Black Pop Veterans Seek New Avenues

BY DAVID NATHAN

LOS ANGELES—Underappreciated by a music industry that caters pri-
marily to younger buyers, a number of the biggest names in adult-oriented black pop are no longer affiliated with major labels. Instead, many artists are looking for alternative ways to profit from their talents.

(Continued on page 27)

HMV Emerges As U.S. Retail Force

BY ED CHRISTMAN

NEW YORK—In summer 1991, HMV was victimized by a fierce rumor circu-
lating throughout the music industry.

(Continued on page 27)

Joni Mitchell To Receive Billboard Century Award

BY MELINDA NEWMAN

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

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

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

(Continued on page 83)

Hungarian Acts Challenged By Economy, Western Bands

BY PETER JON CRESSWELL

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

In the good old days of the mid-80s, Hungary's partic-
ular brand of goulash socialism offered an open door to all forms of music. The ballad singers could allow the omnipresence of the state-run Hungarian label to issue mil-
ions of their records without thought to market forces. In one year alone, unit sales of 10 million were recorded in Hungary, one for every man, woman, and child.

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

For the pirates, it was a boom...

(Continued on page 96)
ALL FOR ONE, ONE FOR ALL

THERE’S NO WAY WE’LL REACH

OUR GREATEST HEIGHTS

UNLESS WE HEED THE CALL

ME FOR YOU, YOU FOR ME

THERE’S NO CHANCE OF WORLD SALVATION

LESS THE CONVERSATION’S PEACE

WORDS OF WONDER
Congratulations,
Luis Miguel,
on your Grammy® Award
for Best Latin Pop
Performance for
Segundo Romance.
AC Loses Its Format Crown In Billboard/Arbitron Ratings

BY PHYLLIS STARK

NEW YORK—Squeezed by competition from other formats, many of which are perceived as more modern and trendy, AC has found itself in the second year of the Arbitron top 40, and was given the opportunity to carry greater depth.

The Family Channel also has increased its commitment to Christian music. The cable channel has carried the Dove Awards for the past two years and recently signed a five-year agreement to continue handling the show. The channel will show three different 90-second spots during the campaign; each mentions four of the 12 artists on the sampler. According to Gevurtey, the Family Channel also will promote the Dove Awards on its half-hour Saturday night music video show, "CCM-TV."

The Doves will be carried live April 27 on the Family Channel at 8 p.m. EST; it will be rehashed April 28 at 10:30 a.m. EST. The show will air again May 4 on Chicago’s WGN.

According to Kobil, nearly 3,000 mainstream retail outlets—including Wal-Mart, Musicland, Blockbuster Music, and Kmart—will participate in the Doves Awards in-store promotion sponsored by the National Assn. of Recording Merchandisers. Kobil says the resulting promotional materials increased 76% over last year’s request.

MODERN ‘WONT GO AWAY’

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

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

Adult alternative also enjoyed a minuscule gain (2.2%–2.3%), but it was still enough (Continued on page 88)
Producers Seek Fresh Angles As Awards Shows Ratings Decline

BY DEBORAH RUSSELL

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

Ratings for the Grammy Awards presented by CBS by NARAS, the recording academy, have been down two years in a row, according to data provided by the A.C. Nielsen Co. In 1989, the show posted a 19.9 rating and a 31 share. Last year, it dropped to a 16.1 rating/24 share. This year, it is running 10 ratings points below last year's level again to an 11.8 rating/19 share.

Similarly, the American Music Awards, telecast on ABC in January, dipped from a 21.0 rating/33 share in 1993 to a 16.0 rating/24 share in 1994, and a 15.4 rating/23 share in 1995.

But the Billboard Music Awards, which debuted on the Fox Broadcasting Co. in 1990 and enjoyed its highest rating in 1992 with a 22 rating/15 share, slipped to a 7.3 rating/12 share in December 1994.

The attrition can be attributed to several factors, say observers. Some entertainment executives point to the fragmentation of musical tastes, while others cite the expansion of TV, as well as the rise in the number of awards programs.

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

Some of the artists who celebrated recent post-Grammy sales surges, according to data provided by SoundScan, include Bruce Springsteen, Tony Bennett, Sheryl Crow, Bonnie Raitt, Mary Chapin Carpenter, All-4-One, Babyface, “In2” Temptations, Salt-N-Pepa, Soundgarden, Eric Clapton, Melissa Etheridge, and Arturo Sandoval (Billboard, March 18).

The major problem for televised music specials is the presence of two incompatible sensibilities, says Bob Maxwell, VP of special events at FCB. “The music business is a niche business,” Bain says. “And while TV is becoming a niche business, broadcasting is not. But we’re trying to find out how we can make producers look to the now-defunct variety show format as a way of reigniting the interest of TV viewers that goes beyond the core music fan base.”

But Greene rejects that idea. “There will be no dog acts or monkeys on the Grammys,” he says, noting the show’s purpose is to give awards and expose talent ranging from Placido Domingo to Seal. “Once we get to the point where we only book a star show, we will want to have anything to do with it.”

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

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

But identifying and presenting that special something changes each year based on the industry’s overall output, Greene notes. (Continued on page 95)

Musicland Manoeuvering To Fend Off Takeover Bids

BY DON JEFFREY

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

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

The move follows the accumulation of about a 10% stake in the music retailer by the New York-based SC Fundamental Value Fund. Says Gary Siegel, a partner in the $400-million investment fund, “It’s not a tool to entrenched management. But I haven’t really had a chance to talk to the company.”

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

Marcia Appel, spokeswoman for Musicland, says the poison pill maneuver was not motivated by SC’s purchases, but “is a tool of the stock being severely undervalued.”

The day the action was announced, Musicland’s shares fell 12.5 cents each to $8.875 in New York Stock Exchange trading. They have fallen as low as $8.70 in the past year. The 52-week high is $22.50.

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

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

With a total of 342 million shares outstanding, the rights plan would create 385 million new shares, thus greatly increasing the cost of buying the company.

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

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

BY BILL HOLLAND

WASHINGTON, D.C.—Garth Brooks, Michael Bolton, Elton John, and hundreds of other artists, songwriters, music publishers, and arts industry executives joined hundreds of thousands of other lobbying interests to seek government funding for the arts.

The focus of the milestone arts lobbying effort was an intense House vote to cut $5 million in National Endowment for the Arts funding. Future government funding for the Corporation for Public Broadcasting, which funds PBS television and National Public Radio, also is in jeopardy.

Despite the presence of the large lobbying force, House Republicans are moving ahead with cuts in public broadcasting funding as recommended by the House Appropriations Committee (See commentary, page 8).

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

Sydnie Brooks, Bolton, and Kenny G were representatives from more than 50 groups, ranging from Chamber Music America and the Folk Alliance to Actors’ Equity Assn. and the Writers Guild. (Continued on page 79)

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

BY SETH GOLDSTEIN

RANCHO MIRAGE, Calif.—With the rival camp silent, Sony and Philips had the undivided attention of recording industry and media executives eager to learn about digital videodisc at the 25th annual ITA seminar, held March 8-9.

The partners and replicant SM took full advantage of the occasion to explain in detail the Sony/Philips dual-layer digital videodisc—and why they say it is superior to Toshiba and Time Warner’s double-sided DVD.

But the seminar also served as a platform for doubting Thomases who downplayed DVD’s impact on the home entertainment market and praised greatly the staying power of prerecorded cassette.

The naysayers included Sony Electronics duplication products director Mike McCaul. VHS offers “the best return on investment,” he said. “There’s no compelling reason” to believe DVD will be a success.

Expedite, both formats, consultan Mark Anzick of ZenTech Designs in Ann Arbor, Mich., maintained DVD “is still not good enough” to stay abreast of digital VHS, tape’s “second wind.” (Continued on page 91)

Holiday Vid Sales Rise Despite Price Increase

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

New York-based consultancy Alexander & Associates uncovered a 19.4% jump in prerecorded cassette purchases over 1994’s 104.7 million units, helping push the total spent on video sell-through to $5.9 billion last year for more than $20 billion. Moreover, the holiday gain came despite a slight rise in the average price of a cassette, to $14.23 in 1995 from $14.20 in 1994.

“Percentagewise, it’s not that large, but it’s the first time since 1993 that price didn’t decrease,” said the report. (Continued on page 97)

Macnie New Billboard Jazz Columnist

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

Macnie is a New York-based freelance writer who has covered jazz for The Village Voice, Rolling Stone, DownBeat and the Boston Phoenix. He will also have written in The New York Times, The Los Angeles Times, Village Voice, Rolling Stone, Elle, Harper’s Bazaar, Creem, Details, Guitar World, and numerous other publications.

At Billboard, Macnie will author the weekly Jazz Blue Notes column and provide additional news and feature coverage on a regular basis.

“Very excited about the addition of Jim Macnie to our staff,” says Billboard editor in chief Timothy White. “He’s an exceptional writer and reporter with a wide range of experience in the industry and a deep love and understanding of jazz,” including all its subgenres and offshoots. As Billboard continues to expand its coverage of the new jazz explosion and its rising stars, Macnie will be an invaluable asset. Expect a lot of surprises in his column as well as on Page 1 and in the Artists & Music section.”

A native of Rhode Island, Macnie began his career as a jazz critic. A three-year stint at a retail record store, Looney Tunes, in Westerly, R.I., he served as host of “Not the Back- ground,” a weekly jazz program on WRUI Kingston, R.I. He continues as music editor of the weekly Providence (R.I.) Phoenix, “I hope it”.

Macnie’s initial Billboard column will appear in next week’s issue. (Continued on page 95)
a second chance for those who were
on the west coast, on a bad trip,
in Vietnam, in utero...

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

New Year's Eve, 1969. Bill Graham's Fillmore East was filled to the rafters with freaks, fans and a fortunate curious few. And when Jimi Hendrix, Buddy Miles, and Billy Cox took the stage, the definition of intensity and the boundaries of music were altered forever.

March 21, 1995. The 25th Anniversary reissue is set to transport listeners back to that legendary concert event. This seminal recording showcases the energy, structure and style of Hendrix's post-Experience live sound: Tight. Soul-inflected. And uninterrupted by lengthy tuning and pondering.

Jimi Hendrix BAND OF GYPSYS

Essential listening for original believers and new converts alike.

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

Digitally remastered and available for the first time on compact disc. Also available on cassette and limited edition vinyl in the original gatefold packaging. Produced by Heaven Research.
who are ultimately worked to commercial formats. In some cases, like jazz, classical, and the rootsy side of contemporary progressive music, noncommercial is the only outlet (Billboard, March 18).

If the plug is uneconomically pulled without a long-term strategy and without an increase in member support or advertising, the alternatives are limited if we try to maintain 11 of services. But there is a difference. It might be difficult to plead our case of "no commercials" during fund drives and lose even more revenue. Some even suggest "privatization," but that will point where an invaluable service cease to be "public?"

LETTERS

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

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

Tom McCormick Spotted Dog Records New York, N.Y.

A DIFFERENT VIEW OF ART FUNDING
In response to the remarks of the NAAS president/CEO Mike Greene (Billboard, March 11) and the remarks of Mary Chapin Carpenter during the Grammys Awards presentation, I can only say, "You still don't get it?"

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

While we all feel strongly about the dangers in allowing groups like the Arjan Valo to extort their ideologies, it has become "bad form" to knock liberal ideals. It is also interesting to note that the Academy offered only token recognition of highly talented recording artists and producers whose ideology is opposed to liberalism, and that artists received awards only in narrowly limited categories not coveted by their secular peers. These artists are, as a matter of policy, routinely denied access to their art on the public broadcast network. Artists owe you, the listener, an open discussion of the issues in which may affect what you hear. You might call it "censorship," for what is it plain and simple, and the liberals in the music business will call it "not fitting in with what we're accustomed to doing."

Krista K. Scully Chairman
Chaddeley Music Publishing, Inc.
Bates Beach, Fla.

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

Dorothy Browne Distribution North America Chairperson NAIRD Indie Awards Committee
Albatron, N.Y.

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

II GRAMMYS
II CELEBRATE

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

Best R&B Album,
"II"

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

"I'll Make Love To You" Produced by Babyface for EMI Productions, Inc.
Management: Music World Co., Ltd. Keyman Enterprises

1994 Motown Record Company, Inc.
**For Aristar’s Foster, Timing Is Everything**

**BY PETER CRONIN**

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

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

The new album’s title song and initial single originally were sent to radio last June 20 with a planned fall ’94 album release. But when the single faced what Aristar executives describe as a log-jam of new product at radio and stalled at No. 88 on Billboard’s Hot Country Singles & Tracks chart, Aristar abruptly decided to delay the release.

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

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

**Selig Breaks Through In Germany**

**Sony Act Challenges Techno Scene**

**BY ELLIE WEINERT**

MUNICH—While techno and dance continue to dominate the German A&R scene, a growing counterculture of aggressive German-language rock acts is also coming to the fore. One of the latest to make an impact is Sony Music’s Selig, a five-piece band from Hamburg. Because of its hard-edged and often controversial lyrics, the group has received much radio play but has broken through thanks to touring and video play. The band is recording its follow-up to its critically acclaimed first album, “Selig” (Blissful), released on Epic in Germany.

Winners of the Echo ’94 for best video for the single “Wenn Ich Wolle,” Selig consists of Jan Plewka (vocals), Christian Neander (guitar), Leo Schmidhals (bass), Stephan “Stoppel” Eggert (drums), and Malt Neumann (keyboards). “Selig” was produced by Franz Plassa, whose credits also include German bands Swimming The Nile and the Land. It was released at the end of February 1994 and since then the band has been on the road, performing 19 shows last year alone.

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

Neander, commenting on the current German scene, says, “We are very pleased about the success of bands such as H-Blocks (Billboard, Feb. 18), but in general, the current German music scene is polluted by techno. Luckily, there is enough room for the development of several musical styles. The main thing is to stay true to your own style and try to put the ideas you have in your head into reality.”

Producer Plassa says the band was “thrown [in] at the deep end, as far as live performance is concerned, since their nationwide tour supporting Freaky Fuckin’ Weirdos kicked off in March... The band practically stepped out of the studio and onto the stage.”

The debut single “Sie Hat Geschrieben” (She Cried Out) appeared on a (Continued on page 82)

**Owester Issues New Order Best-Of Set**

**BY BRETT ATWOOD**

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

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

“Our band was forced a bit,” says Kevin Laffey, Warner Bros. director of West Coast A&R. “I don’t know if it had something to do with the success of ‘Motion’ or ‘Substance’ or maybe they wanted to sell the single ‘Bizarre Love Triangle,’ but London felt a need to do this compilation now. We wouldn’t necessarily have chosen to do this now, but we wanted to answer the import problem. If the fans are going to buy this record, we should at least tailor it to the American market.”

Laffey says the U.S. track listing was crafted with the goal of not duplicating “Substance” or the recent U.K. release.

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

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

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

However, David Crouch, acting senior buyer for the Virgin Megastore (Continued on page 86)

**‘Tank Girl’ Set Shoots From Hip Old & New Punk Mark Elektra Soundtrack**

**BY CRAIG ROSEN**

LOS ANGELES—Elektra Entertainment Group is banking that “Tank Girl” will pack enough alternative rock ammunition to rise above the crop of modern-rock-leaning soundtrack tracks on the market place.

The album, due March 28, includes songs by Hole, Bjork, Veruca Salt, Belly, and Magnificent Bastards, a Stone Temple Pilots’ spoof of Scott Weiland on vocals. Also featured are tracks by hot new British acts Portishead and Bush, “Let’s Do It,” Joan Jett and Paul Westerberg’s duet of the Cole Porter classic, and a reunited Devo reviving its “‘Tank Girl’ Want”.

Instead of focusing on one track, Elektra has serviced radio with several, including “Let’s Do It” and Bjork’s “Army Of Me,” with initial airplay due to coincide with the album’s release. (The Bjork track also will be included on her forthcoming second Elektra solo effort, due in June.)

A videoclip is in the works for the Bjork clip.

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

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

Says Atlantic Records VP of A&R/ multimedia Andrew Leary, who served as a music supervisor on the film along with Bonnie Greenberg, “Love had conversations with Scott about doing something for the film, and it just turned out that he had been working with some guys on this side project, and he was excited about ‘Tank Girl’. It was just good timing.”

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

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

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

Based on the cult British comic strip, “Tank Girl,” which stars Lori Petty, called for “a slightly punk-sounding soundtrack,” says Greenberg. “I was a big fan of punk, a punkish-super-hero that is sexy, but has a tough edge.”

(Continued on page 44)
New Jewels in the Queen’s Crown

• Awarded with the 1995 Grammy for Best Rap Single: U.N.I.T.Y.
• Starring in “Living Single”, number 6 on the Fox-TV Network
• The reigning female solo rapper, the first certified Gold by the Recording Industry Association of America
• Co-hosting the American Music Awards with Tom Jones and Lorrie Morgan
• Presented with the prestigious Sammy Davis Jr. Award as “Entertainer of the Year”

Congratulations to Queen Latifah

You Make Us Feel Like Royalty — Motown Records
Columbia Plugs In To Miles Legacy
8 CD Set Opens Ambitious Reissue Series

BY CHRIS MORRIS

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

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

“A small role” that drummer Williams, saxophonist Shorter, pianist Hancock, and bassist Roney took in Davis’ oeuvre or were on grand display May 2, when Columbia Legacy issues the eight-CD boxed set “The Complete Live At The Plugged Nickel 1965.”

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

“Live At The Plugged Nickel” is an in-deep recording of Davis’ second seminal quintet, which solidified in the summer of 1964 when Shorter, a veteran of Art Blakey’s Jazz Messengers, joined the rhythm section of Hancock, Carter, and the prodigious 17-year-old Williams. This unit would go on to record such important Davis albums as “E.S.P.,” “Miles Smiles,” “Sorcerer,” and “Nefertiti,” before disbanding in 1965.

After a long layoff due to Davis’ Dec. 22-23, 1965, hospitalization, the group was captured live at the Plugged Nickel, the legendary New York jazz venue on Wells Street in Chicago. There, the five musicians scored through radical readings of a repertoire associated with Davis’ legendary 1955-56 group, which featured John Coltrane, Red Garland, Paul Chambers, and Jimmy Cobb.

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

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

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

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

Late last year, Columbia began mastering its own edition of “The Complete Live At The Plugged Nickel 1965” for December release from copies of the masters provided by the Japanese archivists. But Columbia A&R VP Steve Berkowitz says he halted the process, believing that the original masters lay somewhere in Sony’s vault. Berkeley and Berkowitz realized “The liberalian” called me and said, ‘Hey, Steve, there are 25 boxes on this shelf of half-inch multitrack recordings of the Plugged Nickel,’ and these boxes look very old.”

Armed with the librarian’s discovery, Columbia set about to remix everything. “In doing so, we found a lot of things that had been previously edited out, or things that were not known to have existed before,” says Berkowitz.

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

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

“The Complete Live At The Plugged Nickel (Continued on page 91)

Motown Leads Pack At Soul Train Music Awards

BY J.R. REYNOLDS

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

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

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

Other multiple award winners included Elektra Entertainment vocalist Anita Baker, who won a pair of trophies for best female single and best female album.

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

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

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

Says David Walden, music buyer for the Amarillo, Texas-based record buyer Anderson Merchandisers, “There will be a bump in sales from the show, though not as strong as that to the Grammys or the AMAs. The exposure might help Boyz II Men a little, but it should help Brandy more, especially since she’s a new artist.”

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

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

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

The increasing number of label-sponsored pre- and postshow party invitations suggests that the event has become

(Continued on page 88)

EXECUTIVE TURNTABLE

HURLEY HEIDEN GREEN ROBERTS SHERLOCK MERRY DODGES SILVER

RECORd COMPANIES. Robin Hurley is appointed CEO of AAD Worldwide in Los Angeles. He was managing director of AAD U.S.

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

Richard Green is named senior VP and general counsel for EMI Christian Music Group in Nashville. He was corporate counsel at Sony BMG.

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

MCA Records in Los Angeles promotes Eamon Sherlock to VP of in- ternational marketing. He was VP of royalties to VP of royalties. They were, respectively, senior director of international and director of royalties.

Susan Dodes is named VP of A&R for Relativity Recordings in New York. She was VP of A&R at Motown.

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

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

Columbia Records promotes Chris Woodman to director of national album promotion in New York. He was director of national album promotion, West Coast in Los Angeles. They were, respectively, associate director of album promotion and manager of promotions for the Phoenix/Denver region.

The RCA Records Label names Nick Bolli director of national marketing from the Japanese set.

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

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D ONES D ANDREW T. SMITH EPY 2195.

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

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

www.americanradiohistory.com
Women's Group Grows By Leaps In Its 2nd Year

BY TRUDI MILLER ROSENBLUM

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

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

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

Masters, who previously worked with such associations as the National Assn. for Female Executives, the National Women's Business Network (which she founded), and the Sporting Goods Manufacturers Assn., accompanied a song-songwriter friend to a cocktail party sponsored by the Atlanta Songwriters Assn. in November 1994.

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

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

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

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

The group also is negotiating with America Online to get its own forum. "Right now we're just communicating through America Online's general music forum. It's harder for people to find us that way—yet we've still gotten 160 messages in one month," says Masters. "We really need our own forum." The organization's biggest benefit is its networking opportunities, Masters says. "There are a lot of people who are just starting out who can get ripped off easily if they're not shown a different way. We do a lot of mentoring and serve as a clearinghouse for contacts.

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

Announcing

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F O R M O R E D E T A I L S C A L L G O O D K A R M A I N C . 2 1 2 . 4 7 3 . 7 5 0 0
Terence Trent D’Arby Goes To Work

Singer Returns On Columbia’s New Label

BY BRETT ATWOOD

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

The unconventional singer recently switched from Columbia to Work Group, headed by vinyl co-founders Jeff Ayeroff and Jordan Harris (Billboard, Feb. 18). His 1987 debut, “Introducing The Hardline According To Terence Trent D’Arby,” was a clear message to the world that this is a gifted singer with an incredibly soulful voice and an attitude to match his vocal talent. The album met with critical and commercial success, selling more than 2 million units in the U.S. alone. It churned out three top 30 hits, including the No. 1 smash “Wishing Well,” “Sign Your Name,” which went to No. 1; and “Dance Little Sister” (Part 1 and 2). However, subsequent albums—1989’s “Terence Trent D’Arby’s Neither Fish Nor Flesh” and 1993’s “Symphony Or Damn”—failed to spark much interest at retail and radio, although “She Kissed Me” from the latter album reached No. 5 on Billboard’s Modern Rock Tracks chart.

It is at that format that the Work Group will launch “TTD’s Vibrator” first. Two new edits of the album track “Vibrator” will be serviced to modern and album rock formats on April 18. However, it is not expected to be a commercial single. Retail will get a commercial U.S. single for the track “Holding Onto You” sometime in late April. Soul-wrenching rock ballad is also going to be the first single in the U.K., and may be serviced to U.S. top 40 radio stations.

He says, “I seem to have achieved cult status,” says Michael Parrish, music director for Los Angeles, N.Y., modern rock station WDE. “Terence Trent is a genuine gift of the moment with a voice that speaks to the listener. His music is a blend of soul and rock that is truly unique.”

(Continued on page 17)

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

by Melinda Newman

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

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

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

MAKING A MOVE: Former Zoo head of publicity, Hanna Bolte is now a national senior director of publicity for EMI Records Group, based on the West Coast. . . . Fletch Foster, who was VP of publicity for MCA in Los Angeles, has been named VP of artist development and marketing for Aristax Records Nashville. His responsibilities will include new Aristax imprint Career Records, as well as Aristax Texas. He starts March 21. In artist news, Chicago, formerly on Warner Bros, and Dana Feldberg, who used to be on Reprise, are both on Aristax records. Chicago’s next album, a big band project, will be out May 23. Feldberg’s debut will be out later this summer. . . . GOLDEN VOICES—Lori Carson, lead singer on the last two Golden Palominos records, will release her second solo record, “What It Goes,” for Restless Records on April 11 (her first solo project, “Shelter,” was on Geffen). No so coincidentally, the Golden Palominos’ first national tour in eight years will start April 12. The ever-changing lineup of the Ander Fier-led band will include nine players, who will alternate between LP material and songs from “Where It Goes.” The 20-date tour will include stops at Los Angeles’ House Of Blues and New York’s Irving Plaza. After the group’s tour ends, Carson will embark on some solo dates. (See related story, page 77.)

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

THIS AND THAT: The upcoming Circle Jerks record on Mercury will include a cover of the Soft Boys’ song “I Wanna Destroy You” with background vocals by former teenage popper Debbie Gibson. Hollywood Records has signed the holy sought after L.A. modern rock act Gwen Mars. . . . Song titles on the new Def Leppard album (and left out of our column a few weeks ago) include “Pearl Of Euphoria,” “Sling,” “All I Want Is Everything,” “Blood Runs Cold,” and “Work It Out.”
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Skene! Hopes EastWest/Elektra Deal Will Boost Bob Evans

BY DAVID SPRAGUE

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

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

It didn’t take long for the newly christened trio to release its first album, “Adult World,” on the Minneapolis-based Skene! label. “Their records have always been among my favorites, but Skene! didn’t have the resources to do things as simple as sending records got into stores until now,” says Skene! owner Jeff Spiegel, who signed a pressing and distribution deal with EastWest shortly before the label merged with Elektra last year. Among other acts involved in the pact are French-mouth and Candy Machine.

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

According to Steve Kleinberg, senior VP of product development for Elektra, college radio will be the label’s first point of attack. “There’s a history there already that our field reps and national staff can capitalize on,” he says. “We’re going to see where college radio gravitates and use that to determine what track to take to commercial radio and video.”

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

Kleinberg says that EastWest’s retail campaign will be centered around a late spring/early summer tour. “We’ll set up ads that will follow the band across the country,” he says. “And at the venues themselves, we’re going to be distributing discount coupons in conjunction with local retailers.”

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

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

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

“We’re concerned with textures, more than just creating a wall of sound,” says Kesin. “There’s a certain amount of instinctiveness involved, but we’ve been together so long, I’ve known [drummer] Brian [O’Neill] literally since birth and Dave since high school. For a long time, we lived together, worked at the same place, and played together at night, so it’s safe to say we’re about as tight as you can get.”
Work hasn't been easy. "I've learned to disassociate myself from certain aspects of what I do, like dealing with the media," says D'Arby. "It's no more provocative to hear someone call me a dickedhead than a genius at this point. At some point, you just have to establish your own sense of self-worth."

However, when it comes to creating music, D'Arby admits that he does rely on a select few individuals "to give it me straight." Certainly, Work co-presidents Ayeroff and Harris are in that group. "I know that their feedback is predicated on a belief system that I trust is in my best interest," says D'Arby. "If we disagree, it is out of a respectful place. They both genuinely love music, but also know how to make money. That's a rare thing."

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

Ayeroff admits that working with D'Arby is "no. always easy."

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

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

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

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**Arnie Roth Conducts.**

**Patrick Stewart Reads.**

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**Artists & Music**

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

Many in the industry say that D'Arby's sales setback is partially due to his outrageous and often arrogant public statements during his earlier years of success. "It is an interesting thing when God-given talent outsizes what has been said in the media," says Work co-president Ayeroff. "The fact of the matter is that he is a brilliant singer. This is not about what he says in the media. He is an intelligent man with an artist's strong temperament, and that is often misunderstood."

D'Arby says that he has not read anything in the press about himself in the last five years. "I've learned to disassociate myself from certain aspects of what I do, like dealing with the media," says D'Arby. "It's no more provocative to hear someone call me a dickedhead than a genius at this point. At some point, you just have to establish your own sense of self-worth."

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Best Female R&B Vocal Performance

**VINCE GILL**
*When Love Finds You*
Best Country Vocal Performance

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

**BABYFACE**
*When Can I See You*
Best Male R&B Vocal Performance

**DAVE GRUSIN**
*Three Cowboy Songs*
(Track from: *The Orchestral Album*)
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**HERBIE HANCOCK**
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**JOHN WILLIAMS**
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KENDRA SMITH REAPPEARS WITH 4AD ALBUM
(Continued from page 14)

Francisco, keeps Smith isolated from the contemporary rock scene, which is fine with her. “What I listen to is really out there,” she says. “I listen to Middle Eastern and Far Eastern music a lot, and I like a lot of weird shit,” she says.

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

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

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

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

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

Smith made a rare appearance during 4AD’s “All Virgins Are Mad” festival in September and did a March 8 in-store performance at Arun’s Records in Hollywood, Calif. But the only other performances tentatively scheduled are a New York date in May and a performance for noncommercial album alternative radio station KCRW Los Angeles.

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

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

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

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

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

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

 Artists & Music

SANTA BARBARA, CALIF.: “Polychrome” means different colors, and that’s how I think of our music. I’d like to be a band that’s always a little beyond style and fashion. I’d like our popularity to rest on the authority of the songwriting and the charismatic presence of the singer,” says Duncan Wright, songwriter and leader—along with vocalist Ginny Benson—of local quintet Polychrome.

“Should be no problem for this Santa Barbara outfit, whose latest CD, “I Just Want To Be Loved,” features brash, crystalline vocals against a backdrop of textured, memorable pop melodies.

The songs, such as the title track and “This Time Around,” are instantly accessible, but have a quality of depth whose appeal increases with repeated listenings. Understandably, area radio has gotten behind the band’s sound, with tracks “I Just Want To Be Loved” and “Transparen” receiving play on Santa Barbara rock station KTZY and on Montecito album alternative outlet KJEE. Britsh-born Wright formed Polychrome with Benson in 1991, first performing as an acoustic duo. Its debut, 1992’s “See The Colors,” sold out of its 1,204-unit pressing. Since then, the group has expanded to a quintet with guitarist Jason Work, drummer Brad Sherman, and newest member, bassist Danny Rowe, who replaced Neal Alexander, now with Dishwalla.

The band plays sold-out shows several times a month in venues throughout Santa Barbara, as well as frequent gigs in San Francisco and Los Angeles. The next step is bringing the music to a wider audience. But like most artists who have spent years doing it their way, Wright says he’s not completely willing to turn over the reigns. “I’d like to keep the vision here. I do want to go to a bigger scale—we’re not desperate keen to keep it in the garage—but I’d love to continue to promote and arrange.” Contact Wright at 805-602-9125.

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

ORLANDO, FLA.: Female-fronted Halcyon was the big winner at last month’s Florida Music Awards, snaring awards for best original band and entertainer of the year. The event, held at Orlando’s The Spacewear Theater, was presented by Jam Magazine, covers the state’s varied musical scene. Other winners included best female vocalist Magda Hiller (Miami), best jazz band Alien Sharecropper (Orlando), best rock band Men From Earth (Tampa), best alternative band Tabitha’s Secret (northern Florida), and best pop band the Goodies (Miami). Y&T Records founder Rich Ulloa, who has spawned the careers of the Mavericks, Mary Karlenz, and For Squirrels, was given a lifetime achievement award, while Rob Grill of the Grassroots was given the Jesse Stone Award to honor his three-decade career. An SRO postawards party at the Hard Rock Cafe featured performances by rockabilly wonderens Rocket 88 and the moody rock of Black Janet.

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

“We hope to tap into the Gauvreau.

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

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

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

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


Today, R&B/mainstream and R&B/crossover stations are all over the group’s first single, “I Like,” from its debut “Surrender,” released March 7. This week the single moves 36-33 with a bullet on the Hot R&B Singles chart.

“Keith definitely helped open a lot of doors and a lot of people’s eyes,” says Fred Jackson, manager of urban marketing at Elektra Entertainment Group. “Not just at radio but at retail, too. We really felt that this was an album they were waiting in the wings for.”

Jackson says the label is sending the trio, which consists of Tabitha Duncan, Athena Cage, and LaVonn Battle, on a monthlong radio and retail promotional tour at the end of March, hitting key radio markets like Chicago, Atlanta, Miami, Houston, and Dallas.

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

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

DA MAD DJ: Following the footsteps of WQHT (Hot 97) New York morning team Doctor Dre and Ed Lover, KBXZ (the Box) Houston’s after- noon jock, Da Maddy Hatta, has released an album.

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

Da Maddy Hatta’s debut recording, “All About Me,” was released Feb. 6 on his own Groove Makers Recordings label.

His first single, “Humpin’,” is receiving airplay on R&B outlets WAMO-Atlanta, WJMH Greensboro, N.C., and KBXX, among others. The rapper/DJ is also known as the radio voice in the movie “Jason’s Lyric” and has opened for Ice Cube, Scarface, Too Short, and Bone Thugs N Harmony.

The album is now distributed solely in hot hip-hop markets like Pittsburgh and Houston, but Da Maddy Hatta says that in the next two weeks it will be distributed nationwide with the help of M.S. Distributing Co.
Hayes Makes ‘Hot Buttered’ Return
Pointblank/Virgin To Roll Out Two Sets

BY DAVID NATHAN

LOS ANGELES—After a solo recording lull of more than seven years, artist/producer/songwriter Issac Hayes has returned with a two-sided vengeance. On May 25, Pointblank/Virgin will simultaneously release “Branded,” which features vocal tracks, and “Pineapple & Biscuits,” an instrumental album by The Isley Brothers. The album features Hayes on keyboards.

Reminiscent of Hayes’ classic ’70s Enterprise/Stax albums, “Branded” was recorded in his hometown of Memphis, where he first recorded those in 15 years.

The set features several key players who participated on his early entries, including writers such as Toles, keyboardist Luster Smalls, and saxophonist Andrew Love.

The album includes new versions of two cuts from Hayes’ Starland days: “Hyperbolic Blues” and “Dalmatian Stripe,” which originally were cut for Hayes’ 1969 album, “Hot Buttered Soul,” and now include a rap by Public Enemy’s Chuck D and “Soulsville,” which first appeared on 1971’s platinum-certified “Shall” double album.

