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IN MUSIC NEWS



A Cure For The Blues: Ray Bailey On Zoo

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 28, 1995

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bettie serveert

Lamprey

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120 Minutes 1/22
"Late Night with Conan O'Brien" 1/23
Modern Rock Live 1/24
meet the band at Tower, Sunset Blvd 1/27
(the super bowl is on 1/29, btw)

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Yearwood And MCA Send Their XXX's & 000's

BY EDWARD MORRIS

NASHVILLE—Trisha Yearwood is bringing a valentine to market on Feb. 14 when her MCA Records release "Thinkin' About You" makes her hit "XXX's And 000's" available on an album for the first time.



YEARWOOD

The song, which was No. 1 on the Hot Country Singles & Tracks

(Continued on page 37)

Modern Rock Flocks To U.K. Bands Oasis, Stone Roses, Bush Mob Playlists

BY CRAIG ROSEN

LOS ANGELES—The British are coming—again. After a year in which tracks by U.K.-based bands were generally shunned by modern rock programmers in favor of American grunge and neo-punk, British acts are beginning to make a significant impact at the format again.

In the last month, Oasis' "Live Forever" has topped the charts at modern rock KROQ Los Angeles and KEGE Minneapolis, while its "Supersonic" was No. 1 on the playlist at WENZ Cleveland.

The Stone Roses' new single, "Love Spreads," has hit No. 1 at WXRT Chicago and CIMX Detroit, while Portishead's "Sour Times" hit the

summit at KWOD Sacramento.

This week on the Modern Rock Tracks chart, British acts make up nearly half the top 10 as "Love

Spreads" climbs to No. 5 with a bullet. "Everything Zen," by Bush, another new British entry, moves to No. 6, while "Live Forever" jumps to No. 7, and "Sour Times" falls to No. 9.

Modern rock programmers have varying opinions about why the British rock resurgence at radio is occurring, ranging from the theory that listeners might be growing tired of grunge and punkish sounds to the belief that the latest onslaught of releases from the U.K. is superior to releases in the past year. Others suggest that it is purely coincidental or due to the cyclical nature of the music business.

Whatever the cause, modern rock programmers are delighted that these new British acts, which generally offer an alternative to grunge and neo-punk, are enjoying hit records. They say that the singles by U.K. acts are helping to give the sound of the format some much-needed diversity.

"I can't remember the last time there was a cluster of four big records at the top of the charts from Britain," says WNNX (99X) Atlanta PD Brian Philips.

(Continued on page 92)



THE STONE ROSES



BUSH

France's Hallyday Does English Set On Phonogram

BY PHILIPPE CROCC

PARIS—At the tender age of 16, Jean-Philippe Smet felt an English-sounding name would better suit his show-biz ambitions. He became Johnny Hallyday. Some three decades later, the Gallic legend has his first chance to get closer to the Anglo-American style he has aped for so long via an English-language album aimed at the international market.

Hallyday's long career is marked by the sale of tens of millions of albums and an extraordinary popularity

(Continued on page 99)



HALLYDAY

Mexican, U.S. Record Biz Prepare As Peso Drops

BY BARRY GRANT

MEXICO CITY—The Mexican music market is bracing for a rocky 1995 as efforts to stabilize the peso continue.

Since Dec. 20, when the government unexpectedly devalued the Mexican currency by 15%, the value of the peso has declined an additional 25% on its own without showing definitive signs of stabilizing.

Mexico is Latin America's largest record market and the eighth-biggest record market in the world.

Although most executives in the Mexican music industry are unsure how they will deal with the country's economic crisis, they concur that business in the next 12 months is going to be rocky, with the climate ripe for downsizing and restructuring.

At least one label, EMI Mexico, is delaying the release of new product and suspending several recording projects until the peso finds firm ground.

"Unit sales are going to be reduced by 10% in 1995," says Jesús López, VP Latin, North America.

(Continued on page 99)



Wherehouse Tries Used-Tape Sales

BY EILEEN FITZPATRICK

LOS ANGELES—Wherehouse Entertainment has extended its con-



sumer trade-in offer on used CDs to audiocassettes and may broaden it to include prerecorded videotapes.

(Continued on page 100)



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GLOBAL MUSIC PULSE

Valeria Shines Amid Dim Russian Landscape
SEE PAGE 61

0 71486 02552 8

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PERFORMANCE**
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From her 5x
Platinum solo
debut album.

