CLEAR AND PRESENT DANGER</td>
<td>Paramount Pictures</td>
<td>Paramount</td>
<td>32663</td>
<td>Harrison Ford, Willem Dafoe</td>
<td>1989</td>
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<td>JURASSIC PARK</td>
<td>MCA/Universal Home Video</td>
<td>MCA/Universal Home Video</td>
<td>41929</td>
<td>Sam Neill, Laura Dern</td>
<td>1993</td>
<td>PG</td>
<td>44.99</td>
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<td>BLOWN AWAY</td>
<td>Metro-Goldwyn Mayer</td>
<td>Pioneer</td>
<td>ML01529</td>
<td>Jeff Bridges, Tommy Lee Jones</td>
<td>1994</td>
<td>R</td>
<td>44.99</td>
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<td>6</td>
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<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Pictures</td>
<td>Image Entertainment</td>
<td>1524</td>
<td>Animated</td>
<td>1937</td>
<td>G</td>
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<td>8</td>
<td>34</td>
<td>TOTAL RECALL</td>
<td>Century Home Video</td>
<td>Pioneer</td>
<td>69/901</td>
<td>Arnold Schwarzenegger</td>
<td>1993</td>
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<td>3603</td>
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<td>1993</td>
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<td>TRUE LIES</td>
<td>Twentieth Century Fox</td>
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<td>Arnold Schwarzenegger, Jamie Lee Curtis</td>
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<td>20</td>
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<td>HARD BOILED</td>
<td>The Criterion Collection</td>
<td>The Voyager Company</td>
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<td>Chow Yun-Fat, Tony Leung</td>
<td>1990</td>
<td>R</td>
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<td>SCHINDLER'S LIST</td>
<td>MCA/Universal Home Video</td>
<td>MCA/Universal Home Video</td>
<td>41927</td>
<td>Liam Neeson, Ben Kingsley</td>
<td>1993</td>
<td>NR</td>
<td>49.99</td>
</tr>
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</table>

**Facts:**

- The Top Laserdisc Sales chart is compiled from a national sample of retail store sales reports.
- The ratings are based on Billboard's recommendations.

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**T-HIS WEEK...**

Following just two weeks after the release of their first board set, Spanky and his gang are back with The Little Rascals: Volume 2 (ID:5878; $12.98). This remastered set of rare Rascal's classics totals a whopping 431 minutes of non-stop laughs, all hosted by Leonard Maltin of TV's "Entertainment Tonight". And if it's laughs you're after, be sure and drop in on Ralph, Alie, Ed and Trixie for The Honeymoons: Volume 1 (ID:5877; $12.49) from FoxVideo. This 5-Disc set features the first 18 episodes of the classic television comedy and will be followed by Volume 2 ($12.80; $12.48), which contains an additional 20 episodes! On the subject of classics, the Criterion Collection CW edition of Powell and Pressburger's acclaimed adaptation of The Red Shoes (CC:401; $124.95) recently danced into stores; it's a winner! Featuring audio commentary from star Moira Shearer, director of photography Jack Cardiff (who personally supervised the transfer), Martin Scorsese and others, this stellar Technicolor epic contains all of the bonus extras that Criterion discs have become known for. It remains today, 47 years later, the definitive three strip Technicolor production of all time...and a great story to boot!

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LIFELINES

BIRTHS
Girl, Hannah March, dau. of Dave and Brenda Witzig, Jan. 18 in Chicago. He is Midwest regional director for Cema.

Boy, Alexander James, to Doug and Cheryl Breithart, Jan. 30 in New York. He is president of Centurion Records, VP of CD-ROM company Cybertour Inc., and an entertainment attorney.

Girl, Grace Catherine, to Tim and Monica Fought, Feb. 1 in Indianapolis. He is account executive at WFPS Indianapolis.

Girl, Hannah Catherine, to Billy and Cathy Dean, Feb. 7 in Nashville. He is a country artist on Liberty Records.

MARRIAGES
Chris Potes of Memphis, Tenn., Feb. 18 in Atlanta. He is warehouse manager for Uni Distribution there. She is senior assistant manager for Blockbuster Music.

DEATHS
Art Taylor, 65, Feb. 6 in New York. Taylor was a pioneering bebop drummer (see Blue Notes, page 40). He began his career in the late '30s in New York, joining a group that included Sonny Rollins, Jackie McLean, and Percy Heath. In the '40s and early '50s, he recorded approximately 100 sessions for the Blue Note and Prestige labels, performing with such jazz greats as Charlie Parker, John Coltrane, Bud Powell, Coleman Hawkins, Miles Davis, Thelonious Monk, Art Farmer, Gene Ammons, Donald Byrd, and Stanley Turrentine. He is heard on many celebrated albums including Coltrane's "Giant Steps" and Davis' "Bitches Brew." He also led groups and recorded under his own name.

He moved to France in 1963 and lived there until 1970, when he moved to Belgium. During this period, he published the book "Notes And Tones," a collection of interviews with other jazz musicians. He returned to New York in 1980, and in the late '80s he performed regularly with his band Taylor's Tunes, which recorded "Taylor's Theme" on the Kudu label.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 11th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

FEBRUARY
MARCH
March 1, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777.
March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

GOOD WORKS

EASTER SEAL TELETHON The National Easter Seal Society is launching a new "theme" campaign approach to its Easter Seal TV fund-raising efforts, which are being broadcast live March 4 and 5 from the Pasadena Civic Auditorium. Music-oriented segments will include "Seal Celebration," featuring the Commodores and the Spinners; "Spider-Man City Round-Up," featuring Trisha Yearwood, Suzy Bogguss, the Gibson Miller Band, among others; "Lift Your Spirits," featuring Kem Medema; and "Great Entertainers," with artists to be announced. The National Easter Seal Society is a non-profit, community-based health agency dedicated to helping people with disabilities achieve independence. For more info, contact Karen Shein at 212-727-9444 or fax 212-727-9006.

FIGHTING AIDS: LIFEbeat, the music industry group fighting AIDS, will honor Spin magazine publisher Bob Guccione Jr. at a fund-raising "Power Breakfast" at Barney's East in New York March 9. Tickets are $500 each and can be purchased by calling (212) 727-4444. In another LIFEbeat event, Warner Bros. band Porno For Pyros, along with Ned's Atomic Dustbin, Bush, H坚持, Face To Face, and the Goats, will headline WARP's second annual "Board AID" fund-raiser March 15 at the Sound Summit. This event in Big Bear, Calif. Last year's event raised more than $50,000 for organizations located in major metropolitan areas heavily affected by AIDS. Prior to the event, a kickoff concert of alternative artists will be held March 12 at the Palladium in Los Angeles, featuring Anthrax, the Mighty Mighty Bosstones, and KORN. For more info, contact Jody Miller or Susan Barrat 212-332-4609.

www.americanradiohistory.com
5,000 Religious Broadcasters Meet

Time Has Changed, But Message Hasn’t

BY DEBORAH EVANS PRICE

NASHVILLE—Beliefs mingled with business, and tradition met technology, as thousands of registrants gathered at the 52nd annual National Religious Broadcasters Convention at the Opryland Hotel in Nashville Feb. 11-14. Radio and television broadcasters from across the world met for educational sessions, committee meetings, a sampling of the latest in Christian entertainment, and to check out one another’s wares in the exhibit hall.

The theme of the gathering was “Are the technological messages we’re changing the world," and educational seminars covered a wide range of the impact of management and technology, selling solutions vs. selling spots, the state of Christian music, legal issues that concern Christian broadcasters, and new information superhighway and its effects on the industry.

“Our own station just recently advanced into the computer operation," he said, "we’re about halfway there. . . Sound quality is a large concern of mine. The technology continues to change, and we need to stay on the cutting edge of that and stay up to date as much as possible.”

MONEY A PRIMARY CONCERN

To be able to afford that technology, money is a prime concern to religious broadcasters, and several of the education sessions dealt with sales and fundraising.

Radio members comprise 71% of the NRB’s 818 members, and the majority of those noncommercial stations at the hands of the broadcasters, was there a noncommercial round-table discussion that addressed fund-raising and management issues. For commercial stations there were two “Mini Sales Boot Camp” sessions: one titled “Selling Solutions vs. Selling Spots” and the other titled “Overcoming Format Objections to Get the Sale.”

During the latter session, Salem Radio’s Bob Bounds urged sales people to be competitive with secular stations by utilizing the same tools and communicating on the same level. “We need to encourage our sales people to speak the same language—using terms like sales point, self talk, [and] back list inventory,” he said. “If our sales people aren’t speaking the same language, they won’t get the time of day.”

In addition to educational seminars and exhibit-hall action, this year’s NRB participants were entertained by some of Christian music’s top talent, including Ricky Skaggs, Bill Gaither, Janet Paschal, Susie McLachan, Friends IV, Michael W. Smith, and Phillips, Craig & Dean. In addition to the music offerings, there were numerous guest speakers including Jack Hayford, Elieith Elliot, and Dr. Adrian Rogers, who provided a stirring, open message encouraging broadcasters to stand by the truth.

NO PLATFORM FOR PRESIDENT

One speaker not present was President Clinton, and the NRB made it pointedly clear he was not wanted. A statement issued to the press read: “In recent years, it has been the decision of the National Religious Broadcasting (NRB) leadership to invite the President of the United States to address the annual convention. This has always been a nonpartisan choice, with both Republican and Democratic presidents participating. However, for the 1995 convention, it is the decision of the NRB executive committee that no invitation will be extended. During a White House briefing with Baptist leaders and religion journalists in October, President Bill Clinton reiterated his position on the issues of abortion and homosexuality by claiming the Bible is ‘ambiguous’ about them. Statements such as these reaffirm our decision to withhold an invitation to address our convention from the President. . . . We cannot give a platform to a leader who aggressively supports and puts forth policies and positions which are blatantly contrary to sound Christian values.”

Participants at NRB obviously represented broadcasting’s most conservative side, but in talking to attendees, it was obvious the theme of the convention rang true—the message being conveyed doesn’t change, but the messengers are moving into the ’90s.