Hayes wrote a new composition for the album, “Thanks To The Fool,” which he describes as a sequel to his 1970 single, “I Am An Eskimo.” He penned the tune with longtime music partner David Porter, with whom he wrote and produced many classic Stax/RCA recordings for artists such as Sam & Dave, Carla Thomas, Rufus Thomas, and the Soul Children.

“Branded” also includes covers of Sting’s “Fragile” and the Lovin’ Spoonful’s 1967 hit, “Summer In The City.”

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

Hayes, “John pointed out that a lot of my fans, both here and in Europe, enjoyed the instrumental side of my work on soundtracks, so we decided to do ‘Raw & Refined’ so we didn’t miss anyone.”

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

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

Hayes, “I couldn’t get a record deal. I didn’t feel comfortable having a R&B executive ask me, ‘What have you done lately?’ especially when so many young artists were sampling my music.”

Hayes—who has a 21-album catalog, three Grammys, an Oscar (for “Tin Men”)—has a 21-album catalog, three Grammys, an Oscar (for “Tin Men”)—

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

BY J.R. REYNOLDS

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

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

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

Friendly funk-type beats support an unrefined, freestyled lyric that drives the midtempo song. Lyrically, “Don’t Take It Personal” describes the feelings of a young woman who has achieved independence from romantic relationships for Cincinnati, Missouri. Says Monica, “It’s a message that says young women can have a fulfilling life with or without a man. The album itself is about real-life situations. I want it to be fun and personal, but also responsible. Monica seems to have surrounded herself with responsible people. For management, she chose Flavor Unit, owned by rapper Queen Latifah—highly regarded for her independence and positive lyrical messages.

Monica says, “Not only do we have a business relationship, but we also have a friendship. She taught me that not everything’s good to me is good for me.”

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

“Plus, this business grows you up quickly.”

Monica says balancing school and her career is her greatest challenge. “Having to balance school and music is a lot. I think that Clive Davis and the Arista family has a big responsibility, so I work hard and they don’t pressure me either.”

Throughout the recording process, Monica ensured the album’s music and lyrical content reflected her personal experiences as a person. As a result, she vetted some of the songs selected for the album.

Monica says, “I decided to make sure the album was really mine, really.” She says, “How do you feel about a song when it’s about something you don’t know about?”

Despite the adolescent’s insights about life and music, Monica is not all...
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In the past 18 months, James Ingram, Pattie Austin, Verdell and Jef-
freoy Osbourne have parted company with Warner Bros. Records. Re-
cently, for example, "I Wanna Be Down" is only available on the B-side of "Baby," Con-
sequently, it went No. 1 on the R&B singles chart before it had a chance to impact at ra-
to. This single continues to sell—it's just that when you start at the top, there is very little room for growth. Congratulations to Brandi on winning Soul Train's best new artist award (March 16).

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

WHAT YOU SEE IS WHAT YOU GET: "This Is How We Do It" by Montell Jordan (JEM/Hdi) glides with ease into the No. 3 position on the R&B singles chart. With moves like these, "This Is How We Do It" could be the song that ends the No. 1 run of Soul For Real's "Candy Rain" (Uptown).

The conviction of 2Pac has not hurt the popularity of his music. Current single "Dear Mama" (Interscope) is expected to top numerous singles charts and could easily become his most successful yet. "I Get Around" made it to No. 5 on the R&B singles chart in '94. There are many in the hip-hop community who feel he has been wrongfully convicted and are working to free him. One of those voices is "Dear Mama," because this is a hit record, regardless of 2Pac's personal life. Just like "Keep Ya Head Up," this single is one of the most popular rap records ever released and evokes real emotion.

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business. She says she's serious at the appropriate times—including press interviews. But she's quick to stress that she likes to "lighten the mood" of fun while making "Miss Thang." Says Arista associate director of product management I.T. Bramble, "Miss Thang" reflects who Monica is: a hip-hop & R&B artist with a self-confident attitude. Monica is using a "Don't Take It Personal" street promotion campaign until the single is serviced to R&B radio and, later, crossover stations.

The gamut of the promotion thrust includes issuing flyers, stickers, and promotional vinyl copies of the single to clubgoers and merchants that target young consumers. Bramble cites Dallas, Atlanta, and Richmond, Va., as "developing hot spots." A video clip for the single was serviced Feb. 21 to BET and local video shows, and the label will service The Box "within two weeks."

The magazine will include Monica in an upcoming fashion spread, and Arista hopes to gain other media placements. Live performances and appearances are an important aspect of the campaign. Bramble says, "Late last year, Monica performed at Jack The Rap-
ner's conference and it helped prepare radio and retail for our current marketing thrust."

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

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

Hip-Hop Biz Focus Of Cultural Initiative Plan

Panels, Ice Cube Film Screening, Showcases Planned

T H E F I F T H A N N U A L C u l t u r a l I n i t i a t i v e C o n f e r e n c e w i l l t a k e p l a c e A p r i l 6-8 a t H o w a r d U n i v e r s i t y i n W a s h i n g t o n, D.C. This year's theme is "Total Hip-Hop: Strictly Business." According to the conference's pu-

lic relations VP Ceeon Quitt, enter-

prise and social responsibility have al-

ways been emphasized at the meet.

Says Quitt, "For five years, we have been striving to raise the level of con-

sciousness about hip-hop culture and the hip-hop music industry. Our conference is purposely designed to be business first, entertainment second."

This year's panel topics are "The Fall Of Black Families and Black Music Business;" "Hip-Hop And Mul-
timedia I & II;" "Endorsemens In Hip-Hop; Marketing With Hip-Hop: The Beat Of Life;" and "Business For High School Students."

Other conference activities include:

ROWDY'S MONICA

(Continued from page 24)

Musician, who has been teasing the public with DJ battles and sound samples of his upcoming album. According to the magazine, "Mase's" sound samples have been circulating for months, and some industry insiders have speculated that it could be the next big hip-hop hit. However, Mase has been quiet about his plans for the future, and his fans are eagerly anticipating the release of his new album. With the success of his previous albums, "Mase" has become a household name in the hip-hop industry, and his fans are looking forward to see what he has in store for them next. The magazine has also featured an interview with Mase, where he talks about his musical influences and his inspirations behind his music. The interview is a must-read for anyone who loves hip-hop music. The magazine is available at newsstands and online. For more information, visit the website at www.hiphopmagazine.com.
There's No Doubt Miss Connie V. Is On The Vibe

by Larry Flick

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

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

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

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

"She has been key to bringing the energy to the next level," Porgie says. "She's tireless and driven. Her passion keeps us going."
Matt Ready To Sow His ‘Wild Oats’
Debut For Little Dog Is Impressive Bark

■ BY LARRY LEBLANC

TORONTO—Little Dog Records’ co-founder Pete Anderson has enormous praise for Canadian singer Jim Matt and his inaugural country album debut, “I’ll Always Be A Little Wild,” released in Canada Feb. 20.

“This is one of the most powerful albums I’ve ever heard,” says James Kottak, drummer for Queensryche. “Jim does it again,” says Jim Matt, who produced the album with producer/engineer Dusty Wakeman. “It’s our album.”

The second of 11 children, Matt grew up in the remote northern Ontario town of Englehart, 120 miles north of North Bay, and was raised on the traditional country songs of quirky songs, “Dolly Parton, and Hank Williams Sr.”

Matt has worked as a cabinet maker, a sawmill worker and a bootlegger, and since age 19, part time, then full time in a duo with his wife, Heather, on North Ontario’s heartland circuit.

“I didn’t play guitar until I was 19, when I started working in the bars and writing songs like ‘One Day I’m Going To Get A Good Dollar For The Guitar,’” says the self-spoiled Matt.

Anderson first learned of the Sudbury, Ont., country singer through a writer in 1996 after being passed a compilation tape, “Northern Ontario Records Artists Vol. 1,” by Sudbury fiddler Don Reel. How much was he impressed? “After the early few months, I started thinking about getting Jim Matt and working with the label’s first singer, signing-songwriter Anthony Farren. But Pete Anderson wasn’t too interested in signing another act quickly.”

“I was knocked out by his voice, his songs, and his personality. I wasn’t going to try anything country on the label then,” says Anderson.

Anderson, however, was intrigued enough by the tape to meet Matt’s managers, Dave Sturgeon and Mike Peters of Pineland Music Inc., back-stage following a Dwight Yoakam concert in Toronto a few months later. After returning home a few weeks later, Anderson received a phone call from Pete Anderson— unsigned him that Matt had to record for Little Dog.

“I played the tape in my car and heard songs like ‘Old Fella,’ ‘Dying’ (Continued on page 33)

Nashville Songwriters Assn. Awards Grammy Hit ‘I Swear’

NASHVILLE—Fresh from its Grammy triumphs, the song “I Swear” netted yet another arm load of plaques here March 9 at the Nashville Songwriters Assn., International’s achievement awards banquet. The Frank J. Myers/Gary Baker composition won song of the year honors at the 25th annual ASCAP Awards ceremony held in the country, pop, and adult contemporary categories.

Outward, the 1993 Grammy-nominated hit song earned one Grammy as best country song, and All-4-One’s version of the tune won another one as best pop vocal performance.

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

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

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

Pat Alger is the new NSAI president.

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


## HOT COUNTRY

### Top 10 Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;What Matters Most&quot;</td>
<td>Tim McGraw</td>
<td>Warner Bros.</td>
<td>6</td>
</tr>
<tr>
<td>&quot;I'll Never Go Overboard&quot;</td>
<td>Joe Diffie</td>
<td>Arista</td>
<td>6</td>
</tr>
<tr>
<td>&quot;I Still Remember You&quot;</td>
<td>Tracy Byrd</td>
<td>Capitol</td>
<td>5</td>
</tr>
<tr>
<td>&quot;The Best Thing That Ever Happened&quot;</td>
<td>Merle Haggard</td>
<td>Columbia</td>
<td>4</td>
</tr>
<tr>
<td>&quot;I Love The Way You Love Me&quot;</td>
<td>Conway Twitty</td>
<td>United Artists</td>
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### New Tracks

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>&quot;You Ain't Gonna Change Me&quot;</td>
<td>George Strait</td>
<td>MCA</td>
</tr>
<tr>
<td>&quot;I Thought You'd Be Here (When I Fell In Love)&quot;</td>
<td>Joe Diffie</td>
<td>Arista</td>
</tr>
<tr>
<td>&quot;Come On Home (Baby Please Don't Go)&quot;</td>
<td>John Anderson</td>
<td>MCA</td>
</tr>
<tr>
<td>&quot;It's All Right&quot;</td>
<td>Joe Diffie</td>
<td>Arista</td>
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### Recurrents

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Way You Love Me&quot;</td>
<td>Joe Diffie</td>
<td>Arista</td>
</tr>
<tr>
<td>&quot;I'll Never Go Overboard&quot;</td>
<td>Joe Diffie</td>
<td>Arista</td>
</tr>
</tbody>
</table>

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**Videotape Availability**: Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.
Congratulations, Vince,
on winning your
sixth Grammy
in just
four years.

1994 Best
Country
Vocal
Performance,
Male
(When Love Finds You)

Your friends,
MCA
Nashville
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK ENDING MARCH 25, 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tim McGraw</td>
<td>NOT A MOMENT TOO SOON</td>
<td>18</td>
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<tr>
<td>Jeff Foxworthy</td>
<td>YOU MIGHT BE A REDNECK</td>
<td>3</td>
</tr>
<tr>
<td>Clay Walker</td>
<td>IF I COULD MAKE A LIVING</td>
<td>4</td>
</tr>
<tr>
<td>John Anderson</td>
<td>COUNTRY TIL I DIE</td>
<td>23</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>TAKE ME AS I AM</td>
<td>31</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>A LOT ABOUT LIVING AND A LITTLE 'BOUT LOVE</td>
<td>3</td>
</tr>
<tr>
<td>John Anderson</td>
<td>KICK A LITTLE 10</td>
<td>10</td>
</tr>
<tr>
<td>John Anderson</td>
<td>COUNTRY TIL I DIE</td>
<td>23</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>THE WAY THAT I AM</td>
<td>21</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>BRAND NEW MAN</td>
<td>50</td>
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<tr>
<td>Tracy Byrd</td>
<td>NO ORDINARY MAN</td>
<td>7</td>
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<tr>
<td>Tracy Byrd</td>
<td>NOW THAT I'VE FOUND YOU I COLLECT</td>
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<tr>
<td>Alison Krauss</td>
<td>WHEN LOVE FINDS YOU</td>
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<tr>
<td>Neal McCoy</td>
<td>YOU GOTTA LOVE THAT</td>
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<td>Joe Diffie</td>
<td>THIRD ROCK FROM THE SUN</td>
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<tr>
<td>The Mavericks</td>
<td>WHAT A CRYING SHAME</td>
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<tr>
<td>Reba McEntire</td>
<td>READ MY MIND</td>
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<tr>
<td>George Strait</td>
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<tr>
<td>Brooks &amp; Dunn</td>
<td>WIN'IN ON SUNDOWN</td>
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<tr>
<td>John Michael Montgomery</td>
<td>KICK IT UP AT THEriz!</td>
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<td>Wade Hayes</td>
<td>OLD ENOUGH TO KNOW BETTER</td>
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<td>Tracy Lawrence</td>
<td>I SEE IT NOW</td>
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<td>Diamond Rio</td>
<td>LOVE A LOT STRONGER</td>
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<td>STANDING ON THE EDGE</td>
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<td>WISHES</td>
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<td>Shanina Twain</td>
<td>THE WOMAN IN ME</td>
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<td>Reba McEntire</td>
<td>GREAT HITS VOLUME TWO</td>
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<td>Pam Tillis</td>
<td>SWEETHEART'S DANCE</td>
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<td>Mary Chapin Carpenter</td>
<td>COME ON AND COME ON</td>
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<td>Rick Trevino</td>
<td>LOOKING FOR THE LIGHT</td>
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<td>Mary Chapin Carpenter</td>
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<td>George Strait</td>
<td>IN THE VICINITY OF THE HEART</td>
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<td>Patsy Cline</td>
<td>TEN STRAIGHT</td>
<td>44</td>
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<tr>
<td>Hank Williams, Jr.</td>
<td>TWENTY GREAT STRAIGHT</td>
<td>94</td>
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<td>Reba McEntire</td>
<td>THIS IS THE DANCE</td>
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<td>George Strait</td>
<td>COMMON THREAD</td>
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<td>Reba McEntire</td>
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<tr>
<td>Mary Chapin Carpenter</td>
<td>COME ON AND COME ON</td>
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<td>A DECADE OF HITS</td>
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<td>Keith Whitley</td>
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<td>George Jones</td>
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<td>George Strait</td>
<td>GEORGE STRAIT'S GREATEST HITS</td>
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<td>Mary Chapin Carpenter</td>
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<td>Patsy Cline</td>
<td>WHEN FALLEN ANGELS FLY</td>
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<td>Clive Black</td>
<td>ONE EIGHTY</td>
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<td>George Strait</td>
<td>PURE COUNTRY (SECOND TRACK)</td>
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<tr>
<td>Faith Hill</td>
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<td>Alan Jackson</td>
<td>A LOT ABOUT LIVING AND A LITTLE 'BOUT LOVE</td>
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<tr>
<td>John Anderson</td>
<td>KICK A LITTLE 10</td>
<td>10</td>
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<tr>
<td>Brooks &amp; Dunn</td>
<td>THE WAY THAT I AM</td>
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<td>John Anderson</td>
<td>BRAND NEW MAN</td>
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<tr>
<td>Brooks &amp; Dunn</td>
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<td>Billy Ray Cyrus</td>
<td>STORM IN THE HEARTLAND</td>
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<td>KEITH WHITNEY'S TRIBUTE ALBUM</td>
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<td>Brooks &amp; Dunn</td>
<td>HARD WORKIN MAN</td>
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<td>Various Artists</td>
<td>BRAND NEW MAN</td>
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<td>Various Artists</td>
<td>FEELIN GOOD TIME</td>
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<td>NO DUBT ABOUT IT</td>
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<td>Willie Nelson</td>
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<td>Various Artists</td>
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<td>Randy Travis</td>
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<td>Various Artists</td>
<td>RHYTHM COUNTRY &amp; BLUES</td>
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<td>George Jones</td>
<td>CLAY WALKER 8</td>
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<td>George Jones</td>
<td>BRADLEY'S BARN Session</td>
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<td>Rick Trevino</td>
<td>TREMENDOUS</td>
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<td>George Duchas</td>
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<td>Little Harris</td>
<td>TIME'S UP</td>
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<td>Boy Howdy</td>
<td>BORN THAT WAY</td>
<td>73</td>
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<td>Hal Ketchum</td>
<td>EVERY LITTLE WORD</td>
<td>31</td>
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<tr>
<td>Doug Supernaw</td>
<td>DEEP THOUGHTS FROM A SHALLOW MIND</td>
<td>48</td>
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</tbody>
</table>

Compiled from Billboard Top Country Catalog Albums.
GIANT STEP: Clay Walker holds the top spot on Billboard’s Hot Country Singles & Tracks for a second week with “This Woman And This Man.” Walker’s latest release is the first major country hit for his writers, Jeff Penny and Michael Lunn. Penny is an accomplished writer of children’s songs, but Walker’s release is his first Hot Shot Debut. Also on No. 67, Ken Meldons appears on our chart with “Workin’ For The Weekend (Epe)” at No. 67, while Mary Chapin Carpenter (Columbia) checks in at No. 71 “House Of Cards.” Meanwhile, MCA’s George Strait appears for the first time on our chart with the Cajun-flavored “Astilla” at No. 72. The album version of the song has received notable airplay since the release of Strait’s current album, “Lead On:” however, a revised version was served up to radio with noticeable modifications. Atlantic’s Woody Lee makes his first chart appearance with “Get Over It” and rounds out the debut column at No. 74.

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

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

British Launch Own Country Music Awards

U.S., U.K. Talent Recognized In Ceremony, Broadcast

**by Edward Morris**

NASHVILLE—A group of British country music organizations and publications will stage its first Great British Country Music Awards on March 23 in Birmingham, England. Formerly, each entity had created and administered its own awards. MCA Records’ Marty Stuart and broadcaster David Allan will host the ceremonies to be held at BBC’s Pebble Mill Studios, following a five-day television special broadcast a week later on Radio 2.

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

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

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

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


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

The British categories and nominees:

Male vocalist: Raymond Froggatt, Kenny Johnson, Jim Klein, Stu Page

Female vocalist: Bobbie Barnard, Iona Boggie, Tracy Eidson, Sarah Jory

Group/duo: Fever, Stu Page, Texas Gang, West Virginia


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

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

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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MATT READY TO SOW 'WILD OATS' ON LITTLE DOG (Continued from page 31)

Rose: “Vince Gill, Ricky Skaggs & the Wild Oats,” says Anderson, “I said to myself, ‘This is major league stuff.’

Speaking of the five weeks of sessions at Mall Studio in Venice, Calif., in March and April of 1994, Anderson says, “It’s the easiest record we’ve ever done. We have great musicians who loved working with Jim.”

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

“Little Miss Honky Tonk” is the lead-off single, but ‘Wild Oats’ so far, is being sold via an 800-number (1-800-4 JIM MAT) featured on a 60-second commercial on television and radio. The group’s fourth studio album, “Rita’s national country video series, which has also been programming Matt’s Los Angeles-produced video of the album’s first single, “Better Place To Live.”

Pineland’s strategy for Matt to tour extensively in Canada before hitting the States. If the album is released there in May, Sturgeon rejects the notion of Matt continuing to perform in small Canadian clubs or going on opening acts on a major tour in Canada.

“Right now,” Sturgeon says, “bars are not the place for a country singer/songwriter, and we’re saying to our big gigs so Jim can focus solely on building up the band.”

A lot of Canadian management go for the bar instead of hanging in for long-term. If he be touring for a year and open on Kraft dinners and make friends at radio, and the print media, the future will be very bright.

“Pete Anderson just fell in our hands,” says Matt. “I’m not one to get excited, but what has happened in the past year I’ve been spending extremely well.” Right now I’m on cloud. But I’m also very patient. I believe that doing hard work and having the one equipment makes something better.

I don’t want to become an overnight success—I want to build a career.”

---

BILLBOARD MARCH 25, 1995

www.americanradiohistory.com
Artists & Music

As his friend and former soloist Kim Kashian, who attended the photo shoot, pointed out, it was a nice touch, particularly as a man who felt things acutely, appreciated that life’s richness is most often found between the shadows and light. 

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

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

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

I hardly knew Art Kane, but I liked him.

After 65 years and 753 consecutive columns (comparisons to Iron Man Lou Gehrig warmly appreciated), it’s time to hang up the lumber, or the jockstrap, or the no. 2 Crayolas—whatever it is we jazz journalists play with while playing our craft.

It’s tricky business, this farewell stuff. If you don’t make enough of your exit, people accuse you of indifference, or that other album of Kancheli music is due before year’s end on ECM, and the balance of “Life Without Christmas” is scheduled to appear on the label sometime in ’98.

Since 1982, when ECM paired Kancheli’s viola concertos “Wien Windte” (“Mourned By The Wind”), with a Schmitt work on an excellent album with Kanchelian and Davies, interest in the composer has gradually heightened.

According to devoted Kanchelian interpreter Kanchelian, Kanchellos’ intense world of sound requires—and rewards—close attention. “The music, like a viola, has an infinite patience,” she said.

Reflecting the music, the new ECM album will be marketed patiently, with emphasis placed on press coverage to install substantial goodwill in the record-buying populace much as the label did with past ECM hits like “Officium” and Part’s “Te Deum.”

“We won’t have any life-size Kanchellos at retail or any T-shirts or hats, but we are going to get his music on cassettes if people keep demanding cassettes,” said Tina Pelikan of ECM New Series.

“People—especially journalists—have been responding to his music in a strong way. We think Kancheli is a very individual voice whose time has come.”

### Top Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>TONY BENNETT</strong></td>
<td><strong>THE BEST OF TONY BENNETT</strong></td>
</tr>
<tr>
<td>2.</td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>SONY CLASSICS 94000</strong></td>
</tr>
<tr>
<td>3.</td>
<td><strong>CHRISTIAN McBride</strong></td>
<td><strong>GETtin' IT</strong></td>
</tr>
<tr>
<td>4.</td>
<td><strong>TONY BENNETT</strong></td>
<td><strong>COLUMBIA 57415</strong></td>
</tr>
<tr>
<td>5.</td>
<td><strong>GROVER WASHINGTON, JR.</strong></td>
<td><strong>COLUMBIA 4319</strong></td>
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<td>6.</td>
<td><strong>ETTA JAMES</strong></td>
<td><strong>PRIVATE 8211</strong></td>
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<td>7.</td>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>HOLLYWOOD 83157</strong></td>
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<td>8.</td>
<td><strong>JOSHUA REDMAN QUARTET</strong></td>
<td><strong>WARNER BROS. 7037</strong></td>
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<td>9.</td>
<td><strong>JOHN PIZZARELLI</strong></td>
<td><strong>NAGUS 82128</strong></td>
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<td>10.</td>
<td><strong>MARCUS ROBERTS</strong></td>
<td><strong>COLUMBIA 66347</strong></td>
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**Note:** The symbol indicates past Billboard 80 or 200 position. All albums available on cassette and CD. Asterisk indicates vinyl available.

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

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The first album to debut at #1 on the Billboard world music chart is also the first album to stay on top of that chart for a record-breaking 32 weeks. But it's the only album this year to be named Best World Music Album by the members of NARAS.
Latin Confab Turns Six: In case you have not heard, Billboard's sixth annual Latin Music Conference is set to take place June 5-7 at the Intercontinental Hotel in Miami. As in years past, the Latin Conference will offer stimulating panels and lively showcases. Some of the conference's past showcase performers include Grammy winners Selena, Jenni Rivera, and Arturo Sandoval. Capping the conclave will be Billboard's second Latin Music Awards. Last year's Hall of Fame inductee, Israel "Cachao" López, won his first Grammy March 1.

Cocoadel, Alberto "Pochy" Vasquez Family Entertainment set the musical and creative force of Kubaney Records merengue stars Pochy Y Su Cocoadel, recently signed a publishing deal with Kubaney Publishing Corp. Concurrently, Vazquez signed with SESAC. Shown, from left, are Luis Silvestre, promoter, Kubaney Publishing; Tony San Martin, president, Kubaney Publishing; Vasquez; Maloto San Martin, director, Kubaney Publishing; and Patricia G. Jamamilton, VP, Kubaney Publishing.

by John Lannert

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

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

Another modification in the 1995 conference involves panel structure. This year, sessions such as "Latin Music Goes To The Movies" and "Latin Rock" will feature smaller panels. The idea is to encourage interaction among attendees who might be intimidated by a tableau of guest experts.

The "Latin Rock" panel, for example, will have three panelists, two of whom—producer/recording artist Gustavo Santanolta and MTV VP of music and talent relations Bruno Del Granado—have been confirmed. Producer/artist Jellybean Benitez will head up "Latin Music Goes To The Movies," which will examine the expanding role of Latino music in film soundtracks. A fourth panel, "Latino Music Market 101," which hopes to answer many basic, yet essential queries about the U.S. Latino music arena, will necessitate more panelists because there will be at least six areas to be discussed: radio, retail, distribution, record labels, promotion, and press.

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

One final item: Payment for the early bird special registration ($215) must be postmarked by April 30; pay post-registration ($280) must be postmarked by May 19.

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

Miami's Radio Turnover: Florida-intensive WRMA-FM (Romero 106.7) Miami scored a shocking coup in the fall Arbitron ratings when the Spanish-language AC outlet outdid 94.9-5 to emerge as the most popular Latino station in Miami. (Continued on next page)

Latin Tracks A-Z

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Latin Rock

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Latin Music Goes To The Movies

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Latin Music Goes To The Moves
LATIN NOTAS

What happened? Well, in the past six months, while Miami's other four Latino FMs were scrambling to attract younger listeners with tropical-rooted formats, WRMA (then known as WTPX) debuted with a slow song, low-talk format similar to Miami's Anglo AC powerhouse WLYF-FM. The 24-55 set, abandoned by erstwhile ballad stations WCMQ-FM and WITX-FM, finally found a frequency to tune in to. Not coincidentally, WCMQ dropped its youth-driven "Megativa" format in December; similarly, WITX has returned to a more ballad-friendly mix.

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

While Romance 106.7 might be the most listened to Latino station in Miami, it squarely is the most interesting. That distinction belongs to market laggard WQXIA-FM, whose latest format rolls back the clock some 15 years, when the station sported a bilingual music blend and was known as Super Q.

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

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

MULE KEYS COMEBACK: Genival Lacerda, a ferro singer from northeastern Brazil who garnered notice 20 years ago by dint of the ultra-sensational "Forrocore" genre, has re-emerged, thanks to an "80's track called "Rock Do Jove." The song made its way onto a prime-time jukebox commercial, became popular, and was re-released with a new baseline on the album "W/Hit" (Warner), which sports tunes that served as musical scenery for famous ad campaigns created by prominent Brazilian agency W/Brasil.

Simultaneously, Lacerda's career renaissance has been boosted by a powerful cameo on the Brazilian film "Bojo 23872," which has been shown in Brazilian theaters for 15 straight weeks—a record for non-movie movies. Now the team of talk shows and music programs is putting out a compendium of dance remixes of his greatest hits called "Ferro Dance By Genival Lacerda." Released on the São Paulo-based imprint Paralax asbestos, "Ferro Dance" features Lacerda's 61-year-old voice matched with hi-tech fass and sampling effects.

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

ARAGUINA NOTAS: On March 11, former Iron Maiden lead singer Bruce Dickinson along with homegrown rock act Rata Blanca played the 5,000-seat Osiris stadium in Buenos Aires, kicking off a string of diverse concerts to take place in that city. Other acts slated to play there include the Cult, Los Caballeros de la Quema (March 17-18, Obras), Bryan Ferry/Los Visitantes (April 1, Obras), Roxette (April 8, Ferrus Carril Oeste, capacity 30,000), Beatrice Bossi/Los Brujos (April 14, Obras), Pantera (April 21, Ferrus Carril Oeste) and Phil Collins (April 22-23, River Plate, capacity 40,000) ... When Italian-born singer Luca Prodan died from substance abuse in 1988, his Argentine band, Sumo, achieved cult status via three albums that reflected Prodan's taste for pink, new wave, and gothic English groups. With Sumo's status now upgraded to legendary, BMG is now planning a multi-artist album of Sumo covers by acts from BMG (Diego Torres, Ataque 77, Los Auténticos Decadentes, Ulises Butrón, Pedro Aznar), BMG's alternative imprint

 iguana (Los Carabineros de la Quema, Massacre, Lethal, El Otro Yo, Juana La Loca), EM-0 (Los Pericos), and Lagash (La Zimbalve).

EMI has just shipped two boxed sets of vintage Argentine rock, each of which contains three CDs and a 168-page booklet detailing the recorded material. The first set features material by Chiquy García's 1976-77 outfit La Maquina de Hacer Píjaros, Luis Alberto Spinetta's 1975 double album "Pescado 2," and the original soundtrack of 1975 rock fes-
tival called "Hasta Que Se Ponga El Sol." The second boxed set is entirely dedicated to the historic 1974 farewell concert of Sui Generis, a pioneer rock band founded by Garela and Nito Mestre.

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

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New Deals Boost Warner/Chappell U.K.

Songwriters Also Doing Well In U.S. Market

BY DOMINIC PRIDE

LONDON—In his plush offices just off London’s Oxford Street, Robin Godfrey-Cass is enjoying a Thursday morning coffee and tobacco-flavored e-cigarette. He’s been negotiating deals all week, but there’s no sign of his haste in his tone.

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

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

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

Warner/Chappell nudged in 1.6% ahead of EMI with a combined singles and albums market share of 20.1% in the data that are produced by Entertainment Research and Analysis. These figures are derived from singles and albums sales data gained from the same information that is used for the weekly sales charts, collected by chart compilers Millward Brown.

“Since spring 1992, when EMI and Virgin merged, it was always going to be tough to beat them,” Godfrey-Cass says.

“At the time, Virgin was the most active publisher, and the two together were about 25% of the market in the U.K.,” Godfrey-Cass says. “However, a combination of signing new artists and renewing existing deals has helped push Warner/Chappell ahead, and Godfrey-Cass is now taking heart that British writers—particularly his own—are doing well in the U.S. Songwriting income from U.K. writers now brings in annual revenues of $100 million to the U.K. company, up 10% over the previous year. A substantial part of that comes from plum deals such as the Hit & Run catalog with its Phil Collins and Genesis copyrights and the worldwide administration of Elton John and Bernie Taupin’s copyrights from 1974-1985.

“By the same time, signed a plethora of songwriters in recent years, Warner/Chappell is seeing several of them do well across the Atlantic. Warner/Chappell publishes 90% of Madonna’s ‘Bedtime Stories’ album, co-written by British producer Nellee Hooper, David Hall, and Madonna. Warner/Chappell also publishes Willy M. Jimmy Chambers, and Willy Henshaw, the writers behind Londonbeat, whose “Come Back” was recently No. 1 on Billboard Hot Dance/Club Play chart and is gaining airplay in the U.S.

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

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

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

BMG Buys 50% Of Sparrow Music

In Move To Build Its Gospel Presence

BY IRY LICHITMAN

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

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

The Sparrow companies now owned by Sparrow and BMG are Birdwing Music (ASCAP), Sparrow Song (BMI), and His Eye Music (SESAC). They publish such contemporary Christian songs as “Jesus Loves Me,” “He’s With Me,” “Walk on Water,” “My God,” “I Want To Be A Child,” “The Greatest Place,” and “I’m Loved.”

Major artists/writers in the catalogs are John Michael Talbott, Steve Camp, Scott Wesley Brown, Steve Taylor, and the late Keith Green.

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

Of Cherry Lane’s decision to sell its ownership stake in the Sparrow companies, president/CEO Peter Primont says that the sale will provide “additional capital, which will be used to increase our investment in film- and television-related projects. For a contemporary music publisher, we feel that working within film and TV will be more productive for our active writers.” Cherry Lane had held its share in the catalog for more than a decade.

“These songs represent some of the early performers in the contemporary Christian music movement,” says Elwyn Raymer, general manager of BMG’s Nashville-based gospel division.

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

Benton Remembered In ’95; Guran Picks Up ’Chopsticks’

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

This year may turn out to be just the time for Benton’s older fans and those of a newer generation to hear his many strengths as a performer and composer. As part of the 50th anniversary of Mercury Records, his label during his heyday, a Benton retrospective CD, featuring some of his duos with Dinah Washington, was recently market ed. Also, a reissue of Benton-penned songs may be released in ’95.

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

The Benton/Otis touch crossed other musical lines. It should be noted that 1995 is also the 25th anniversary of the No. 1 country smash by Sonny James, “It’s Just A Matter Of Time,” which, to continue the point, was followed a year later by James’ rendition of “Endlessly,” Glen Campbell’s “It’s Just A Matter Of Time” in 1966, and Randy Travis’ rendition of same in 1991.

As for Benton, he died in 1988 of spinal meningitis at the age of 46, leaving behind his large catalog of向 songs, and his daughter, writer of such songs as “Rafter” and “The Best Of...”

Chop-Licks: Songwriter Margo Guryan has turned her attention to the simplest of piano themes, “Chopsticks,” to develop 14 variations for a new Hal Leonard Corp. folio called “The Chopstick Variations” ($7.95, with an “easier” version at $5.95). Among the variations are adagio, barcarole, and bouncy-woogie. Also, a recorded demonstration performance by Guryan on cassette is available for $4.95.

As a songwriter, her material has been recorded by such acts as David Rosner, who operates the Bicycle Company, a unit of which, Dartmoor Music, publishes the variations.

BMT’S GLEASON AWARDS: Three winning books of 10 nominated entries will be announced April 5 on behalf of the sixth annual Ralph J. Gleason Music Book Awards, sponsored by Rolling Stone magazine, with a first prize of $2,500, a second prize of $1,500, and a third prize of $1,000. The selection committee included Robert Rolontz, Pat Baird, Anthony DeCurtis, Chet Flippo, Nelson George, Dr. John Gilbert, and Dave Marsh.