NETTWERK

ACE OF BASE

**THREE GRAMMY
NOMINATIONS:**

BEST NEW ARTIST

**BEST POP PERFORMANCE
BY A DUO OR GROUP
WITH VOCAL**
"The Sign"

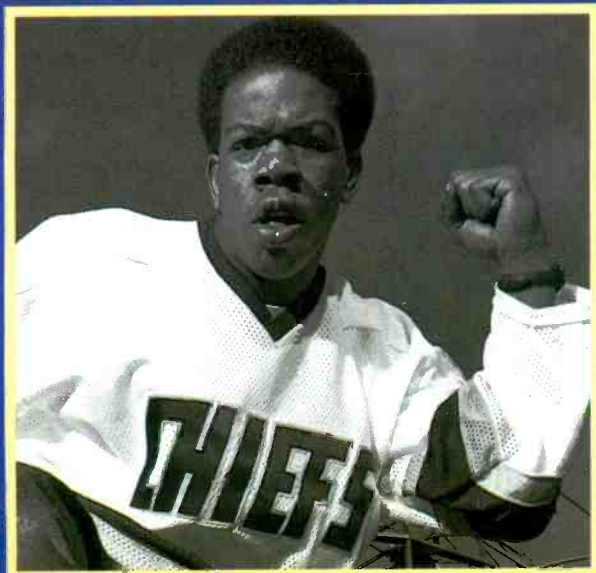
BEST POP ALBUM
The Sign

Their debut album
now certified 7x Platinum.



CONGRATULAT GRAMMY

AND ALL WHO'VE MADE RECORD-BRE



CRAIG MACK

**BEST RAP SOLO
PERFORMANCE**
"Flava In Ya Ear"

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single. The longest
running #1 Rap
Single of the Year.
"Get Down," the
follow-up, now
exploding at Rap,
R&B and Top 40.
Album: Gold.



DIAMOND RIO

**TWO GRAMMY
NOMINATIONS:**

**BEST COUNTRY
PERFORMANCE BY
A DUO OR GROUP
WITH VOCAL**

"Love A Little Stronger"

**BEST COUNTRY
INSTRUMENTAL
PERFORMANCE**

"Appalachian Dream"

Voted CMA VOCAL GROUP
OF THE YEAR for two
consecutive years.



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NASHVILLE

ARISTA

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ARISTA. DIVE

A STELLAR PERFORMANCE



ARETHA FRANKLIN

BEST FEMALE
R&B VOCAL
PERFORMANCE
"A Deeper Love"

From her album
Greatest Hits
(1980-1994).



CRASH TEST DUMMIES

THREE GRAMMY
NOMINATIONS:

BEST NEW ARTIST

BEST POP
PERFORMANCE

BY A DUO OR
GROUP WITH VOCAL
"Mmm Mmm Mmm Mmm"

BEST
ALTERNATIVE MUSIC
PERFORMANCE

God Shuffled His Feet



Worldwide album sales:
Over 4 million units

IONS TO OUR NOMINEES

THE ARTISTS THIS ANOTHER MAKING YEAR



KENNY G

BEST POP
INSTRUMENTAL
PERFORMANCE

"Sentimental"

From the 7x Platinum
album Breathless
(His new album
Miracles was
certified
Triple Platinum
in one month).

THE TRACTORS

BEST COUNTRY
PERFORMANCE BY
A DUO OR GROUP
WITH VOCAL
"Baby Likes To Rock It"

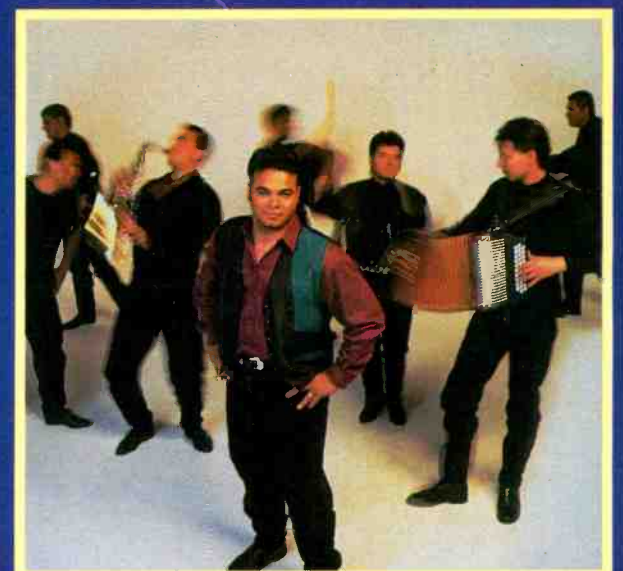
The #1 selling debut
Country album of the
year - now over 1.6
million. New single,
"TRYIN' TO GET TO
NEW ORLEANS,"
now exploding.



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BEST MEXICAN-
AMERICAN
PERFORMANCE

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album of the year at
both radio and retail.