Preregistration was up significantly from 1,900 last year to 2,400 at the same point this year, and on-site registration was also brisk. At the close of the day on Monday, paid registration was at 3,969, and NRB officials expected total attendance to top 5,000 by the end of the convention.

Next year’s National Religious Broadcasters Convention will be held Feb. 3-6 in Indianapolis.

Who’s Who: For a recent taping of FOX-TV’s “New Undercover,” radio jocks from all over the country were flown in for mass cameos. In front row, from left, are Sam The Limo Man, WPOW Miami; Michael Del, “New Undercover”; Bruce Barber, WPLR New Haven, Conn. Second row: Al Syk, WAMO Pittsburgh; Tony Fields, WKVV Milwaukee; Big Mike Johnson, WXXV Baltimore; Casper, WPGC Washington, D.C.; Shelly Wade, KBXX Houston. Lanford “the Man” Stephens, WZLA Cleveland; Guy Black, WTLF Indianapolis; Alfredas, KJ'MZ Dallas, Mason, WJLB Detroit; Eric Mychaels, KMJM St. Louis. Third row: Mike Reeves, WMTX Tampa, Fla.; Nate Quick, WPEG Charlotte, N.C.; Kid Cruz, WXXL Orlando, Fla.; Albie Dee, WPGC Washington, D.C.; Golden Boy, WUSL Philadelphia; Double Brent Deryl, KMEI San Francisco; Bill Abbott, WBCN Boston; Brian Smith, WPLR; Tone E. Flye, KDWB Minneapolis; Eric Powers, KUBE Seattle. Back row: Frankie “Hollywood” Rodriguez, WBBM-FM Chicago; and Benji Espinoza, WBBM-FM.

Top 40 Is Top Listener Format In Survey

News, Talk, N/T Categories Round Out The Top Four

BY PHILLIS STARK

NEW YORK—For major-market radio listeners, top 40/rhythm appears to be the format of choice. A new study of national format trends, conducted by Chicago-based ratings company AcuRatings, found that format to be the favorite among nearly 40,000 major-market listeners surveyed.

It was followed in the study by the news and talk formats, which scored second and third place, respectively, and news/talk (a separate format that combines elements of both), which was the fourth most popular among the 12-plus audience. Rounding out the top 10 were: mainstream R&B, Spanish, top 40/mainstream, oldies, modern rock, and album rock.

If the news, talk, and N/T categories had been combined, the total share would have been the top format in the study. Similarly, if mainstream country and new country had not been divided into separate genres, the country format would have placed third in ranking. As separate entities, mainstream country ranked No. 11, while new country was No. 18.

Not surprisingly, the AcuRatings study found the burgeoning ’70s oldies format and the much ballyhooed modern rock format to be the fastest growing of the 35 formats tracked for audience preference.

Broken down into individual demographic groups, top 40/rhythm remained No. 1 among teens and 18- to 24-year-olds, but relinquished that slot to Spanish in the 19-24 demo, oldies in the 35-44, and 45-54 demos, and news in the 55-64 and 65-plus age groups.

The study examined radio-listening behavior, by format, of consumers in eight of the top 10 radio markets during the summer 1994 AcuRatings survey period. The markets included in the study are New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Dallas, and Boston. The AcuRatings data is based on interviews with 39,880 radio listeners.

The National Format Trends study was set to be presented, with a limited run of 200 copies distributed Feb. 16, at the Radio Advertising Bureau conference in Dallas.

California Dreamin’, Mercury recording artists and album alternative favorites Lowen & Navarro recently visited KSCLA Los Angeles for an in-studio performance. Pictured, from left, are Don Coddington, Mercury promotion; Dan Navarro; KSCLA PD Mike Morrison; MO Merilee Kelly; band manager Mike Gormley; Eric Lowen; and band member Phil Parlapiano.
Radio One Launches Two-Satellite Modern Rock Format

LOS ANGELES—Avon, Colo.-based Radio One is embarking on an aggressive marketing campaign to potential affiliates for its 24-hour modern rock format called Format One, which officially bowed in October. The company is also gearing up for the debut of its new hot country format in April.

Radio One originally syndicated a 24-hour album alternative format, but opted to flip to modern rock because of the format’s growth potential, says Radio One managing partner Cliff Gardiner. “We did a good bit of research, and it looked like alternative rock is really gaining in popularity faster than AAA,” he says.

The format’s core artists are R.E.M., U2, Sting, Pearl Jam, and Talking Heads.


“This month we’re starting to market to affiliates, and we’re getting a much better response with the alternative offering,” Gardiner says.

The advantage Format One has over Major Network’s modern rock offering “The Exit” is that Format One has a second satellite to feed four to five localized custom bits to affiliates per hour, says Gardiner. “It’s the only way to really localize other stations,” he says. “We charge a higher affiliate fee, but we also offer a menu with traffic, news, weather, commercial production, and we monitor transmitters.”

Gardiner says if affiliates pick up all selections on the menu, the fee is approximately $4,000 a month. Format One’s five Colorado affiliates, all owned by Gardiner and positioned as “The Mountain,” are KDIN Steamboat Springs, KRTY Gunnison, KSMT Breckenridge, KSNO Aspen, and KZVR Vail. The other two affiliates are KSKY-FM Sun Valley, Idaho, and KMGW Casper, Wyo.

As for the hot country format, it will be offered in the same way as the modern rock format with the second satellite feed for better localization.

AROUND THE INDUSTRY

The legendary Wolfman Jack is offering to pay $5,000 for old air-checks from his work at XERP-AM in Mexico. It seems with his upcoming Time Warner book this summer, there is heightened interest in recovering his early tapes. The latest affiliates for his Liberty Radio Network show include WGGR Indianapolis and WAWC Syracuse, Ind. Also, check him out on FOX-TV’s “Married With Children” on Sunday (19).

Larry Porch, formerly with WBAM Atlanta, is offering his own weekday talk show via his newly created FanSeeker’s Network. The midday show had been airing on approximately 40 stations in the Southeast on Galaxy VI, and beginning March 1 it will be available on Galaxy IV transponder three. The show is broadcast live from Suwanee, Ga., home of the Atlanta Falcons, where fans can see the show live while dining at the Falcon Inn and Conference Center restaurant.

To bring in affiliates, Porch is offering to wash their managers’ cars. MJ Broadcasting’s “Bedtime With Barney” moves up from Sunday evenings to five nights a week on WDPZ Detroit. The show celebrates its first anniversary this month.

Public Radio International’s “Marketplace” opens shop in Germany with a bureau in Berlin. Caroline Wyatt, who reported from Germany for BBC World Service Television, will head up the office.

Broadcast Programming is offering affiliates a 15-hour “70s edition of the classic Drake-Chenault “History Of Rock And Roll” program, hosted by Bill Drake. BP production manager Mark Ford, who produced the original, edited and reformatted the ‘70s version. It is available on reel tape and CD.

SportsFan Radio Network added 23 new affiliates, including KENO Las Vegas, WDEL Wilmington, Del., and WLVL Buffalo, N.Y. WKGM-AM Arcadia, Fla., has dropped its southern gospel format for Morningstar Radio Network’s Christian country music format, “High Country.” Meanwhile, WKGF-FM dropped its satellite-delivered Christian AC format for Morningstar’s “Pure AC” format.

In addition, WLKH Forest Lake, Minn., flips from ABC/Satellite Music Network’s country format to Morningstar’s “Today’s Christian Music” format.

Former KRTH Los Angeles AE Nancy Brazil joins Media America as Managing Director, Western region, while former ABC Radio Networks research analyst Marty Boettcher joins the company as manager of affiliate retrieval. Also, Susan Garone, Media America’s VP, research, adds VP duties in the company’s media services department.

KNAC Los Angeles weekender Michelle Parisi joins Global Satellite Network as an affiliate relations rep. She’s also looking for a part-time air shift and can be reached at 310-264-6888.

Lori Martin leaves her associate producer post at National Public Radio’s “E-Town” to join KBCO Denver as promotion director. She replaces Melissa Mizner, who exits to be promotion director at sister station KHOW Denver.

“E-Town” is looking to fill Martin’s job, which mostly entails booking artists and handling public relations.

Roger Wolski joins Radio Spirits Inc., which produces old-time radio programs and recordings, as digital editor. He was a program producer at Bonneville Broadcasting.
Radio

Funkmaster Flexes Across U.S., Globe
Hot 97 DJ Covers Radio, Clubs, Studios & Charts

IT'S A RARE AIR personality who can say he's heard in this country's top two radio markets, all over the U.K., and in parts of Japan as well. Funkmaster Flex can rightfully make that claim.

A top-rated performance during his six-night-a-week job at WQHT (Hot 97) New York led to a deal about six months ago to also join a two-hour Friday night show at sister station KPWV (Power 106) Los Angeles. That show is done live, via satellite, with popular KPWR morning men the Baka Boys. The Power pig was quickly followed by deals for shows on the U.K.'s BBC radio network and a weekly show on Japan's Bay FM.

As that wasn't enough to keep the 27-year-old talent busy, he also continues to be a popular club jock, a sought-after record producer, and a recording artist in his own right.

Under the moniker Funkmaster Flex & the Ghetto Celebs, he recently released his first single on Nervous Records, "Heaven Flavor," which also features Biz Markie, Charlie Brown from Leaders Of The New School, and O'Jays Rasta from Wu-Tang Clan. He also has produced records for Rayvon, Simply-E, Funk-doolient, missions, and Christopher Williams.

In addition, he is working on a compilation album for Loud/RCA Records that will feature a mix of his live DJ work, licensed old school records, and new records from whom he calls "known artists" that he has produced. There is no release date yet for that unfinished project.

As a DJ, Flex is heard on Hot 97 from 10 p.m.-midnight Monday-Thursday, 10 a.m.-1 p.m. Friday, and 4-10 p.m. Saturday—and he's No. 1 in each one of those slots.

"When I came to New York in October 1996...the hip-hop audience that I spoke to on the street always told me they were only listening when Flex was on," says Hot 97 PD Steve Smith. "He had only been doing his weekend shifts. I immediately took him to six days a week...He's been a very strong weapon for Hot 97 in solidifying our hip-hop position."