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

PrintOnPrint: The following are the best-selling folios from the following authors in the month of April:

1. Pink Floyd, “The Division Bell.”
3. The Lemonheads, “The Best Of...”
5. Raffi, “BananaPhone.”
'TANK GIRL' SOUNDTRACK SHOOTS FROM HIP

(Continued from page 10)

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

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

Yet "Tank Girl" does feature rocks to some of the genre's pioneers. Tracks by Richard Hell and Iggy Pop are featured in the film, while the album includes Devo and the Jett/Westernberg track. "These are all homages to the original stuff, and just reminded the kids today that they didn't invent it," says Tablay.

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

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

Love initially wanted to be more involved in the project. "She planned to audition for the film, but then her tragedy happened," Tablay says, referring to Kurt Cobain's suicide. Months later, Love called and offered her assistance. "She was an incredible source of ideas and helped us get certain acts," Tablay says.

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

While several of the tracks are hard and edgy, Veruca Salt and Milky contribute midtempo songs that add to the mood of the film. Joe-T, who is featured in the film as Tank Girl's mutant kangaroo boyfriend Boogs, adds some hip-hop flavor to the project with "Big Gun." Also included is "Ripper's Spell," a recording by the percussion-heavy performance art group Stomp. "We didn't just try to create an album," says Tablay. "We tried to create an album with the right music for the movie."

To promote the album, Elektra plans screenings in the top 40 markets for modern rock stations, retailers, and press. Screenings also will be held on 25 college campuses.

The soundtrack also will be prominently promoted in MGM-UA's TV and radio spots for the film. With a lineup that includes an impressive list of modern rock talent, the set is anxiously awaited by radio programmers and retailers.

Says Mark Michel, director of purchasing for the Bi-Store, Miramar, Fla.-based Peaches Records & Tapes chain, "I'll do real well even if the movie doesn't, but I expect the movie to do well too."

Michel notes that several soundtracks have attempted to cash in on the popularity of modern rock, "but this is a different kind of movie, and the soundtrack is appropriate for the movie."

Modern rock, CIMX, Detroit MD Vince Cunovia comments. "It has a pretty amazing lineup of talent," he says. "It will warrant some spins immediately, but ultimately it all depends on how good the songs are."
Los Angeles—The notoriously bigger-than-life Madonna took to the big screen March 10 to unveil a new music film short from her album "Bedtime Stories." The exclusive, weekday engagement of "Bedtime Story," directed by Satellite Films’ Mark Romanek, unspooled at the three Odeon movie houses in L.A., Chicago, and New York.

The theatrical sneak preview laid the groundwork for Madonna’s March 18 “pajama party” at New York’s Webster Hall, from which MTV and modern rock-leaning top-40 outlet WHTZ (Z100) New York is planning to simultaneously broadcast the traditional debut of the Maverick/Sheer/Warner Bros. clip.

“We wanted to let people see ‘Bedtime Story’ as it was intended to be seen,” says Maverick GM Abbey Konwosty of the theatrical stunt. He notes it was clear from the onset Romanek’s vision and execution of “Bedtime Story” deserved a treatment that transcended the television screen.

Aligning with Cineplex Odeon allowed the label to “give people a chance to see the video before anyone else, in a form in which no one else will see it,” Konwosty says.

Cinematographer Harris Savides lensed the “short” on 35 mm film during a six-day shoot at L.A.’s Universal Studios. Tom Foden was production designer on the hi-tech, big-budget production, which is steeped in the kind of bizarre, dreamy surrealism that illustrates the song’s catch phrase, “Let’s get unconscious.”

Weeks of post-production were required to perfect the digital effects that lend the video its cinematic quality. In one sequence, a flock of birds flies from the pregnant Madonna’s stomach; in another, the film’s lead character is reared so that two moving mouths appear where the eye sockets should be. The sequences, shot with a title card and closed with credits.

“When you spend the time, creative energy, and money to reinvent the visual medium and yourself, you have to look for different ways to expose the work and reach people in a nontraditional way,” says Konwosty.

But such a high promotion should not be an everyday occurrence, he emphasizes. “This clearly deserved a different treatment from the norm.”

Linking with Maverick and Madonna during a typically slow theatrical season provided an opportunity for Cineplex Odeon to inspire ticket sales by offering consumers a value-added feature, Freeman says. Cineplex Odeon print ads in each of the three cities touted the exclusive screening.

“This was a great way to inject some fun into going to the movies,” Fisher says.

“Bedtime Story” appeared on screens in the Broadway Cinemas in Santa Monica, Calif., the Chicago Theater in Manhattan, and the Biograph Theater in Chicago.

“We wanted to limit it to the theaters that likely would get the widest variety of viewers,” Fisher says.

Madonna’s Odeon executives did consider that patrons might be alienated by the intrusion of a “music video” into the traditional film experience, but overwhelmingly those concerns, he says. “For four minutes, the audience sees dynamic images in a first-class format. It’s not just another artist lip-syncing to a track.”

In addition, he notes, Cineplex Odeon currently is screening such films as “Pulp Fiction” and “Marielle’s Wedding,” two productions that appeal to a demographic that crosses over with the target group, Freeman says. The volume of cuts received March 10 by the management of the Cineplex Odeon chain indicated a strong level of interest in the promotion.

Z100 promoted the weeklong theatrical engagement in Manhattan, providing listeners with free film passes and copies of the “Bedtime Stories” CD.

### Production Notes

**Los Angeles**
- Portfolio/Black Dog Films director Jake Scott is the eye behind ABDG’s new Capitol video, “Fake Places/Traps.” The clip is set in a surreal, futuristic supermarket.
- Director Brett Rainer shot the Murder Squad video “No Peace” for GVK/Dream West records. The clip features Ice-T, Tremain, Boss, Speaker One, and more. Jason Tarran produced; Angelu Decca directed photography.
- Derrick Boute, editor, at Film is the eye behind “The Ten Points” jam video featuring Redman, Big E, Smalls, Knowledge, Coozio, Busta Rhymes, and Ill Art Skratch. The clip comes from the Mercury soundtrack to the film “Panther.”
- Marc Kusfield directed and edited Hirschhorn’s new Quest video “One Fine Day” with director of photography Sean Ramjett. Heidi Janssion produced for MSBR Films Inc.
- Power Films director Obanah reedited Blackstreet’s Interlude video “Joy” with director of photography Bertrand Arnuoz. Gary Rapp produced the same title in Harles’ Rode Style video on Mercury.

**New York**

**Nashville**
- High Five Productions Steven Goldmann directed Martina McBride’s new RCA/Nashville video “When You’re Used To Having A Heart.” Susan Bowman produced; Larry Boothby directed photography. Goldmann and Boothby also directed and shot Emma Street’s “I’ll Show You One” MC Nashville video “The Liar Of Me.” Bowman produced with Philip Cheney.

**Other Cities**
- The Indigo Girls’ Epic video “The Power Of Two” is an Automatic Films production directed by Ernie Fotik, Victoria Strange produced the shoot, Ellen Kurns, who was named director of photography of the year at the recent Sundance Film Festival, directed photography on location in South Carolina, Florida, and New York.

You So Crazy — Tommy Boy is Sydney, by nature tech: a break from shooting its new commercial for chuckles, the Hip Hop video firm recently took the rappers to locations in New York, Chicago, Houston, Atlanta, and Los Angeles. Pictured here, from left, on one of the many sets are the group’s Kray-O-Thee-Venn, and Treae. Hype Williams directed the clip, which features cameos by Coolio and South Central Kartel. Ouida Washington produced.
**RAP ON RAP: STRAIGHT TALK ON HIP-HOP CULTURE**

Edited And With Introduction By

**Barry Sexton**

*(Delta Trade Paperbacks, $14.95)*

This compilation of essays, excerpts, poems, features, lists, and TV tape clips culled out of its editor's premise that rap music and hip-hop culture don't receive enough analytical ink. "I'm sorry to report that the particular shortness of this volume on the topic that comprise "Rap On Rap" are the exception rather than the rule."

His argument is that most hip-hop scribblers lack the equipment to filter the art through a postmodern prism or the guts to criticize a culture they're so closely attached to.

True or not, his collection includes entries from (various sources, including)

- B. K. E. M. (Slick and Blame)
- Lisa, "Lisa Don't Think It's Over"
- The Notorious B.I.G., "Big Poppa"
- Hootie & The Blowfish, "Only Love Can Break You"
- J. Stree NE, "Lightning"
- The Offspring, "Gotta Get Away"
- M. T. T., "East Coast: Straight Outta Queens"
- Tom Petty, "You Don't Know How It Feels"
- T. Petty, "You Don't Know How It Feels"
- Z. H. A. M., "I'm Goin' Down"

"Rock & Roll Confidential," praises the genre's fraternal function: "Part of gangsta rap's appeal stems from its uncritical reception of youth abandoned by society."

With left-field references and lame theories, some authors call attention to its status as part-time observers of rap culture, while others deftly navigate between the hip-hop nation and the world at large—dealing with its multifaceted rep in nuanced terms. All the uninitiated and the informed alike drop occasional inaccuracies. But all the writing is good. It is, perhaps, the thing that makes this a genre where everyone's a critic.

**HEAVY K NELSON**

**SMOKEY JOE'S CAFE: THE SONGS OF LEHRER & LOFTING**

The Virginia Theatre, New York

A stirring testament to the contribution of Joseph Leiber and Shelly Mindell to American popular-music consciousness (the pair put to music putting hat to hat and heads to head), "Smoky Joe's Cafe" is also a rousing confirmation that it really does begin with a song.

Removed from the context of the performers whose interpretations have become definitive (Elvis Presley's "Hound Dog," the Coasters' "Yakety Yak," Ben E. King's "Spanish Harlem"), the songs become fresh again and newly engaging. "On Broadway," a powerfully haunting tune as once delivered by the Drifters and, later, George Benson, is reinvented here with a power beat and a disco flair. There is nothing down on their luck about the trio's "Ain't No Sunshine," which features a wistful and sentimental interpretation of the great song, under the neon lights.

While that is one of the more jarring interpretations, the show's style production sidesteps note-by-note comparisons with "classic" versions by avoiding any attempts at mimicry ("Jailhouse Rock," straight out of the film, is one exception), while "Hound Dog" does sport a decided Presley flair, albeit with a "female-delivered" twist.

Several of the songs also give again broad winks to distance them from the original's time and place ("There Goes My Baby" becomes "runs on a galapagos," which was better for some ("Poison Ivy") than others ("Dance With Me").

This hard-working singers (the five men and four women are shuttled on and offstage with clockwork precision) are uniformly impressive, with some hitting a note. B. J. Crosby, a mighty belter with a showing voice that typifies the regretful beauty of Vincent-Treunt Cook, who had already won over the audience with his wide-eyed comic core) be bowing them over with a dramatic "I (Who Have Nothing)" and Brenda Braxton, who put her own sultry-sassy spin on "Don Juan," merit special mention, as does an old-time, bluesy maleensemble take on "Keep On Rollin' - "I'm Too Fat," which best channels known numbers that deserve reverence.

Reminders of the show, in any case, are a half-quick whip, pick up a bottle of "Love Potion No. 9" in the lobby souvenir stand, and look for a cast album this May from Atlantic Theatre. The show deserves it.

**MARLYN A. GILLEN**
**Germans Getting More Music TV**

**Viva 2, VH-1 Will Battle For Older Viewers**

By Miranda Watson

COLOGNE, Germany—The music industry here is about to see a doubling of the number of dedicated TV channels serving the music audience in Germany.

Germany will soon have four music-video TV channels, with both MTV Networks Europe's VH-1 and domestic-based Viva 2 set to launch here in the next two months. Germany is already served by MTV Europe and the original Viva channel.

As of last week, VH-1 is available to Astra satellite viewers for 12 hours of the day (product, March 18) and is scheduled to become 24-hour and cable-delivered in April.

Viva 2 is set to join the original Viva channel on March 21, with its license from its local media authority, North Rhine Westphalia, and anticipates that sanction from the other German federal states will be granted in April.

In Germany, MTV Europe and Viva have both performed well in targeting the 15-34 demographic. Now both parent companies are setting their sights on the country's older listeners in the 25-49 age bracket—a more lucrative target, but a fiercely competitive one as well.

The two new channels are planning to launch at a time when Germany's cable network is more congested than ever before.

"The cable situation is horrible here," complains Viva managing director Dieter Gorny. "It was one of the reasons that we have moved so quickly with the launch of Viva 2. The situation is going to get worse and worse, as so many new TV stations want to enter the market. I think it's also why VH-1 has moved so quickly into Germany to try and get on the cable too."

MTV Europe MD Bill Roddy admits that the situation "might cause short-term problems in some areas." There is also an expectation that the already competitive music-video TV market is big enough to support four channels in Germany.

Gorny sees no reason, however, to believe that the four music video channels can survive on the market—whether they're going to subsidize Viva, for instance.

Viva is 80% owned by the German affiliates of PolyGram, EMI, Sony, and Warner Music. Roddy adds, "It depends on the owners of Viva as to whether four music video channels can survive on the market—whether they're going to subsidize Viva, for instance."

Gorny sees no problem in having four music video channels, calling it "an entirely different market" to '80s-era television. "Music video TV is a proven TV field, as MTV and Viva have shown in America," he says. "If you start a TV channel and it fails, you can get on to part two. I don't see it as a situation of four music TV channels, more of two plus two channels. We have learned that the market is big enough for two good concepts to survive, so there should be no problem with two older-audience concepts."

Gorny does admit, however, that the older demographic is a tougher target and that "very cost-effective" operations will be necessary to win the battle for older viewers. He adds, "The music TV market is very small, so budgets have to be small, too."

Unlike MTV Europe, VH-1 is entering Germany with a German-language presentation. Roddy explains that the older target audience is less receptive to MTV's pan-European programming, presented by Europeans in English. "We think people will respond well to a channel which brings together elements of their own culture, in their own language, within an international frame," he says.

The launch of VH-1 will be furthered by the involvement of Hamburg production company Me, Myself and Eye, which was closely involved in the start-up of Viva. A commitment to devoting 50% of the playlist to new music has already won the channel the backing of German record companies.

Viva 2, meanwhile, has won an MTV News managing editor Steve Blame, who will head the new channel.

But with both channels targeting the same demographic with a German-language music TV program, is there a danger of the two being too similar? Both companies are eager to stress the differences between VH-1 and Viva.

Says Gorny, "VH-1 has a different background. There is already an existing setup for VH-1, whereas Viva 2 is being developed completely new. We've bound, therefore, to be different."

(Continued on page 17)

**Tokyo Tower Has Record Sales**

**Multilevel Shop More Like Dep't Store**

By Steve McClure

TOKYO—Tower Records' new Tokyo store—one of several that claims to be the world's biggest record store—has been doing a land-office business since it opened its doors March 10.

"It's exceeding our projections," says Tower Far East managing director Keith Cahan.

That is putting it mildly. Tower hired security guards to handle the crowds of shoppers that descended on the eighth-story, 51,294-square-foot store on its first weekend, it was open for business, and lines at the checkout counters held as many as 50 people.

"It was four-and-a-half times as big as the biggest opening day in Tower history, which was our Shinjuku store in November 1992," says Cahan.

One source close to Tower estimates the new store, located in the youth-oriented Shibuya district, had sales of about $450,000 on March 10. It formally houses a children's specialty department store owned and operated by leading retail chain Seibu, which has leased the product to Tower.

In fact the new Shibuya store feels more like a department store than a conventional record store, with each floor having its own distinct area of classical, pop, and rock stock.

The second floor, for example, features Japanese pop as well as game and CD-ROM software, the third floor is non-Japanese pop music, and the sixth floor stocks nothing but classical music. In total, the store stocks 500,000 units of music software.

The new store is the fourth Tower Japanese outlet to have a POS system, and much of the congestion that was in evidence in the store's first few days of operation can be blamed on breaking in that system, as well as the relative inexperience of many of the clerks, Cahan says.

Throughout the store there are 103 listening booths, as well as a performance area on the eighth floor that can handle an audience of some 300 people.

There's more to the Shibuya outlet than music, though. The basement houses a bar and restaurant that doubles under the name Tower Cafe, while the seventh floor is exclusively devoted to imported books, magazines, and newspapers.

The selection on that floor is decidedly eclectic; Tower Shibuya is probably one of the very few record stores in the world where you can pick up a copy of Martin Heidegger's philosophical treatise "Being And Time" or shop for children's books, trendy clothes, or even video equipment.

The store is about a five-minute walk from Shibuya Station, a major transportation hub.

The hulking surrounding the Shibuya store's debut overshadowed the opening of another Tower outlet in the Tokyo suburb of Kichijoji the same week. The 700-square-foot Kichijoji store and the Shibuya outlet bring the number of Tower stores in Japan to 23.

One source suggests here Tokyo Tower may have overextended itself by opening such a massive outlet.

"I think they're going to have a problem generating the type of sales they think they'll get just by opening a big store," says the source.

Tower once had a trendy place to buy music may actually hurt it as demographic factors force the Japanese music market increasingly to target middle-class consumers, the source says.

"The Tower atmosphere is not where you want to position yourself in Japan today," the source said.

"I would disagree with that," says Cahan. "We never carried classical music in our old Shibuya store, and in the first few days at our new store, classical sales were 15% of total sales, which is high. The jazz floors and world music floors we have are very big, and are pretty much separate environments."

"I find that we have more (Continued on page 30)
Soundtrack Specialist Specialist Milan To Open In Japan
Talks Continue With BMG Over Distribution Rights

**BY EMMANUEL LEGRAND**

PARIS—Paris-based indie label Milan, a specialist in film soundtracks, will open an office in Tokyo to cover the Japanese market before the end of the year, says Milan founder/CEO Emmanuel Chamboredon.

Chamboredon says he plans for the office to be operational by January 1996: "We are in the process of reviewing the different options with our distributor there, BMG Victor, and we are searching for a Japanese manager to run the office," says Chamboredon, adding that the Japanese venture could expand in the near feature into other territories in Southeast Asia, especially China, which has a dynamic movie industry.

He says the Japanese office, as is the case with the Milan offices in the U.S. (New York), Argentina (Buenos Aires), Brazil (Rio De Janeiro), and Mexico, will market and promote Milan's products, but also will have "the brief to sign local products either through licenses or by producing. We will definitely be committed to local repertoire in our specialties."

Chamboredon says Japan will add another link in this network of affiliates, a unique situation for a French company. The move, he says, has become necessary "if we want to be able to attract quality products and recoup our investments in different markets."

Milan, which has a worldwide distribution deal with BMG, is on the verge of severing its ties with its distributor. Although Chamboredon declines to discuss specifics, he says that "talks are going on with BMG, and we hope to reach a deal by the end of the year." It is understood that BMG could acquire part or all of the company.

**STAR-TV’s Channel V To Broadcast Richard Marx’s Singapore Concert**

**BY PHILIP CHEAH**

SINGAPORE—At a time when "Ballads" is setting new sales peaks in Asia, Capitol Records’ artist Richard Marx will have his profile among Chinese consumers heightened even further when his concert from Singapore’s Hard Rock Cafe is broadcast on STAR TV’s V music channel.

The event, "V At The Hard Rock," was taped March 3, complete with a strategically arranged duet with million-selling pop artist Eric Moo. The duo sang a bilingual English-Mandarin version of Marx’s current hit, "Can’t Help Falling In Love."

Capitol’s international director, Scott Greer, says, "This collaboration will help Richard cross over and appeal especially to Chinese audiences familiar with Moo. It’s also logical, both are bilingual, oriented singer/songwriters. If it takes off, a video promo clip of their duet may be released."

"Ballads" has broken previous sales records from Marx in Asia. It is now quadruple-platinum in Taiwan; double-platinum in Thailand and Malaysia; platinum in Singapore and South Korea; and gold in Hong Kong, the Philippines, Indonesia, and India.

The album contains two bonus tracks, "(It Looks Like) I’ll Never Fall In Love Again" and "Can’t Help Falling In Love," especially for the Asian market. Marx’s performance at the Hard Rock Cafe will help him to be able to reach a new audience in Singapore and South Korea; double-platinum in Taiwan; and gold in Hong Kong, the Philippines, Indonesia, and India.

The album contains two bonus tracks, "(It Looks Like) I’ll Never Fall In Love Again" and "Can’t Help Falling In Love," especially for the Asian market. Marx’s performance at the Hard Rock Cafe will help him to be able to reach a new audience.

(Continued on page 17)

Live Music Confab Boasts Record Crowds

LONDON—The seventh International Live Music Conference, held here March 3-5, was the biggest to date with 520 registered delegates from 34 countries, according to the organizers.

The conference this year discussed ticketing, the changing role of merchandising, taxation and record company issues, the Internet, and the Southeast Asian market.

Fringe meetings addressed venues, festivals, sponsorship, and the travel industry.

The conference also saw the presentation of the annual, tongue-in-cheek Arthur Awards. Winners included: Leon Ramakers (Mojo Concerts, the Netherlands) for promoters’ promoter; Sony for most supportive record company; GDP France’s poster of Pierc as winner for street poster of the year.

JEFF CLARK-MILANS

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Million-air: Crowded House front man Neil Finn receives his certification from BMI for 1 million plays of "Something So Strong" on American radio. It was Finn’s second million-play award; his first was for "Don’t Dream It’s Over." Pictured, from left, are Mike Chunn, GM, APRA New Zealand, Finn, manager Grant Thomas; and BMI vice president Rick Riccobono.
HUNGARIAN ACTS CHALLENGED BY ECONOMY, WESTERN BANDS

(Continued from page 1)

time, as Hungaroton licensed only a few Western products—and always at least several months, if not years, after release in the West.

Another indication of the way the market has gone is that a gold record was worth 100,000 forintos in 1952; now it is worth only 25,000.

Hungary is looking at 1995 from the standpoint of having experienced five years of a free-market economy, and two years’ experience of major Western labels moving in. The huge influx of their back catalog material has flooded the market to such an extent that now only 50% of chart sales are by Hungarian artists, and lower-quality local bands cannot hope to compete with what is now MTV every day and spoon-fed to the nation’s youth from every shop, bar, club, and discotheque.

This reality ushered in the New Year as the recently elected Socialist government put through severe price hikes in fuel prices—as of Jan. 1, electricity became 68% more expensive, gas 59%, and across-the-board increases occurred at petrol stations.

Apart from the old and the newly in the hard-hit eastern part of the country, the major loser in the current cold economic climate is the entertainment industry. Most clubs, cinemas, and discos keep their entrance fees to a realistic price range of around 150-200 Hungarian forintos (about $1.50 to $2). Venues will have to increase prices dramatically throughout 1996 to keep pace with en-

ergy costs and a 20% inflation rate. A new CD by a major artist now costs more than 3,000 forintos ($25), and with the coming of the majors, vinyl has been phased out.

After five years, it seems that Hungary has inherited all the worst aspects of the old system—an undeveloped retail industry, a poor infrastructure with a Neanderthal telephone system, a huge, expensive bureaucracy with enormous taxes to pay for—and the target excesses of the new system.

“The biggest problem is the state,” says Laszlo Hegedus, head of both PolyGram Hungary and the national anti-piracy organization. “Taking all taxes into consideration, in one way or another PolyGram pays 82% of its profits back to the state. The state is such an immediate size and expense that no one is shooting, ‘the emperor has no clothes.’”

Despite all this, new talent is still breaking. Whereas 1991 was a difficult one for the record industry—the majors’ arrival splintered the market—and 1994 was more one of consolidation, 1995 may see some interesting movements on the musical horizon. A handful of the most talented Hungarian acts will be pushed to the forefront to challenge the influence of MTV over the nation’s youth.

Having initially bombardetd the marketplace with a huge weight of numbers, the majors are now fighting the economic tide with choice artists. “It’s not a time to try out 20 new acts,” says Gabor Kis Szabo, A&R manager for EMI Hungaly.

“We don’t like to play poker. This year is more a time to invest in one or two sure-fire artists.”

Some two-dozen domestic pop and rock acts signed to the majors will now be scrapping with the best of the West in the main streets of Hungary, which now boasts average annual album sales of 4 million units.

But they will get little help from retail or radio stations. “Apart from a few select stores in Budapest, shops across the country are in poor shape,” says Zoltan Fodor, A&R manager with EMI Ariola Hungary. “They are generally mom and pop operations with very limited selections.” Although a small chain of photog-

raphy stores, Fotex, launched 40 music departments in December, Hungary is crying out for a major chain to move in.

Furthermore, there is still a mountain new radio frequencies, a carry-over from the failure since 1992 of successive governments to implement new media law.

Magdol Balazs, chief commissioner at the Ministry Of Culture And Education, announced in December that state secretaries would be discussing the draft of a new bill later this year. Thus, at present, Hungary is stuck with five stations, none of which are particularly adventurous or willing to play new releases in rotation.

“The scene is happening more in Prague or Warsaw than Budapest,” says PolyGram’s Hegedus, whose responsibilities include Hungary’s neighbors. “Budapest had its boom time in the mid-’80s.”

Nevertheless, there will be a few names to look out for in Hungary this year, mainly in the metal/grunge and technodance field. One band that has managed to circumvent the slings and arrows of outrageous inflation is Carpe Diem, a young, ambitious trio whose manager, Csaba Marjai, bypassed all the usual channels by offering Sony a self-financed package of attractive, commercial techno.

Not only is the group spending its weekends making dozens of half-hour appearances across the country, the fol-low-up to the top selling “Elj A manak” will have Hungarian and English versions.

Hungarian—a language unrelated to any other European tongue except Finnish—may be the language of love, but it certainly isn’t as attractive to Austrian or German radio listeners.

Gabor Zanto6, leader of heavy metal/rap quartet MEX, believes all Hungarian acts have to raise their standards and their sights.

“The competition from the MTV screen is too much,” he says. “The Hungarian audience is now used to seeing the top Western bands every day. This has a bad effect.”

MEX was formed after Gavor and his old studio buddy M6i got tired of watch-

ing Western acts on MTV. “One day I just said, ‘We could do that!’” Once the word got around, Sony signed them up and put out the album “Bambah, Nessek, Nekod” last year.

Another band to look out for in ’96 is Nyers. Loud and row, they may have the potential to rattl an unsuspecting Hungarian public. BMG, having lost Hungary’s biggest-selling pop phenomenon when Rapulok broke up last year, is hoping for big things from Nyers. BMG’s Fodor sees this grunge band from Szigetom as being the ideal cut among MTV’s pigeons. “The good old days are definitely gone. That doesn’t mean to say that Hungary is lacking in talent. It isn’t. We just have to make the best of what we’ve got.”

Ahead of the field is Kispal a Sue Bont (Playboys Of The Eastern World), Poly-

Gram’s rush on for 1995 with the album “Sia, Kasas, Lee.” The group is one of the few bands that deal with the notion of fun; not rebellion, not politics, but simply fun.

Gabor Kis Szabo, A&R manager for EMI Hungary.
FIMI’s ‘94 Figures Most Accurate Ones Yet

Large Indies Now Included In Year-End Market Survey

BY MARK DEZZANI

MILAN—Italy’s IFPI-recognized record industry federation FIMI, whose members account for 90% of the country’s music market, has issued year-end results that purported to represent the total market for the first time since FIMI was formed in 1962, when the country’s multinational affiliates broke away from domestic industry association AFPI.

FIMI now represents many important indie companies, and its press director, Ernesto Magnani, emphasizes that sales figures from FIMI members are recorded, the total figures combining shipments from AFPI and FIMI members must be viewed as “an accurate estimate” of the market’s performance in 1994.

Magnani says, “To obtain a picture of the total market, we took into consideration statistics published by AFPI and the trade monthly Musica e Disci.”

The change in the organizational structure precludes a direct comparison with figures released by FIMI for 1993; however, FIMI president and CGD EastWest managing director Gerolamo Duca says the new data indicates total shipments in 1994 are worth $365.6 million, a 5% increase in value over 1993. This represents almost a 4% increase over the reported figures last year, into account 4% inflation during the period.

Carcia says that, aside from Italy’s lingering economic crisis, infrastructure problems are holding back development. “Comparing with other important European markets such as Britain and Germany, who are experiencing double-digit growth, the Italian market is showing a negative result last year was disappointing.

“A lack of specialist media outlets is preventing the establishment of niche genres in Italy, which is essential for the market’s growth.”

According to the FIMI figures, the total number of albums shipped last year was 34.41 million, worth $339.3 million. Of these, 28.12 million were CDs worth $248.2 million, and 15.26 million were cassettes with a value of $56.02.

Total singles shipped stood at 4.4 million, a drop of 4% share of the market’s value, with international at 43% and classical at 8%.

THE THIRD International Music Market (IMM) is to be held in the Hyatt Regency Hotel, Singapore, May 17-20, Originally run as a trade mission from the U.K. to Southeast Asia, the event is now an international forum for establishing East-West trade links. The organizers say more than 1,000 delegates are expected to attend this year, and companies from 30 countries will be exhibiting. Seminars and workshops will address issues from marketing to trading cultures.

AS SPAIN’s music industry awaits its 1994 sales figures—held up because of “technical problems” —the country’s IFPI group AFYYE has issued gold and platinum disc figures that imply a healthy year. In 1994, a total of 104 platinum and 136 platinum discs were awarded to artists, compared to 98 in 1993, and 70 and 123 in 1992. But the figures could be misleading: 17 of last year’s 136 platinum discs went to the Benedictine Monks Of Santo Domingo De Silos for their album “Chant,” and 13 went to later conductor Herbert Von Karajan for his “Adagio” set. As classical albums, these would have received platinum awards for sales of just 25,000 units, compared with the 100,000 required for platinum status in pop. The album with the next highest number of platinum awards was Gloria Estefan’s “Mi Terra” with nine. The highest rated Spanish album was the six-times-platinum “Astronomia Razonable,” by Barcelona’s El Ultimo de la Fila.

THE COMPOSERS’ Guild of Great Britain has ascerd its composition prize to Hugh Collins Rice for “Robin’s Lament.” The $4,000 prize is sponsored by the Mechanical Copyright Protection Society. “Robin’s Lament” will receive its premiere May 27 at the Composers’ Guild 50th Anniversary Gala Concert in London in a performance by the Britten Sinfonia.

U.K. INDIE label Too Pure Records has signed a licensing agreement with American Recordings. Seven U.S. releases under the new deal will be issued before summer, including albums from Laika, Minusx, Stereolab, Pram, Moonshake, and T’ Faith Healers. Too Pure was founded in 1990 by Richard Roberts and Paul Cox; label marketing and promotion executive Nick West now will be based full-time in America’s offices in Burbank, Calif.

EMI MUSIC international has closed the studio where Mike Oldfield recorded “Tubular Bells”—the Manor near Oxford, England, along with the Town House studio in London, formerly known as the Rampant and owned by the Who. Martin Benge, vice president of EMI Music Studios UK, says, “Despite the fact that both facilities have been busy since EMI took responsibility in 1982, the market rates we have been able to charge barely meet the cost of providing the service our clients expect.”

U.K. AIRPLAY royalty collecting society Phonographic Performance Limited held its first public annual meeting in London March 9 where it announced revenues in 1994 of 36.5 million pounds ($57.7 million). Costs were 5 million pounds ($7.9 million). Revenues were up from 30.7 million pounds ($48.5 million) in 1993, and costs were down from 5.1 million pounds ($8 million).

Book Chains, HMV Staying Separate

BY JEFF CLARK-MEADS

LONDON—The purchase by HMV parent company Thorn EMI of two book-selling chains will not mean a change in HMV’s stock policy, according to HMV group chairman and chief executive Stuart McAllister.

Thorn EMI bought U.K. chains Dillons and Hatchards at the beginning of the month for 36 million pounds ($57 million), and their management now reports to McAllister.

The move was expected because that even though bookstores and music/video outlets now come under him, there will be no immediate impact on their retail operations, as HMV’s selling music is “a lot more important.”

“The customer bases of HMV and Dillons and Hatchards are still somewhat different,” he says. “Though in the future there may be some joint locations, we will not be mixing records and books.” In the meantime, he adds, “we will keep them as separate operations in separate locations.”

Thorn says it bought the bookstores because “it has for some time been investigating related areas of retailing which would provide a broader base to HMV’s business and give the opportunity to create additional shareholder value through the deployment of HMV’s management skills.”

GERMANS GETTING MORE MUSIC TV

(Continued from page 44)

ROSEY is a little more defensive, saying, “We invented the VH-1 concept, and anyone else is just an imitator.” He adds that he does not see VH-1 in the same “recreational” category as it is more of a “local channel.”

Both channels will face one common problem, however—that of finding enough German repertoire to fill the format geared to an older demographic.

It is one of the main problems that Viva 2 has to solve, says Gorny, “It’s going to be much more difficult to reach a set quid of domestic reper-

toire in the programming for Viva 2.

The programming requires a lot of greatest hits and older material, so we’re going to have to look extremely hard to come up with something new.”

Viva 1 already goes 35% of its air time to local prolocet, facilitated by the flood of new German acts and an increase in German music video production over the last few years.