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Dar Williams' New England Honesty

If one hears melody in the daily roar on Main Street, then traditional folk music would be the back-alley stillness paralleling that steady rocking ferment. Always seeking a conscious remove from the madding crowd, folk music shows the virtues of modest audibility in a clamor-beset culture.

In the latest issue of the Cambridge, Mass.-based New England Folk Almanac, living legend Pete Seeger views traditional forms as "music you make for yourself and not music you listen to," but advises that "this is a functional definition, not a structural definition."

The 75-year-old Seeger's comments came in a symposium-like survey piece headlined "Why Is Folk Music So Popular In New England?" in which folkies as diverse as Chris Smither and Scottish singer Jean Redpath also considered the question—Smither citing the area's college-intensive "willingness to exercise introspection," Redpath attributing it to the music-loving region's "ancestral memory," and Seeger positing, "Why are there more coffeehouses in New England than other places? I'd say New England has a great tradition of small organizations, and now that they're no longer going to churches as much, they go to coffeehouses instead."

Which brings us to Dar Williams, the 27-year-old auburn-haired composer who is the hottest young performer on the New England folk horizon as well as a favorite in the Internet's Folk Music chat zone. The reasons for her success are evident on her self-produced album called "The Honesty Room" (Razor & Tie Music, due Feb. 21), which is topically penetrating but has unapologetically pretty music that neither aims for alternative status nor longs to be an acoustic offshoot of modern rock. Williams has no qualms about being a stylistic descendant of what she terms "the nonsteroid version of America that includes the Shakers, hammered dulcimers, Pete Seeger, and the handicraft side of our society's history."

"The Honesty Room" opens with "When I Was A Boy," a witty guitar-and-voice oratorio based on a famous children's fantasy ("I won't forget when Peter Pan came to my house, took my hand/I said I was a boy, I'm glad he didn't check"). The song's insights on pre-adolescent androgyny and its emotional liberty reflect the provocative pre-Disney impropriety of Scottish novelist Sir James Matthew Barrie's central character and Peter's six "lost boy" confederates. But the somber edge in Williams' vocals evokes not the girlishly smitten Wendy of the tale who is abducted by Peter, but rather the luckless tone of Slightly, Peter's troubadour sidekick. Stranded in Neverland, the wailish Slightly "cuts whistles out of trees," as Barrie wrote in 1904, "and dances ecstatically to his own tunes . . . He thinks he remembers the days before he was lost, with their manners and customs." As the song affirms, to be lost is sometimes less a matter of unfamiliar surroundings than a lack of self-fulfillment.

"It's not surprising that the original Peter Pan character had some menace in him," says Williams. "In the story, Wendy wanted to be just like Peter and also in love with him—but somebody like Peter, who won't grow up, would be terrible in *any* real-life relationship."

The youngest of three daughters by Yale-educated medical writer/editor Gray Williams and the former Marian Ferry, a Vassar graduate who does fund raising for Planned Parenthood, Dorothy Snowden "Dar" Williams was born April 19, 1967, in Mount Kisco, N.Y., and came of age in neighboring Chappaqua. A student of the guitar since the age of 9, Dar wrote a "maudlin" ditty titled "I Should Be Happy Where I Am" at camp during her 11th summer. Indelicate critiques

stopped her from writing for another six years. While attending Wesleyan College in Connecticut, she resumed her tune-spinning, but the "turning point" came in late 1992-early 1993 in Boston when a deep depression over professional impasses and the breakup of a relationship found her again considering a halt to performing in favor of pursuing a graduate degree in "theater, speech therapy, or psychology."

Her struggles with that quandary eventually resulted in "You're Aging Well" and "I Love, I Love (Travelling II)," two far-sighted ballads whose spiraling bursts of free association and soprano trills merge the complexities of the Celtic air and the medieval motet. Free of pop compromises, they are handsome folk plaints of an almost classical stripe, yet contemporary enough to compel the patronage of prudent college or alternative-music programmers. "The point of those songs," says Williams, "is that I'm looking forward to aging, affirming the ancient but currently unpopular idea that getting older can make you wiser and physically and emotionally stronger."

Deciding to depart Beantown while completing the new material, she moved to Northampton, Mass., the college-dominated (U. Mass., Smith, Amherst, Hampshire, Mount Holyoke) town that is also the home of Dinosaur Jr, whose sometime engineer, Mark Alan Miller, worked on "The Honesty Room."

"There's a rhythm to where I live that helps my music," says Williams. "And it includes the mountains, high snows to constantly dig yourself out of, and geese clucking along the shoulder of the main road into town."

Williams mingles easily with the eccentric local rock community, but prefers the folk circumambience celebrated in the New England Folk Almanac with its ads for arts festivals, handmade mandolins, and the folk broadcasting orbit of FM outlets, including KOPN Columbia, Mo., and WUMB Boston, which cater to an unbounded community with few protocols.