Smith also says he relies on music advice from Flex, who spent two years doing A&R at Profile Records.

Funkmaster Flex got an inauspicious start in the business: carrying records for his idol Chuck Chillout at WRKS (Kiss FM) New York. He got his first break one day when a DJ couldn't make his shift and Flex was sent as his replacement. Flex says the station's then PD, Tony Gray, "didn't know me from a can of paint" and said "I could play for five minutes and if he liked it I could stay. I played three hours. It probably was the worst show I've ever done."

When Chillout moved to crosstown WBLS, he brought Flex with him to handle the weekend show. But when both Chillout and Flex were fired, another idol, market legend Red Alert, hired Flex as a substitute host back at WRKS. There, he began to spin records at a lot of street parties and "a lot of rap clubs where the Spanish kids were going, like Club 2000 and Emerald City." After building a solid base among the Hispanic audience, he was hired for a weekend shift at Hot 97, which was targeting a Hispanic audience.

Today, Flex continues his club DJ work at places like the Palladium and Tunnel, believing that club experience enhances his radio shows.

"Most DJs...use the clubs as a stepping stone, and when they make it in their careers stop doing the clubs," Flex says. "I always thought that was a weak point. I increased my club (experience) when I got the radio show. It makes you be so cutting edge. You get an instant reaction on a record."

He also is constantly doing his own informative research by working the phones on his radio show and talking to kids on the street about what they're listening to.

"I was one of the first rap DJs in years to really work the phones for the listeners," he says. "We open up the lines every 15 minutes for requests. It just keeps me real. As they want it, I know."

Flex chooses all the music on his radio show, and many of his picks might surprise people who have never heard him on the air.

"A lot of people have me down as a rap DJ, but I've had a lot of R&B and reggae records and ballads break out of my show. Especially in my weekday shows, I try to play a lot of different kinds of music," he says. "The format you play in the club is kind of what people want to hear on the radio. They don't want to hear too much of any one thing."

Flex cites Red Alert and Chillout as two of the most influential people in his life, alongside Flex's then-club manager, Jessica Rosenblum of Stress Entertainment, who "brought me up to the Bronx from downtown when no one was checking for me."

Ironically, Flex once again works at the same station as Red Alert, who moved to Hot 97 a few months ago. Flex says of his hero, "He's a great person, I've been a fan of him for a long time and I was looking to do my own thing. Even when we were directly in competition with each other when he was at Kiss and I was at Hot and at the same time, we always played together in the clubs, and there was never any animosity."

NAB Lobbies For Minority Tax Certs

WASHINGTON, D.C.—With a House vote expected shortly, the National Association of Broadcasters has joined the NAACP and several other minority groups in the fight to save the FCC’s quick legislative fast-track procedure they already voted down in House committee.

House Democrats also plan to oppose the bill.

The program, which allows a company selling a broadcast or cable station to minority to defer capital gains payments, could be abolished in a House vote after the Ways and Means Committee voted 26-10 to nix the mission program Feb. 8 in an unusually quick legislative fast-track procedure (Billboard, Feb. 18).

The measure must also pass in the Senate, where heavier opposition is predicted.

Before the program was initiated 17 years ago, minorities owned fewer than 40 radio stations; today, minorities own 200 radio stations.

The bill was hurriedly introduced after some lawmakers were angered by the high-profile sale of Viacom’s cable systems for $2.3 billion to minority-run Mitgo. Viacom could save (and Uncle Sam would lose) about $600,000 in taxes in the deal.

The issue also attracted conserva- tives eager to kill programs they feel do have "racial or ethnic criteria reminiscent of apartheid," as former FCC gen- eral counsel Bruce Fein, a conservative Republican, testified at the committee hearing.

If passed by the House, the repeal would be retroactive to Jan. 17, 1995, before the Viacom/Mitgo deal was

(Continued on page 142)
The Modern Age - By Eric Boehlert

Not many folks, especially songwriters, would suggest television today is particularly stimulating. But Dave Matthews found inspiration from a binge of channel surfing. The result, "What Would You Say?" is No. 30 on Modern Rock's weekly chart.

"It was kind of a reaction to a headache right," says Matthews. "Surfing my cable channels and finding no satisfaction, no redemption on the television, and imagining growing old and shrinking up into a skeleton with a remote control in my hand...just pugging through. So it's kind of a thin song that really came out of a parade of images and noises.

For Matthews, channel surfing, no matter how unpleasant, is like a trip to the dentist. You can't avoid it. "It's a male thing, just flip and flip. I can do it for a couple hours. I could probably do it for 30 if I had to."

Then I'd fall asleep and wake up with a screaming headache as if I'd sucked all the songs in the world. But instead all I could say was I saw a couple seconds of 'I Love Lucy,' "The Flintstones, and a bunch of commercials."

"If I was trying to make too much sense out of it, I'd certainly be a liar." - Dave Matthews

The song, he says, "started as random images from the television. Then I made it into where I started thinking about just different pictures of people, different angles of people, and then I was wondering about the idea of putting yourself in other people's shoes. So it tied up to a big soup; a three- and a half-minute soup of sensible nonsense or nonsensible sense."

Well I'll try, if I can make too much sense out of it. "It certainly is a lie. A lot of the songs on the albums have more of a line or a really solid feeling, more of a story or at least a feeling to portray. This song is much more schizophrenic."

Not that fans don't have endless interpretations of it. "I'm just waiting for a few more people to come up and tell me what they think the song is about. There's a lot of sex. People think a lot of things are about sex. Hopefully someone will walk up to me and tell me 'What Would You Say? is about [having sex], and I'll be like 'Oh, Ok. Just like the rest of them. Great.' "

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Billboard

Album Rock Tracks

FOR WEEK ENDING FEBRUARY 25, 1995

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>BETTER MAN</td>
<td>PEARL JAM</td>
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<tr>
<td>WYRED 4 FREE</td>
<td>TOM PETTY</td>
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<tr>
<td>WHEN I CAME AROUND</td>
<td>GREEN DAY</td>
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<tr>
<td>DON'T TELL ME WHAT LOVE CAN DO</td>
<td>VAN MC CARTHY</td>
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<td>GEL</td>
<td>COLLECTIVE SOUL</td>
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<td>BRIDGE</td>
<td>QUEENSRYCHE</td>
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<td>BANG AND BLAME</td>
<td>R.E.M.</td>
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<tr>
<td>SHE'S A RIVER</td>
<td>SIMPLE MINDS</td>
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<tr>
<td>GOT ME WRONG</td>
<td>ALICE IN CHAINS</td>
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<tr>
<td>HIGH HEAD BLUES</td>
<td>THE BLACK CROWES</td>
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<tr>
<td>LET HER CRY</td>
<td>HOOTIE &amp; THE BLOODY NOSE</td>
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<td>THE MAN WHO SOLD THE WORLD</td>
<td>STONE TEMPLE PILOTS</td>
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<tr>
<td>LIGHTNING CRASHES</td>
<td>LIVING COLOUR</td>
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<tr>
<td>INTERSTATE LOVE SONG</td>
<td>STONE TEMPLE PILOTS</td>
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Modern Rock Tracks

FOR WEEK ENDING FEBRUARY 25, 1995

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<thead>
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<tr>
<td>LIGHTNING CRASHES</td>
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<td>EVERYTHING ZEN</td>
<td>OASIS</td>
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<td>WHEN I CAME AROUND</td>
<td>BUSH</td>
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<td>LOVE SPREADS</td>
<td>THE ROSE STONES</td>
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<td>EVERYTHING ZEN</td>
<td>OASIS</td>
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<tr>
<td>THE LOST BOYS SOUNDTRACK</td>
<td>DAVE MATTHEWS BAND</td>
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<tr>
<td>NEVERMIND</td>
<td>DAVID BOWIE</td>
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<td>SWING TIMES</td>
<td>PORTISHEAD</td>
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<td>SHE'S A RIVER</td>
<td>SIMPLE MINDS</td>
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<td>STRONG ENOUGH</td>
<td>SHREYAL ROWLAND</td>
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<td>HOLD ON</td>
<td>MONSTER</td>
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<td>ODE TO MY FAMILY</td>
<td>THE CRANBERRIES</td>
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<td>PLACED</td>
<td>МИХАИЛ ИВАНОВИЧ</td>
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<td>NOW THEY'LL SLEEP</td>
<td>JELLY BEAR</td>
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<td>BRIGHT YELLOW GUN</td>
<td>THROWING MUSES</td>
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<td>HARDWIRE</td>
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<td>I SAW THE LIGHT</td>
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<td>WEED</td>
<td>MASTODON</td>
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<td>WHAT SHOULDN'T YOU SAY</td>
<td>DYLAN HESS</td>
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<tr>
<td>DON'T STOP LOVING</td>
<td>DAVE MATTHEWS BAND</td>
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<td>THE WHAT'S THE FREQUENCY, KENNETH?</td>
<td>R.E.M.</td>
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<td>COVER ME</td>
<td>JIMMY PAGE &amp; ROBERT PLANT</td>
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<td>NIRVANA</td>
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<td>JUMPING</td>
<td>WAREHOUSE</td>
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<td>MASTODON</td>
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<td>UNDER THE GUN</td>
<td>GREGG DUNCAN</td>
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<td>KEEP YOUR HANDS CLEAN</td>
<td>CANDLEBOX</td>
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<td>LEARN THE STILL</td>
<td>ROLLING STONES</td>
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<td>SPARKS WILL FLY</td>
<td>Voodoo Child</td>
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<td>THE SEVENTH SEAL</td>
<td>MARILYN MANSON</td>
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<td>BUDDY HOLLY</td>
<td>WEZER</td>
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<td>CLEAN MY MINDS</td>
<td>CONVERSION OF CONFUSION</td>
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<tr>
<td>DRINK</td>
<td>I GAVE IT TO YOU</td>
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<tr>
<td>WHAT WOULD YOU SAY</td>
<td>DAVE MATTHEWS BAND</td>
</tr>
<tr>
<td>DON'T STOP LOVING</td>
<td>OASIS</td>
</tr>
</tbody>
</table>