A lack of TV outlets on which to present new German acts meant a shortage of inage in previous years, and an almost nonexistent video production industry in Germany.

www.americanradiohistory.com
### Hits Of The World

**Japan**

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*New* indicates first entry or re-entry into chart box.
HITS OF THE WORLD

EUROCHART HOT 100 3/8/95 MUSIC & MEDIA

Ireland

This Week Last Week
SINGLES 1 HERE COMES THE HOTSTEPPER (IN KAMOZE) 1 1
2 THINK TWICE (CELINE DION) 2 2
3 NEW ZOMBIE CRANBERRIES 3 5
4 OLD POP IN AN OAK REDUX 4 6
5 TEAMS DON'T LIKE MARK ON UNHAPPINESS 5 3
6 NO MORE (I LOVE YOU) ANNIE LENIOX 6 8
7 SHORT DICK MAN 20 FINGERS 7 7
8 NEW PUSH FEELING LIKE NIGHTMARES 10 8
9 COTTON EYE JOE REDUX 9 10

ALBUMS 10 CRANBERRIES NO NEED TO ARGUE 10 10
NEW BRUCE SPRINGSTEEN GREATEST HITS 2 NEW
SHIRLEY TEMPLE GOOD NEWS FROM THE NEXT WORLD 3 NEW
BON JOVI CROSS ROAD IMMEDIATELY 4 NEW
NIRVANA MTV UNPLUGGED IN NEW YORK 5 NEW
GREEN DAY DOOKIE 6 NEW
VANGELIS 1942 THE CONQUEST OF PARADISE ATAR 7 NEW
CELINE DION THE COLOUR OF MY LOVE 8 NEW
CELINE DION THE COLOUR OF MY LOVE 10 10
NEW OFFSPRING SMASH 9 NEW
STING FIELDS OF GOLD 10 10

Austria

This Week Last Week
SINGLES 1 OLD POP IN AN OAK REDUX (IN KAMOZE) 1 1
2 ZOMBIE CRANBERRIES 2 2
3 MOVE YOUR ASS SCORER 60 3 5
4 CRANBERRIES CRANBERRIES 4 6
5 TEAMS DON'T LIKE MARK ON UNHAPPINESS 5 3
6 SHORT DICK MAN 20 FINGERS 6 7
7 CRANBERRIES NO NEED TO ARGUE 7 10
8 KELLY FAMILY OVER THE HUMP (DANNY) 8 8
9 NEW BRUCE SPRINGSTEEN GREATEST HITS 9 3
10 NEW BRUCE SPRINGSTEEN GREATEST HITS 10 5

ALBUMS 1 VANGELIS 1942 THE CONQUEST OF PARADISE ATAR 1 1
2 CRANBERRIES NO NEED TO ARGUE 2 2
3 NATIVE SKIN SING A NEW SONG 3 5
4 SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD 4 7
5 KELLY FAMILY OVER THE HUMP (DANNY) 5 8
6 NEW BRUCE SPRINGSTEEN GREATEST HITS 6 3
7 NEW BRUCE SPRINGSTEEN GREATEST HITS 7 5
8 NEW BRUCE SPRINGSTEEN GREATEST HITS 8 3
9 NEW BRUCE SPRINGSTEEN GREATEST HITS 9 5
10 NEW BRUCE SPRINGSTEEN GREATEST HITS 10 3

Denmark

This Week Last Week
SINGLES 1 SCATMAN SCATMAN JOHN SCATMAN 1 1
2 HERE COMES THE HOTSTEPPER (IN KAMOZE) 2 2
3 TEAMS DON'T LIKE MARK ON UNHAPPINESS 3 5
4 CRANBERRIES CRANBERRIES 4 6
5 OLD POP IN AN OAK REDUX 5 8
6 BASKET CASE GREEN DAY HANNON 6 7
7 CRANBERRIES CRANBERRIES 7 3
8 OLD POP IN AN OAK REDUX 8 10
9 NEW FLYING HIGH CAPTAIN HOLLAND PROJECT 9 9
10 NEW FLYING HIGH CAPTAIN HOLLAND PROJECT 10 10

ALBUMS 1 THOMAS MISFITS STUPID MAN 1 1
2 CRANBERRIES NO NEED TO ARGUE 2 2
3 NEW STATUS QUO WHATEVER YOU WANT 3 5
4 SANNE SALOMONSEN UNPLUGGED 4 6
5 NEW BRUCE SPRINGSTEEN GREATEST HITS 5 3
6 NEW BRUCE SPRINGSTEEN GREATEST HITS 6 5
7 NEW BRUCE SPRINGSTEEN GREATEST HITS 7 3
8 NEW BRUCE SPRINGSTEEN GREATEST HITS 8 5
9 NEW BRUCE SPRINGSTEEN GREATEST HITS 9 3
10 NEW BRUCE SPRINGSTEEN GREATEST HITS 10 5

Norway

This Week Last Week
SINGLES 1 SCATMAN SCATMAN JOHN SCATMAN 1 1
2 THINK TWICE (CELINE DION) 2 2
3 NEW ZOMBIE CRANBERRIES 3 5
4 OLD POP IN AN OAK REDUX 4 6
5 BASKET CASE GREEN DAY HANNON 5 3
6 ZOMBIE CRANBERRIES 6 8
7 STANDMOTH DAY 27 7 7
8 THINK TWICE (CELINE DION) 8 10
9 NEW GIRLS THERITH GIL AND ZAG 9 9
10 NEW FLYING HIGH CAPTAIN HOLLAND PROJECT 10 10

ALBUMS 1 Celine Dion THE COLOUR OF MY LOVE 1 1
2 HERBERT VON KARRAJAN LE PLUS BEAU SINGKE INTRUMENT 2 2
3 GARTH BROOKS THE HITS 3 3
4 RAINCHURGHEART OF CHICAGO WANNER 4 4
5 DI DERRE JENNER ON SANN 5 5
6 NEW EAGLES HELL PREZZER OVER SKEEN 6 6
7 NEW EAGLES HELL PREZZER OVER SKEEN 7 7
8 NEW BO KASERPS KASERPS ON HÖTTLE SOLLAN 8 8
9 CRANBERRIES 9 9
10 NEW HALLVIN SVERTSEN KARLREUTHSLANDER 10 10

Portugal

This Week Last Week
SINGLES 1 BRUCE SPRINGSTEEN GREATEST HITS 1 1
2 LAURIE TAYLOR LAURIE TAYLOR 2 2
3 VARIOUS ELECTROCORE 3 5
4 CRANBERRIES NO NEED TO ARGUE 4 6
5 LAURIA PAULINA LAURIA PAULINA (IN KAMOZE) 5 8
6 MADUREIROS DE ESPRito DA PAZ EAT 6 7
7 BON Jovi CROSS ROAD IMMEDIATELY 7 9
8 BON Jovi CROSS ROAD IMMEDIATELY 8 10
9 NEW VARIOUS 9 GRAMMY NOMINEES 9 5
10 NEW BON Jovi CROSS ROAD IMMEDIATELY 10 7

ALBUMS 1 2...
ITALY’S FIMI BOWS NEW CHART  (Continued from page 44)

going along with the chart. I would have preferred a chart compiled in collaboration with API and FIMI, and both public and private broadcasting organizations involved.”

FIMI press director Ernesto Magnani disagrees, noting that many of the charts accepted as official classifications around the world are sponsored by the respective national industry organizations.

Caccia adds that existing Italian charts are compiled with what he describes as outdated methodology or reflect shipments rather than sales, making them, therefore, less accurate when it comes to charting.

Last year, RAJ dropped its chart, commissioned from Milan-based market research agency AGB, in a round of cutback measures.

Italy’s monthly music industry trade publication Musiche e Dischi publishes a chart compiled by research agency SIG and that is based on 150 visits to retailers, according to the company.

“It is also an anomaly that FIMI is really has taken up the offer, with a weekly chart show slated to launch next month on its second TV network RAJ Due. A weekly radio version also is expected on RAJ Radio, while several private national radio networks and national publications are expected to use the listings.

A total of 800 million lira ($434,000) is being invested by FIMI’s members in the first year to produce the chart, which also includes a comparative index showing the difference in sales volumes for each title in the chart.

Caccia says that FIMI is now working with several research companies in order to create an equitable element into the chart.

Mario Limongelli, a director at Italy’s indie label association API, says that while he welcomes the chart initiative, he feels the lack of a singles listing penalizes independent companies.

He says, “CD singles sales are not insignificant, with new releases often selling 20,000 copies, while 12-inch vinyl mixes are still popular in Italy, the majority of which are produced by the independents.”

TOKYO TOWER HAS RECORD SALES  (Continued from page 44)

over 30 customers in our stores all the time.

“I think the market can handle this store,” says Cahoon. “We firmly believe that Tokyo is the strongest market in the country.”

Another potentially worrisome development for Tower is increased competition from its US-based independent competitor, Record Mirror, and Tower does not yet have a record store in Tokyo. The company is considering opening a Tokyo Tower store in the future.

Tower records Japan was founded in 1979 and was the Sacramento, Calif.-based chain’s first overseas venture. For the fiscal year ending in April 1984, Tower Japan’s sales totaled more than 17 billion yen, or about $218 million (10 yen equals $1). In the same fiscal year, Tower Japan projects sales of 25 billion yen ($274.7 million). Tower records Japan has the current Guinness Book Of World Records’ world’s largest record store in HMV’s new store in Oxford Street, London, with a listed area of more than 30,000 square feet. However, the company points out that all 30,000 square feet are not dedicated to records alone. As well, while there may be other larger entertainment centers, it has yet to see evidence that other outlets devote more space to selling music.

Gibson guitar strumming at the local church,” says Main.

“We also still get a lot of music on cassette,” says Cameron Beterle, station manager at VOAR, the non-commercial, part-time community radio station in St. John’s, Nfld., which has been on the air since 1959, which began program- ming Christian music in 1930.

London, Ontario-based singer John Lidstone says that the Canadian Christian artists are spending ade- quate sums on the production of their music, but that is not commer- cially viable. “They think because it’s gospel, people will automatically buy it,” he says.

The leading Canadian Christian label is Image 7 in Vancouver, with their 8-year-old sister, Sherry. In 1983, Connie recorded her first solo album for Standup Records, “Heartbeat!”, followed by “Spirit Mover” on the U.S. label. She has since recorded four albums for Im- age 7, which are distributed to her by RCA, and has sold “between 16,000 and 20,000 copies.”

Besides performing Christian music, Connie keeps busy with vari- ous activities, including singing background vocals recently on a new Cher album being produced in Vancouver by Bob Rock. She also has done voices for dolls developed for Mattel Inc. and the Walt Disney Co., and has recorded numerous commercial voice-overs for the same products.

With two small children, I knew I couldn’t put it on the line, but I asked the Lord to bring me something else to be involved in during that time. She “will not hold up two weekends with my band to perform, and work nearby the rest of the time.”

However, Canadian recordings, says “there isn’t a lot of a business but also some things that don’t exist.”

Gerry Scott maintains that with out widespread support from the media and traditional retailers, touring is still the necessary way to make a living for new Christian artists. “Pop artists have to tour, too, and every radio studio is a poten- tial broadcaster for their music. But we only have three stations in Canada playing our music. As we get more Christian ads, then this is going to dramatically change things.”

However, as Christian radio pro- gramming remains an unproven niche format in Canada, no addi- tional broadcasters are jumping aboard, and development of a Christian music industry here will continue to face sizable obstacles.

“It’s tough to make a go of this format,” says Dale Woltz, program director of CBK. “We have about 70,000 listeners, but we haven’t bro- ken into radio, and every radio studio is a potential broadcaster for their music.”

But we only have three stations in Canada playing our music. As we get more Christian ads, then this is going to dramatically change things.”
Audio Clubs Signal Format's Rise
Is Market Big Enough For 3 New Ones?

BY TRUDI MILLER ROSENBLUM

NEW YORK—First there were audiobook-only stores. Now, as another sign of audiobooks' growing mainstream presence, comes a wave of audio club kiosks.

First out the gate was the Audio Book Club of Morristown, N.J., launched by the Herrick Co., in January 1994. The Columbia House Audio Club followed in May. And, at the end of the year, the Doubleday Book and Music Club-three in the ring with its Audiobooks Direct club.

All three are negative-option clubs with monthly catalogs and offer three audiobooks initially for $8.51, with a commitment to buy four more at regular prices within two years. All use heavy direct-mail marketing and advertise in consumer publications such as Entertainment Weekly, People, TV Guide, The L.A. Times, USA Today, Soap Opera Digest, the New Yorker, and The New York Times.

In addition to competing with each other for a slice of the pie, the clubs face competition from Audio Editions, the six-year-old catalog of Auburn, Cali.-based Audio Partners, which has 53,000 regular customers and a database of "several hundred thousand more," says CEO Gary H. Herrin. The catalog sells 225,000-250,000 audiobooks annually, he says. Audio Editions also has a drive-in unit that will be opened in the next three months, in which members will pay a one-time fee and get a discount on all purchases.

In the market big enough to support three new audio clubs? Opinion is divided.

"There's room for more than one audio club, but I don't think there's room for more than two," says Arlene Friedman, director of Audiobooks Direct. "We expect to be one of the survivors."

"I think there's room," says Beryl Needham, director of marketing at Time Warner Audiobooks. "[Audiobooks Direct] is associated with a large book club and can use book customers as a jumping-off point, while with Columbia House it's being built from a music and video database—they can get a different audience into audiobooks. So I think these clubs can really complement each other."

The clubs say they expect demand to rise significantly within the next year or two, and they want to be firmly established to take advantage of that growth. "Some people may say it's a little early, but I think it often happens, and if we wait too long the time is right, you're too late," says Friedman.

"I'm told that the audiobook market is projected to hit $1.5 billion by the end of 1995, so there should certainly be room for three clubs," says Mike Herrick, VP of the Herrick Co.'s Audio Book Club.

In addition, some feel that because of their heavy consumer advertising and the brand-name recognition of companies like Columbia House, the clubs may increase public awareness of audiobooks and thereby expand the market. "It's exposure, exposure, exposure," says Needham. "This really will turn on more people to this medium."

"Boosting awareness is the key. There are still a lot of consumers who have never heard the word 'audiobook' or who think audiobooks are just for the visually impaired," says Gordon Henry, director of the Columbia House Audio Book Club.

"But aside from the clubs, very few players in the industry are spending any real money on advertising. Do publishers spend more on advertising of these璟? Drebs and drabs. Do retailers? Even less. And that's particularly true in consumer media, where club spending is traditionally the heaviest."

"That's not an indictment—the publishers and retailers are dealing with cost structures that dictate they spend money on other things. But if you're interested in boosting awareness, that means consumer advertising, and the only people who are advertising in any systematic way are clubs. That why I think we have a beneficial relationship, and why it's in the interests of the industry to work with us."

Even catalogs are not displaced by the new direct-mail competition the clubs represent, "I don't want to pretend we won't lose some customers to the clubs, but we think we'll be okay on the short-term—but the amount of promotion they're doing will mean that we're going to grow. Customers will be more ready to buy from us," says Audio Partners' Hesiers, whose Audio Editions catalog offers 3,000 titles by 92 publishers. "Ultimately it will help us, because there will always be people who are not candidates for a negative option club. I might lose a little bit this quarter, but a year from now I'll be better off."

Other industry observers feel that the clubs won't have a big effect on the market, but that their launch is just one more indicator of the growing acceptance of audiobooks. "By itself, an audiobook club is not going to make an audio consumer," says Seth Gerbel, VP publisher of Simon & Schuster Audo. "The clubs are just another piece of the puzzle. But it's one more confirmation that this is a good, stable, growing market. These are serious people who have taken a sharp pencil to paper the short-term—but the amount of promotion they're doing will mean that we're going to grow. Customers will be more ready to buy from us," says Audio Partners' Hesiers, whose Audio Editions catalog offers 3,000 titles by 92 publishers. "Ultimately it will help us, because there will always be people who are not candidates for a negative option club. I might lose a little bit this quarter, but a year from now I'll be better off."

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(Continued on page 54)

NARM Chooses Winners For Advertising Awards

NEW YORK—The National Assn. of Recording Merchandisers announced the winners of its annual Advertising Awards during the 51st annual NARM convention in San Diego. The winners were as follows:

**Newspaper ad:** Retailer—HMV Record Stores; "HMV Gift Certificate," which appeared in national newspapers in Boston, Atlanta, and New York.

**Magazine ad:** Retailer—Musieland Group, "hear, hear," which appeared in Reader's Digest.

**Radio ad:** Retailer—Compact Disc World, "Cash-In On Woodstock"; Wholesaler—Wanda Wholesalers, "Music—The Natural Choice."
Spec’s No Longer For Sale Despite A Couple Of Bids

CARRY ON: Three weeks after the National Asmn. of Recording Merchandisers annual convention Feb. 21-25—where almost everybody took as gospel a rumor that the 59-unit Spec’s Music chain was about to be sold to Blockbuster Music—the Miami-based chain has taken it off the blocklist.

In a statement, the company said that after reviewing its options, the board of directors decided it would be in the best interest of Spec’s to remain independent. With that announcement, Spec’s share price dropped 1% to $4.25, setting a new 52-week low for the stock.

To the best of Track’s knowledge, Spec’s received two bids for the company—from Investcorp, which owns Camelot Music, and Blockbuster Music. Those bids are said to have been in the area of $23 million-$27 million, with Fort Lauderdale, Fla.-based Blockbuster coming in with the last and higher offer.

Whatever the exact offers were, both were far below the $40 million or so said to be sought by Spec’s board.

Track reported a while ago that Spec’s board was disappointed with the offers it received (Billboard, Feb. 4). In the intervening weeks, PaineWebber, the investment bank hired to explore the sale, continued to beat the bushes for a financial buyer. But with the Street’s current love regard for music retail, that proved to be a fruitless task.

Now that it is no longer exploring a sale, Spec’s, which remains one of the best record chains in the business, will get on with its main job—enhancing shareholder value.

For its most recent quarter, Spec’s announced sales of $88.5 million for the period ending Jan. 31, a 5% increase over sales generated in the same time frame a year ago. On a comparable-store basis, sales were flat. During the quarter, the chain earned $1.48 million, or 26 cents per share. The company’s fiscal year ends July 31, and by then it will have opened 13 outlets, including two $10 million-square-foot superstores.

NAME GAME: The Warner Music Group has come up with a name for its new manufacturing, distribution, and warehouse subsidiary—Warner Media Manufacturing and Distribution. (In its March 18 issue, Billboard reported a tentative name.) David Mount is named chairman/CEO for the new unit, which includes WEA Corp., WEA Manufacturing, and Ivy Hill.

SPEAKING OF BLOCKBUSTER, the music retailer may not have bought Spec’s, but the company did acquire two stores in Buffalo, N.Y., from the Record Theatre chain, sources say. That gives Blockbuster Music four stores in that city. Blockbuster and Record Theatre executives were unavailable to comment .... Out at NARM, Gerry Weier gave Track the rundown on the adjustments in Blockbuster Music’s purchasing staff. Andy Bailen, formerly with the Play World  

top chain, has joined the music web as director of purchasing, reporting to Mike Greene, VP of purchasing. Cindy Barr and Norman Heard each have been named senior buyers. There is a group of buyers reporting to them, and both in turn report to Bailen. Also, Mike Mundza has been named manager of replenishment.

While on the Cema boat ride at NARM, Weber said, “Mike Greene’s focus will be to oversee the buying and management of purchasing. But the addition of Andy Bailen gives him more time to devote to exploring synergy projects with MTV, VH1, and other Viacom companies.”

BELIEVE IT or not, Track is still recuperating and unpacking from NARM and just came across Arista’s product presentation. That presentation is on CD-ROM and features audio and video previews of new music from Arista’s best artists.

Curtis Stigers, Radney Foster, and Sleeper, as well as highlighting other current releases. It is dubbed AIMM, which stands for Arista Interactive Magazine Entertainment Experience. The CD-ROM’s presentation can be enjoyed year-round, not just at NARM. Arista’s VP of creative services, Ken Levy, is credited as the brains behind AIMM.

EVERYBODY’S IN SHOW Biz! Back in 1978-83, when Richy Vesecky, Virgin Records’ national manager of video promotion, Nick Skopelitis, Arista Records’ guitarist extraordinaire, and Track worked in the Record Scene, a long-defunct record store on Steinway Street in the Queens, N.Y., neighborhood of Astoria, we often threatened to write a situation comedy based on our experiences in record retailing.

Well, someone beat us to it. According to a press release from Edgewater, N.J.-based Lift Display, TV movie director Alan Mayo has wrapped up production on “Empire,” a comedy based on a “day in the life of six kids working in a hip, indie record store.”

The movie, due in August, may star Christian Slater, but Lift executives think the real star of the movie is the record store’s fixtures, which were supplied by the company and are featured prominently in the movie.

MAKING TRACKS: Track hears that Disney is looking to purchase the studio slot as VP of sales at Zoo Entertainment to become head of sales at Interscope. She will report to Steve Berman, who will continue to oversee sales and take on marketing duties as well. Interscope is one of those few major labels where employees don’t have titles .... Rick Froio, WEA’s Cleveland/Cincinnati branch manager, will come to York to join Atlantic Records in a senior position in the label’s sales department .... Donna Ross is leaving Carolee Distribution, where she was head of sales, to take an alternative marketing position with Capitol.
Fortune Records Banks On Client Loyalty
L.A. R&B Stronghold Credited With Breaking Acts

BY ED CHRISTMAN

INGLEWOOD, Calif.—Like other independent retailers across the land, the boss-leader pricing used by Best Buy gives Fortune Records owner Royce Forti a big edge.

Best Buy, which last year opened eight stores in the Los Angeles area, is one of many independent retailers that hurts the independent producers, as well as the other chains, he says. But just because Fortune can't compete on price, he has plenty of other weapons in his arsenal. "We got them beat on marketing and breaking music," he says. Also, when a merchant has spent 20 years in the same location, customer loyalty is strong.

Independent retailers "are the ones facing the customers," which is why they are more knowledgeable about what the customer wants, he says. This knowledge allows those store owners to respond more quickly to demand.

"Breaking music is part of our job," he continues. "We are not going to work everything. Some artists don't need any help. But there is a bunch more that do, and then there are some you can't do anything about, but you still try anyway." Fortune is one of the more well-known R&B merchants in the U.S. Three years ago, he helped to start the resurgence of independent retail coalitions when he co-founded the United Independent Retailers Association, a Los Angeles-based organization. Since then, similar associations have popped up in Detroit, Chicago, and New York.

The 13-member organization started out as a marketing coalition, allowing music manufacturers to target rap and R&B customers through a web of Los Angeles-based merchants catering to those shoppers. But with the threat of Best Buy, the organization recently pooled its buying power and now purchases hit product directly from the majors, instead of from one-stop.

On release date, the album is delivered to Fortune Records, where it is paid for COD. The other members of the association drive over and pick up their allotment.

By buying direct, the group pays a cheaper price for the album, which helps profit margins in an environment where... (Continued on next page)

Music Video Kiosks
(Continued from page 51)

fall.

"One of the reasons we went with independent stores is because all of our stores didn't have any other video setup; a lot of the major chains do," says Pieretti. "Also, real estate in majors is more expensive and, once they see something successful, they'd want to do it themselves."

Pieretti says while there is still some fine-tuning to be done, he is generally satisfied with the results and feedback the company has received so far from retailers and labels. Jesse Klemper, owner of Atron's Records in Los Angeles, says one way to improve "New Music Review" is to feature more lesser-known groups that aren't garnering significant MTV or radio airplay.

"Our store is a little different," says Klemper. "We have an extremely hip audience that doesn't need to be told what they want. A lot of the artists in this program are already well-known, and our customers are going to buy them anyway."

"New Music Review" is actually spawned from an earlier retail program called "Alternative Picks" that BreakThru tried from 1991-94 with all Tower stores. This program was similar to a listening post, but in 20 key stores, videos were looped on a screen.

"It didn't work because they came up with listening posts, which was too much competition for us," says Pieretti. "And the video program was on videotape, not laserdisc, and it wasn't interactive or very sophisticated like 'New Music Review.'"

However, Pieretti says the company decided to develop further the idea of a music video kiosk because those 20 Tower stores proved to out-sell the stores without the video screens two-to-one.

Meanwhile, BreakThru is gearing up for its new Latino music-retail program, "Exitos De Hoy" (Hits Of Today), which bows March 1 in 16 Southern California Tower stores.

BreakThru will place two displays containing six Latino titles each in the middle of the Latino section of the Tower stores. Like the chain's listening posts, BreakThru's displays will let consumers listen to the entire album.

To support the program, BreakThru plans to advertise twice a month in the weekly La Opinion. Labels are charged $950 to place a title in the program for one month.
FORTUNE RECORDS BANKS ON CLIENT LOYALTY
(Continued from preceding page)

discounting is predominant.

Other than hit titles, each member of the organization buys individually from one-stop, and although that means paying a higher price, it does provide some advantages over chains, which only re- 

plenish once or twice a week.

Fortune says, "I go to my distributor's six days a week," which insures Fortune Records is never out of hit product. "I [also] buy to sell out. I don't buy to return stuff," a problem that plagues many a chain.

Fortune Records specializes in jazz, R&B, gospel, and rap music. The first three genres are what Fortune enjoys. "If I had to buy or sell rap for myself, I wouldn't carry it," he says. "But I buy for the people. Rap is what they want, so that's what I carry. If I didn't do that I would be a very poor business person."

Currently, rap comprises about 25% of Fortune's sales. Gospel is about 20%; jazz about 2%; R&B, both oldies and current, account for the remaining 30% of the store's business.

The music is not the only thing that has changed over the years. The neighbor- borhood surrounding the store has changed. When Fortune first opened his doors, the neighborhood's population was predominantly African-Americans. Today, they comprise about half of his customer base, with Hispanic consumers accounting for about 30% of the store's business, and whites the remainder.

Due to the influx of the Hispanic popu- lation in the Ingleswood area, Fortune says he is flirting with the idea of carrying more Latin music. "I don't have the expertise, so I am wary" of stocking it. He finds it easier serving another part of the store's customer base, professional basketball players. Since the store is about five minutes from the Los Angeles Forum, the Lakers are regular customers, including Magic Johnson.

Even though the L.A. Clippers don't play close by, they also frequent the store. "The Clippers also support me. I tease the hell out of them. But only after they spend their money with me. They always offer me tickets to their games, and I say maybe next time. Hell, they ain't winning." Fortune. who was born in St. Louis, split his college years between Bishop College in Marshall, Texas, and St. Louis University, graduating from the latter. After a stint in the army, he went to business college at night and worked at the Veterans Administration during the day. A visit to a friend in Detroit who happened to work for Motown led to a chance meeting with "Pop Gordy." After looking around, he decided to stay in the music industry, which was something he knew a little about.

"The music business was fantastic back then," he says. Albums were priced at about $8.98, and 7-inch singles were sold for 45 cents. "People had less money than, but you got more for your money, so they would spend more," he said.

Nowadays, people are watching their money more closely, Fortune notes. At one point, customers would buy six or eight CDs at a time, then the economy went bad, and that was followed by the earthquake. Now the most customers seem willing to buy in one visit is two or three CDs.

"People change, and what they ask for changes too," he says. In addition to limiting the amount of CDs they buy in a visit, more started asking for singles. The customer became "less worried about the frontline stuff, so we had to go back and try to get a lot more older titles, if they are available," he says. "That kind of cat- 
ging is selling, because it is budget and midline priced. People who are looking at their money can afford to buy two" of those titles.

Over the years, "there have just been so many changes in the business, but, fortunately I survived them all," he says. When he first got into the business, "people worked together more back then; they didn't do radio." Some forget what the business is all about, Fortune says. "It isn't about what you can do for me, or what I can do for you, but what we can do for each other," he says. "It's all about selling music."

Fortune Records specializes in R&B, jazz, gospel, and rap music. Pictured in the foreground are 12-inch singles. (Billboard photo)
DECLARATIONS OF INDEPENDENTS

by Chris Morris

Elizabeth Cho as national sales director for Dick's would distribute the new label Fierce Recordings; the distribution deal is with the retail giant's distributor's network.

FLEG WAVING: Singer/songwriter Butch Hancock may still be known more for his work with the punk trio Love That, but now he's for his own recorded output. Over the years he has crafted such outstanding songs as "If You Were A Girl," "My Mind's Gone To My Own," "I Keep Wishing For You," "West Texas Waltz," and "Bocas," most of which have been memorably covered by Joe Ely and Jimmie Dale Gilmore, his mates in the legendary '70s band The Flatlanders.

If so, the reason for Hancock's relative obscurity as a performer may be that he has released his solo works (seven of 'em) on his own Rainlight Records imprint. But he's set for wider exposure with his new record, "Eats Away The Night," on Durham, N.C.-based Sugar Hill Records.

For the first time in his solo career, Hancock says, "Most truly was taken, and we had a legitimate budget. "It's kind of hard to be a one-man record company," Hancock continues about his Rainlight experience. "Distribution becomes ridiculous, and marketing becomes ridiculous... I was happy to give [Sugar Hill] a try, see what happens."

"Eats Away The Night," which contains a brace of typically fine new Hancock originals and a couple of old classics, was produced by Gurf Morlix, Lucinda Williams' outstanding guitarist, the album also features Williams' bassist Dr. John Ciambotti and drummer Donald Lindley, as well as Ely's ex-guitarist Jesse Taylor.

Steve Wynn, former frontman of Exene and the band the Dream Syndicate, wrote and produced "Lubbock Or Leave It" (named after his Lone Star hometown), that serves as a combination art and photo essay gallery, record's space for dance and music, and darkroom (Hancock is an accomplished photographer). He also serves as a guide on river-running trips along the Rio Grande. ("We get out there and play around the campfire," he says).

Hancock says he tried to avoid categorizing what he does in life: "When you look at a whole lifetime, sure, I'm a songwriter... It's a day-to-day thing... What the hell am I today?"

Hancock was set to begin a national tour with his partner, singer-songwriter Tish Hinojosa, and country vocalist Don Walser, and Tejano accordionist Santiago Jimenez Jr. The package will be playing 25 dates in the West, Midwest, and East through the spring.

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With yet another brilliant collection of soulful, abrasive, and superb songs, U.K. artist PJ Harvey defines the axiom that fame breeds artistic complacency. At least as low-fl as her previous work, the new albumSlow Heaven, Flood, and John Parish continue to leave sonic scars exposed, as if to prove that the music is as imperfect as the people who create it and allow it to among the most locus m o n i c m a t i n a t i o n of a set that should appear to moments rock audiences and anyone with adventuresome tastes are driving title cut, “Man Billy,” “Long Snake Moon.” “Down, By The River,” “To Find Love,” “I Got a Heavy, impassioned torch song with a driving, triple-time feel. This is a stop found only by an artist who seemingly can’t stop herself from producing eye-opening music.

**COLLECTIVE SOUL**

**PRODUCERS:** Ed Roland & Matt Serricite Atlanta 82745

The sticky-sweetie album track “Girl” (also featured on the “Jerry Boys” soundtrack) is already afforded near the top of the Modern Rock chart. Album Rock charts chart and band’s exceptional sophomore set is fat with potential pop and rock follow-ups. Brimming with the same suppleness and pop hooks and loopy, guitar-driven melodies that distinguished last year’s hit (“Hurry, Airs, and Angels”), the new set is cut through with a sharper rock edge, and the effect is infectious. Marinie depressive tendencies “December,” which ebbs and flows on waves of guitar, and propulsive “Smashing Young Man” are the tracks to head in an album of contenders.

**SARAH McLACHLAN**

The Freedom Sessions

**PRODUCERS:** Narada Michael Walden/Nettwerk 18754

Sarah McLachlan’s platinum “Fumbling Towards Ecstasy” is an album filled with fully polished musical gems; on this new effort-singer-songwriter with vocal range of seven of the same tones, including the hit “Hold On,” in their rarer states. The alternate versions are a sort of same “starring” the “Mary,” for instance, here is stripped all the way down to its demo roots. “Live Crease” becomes a more heartbroken torch. The set also includes a new track—a sort of cover of “Song of the Siren,” plus a well as a multimedia section filled with videos, photographs, and narration that can be accessed by anyone with a multimedia computer.

**VARIOUS ARTISTS**

**EXCERPTS:** A Tribute To Leo Zepplin

**PRODUCERS:** Tony Hadley

Atlantic 82731

After they just keep on coming—those tribute sets. Lastest entrant in a crowed field is a stand-out, though, with top-notch assembly of alternative artists and self-proclaimed Zep-heads putting a new spin on the fabled rock band’s numbers (though not, notably, “Stairway To Heaven”). Robert Plant himself puts in an appearance, dueting with Torti Amos on “Down By The Seashore.” Almost a collection of songs about losing innocence.

**PORTAY**

**All That Matters**

**PRODUCERS:** Portay

R & B

Quartet issues delicious sophomore collection of smooth grooves-tracks sure to delight adult R&B listeners and hip-hoppers alike. Fresh hip-hop beats mate with school choralos and classic romantic arrangements to recreate retro soul music. Smoke is sent-based and, an R&B rarity, overall sound and theme is consistent and each track is a perfector. Country rocksteady tracks include “Here’s A Kiss,” “I Can Call You,” and “All Natural Girl.” Want party? Try “Hold My Hand” (Though catchy all in “Lovel Is A-Light” and “Me Oh My.”) Memorable ballads include “Much Too Much” and greatest hits cover of Be Hive “Does Your Love Go On Forever.”

**FREDIE JACKSON**

**Private Party**

**PRODUCERS:** W. J. Alexander’s/Street 72992

Veteran crooner’s debut label is reminiscent of his earlier work, returning to roots with unencumbered R&B tracks. Ever-emotional vocals are matched by temperature-raising songwriting and astral productions—grand or minimal. Select tracks which were featured in the “Music of Love.” New album “Can’t Be Just One.”

**ROBIN EUBANKS**

**Mental Image**

**PRODUCERS:** Robin Eubanks & Stefan F. Winker

Jazz

Long-awaited set by trombonist. Robin Eubanks is another diverse, progressive and set that makes good use of stellar sidemen Randy Brecker, Antonio Hart, Dave Holland, Marvin “Smitty” Smith, and telegraphic brother Kevin. Eubanks features African-influenced world funk cuts “Matapate” and “Egoli,” but doesn’t stray too far from his M.O. Though with the sharp, funky title track and the trenching, 0”X-Rose.” The Eubanks Bros, duet on Union 2—Brotherly Love is a rhapsoic beauty, and both are joined by bassist Kenny Davis.

**MERLE HAGGARD**

**The Loneliness Fugitive**

**PRODUCERS:** Jimmy Gutierrez

R & B

As much a mainstream artist he had 38 No. songs in 1984, singer songwriter and record producer, Billy Jean, blind Melon, and Curly.