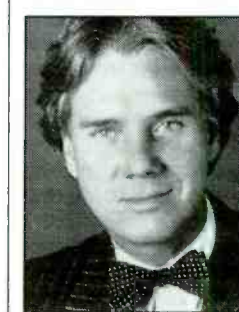
"If you have a guitar," says Dar, "and earn about \$200 a year getting a room's worth of people to pay attention while you sing a bunch of songs that includes at least three originals, you can rightfully call yourself a folk singer."

Still, any genre extending such a tolerant entry-level welcome is apt to tempt the insipidity of too many atonal strummers. "Well, you can just imagine all the levels of performance in a music scene that includes everything"—Williams' laughter spills out—"from your crazy aunt leading an after-dinner sing to Boston's huge undercurrent of small cafes and Unitarian church concerts. But it's generally thought that you work yourself up through the ranks. I didn't mind cutting my teeth in rough bars, but it's difficult to be developing in an environment that doesn't readily remove the big question mark hanging above your head. Only the folk audience can take it away, and even then it requires a long, patient process."

Does Dar Williams have the stamina to stay the course? "I'm excited but realistic," she says, "because in songs like 'Boy' and 'I Love,' you hear me following my mind and not my heart. What 'The Honesty Room' is saying is that I like the artistic freedom I have inside my head. Still, folk music in New England is audience-defined rather than industry-defined."

"And unlike a lot of pop or rock, folk music is about a high level of very, very intimate communication; it's the art of reaching individuals rather than a huge group. On a night when a show goes really well, the great paradox of the folk audience is that the people don't feel the singer has been heard, they each feel that *they've* been heard."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

SETTING A RECORD UP NORTH

Music sales last year in Canada were the best in a decade, not just in the last quarter but throughout 1994. With net sales up 16%, retailers are rejoicing. Canadian correspondent Larry LeBlanc has the story. **Page 62**

GOOD, BAD NEWS ON SHRINKAGE

A new loss-prevention survey shows that shrinkage fell for music and video retailers in 1993. But these merchants still have the third-highest rate of inventory loss from theft and other problems in the retail industry. Associate retail editor Don Jeffrey reports. **Page 63**

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Commentary

Confronting Past And Present Atrocities

Looking back over the past 100 years has given Billboard and its readers the opportunity to pause and consider not only the vast differences between the past and the present but the striking similarities as well. The entertainment industry has advanced astronomically both in terms of technology and the way in which business is conducted, but we must stop and examine how far we have come in addressing the social ills of our world. As the following Commentary points out, great strides must be made before we can find an end to the atrocities that continue to plague our world.

BY DICK LaPALM

Billboard's splendid 100th anniversary issue was really a special and welcome treat. In my case, it generated a sense of pride, as well as more than one rueful reflection. I was the one responsible, 26 years ago, for the Rotary Connection "Peace" advertisement that carried an image of a seriously wounded and bleeding Santa Claus lying on a gruesome-looking battlefield. (The ad originally appeared in the Dec. 7, 1968, issue of Billboard.)

There were those, so stunned at seeing a bleeding Santa, who believed it to be the album cover, which was not the case. The actual cover was displayed in the lower



The above ad, for the Rotary Connection release "Peace" on Cadet-Concept Records, ran on a full page in the Dec. 7, 1968, issue of Billboard. The actual album cover is pictured below the ad.

part of the ad. I was told by Paul Ackerman, then the editor of Billboard, that never in the magazine's history had an ad caused as much controversy.

I believed that the image of a wounded Santa was entirely appropriate at that moment. The threat of nuclear war was real; America was experiencing the carnage of the

The controversy surrounding the slain Santa advertisement prompted retailer Montgomery Ward to refuse shipments of the Rotary Connection album (see original article, below left). The debate over the ad also spurred Billboard to write an editorial supporting the statement made in the ad (reprinted below right).

Ward's Boycotts Cadet's 'Peace'

By RON SCHLACHTER

CHICAGO — Montgomery Ward has instructed record suppliers not to ship to the chain the new Cadet-Concept Rotary Connection LP, "Peace." Although national buyer James O'Brien here refused to comment, Dan Heilicher, J. L. Marsh Co., Minneapolis, which racks many Ward's stores, said, "We have been told not to ship Ward the album."

Heilicher said he understood Ward's objections stemmed from the way the album was being advertised. "I think the advertisement depicting a dead Santa Claus on a battlefield is in poor taste."

A check with other rack jobbers, one-stops and All State Record Distributing here, revealed there were no other complaints about the album.