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1. Can't Stop Loving You - Van Halen
2. Here To Stay - Panhead Group
3. Sugarplum - 4 P.M.
4. Scripture #2 - Andrea Donalds
5. Staying In Time - James Brown
6. Promote Me Nothing - Repercussions
7. I Don't Know - Tom Jones
8. Sunny Day - Brian Mc
9. Truth - Ten
10. True Lies - Tiffany
11. The Sweetest Days - Vannina Williams
12. Take A Bow - Madonna
13. Lucas With The Lid - Lucus
14. A Girl's A Prayer - Stevie Wonder
15. Sweet Love - Sandy Reed
16. Best Of Me - C.J. Lewis
17. Delicious - Shampoo
18. Here Comes The Honeymoon - In Kazoe
19. Shame - Shade
20. When We Dance - Sign
22. Dr. Dre B Sides - Dr. Dre
23. I Used To Love Him - Paul Young
24. Whatever - Oasis
25. Tickets To Heaven - Lisa Nilsson
26. Waiting For You - You Mack
27. I'll Be There For You - The Beatles
28. For Your Love - Steve Wonder
29. Biggest Part Of Me - Jive
30. Sure - Take That
31. Date To My Family - Carnaby
32. I Am A Lover You - Take 6
33. Kuwai-n Hoko - Kordy
34. Kuwai-n Hoko - Kordy
35. Jazz In The House - Count Basie
36. If You Love Me - Breastbone
37. I Want You - Gun Lin
38. Make It Easy On Yourself - Arne
39. All Is Texas - Hannie Boel
40. Beauty - Makio Yoshida
41. I Can See Clearly Now - Max Price
42. Bonfire - Arlene & Rick
43. You Are So Beautiful - Kenny Rogers
44. La Vie En Rose - Nodjoe
45. God Bless The Queen - Black Men United
46. Where's Your Love Been - Holographic World
47. Got Over It - Eagles
48. I Know - Giorne Farra
49. Ricky En Balance - Fabian
50. Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM - 5 PM on JMN Japan / 81.3 FM in Tokyo

81.3 FM J-WAVE

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www.americanradiohistory.com
Talent Agent Indicted On Fraud Charge; Colo., Ind., Ratings Books To Be Reissued

Embattled Chicago radio talent agent Saul Foss has been indicted by a U.S. attorney and charged with defrauding clients—including scores of jocks—of $7.5 million through an age-old pyramid scheme.

According to The Chicago Sun-Times, among those bilked of bucks were former WGCI-FM jock Tom Joyner, John Landecker of WMJ, Robert Murphy of WLFS-FM, Fred Winston of WPNT-FM, and Irene Mojica of WGCI. As for recovering any money, Winston told the newspaper he’d probably recoup his lost $250,000 “when hell freezes over.”

During a bankruptcy hearing last May, Foss admitted spending other pooled money, “but he knew it had gone on and on, and it was impossible to stop it,” he said. (Billboard, June 6, 1984.)

Foss faces a maximum of 60 years in prison.

In any other news, Arbitron announced it is offering long form ratings books from the fall 1984 survey period: Denver and Lafayette, Ind.

The new Denver book, out Tuesday (21), will correct a diary assignment problem involving KNKX (The Peak). Diary meanings that should have been ascribed to KNKX went uncredited, says Arbitron VP of communications Tom Mocarsky, who notes that proper crediting procedures were followed but Arbitron “didn’t accommodate this situation.”

In Lafayette, two diaries were incorrectly assigned to the wrong county denominator as a result of which Mocarsky calls “human error.”

In sad news, Bob Lindner, veteran salesman of WMYR/WERZ Fort-

WALLACE, N.H., and his wife, Jacque-

line, lost their home, their possessions, and pet cat in a Feb. 8 fire that gutted the structure. Fire officials estimate the damage at $100,000.

A relief fund has been established for the Lindners. Donations can be sent to the Bob and Jacqueline Lindner Fire Fund, c/o First National Bank, 1st Walker St., Exeter, N.H. 03833.

PROGRAMMING: WMXV VP OUTS Ten-year WMXV (Mix 105) VP/programming Bob Dunphy has submitted his resignation. He will stay through the end of the book, and after that can be reached at 909-560-5672.

WABC New York PD John Main-

elli has announced plans to exit the station in April to take what he calls a “major hiatus.” No replacement has been named.

Sean Ross exits the PD job at WGCI-AM Chicago to join Bill-

board’s sister publication, Air-

play Monitor, as editor. He previously was A&R manager at Pro-

file Records.

Matt Bishas is upped from production
director to the newly created posi-
tion of director of programming and production at WLUP Chicago. He has been with the station for 18 years.

Maxx Myrick is upped from MD to PD at WVAZ (V105) Chicago. He re-

places former OM Ron Atkins, now PD at WAMO Pittsburgh, where he succeeded Hurricane Dave Smith, who had left to invade the “mid-Atlantic” with “big hit” Mike Ginsburg is looking for a replacement and wants T&Fs.

Beverly Tilden, station manager at WEEI Boston, moves into the newly created position of director of sports marketing for WEEI and American Radio Sports. Her station manager duties will be divided. She will continue to handle marketing and is searching for a PD for WEEI.

WQFM Milwaukee PD Jim Murphy has resigned, and promotion director Terry Spilde is filling in duties in the interim. The VP/GM slot also remains open following the departure of Al Brady Law last year.

New Honolulu adult alternative station KUCD began 24-hour operation Feb. 14. Mahlon Moore is handling mornings, while part-timer Sheila “Kailani” Miles is promoted to mid-

days. KQMQ crossstown weekender Steve Hunter joins afternoons.

KTRR crostown evening host Mike

Murry joins nights.

“Another chip” in the stations is N.Y. PD Brian Burns moves to the PD chair at WDCG Raleigh, N.C. He replaces Brian Carpinello, now at WEDJ Charlotte, N.C.

KTFR San Antonio, Texas, APD Cliff Tredway is upped to PD, replac-
ing Brian Davis, formerly at WOAI San Antonio.

KHTY (97) Santa Barbara, Calif., segues from mainstream top 40 to modern rock-leading top 40.

NETWORK NEWS: “SMOOTH FM” SW Networks was set to launch its first 24-hour format, “Smooth FM,” Feb. 16. The network claims the adult alternative format will have affiliates in 15 of the top 100 markets, including Seattle, New Orleans, Miami, and five other markets. It also claims to have signed overseas affiliates in Russia, Brazil, and the Caribbean.

Smooth FM” on-air lineup is made up of “Kailani” Hunter, for-

merly of KOAL Dallas; midday host Jim Fitzgerald, formerly of Unistar Radio Networks; WXXR New York’s Maria Milito afternoons; night host Joe Davis, formerly of WHTZ and WNYI New York; and overnight host Ray Langert, formerly of WALK and WJW Long Island, N.Y. Weekends-

ers are Paul Cavalcante, formerly of WDBZ Long Island; WNYI New York’s Holly Levis; Chris Frohne, formerly of WORC Long Island; and Claire Steven, formerly of WHTZ.

In the SW News Network, KOAI PD Tom Miller says his station will not be carrying the adult alternative show “Personal Notes With Dave Koz” despite a press re-

lease issued recently by the network touting the Dallas station as an affilia-
tee.

Lou Severine, former ABC Radio Network sales executive, has formed Global Media, a new market-

ing and sales company that will rep-

resent syndicated radio and televi-

sion properties. The New York-

based company will have offices in Los Angeles and in the Chicago/Det-

roit area. Initial clients include ra-

dio companies Global Satellite Net-

twork and Cutler Comedy Network.

PEOPLE: TOWER OF POWER WFRX-FM (CH) Chicago promi-

ning show producer Ric Towner adds APD duties.

Former KYAK Anchorage, Ala,

sk, PD Daryl Webster joins KMP's Seattle as MD/promo co-

ordinator. He replaces former MD/ even-

ing jock Carl Ann Strader, who exited. Also, Karen MacIsaac is upped from promotion director to the newly created position of opera-

tions director at KMP's,

Lou Mahanec is upped from GM of WXBM Pensacola, Ala., to VP of parent company Calendar Broadcasting. Dave Cobb has been named station man-

ager at WXBM.

Bill Brady has been named station manager at WRKL White Plains, N.Y. He previously was OM/PD at WQBK-AM Albany, N.Y. Also, Kathleen Joh-

ansen joins WRKL and sister station WRGX (X107) as director of market-

ing and promotion. She previously held that position at WMTR-AM/WDHA Morristown, N.J.

Joe Schwartz exits as VP/GM at WAFX/WNOE Norfolk, Va., to become CEO at Bengal Communications, owners of KHTZ-FM/KTEG-FM/KDZ-

AM Albuquerque, N.M.

ARSO RADIO CORP. is purchasing WR10 Ponce, Puerto Rico, from Family Broadcasting Inc. for $1.5 million. Arso, which also owns WOSO Sa-

laso Radio Network, WNEL/WPRM San Juan, Puerto Rico, and WIVA Mayaguez, Puerto Rico, begins operating WR10 under a local marketing agreement.

OTHER STATION SALES: WOLL West Palm Beach, Fla., to Lappin Com-

munications Inc. to OmniAmerica Group, owner of crosstown WEAT-AM-

FM, for an undisclosed price.

WHTP Tampa, part-time jock Mike Stuart is elevated to MD, replacing Kevin Mitchell, now at WXQX Savannah, Ga.

WZZO Allentown, Pa., morning man Keith Mover adds MD duties, replacing Todd Heff, now at WCCX Hartford, Conn.

WRX Chicago afternoon host Terry Gibson is out. His replace-

ment, WMMR Philadelphia late-

night jock Chip Horan (aka Lou Brutus), begins March 6.

WHTZ (Z100) New York’s Chico-

man says he will add the duties of
talent KIOZ, replacing Peg Tolland, who exits.

Mike Ondayko moves from mornings at WXRX-FM Augusta, Ga., to mornings alongside the Byrd at WYIY (98 Rock) Baltimore, WXRX-FM PD Jeff Sanders is ac-

companied by Os.