**STEVE WINDER**

**The Four Things**

**PRODUCERS:** Bimbo Jones & Tony Wynn

هرفون/Chicano 314 516 860

A career as wide-ranging as Winwood’s deserves the kind of scholarly retrospective that Billy Levenson and Trevor Wynn have assembled. A four-track set that starts with Winwood’s prologues hits with the Spencer Davis Group and goes through his recent solo work. “The Foner Thing” reflects the diversity of the mercurial artist’s oeuvre. No details are spared: From Winwood’s sides with Erte Eggert & the Powerhouse, on his groundbreaking work with Traffic and Blind Faith, to his fusions experiments with Tony Stamou and the Winwood/Komma/Amcro project; the compilation shows the artist who has recorded for his singing, writing, and playing as much as for his profound influence on the course of popular music for the past three decades.

**VITAL REISSUES**

**MERLE HAGGARD**

**The Loneliness Fugitive**

**PRODUCERS:** Jimmy Gutierrez

R & B

As much as mainstream artist he had 38 No. 1 hits in 1984, singer songwriter and record producer, Billy Jean, blind Melon, and Curly.

**LLUIS CLAR**

**In Memory Of Pablo Casals**

**PRODUCERS:** Josep Mallol

Classical

This darkly hued homage to Pablo Casals features Lluis Claret playing works associated with this celebrated Spanish cellist. Ranging from Bach to Fauré, most of the familiar compositions come via transcriptions. Excellent. Other pieces are contemporary and dedicated to Casals, and a composition by Casals himself also appears. A real treat for even the casual fans. Claret’s录音 make it a very desirable recording for the guitarist and collector.

**MICHAEL JIMMY**

**Cabo**

**PRODUCERS:** Jimmy Gutierrez


**LARRA & REYES**

**Guitars Hernandez**

**PRODUCERS:** Larrisa J. Lean, Ray Formana

Higher octane 7074

While refreshing sophomore album by accomplished guitar player invites immediate comparisons to Gipsy Kings or Strun & Farah, this talented duet exemplifies a kind of dark, distant terrain that expertly fuses influences from south central Africa, the Middle East, and India. Latino LPs might embrace spiritual tone of bolero classic “Sabor A Mu.” But best radio options for record’s slyer numbers “Cielo Sin Nubes,” “Ojala De Mar,” “Cotton Candy” lie with NAC and college outlets.

**CLASICA**

**Lluis Claret**

**In Memory Of Pablo Casals**

**PRODUCERS:** Josep Mallol

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The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

**TYPE D NEGATIVE Black No. 1 (4:34)**
*Author: Steve* 
*Recorded at: Electric Lady, Soundtrack, ASCAP* 
*Session* 1001 (CD single)  
*The 1995 album "Bollywood Choice" keeps on rolling, as radio programmers and scientists keep on uncovering its many jazzy rhythms. In addition, the track "Bollywood Choice" is the most demanding metal aficionado. Radio will appreciate the new edit, which is considered as the most cool-cut version of the original album version. This accomplishment is well received.

**KED'S ATOMIC DUSTBIN All I Am Of Myself**  
*Author: Tim Palmer*  
*Recording: ATOMIC DUSTBIN (US cassette CD) (MCA)*  
*U.K. outfit comes on a lot harder and heavier on this first peek into its "Bollywood Choice" set. Turned beneath the track's quintessential guitar crunches, manic massage, and spooky, driving keyboards, this album belies its aggressive context. This single could appeal to both angst-suffering teenagers and the older audiences, reflecting the complex, philosophical college radio regulars.

**R A P**
*The D&D Project featuring 2 UNDOETHORS*  
*Author: Dee & DJ*  
*Recording: 2 UNDOETHORS (US cassette single)*  
*The D&D Project is a minimal showcase for young Turks with seasoned hip-hop producers. First single from this hip-hop album and highly noteworthy album is a battlefield that has the arm impersonating everyone from New York's rough spots to Pittsburgh's evergreen "I'll Be There" single.)

**Rock Tracks**
*SHANK/BLADES It'll Always Be With You*  
*Authors: Carese Michel, Tracy Brown, Tommy Stylz, J. Dale Hughes, J. Larrick*  
*Recording: Dapper Dan Records (US cassette single)*  
*The 2001 album "Bollywood Choice" is a slang rap track crafted to push an original and thematically endless message. The flurry of autotuned vocals and eerie, moaning melodies create a nostalgic hip-hop sonic landscape that flows into an unison.

**Kid Sensation**  
*Author: Tim Palmer*  
*Recording: Kid Sensation (US cassette single)*  
*Veteran rapper Kid Sensation sets sail in southerner waters, as his latest effort is a hiphop track that seeks to push the hip-hop limit. A repetitive funk riff is ruffled from the "Finest" hit and creates an endless hip-hop jam.

**Ovalords**  
*Author: Tim Palmer*  
*Recording: Ovalords (US cassette single)*  
*This Beachwood proved duo has crafted steel-string hip-hop. Scattered beats slip over an endless blend of rapping jingles and vocals, while aروب grabs a wrap around with tingling rage. Worship at your own risk. Contact: 612-345-6252.

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**Single Reviews**

**TOAD THE WET SPROCKET Fly From Heaven**  
*Author: Jerry Harrison, General Public*  
*Recording: Warner Music/REPRISE (US cassette single)*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

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**DANCE**

**DILLON O'BRIAN Something Almost Sacred**  
*Author: Tim Palmer*  
*Recording: MCA*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

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**POP**

**RAPPELL I'll Be Around**  
*Author: Sony (US cassette single)*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

---

**GENERAL PUBLIC Rainy Days**  
*Author: FRANKIE PRIEST (US cassette single)*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

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**PRODUCER: Jerry Harrison, General Public*  
*Recording: Warner Music/REPRISE (US cassette single)*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.

---

**JACKSON RODGERS I'll Be There**  
*Author: Dee & DJ*  
*Recording: Dapper Dan Records (US cassette single)*  
*The new album "Bollywood Choice" is well received, with critics praising its catchy hooks and energetic beats. The album's success is attributed to its seamless fusion of traditional Indian music with contemporary pop elements.
Ads Begin To Pop Up In CD-ROMs, Games

BY MARILYN A. GILLEN

NEW YORK—And now a word from our sponsor? The idea has taken root in the interactive software marketplace, where a shrinking number of convention-size stands, trailers, and product catalogs appear within video games and CD-ROMs. One of the more concerted moves yet in the CD-ROM arena comes from Portland, Ore.-based Creative Multi- media, which will include a limited number of product placements within several of its forthcoming titles. It’s far from alone, however, in recognizing the potential for hitching an additional revenue lead or marketing bandwagon to its star products.

Among traditional video games, the ad concept is as old as the medium itself, balking, however, at the arcade kind, when signs around simulated race tracks touted real-world products.

The company has decided to challenge the leading method of “advertising” or consumer video games, according to publishers surveyed, and is generally limited to sports and racing titles where, they say, such placements “add to the real-life setting.” (No more than 5%-10% of all games sport any form of product placement.)

Baseball games, such as Sony Image soft’s “ESPN Baseball,” may boast in-field signage for Little Caesars pizza, for instance, while role-playing games, such as Electronics Arts’ “Need For Speed,” sport soda-company logos. Jordan expect to see video game or cigarette logos within video games anytime soon, however. Along with broad guidelines on content, Sega has guidelines for the type of advertising its third-party licensees can use within games.

“It has to be appropriate for the title that it’s in,” says Steve Ackrich, Sega’s director of third-party licensing.

Ackrich says the institution of an industry ratings system may help open the field of possibilities. “Right now we wouldn’t allow Smirnoff [vodka],” he says, “but maybe if it were in an M (mature audiences) title, we might consider it.”

Fellow market leader Nintendo has shied away from anything that smacks of in-game advertising, according to company spokespeople. “We’ve always felt video games should be just for fun,” Kaplan says. “Does that mean we won’t ever do? But we’re not doing it now.”

A game called “Cold Spot,” based on a character created in TUP ads, did make the Nintendo cut, as well as pass the Sega test. Ads on games apparently are fine, “as long as the game stands alone,” Kaplan says.

Individual developers also have their own sets of bounds. San Mateo, Calif.-based Digital Pictures included a plug for Nike at the end of its basketball game “Slam City With Scottie Pippen.” At the conclusion, the gamer is “rewarded” with Nike products.

“We hadn’t done anything like that before, but it seemed appropriate since Nike is associated with sports figures,” says Michelle Jordan, VP of communications. “It’s a real soft product placement—the right people are seeing it.” Nonetheless, Jordan acknowledges there is a fine line to tread. “When someone is spending 60 bucks, they aren’t going to want to be hit with ads,” she says. “It’s easy to irritate them, and then maybe they are not going to buy your next game—so what did you win?”

Harder sells aren’t unheard of. Sega will allow 800-number pitches, within strict guidelines—the pitches must be kept completely separate from the gameplay, and products must obtain Sega’s “seal of quality.”

Ads also may not eat up too much space, Sega says. The move in recent years from cartridge-based to CD-based games has opened up plenty of extra bits, however, and an abundance of innovative ways to use them.

Developer Rocket Science was among the first to put a product catalog on disc, offering direct sales of branded merchandise at the end of “Loadstar: The Legend Of Tully Bodine” (on the music side, Aristaca’s enhanced CD of Sarah McLachlan’s “Freedom Sessions,” due out March 28, includes a “merchandise” icon and an 800 number). Other companies are stepping up efforts to sell their catalog titles on disc and to promote upcoming releases with trailers.

Trailers also have come to CD-ROMs in a big way, a fledgling trend that started last year with the arrival of film companies at the interactive table. “Blown Away”: A CD-ROM based on the MGM/UA film and released simultaneously with the home video, was a groundbreaking, sporting a trailer for the home video release.

Unlike the traditional platform markets, the newer world of CD-ROM publishing has no set guidelines for what can or can’t be done with ad placements, says Carolyn Rauch, senior VP of the Interactive Digital Software Assn.

Creative Multimedia, meanwhile, is stretching the envelope with its initiative, but it is in a direction other publishers agree can be expected to continue.

Creative’s 1995 product lineup will include several titles with interactive ads embedded within them. “We’ve put numerous restrictions on the ads,” says Len Jordan, VP of marketing. “There (Continued on page 60)

MARK YOUR CALENDAR for “Saturn Day,” Sept. 2: Tharsis, the newest 32-bit game system is slated to launch nationwide in the U.S. at an estimated retail price of $390-$490 (exact pricing has yet to be announced).

The advanced player bowed in Japan last November and sold more than 500,000 units in its first month, ac-

www.americanradiohistory.com
Exercise Video Sales Get Flabby
Sell-Through Share, Avg. Price Plummet

By EILEEN FITZPATRICK

LOS ANGELES—In the world of health and fitness videos, Christmas usually comes in January.

This year, however, retailers and suppliers are still waiting for Santa as consumers apparently either looked elsewhere for help or just gave up trying to lose that holiday bulk. Sales of fitness tapes, especially those featuring celebrities, have been trimmed for the first time in recent memory.

According to New York-based Alexander & Associates, exercise video's share of sell-through declined a breathtaking 42.8% from 1990 to 1994. During the Nov. 13, 1994-Jan. 15, 1995, holiday sales season, Alexander calculated volume at 4.2% of the total market, down from 7.9%.

"It's the conventional wisdom that the whole exercise trend has reached its peak," says Alexander manager of special projects Arin Wolfinson. "And it's beginning to affect home video.

Not only did consumers buy fewer tapes, they also paid about $1.30 less for each cassette purchased, denting retail margins. In 1995 the average exercise video sold for $19.51 compared to $21.91 in 1994, Alexander research indicates.

While body-part programs, such as WarnerVision's "Buns Of Steel" line, continue to hold share, celebrity-driven tapes are barely raising a sweat. A case in point is superstar Elle Macpherson.

Buena Vista Home Video claims "Your Personal Best Workout With Elle Macpherson" has sold "well into the six figures," but many dealers say the cassette, which also features fitness professional Karen Voight, hasn't lived up to expectations.

"Sales among celebrity tapes in general are slow, and the Macpherson tape is not doing terribly well," says Kmart spokesman Dennis Wigent. "But the tried-and-true tapes are still up with last year's sales." Best Buy video buyer Joe Pagnano agrees. Disney's first foray into fitness "has done OK, but not great," he says. "To be fair, we gave it limited distribution and have backed off superstar work-out tapes altogether."

That's not true everywhere. "Your Personal Best" has been No. 1 on Billboard's Health And Fitness chart for the past month, and Wherehouse Entertainment, Tower Video, and HMV rank it as their top-selling fitness title. However, most retailers and industry observers say the tide has turned in favor of the fitness pros who have taken the sales lead in the category. The days when a celebrity like Cindy Crawford or Cher could sell millions of units "are over and have been for a long time," says WarnerVision marketing vice president Ellen Hochman, who handles "Buns Of Steel."

Even Jane Fonda, also distributed by WarnerVision, is being challenged at retail.

"Is it as good as the '80s? No way," says Jane Fonda Workout president Julie La Fond. "It's tough to keep catalog titles in stock because there are so many new titles and inventory controls are different at every retailer." La Fond says with more than 20 Fonda titles available, "it's just easier to put out titles released within the last year."

To boost sales, she and Hochman have developed off-shelf displays to gain shelf space. Fonda's Personal Training Center, a kiosk that includes videos, clothes, and fitness equipment is in 1,000 locations including Target, Oshman's, Big 5 Sporting Goods, and Sportsmart, La Fond says.

Suppliers also have expanded bundling tapes with exercise equipment and stepping up infomercial activity. Of the 2 million units sold on Fonda's "Step Aerobics," 1.2 million were sold with the stop, La Fond says.

Celebrity videos aside, dealers maintain a glut of titles from workout pros have flattened sales more than stomachs. "There's been some softness in the category," says Suncoast Motion Picture Co. president Gary Ross. "There are too many choices, and such an influx of titles has spread sales thin."

(Continued on next page)
bought several thousand players for its dealers, a breakthrough on the industrial/institutional front.

Bob O'Shea, last with EMI Music, has reemerged as a consultant for Sony Dynamic Digital Sound. His job: to cement Sony/Philips digital video disc relations with the studios. O'Shea knows Hollywood—he was CEO of MGM/UA Home Entertainment and represented 20th Century Fox after its late '70s acquisition of Magnetic Video.

Last but not least was Bob Klingensmith, former president of Paramount Home Video, who left the studio last summer. Klingensmith, on the way to a consulting assignment in Kuala Lumpur, told us he was considering several nonstudio opportunities.

**ADS POP UP IN GAMES**

(Continued from page 58)

will be no more than three per title, and there can't be any direct-sell features. They also will be completely self-selective, meaning users must choose to look at the ads by clicking on them.

"They are designed to be informational," says Craig Froude, Creative's new business development manager. "We believe people want to look at them, and it's in the sponsor's best interest to make them entertaining."

One example Froude gives is for an ad within the spring release "Golf Digest's Best Places To Play." DeBeers, the diamond company, will have an icon within the title; by clicking on it, users will get an explanation of how to choose a diamond, what to look for, etc.

The demographic fit, Froude says, is perfect. CD-ROM buyers, and particularly those into golf, fall into the male, higher-income demographic. DeBeers is targeting. Other sponsors will be similarly matched to specific titles.

Jordan doesn't expect the sponsorship idea to generate a great deal of revenue for Creative initially; he says, "but it does help us to keep the cost to the consumer down around $30."

And ads have long been the price for free or low-cost programming.

**EXERCISE VIDEO SALES**

(Continued from preceding page)

The battle for shelf space has pitted exercise tapes against new theatrical releases, which grab the glamour and consumer attention. Russ Kamalski, executive VP/COO of WarnerVision's BodyVision unit, agrees that consumers are faced with too many choices and that sales of certain aerobics and body-toning cassettes have sagged.

"There is a lot of product and consumers are confused," Kamalski says. "But at the same time they want variety."

According to BodyVision focus groups, consumers have trouble figuring out where to fit a particular tape into their exercise regimen. WarnerVision, the dominant supplier of exercise videos, tries to make sure that its packaging communicates what the tapes deliver.

"A cassette box can't say the tape will give someone great health," says Kamalski. "It has to say it will get your body toned. If that is what the consumer wants, the box has to say, 'Here are your choices.'

**PICTURE THIS**

(Continued from preceding page)

Disney's "Jungle Book" could bring in over $500 million during its initial release this spring. The studio came up with a new strategy to promote the film. The studio is releasing a VHS release every month throughout the year, with a CD-ROM release of all the original songs from the film, plus a new song from the upcoming soundtrack. The studio is also releasing a series of articles in the popular "Jungle Book" magazine, which will feature articles about the making of the film and interviews with the cast and crew. The studio is also releasing a line of merchandise, including t-shirts, hats, and other items, which will be available to consumers at retail stores. The studio is also releasing a series of advertisements on television, which will feature the film's characters and promote the upcoming release.
### The Jungle Book To Life!

"A Rousing Family Adventure" Goes Direct To Sell-Through!

- **Huge Title Awareness Based On Disney's Beloved Animated Classic. The Jungle Book!**
- Disney's Star-Powered $42 Million Box Office Hit!
  - Jason Scott Lee (Dragon: The Bruce Lee Story),
  - Sam Neill (Jurassic Park),
  - Cary Elwes (The Princess Bride)
  - and John Cleese (A Fish Called Wanda)
- **Purchase Intent Higher Than Homeward Bound & D2!**

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<tr>
<th>The Jungle Book</th>
<th>Homeward Bound</th>
<th>D2: The Mighty Ducks</th>
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</thead>
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**$11 Consumer Savings!**

5 Mail-In Rebate!
When Consumers Buy Disney's Live-Action Hit, The Jungle Book, ULTRA-ONE Masterpiece Collection OR Family Film Collection Video!

FREE* Bonus Disney Book - A $6 Value!
By Mail. When Consumers Participate.
In $5 Rebate - No Additional Purchase Required!
Consumers Can Choose The Jungle Book OR Bumble, The Flying Elephant!

Eligible Video Also Includes Audio!
The Safari, The Green Mile, The Lion King, Mixed Prepaks & Family Film Collections Prepacks!

Prepacks That Unleash Wild Profits!
- Prepack 1: "Jungle Book" Only (Slipcased)
  - Stock #: 4818
- Prepack 2: "Jungle Book" Only/Stock #: 4818
- Prepack 3: "Jungle Book"/"Lion King" Mixed Prepaks/Stock #: 4918
- Prepack 4: "Jungle Book"/"Family Film Collection Mixed/Stock #: 4918

Exclusive 15-Pc. "Jungle Book" Rental "Spies" Stock #: 9568
Includes Bonus Eye-Catching Window Cling!

Prebook: April 4 Will Call: May 16 NAAD: May 19

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### DIGITAL COPYRIGHT

(Continued from page 39)

"since there will be a relatively small number of digital input devices appearing on the market over the next two to four years."

The greater danger are the 400 million analog VCRs installed around the world and growing at the rate of 30 million annually. Krebeck warned copyrights will be at risk for the next decade because dubbing from the "analog out" port of MPEG-2 based hardware is illegal for "professionally manufactured videocassettes which utilize digital mastering."

Krebeck painted a somber picture. "Imagine the impact on the home video packaged entertainment business... if every consumer could make high quality VHS copies from... any DVD machine, digital VCR, or digital set-top decoder. If perfect digital-to-digital copies are possible, the future is even bleaker for copyright proprietors as digital hardware proliferates."

The fears are riding to the rescue and protecting the future of Macrovision, which encodes anticopying signals into hundreds of millions of cassettes a year. Employed by varying degrees by every studio except Columbia TriStar Home Video, the system is the de facto standard; no one else offers a similar service.

Krebeck outlined the company's Intellectual Property Rights System, which he anticipates will become the basis of a technical standard. "What's required first is passage of a bill that he expects will be introduced by mid-1995.

Bruce Lehman, assistant secretary of commerce and commissioner of patents & trademarks, has spent the past 18 months developing policy recommendations. His "green paper," released last July, recommended updating copyright law to include so-called bilateral protection with active elements in both hardware and software.

It also called for a ban, long sought by Macrovision, on any devices that attempt to defeat the barrier. Krebeck anticipates release next month of the final "white paper," which, he said, will offer recommendations for National Economic Council action.

IPPS encoding circuitry would not cost hardware manufacturers a penny, Krebeck emphasized. Software suppliers would be fatted only to the extent they elect to use protection and then at rates similar to the current Macrovision schedule.

Government-mandated levies "generally result in an unsatisfactory burden on hardware and blank tape, and raise the prices to consumers," Krebeck said.
What's Headed Your Way

Billboard

Look

Billboard Spotlights

Known as the video industry book of record, Billboard presents the editorial centerpiece of the VSDA convention in its May 27th issue. This spotlight promises to provide in-depth coverage on the Dallas convention as well as introduce new products and developments in this booming marketplace. Features will include:

- A Round-up of the past year's home video product
- Seth Goldstein's "Picture This" column
- An overview on the UK video market
- The VSDA schedule of events

This issue is a crucial marketing tool for reaching decision-makers at retail. Multiply your sales by getting your message out to our 200,000 readers in 110 countries. Contact your sales rep today.

Issue Date: May 27
Ad Close: May 2

NY: Norm Berkowitz
(212) 536 - 5016
LA: Jodie LeVitus
(213) 525 - 2304
Midwest: Ken Karp
(212) 536 - 5017

Billboard Top Video Rentals

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Szwak Hops To Republic To Bolster Its Releases

SWITCHING SIDES: Blockbuster Video VP of purchasing Tom Szwak has placed his order for secondary title releases and moved to Republic Entertainment, where he will be acquiring films in video.

One of the most influential executives in the video business, Szwak joins the Blockbuster subsidiary as senior VP of acquisitions and development and will relocate from Blockbuster's headquarters in Ft. Lauderdale, Fla., to the West Coast this month. His successor has not been picked yet.

Bringing Szwak to Republic might give the studio the boost it needs following its recent management turnover and chain release schedule.

Like most independents, Republic is struggling to get stores to carry at least one copy of its secondary title release. Its recent B-title releases, including "Roswell," "To Young To Die," and "Crackerjack," have sold between 20,000 and 32,000 units, according to Republic president Bob Signman.

The supplier has pulled in solid numbers on the low-priced rental title "Texas" ($100,000-plus units) and Hallmark's "Of Fonzo and John Wayne," sell-through titles, both of which are multimillion-unit sellers. But the company still hasn't been able to tap into the lucrative children's sell-through market.

Its primary source of kids product is selected titles from Children's Television Workshop, which Republic licensed in a multimillion-dollar deal two years ago. But titles Republic has released, including "Ghostwriters," "Capt. Underpants," have been sold nationally (recently canceled by ABC), and several animated television specials, haven't lived up to expectations.

"In certain markets, such as specialty retailers, the titles have done well," says Signman, "but in mass merchants, it hasn't done well." Signman attributes the poor performance to stiff competition and a shift away from the educational programming CTW offers.

"Right now the market is responding to titles like 'Power Rangers,' and we'll be trying to find our niche," says Signman, adding that the company has weekly meetings on how to break into the kids market.

Republic won't be able to count on CTW's signature line of " Sesame Street" titles, which is expected to go to Sunset/Wonderworld/Select next year (Billboard, March 12, 1994).

This fall Republic will try to find its children's niche with a series of nature video called "Zoo Lullie," hosted by well-known zoologist Jack Hanna. Three titles from the series will be released in September.

Meanwhile, Szwak will be using his expertise as a retail buyer to measure trends in the market.

HOW BIG IS BIG? It's on track to be the biggest-selling video of all time, but how many copies of "The Lion King" can America buy?

Those diligent researchers at Alexander & Associates are trying to figure out the answer.

The New York-based video research firm estimates there are 36 million households with children under 18, and that if they add the number of households with kids under 11, which is the target audience for "The Lion King," the estimate drops to the low 30 million range, says Alexander president Bob Alexander.

Without factoring in sales to adults, the firm says "Bambi Vista Home Video and retailers would have to sell a "Lion King" video to 90% of its target audience to obtain sales of 30 million units.

Since Bozma Vista Says more than 20 million units were sold in the first three weeks of release, it's well on its way. At least 60% of the target market is probably watching the video right now.

"This movie may be the single greatest intellectual property of all time," says Alexander. "Nothing else has ever been totally exploited and dominated all merchandise areas like this one has."

Nick likes TIMMY: Enough Nickelodeon viewers tuned in to preview MCA/Universal Home Video's "The Adventures Of Timmy The Tooth" to improve the network's fourth-quarter time slot among households with kids ages 2-11.

The figures were compiled by Nielsen Home Video Index and indicate the program, which aired during the week of Feb. 6, released a 30% share among Nickelodeon's lineup.

Comparing Nick's ratings of "Timmy" to the national market, the show would have ranked sixth among all syndicated kids programming during the same time frame. Nick's viewing reaches 64% of U.S. households.

Released in January, three episodes from the direct-to-video series shipped about 175,000 combined units, and sales have been steady. MCA also previewed the program in 80 syndicated television markets, which also boosted consumer sales, according to MCA.

Three more episodes will hit stores May 12, priced at $12.98.

UP CLOSE AND PERSONAL: The public's increased interest in secular subjects, as evidenced by Pope John Paul II's best-selling books, has prompted Multimedia Entertainment Inc. to release "Inside The Vatican," a rear-view mirror piece set at $56.95.

The collection includes exclusive footage of the Vatican's secret aura-busters and grotesques, as well as an anecdotal overview, and concludes with Pope John Paul II's election. Street date is March 22.
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10. THE SIGN
11. THE RECORD COMPANY MADE ME DO IT
12. WAR PAINT VIDEO HITS
13. GREATEST HITS
14. INDIAN OUTLAW
15. MARIAH CAREY
16. KISS MY ASS
17. KICKIN’ IT UP
18. ZOO TV: LIVE FROM SYDNEY
19. KISS MY ASS
20. VULGAR WEDNESDAY
21. DANGEROUS: THE SHORT FILMS
22. LIVE AT RED ROCKS
23. BEYOND THE MIND’S EYE
24. THE CREAM OF ERIC CLAPTON

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I.R.A. platinum cert. for sales of 50,000 units for video singles.
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I.R.A. platinum cert. for sales of 200,000 units for SF or LF videos.
I.R.A. gold cert. for sales of 300,000 units for LF videos.

There was no silence of any sort in the air when Oscar-winning director Jonathan Demme caught up with Young & Crazy Horse during an after-hours jam at Los Angeles' The Complex recording studio. The crew plugged in last year after returning from a concert in Northern California to revisit a few tunes from its most recent album, "Sleeps With Angels." The performance wells in the middle with a gloriously crisp version of the 15-minute "Change Your Mind," which comprises nearly half of the video. The less meaty but substantial "My Heart," "Pierce Of Crap," and "Prime Of Life" round out the score. Demme's ever-subtle presence is felt most in a range of moody lighting effects. "The Complex Sessions" is the only place fans can get these live recordings and should thus see brisk sales.

Frank Patterson, "Live At Trump Taj Mahal," Irish Records And Tapes Inc. (800-854-3744), 75 minutes, $29.95.

Forget for a moment the triumphant triumvirate. For Ireland, there is only one tenor—native son Frank Patterson. Filmed performing at the glitzy Atlantic City, N.J., venue, Patterson raises to the occasion with a repertoire that concentrates on traditional Irish music—"Galway Bay," "Rose Of Tralee," "Danny Boy," "Fields Of Athenry," "When Irish Eyes Are Smiling." and more—and also includes a host of well-known arias. Accompanying Patterson during several chores are his wife, concert pianist Elly O'Grady, his son, violinist Cavan Patterson, the Champion Irish Dancers, and the Leatherneck Pipe & Drums ensemble.

"The White Ranger Series," Saban Entertainment (818-972-4800), 30 minutes each, $12.95 each.

"The White Ranger Series" currently holds the most power over the Rangers' impressionable audience. And Saban is cashing in on its popularity while he's hot with the new series that comprises three videos showing Tommy in typically fine form. "Gadlar's Vise Versa" twirls into action when a mysterious new student invites Adam to the school's Sadie Hawkins dance and the rest of the gang begins to smell trouble. "Where There's Smoke There's Fire" finds Lord Zedd smouldering with a plan to snuff out the Rangers during fire-safety week, and "Rocky Just Wants To Have Fun" features the evil Zedd casting a spell that includes all play and no work. To further promote Power Ranger good will, videos come packaged with wash-off tattoo of the action figures in action.

"Lamb Chop In The Land Of No Numbers," A&M Video, 47 minutes, $12.95.

Brand-new program starring Shari Lewis and Lamb Chop just finished airing on PBS-TV as part of the channel's March fundraising campaign. And its swiftn's journey to home video is good news for children, who will want to watch it over and over again as they learn their numbers. Live-action media, which incorporates animation, puppety and lots of music, stars the dynamic duo as well as recurrent favorites Charlie Horse and Hush Puppy as they embark on a journey to a land where there are no numbers. As well as teaching children the basics of how to add and subtract, Lewis also encourages them not to get discouraged if one of their friends or a sibling seems to be picking up the numbers game more easily.


Talk-show personality Roger Rosse takes a break from "R & R" to host this live-action video that's bubbling over with ideas for indoor activities. Although Rose introduces each segment, it is a group of well-rehearsed children who detail more than 30 things to do on a rainy day. Among the A-list entries: making ice cream, peanut butter, and a variety of other sweet snacks; holding an indoor picnic; decorating picture frames and other common household objects; writing a letter to the President; creating a family tree and putting on a show. Video creators wisely include an on-screen cue when parental supervision is necessary. Although the program is aimed at children ages 4-11, the real beneficiaries may well be parents, who are always searching for one more novel idea.

"McNaught's Pipe And Drums ensemble.

McNaught is a mesmerizing speaker, and his video is a wonderful tool for businesses, universities, and anyone else interested in broadening his or her empathetic sphere. Also available from Motivational Media is McNaught's lecture on "Growing Up Gay And Lesbian."

"Off The Top Rope," Coliseum Video/ WarnerVision (212-275-2900), 60 minutes, $12.95.

The World Wrestling Federation continues its stronghold on the wrestling video market with this "high-flying" release packed with moments of madness in the ring. With segments such as "Yokozuna vs. Adam Bomb" and "Danny Boy vs. the Anvil," wrestling enthusiasts know what they are getting themselves into right from the start. The action is fast and manic and involves many WWF ring leaders from around the globe. Also new from the Wrestling Federation, Coliseum, and WarnerVision are "Slam Fest" and "The Undertaker."

"Ric Flair: Two Decades Of Excellence," Turner Home Vidco (603)-3066, 60 minutes, $9.98.

Straight from the ring from Turner and World Championship Wrestling comes this action-packed tribute to platinum-topped champion Ric Flair. Interspersed with ring scenes are interviews with the none-too-mild Flair, who explains how he got into pro wrestling and his thirst for championship. The action is fast and furious and involves many WWF ring leaders from around the globe. Also new from the Wrestling Federation, Coliseum, and WarnerVision are "Slam Fest" and "The Undertaker."

"Homophobia In The Workplace," Motivational Media (213-876-3710), 58 minutes, $39.95.

Brian McNaught, a leader in the field of gay issues and counseling, provides one of his trademark educational and engaging lectures about homophobia in the corporate workplace and society at large in this worthwhile video. Using as taking-off points the premises that homophobia stems from lack of exposure and that most people know very little about civil rights and homosexual issues, McNaught goes on to define the difference between heterosexism and homophobia and offers ways for people to further understand and then overcome ignorance in a homophobic work setting.

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with a notable supplementary section is “My Fair Lady: 30th Anniversary Edition” (restored, widescreen, THX, $129.98), which includes rare film footage, production drawings, photographs, and theatrical trailers. The laserdisc also offers a 24-karat gold CD of the music score, a portfolio of fine print reproductions of Cecil Beaton’s “My Fair Lady” costume designs, and Beaton’s book “Fair Lady.”

Streisand and Polanski: Voyager also has two outstanding new special editions in its Criterion Collection line. “Repulsion” (CLV/C Sydney, extra, $89.95) is the 1965 psychological thriller that brought international acclaim to director Roman Polanski. The Voyager release features an audio commentary track with Polanski and actress Catherine Deneuve, an exclusive digital transfer of the film, three short films by Polanski, and a video interview with the director.

And Voyager’s deluxe version of “The Prince of Tides” (CLV/C, wide, extra, $99.95) comes replete with an audio commentary by director/producer/star Barbra Streisand that delves into the making of film and its principal themes. The title also offers a “Prince Of Tides” featurette, Nick Nolte’s “gag reel,” and an interactive supplementary section with screenplay excerpts, audios, rehearsals, behind-the-scenes video, alternate versions of key scenes, deleted scenes, costume and makeup tests, cast-and-crew interviews, production photos, and storyboards. Special editions such as these Voyager titles and the FoxVideo and MGM/U.S. set cited above are a big reason that laserdisc is on an upswing.

True Action: Also driving laserdisc software sales are thrillers like FoxVideo’s “True Lies” (wide, THX, Dolby AC-3, $49.98), James Cameron’s tongue-in-cheek neo-noir saga about Arnold Schwarzenegger as a secret agent married to an unsuspecting wife (Jamie Lee Curtis). The visual and audio quality of this disc are extraordinary, and it should prove to be another benchmark title (like Voyager’s “Blade Runner” or Live’s “Terminator 2: Judgment Day” THX edition) that will lure many consumers to the format.

Max-Ium Resolution: Lumension has put two more noteworthy widescreen films on laserdisc: “Speed” (MAX 30 mins., CAV, $31.95, directed by Greg MacGillivray), a dizzying ode to velocity, as the viewer runs, drives, flies, and rockets over land and through the skies, pushing the “envelope” in every possible configuration. MacGillivray also directs “The Discoverers” (MAX 40 mins., CAV, $39.95), an inspiring tribute to the spirit of exploration and those who first ventured into the world’s uncharted reaches.