"I have heard nothing about the album," said David Strome, manager, Handelman, Detroit, which racks certain Ward's stores but not in the Chicago

area. Meanwhile, Chess advertising director Dick LaPalm explained the purpose of the advertisement this way:

"When we chose to illustrate our Christmas album with the traditional Santa Claus, we had to ask ourselves some pointed questions. How can Santa be fat when millions of innocent children are starving to death in Biafra? How can Santa be jolly when our nation is torn with racial strife and persecution? How can Santa remain unscathed when thousands lie dead and wounded in Vietnam?"

"Santa, like all of us, must feel the shame and torment of a world that needs healing. No longer can he, or any of us, turn from what we know is wrong and pretend that all is all right simply because it is Dec. 25. Before we can rejoice in the spirit of Christmas, we must rejoice in the essence of Christmas. Peace."

EDITORIAL

Peace on Earth?

In this holiday season of December, 1968, love lies bleeding. "Peace on earth . . . good will to men" is an illusion.

Our cities are wracked with civil disorder. Crimes of violence are at an all time high. In Washington, people are afraid to ride the buses. In Harlem, New York, the NAACP Friday (13) called for greater police protection for innocent residents.

Racial animosities are at a peak. They threaten the fabric of the nation. The spectre of disunity is a very real one. In fact, the incoming Nixon administration has already been tagged "the bring us together administration."

In faraway places, a similar picture prevails. In Africa, Asia and the Middle East, war, starvation and assassination define the human condition.

In view of these unassailable facts, some are questioning the traditional symbols of our society. Thus, a recent Cadet Records advertisement depicted Santa Claus as shattered and torn.

The Cadet ad was not drawn up in a moment of frivolity. It represents concern over the state of humanity. It tells it like it is. To regard Santa today as smiling and happy is at once a cruel and deceptive mockery.

To those who have protested the Cadet ad, we urge: Search thyself. The truth will bring strength and make possible a healing process.

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

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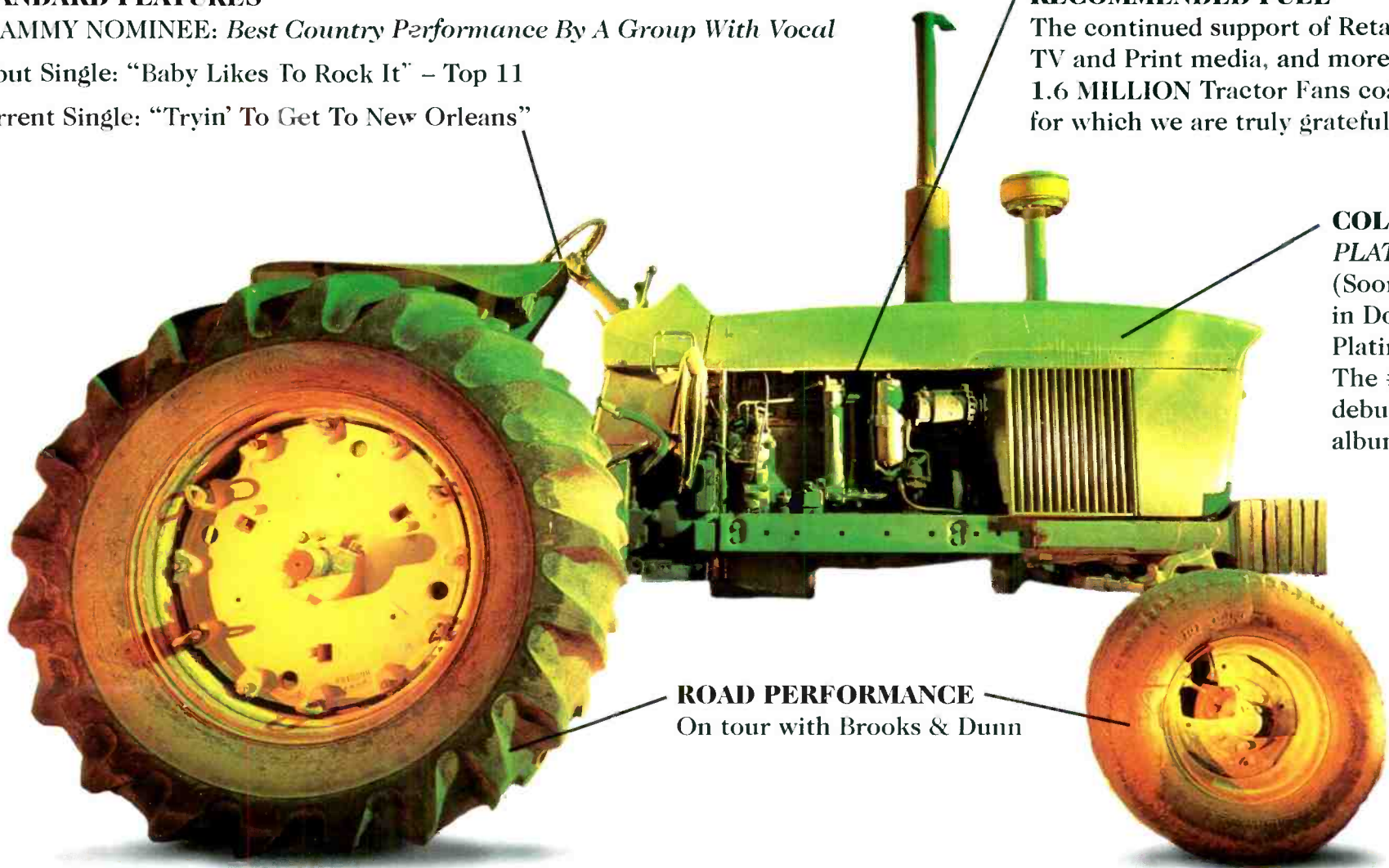
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1995 4 Grammy nominations