KCBO Denver afternoon jock Oz

Medina moves to mornings, replac-
ing the exiting Ira Gordon.

Mike McGowan takes over nights at WTIC-FM Hartford, Conn., replacing Dana Lundon, now at WZEE Madison, Wis. McGowan was last MD/jock at WKCI New Haven, Conn.

Buzz Jackson, last at WRMF

West Palm Beach, Fla., is the new afternoon jock at WROO Jackson-

ville, Fla. He replaces Tom Mur-

phy, who moved over to local sister station WSTF for mornings, where he bumped Pete Hansen, who exits.

Joe Logan, former KSSN Little Rock, Ark., PD, takes over middays at WZZK Birmingham, Ala.

WQB1/WQBF-M (Q102) Alpine, N.M., has set the lineup for its new modern rock format. Former WZQI Albany OM Cliff Nash joins as MD/midday host. PD Ron Brown will handle afternoons. Ni-

cki Neel from WRXS Ocean City, Md., will host nights. Dan Binder from crosstown WWCP joins production director. Remaining in place are the syndicated Howard Stern morning show and overnight jock John Clark.
Top 40 Mainstream

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Label/Distribution Label</th>
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<tbody>
<tr>
<td>1</td>
<td>JON SECADA, MARTIN ANDRU DONALDS (METRO BLUE/CAPITOL)</td>
</tr>
<tr>
<td>2</td>
<td>R.E.M. (WARNER BROS.)</td>
</tr>
<tr>
<td>3</td>
<td>JADE</td>
</tr>
<tr>
<td>4</td>
<td>HERE COMES THE CREEP</td>
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Top 40/Rhythm-Crossover

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<tr>
<td>1</td>
<td>CANDY RAIN (CLETAUROD) 5 pts at No. 1</td>
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<tr>
<td>2</td>
<td>IF YOU KNEW ME WELL (POLYGRAM)</td>
</tr>
<tr>
<td>3</td>
<td>ON BENDED KNEE (ATLANTIC)</td>
</tr>
<tr>
<td>4</td>
<td>HOLD ON MY HAND (MOTOWN)</td>
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<tr>
<td>5</td>
<td>WHEN I'M COMING HOME (ATLANTIC)</td>
</tr>
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<td>6</td>
<td>YOU GOTA BE MINE (MCA)</td>
</tr>
<tr>
<td>7</td>
<td>NOT AROUUND (REPRISE)</td>
</tr>
<tr>
<td>8</td>
<td>STRONG ENOUGH (SYREK, CHAPIN)</td>
</tr>
<tr>
<td>9</td>
<td>I'M NOT YOUR ANTHEM (REPRISE)</td>
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<tr>
<td>10</td>
<td>I'M GONNA DOWN (J.M. BOWMAN)</td>
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<td>11</td>
<td>WATER RUNS DEEP (ROCK N'ROCK)</td>
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<td>12</td>
<td>FIX THE HOTSPOTTER (INHOUSE)</td>
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<td>13</td>
<td>SPILL ISLAND (REPRISE)</td>
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<td>14</td>
<td>MOVE IT LIKE YOU FREAK LIKE ME (UPTOWN/MCA)</td>
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<td>15</td>
<td>I'M NOT YOUR ANTHEM (REPRISE)</td>
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<td>16</td>
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<td>17</td>
<td>WATER RUNS DEEP (ROCK N'ROCK)</td>
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<td>18</td>
<td>MOVIE LITE THIS (REPRISE)</td>
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<td>19</td>
<td>THIS LIL' GAME WE PLAY (REPRISE)</td>
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<tr>
<td>20</td>
<td>WE'RE IN THIS TOGETHER (REPRISE)</td>
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</table>

VIDEO RETAILERS HEDGE 1ST-QUARTER BUYING

(Continued from page 10)

VIDEO CHAIN CHOICES ON BUYING SPREE

(Continued from page 10)
**STEVEN CURTIS CHAPMAN LEADS DOVE NOMINATIONS**

(Continued from page 11)

The week's top gospel singles had totals that varied widely from the previous week's totals,

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**U.S. MUSIC BUSINESS JUMPS 20% TO $12 BILLION IN 1994**

(Continued from page 5)

The concern is that unsold inventory, coupled with the reduction in profit margins from retail price wars, will worsen the health of music retailers and eventually hurt the entire industry.

Lew Garrett, VP for purchasing for 404-store Camelot Music, says, "The euphoric some of our label and distribution partners are enjoying is in reality providing a false sense of security.""}

Dave Mount, president of WEA, which leads all music distributors in market share, says, "We be sharing the 'concerns' of retailers. "The difference between the SoundScan and RIAA numbers is the size of the pipeline. The pipeline expanded last year in faster than consumer sales, which caused inventory to back up.""}

Goldie Weber, president of 560-store Blockbuster Music, agrees, "There's a lot of base inventory sitting there that hasn't gone through," but he puts an optimistic spin on the matter, "The inventory is out there being exposed to the customers." The RIAA's survey, undertaken by auditing firm KPMG Peat Marwick, includes data from the major record companies and from large independent labels, but not Direct Service

The sources represent 95% of all music sales, according to the RIAA. To capture the rest of the market, the trade organization relies upon a formula devised by SoundScan for estimating sales from stores that don't report.

And retail music industry predictors have predicted that direct selling of music

will overtake retail sales, the RIAA figures indicate that that scenario is up in the future. Net shipments of music by direct means—through record clubs, mail order, and TV sales—were valued at $1.5 billion last year, a 26% increase from the $1.2 billion the year before. But direct selling's share of the overall music market edged up to 12.5% in 1994 from 12% in 1993, which softens fears that retail's share is rapidly eroding.

RIAA chairman Jay Herman says, "If we've back the last two or three years and there are some noticeable increases in (direct selling's) share. In 1994 the rate of increase stabilized. "The RIAA's Mount says, "The retail base is expanding faster than the direct route." He adds that electronic means of music delivery are "a ways down the road."

**CD SHIPMENTS UP 33%**

As for formats, the CD continued to widen its lead over cassettes. According to the RIAA figures, last year net shipments of CDs were 662.1 million, 33% higher than 1993, while their dollar value rose 30% to $8.46 billion. Full-length CDs accounted for 99% of total unit shipments last year, compared to 61.8% the year before.

However, the average value of a CD fell to $12.78 in 1994 from $13.14, likely due to a mix of major labels raising suggested list prices during the year. Some sources attributed the lower average price to a glut of budget-priced compact discs.

Net shipments of album-length cassettes showed a slight increase of 1.7% to 34.4 million in 1994, while CDs accounted for about 92% of all cassettes shipped. Albums on tape accounted for 30.7% of all shipments in 1994, down from 35.5% the previous year.

The change in the CD/cassette ratio varies with the record company. John Burns, president of PolyGram Group Distribution, which handles such labels as Mercury, Island, Motown, and A&M, says cassette sales continued to account for about 20% of sales in dollars last year, a decline from 25% the year before.

In units, the format mix at PolyGram is 50% to CDs vs 25% cassettes. John Burns, president of Uni Distribution, which sells product from MCA, Geffen, and Liberty, says, "Our CD/cassette ratio has always been different from the RIAA mix because of the mix of product we have. We're strong in country and black titles."

**STEVEN CURTIS CHAPMAN LEADS DOVE NOMINATIONS**

(Continued from page 11)


Contemporary black gospel album: "In This Place", Kim Stratton, Glorious; "The Living Dream", Lane, O'Landra Draper & the Associates Choir, the Rev. Meinurn Brandon & the Spiritual Kings of Zion; "Live", Carlton Pearson & the Dimensions Choir, Warren Alliance; "Personal Inspirations", Stephanie Miller & the Mass Choir; "Creed of the Church—Live In Memphis," Alberntina Walker, Benon.

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France's Victoires honor new faces (Continued from page 12)

France's new voices and fresh musical styles as rap, Algerian rai, and funk taking the lion's share of trophies. Among the new artists, getting a lot of attention was rapper MC Solar (best male act and best video) and IAM (band of the year); female singers Enzo Enzo (for her acting and singing) and Rachel des Bois (female newcomer; funk band Sinclair (upcoming band); singer/producer Dela; and Francophonie act; Voce de Corsica (traditional album); Eric Serra (soundtrack); and rai superstar Khalid (best Francophone act).

The rap victories were particularly notable as the genre only moved into the mainstream in 1994. Receiving their awards, both MC Solar and IAM said their Victories were dedicated to all the young rap acts in France.

Among the film-related highlights was the celebration of Khalid, the Algerian rai star who lives in France and cannot perform in his native country. Receiving his Victoire for best Francophone act, Khalid dedicated it to "all the youngsters who try to do cultural activism and play malgache music." Few very new acts recorded Victories, Francis Cabrel, who was nominated twice and whose Columbia album "Bonne Hire" was the best seller here, took just one award (best album), while other supernovas, including Alain Bashung (four nominations), Vronique Sanson and Jean-Jacques Goldman—went home with nothing.

New record companies, PolyGram won six Victories, Sony Music three, Virgin/DeLelba two, BMG two, and EMI (via Chrysalis) one. Independent labels solo and a duo, and Voce de Queues Notes/Saphir took one each.

Organized by TV production company Telescopio Audiovisual, the 10th edition of the Victories was broadcast live on public channel France 2 and throughout the world on TV.

Special awards were presented to France itself for the biggest concert attendance in 1994 (1,000,683 tickets sold) and to Patricia Kaas for her best export album, Kaas "Je Te Dis Vous" on Columbia-Sony Music sold 1 million copies outside France. Tributes were paid to singer Claude Norguo; author and producer Dela; singer/composer Didier Barbelivien; film score composer Maurice Jarre, who received a Victoire from his son Jean-Michel.

The media came under attack at various times during the evening. IAM front man Akkonaton urged TV channels "to change their mind...it doesn't end up like a private club or a clubhouse," referring to the current lack of music programming on TV. Radio stations also were targets. TV personality Nagui, who co-hosted the evening, invited "FM stations to take as many risky stands as full-service stations do."