Penthouse Duo: A Vision has two new Penthouse Video titles on disc: “Kama Sutra II: The Art Of Making Love” (60 mins., CAV, $99.95) and “30th Anniversary Swimsuit Video, Vol. 2” (20 mins., CAV, $99.95). Image’s “The Mask” (wide, THX, $39.99) is now available on laserdisc, and the comedic romp is presented with compelling home-theater quality on disc.

Top Laserdisc Sales

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Billboard

FOR WEEK ENDING MARCH 25, 1995

This week...

A number of old favorites return to laserdisc in newly remastered widescreen editions. The 1986 thriller FOX (ID:934680; $80.98) starring Bryan Brown as a double-crossed special effects wizard, is back from Orion Home Video in a pristine letterboxed transfer with effects heavy enough as well. Orion also has the widescreen edition of Richard Gere’s smash follow-up to American Gigolo, the remake of Brideshead (ID:944750; $99.99). Timothy Hutton and Sean Penn stand out in 1985’s The Falcon and the Snowman (ID:944760; $49.95), the story of two young men who sell secrets to the Russians. This riveting Cold War saga, also from Orion, has been given the widescreen treatment and new packaging. FoxVideo takes the wraps off two classics from the Golden Age of Twentieth Century Fox with Alexander’s Reigning Dane (1922-40; $80.98) and The Mark of Zorro (1940-80; $98.98). Almost two dozen Irving Berlin standards light up Reigning Dane with tunes by Tyne Daly, Don Ameche, Alice Faye and Ethel Merman. Pic was one of the most popular of 1939 and received a number of Oskar nominations, including Best Picture. Power, in a role more in line with his screen persona, has a field day as Zoro. Abh supported by ravishing beauties Linda Darnell and Gaia Goodridge (with a touch of Basil Rathbone thrown in to even things out), and a terrific score by Alfred Newman, this one had ‘em lined up around the block in 1940.

EVERYTHING LOOKS BETTER ON LASERDISC...8,000 TITLES AND GROWING!
THE BOOMING LASER BIZ
Format Continues To Attract Collectors, Consumers And Critical Acclaim

BY CHRIS McGOWAN

In 1994, laserdisc’s star rose higher than ever before, thanks in large part to dinosaurs, Disney, THX and colossal software sales in the fourth quarter. It still isn’t a mainstream format, but certainly it can be said that laser achieved critical mass with discerning film buffs and home-theater enthusiasts. In the last few years, it has become even more visible—routinely mentioned by the press, lauded by film directors and touted by television critics such as Leonard Maltin, Gene Siskel and Roger Ebert. And one must also mention the format’s now impressive catalog of about 5,000 titles—more than 1,000 of which are letterboxed movies that preserve the widescreen image seen in theaters.

Hardware sales were slightly down for the year, which some attribute to a lack of manufacturing capacity on the hottest models. But laserdisc software sales had no such problem and rose 19.2% in units and 29.1% in retail dollar volume in 1994 compared to the previous year, according to the LDA (Laser Disc Association), which is based in Santa Monica, Calif. “It was a really good year, especially the fourth quarter,” comments Judy Anderson, executive director of the LDA.

Indeed, in the last three months of 1994, laserdisc software jumped a whopping 45.9% in units sold and 60.5% in retail dollar volume over the same period in 1993.

“The laserdisc business exploded for us in the fourth quarter,” notes David Goodman, CEO of U.S. Laser Video Distributors. “It was far greater than we ever anticipated, and we were working 24-hour shifts. The laserdisc business is showing stronger signs of visibility and life than ever before.”

Software sales in 1994 hit 8.3 million units, worth $345 million at retail, as compared to 7.6 million units, valued at $267.5 million, in 1993.

Monster Sales

The biggest commercial event of the year was the prodigious success of MCA/Universal’s “Jurassic Park,” which looked set to sell at least 400,000 units by year’s end. That would put it ahead of all-time laser champ “Terminator 2: Judgment Day,” which has sold a cumulative 350,000 copies, and “Top Gun,” with its 290,000 copies.

“Jurassic Park” retails for $44.98 in its standard version and $74.98 for its CAV edition (which allows for frame-by-frame viewing), and thus should gross at least $20 million. MCA/Universal is “trying to nail down” a special edition of the film for release later in ’95, according to MCA/Universal Home Video director of business.

Continued on page 70

KARAOKE ‘95

SEE PAGE 6

ISN'T THAT SPECIAL?
New Laser Fare Features Audio Tracks, Directors’ Commentary, Edited Scenes And Other Extras

BY CHRIS McGOWAN

Quentin Tarantino loves doing it. So do Danny DeVito, Oliver Stone, Martin Scorsese, John Singleton, Martha Coolidge, James Cameron, Steven Spielberg, Louis Malle, John Waters, Robert Altman, Nicolas Roeg, Terry Gilliam and Spike Lee. These and many other directors have seen their finest work presented with all their bells and whistles in laserdisc special editions, and all of the above have helped put together such titles by contributing audio commentary tracks, unearthing missing footage or assembling assorted production materials. “More filmmakers and stars want to do these special editions now, and it gives laser a lot of attention,” notes Cliff MacMillan, Tower Records/Video laserdisc buyer.

Voyager Company originated the category back in 1984, with its Criterion Collection releases of “King Kong” and “Citizen Kane,” but in the ’90s Fox Video, Pioneer, Image, MGM/UA and Disney also have created many noteworthy editions packed with significant extras intrinsic to the laser medium—such as extra audio tracks, CAV sides (for frame-by-frame viewing) and random-access supplementary material. MCA/Universal has come on board in 1995 with its “Signature” editions, among which will probably be a deluxe “Jurassic Park” later in the year.

Such efforts are both important cultural contributions and big business. Laserdisc special editions have garnered raves from the mainstream press and TV film critics, as well as from videophile publications and multimedia magazines. With hefty price tags, these deluxe versions can earn millions of dollars. FoxVideo’s 1995 special editions of “The Abyss” ($99.98 list), “Aliens” ($99.98) and “Star Wars Trilogy” ($249.98) each have been certified as having sold 50,000 units, according to the LDA (Laser Disc Association). That means that “The Abyss” and “Aliens” sets have garnered around $5 million apiece, while “Star Wars Trilogy” has grossed an estimated $12.5 million or more.

Noteworthy Titles

Last year featured an especially notable crop of such releases, as shown by a few examples below. In the $99.99 special-edition laserdisc of Touchstone Pictures’ “Tim Burton’s The Nightmare Before Christmas,” viewers can watch the entire feature...
A laserdisc player is an essential component of any serious home-theater system, and the introduction of Dolby Surround AC-3 Digital Audio to many players and titles is expected to add further luster to the high-quality format. "The advent of multi-channel sound will add a whole new dimension," says Mike Fuller, Pioneer Electronics VP of new technology, about AC-3.

The new configuration promises to make laserdisc's great sound even greater with better dynamic range, improved channel separation and enhanced spatial realism. When lightning strikes, or a dinosaur charges a car, or a jet takes off in the movie playing on your hi-fi, your neighbors may call the police or bomb squad.

AC-3 expands upon current Dolby Stereo Surround by providing five full channels of digital audio—each with a full frequency range—plus a sub-woofer, which will give those deep, rumbling sounds that moviegoers love in action movies. Since the sub-woofer is limited to low-frequency audio, AC-3 is described by Dolby as offering "5.1 channels" of sound.

AC-3 has been in use in state-of-the-art movie theaters since 1992 and is now being added to A/V receivers and laser players for home-entertainment purposes. In addition, AC-3 also has been chosen as the sound-delivery vehicle for HDTV broadcasts of the 1996 Olympics and is expected to be used with DBS and digital cable television in the near future.

The new audio configuration was first demonstrated to the video industry at the Consumer Electronics Show in Las Vegas in January 1994, when Pioneer and Dolby Labs teamed up for a demo utilizing a prototype AC-3 laserdisc of "The Fugitive." This year, Pioneer has launched four AC-3 laser models (the CLD-S304, CLD-D504, CLD-D604 and CLD-D704), ranging in list price from $335 to $1,235. And several manufacturers are introducing A/V receivers with AC-3 decoders.

Backward Compatibility

To access the five channels and sub-woofer of AC-3 sound, users will need to play their copy of "True Lies" using both an AC-3 laser player and an AC-3 receiver. But it is crucial to note that AC-3 laser players and laserdiscs are fully "backward compatible." In other words, consumers can go ahead and purchase an AC-3 disc, such as "True Lies," without buying a whole new home-theater setup. "True Lies" and "Clear And Present Danger" provide digital-stereo sound on basic systems.

The new configuration promises to make laserdisc's great sound even greater, with better dynamic range, improved channel separation and enhanced spatial realism.

and conventional Dolby Surround (which has a monaural surround track) with A/V receivers equipped with Dolby Pro Logic. And new AC-3 laser hardware will play back all conventional laserdiscs.

"It's an interesting dichotomy," says U.S. Laser Video Distributors general manager David Goodman. "Most dealers rent, but it's financially unimportant." Goodman estimates that revenue from laser rentals make up about 15% of the overall market.

Among niche video markets, laserdisc retailing is one of the best—and one of the most frustrating. Retail laser disc sales were $345 million in 1994, according to the LDA (Laser Disc Association). The figure more than doubles that of documentary videos, according to video research firm, Cambridge Associates. Although prices higher, laserdiscs also outpaced exercise cassettes in 1994 by about $100 million in consumer sales.

The bad news is that, after 15 years on the market, laserdisc is only a fraction of the video sold through market, lagging far behind the $6 billion to $8 billion tape market.

Although hit movies can make laser sales soar, dealers rarely admit the laser rental market plays an important role. The stores are fearful, dealers and distributors say, because suppliers may be inclined to jack laser prices up to the $100 level of a rental tape. Retail prices on new laserdisc titles range from $40 to $60.

Rent Or Buy?

Laser dealers may not advertise their rental policy, but nearly all have it, except large chains such as Blockbuster Video, which quickly dropped its laser-rental business about three years ago. Tower Video and Musicland's Suncoast Motion Picture Co. also steer clear of rental.

Most dealers say consumers prefer buying to renting, but in order to be successful, they offer both.

"I think the lack of a strong rental presence stopped the growth of laserdisc," says Wayne Atkins, owner of Laser's Edge in Carmel, Ind. "Not everyone wants to buy." At least not at first.

In addition, Atkins says offering rental draws people into his store. As with tape, rental copies for hit titles are almost always out and the reservation list is usually long.

When consumers purchase a new laserdisc player, dealers say, their first inclination is to rent laserdiscs, like they do with tapes. But within months they will become collectors and only want to buy.

”Anyone who makes the transition from VHS to laserdisc retains a rental mentality," says Forrest Park, owner of Laser Disc Exchange in Belmont, Calif. “But then they realize that with a small step up in cost they can have something that will last forever.”

The switch from renting to buying is the main reason dealers continue to offer the option. "My success has been because I rent," says Virginia Steeleman, owner of Royal Laser in Worcester, Mass. “If you don’t do both, you’re nothing...
Royal Laser used to be Royal Piano, until Steeleman sold her last piano about three years ago. She still keeps a baby grand in the store for sentimental reasons and has worked in the family-run shop since she was 17.

Within video retailing, shops like Royal Laser are among the few independent dealers who have survived while their tape counterparts have closed their doors.

Loyal Customers
One reason is the lack of competition—laserdisc dealers aren't on every corner like Blockbuster. For example, Steeleman says, her main competition comes from laser

stores in Boston, some 40 miles away. But she says the store has built a good reputation, and collectors from Boston often will make the drive. "If they want a particular laserdisc, they know I'll have it," she says. In addition, she says the store will special-order product, which the large chains don't do.

Craig Scollard, owner of Laser Library in Pasadena, Calif., says he gets repeat customers because the store is the only one in town that rents. "We tried advertising, but it didn't work," says Scollard. "It's been word of mouth that keeps customers coming."

Dave's Video The Laser Place in Los Angeles is another example. Despite Tower Records, Virgin Megastore, Suncoast and other competitors, the store's reputation attracts Hollywood executives, directors and other film buffs.

"We're constantly upgrading," says owner Dave Lucas, who has run the store for 12 years. "Virgin has a good inventory, but it's not as good as ours. Our main criteria is to cater to the collector."

Catering to the collector is also the goal of the recently announced digital video disc (DVD), which promises to rival laserdisc visual quality on a 5-inch disc. Some dealers say it will be the end of the laserdisc.

"If the 5-inch disc comes on, I don't see a market for tape or laserdisc," says North Canton, Ohio-based Camelot Music executive VP and COO Jim Bonk.

Park concurs, but cautions that the quality must be as good or better than laserdisc. "Consumers want to buy a 5-inch disc and feel it's good as audio CD," Park says. "But if they see the resolution isn't as good as laserdisc, it won't work."

Other dealers say DVD is another pie-in-the-sky technology. "We'll see what happens," says Lucas, "but I think it will cause a lot of confusion in the market, like CD-i."
BOOMING
Continued from page 67

development Colleen Benn. And any "Jurassic" disc with supplementary features is sure to add another 50,000 units to the title's already astronomical laser sales.

Disney's "Snow White" was the next-biggest laser phenomenon of '94 and should reach 300,000 to 400,000 units sold this year (some predict that over time it may even catch up to "Jurassic Park"). In any event, the Disney film looks to gross between $15 million and $20 million by late 1995 with its two laser versions: a $29.99 standard disc and an extremely popular $99.99 CAV special edition.

The above are significant dollar totals, and so is the approximately $12.5 million grossed to date by FoxVideo's "Star Wars Trilogy" laserdisc boxed set, released in 1993. Add to this the laser success of Disney's "Aladdin" and FoxVideo's "Speed," each of which will probably move between 200,000 and 300,000 copies, and you have a video niche that is lined with gold.

"Jurassic Park" should be the biggest laser hit yet.

Hard Facts
Curiously, while laserdisc software soared in 1994, hardware sales achieved only around 272,100 units, down 5.2% from the year before. Pioneer Electronics accounts for almost 70% of the total laser hardware market, according to Kerry McCammon, home-electronics marketing VP, and he says that his firm's laser sales showed a similar decline in units, although in dollar volume he predicts that 1995 and 1994 will be about equal.

McCammon attributes Pioneer's unexpectedly lukewarm hardware showing to "an imbalance in our product line. We under-forecast on some models, such as a double-side-play $469 player, which was hotter than a pistol. We had huge back orders [on these models], and if we could have..."

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kept up with demand, sales would have been up for '94." Distributors such as USLVD back up McCammon’s statement, citing a shortage on many laser hardware units.

McCammon expects 1995 to be a solid year, with the introduction of the $299 CLD-S104 player, the lowest-priced laser player yet, and Pioneer’s four AC-3 models that feature five full channels of digital audio and a subwoofer. Laserdisc continues to improve as a format, and the addition of Dolby Surround AC-3 technology should make laser even more attractive.

The DVD Factor

Looking toward the end of the decade, the recently announced Digital Video Disc (DVD) may pose significant competition for laserdisc, if the new format lives up to its great promise. But it may take several years for DVD, if the format is successful, to match laser’s household penetration and software catalog. The first DVD players from the consortium led by Toshiba and Time-Warners (which has the broadest industry support) will probably not launch until mid-1996, according to Mike Fidler, Pioneer Electronics VP of new technology. And market research firm InfoTech (based in Woodstock, Vt.) predicts that DVD will not achieve an installed base of 2 million households until 1999. That is when it could match laserdisc in popularity (if laser continues its current growth rate), although it remains to be seen whether DVD will appeal more to laserdisc or VCR owners. Of course, DVD may also follow the path of MiniDisc, DCC and SVHS—the latter being a near-laser-quality, recordable format.

Moving back to the present, laserdisc is on a big upswing, and retailers were rather amazed by the fourth-quarter ‘94 boom. Tower Records/Video was one of the beneficiaries and enjoyed a 16% increase in overall laserdisc sales for 1994 compared to the previous year, according to Tower’s laserdisc buyer, Cliff Macmillan. But he does have one gripe, noting that software prices in general may be rising a little too high. “A lot are at $39, which is livable, but I have a problem with a $44 or $45 film that only has two or three sides,” says Macmillan. “Look at ‘Speed,’ which was such a success at $39. I think we need to see more at $35.”

The price issue aside, 1995 looks to be another blockbuster laserdisc year, led by such titles as “True Lies,” “The Mask,” “Stargate,” “Forrest Gump,” “Dumb And Dumber,” “Star Trek Generations,” “Pulp Fiction,” “Quiz Show,” “Nell” and “The Lion King.”
Pioneer LaserActive sales have "exceeded projections."

Log tape players at the 1988 Winter CES, and the firm's Rob Settler counted 34 manufacturers showing product and new technology at the recent January show. In addition to the more established formats, such newer technologies as 3DO, CD-i and Virtual Reality are showing interest in karaoke as well.

Retail involvement

Virtually every leading music retailer and most mass merchants now carry karaoke software—and one or more hardware units. More consumer-electronics chains and musical-
instrument stores also are expanding their karaoke offerings as consumer demand increases.

A few examples of karaoke’s growth are seen in how larger retailers are expanding their involvement. Target, for instance, initially ordered eight titles, six deep, for 500 locations in 1992 for the fourth quarter only. The chain now has installed 52-count displays year-round in each location. For last Halloween, SMC at Target’s request manufactured a “Monster Mash Karaoke” tape, and Settler reports more than 8,000 units sold.

The Musicland Group has merchandized and promoted karaoke hardware and software for more than five years, merchandising it in end-cap displays. The chain has expanded its number of SKUs dramatically and now carries cassette, VHS tapes and CDIs, and is adding CD+G this year.

Wherehouse Entertainment started in karaoke with 40 cassette titles chain-wide, doubling SKUs to 80 titles after a successful “Sing Your Lungs Out” promotion. At the most recent convention, store and regional managers could select either 72- or 102-count displays and two hardware models.

Last year, Radio Shack merchandized two hardware models at $100 and $200 suggested retail, and this year the chain added two SMC units. Software titles will increase by at least three SKUs, and Settler reports a desire to merchandise SMC karaoke product in the Express Order catalog in all locations.

SMC now offers 15 consumer analog-tape models, from $24.95 to $119.95 suggested list. One popular model, the $99.95 Recording Studio with dual cassette, two microphones and AM/FM radio, was selected by Consumer Reports as a “highly recommended” and one of the “best buy” gifts for the last holiday season. Total SMC software sales at wholesale were $5.5 million net of returns, Settler reports, with a two-song cassette at $1.98 list, a four-song at $2.98 and a 12-song at $12.98, plus a new four-song CD+G line at $9.98 list.

Lonestar Technologies got into karaoke about six years ago, founder and president Larry Richenstein recalls, and for Christmas 1993 came out with Super K, which puts lyrics on TV via standard cassette tape. Astee is the only other firm to be granted a manufacturing license, and Richenstein acknowledges the format would have a larger market share if Lonestar “opened the door wider.” In Super K, the karaoke unit is hooked up to a TV set with a single cable, and four lines of lyrics appear on the screen, with the words changing color in sync with the music.

Lonestar has eight models in its Singaldeon product line, including a new $49.99 entry-level SK-2 unit introduced at the recent WCES. Two other new models are the SK-105 and SK-104, at $199.95 and $219.95, respectively. SK-105 is a dual-cassette unit with pitch control, two microphone jacks, adjustable echo and balance controls, three-band graphic equalizer and bonus sample tape, while the SK-104 offers more power with the same features.

Sound Choice and RCA Special Products are both expanding their Super K tape releases, retailing at around $10. At RCA, Richard Roberts reports more than 110 titles, with five songs per tape, each played twice, first in multiplex and then with stereo backing tracks. Manufacturing is done at BQC (Better Quality Corp.).
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KARAOKE
Continued from page 7

Cassettes in Council Bluffs, Iowa, and Roberts claims more than 500,000 units have sold over the past two years.

Kmart, Wal-Mart, Bradlee’s, Hall’s and Venture Stores are some of the mass merchants that have embraced the format, and RCA provides all types of point-of-purchase displays, from spinners to pre-packs. RCA will have at least 10 new Super K titles this year with all new material, and expects an even bigger self- serve through with more affordable hardware units.

Roberts also sees excellent growth for CD + G, which he terms “a CD-based version of Super K.” His involvement began when Kmart bought a Venture CD + G player with tape deck and equalizer, manufactured by Alco in Canada, and needed a fast turnaround on consumer software. RCA had conducted focus groups with Kmart and distributor Handelman, finding that consumers preferred one or two favorite songs for a lower price vs. commercial product for more than one karaoke bar, which featured 16 songs or more at a much higher price. The result was 40 CD + G four-song titles the first year at $9.98 list.

Also produced by BRC, CD + G will get about 30 more RCA titles this year. Roberts notes that Kmart brought in 12,000 machines in late October, and in two months sold more than 100,000 RCA titles. This year he’s looking for 600,000 to 800,000 software sales, with new CD + G hardware from Fleco Corp. (Maxim brand), Soundesign and JVC, among others. “We see the consumer CD + G market for karaoke to exceed 50% faster growth in ’95,” says Roberts. “And RCA has positioned itself better than any other company to capture that growth.”

Leaning Toward Laser

At Pioneer LDOCA, Tod Harick, programming coordinator for the karaoke division, reports that over the last year laserdisc karaoke sales have “exceeded all projections,” and he feels that, as a consumer product, laserdisc is significantly better than CD + G. In addition to the Laser-Active PAC-K1 Karaoke Pack control module for its CLD-A100 combination unit introduced early last year, three of the new Pioneer laserdisc models shown at the WCES included karaoke features.

The CLD-S90 at $385 suggested list and the CLD-D94 at $660 include simple karaoke features, such as one-touch karaoke for elimination of vocal tracks on CDs or karaoke software, and a digital echo. The CLD-D94 at $1,055 is equipped with full karaoke features, including digital key (pitch) control, two mic inputs and a “theater bass” switch for dynamic sound. All three models include a Pioneer microphone.

Harick notes that the Pioneer Karaoke label on laserdisc offers 115 PK 10-song albums at $29.95 list, 20 LKC 20-song titles at $59.95 and 60 PKL 28-song LDs at $79.95. At least 25 other labels are offering laserdisc karaoke, with new releases from City LD, Essential Karaoke, Fat Cockerel, Focus, Karas English, Kawai, Love Songs, Mellowvision, Remick’ROM chip), Sing Young, Space Tech/Super Tracks, United and The World Adventure.

In CD + G, Pioneer has 60 18-song albums at $29.95 list and counts at least 14 other companies. Other suppliers in this format include Pocket Songs, All Hits Karaoke, Christian Big Fish, Nashville Sounds, Sound Choice, Star Disc and Clarion, coming this October.

Harick emphasizes that any laserdisc player can become a karaoke player with the addition of a mic mixer, available for less than $100, including several models from Pioneer. He acknowledges audioscapes will always have the advantage of sync license availability, with other formats having to negotiate with each artist separately. “Video is a very important element of karaoke,” says Harick, and Pioneer will have its first VHS titles this year. For ’95, Pioneer will continue to pick up new artists and release new material, adding to its current catalog of nearly 1,000 songs.

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KARAOKE
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The growth of all formats is also seen by Dave Kratka, former president of Pocket Songs, who started Song Brokers as a karaoke one-stop in Elmsford, N.Y., earlier this year. He is handling about 40 lines and is a non-exclusive distributor for Pioneer Karaoke, among other major labels. His target is mostly smaller music and musical-instrument stores that don’t have the volume to buy direct from key suppliers. He reports selling more than $50 million worth of karaoke software over the last 10 years, admitting he didn’t think much of Super K when it first came out.

“When RCA licensed several hundred songs from Pocket Songs and did very well with key mass merchants, I became a believer,” he says.

Kratka feels that laserdisc and CD+G have more appeal to the commercial karaoke market, while audiocassettes, Super K and VHS appeal to the consumer, due to low cost and hardware affordability. He acknowledges this may change dramatically in the not-so-distant future—and shares the optimism of an expanding number of both hardware and software firms in the growing opportunities for karaoke in the U.S.

SPECIAL
Continued from page 67

film with laserdisc-quality video (400 lines of resolution) and digital audio and can listen to an audio commentary track with running thoughts by director Henry Selick and director of photography Pete Kozachik. There are a making-of featurette, deleted scenes and Burton’s early concept drawings and storyboards, as well as his short films “Vincent” and “Frankenweenie.”

Image distributes the above title, along with Disney’s $99.99 deluxe “Snow White” boxset, which offers three audio choices: the original monaural soundtrack, an isolated music-and-effects track and a full digital-stereo soundtrack. The ultra-complete “Snow White” laserdisc includes a making-of documentary, conceptual drawings, deleted scenes, storyboards, character designs, and CAV frame-by-frame viewing.

For song-and-dance aficionados, there’s MGM/UA’s “That’s Entertainment III” ($124.95) laserdisc boxset. Five sides of the release are in the CAV format, which allows viewers to ponder every dance step of Gene Kelly and Cyd Charisse. And the abundant supplementary material includes still photos, extra footage.

Continued on page 76
One thought on as trailer-park narcissism, karaoke is making inroads with an unlikely cast of characters—from executives like Jack Engster, chairman/CEO of the Musicland Group, who did "Crazy" at Musicland's 1983 convention, to U2's Bono, who once performed a psychedelic version of "Strangers In The Night." Karaoke is becoming the entertainment industry.

One karaoke convert is Jack Guitinella, general manager of Strawberries, Downtown Crossing in Boston. He says his karaoke career started as a joke, "when he did a duet of "Dust In The Wind" and won $50. "Now I like to do Beatles tunes in bars and change the words," he says. But it goes beyond fun, karaoke is cathartic. Personally, I felt born-again after my baptism with the epic "Aqualung," Not only did I come back for more (a leg-lifting "Welcome To The Jungle" and a saucy "You're So Vain"), but I've brought—and converted—friends.

Maurice Warfield, Epic's director of operations for black music, who was "told by the Temptations to never sing," is a cruise-ship crooner and a believer in the powers of karaoke. "I sang 'Ain't Too Proud To Beg' as a tribute," he says. "The captain got up with me, and my wife and her sister sang back-up. I did 'Monster Mash' as an encore." Why does he do it?

"Karaoke is a gas," says Warfield. "It is the most exhilarating thing in the world.

Karaoke is also a learning experience. Daniel Savage, senior director of marketing and new media for Mercury Records, observes, "The fun thing is when words come on the screen and people suddenly realize that Creedence is singing. 'There's a bad moon on the rise,' not 'There's a bathroom on the right.'"

There are some unwritten rules of karaoke, and veterans offer some basic advice. Song choice, for instance, is critical to a good experience. The song must fit the mood of the audience. Royal Monberber, Rhino Records' sales manager Dallas, says, "I don't do anything except up-tempo crowd pleasers like 'Mack The Knife.'" My big number is still hands down 'A Hundred Pounds Of Clay' by Gene McDaniels. I had a karaoke DJ buy me beers when I did that one..."

Julie Rabin, manager of Karaoke World in Los Angeles, who has a penchant for current Top 40 hits on cruise ships, suggests to first-timers, "Only choose songs you really know. I learned the hard way about singing songs you only vaguely remember during an ugly incident involving 'Love Shack.'"

Then there is karaoke etiquette: Don't take yourself too seriously. Monberber agrees, "I was doing Elvis 'Burning Love' and got carried away and tore my shirt off. I lost the crowd and my ride home. It was a case of taking karaoke a step too far."

It's the uncertainty, the unpredictable response of the audience, that is the heart of karaoke: whether you will deliver an inspired rendition of "You Give Love A Bad Name"—the crowd doing a wave in your honor—or whether you will make that long lonely walk back to the table after an unappreciated "One Tin Soldier." It's about living on the edge.

SPECIAL
Continued from page 75

(including 10 complete outtake musical numbers), a behind-the-scenes documentary and recordings from the original studio sessions.

Among Voyager's many noteworthy efforts in '94 was a deluxe version of "The Addams Family" ($48.98), which included two episodes from the delightfully morbid TV series, clips from 24 other shows, audio commentary by numerous cast and crew members, synopses for every episode and hundreds of production photos. Voyager's special edition of the more seriously horrific "Halloween" ($99.95) included audio commentary by director John Carpenter and actress Jamie Lee Curtis, a separate music and effects track and additional footage for the 1980 TV version.

Pioneer has released a very special laser version of "Platoon" ($129.98) replete with audio commentary tracks by both director Oliver Stone and military adviser Captain Dale Dye, an exclusive one-hour documentary, interviews with the cast and Vietnam veterans, production stills, screen tests and footage of Stone's reunion with his army platoon from the Vietnam War.

The second REPLitech Europe, scheduled for April 4-6 at Vienna’s Austria Center, is expected to draw about 300 more attendees than last year’s premiere turnout of about 500, according to co-sponsors ITA and Knowledge Industry Publications Inc. Additionally, exhibit booths in an expanded two halls were close to a sellout in mid-March, with approximately 100 global firms to be represented, says KPI sales manager Pat Cusey.

She cites much better promotion efforts, targeting the Eastern European bloc as one expansion market, and lower conference fees, cut about $200 to $805 plus 20% value-added tax ($825 plus VAT for ITA members). Discount rates are also available at the nearby Trend Hotel Aramas and SAS Palais.

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Other topics and speakers include a status report on the European replication market (BIS Strategic Decisions); panel discussion on optical disc decalation (Steve Agler; Kammann; Bob Koningsky, Apex; Jean-Marc Bourgeon, Machine Dubaï); modeling with precision; double-speed mastering (Kristian Olsen, Stage Tech ALU); improving disc quality with faster metallisation (Dr. Gregor Strasser, Baiters); piracy and rights protection (Funkaiz Konoye-Crooks, IFPI); recordable media manufacturing (Walter Hofmann, Multi Media Masters; Klaus Weber, MicroTec); recordable media QC process (Hans Oder, De Schepper); understanding galvanic processes (Robert Williams, Nohler); raw materials: developments and innovations (Dr. Hamenash Pispitay, Bayer AG); improved electroplating (Hakan Olsofon, Toopee Alpha AB); making your own replication line; and CD-ROM packaging trends (Andree Powell, De Ville Integrated).

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Despite Changing Cast, Anton Fier Keeps Golden Palominos On A Steady Course

NEW YORK—The only constant in the history of art-pop amalgam Golden Palominos has been its leader, Anton Fier. The producer/drummer has made flux and mutability his bywords over the past 12 years and seven albums, driving on changes and his ability to summon stirring performances from the group’s shifting cast of characters.

“Despite whatever notions you have beforehand, a record inevitably takes on a life of its own, and that’s when the magic happens,” Fier says. “It’s not that one’s will or personality on a situation isn’t the way that will facilitate that. You have to be open to instinct, intuition, and improvisation—that’s what great art has. And that’s what I hope to capture, if even for a moment.”

In the mid-’80s, Fier fashioned a series of excellent all-star albums, in particular “Visions Of Excess” and “Bliss Of Silence” on Celluloid Records. Michael Stipe, Richard Thompson, Jackson Browne, Syd Straw, John Lydon, Marillion, and countless others have been influenced by Bill Laswell’s work. With Laswell’s backing and his own unique approach,” Fier says. “It’s like, ‘Whew, we got it.’

“All the people I’ve worked with on Golden Palominos are true artists with strong individual styles and personalities. As a producer, what I do is foremost a collaboration... I try to develop a trust and an association and, in many cases, to establish a relationship.”

Restless Records has collected key tracks from the Golden Palominos’ albums in the compilation volumes of “The Golden Palominos—A History.” Restless also has issued the Golden Palominos’ most recent albums, last year’s “Pure” and 1992’s “This Is How It Feels,” both of which feature a more constant lineup than past efforts, as well as an evolved sound. These records depart significantly from the sinuous guitar rock and country-tinged laments of the first Palominos albums, leaning more toward intimate chamber funk.

“The sonic identity of “Pure” and “This Is How It Feels” hinges on the interplay between Lovi Carson’s ethereal vocals and Fier’s intense rhythmic loops, though the albums also feature Laswell’s bass and frequent contributor Nicky Skopelitis’ guitars for continuity with the past. Recorded at Laswell’s Greenpoint Studio in Brooklyn, N.Y., both projects spotlight Fier’s facility with the tools of the studio and with the studio as a tool. “Technology can’t be ignored,” Fier says. “It has changed the way music is made, and the way it is perceived. And there are good things done with it and bad things. It’s all a matter of taste. I consider a computer as much of a musical instrument as a piano or live drums—it just depends on how it’s used.”

According to Fier, Golden Palominos compositions mutate even into the mixing stage, enabling him to mold “organic performances with technical manipulation.” Fier and his various engineering partners use Akai S1000 to sample instrumental improvisations and process the sounds later. “That way, if my vision of the piece changes, I don’t have to bring back Bill or Boyd [Collins] to redo it.”

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**Pro Audio**

**REPLitech Europe Poised For 2nd Year**

By Steve Traiman

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By Bradley Bambarger

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ANTON FIER KEEPS GOLDEN PALOMINOS ON COURSE
(Continued from preceding page)

things," he says. "I can restructure those performances myself. Working that way is challenging because the creative process never becomes fixed." Fier has worked outside the Golden Palominos stable, too, having been a session drummer for the likes of Mick Jagger, Herbie Hancock, and, most notably, Bob Mould on his solo albums, "Workbook" and "Black Sheets Of Rain," and the accompanying tours. Fier also has served as an outside producer, having helped craft albums by Victoria Williams and Joe Henry, among others.

Most recently, Fier produced Carson's solo album for Restless, "Where It Goes." He says that project featured 80% live ensemble recording captured in Power Station's Studio A, much different from his cut-and-paste technique with the Palominos—in which no more than one person plays at a time. "I'm fascinated by both processes," he says.

In meeting the challenge of record production, Fier says he looks to great music as his guide. "I'm a fan of records. I try my hardest not to ever be jaded about music." He lists ambient/techno bands like the English group Seetee, as well as New York DJ Soul Singer, who specializes in the jungle style, as current interests.