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Opening Spring 1995

THE YEAR OF FRANK SINATRA -
Principal photography begins
April 1995 4 Grammy

BUCCO COMPANY



DEBUT ALBUM

MAVERICK RECORDING COMPANY

CANDLEBOX Triple Platinum

ME'SHELL NDEGÉOCELLO 1995 4 Grammy® nominations

including BEST R&B ALBUM "Plantation Lullabies"

DEBUT ALBUM



MAVERICK MUSIC COMPANY

CANDLEBOX Triple Platinum

ME'SHELL NDEGÉOCELLO 1995 4 Grammy® nominations

including BEST R&B SONG "if that's your boyfriend (he wasn't last night)"

LUCINDA WILLIAMS 1994 Grammy® award winner Best Country Song



MAVERICK PICTURE COMPANY

CANADIAN BACON Opening Spring '95

THE YEAR OF FRANK SINATRA

Principal photography begins April '95



MAVERICK MEANS BUSINESS

DESIGN: DYER/MUTCHNICK GROUP



Forever King. Martin Luther King III, left, and composer Joseph Schwantner celebrate the national release of a recorded tribute to Martin Luther King Jr. at Nike Town in Atlanta's Phipps Plaza. The CD was released by KOCH Classics International on Jan. 16, Martin Luther King Day, and features King's speeches accompanied by music: "New Morning For The World," composed by Schwantner, and "The Passion Of Martin Luther King" by Nicolas Flagello, performed by the Oregon Symphony. Proceeds from sales will benefit the King Center For Non-Violent Social Change.

CBS/Fox To Bow Film Series In Similar Mold As 'Baseball'

■ BY SETH GOLDSTEIN

NEW YORK—Hoping to travel the path blazed by "Baseball," CBS/Fox Video has won rights to the 10-hour series "American Cinema," premiering on PBS Jan. 23.

At first glance, CBS/Fox might seem to be poaching on the territory of Turner Home Entertainment. "American Cinema," however, is not a PBS-produced show, placing it outside the licensing deal Turner struck with the Public Broadcasting Service in 1994. Turner, among others, did bid on "American Cinema," but dropped out before the final round.

Nevertheless, Turner has had an influence. Its home-video success with the 18 1/2-hour "Baseball"—more than 1 million units sold—helped convince CBS/Fox to close the deal and provided some marketing pointers, as well.

"American Cinema," which has been four years in the making by The New York Center For Visual History, PBS station KCET in Los Angeles, and the BBC, arrives at retail March 15 in the form of five two-hour cassettes priced at \$24.98 each and \$124.98 for the complete set. Street date has been timed to ride the ballyhoo surrounding the David Letterman-hosted Academy Awards on March 27.

CBS/Fox, distributed by FoxVideo, should have a major presence in music chains and the warehouse clubs, which do well with sets. Because of the single-tape price, "American Cinema" likely will have less prominence in mass merchants, more accustomed to under-\$20 product like "Baseball."

Although it's loaded with Hollywood star power and excerpts from 240 movies, "American Cinema" also lacks the cachet of "Baseball" creator Ken Burns, which is one reason why CBS/Fox nontheatrical marketing VP Mindy Pickard won't forecast comparable sales. New York-based consultant Jim Lyle, who helped negotiate the deal with "American Cinema" backer Annenberg/CPB Project, says "the narrower subject" will hold down volume.

But Lyle and Pickard believe the series will find a home among the ever-widening circle of movie enthusiasts. An early, welcome signal has been the success of the Rizzoli \$50 coffee-table book of the same name, released in October.

Rizzoli has sold most of its first print run of 30,000 copies and has ordered another 30,000, says marketing assistant Stefan Zorich. "We're expecting it to do even better when the series airs." Sales have been a "surprise," he adds.