A week prior to the pop/victory Victoires, the second annual classical music awards were presented to composer/conductor Myung-Whun Chung, who was ousted a few months ago as musical director of the Paris Opera de la Bastille, redeemed himself with three awards: best conductor, best lyrical production (Shostakovich’s "Lady Macbeth") and best recording of a French work (Olivier Messiaen’s "Eclair Sur L’Irei/der"). Other winners included violin player Patrick Fontaravour (best solo player), pianist Marie-Josephe Jude (best new talent), and Christine Bistrite (best baroque recording of "Gracie Motets" on Erato). Also, conductor John Elliot Gardiner was honored for best contribution to French music by a foreign artist or orchestra.

This week's Greatest Gainers/Sales Award (for records below the top 20) goes to Adrian Howard's "Freak Like Me" (Mega Don/EastWest). It's actually the fourth-highest-gainer sales award on the chart. "Freak" is already No. 1 at XHTZ-San Diego and top 10 at WQHT New York and KZFM Corpus Christi. Texas' Cactus Records; "Freak" Award goes to one of this year's Grammys Award nominees, Bonnie Raitt, with "You Got It" from "Boys On The Side" soundtrack (Arista). The Roy Orbison reissue tops the second-biggest radio gain on the chart.

To find a song that jumps 24 places, debut at No. 8 on the Hot 100 Singles Sales chart and shipping up 34 places overall to No. 18. "Lonely" is No. 10 in airplay at KPWR Los Angeles, KZFM Corpus Christi, Texas, and KMKI San Francisco. Subway's "This Is Game Play" (Biv 10/Motown) makes the fourth-biggest overall point gain on the chart, based on the third-biggest airplay and fifth-biggest sales gain on the chart. The song has been on the chart for four weeks and has topped a post one overall increase each chart since debut, "Game" jumps 11 points on the chart to No. 25 and is top 10 at KBXH Houston, WPGC Washington, D.C., and WERQ Baltimore. Rounding out the top five biggest gainers this week is Dionne Farris' "I Know" (Columbia), which jumps eight notches and enters the top 20 this week at No. 19. "I Know" is reported early this week at KBWE Houston, WFIZ Tampa, Fla., and KKKJ-San Diego.

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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>PRICE</th>
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**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Assn. of America (RIAA) certification: for sales of 500,000 album units ($250,000 for EPs).
- RIAA certification for shipment of one million units ($500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Mean tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked Q, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Gaillet Gainer shows chart's largest unit increase. Parachute indicates biggest percentage growth. Heartbreaker Impact shows albums removed from Heartbreaker's chart. ** indicates past or present Heartbreaker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.
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in his successful solo work.

“We evaluate our catalog on a periodical basis to identify anything that is legitimately of value to the consumer and can be presented in a new or improved or significant way, and this has certainly been one of the projects that deserved to exist,” says Island VP of marketing Matt Stringer.

**CLAPTON CONNECTION**

The 62-track anthology was compiled by PolyGram Group Distribution VP of catalog development Peter Levenson, who also produced the Grammy-winning Eric Clapton “Crossroads” boxed set. In fact, Levenson says “Crossroads” laid the groundwork for “The Finer Things.”

In many ways, “Crossroads” was the first draft for the Winwood project,” he says. “If you look at the two artists side by side, the pacing is so similar, it’s frightening sometimes. One has Yardbirds, one has Spenser Davis. One has [John] Mayall and Cream, one has Traffic—and then they’re together in Blind Faith. So, it was working on [The Finer Things], I felt, ‘We’ve sort of done this before, haven’t we?’ And that helped a bit.”

The connections between Winwood and Clapton—and their respective boxed sets—are so deep the rendition of the blues standard “Crossroads” that appears on “The Finer Things” was originally prepared for the Clapton collection, but shelved until now, says Levenson. It was recorded in 1966 by Eric Clapton & the Powerhouse, featuring Winwood on vocals, and is arranged much like the version Clapton later made famous with Cream.

Generally illustrated with photos of every stage of Winwood’s career, “The Finer Things” is annotated by John McDermott, author of a recent book on Jimi Hendrix. Levenson says McDermott was fortunate to interview late Winwood producer Jimmy Miller and Miller protege Eddie Kramer—both of whom furnished the writer with vital session information for the liner notes.

While the Winwood set does not feature as many previously unreleased selections as other compilations of this nature, it does offer some rarities, including an electric version of the Blind Faith classic “Can’t Find My Way Home,” which will be serviced to album rock, adult alternative, and AC radio as the focus track of a 15-cut sampler, says Stringer. That promotional CD is scheduled to be serviced March 6, 15 days before the release of the box. Stringer says Island is preparing giveaway promotions at key stations in those formats.

**A BROAD SCALE PROJECT**

The marketing plan for “The Finer Things” is straightforward. geared toward obtaining optimum price and positioning at retail, in-store play, and listening-booth placement. The latter “isn’t something you always do with boxed sets, but it certainly drives home the point that we’re making about how broad scale [this project] is,” says Stringer.

Randy Morris, director of purchasing for Miami-based Spe's Music, says the Winwood box “will do really well. They’ve got a lot of people on the product, and it’s a really good collection.”

The media campaign for “The Finer Things” has yet to be finalized, says Stringer, but he confirms that a special promotion with VH1 is in the works, as well as TV buys on cable networks CNN and E!. On the print side, says Stringer, Island has received commitments for features and reviews in major publications and plans ad buys aimed at a broad, 18-49-year-old demographic.

Despite a strong interest in Winwood’s music, Island’s efforts are hampered by the artist’s lack of participation in the promotion of the project or by a current album or tour to ignite sales.

Winwood, who just completed a world tour with Traffic in support of the reunited group’s “Far From Home” album, is taking a short break before starting work on his next solo project, says his manager, Ron Weiser. The artist has been signed to Virgin Records worldwide since 1988, when he left Island, says Weiser.

Even without Winwood to promote “The Finer Things,” Island will ship at least 50,000 units in the U.S. and another 50,000 in the rest of the world, according to Stringer. List-priced in America at $49.95 for the CD version, the box will be released simultaneously in most major international markets including Canada, all of Western Europe, with an emphasis on the U.K., France, Italy, Germany, and the Netherlands, most of Asia, including Hong Kong; and the larger markets in Latin America and Africa.

Because “The Finer Things” was completed before “Far From Home” was released, no material from that Traffic album appears here. The compilation’s most recent recording is “One and Only Man,” from Winwood’s 1990 Virgin record, “Refugee’s Of The Heart.”

He adds that “The Finer Things” will have “a shelf life and some history over the course of the year, and we can still take advantage of the holiday season with retail programs.”

Assistant in preparing this story was provided by Trudi Miller-Rosenbaum.

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**PRIORITY’S ‘FRIDAY’ FILM SETS OFFER RAP, OLD-SCHOOL R&B**

(created sets from the movie.

“Old School Friday: More Music From The Motion Picture” will feature previously recorded tracks that still are being selected. Turner says that the album is being released far enough from the original soundtrack that they won’t be any confusion between the two.

The marketing strategy for the second album will piggyback on the original “Friday” soundtrack and the film. In addition to its own advertising campaign, the album will also be promoted at low-rider car shows in April.

No singles are planned for the inspired-by album.

Priority is planning to release two companion old-school compilation albums to sell to retailers as a "package deal."

Turner says, “We’ll rock the inspired-by album in the compilation and soundtrack areas of retail. We look at the release of the companion albums as a marketing opportunity for the major chains.”

Violet Brown, urban music buyer for Tower, Calif.-based 360-store Wherehouse Entertainment, sees a combination of factors affecting “Friday” sales. “We expect the ‘Friday’ soundtrack album to do well based on the artists featured on the album, the theme of the film, and its actors. The inspired-by album will sell more on the merits of its music than the film or anything else.”
50-VOLUME BLUES SERIES LAUNCHED
(Continued from page 12)

by Geoff Mayfield

CONTINUING THEMES: Advances by developing artists and soundtracks for films and TV are among the themes to appear this week on the Billboard's "Boys On The Side," sales on that film's stellar all-women soundtrack explode to good from (37-18), noting The Billboard's 200th Greatest Gain.

The title debuted last week with almost 24,000 units; this week, the single-
lier Blue介um, by some of its hit-hand-tinted, by Jim Marshall and David Gahr.

Rosenthal says, "We spent an incred-
aditionally, inasmuch as studios are either releasing or expanding screens for four of the five films nominated for Best Picture.

In WITH THE NEW: Hootie & the Blowfish and sophomore band Live (17-12), a recent "Saturday Night Live" beneficiary, are prime examples of how the first quarter's climate can aid the growing development of acts. Both rise to new chart peaks, with No. 7 Hootie ringing up almost 62,000 units for the week, pushing up last week's total of 70,000 (50-41), whose Feb. 11 stop on "SNL" should impact next chart week. In the meantime, Oasis flags the Pacesetter award with a 42% sales gain (151-120), while Bush (58-50), Dave Matthews Band (58-7), Nashville sophomore Tracy Byrd (124-106), Randy Travis (125-3), and P.M. (156-135) each post gains exceeding 20% over prior-week sales. Other developing tal-
ents whobullet: Wezzer (No. 22), Brandly (No. 25), the Notorious B.I.G. (No. 82), Warren Haynes (No. 114), and Keith Murray (No. 171), an eclectic assortment, indeed.

TIMES THEY ARE A-CHANGIN': On last week's charts, we staggered past the Christmas No. 1 Christmas album, enjoying the change in Sony Music's structure (Billboard, Feb. 18). In the next couple of weeks, the continuing evolution of WEA's imprints will see our video charts change the A 'Vision men to Warner Vision, a consequence of that division's shift from Atlantic to Warner Bros. (Billboard, Jan. 21).

CUPID'S BOW: The combination of shopping for Valentine's Day gifts and the fact that many business had a three-weekend weekend led to an almost in-

HIGE HIGH: Garth Brooks sees a tiny drop of less than 2%, fetching his seventh week at No. 1 on The Billboard 200 (130,000 units), while the residual affect of the American Music Awards helps buoy Boys II Men's 2-3 (130,000 units). Each of the top five albums have one-week sums exceeding 100,000 units.

songwriter Omar. They are the established artists, Candal Dulfar, Warren Hill, and Marion Meadows, the latter two having just been repositioned off the American Music Awards. Another label debut is slated for the spring, Bug's in the fall.