And it's the records that inspired him growing up that still return to for creative nourishment: the early '70s electric recordings of Miles Davis and Bob Dylan's "Blonde On Blonde," for instance, as well as the example of master drummers like Tony Williams and John Bonham.

"I consider the making of records to be a spiritual endeavor," Fier says. "The art of making music is a magical thing. It's always amazed me, and I hope at some point to recreate something that approaches the magic of the recordings that have influenced my life."

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

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MUSIC ANTON FIER KEEPS GOLDEN PALOMINOS ON COURSE
(Continued from preceding page)

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BIRTHS
Girl, Grace Christine, to Steve and Merry Kennedy, Feb. 15 in Philadelphia. She is a sales representative for Sony Music Distribution.

Boy, Myles Isaac, to James and Marie Alexander, Feb. 16 in Edinburg, Texas. He is host of “Saturday Night Fever” on KVLV McAllen-Brownsville, Texas.

Boy, Adam Julius, to Cary and Gail Ginell, Feb. 16 in Thousand Oaks, Calif. He is president of Sound Thinking Music Research and music director of KLFC-FM Thousand Oaks. She is an entertainment accountant.

Girl, Arielle Charlotte, to Jeff McDonald and Charlotte Caffee, Feb. 21 in Los Angeles. He is guitarist for the Go-Go’s.

Girl, Danielle Sarah, to Mark and Lya Pinkus, Feb. 22 in Los Angeles. He is director of licensing for Rhino Records. She is director of marketing for Million Dollar Video.

Girl, Zoe Louise, to Corey Allen and Cheryl Bentley, March 6, in North Hollywood, Calif. He is senior VP of WEAS Visual Entertainment Sales. She is VP of publicity and promotions for New Line Home Video.

DEATHS
Elaine C. Carret, 52, after a lengthy battle with cancer, March 11 in Prescott, Ariz. Carret was a 25-year veteran of the music industry. She began as a singer/ songwriter and went on to executive positions at Capitol Records, Reprise Records, A&R Records, Rocket Records, and Sony Music International. During her career, she worked with such artists as Barbra Streisand, Carol Burnett, and Neil Diamond. Most recently she was record company liaison for Diamond’s last album and tour. She is survived by her niece, Dorian Dans, and nephews, Jeff Dans. Donations in her name may be made to the Comeran Foundation for Cancer Research, 9300 Civic Center Drive, Beverly Hills, Calif. (90210).

Leo Kaplan, 89, of natural causes, March 15 in New York. A founding partner of the firm of Kaplan, Klishemer & Fox, attorney Kaplan was best known for serving as a court-appointed special distribution adviser since 1947, overseeing the royalty distributions of ASCAP and ensuring that those distributions proceeded in accordance with ASCAP’s 1950 consent decree, which ordered strict standards of fairness. His first wife, Hadel, Naltt Kaplan, preceded him in death by 30 years. He is survived by his second wife, Dorothy Shames Kaplan, and four children: Robert, Theodore, Susan Hut and Deborah Kaplan. Donations in his memory may be made to the ASCAP Foundation, One Lincoln Plaza, New York, N.Y. 10023.

Charles “Mercury” Nelson, 30, of an apparent heart attack, March 10 in Staten Island, N.Y. Nelson was a musician, producer, songwriter, and rapper. For years, he rapped with Dr. Rock of the group Force MCS. He later became a singer with R&B group the Force MDs, performing on such hits as “Tender Love,” “Love Is A House,” and “Texas.” He was survived by his fiancée, Kendra Cook; four sons, Charles Jr., James, Steven, and Jason Daniels; two daughters, Jasmine and Keisha Daniels; his mother, Dolores Nelson; his father, Charles Richard Daniels; his stepmother, Sarah Daniels; eight brothers; and his grandparents.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR
MARCH
March 23-26, Canadian Music Week ’95, various locations, Toronto, Canada. 416-695-9236.
March 28, “MIDI Licensing,” pane presented by the California Copyright Conference, Sportmen’s Lodge, Los Angeles. 818-848-6783.
March 22, American Jewish Committee 1995 Music-Videos Division Human Relations Award Dinner, honoring Alliance Entertainment Corp. president/CEO Jerry Bruck, Piazza Hotel, New York. 212-751-4000, ext. 338.
March 27, Rosby Fifth Annual Academy Awards Gala, honoring the Earth Communications Federation., Rosby, 312-601-1750.
March 27, “A Night At The Oscars,” event held by New Leaders in Entertainment Division of the UFA-Federation of Disco, Club Bar & Grill, New York. 212-816-1126.
APRIL
April 17, Gospel Music Assn., Dove Awards, Grand Ole Opry, Nashville. 615-242-3033.
MAY
May 11-13, E- Electronic Entertainment Expo, conference or interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-460-3976.
May 21-24, VSDA Convention, Dallas Convention Center, Dallas. 818-385-3500.

WARNER READY SUDDENLY, TAMMY!
(Continued from page 1)

...with a new album recorded at a world-renowned facility by a veteran producer, and set for release on the Warner Bros. label. "We Get There When We Do," the group’s upcoming project, is due May 22 on Warner Bros. Records. It was produced by Warne Livesey, whose credits include Midnight Oil, The The, and Julian Cope, and cut at Bearsville’s Ravenwood Road engineers. A focus track from the album, "Hard Lesson," has just shipped to modern rock and album alternative radio, receiving a very positive response from key programmers.

Because Suddenly, Tammy! does not have a hit single, artists have suggested that from this most modern rock band— including Suede, for whom the trio opened on a U.S. tour in 1995.

Its unique format makes Suddenly, Tammy! “hard to pigeonhole, real that’s a blessing and a curse,” says Warner Bros. director of West Coast A&R Kevin Laffey, who signed the band after hearing its second, spinart album recorded with Livesey in 1993. “Without guitars and any sort of obvious influences, people might be slow to embrace them and think they’re here to stay. But basically the band is going to have a lot of real avid followers,” he adds.

The band’s name comes made up of pianist/vocalist Beth Sorrentino, her brother Jay on drums, and bassist Ken Heitmuller. The trio is still based in Lancaster and Beth Sorrentino describes as a place where the sense easy access to Philadelphia, New York, and Washington, D.C., but enough room to keep them away from those cities to be peaceful and spacious.

The band has embarked on a promotional and retail swing through the Northeast, visiting radio stations, WEA branch offices, retail locations, industry conventions, and other key spots, according to Warner/Reprise product manager Peggi Pechstein.

In order to excite the retail base about the project, Warner Bros. is lowering the suggested list price to $14.99 for the CD edition, which is 20% lower than most modern rock albums shipped to those cities that are peaceful and spacious.

There is a lot of promotion for Suddenly, Tammy! at a relatively early date in its development. We’re not going to come out bang, bang, bang, and try to get it all in the first month.

TRADE GROUPS
(Continued from page 6)

ers Guild of America.

Brooks’ star power enabled him to sell more short-term tickets and to maximize the opportunity—with House Speaker Newt Gingrich.

Brooks said after the meeting that Gingrich “doesn’t seem to be against NEA, but he wants a say in how the money is spent.”

Gingrich, however, has taken several potshots at NEA funding grant decisions and has called for its privatization.

But high-visibility lobbyists included actors Randy Rainbow and Christopher Reeve and singer Freda Payne, appearing here in the “Jelly’s Farm” stage play, Michael Greene, president of NARAS, also visited lawmakers’ offices.

Michelle Chapin, Natalie Cole, Bette Middler, and other artists who were unable to attend sent mailgrams and telegrams to their representatives and to congressional leaders.

Kenny G, Brooks, and Bolton stood at a midday rally, where Hillary Rosen, president of the Recording Industry Assn. of America, also pledged RIAA support for the NEA, and the band’s chairman, also to the American Board of the Arts Alliance and the American Council for the Arts organized state groups for a National Call-In Day, which spurred business and community leaders to contact their local elected officials.
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FOR ARISTA’S FOSTER, TIMING IS EVERYTHING
(Continued from page 10)

Hungry Eyes,” an all-star tribute to Merle Haggard. The initial single from Foster’s second album, a version of “The Running Kind,” which stalled at No. 64 on the country chart in November. It took receiving its attention back to Foster’s own album, Arista sent a new single, “Willin’ To Walk,” to radio. For the first time, Foster was removed from the original album version by Steve Ripley of the Tractors. A companion music video is currently in Hot Shots, and Foster is on the road.

By delaying the release of Foster’s album by almost a year, Arista has created an unusually long two-and-a-half-year period between the album and Foster’s solo debut, “Del Rio, TX 1959,” released October 1992.

Explaning the long delay, Arista president Tim DuBois says, “I really hate to get on that schedule where as soon as the last notes of the fifth single of the current album has died, you’ve got to have the new single off the next album at radio.”

Arisa VP of promotion and artist development Jack Weston says, “We wanted to really do the right setup with Radney because we know we’ve got a new album, and we didn’t want to just throw it out there into the crowd.”

The new release date makes “La- bit” the second single from the album. Also released for the second quarter. It also allowed Arista to showcase the artist at the recent Country Radio Seminar. Though she couldn’t be at the “RAD” promotional buttons being worn by CRS attendees, Tony Thompson, 30, at KMPR in Seattle, a solid Foster fan, believes it is music, not freebies, that will distinguish Foster.

“I think that as a society, we are getting a little jaded with the standard country sound, as much as we have over the last few years,” Thompson says. “In country radio, right now, we’re going through a very long period of transition with a lot of artists. Radney has proven to be a substantial songwriter with a terrific presence. For him to really break through is as close as the next right record.”

Constant roadwork in support of “Del Rio, TX 1959” has exposed Foster’s familiar face to concert audiences and established a strong fan base at country radio and at retail. Foster has sold more than 60,000 copies of his first album, so we’ve done relatively well with Radney,” says Jerry Almends, Arista’s VP of music publicity. With the Hambree Co., the giant Troy, Mich.-based rackjobber. “I had the privilege of hearing some of this new album a few weeks ago, but that is really this kid on the verge and ready to pop. You’ve got to have that one song that really makes them take notice. ‘When To Walk’ is little different for me, but I think it will be accepted by country radio.

Foster’s debut spawned two top 10 singles, sold 267,000 copies (according to SoundScan), and accomplished Arista’s main objective of distancing the singer from such hits as Tech- notronic, Ten Sharp, Die Toten Ho- sen, Womack & Womack, Fury In The Slaughterhouse, Bombay Ben- nectar, Magic Affair, and, more recently, Westernhagen and Boy George. It was this clip that secured the Echo prize at the ceremony in Munich (Billboard, Feb. 25).

“The video exposure, in conjunc- tion with a nationwide college promotion campaign, which included posters and TV spots, plus the touring aspect, brought about the break-through of the band,” says promotion manager Sina Farchid.

SONY’S SELIG STRIKES HARD IN GERMANY
(Continued from page 10)

young woman who gets an abortion, came out toward the end of January 1994. She was walking student who has turned down record companies? Get fast results.

While radio and airplay was slow, again because of the risqué nature of the lyrics, Viva put the video on N- Power, MTV Europe followed suit, men in charge of the clip, and the video is being aired by MTV and Viva. In October, Selig’s dates at 1,000-capacity clubs were sold out.

But the band also enjoyed nationwide exposure by appearing on Ger- many’s largest-running youth pro- gram “Live Aus Dem Alabama,” which was essentially an appearance to offset the video image. Plasa says, “After all that video exposure, it was important that the band could convince fans, as well as the media, that it was more than just a rock band.”

The third single, “Ohne Dich” (Without You), was released in Sep- tember in conjunction with a video shot in Switzerland, which is being aired by MTV and Viva. In October, Selig’s dates at 1,000-capacity clubs were sold out.

The act’s popularity crossed the border (into neighboring Austria (which, despite the common lan- guage, can be reluctant to accept a German artist), where the album climbed to No. 20. Selig toured Austria in November, followed by performance in Switzerland.

Producer Plasa heard of the band when Neander played him a rough 4- track. “In those two days, we properly recorded three tracks in the studio,” he says. “On the basis of these demos—which, incidentally, turned out to be the three singles of the album—Selig signed the band.

Plasa, commenting on Selig’s suc- cess, says “It is a good sign when the band is primarily because its music does not have that typical consen- surous-German attitude about it. It is a bit gutsy, a bit well played with excellent lyrics.”

The band is due in the studio this month, recording demos for its second album. “The new album will be even a little bit rougher and more guitar- riff-oriented,” says Plasa.
Radio Stations Ponder Adding Acts They Don’t Break

BY STEVE KNOPPER

Despite video play and concert tours, radio is still the primary vehicle for an artist's commercial success. But sometimes—as in the cases of Metallica, White Zombie, Green Day, and Ice Cube, among others—an artist can become incredibly popular without radio play.

At that point, radio programmers must make a decision: Do they respond to the market and add the new songs right away, even if they'd once decided to pass on the artist? Or do they stick with their earlier judgment that the artist doesn't fit the format?

Many programmers say the answer is simple. "If it fits in the sound of what you're doing on the radio, it fits," says Brian Illes, PD of album rock WXYL, Richmond, Va. "And if it doesn’t, it doesn’t."

"If the answer is, it doesn’t fit what we do, or we don’t think it’s good . . . 20 listens later, it probably isn’t going to sound better," he says. "That’s the way it is with Metallica. That’s the way it is with Garth Brooks."

Like Illes, many programmers say they don’t worry about an "underground buzz" or other influences outside their own ears. At WBLK, an R&B station in Buffalo, N.Y., PD Eric Faison says he won’t play rapper Ice Cube, because of his offensive language, or Ice Cube, because "you’ve got to be true to what you do."

If WBLK wasn’t playing a record, and suddenly it became popular, Faison says, "It depends on what we’re doing and what kind of song it is. If we hear this huge buzz, if it fits the format, we’ll either jump on it or let it sit some more."

But this cut-and-dry programming approach can create tricky situations. The punk-pop band Green Day had never had radio hits before its album "Dookie" was released in early 1994. Through relentless MTV video play, plus an attention-getting performance at Woodstock ’94, the band wound up with a string of hit singles and sales of 5 million records.

"That’s a perfect example," says Chris James, PD of album rock WTPA, Harrisburg, Pa. "At first it was tough, because we didn’t think ‘Longview’ was going to be that much of a hit. The pressure got to be so much from people calling. At the end, it was easy."

When artists sell records but can’t get on the radio, their record company marketers tend to get perplexed. For example, in late 1992 metal band White Zombie released "La Sexorcisto: Devil Music Vol. 1" and toured the country several times.

"When we took it to radio initially, we had sold 100,000 records in the marketplace and toured three or four times in some markets," says Alan Orem, director of rock promotion for Geffen and DGC Records in Los Angeles. "But the record sounded so foreign to them because it didn’t fit with what they were doing."

Of course, after that, "Beavis & Butt-head" regularly aired its devotion to White Zombie on MTV, and the record went gold. After that, Orem says, some radio stations began playing the record—by then, almost two years after it came out.

"Most stations could not hear it," Orem says, referring to the song’s potential hit status. "‘Nirvana was that.

(Continued on next page)
Radio Networks Listening Up 1.7% In RADAR 50
Gain Follows At Least 3-Year Decline, Survey Reports

BY CARRIE BORILLO

LOS ANGELES—RADAR 50, the network radio survey conducted by Statistical Research Inc., shows good news for the industry for the first time in several surveys.

Listening was up 1.7% among all networks measured by RADAR in the 12-plus demo, up 1.3% among adult networks in that demo, and up 2.3% with young adult networks.

In the key 25-54 demo, listening was up 3.1% among all networks.

As Statistical Research points out, the 1.7% increase translates to 660,000 people of the age of 12—or nearly 140 million people—hearing one or more network radio programs over the course of an average week.

ABC Radio Networks' Excel posted the highest gains with a 19.3% hike in the 12-plus demo and a 22.4% increase among young adult networks in the 25-54 demo.

Also, ABC once again ruled the charts as the syndicator of the top show and 40 of the top 50 shows. Paul Harvey's morning and noon newscasts held down the top two positions.

Other winners in the 12-plus demo were Westwood One's adult contemporary (+11.2%) and country (+8.8%) networks, which also saw significant gains in the 25-54 age group.

In that demo, WW1's AC posted a 15.1% hike, while the company's variety and country networks posted 13.5% and 13.1% increases, respectively.

In the past several years, network radio listening had shown no signs of improving. Among all networks in the 12-plus category, RADAR 49 posted an 8.9% decrease, RADAR 48 farred worse with a 9.8% decline, and RADAR 47 saw nets down by 6.8%.

Out of the 14 networks surveyed, only four posted decreases in RADAR 50, ranging from a mere .9% downturn (CBS Radio Networks) to an 8.2% dip (WW1's Source).

Bill McLennan, senior VP of research and development at ABC Radio Networks, says Excel did well in the most recent survey due to the company's reorganization of its station cleanup department's ability to garner larger affiliates in the last year.

The reconfiguration of the Unistar Radio Networks and WW1 networks after their merger last year made a large impact on WW1's showings in RADAR 50.

"After we merged, we went to the buyers and clients and asked them what they wanted," says Westwood One's Keene. "The feedback we got from the agencies was that they wanted more targeting, and that's what we did."

WW1's three networks (Mutual, NBC, and Source) merged with Uni-star's three nets (CNN+ Super, and Power) to come out with the more targeted and format geared networks variety, CNN+, AC, country, and Source.

ABC's McLennan also says that WW1's reconfiguring its networks and having president/CEO Mel Karmazin on board is helping the network industry as a whole.

"With Mel, things are going to change," he says, "and it will help ABC."

Hogan is optimistic about the state of the network radio industry as well.

"More than the 1.7% increase, which isn't relevant to the buying community, the key demo, 25-54, increase is important," he says. "Among ours, four of the six are up double digits. This is good for all of us."

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RADIO STATIONS PONDER ADDING ACTS THEY DON'T BREAK

(Continued from preceding page)

way initially—I remember there were many radio stations that did not get it because it was so different from everything else they were dealing with.

Today, in rap, rock, and many other genres, bands tend to establish themselves by using live shows to build fan bases around the country. For that reason, it's often difficult for radio programmers to recognize a future hit from one of these acts. "I think we've all been faced with that for the past few years," says Cy Young, PD of RKORLC Communications.

"As a result, we've had to rely on our own resources to figure out the future. Without the network, we could lose out on future hits."

"It's been a political problem," she adds. "They're all fighting for it, whereas they hadn't in the past."

"It's become a problem," says John McGue, PD of WW1's Fromm.

"Because we're all fighting for it, they haven't given us the time of day before."

Some record company marketers purposely start campaigns to break artists at the street level or through an outlet that's less recognizable than radio or MTV. "In a sense, we [the industry] have been fighting to gain control over radio," says Nancy Levin, senior VP of promotion for Priority Records, which represents Ice Cube.

"It has been a political problem," she adds. "They're all fighting for it, whereas they hadn't given us the time of day before."

"When rapper Sir Mix-A-Lot released the single "Baby Got Back" in 1992, Levin recalls, a radio programmer told her, "Never, never, never will we play this song."

The single became a huge hit, of course. The programmer, Levin says, was "like, 'Oops.' It happens all the time."

Other marketers, though, wish the stations would try harder to catch a band on its way up. That way, the station wouldn't be so surprised when a Counting Crows, 2Pac, or the Buffalo Springfield seemingly from nowhere.

"It's the band's winning out," says Manny, whose label handles Ju- lien Hatfield and specializes in underground acts. "If we could get a band at WXXI in Idaho Falls and say, 'What a loser. They're the last station to play Veruca Salt.'"

"But somebody else will look at the station and say, 'Oh look, they just asked Veruca Salt.'"
Moving to Hollywood is like going to the circus to check it out, but it's not a place you want to set up shop," says Wax singer Joe Sib, referring to life in L.A., as well as the band's two-minute wonder, "Siber," which is No. 40 on the Modern Rock Tracks chart. Sib and band member Dave Georgeff discuss the City of Angels.

Georgeff: "I think lyrically the inspiration I wanted to get across was how I felt when I first moved here from Chicago. I love California, but when I first moved here it was..."

Sib: "I love it, but you still get to pull in the money to get your rent."

Georgeff: "I was working at Tower Records."

Sib: "I was working at Dukes on Sunset [Boulevard] next to the Whisky. I was a slave to the restaurant."

Georgeff: "It was good news today. I found out that you can get Tower Records puts up big album covers [on display in the window] on the same porch that I used to smoke cigarettes talking to Joe about Wax..."

Sib: "Now we have one of those [Wax album covers]."

In the song, Sib sings, "Someone should have warned you" about California, leaving you wondering whether it has any relation to Albert Hammond's '70s hit "It Never Rains In California."

Georgeff: "Gezz, how's that one go? It never rains in California, but girls don't they worry you."

Sib: "God no, I never thought of that."

Georgeff: "Wow, Hey, that's kinda cool. Had you thought of that?"

Sib: "No, I never. That trips me out."

Georgeff: "Maybe we'll cover that song.

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### Billboard Track Listings

#### Modern Rock Tracks - Week Ending March 25, 1995

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lightning Crashes</td>
<td>Collective Soul</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Down By The Water</td>
<td>PJ Harvey</td>
<td>Island</td>
</tr>
<tr>
<td>Live Forever</td>
<td>Smashing Pumpkins</td>
<td>Geffen</td>
</tr>
<tr>
<td>Everything</td>
<td>Bush</td>
<td>Geffen</td>
</tr>
<tr>
<td>Stone Roses</td>
<td>Stone Roses</td>
<td>EMI</td>
</tr>
<tr>
<td>Get A Kick Out Of Me</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
</tr>
<tr>
<td>You're So Vain</td>
<td>Simon &amp; Garfunkel</td>
<td>Capitol</td>
</tr>
<tr>
<td>Night Of The Gypsy</td>
<td>Better Days</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Soundgarden</td>
<td>Soundgarden</td>
<td>Reprise</td>
</tr>
<tr>
<td>Dortmund</td>
<td>German</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Sick Of Myself</td>
<td>Matthew Sweet</td>
<td>Geffen</td>
</tr>
</tbody>
</table>

#### Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Heartbeat</td>
<td>Juliana Hatfield</td>
</tr>
<tr>
<td>Ode To My Family</td>
<td>The Cranes</td>
</tr>
<tr>
<td>Now They'll Sleep</td>
<td>Kelly</td>
</tr>
<tr>
<td>Corduroy</td>
<td>Pearl Jam</td>
</tr>
<tr>
<td>What Would You Say</td>
<td>David Matthews Band</td>
</tr>
<tr>
<td>Salvation</td>
<td>Rancid</td>
</tr>
<tr>
<td>Sour Times</td>
<td>Portishead</td>
</tr>
<tr>
<td>Wonderful</td>
<td>Adam Ant</td>
</tr>
</tbody>
</table>

### Album Covers

The Modern Age - By Eric Boehrle
1975 hit “Sweet Emotion” was rock radio’s most played song.

The two songs that were “new” to the DeMers list in 1984 were Aerosmith’s “Dream On” (from 1973) and Jimi Hendrix’s 27-year-old version of “All Along The Watchtower.” Also making the top 10 last year were ZZ Top’s “La Grange” (1974) and “Tush” (1975); Blue Oyster Cult’s “(Don’t Fear) The Reaper” (1976); George Thorogood’s “Bad To The Bone” (1982); Kansas’ “Carry On My Wayward Son” (1976); Boston’s “More Than A Feeling” (1976); and Aerosmith’s “Walk This Way” (1975).

Alex DeMers believes the album rock radio community won’t let the format languish long and says, “in the next 24 months you’re going to see a lot of shifting around.” Those shifts will be in one of two directions, depending on the station, its heritage, and its position in the market. Some will opt to play up their heritage and continue to mix old and new music, as DeMers client station KSHE St. Louis is already doing. Others will follow the path of KLOS Los Angeles, which recently jetted its veteran air staff and shifted its musical emphasis in favor of newer tunes.

“I think album rock has [awakened to the realization] that they needed to do one of two things—build heads with classic rock or reinvent themselves,” says DeMers.

The new ratings are based on the fall 1994 Arbitron survey; they track stations in Arbitron’s 94 continuously measured markets, which are mostly in the top 100.

Following is a format-by-format analysis of the Billboard/Arbitron survey. The 15 formats are listed in order of 12-plus audience share.

- N/T was up in every demographic group but teens. Its biggest gain came from men 18-34, where it picked up an entire share. The addition of 12 outlets in the continuously measured markets also made N/T the second biggest station gaining after oldies.
- AC’s 15.2% 12-plus share was off from 15.5% in the summer and down dramatically from its high of 18.7% in the summer of 1990. Last fall was the third consecutive quarter in which the format hit a new low point. AC also continues to hemorrhage stations. It now has just 1,998 outlets across the country, down from 2,074 in 1989, according to the M Street Journal.

AC SLIPS FROM ATOP FORMAT RATINGS
(Continued from page 84)

Going Hollywood. RCA recording artist Willi One Blood catches a screening of "Dumb And Dumber" with some friends. Willi’s single, “Whiny Whiny,” is included on the film’s soundtrack. Pictured, from left, are Willi; Skip Bishop, national pop promotion at RCA; WHTZ (Z100) New York MD Andy Shore; and 2100 afternoon jock Elvis Duran.
Chancellor Makes Offer To Purchase SFX
Sony Completes Deal For Share Of SW Nets

In Kansas City, Mo., EZ Communications has closed on its $7.66 million purchase of KHQJ-AM-FM, resulting in a cluster of stations that is the result of a strategic decision to acquire the station.

The network's name is not expected to change.

Katz Media Group Inc. has filed a registration statement with the Securities and Exchange Commission for the initial public offering of its common stock.

Chancellor to acquire SFX for $26 per share. The transaction, valued at $160 million, would combine the two companies and the country’s third-largest radio-only group.

The letter was a follow-up to a Jan. 23 correspondence that, Dinetz says, "has not resulted in meaningful progress toward the execution of a definitive merger agreement. Both companies are financially backed by Hicks, Muse, Tate & Furst.

A local Austin radio station has hired its first advertising director and advertising supervisor, receiving stolen property, and forgery.

The stolen property is worth $1,500 worth of stereo equipment, reports, which were removed from locations around Cleveland.

The magazine featured Stern on the cover. The forgery charges stem from a document Kramer allegedly forged to gain press credentials for access to the Stern broadcast site.

Curt Hirsch, chairman/CEO of WMMF parent company OmniAmerica, told the Cleveland Plain Dealer the prosecutor is "wasting the taxpayers' money on something that is not important." He also said that the company is guilty of no wrongdoing and that he stands behind his employees.

Some 5.5 million shares will be offered at an estimated price range of $16-$18.

Programming: Canadas Resigns
In a surprise move, KLT/KKHC Houston GM Rick Candeo has resigned. He will exit the stations April 7. Salem Communications has closed on its purchase of KKZJ Houston and, as expected, has flipped from ABC/SNN’s “Z-Root” format to religious talk as “Think Radio.” Salem has applied for the new calls KKHJ.

WPGR Philadelphia is set to flip from oldies to brokercast ethnic upon completion of its $1.4 million sale to Global Radio, according to the Philadelphia Inquirer. OM/PD afternoon jock Terry "the Great" Blavat will exit. Global owns brokered ethnic station WIST Washing-

PREFACE Radio NETWORKS has entered into a three-year deal with Quincy Jones/David Salzman Entertainment (QDE), which gives Premiere the first right to produce, distribute and sell radio programs developed or supervised by QDE. Salzman will join Premiere’s board of directors.

Vince Fruge has been named VP/GM at WZIP Cincinnati. He previously held that position at WCKX Columbus, Ohio.

Rocky Blumhagen has been named from GFM at KFXK/KGON Portland, Ore., to GM at KQON, Agape Communications president Jim Johnson, who had been acting GM at both stations, will continue to oversee KFXK.

Keith Stratland has been named COO at Media Marketing Technologies, an Arbitron company. He previously was senior VP of affiliate relations at Westwood One Radio Networks.

Revived Station Trades Country Tunes For Sinatra

Not surprisingly, Sinatra rules as the King at KKJS San Jose, Calif., with a 175cut library—followed by Nat "King" Cole, Ella Fitzgerald, and Tony Bennett. "We don’t just play the hits of the old days, we play the hits that people want to hear," says station GM Steve Snell.

During a recent afternoon hour, KKJS played Artie Shaw, "Dancing In The Dark;" Barbra Streisand, "I’m All Smiles," Tommy Edwards, "It’s All In The Game;" Peggy Lee, "I’ve Got Your Number;" Oscar Pe-

ter son, "Night And Day;" Frank Sinatra, "It Had To Be You." "We’ve tried to get away with KKTY with its more appealing FM signal.

"There weren’t too many options, to tell you the truth," Snell says. "Now talk, foreign language, or [adult standards] were about the only three options we had."

A self-styled "Sinatra freak," opted for the standards of decades gone by. Since, KKJS’s former position has been taken away by KKTY with its more appealing FM signal.

We knew there was a market here because of the oldies station that when KFRC (Magic 69) San Francisco acquired new owners that group simply flipped the station over. We had substantial numbers, not just mention strong name recognition.

That helped in marketing the new KKJS, which simply adopted the old Magic moniker. For its $100,000 marketing campaign, the station became "Magic 1370.

"We knew that people in this mar-
ket knew Magic meant adult standards," says Snell. "Going satellite-fed automated, as so many adult standards stations have done, was never an option at KKJS. I just felt we could do a better job.

"That’s because [stations] are either satellite or automated. They’re not really trying to be an active station type station. We’re doing our own thing, automated. A local group for KKJS means scores of promotions (big band dances, cruises) as well as news, traffic, and sports.

"Really, Snell says, "we’ve spent months putting the station’s 1,700-song li-

...
morally known as Prime among her many fans. At the American Music Awards earlier this year, Prime said, "I'll like to quickly thank a few people whose inspi-
ration has contributed greatly to Prime's success... Dr. Martin Luther King, James Brown, Muhammad Ali, Carlos Santana, and Joni Mitchell." 

Although overlooked by such artists of the day as the Rock and Roll Hall of Fame, and the Grammys (Mitchell has only received two Gram-
mys—1989 for best folk performance on "Clouds" and in 1974 for best country performance on the album "Court And Spark"), Mitchell's inspiration and in-
fluence among her fellow artists is virtually un-
paralleled. She has been handpicked for various ad-
ken admiration from performers as diverse as singers Seal and Shawn Colvin, who have both cited Joni as a major in-
fluence, and roots rocker John Mellencamp, who calls Mitchell "the best poet to put his
lyric to the folk-rock generation and a guitarist she must know 40 million
 hearings. The one consistency in her 17 albums released over a 26-year period has been quality and substance. And among the early, controversially predictable. Her work reflects not only compelling self-
expression, but also a musical adventure unmatched by virtually any of her contemporaries.

Mitchell was born in Fort McMurry, Alberta, Canada, in 1943. As a music student in Nova Scotia, she recovered from polio, which she con- 
eted at age 9, she delved into the arts, purs-
uing dancing, music, and painting. Her artwork has pro-
duced a work called "The Circle Game" album that three of her songs, including the title track. He was among the first of a long line of successful songwriters who plowed material for their own use. In fact, she hit the pop charts first as a songwriter, via Judy Collins' cover of "Both Sides Now," and "Man of
Stills, Nash & Young's "Woodstock."
The exposure broadened her appeal; by the time she released her third album, "Tales of a Dreamer," she was already using her own hit with "Big Yellow Taxi." "Ladies Of The Canyon," released in 1971, has been called the most
fillips, darips, and eccentric strategies of Mitchell's vocals, spurring
quirky songs like Linda Ronstadt to test the boundaries of their own most restless stylists, has a stunning vocal instrument," says Ronnstadt, "better than any that has ever been produced by a woman of her
fastest-hard-edged hymns, The Beat Of Black Wings."

Mitchell re-examined acoustic guitar-
years later with the powerfully
setting potency on 1991's "Night Ride
Home." The release of 1994's "Turbu-
line," saw Mitchell present her
original recording home, Reprise
Records, and she delivered an uncom-
promising look at the injustices of mod-
ern-day society. "The arts are an
important part of cultural
justices, and truth and beauty are
the cornerstones of their great work, " Mitchell
told Billboard editor in chief Timothy
White in his Aug. 24, 1994, "Music To
My Ears" column. She added, "So
artists have a responsibility in
every era to probe the rules by which we live,
often at our peril.

While her column went on to note that Mitchell had served her public well, calling Mitchell "one of the world's finest edu-
calustions as "one of the most commanding
statements of a peerless, 17-album ca-

Mitchell will continue to promote
"Turbulent Indigo" throughout 1996 via television appearances and possible one-
ons. Between January 26 and March 11, a
track from "Turbulent Indigo," went to
album alternative radio March 15. An-
other single, "Sex Kills," will be released
as a single in the fall. On May 6, Mitchell will headline the New
Orleans Jazz & Heritage Festival with a
one, acoustic show.

She will also be spending time in both
the recording studio, working on new
track, as well as the artist’s studio, al-
centrating on her other love, painting.
(like many of her previous albums, "Turbulent Indigo" cover and inner sleeve featured several of her own personal works in an exhibition of a
Van Gogh self-portrait.)

As the fourth recipient of the Century Award, Joni Mitchell is one of the
five artists who will be honored until (1996) secretly selected in the
spring of 1992 for recognition after a
appearance. White and Billboard publisher Howard
Lander with hundreds of industry pro-
fessionals, including fellow artists.