CBS/Fox plans to drum up direct-response business even before the cassettes reach stores. Each telecast will end with an 800 number that viewers can call to order that episode or the series. It's a route taken by numerous broadcast and cable shows, such as "The Civil War," now part of the catalog Turner acquired when PBS ceased distributing via Pacific Arts Video.

"I look for numbers comparable" to the 8,000 "Civil War" tapes sold during its first PBS run, Pickard says. Annenberg/CPB is taking 800-number orders, to be filled by Vermont-

(Continued on page 20)

Europe, Asia Vie For MIDEM Focus; Talks Range From Dance To Karaoke

■ BY DOMINIC PRIDE

LONDON—Europe's growing talent pool and Asia's booming economies are the two themes that likely will dominate this year's MIDEM convention, Jan. 30-Feb. 3 in Cannes.

Among the prominent figures expected to attend are Arista Records president Clive Davis, recipient of this year's man of the year award, and David Bowie, who will present a poster he co-designed for Claude Nobs' Montreux Music Festival.

While reflecting the growing importance of Europe and Asia, MIDEM's conference schedule will also highlight some of the practical and ethical issues coming to the fore in new technologies.

Spearheading the European discussions will be the opening-day A&R spotlight panels. The initial session, "The Rise Of European A&R," will look at how national hits are becoming pan-European successes. The panel will feature Jan Abbink, PolyGram's European repertoire promotion director; Andy Stephens, VP of international marketing at Sony Music Europe; Emmanuel de Buretel, president of Virgin France; and Stuart Watson, president of SWAT Enterprises.

The subsequent panel, "Is There Life After Euro Dance," will address a question on everyone's lips and will feature contributions from German techno artist Westbam; Mega Records head of A&R Claes Cornelius; Martin Dodd, A&R director, Jive Zomba Europe; and Bela Cox, head of A&R at Logie Records.

A third panel, "Manufacturing The Hits," will present key label and production figures, including Sony S2 managing director Muff Winwood; Media Records managing director Gianfranco Bortolotti; and Dome Records chief Peter Robinson.

All the panels are organized in collaboration with Music & Media magazine, which also will co-present a series of "border-breakers" concerts (story, page 20).

Reflecting on this year's agenda, MIDEM chief executive Xavier Roy says, "We can see a lot of cross-penetration of repertoire in the European market, which is why we're concentrating on the theme of 'border breakers.' This year we'll be having a party in a 4,000-capacity theater with 21

acts, most of which will be European."

With the increased participation from Asian companies and MIDEM's expansion into Asia (see story, page 56), there is a heavy emphasis on the region. A Feb. 1 session, "Asia—Two Global Approaches," will look at the region from an economic and a music-industry standpoint. Later that day, "Close Up On The Asian Music Market," will examine A&R, multinationals' strategies, publishing and copyright, karaoke, and ways of breaking into the market.

Says Roy, "With MIDEM Asia we want to create something involving the local companies and with a pan-Asian feel. What we're trying to do [with the Asian seminars] is to give MIDEM participants information

about how that market works—a 'first look' if you like."

The emphasis on technology will be less pronounced than it was last year, although many of the seminars will deal with more practical than theoretical aspects of what new media can offer.

On Jan. 31, "Record Company Strategies For Facing Multimedia" will look at how labels are exploiting their rights and whether indies can play a part in the market.

"Ethical Issues When Exploiting Digital Media" (Feb. 1) will examine how artists can come to terms with their works being altered by computer, while "New Technologies—The Consequences And Payment For

(Continued on page 20)

NARM Board Urges CD-Only Solution For Source-Tagging

■ BY DON JEFFREY

NEW YORK—After months of gridlock between music retailers and suppliers, the board of the National Assn. of Recording Merchandisers has urged record companies "immediately" to begin installing acousto-magnetic anti-theft tags on CDs during manufacturing.

The latest NARM recommendation skirts the thorny issue of source-tagging audiocassettes, which the music companies believe are harmed by acousto-magnetic technology. The trade group asserts that declining tape sales indicate the format has a "limited lifespan ahead" and that continued growth of CDs warrants their protection now.

NARM executive director Pam Horowitz says that a majority of the six majors are in favor of NARM's recommendation. But most music distribution executives are withholding approval for now, at least.

The strongest endorsement came in a prepared statement released Jan. 18 by Pete Jones, president of BMG Distribution. He stated: "In my view, it is time to go forward at least with CDs, the configuration

most at risk. With a security tag which will fit on the existing jewel-box tray, we can proceed with source-tagging the CD."