Now's the time for the direct-air, home for Danilo Perez, Mulgrew Miller, Vanessa Rubin, Antonio Hart, and John Pizzarelli. In order to fit four artists into one company, they've decided to schedule a summit meeting of jazz's youngest, as-yet-unheralded trumpeters.

The Grovetown imprint will showcase rhythm-based music, says Baezhus. "I don't want to call it acid jazz or hip-hop, because labeling it in any way will put it in the development of a burgeoning new sound.

A couple of works from his Polydor days is the sound everyone is currently into," says Baezhus. "It's a second car-

RCA REVITALIZES JAZZ ROSTERS, IMPRINTS
(Continued from page 12)

year-to-date unit sales

change

CD: 4,676,000 (49.1%) 3,674,000 (35%)
Cassette: 3,274,000 (31%) 3,686,000 (35%)
Other: 1,500,000 (14%) 1,914,000 (19%)
Rack: 3,518,000 (35%) 3,961,000 (36%)

trumpeters.

Key to the launch of Grovetown will be two new signings, the Brooklyn Funk Essentials and vibraphonist

received are given advances at the time, both film advances, recording ad-

Both Adams and Baezhus say they have some cross-fertilizations of the labels. Says Ramey, "We're attempting to encourage mainstream and nonmainstream alike to discover the breadth of this music."
B'USTERS SETS AWARDS SHOW
Blockbuster Entertainment will host its first award show, called the Blockbuster Entertainment Awards, scheduled to air June 6 on CBS. The two-hour broadcast will include nominees chosen from the top-grossing films, most-rented videos, and best-selling albums of 1994. Winners will be chosen through electronic balloting in Blockbuster's 3,400 video and music stores. Customers may cast their votes from March 1-31.

RIGHT GROUPS OK VIRGINIA BILL
ASCAP, BMI, and SESAC gave their approval of a proposal that would create a restaurant music license bill in Virginia they hope will serve as an example of a mediated bill that could replace more restrictive language in 10 other state bills. Virginia Senate Bill 698 calls for electronic repertoire list requests, on-site ID, and "no deceptive acts or practices." Gene is penalty and phone-ahead provisions, hard-copy lists, and neighboring-fee demands. The bill goes before the Virginia House this week.

BANNER 1994 FOR ASCAP
An ASCAP registered record receipts of $42.77 million last year, an increase of approximately 10% over the previous year. The performance-right society, at its annual membership meeting in Los Angeles Feb. 13, also reported a 14% increase to $231.8 million in distribution to writer and publisher members. Of the receipts total, $319.1 million came from domestic sources, and $903.6 million was from foreign receipts. ASCAP also lowered by about 1%, to 18.0099%, the percentage absorbed by the cost of operating the society in 1994, based on domestic and foreign receipts.

PEARL JAM, MARIAH LIFT SONY
Sony Music Entertainment's revenues for the third quarter, which ended Dec. 31, rose 4.1% to $3.58 billion on the strength of worldwide hits like Pearl Jam's "Vitalogy," which has sold more than 7 million units, and Mariah Carey's "Merry Christmas," which sold over 6 million units. However, U.S. sales were up only 2%. The PolyGram-based company said operating profit for the music group "was down due to such factors as the higher yen value."

TWO SALES EXEC EXIT EMI
Senior execs at EMI Records are likely to have added duties at the National Assn. of Recording Merchandisers Convention in San Diego Feb. 22-25—looking for new sales execs. On the eve of NARM, the label got its two senior sales execs, Bob Cahill, senior VP of field marketing, and Dutch Crumblett, VP of sales.

SELL-THRU MEETS WEDDING NOM
PolyGram Video got an Oscar-sized valentine Feb. 14 with an Oscar nomination for "Four Weddings And A Funeral" for best picture. It's the first time a title available at sell-through has been so honored. "Wedding" was repriced to $19.95 two weeks earlier in a PolyGram Valentine's Day promotion. Sources say a potential Oscar could add 100,000 units to the estimated 300,000 already shipped. Blockbuster, meanwhile, is taking advantage of family ties to bump sales of Oscar favorite "Forrest Gump." The chain is giving the book "Gumpisms, The Wit And Wisdom Of Forrest Gump" to customers preorder the movie, which, which owns Blockbuster and "Gumpisms" publisher Pocket Books.

ROUNDER OPENS EURO DISTRIBUTOR
Rounder Records, which is celebrating its 25th birthday, has set up a new distribution company, Continental Record Services, in the Netherlands to serve the European Union market. The company also will license product for European manufacturers, market, and promote, and act as subpublisher.

24-HR MTV IN SOUTH AFRICA
MTV, South African recording star Johnny Clegg, and South African media group Primedia (Radio 702) have joined to launch the 24-hour MTV South Africa in 1996. Equity in the network will be shared between the two partners with 5% allotted to the Music And Youth Development Trust, which will serve as a national outreach school of contemporary music aimed at unemployed youth in South Africa. Video programming will comprise South African music with some international programming and several signature MTV shows.

Madonna ‘Takes A Bow’ At No. 1

MADONNA IS THE BIG NEWS for the second week in a row as “Take A Bow” moves to No. 1 as predicted. It’s the 15th chart-topper for Ms. Ciccone, which means that more than one-third of her 32 chart singles have reached the top. “Bow” is Madonna’s second No. 1 single since the Hot 100 was converted to SoundScan sales data and Broadcast Data Systems airplay information. The first was “True Used To Be My Playground” in the summer of 1992.

Madonna is now in fourth place on the list of artists with the most No. 1 singles. Just one notch ahead of her and tied for third place are the Supremes and Michael Jackson with 12 apiece. Can Madonna match their status? Easily. In second place is Elvis Presley with 17. Will Madonna someday match Elvis? Entirely possible. In solid first place are the Beatles with 20. Could Madonna break that record? Very difficult, but not impossible, even if the Beatles were to collect another No. 1 with “Life Is What You Make It” on the track that the other three Beatles are completing. Of course, that means Madonna would almost have to double her total. It’s taken her 11 years to collect her first 11.

William Simpson of Los Angeles, the first Chart Beat reader to have a letter arrive at this column’s new London address, says that "Take A Bow" is the nth Madonna single with its own little title song. Simpson adds that all 14 of Madonna’s three-word title songs have made the top 10.

AND “THE HITS” JUST KEEPS ON COMING: Garth Brooks shall not be moved—at least, not from the top of The Billboard 200, where he has been No. 1 for seven weeks. That puts “The Hits” in a tie with “The Chase” as Garth’s second-longest running No. 1 album. “Roarin’ The Wind” was on top for 18 weeks, and “In Pieces” had a five-week run.
“I listened to it and I just thought it was the greatest thing,” Griffin says. He was impressed that he not only agreed to distribute some of the band’s earlier recordings, but he also offered to sign the band to Seat. The first GBV single release was the 1983 single, “The Grand Hour,” which was followed by the “Vampire On Ti-Ti” a-chart Billboard, March 19, 1994). Seat had a brief distribution deal with Caroline before pertaining with Matador for manufacturing and distribution.

When GBV played the New Music Seminar in the summer of 1993, Pollard was surprised by the reaction. “We received a pretty good response to the live show, although we hadn’t played live for six years,” says. After the show, the band was interviewed by Everett True from the U.K. music publication Melody Maker. “I thought maybe something was going on,” Pollard says. “Then it just began to snowball, and it hasn’t stopped yet.”

Following the release of 1984’s “The Roger Touloise,” several labels began courting the band, including Warner Bros., Capitol, and indie Rebell and Matador. The band signed with Seat one record, but Griffin had no hard feelings about the band leaving the fold prematurely.

Pollard says it was clear to him that they were ready to move on, and I didn’t want to hold them back,” Griffin says. “It was beyond my abilities and limitations to do the right job with the new record.”

Pollard narrowed the competition down to Warner Bros. and Matador, but took seven or eight months to make the final decision. The band signed with Gold Mountain Entertainers and Matador. The two bands said they would move forward with the record.

Although “Alien Lanes” will be Guided by Voices’ first Matador album under an agreement reached with Seat, the band is still treating it as if it’s a Seat release.

“It was like the last of the trilogy of things we did for Seat,” Pollard says. “‘Vampire On Ti-Ti’, and ‘Alien Lanes’ all have a similar feel. I feel after that, it was time to move on and try something different and, maybe, go into a bigger studio.”

Pollard describes the album the band is working on as “more slow and vibey” than GBV, regularly too hot for the store’s charts dedicated to local artists, and its larger chart, which accounts for all the store’s sales. “We do not, however, do well with GBV,” says singer/manager Jack Black, who estimates that the store has sold 300-400 copies of “Bee Thousand” and up to 1,000 different GBV products, including singles, albums, t-shirts, and posters. There’s a lot of momentum already here on the record,” he says. “We’ve got killer vocal sound with the four tracks.”

Still, the new album, tentatively titled “The Flying Party Is Here” or “One Drop,” is a departure. “Most of the songs are between two and four minutes,” says Pollard. “On ‘Alien Lanes’, most of them are between three and a half minutes and a half. I just wanted to cram as many songs as possible on one record. I wanted to create a double album’s worth of songs on one record.”

Yet the unconventional recording technique of “Alien Lanes” provides a challenge for Matador. Despite favorable press from such publications as Rolling Stone, Spin, Option, and Prestige, a group of albums has almost exclusively been limited to college stations. The lo-fi production of “Alien Lanes” is unlikely to change that.

Even with its limited radio appeal, “Bee Thousand” has sold an estimated 30,000 copies, according to Pollard, who says that is an impressive number for a band made it clear to us we were not Crazy Records.”

Also, some of the new album’s worth of songs are already being recorded. “Alien Lanes,” which won’t be released until fall, will be followed by a couple of four to five songs from each album.