The initial five artists will form
the foundation of the Century Award," says White, "henceforth
exemplifying the spirit of the honor as it’s announced
anually. In the next hundred years, each of
our honorees had been long overdue
for serious recognition. And in each case the artist's work has
never will be released to their latest, but rather to the
long-established yet greatly underap-
preciated stature of their ongoing body of
works. "As for Joni Mitchell," White con-
cludes, "she has consistently shown herself to be an inventive innova-
tor, bringing inspired imagery and a
literary conversational cande-
to modern popular
song, while simultaneously
rhyming feats of musical com-
position, brilliance. Like all creative geniuses, she invented her own job. This great artist is a true
more than the artist more deserved than Joni Mitchell
of our most respected symbols of esteem, the
Century Award."
SONY/PHILIPS UPSTAGES TOSHIBA/TIME WARNER
(Continued from page 6)

revolution.
No one may have a chance to find out if a format battle between Sony/Philips and Toshiba/Time Warner reaches its first introduction of ITA discs. That runs the risk of killing DVD at birth, warned Bob Kliengemas, former president of Paramount Home Video. Early skirmishing has led to wounds, he added, although neither system is "dead yet." So Sony and Philips won the ITA war of words, gathering kudos from several attendees for the depth of their technical presentations. The partners capped their speeches with the first-ever demonstration of 3M's dual-layer technology, now at the forefront of the DVD decks.

The brief demo was limited to two audio tracks—one pop music, the other classical, to heighten the contrast. Noteworthy was the vitally high-quality sound from one video layer to the other. It's a more complex step that requires greater signal compression, but nonetheless it has accomplished sources indicate. Sony and Philips put off showcasing dual video layers in favor of a later demonstration of the new "third generation," Toshiba/T ime Warner's version of the 3M development, said Sony spokesman Rick Clancy. "That will be coming in the months ahead." On ITA, Philips representatives seemed to agree. Consultant Geoffrey Tully thinks that Sony and Philips "put their best foot forward" and that "both should get full marks for preparing a dual-layer deck, and modifying a Philips CD-I player to accept it in the three weeks following the ITA invitation. "From my perspective, the presentation was very impressive," Tully said.

Sony director Teruaki Aki, who attended the first demonstration of ITA discs in Tokyo, announced the new emphasis on dual layer Feb. 23 in Tokyo as a response to the Toshiba/Time Warner system, which is also touted as having 270 minutes of playing time (Billboard, March 4). At the seminar, 3M Software Media business manager Dean Ewen of Bellmont, Calif. made a tactical error in letting Sony and Philips stand alone. (A third system, created by Optical Disc Corp. for Korean hardware manufacturer Goldstar, was demonstrated, but its backers say it was created only to show DVD is feasible.)

"It's unfortunate Time Warner didn't bring a presentation," said consultant Tully, formerly with a pioneer laserdisc operation. "This would have been a good opportunity. We were all there, everyone was thought to have stayed away to avoid going head-to-head with Sony, Philips, and 3M.

One source agreed that "they wouldn't want to be in a shootout," but suggested the real reason had more to do with the numerous Toshiba/Time Warner presentations in recent weeks. "Everyone who had needed to see has seen it," he said. "Their not being at ITA is circumstan
tial." With the backing of several studios and exclusive access to Warner Bros. titles, Toshiba and Time Warner have a

COLUMBIA LEGACY READIES DAVIS LIVE SERIES
(Continued from page 12)

Plugged Nickel 1965" will be issued, and it will cost $19.95, as a slipcased two-disc set, each of the discs containing ten tracks performed at the club over the two evenings will be presented in its own jewel box, with the extra-long second set of Dec. 22 packaged on two CD's in a brilliant box. Each jewel box will contain notes on that particular set of performances by Boston Globe critic Ken Tucker, who has performed the overview booklet included in the set.

I have at this moment in time restored ["Live At The Plugged Nickel"] I think about as well as can be restored, from the musical, historical, and sonic perspective.

Shortly following the CD release, the set will be issued as a 10-LP, 12-by-12 unlimited edition boxed set for $180 by Mosaic Records, and a more affordable five-mail-order label operated by Cusack and his partner Charlie Lourie. The albums will be issued on 180-gram "LPs."

"We recognize Mosaic to be an outstanding company," Gore says of the universal release. "And we're highly regarded among collectors and jazz enthusiasts. We saw it as a natural evolution."

The Plugged Nickel box will inaugurate a wide-ranging printing of Davis's recordings for Columbia between his arrival in New York from Kansas City, and his departure for Warner Bros. in 1965.

Says Berkowitz, "Miles holds a place... which is completely unique, as an album that showcases his ability to hold a top spot for so many years, which did absolutely recognize different things, and who was a completely different cymbal player."

The speculative series of Columbia boxed sets will be based on a proposal submitted by Cusack and Lourie to the ACP about the late Donald Davis, and the Records from the 1950's and 1960's.

MADONNA HOLDS AT NO. 1 for a fifth week with "Take a Bow" (Maverick/Reprise/Warner Bros.), with its huge airplay leap continuing. "Take a Bow" is 39% ahead in airplay over its No. 2 airplay single, "You Got Me" by manager Deee (500). "Gotta" moves back up to No. 7 in its 30th week on the Hot 100. Madonna's single derives 68% of its points from airplay, while the No. 2 single, "Candy Rain" by Seal For Real (Uptown/MCA), exhibits the exact opposite profile: 69% of its points are from sales, "Candy is a Solid No. 1 in sales, and it's within striking distance of the top for next week. It will be a three-way battle for No. 1, since "Red Light Special" by TLC (LaFace/Arista) also has an outside chance of vaulting to No. 1.

The biggest Point Gainer on the entire chart, by far, is "Keep Their Heads Ringin" by Dr. Dre (Priority). It explodes onto the Hot 100 Singles Sales chart at No. 11, fueling an overall 71-place leap to No. 25. Most of its points are from sales, as is typical for rap singles, and it wins the Greatest Sales Gainer award. It shows early starting point at top-40 rhythm-crossover stations, including No. 7 in air
day at RBX Houston. The second and third biggest point gainers on the chart are already in the top 20. "Run Away" by Real McCoy (Arista) and "This Is How We Do It" by Montell Jordan (PMP/RAL/Island). Both of these singles are possible No. 1 contenders.

Below the Top 20, the second biggest point gainer after Dr. Dre's single is "I Believe" by Blessed Union Of Souls (EMI). It wins the Greatest Gainer/Airplay award, jumping 12 places to No. 82. It tops five airplay at five monitored stations so far: No. 2 at KKRR Portland, Ore., KKBW Minneapolis, WYCR York, Pa., and WZPK Portland, Maine, and No. 4 at WSRV Charleston, W. Va. The third biggest point gainer outside the top 20 is "Cotton Eye Joe" by Redneck (Batter!, which went to No. 1 in almost every country in Europe and may repeat that success in the U.S. It's up 12 notches to No. 1 this week, totaling 72-75 in sales, and has two top-10 monitored airplay reports: No. 7 at WIXX Green Bay, Wis., and No. 8 at WAPE Jacksonville, Fla. Rounding out the quartet of biggest gainers below No. 20 is "Hold On" by Jamie Walters (Atlantic). It's up to No. 27 nationally, but already No. 4 in four monitored states: WEJM Charlotte, N.C., WXXX Burlington, Vt., WSTW Wilmington, Del., and WNNK Harrisburg, Pa.

Five of the Eight debuts are by artists new to the Hot 100, and the other three are artists in a wide variety of musical styles. U.K. quartet Elastica debuts at No. 70 with "Connec
tion" (Reprise). It's an established hit at Modern Rock—No. 6 on the chart with three No. 1 airplay reports—and now is crossing over to the Hot 100. Blues Traveler, a New York band with years of touring behind it, cracks the Hot 100 at No. 90 with its single "Run Around" (A&M). The single is breaking out of many places, including Syracuse, N.Y. (No. 11 at WNTQ) and Wilkes Barre, Pa. (No. 15 at WKBZ). Boston band Letters To Cleo scores its Hot 100 debut with "Here & There" (Giant) (Giant) (Giant) (Giant). It's off to a strong start, with No. 15 at WHYY-DE. Also debuting on the Hot 100 are Raphael Saadiq of Tony Toni Tone at No. 90 with his first solo single, "Ask Of You" (Epic Soundtree/600), already top 10 in Kansas City, PA; No. 10 in KMV; and Chicago singer/dancer Tousla with "Lick It" (SOS/Zoo) at No. 92.
### The Top-Selling Albums

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**Notes:**
- The chart ranks albums by sales, with the highest selling album at the top.
- Sales are calculated for the week ending March 25, 1995.
- The chart includes albums from various genres and artists.
- The chart is a reflection of popular music sales at the time.
Congratulations to our Grammy winners:

- Best album: Rolling Stones, Short Form
- Best music video of the year: Don Was
- Best contemporary blues album: Pops Staples
- Best rock album
- Best music video: Short Form

© 1995 Virgin Records America, Inc.
TOP ALBUMS A-Z (LISTED BY ARTISTS)

JANET JACKSON • VIRGIN 867183 93 (16.98) • \SING A SONG\ • 80

JANET \IT'S A CLOCK SOMEWHERE\ • 70

JANET \LOVE A LITTLE STRONGER\ • 100

JANET \THE TEMORS IN CONCERT\ • 44

JASON MRAZ • SONY 190561 2 (9.98) • \DO YOU REMEMBER\ • 22

JASON TAYLOR • SONY 193295 2 (10.98) • \EYES OPEN\ • 104

JASON WILSON • PM 34300 2 (9.98) • \ALL I DO IS THINK\ • 27

JEFF BECK • CAPITOL 88875 2 (9.98) • \REMASTERED\ • 168

JEFFERSON AIRPLANE • COLUMBIA 36370 (10.98) • \REMASTERED\ • 21

JEFFERSON STARSHIP • A&M 4056 2 (9.98) • \SATELLITE ISLAND\ • 70

JEFF LYNNE • SONY 452651 2 (9.98) • \THE BEST OF THE DEEP SOUTH\ • 100

JEFF MEHLOU • SONY 190561 2 (9.98) • \DO YOU REMEMBER\ • 22

JEFFREY DAVIS • IMPULSE 190261 2 (10.98) • \MADISON RIVER\ • 104

JEFFREY VANCE • CAPITOL 88875 2 (9.98) • \REMASTERED\ • 21
peaceful festivities were disturbed, for the first time in decades, by an outbreak of violence that fueled paranoia about crime.

Carnival in Trinidad is celebrated with a series of musical competitions in categories such as soca and steelband. Winners are chosen by panels of judges made up of artists and local businesspeople. A melee ensued when crowds, displeased with the results of the Feb. 24 second annual Soca Monarch contest at the National Stadium, began pelting the stage with bottles and containers.

Last year’s winner, Superblue, Trinidad’s rhythm calypso king, was deposed last year when Red Hot treated a song about violence in Trinidad in the 60’s era of “bad johns” and steelband clashes.

Aside from the National Stadium melee, the streets were peaceful during the 1996 Carnival. But concerns about violence still tinge the nation’s most colorful week, the only time the country’s middle class, which once supported Carnival, faces growing economic difficulties. Such concerns, coupled with fear of crime and other drug-related problems, affected people’s willingness to travel to calypso tents and other Carnival events that began at $90 per person.

The National Carnival Commission of Trinidad and Tobago recorded a TT$55.8 million (US$28.2 million) in its 16th event, which was $23.9 million ($12.6 million) in 1995 (TT$1.8 billion). TV and radio viewers say Carnival could be in trouble by the year 2000, a victim of crime and overwhelming poverty.

SOCIAL CONCERNS & CRIME

As expected, many of the calypso bands in the tents this year expressed concern with crime and social decay, such as David Rudder’s “Another Day In Paradise,” Gypsy’s “Time And Man,” and Mba’s set to “De Jal Lal,” about putting the innocent in jail and leaving the criminals outside.

On the bright side, just as many fine songs were inspired by and dedicated to Brian Lara, the Trinidad-born cricket superstar who today is the most successful cricketer in the world. Lara’s record-breaking cricket batting skills have ignited a firearm of pride in Trinidad, parks, public spaces, and on the stage, as countless calypso are being dedicated to him. Top of the heap of Lara songs are DeFacto’s “Four Lara Four,” the bouncy steelband “Lara” by Steel, and the schticky soca champs Amoco Renegades, and Superblue’s Roadband winner, “Signal Lara.” Superblue took a cricket but everywhere he went this Carnival.

Another musical event at Carnival 1996 was the decisive victory—and overwhelming public condemnation—of world famous masquerader (called mas) designer and leader Peter Minshall’s controversial calypso band Hallelujah. Inspired by the Christian belief that Jesus Christ became man in order to redeem the world, Hallelujah has generated unflogging discussion and intellectual debate since it launched in November 1994.

In multi-ethnic, multireligious Trinidad, Carnival is still seen by some religious factions as pagan and demonic, and the portrayal of God or any religious reference on Carnival day is viewed as sacrilege.

Pastor William Cuffie of Trinidad Miracle Ministries led a group of 204 Evangelical ministers to sign a petition demanding that Prime Minister Patrick Manning take action to block Minshall from bringing the mas band, which they saw as “mocking our religion,” to Carnival ‘96.

Manning took no action, and the judges gave Hallelujah the two top awards for mas—band of the year and most colors band—at the Feb. 28 Parade Of The Bands competition at the Queen’s Park.

Minshall, who created and directed the stunning four-minute opening segment of the 1992 Barcelona Olympics, insisted that it was important to bring a awareness of God into Carnival. “We celebrate everything else,” said Minshall. “Why not God, the creator of it all?”

NCC chairman Alfred Ajudion praised Manning for refusing to get involved in what he describes as a free-speech issue. “Once we start telling band leaders what to portray, it will be all over,” he says. “What’s worse is that the basis of the contenion is a strong belief that there is something holy, something evil, something very wrong with Carnival. Of course there are excesses in Carnival, but the same can be said about Christmas. People get drunk and be have unruly at Christmas, people commercialize it.”

CARNIVAL AS USUAL

Despite the controversies, it was Carnival as usual for most of Trinidad. As they have done for about 200 years, the debar Jadouet (opening day) morning Old Mas crowd flowed out of their yards carrying baskets of mud, grease, and oil, painting each other up as they donned masks and costumes of bats, ghosts, or red and blue devils. Old Mas is a roots-oriented celebration that takes place during Carnival. Their pageant performance time at 3:00 a.m. on Feb. 27 was accompanied by the small, tight group of ten’s rowdy bands, marching with their percussive joints of bamboo.

As the day rose, steel bands, DJs, and rag-tag bands started to play all over the islands, providing jump-up rhythm for the traditional Monday Mas character—archetypes like jah jah, roob jah, and devil mas. For the next two days, revelers, who were organized into bands of up to 4,000, paraded the streets, bringing their fantasy costumes alive with fabrics, feather, paint, dance, color—anything to create explosive street theater.

Carnival activities began promptly after Christmas, and in the various regions, numerous small contests took place, producing local champions who vied for glory at the big showdowns held in Port of Spain the weekend of Feb. 17-19. The NCC this year decreed the# call for new Carnival themes. Here are the highlights from the big ones.


The event was marked by some controversy, with frequent calypso monarch Chalkdust being left off the list of invitees to compete. Chalkie kept busy through the Carnival writing articles lambing what he sees as smut, vulgarity, and repetition killing other bands.

St. Augustine Senior Secondary emerged as Junior Panorama champ at Pan Minors Feb. 20. This is a controversial annual event with Pacifica, a band of young students, led by trained first band leaders, followed school bands. Twentty school bands competed. At the same event, Heather McIntosh was crowned Junior Calypso Monarch (called mas) and Van Bail is a funny dissertation on getting involved with the wrong boys and bringing them home.

In adult action, 34 conventional steel orchestras entered the National Panorama preliminaries. With an average of 50 players per band, a total of 4,320 individual panistas participated in the event.

Concern is being voiced by pan officials that the Panorama contests absorb all of the steel bands’ personnel and resources, limiting their crucial involvement in mas making and other Carnival activities. Said Pan Trinbago spokes- woman’s NCC: “If we have to keep Panorama, let it be at another time, keeping it in Carnival will do us more harm than good.”

Despite the controversies, the National Panorama Finals took place at the Queen’s Park Savannah Feb. 25. A heart-stopping rendition of De Fos’ “Four Lara Four,” written by the young band, led to the next round. Second was Exolus. Last year’s champs, Witco Desperados, emerged third, playing “Pan Panwar” by McIntosh.

At the Kings And Queens Go For contest, Ayyssion Brown, who delivered “Joy To The World” with Minshall’s band Hallelujah, floated across the stage in billowing white silk, running second to immediately plumed “Lady In Red” Wendy Kalsipagaro, Lissa, and Ferlanho band Hot Hot Hot. Hilton Cox distinguished himself as king with his rendition of “Mystic Dawn.”

At the March Champions Of Champions show, Cox, who performed “Mystic Dawn” from Stephen Le Hen’s band Oceania, was crowned Carnival King, receiving a handsome $48,600 prize ($291,600) in 1995 (TT$1.8 billion).

Another traditional festival, Superband, was judged more politically after she had her white silk “Joy To The World” costume hand-painted overnight by London artist Art Lilly. The now-revived competition, which ended with the stunned and thrilled judges and audiences alike.

The National Calypso Monarch title is traditionally bestowed at the Di-Marche Grass. A cadre of the older guard—Cry Cro, Sparrow, Black Stal- in, Wendy Kalsipagaro, Lissa, and Ferlanho—squared off against the new calypso front, represented by Kurt Allen, Mba, and Holla Wright. Notwithstanding the efforts of the grumpy old guard to step down and give the young bloods a chance, Stealin beat all to emerge National Calypso Monarch with his messages of unity and religious harmony in “Tribute To Sundar Popo” and “In Time.” Cro Cro came second, and Superband was in third.

This calypso season, the much-hallowed Kiskissel Calypso tent folded early, leaving only three tents, NCC’s Calypso House, Spicekilla, and Kitchener’s Re- view, to serve the live-calypso fans.

Carnival ’96 further propelled Eddy Grant’s 1994 venture, Ice Records. Eddy Grant’s “Light Up Your Life,” “Signal Lara,” is in demand and is enjoying heavy Caribbean and New York airplay. Stalin’s National Monarch and his winners singing his songs added to the catalog value, even as the company enjoys a monster surprise hit. “Papa Chops” is a winner, as are two new Calypso Kings, Roaring Lion. Their Cropover compilation, “Fire In The Water,” has caught fire again, owing to the resonant popularity of Trinidad’s “Ring A Ring A Ring-Bang.”


EDDY GRANT, top left, has a slate of Carnival contest winners set to release albums on his Ice Records label. Among the winners of various Carnival competitions were, top right, National Calypso Queen Eslynn On and Soca Monarch Ronnie McIntosh, bottom left. Mba, bottom right, was one of the artists who dealt with social concerns in their calypso. (Photos: Issac Ferguson)}
in Los Angeles, says most hardcore fans will buy both the domestic and import collections.

"It certainly won't hurt that the tracks are different," says Crouch. "That makes a big difference to people who collect music." De Glehn fans want every song and every version of every song that New Order has recorded," says Judy Newman, who is responsible for recording and promotion for Siniat Vally, California-based Tempo Records, which has 30 stores in California and Hawaii. "Their fans are passionate about the music."

Modern rock radio programmers are anxious for new material from the 15-year-old band.

"New Order is an easy band to lump into the '80s, but they have made a good transition into the '90s," says Michael Rashid, music director at WDRE New York.

The acceptance of New Order's most recent release, "Republic," has shown that the British act is staying power at radio and retail.

"We put it at No. 11 on The Billboard 200 and have sold 365,000 units, according to SoundScan."

That album's lead single, "Regret," which is included on the best of New Order, was a No. 1 hit on the Modern Rock Top Tracks chart.

Modern rock radio was serviced with a new version of the track "Let's Go" (Nothing For Me) March 7.

The song was originally recorded December 1982 as a movie out-take from the soundtrack to the telesevent satire "Salvation." (The album was released in the U.S. in 1987 on the indie label Giant, which is not affiliated with the giant A&M which A&R-headquartered label of the same name.)

The soundtrack version was an instrumental-only track because singer Bernard Sumner was displeased with the vocal version.

A new vocal version of "Let's Go" (Nothing For Me) makes for the new album appearance on the U.S. edition of "(the best of) New Order." The additional vocals and lyrics were recorded in Johnny Marr's Manchester studio late last year, says producer Arthur Baker.

That first vocal just sort of fell by the wayside," says Baker, who oversaw the recording of both the original and current versions of the song. "I never thought I'd get to re-record it, but he really wanted the song to come out."

Though "Let's Go" (Nothing For Me) does not appear on the U.K. version of "(the best of) New Order," it did make its debut as a B-side to "1993," the last single from the album. That London label reached No. 11 on the Music Monitor Hot 100 Singles chart in January.

Ironically, "1993" also began as a B-side. It first appeared as the flipside to New Order's first U.S. Top 40 hit, "True Faith." Before "1993," new order editorialized instruments to the 1987 version of the song, which has remained a fan favorite despite its somewhat obscure status.

Laffey and compilation co-producer Michael Shamberg scanned the Internet to uncover other fan favorites to include on the U.S. edition of "(the best of) New Order.

"We were satisfied at the strong interest in songs that have never been released as singles," says Laffey. Based on Internet feedback, the album tracks "Love Vigilantes" and "Age Of Con-
HMV EMERGES AS U.S. RETAIL FORCE

(Continued from page 1)

that the chain was about to close one, if not both, of its U.S. stores, and run back to the U.K. with its tail between its legs.

How times have changed. Last month at the National Assn. of Record- ing Merchandisers Annual convention, HMV won the organization’s small retailer of the year award for the second year in a row.

According to those who voted on the award, HMV, which now fields seven stores in the U.S., won for a combination of tactics, including new in-store inventory management, a creative marketing approach, and its ability to ring up substantial billing with the music manufacturers. Also instrumental in HMV’s selection is the chain’s willingness to work with music manufacturers in promoting developing artists.

While sales and distribution executives now praise HMV for the cooperation it provides to labels in marketing music, that is far from the opinion voiced when the chain first entered the U.S.

HMV, owned by Thorn-EMI, had already established a name for itself in record retailing in the U.K. and Canada when it turned its attention to the U.S. in 1990, opening two stores that fall under the tagline “When British music meets U.S. invasion, the company’s management team—led by Tony Hirsch, Peter Hays and Peter Luckhurst—met with music manufacturers to tell them about the chain’s plans.

“They were arrogant.”

“Good customer service but can’t turn a profit,” comments a former HMV employee. “They worked hard to turn a profit, but didn’t think it is true today.”

Luckhurst says, “It’s well known that we didn’t get off to the best start; we did some things wrong.” The chain was inundated with lots of things in the early days, and we learned them the hard way. But people here underestimated our determination to establish HMV in the U.S.

Service wasn’t the only area in which HMV improved. In the last few years, HMV softened the look of its New York stores, adding more color. Also, HMV finally mastered its inventory management system, and the chain—which uses no buying power with each manufacturer—worked hard on tailoring selection to fit the surrounding trade areas. Moreover, the chain is already upgrading its New York stores.

In addition, HMV, which runs some 200 stores around the globe—35 in the U.K., 40 in Canada; the Japanese chain; 30 in Australia, five in Ireland, and one in Hong Kong—has been working on a store design that it can roll out worldwide to create an HMV image. Stuart McAllister, chairman/CEO of the HMV Group, “It will be a worldwide design, which will take place in 2001,” Luckhurst says. “We decided to put together an international committee to pick the very best look for retail. We tried to create excitement by what architecture can do, just as we are doing by using different lighting, colors, and structures.

GROWING PAINS

Says Danny Yarborough, Sony Music Distribution president, “HMV went through growing pains, like any other company looking to sustain itself in the U.S. marketplace. They have spent a lot of time getting the stores to function the way they want to—from an in-store marketing and marketing standpoint—and then got aggressive in expanding their business.

HMV capped its 1994 accomplishments by opening three stores—a 12,000-square-foot outlet in downtown Boston, an 8,000-square-foot outlet in Avon, Conn., and a 4,000-square-foot mall store in Atlanta.

Early this year, HMV opened a 12,000-square-foot outlet in the Georgetown area of Washington, D.C. The chain has seven more stores slated for 1995, including an 8,000-square-foot outlet in midtown Manhattan on Fifth Avenue, which will open April 28; an 8,000-square-foot outlet in Louisville, Ky.; and a 4,000-square-foot mall store in a mall in a suburb of Boston.

This summer, HMV will open a 30,000-square-foot outlet in Manhattan’s Herald Square, an 8,000-square-foot outlet in Cleveland at the Rock And Roll Hall of Fame: a 25,000-square-foot store in Philadelphia, and one other outlet in an as yet undetermined location.

Although as part of a publicly traded company HMV will have a greater drama in earnings and sales, it refuses to break out record-store sales by country. Billboard estimates that HMV generated $47 million in U.S. revenues in 1993.

Based on planned openings, Billboard estimates HMV will generate $78 million in U.S. revenues in 1995. HMV appears to be one of a small group of retail chains looking to expand this year. A number of other music retailers are trying to hunker down to avoid being caught in the crossfire. This year, HMV opened a new store in St. Louis, a $2,790-a-square-foot outlet, helping it to become a big player in a big market, and we can’t afford to sit tight. While the others are standing still or decreasing their investment, we think this is a great window of opportunity. When the market comes back, we will be in a good place.”

Luckhurst adds, “We respect the discounters, but we don’t fear them. Our proposition is to be strong and appealing and stay focused on music. We don’t need to create an environment that is cluttered with unrelated merchandise. We don’t need to pay to attract people to places. We create excitement by what architecture can do, just as we are doing by using different lighting, colors, and structures.”

HOLIDAY VID SALES UP SINCE LAST YEAR
(Continued from page 6)

Says Alexander’s Arin Wolfsen.

Consumers spent $1.65 billion during last week’s week in retail and for titles that met preseason predictions. Wal-Mart grabbed 19.3% of theatrical purchases, 3 points ahead of HMV. It was followed by Kmart’s 17.9%, McDonald’s (which featured an MCA/Universal Home Video promotion) at 7.9%; and Target at 6.4%, down from 7.2%. New to Alexander’s top 10 were Suncoast Motion Picture Co. at 2.5% and Best Buy at 1.3%.

Video stores, as a class of trade, jumped 2 points to 20.6%, still below their 1994 level of 20.8%. Mass merchants dipped to 49.4% of the market share, down from 54%. Wolfsen considers the specialists’ gain “significant. They’re finally responding to the fact that people don’t go to them automatically.”

One solution has been to lower prices. Three video retailers, including Blockbuster and Suncoast, made the list of retailers pricing tapes no higher than $15; none did last year, he says. The group accounts for 60% of theatrical sales vs. 55.5% in
EASY-E HAS AIDS
At press time, Ruthless/Relativity gangsta rapper Eric Wright (better known as Eazy-E) was expected to reveals that he has full-blown AIDS. A March 16 press conference was called in Los Angeles, as rumors about the rapper's health began to circulate throughout the music industry. Wright is a founding member of the rap group N.W.A., and also has emerged as a successful solo artist. His most recent recording is 1995's "It's On (Dr D 'Stutterin' Killa)" EP, which reached No. 5 on The Billboard 200.

SLUDGING IT OUT WITH THE TIMES
Did Michael Greene, president/CEO of NARAS, the recording academy, use the word "sludge" in shaming the quality of pop, rock, rap, and country music while talking to reporters in Washington, D.C. (where he has lobbied against cutbacks in federal funding of the arts, including public radio and TV)? That's the connection The New York Times made to its coverage of Arts Advocacy Day March 14. "They connected three thoughts and piled them all together," Greene tells Billboard. "I was talking about short playlists . . . and that half of the [commercial programming] day is drive-time talk, which is sludge." Greene also says he told members of Congress that it was ironic that severe cutbacks in funding would deal a cultural blow to smaller markets.

"I reminded them that if they get rid of endorsements, they'll truly create a cultural elite.

HOUSE PASSES CBP CUTS
An expected, the Republican-controlled U.S. House of Representatives passed a $17 billion recession bill March 16 that, among other things, cuts funding for the Corporations for Public Broadcasting (CPB) by 15% in 1996 and 30% in 1997. CPB helps bankroll both public radio and public television (Billboard, March 17). The bill now moves to the Senate.

BUST SHOES, GET CONCERT REBATE
Claiming that "music fans are demanding to know why concert prices are so outrageous," Reebok is launching a new promotion—"Boys Office"—offering concert ticket rebates. The first 2,000 customers who try on a pair of Reebok casual shoes at participating stores will receive a certificate redeemable for $10 when mailed in with a concert ticket stub.

FIRM BIDS TO PUT ON VSDA MEET
Industry sources say ExpoCon Management Assn. Inc. has a proposal on the table to run the Video Software Dealers Assn.'s annual convention. VSDA and ExpoCon have been talking for months about a possible alliance, which would include VSDA buying the rights to the East Coast Video Show run by ExpoCon. The proposal must be approved by the VSDA board. Meanwhile, sources say VSDA has changed its 1997 and 1998 convention sites to Orlando, Fla., and New Orleans, respectively. Previous sites were Nashville and Dallas.

BLOCKBUSTER'S NEW VENTURE
Blockbuster Entertainment unveils its next business venture at Paramount Studios Tuesday (21). The announcement is expected to include partners from outside Viacom's corporate umbrella and, according to speculation, it may involve a major cross-promotion or new store concept.

'96 DEBUT FOR LATIN VH1
A Spanish-language version of VH1 is set to debut in Latin America in 1996. The network will be headquartered in Miami and will feature a mix of Latin and international music targeted to a Latino audience, ages 15-49.

PERRY COOPER EXITS ATLANTIC
Perry Cooper has left Atlantic Records after an 18-year association with the label, most recently as VP of artist tour development. He can be reached at 312-731-2901.

ZENITH BACKS TOSHIBA-WARNER
With the digital video disk (DVD) rivalry being settled between Sony, Philips and Toshiba/TiVA/Warning, Zer- thith Electronics Corp. has become the eighth company from the consumer electronics or film business to support the Toshiba/TiVA/Warning system.

Human League Re-Enters The Race

NAMES FROM PREVIOUS DECADES have been popping up on the charts. The charge on the Hot 100 is spearheaded by the group from Sheffield, England, that led the way for synthesizer-driven new wave U.K. bands in the early '80s. The Human League is back with its first EastWest single, "Tell Me When," a top 10 hit in its own land just a few weeks ago. Winning Hot Shot Debut honors at No. 62, "Tell Me When" returns the League to the Hot 100 for the first time in almost five years, but the group's heyday was 1982-86, when tunes like "Don't You Want Me" and "Human" topped the chart. The Human League also has a new entry this week on the U.K. chart, where the second single from "Octopus," the Abba-like "One Man In My Heart," enters at No. 18. A lit- tle lower down on that same U.K. chart, at No. 26, there's a new entry from 10cc. It's the first time the Manchester lads have been back in the British top 30 since 1979, when "Dreadlock Holiday" went to No. 1. Graham Gould- man and Eric Stewart are back with a charming acoustic version of their hit from 20 years ago, "I'm Not In Love." Gouldman and Stewart are also in the news for being final- ists in "A Song For Everyone," the British heat to choose which song will represent the country at Eurovision. The pair also wrote "Then There's A Knock At The Door," per- formed by Dutch teenagers known as P.F.T. Joining the Human League and 10cc back on the charts is an American pair of brothers who always fared better in the U.K. than in their own country. Sparks made the top 40 in Britain last week with "When I Kiss You (Hear Charlie Parker Playing?)" It was the group's first entry in 47 weeks for Ron and Russell Mael since "Beat The Clock" in 1979.

Back in the U.K., the Spiders are on the Hot 100 for the first time in just over 12 years, sampled on Boppin' 4-Tay's version of the group's No. 3 single from 1972, "I'll Be Around." If this Chrysalis single makes the top 40, it will be the Spiders' first time in the chart's upper region since the medley of "Cupid"/"I've Loved You For A Long Time" hit No. 4 in 1980.

GO NOW: Jon Secada's "If You Go" stays on the Hot Adult Contemporary another week, setting a new record. The single is in its 29 weeks consecutive week and is thus the longest-running single in the history of the AC chart. The record was set two weeks ago when Melissa Etheridge hit her 49 week with "Come To My Window."

NO WORRIES, BE HAPPY: Else- where on the chart, "Hakuna Matata" becomes the third Elton John & Tim Rice's three Oscar- nominated songs from "The Lion King" to register on a billboard chart. Jimmy Cliff & Lebo M's version of the "no worries" song is the sole debut at No. 38, "Can You Feel The Love Tonight" and "Circle Of Life" also are tying for the Grammy Awards' next Monday (27). On The Billboard 200, "The Lion King" may be the first soundtrack to have three albums simultaneously in the top 50. "The Lion King" vol. 1, "Rhythms Of The Pride Lands" moves to 20 in its second week, and "The Lion King Sing-Along" EP leaps 148-48.

DEEP "BOW": Madonna is in her fifth week at No. 1 on the Hot 100 with "Take A Bow." One more week and the first single, in her first chart-topper, "Like A Virgin," still her longest-running No. 1 hit. Madonna's career total stands at 26 weeks at No. 1, surpassing Stevie Wonder's 25 weeks to rank eighth among all artists for the most weeks at No. 1.
Stop us if you’ve heard this one before...

Label releases rap album.

Album blows up on the strength of its lead track.

Album over.

NOT THIS TIME!!!

FIVE MONTHS AFTER ITS RELEASE, READY TO DIE, THE DEBUT ALBUM FROM THE NOTORIOUS B.I.G., IS ALIVE AND KICKING UP A STORM WITH LEGS LARGE ENOUGH FOR THE LONG RUN.

“JUICY,” THE ALBUM’S FIRST SINGLE, BECAME A #1 GOLD SMASH HIT, TAKING THE ALBUM STRAIGHT TO GOLD.

But that was just the first leg...

“BIG POPPA,” THE GOLD FOLLOW-UP, IS EXPLODING AT AN EVEN BIGGER RATE. ALREADY #1 FOR SIX STRAIGHT WEEKS AT RAP, THE SONG IS ON ITS WAY TO THE TOP 10 AT RHYTHM CROSSOVER WITH TOP 40 RIGHT BEHIND READY TO BREAK THINGS WIDE OPEN.
Faith No More waive their right to remain silent.

FAITH NO MORE

KING FOR A DAY / FOOL FOR A LIFETIME