“The main thing about Guided By Voices, regardless of the streamliner of publicity, is that they are a really important rock’n’roll band,” says Griffin. “Ten or 20 years from now, these will still be on the Billboard charts. This will be pretty well on the college charts last year, but ‘Alien Lanes’ is still a lo-fi record. I don’t know how well a lo-fi record can do.”

JAMAICAN CONCERT HONORS MARLEY’S 50TH (Continued from page 1)

Most acts sang one or two of their own hits, plus at least one of the hundreds of songs Marley made famous. The Jamaican government also played its part in the event. Prime Minister P.J. Patterson, who joined Rita Marley on stage to cut a birthday cake, announced that Feb. 6 will be Bob Marley Day in Jamaica. And the government confirmed it will issue a series of four Marley stamps and is minting a J$50 coin with Marley’s image on it.

Among the performance highlights was an appearance by "Melrose Place" actress Vanessa Williams (not the noted Mercury Records singer). A devoted Marley fan, Williams performed a lively "Waiting In Vain" and another fan favorite, "One Love." Reggae veteran Toots Hibbert, still one of Jamaica’s most dynamic performers after three decades of making waves, brought an old version of "Three Little Birds" and, to the disappointment of many, disappeared almost as dramatically as he arrived, after performing the number.

"Some Rebel, a leading force in taking Jamaican dancehall music away from the often highly sexual and violent lyrics that have dominated the genre for the past decade, delivered a spirited three-number set that culminated in "Small Axe."

But the most solid and satisfying performance of the evening was provided by Mystic Revealer, one of the few serious roots groups to emerge in Jamaica in recent years. Despite over many new fans with powerful versions of "Natural Mystic" and "We And Dem," before launching into its own set, "Jah One." Veteran roots group Wailing Souls now just a duo, performed a lively "I Shot The Sheriff" and a lovely, slow version of "No Woman No Cry."

Two of Marley’s younger sons, Damien and Kyman—now performing the name to Junior Gong and Maestro, respectively—performed an exhilarating set in which they took a tongue-in-cheek dig at their father’s musical activities by slipping in a line about him being a “bedroom bully.” They then paid a slightly more serious tribute to him on "Jamaica."

Ziggzy Marley & the Melody Makers, one of the most famous of Marley’s offspring, offered a distinctly uneven set that included their own "Tumblin’ Down," their father’s "War," and "Rebel Music," and more than passable versions of "Soul Rebel"—with Stephen Marley on vocals—and "Sensie Lisa Is The Chapel."

The Wailers were joined by I Threes—Rita Marley, Judy Mowatt, and Marcia Griffith—for "He’s A Legend," "Three Little Birds," and a rousing "Buffalo Soldier," before launching into "One Love" and inviting all the other performers to come back stage for "Jammin."

Williams, Carleen Davis, and two members of Mystic Revealer joined in for "Get Up, Stand Up," one of the young Marleys participated in the finale.

Also appearing at the festivities were veteran Jamaican Nyabinghi drumming group The Sons Of Nokas; Dub poet Mutabaruka; saxophone virtuoso Arturo Tapia; and from Barbados, Davis, one of Jamaica’s leading female vocalists; Yami Bolo; Third World lead singer Bunny Rugs; and Jamaica’s most famous horn player, Dean Fraser.

The event was the last of the series of events sponsored by the Jamaica Tourism Board and the Jamaica AIDS Support Society. The shows were held in the presence of the Prime Minister, Mr. P.J. Patterson, and the British Ambassador, Mr. John B. Mottershead. The anniversary events were intended to provide a forum for the exchange of ideas and to promote understanding and cooperation between the Caribbean and the United Kingdom. The event was also an opportunity to demonstrate the unique cultural diversity of the Caribbean, with its rich traditions and contemporary developments.

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Spyro Gyra
Seven years before millions delighted in the breakthrough of Kenny G’s “Songbird,” Spyro Gyra blazed the contemporary jazz trail with their classic “Morning Dance.” Their sound has been a staple of contemporary jazz for 15 years and has sold millions of albums worldwide. Their latest album, “Love & Other Obsessions” arrives in March. MARCH

Nelson Rangell
A true virtuoso at alto, tenor and soprano sax as well as flute and piccolo, Nelson Rangell is a gifted songwriter and a dynamic live performer. His inspired new album “Destiny” and his spring and summer tours will, for certain, establish Nelson Rangell as one of the bright new stars in contemporary jazz. APRIL

Chick Corea
A founding member of the legendary band Return To Forever, his triumphs have spanned three decades and earned him eight Grammys. He’s played with Miles Davis, Stan Getz, Sarah Vaughan, Joe Henderson and Herbie Hancock. This fall GRP will release a Chick Corea career retrospective boxed set along with his eagerly awaited new album, “Time Warp.” JULY

Spyro Gyra
Three-time Grammy Award winner, vibraphonist Gary Burton began his playing days with Stan Getz. Among his many triumphs is his 1990 “Reunion” album with Pat Metheny which reached #1 on Billboard’s Contemporary Jazz Chart. Burton presents in March a moving duet recording with Japan’s most renowned pianist, Makoto Ozane. MARCH

Gary Burton
Among his many triumphs is his 1990 “Reunion” album with Pat Metheny which reached #1 on Billboard’s Contemporary Jazz Chart. Burton presents in March a moving duet recording with Japan’s most renowned pianist, Makoto Ozane. MARCH

Arturo Sandoval
Revered by the master of trumpet, Dizzy Gillespie put it best when saying “Arturo has bull chops.” He’s performed with Gloria Estefan, The London Symphony Orchestra and his recent album “Danzon” is nominated for three Grammys. His May release “The Latin Train” features Latin greats Celia Cruz, Louis Enrique, Oscar DeLeon and the jazz stylings of Joe Williams. MAY

Chick Corea
With her sultry voice blending the sounds of soul and acid jazz, Maysa has been heard by millions. In her performances as lead vocalist of the internationally renowned group Incognito, Maysa is currently heard singing “Don’t Get Any Better Than This” on Tom Scott’s hot new album “Night Creatures” and her debut solo album arrives in August. AUGUST

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Acoustic Alchemy
The Acoustic Alchemy story began when Nick Webb and Greg Carmichael auditioned for a live entertainment gig on an airline. Since that audition, they’ve sold over two million albums and gained a worldwide following of devoted fans who love to say, “Acoustic Alchemy was unplugged...before there was unplugged.” Coming this fall is the first ever Acoustic Alchemy live collection. SEPTEMBER

David Benoit
Recording for GRP since 1988, David Benoit has sold over one million albums and has consistently topped every Contemporary Jazz, radio and retail chart, performed sold-out worldwide tours and been a Grammy nominee. Benoit’s compositions have been featured in both film and television. Watch for a special new album from David Benoit this fall. SEPTEMBER

Tom Scott
The founder of the famed L.A. Express, Tom has played with scores of great artists including Whitney Houston, Michael Jackson and Stevie Wonder. His last album, “Read My Lips,” was a number one contemporary jazz album for six weeks and his new album, “Night Creatures,” is a must have for every fan of the genre. JANUARY

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JOHN PATITUCCI
Voted number one bassist by both Guitar Player and Bass Player. John Patitucci is a revered virtuoso at both electric and acoustic bass. Respected worldwide for his performances in Chick Corea's Akoustic and Electric Bands, his new album "Mistura Fina" presents the flair of Brazilian jazz and features pivotal Brazilian vocalists Dori Caymmi, Ivan Lins and Joao Bosca.

LARRY CARLTON
His are some of the most memorable guitar riffs in modern radio history, gracing the recordings of Steely Dan, Joni Mitchell and The Crusaders. His compositions include the timeless hit "Minute By Minute" and renowned scores including Hill Street Blues. In April he releases a long awaited collaboration with another of the world's greatest guitarists. (see Lee Ritenour)

LEE RITENOUR
A co-founder of the acclaimed ensemble Fourplay, he's played with a list of greats including Quincy Jones, Whitney Houston, George Benson, Barbara Streisand and Sonny Rollins. His countless guitar triumphs have earned him the moniker "Captain Fingers" and in April he releases a long awaited collaboration with another of the world's greatest guitarists. (see Larry Carlton)

URBAN KNIGHTS
A world class one-time event featuring Ramsey Lewis, Grover Washington, Jr., Omar Hakim, Victor Bailey and special guests Freddie Hubbard and The Emotions. Produced by Maurice White of Earth, Wind & Fire fame, this is a musical collaboration not to be missed. Watch for the Urban Knights tour coming this spring.

RUSS FREEMAN
A pre-eminent contributor to the genre of contemporary jazz, Russ Freeman has created a truly unique niche in music. As founder and leader of The Rippingtons, Freeman has created a sound blending jazz, pop and R&B. In the process, his Rippingtons albums have sold over two million copies and his fans await his new album due this fall.

ROBBEN FORD
Following a stellar career of playing with Miles Davis, Tom Scott, Joni Mitchell, and The Yellowjackets, Robben Ford formed his blues rock trio, The Blue Line, and established himself as a guitarist, singer and composer. His forthcoming Stretch/Blue Thumb release will be produced by Danny Kortchmar, and his next worldwide tour begins in August.

DAVE GRUSIN
A legendary film score composer whose works include "On Golden Pond," "Tootsie," "The Fabulous Baker Boys," and the Academy Award-winning soundtrack, "The Milagro Beanfield War." Dave Grusin's diverse collection of GRP albums have sold over three million copies. He has consistently explored new musical territories and his next album, to be recorded in Nashville...will be no exception.

DR. BILLY TAYLOR
His composing brilliance is featured on Dr. Billy Taylor's "Homage," the latest GRP release from a true jazz legend and spokesperson. Dr. Taylor has been the recipient of the National Medal of Arts and was a key accompanist in the recordings of jazz masters such as Charlie Parker and Dizzy Gillespie.

DR. JOHN
Revered throughout the world for his historic career, the immortal line "I must have been in the right place at the wrong time" and the Grammys awarded his last two albums, his forthcoming new album re-unites him with two time Grammy award winning producer Tommy LiPuma, producer of Dr. John's landmark album, "In A Sentimental Mood.

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