David Mount, president of WEA, says, "I told [NARM] earlier on that we were willing to consider CD-only. Conceptually, we certainly are willing to proceed. But we don't want to proceed unilaterally."

John Burns, president of Uni Distribution, says, "We still have concerns about the degradation of audiotape."

Jim Caparro, president of PolyGram Group Distribution, says he will not endorse NARM's recommendation "until [NARM] picks a technique that meets all their [own] criteria."

In May 1992, NARM issued revised criteria for source-tagging. The first was that "the system must have no adverse effect on either audio or video product."

Distribution executives at Sony Music and Cema did not return phone calls at press time.

Although NARM's latest action urges manufacturers to source-tag CDs immediately, the board says that other configurations should be

(Continued on page 95)

New Congress Revives Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America's choice of Sen. Orrin Hatch (R-Utah) as a co-sponsor of its reintroduced performance right bill could prove beneficial, say observers.

Hatch is not only a copyright issue veteran, but also the new chairman of the Judiciary Committee and will dictate the legislative agenda.

The bill, S-227, differs from the version that was before the 103rd Congress in 1994 in that it meets the concerns of not only broadcasters, but the performing right groups that had opposed last year's version.

Hatch and co-sponsor Sen. Dianne Feinstein, D-Calif., introduced the bill in the Senate Jan. 13.

The bill is aimed at multichannel satellite digital-radio services. Such companies would have to receive permission and most likely pay a fee to copyright holders for the transmission of sound recordings.

The legislation exempts broadcast radio—both traditional analog and upcoming digital upgrades—and also includes language that further protects the musical composition and mechanical royalty rights held by societies such as ASCAP, BMI, and the National Music Publishers Assn.

The introduction of the bill so early in the session, say insiders, is a feather in the cap for the RIAA, which supports the bill. Early introduction allows greater time for discussion and passage of pending bills

throughout the two sessions of the 104th Congress.

Last year, the bill met with resistance from the National Assn. of Broadcasters and the performing right societies (Billboard, May 28, 1994) and eventually derailed (Billboard, Oct. 8, 1994).

The new draft appears to have the support of the NAB and the right societies.

Fred Koeningsberg, a spokesman for ASCAP, says he is aware of the new bill, but has not read the details. "If it embodies the compromises we worked out last year, then I don't see many problems," he says.

Doug Wills, a spokesman for the NAB, says the association is "pleased that broadcasters have been carved out of the new bill, but

we are still studying the details."

No House sponsors for a companion bill have been announced yet, says RIAA president and COO Hilary Rosen.

She declined to comment on speculation that the RIAA is seeking the co-sponsorship of two California legislators familiar with the issue, Republican Carlos Moorhead, the new chairman of the House Intellectual Property Subcommittee, and Democrat Howard Berman.

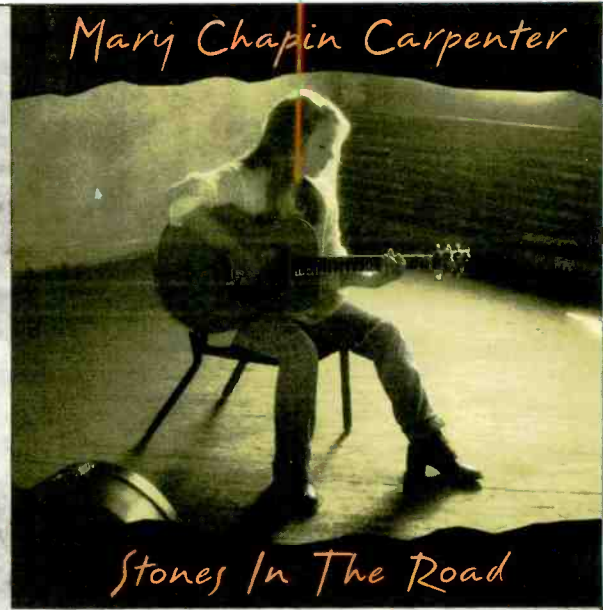
The administration and the Copyright Office both champion a performance right amendment. Most other developed countries have performance right sections in their copyright laws, say copyright experts, and they stress that the U.S. needs to be on equal footing.

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STONES

IN THE

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Zoo Toots 'Horn' Of L.A. Bluesman Bailey

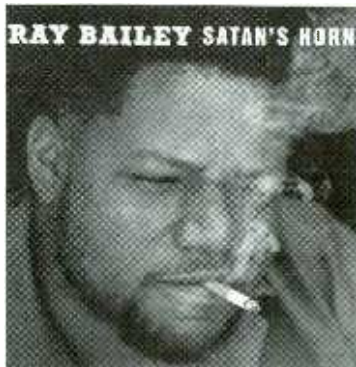
■ BY CHRIS MORRIS

LOS ANGELES—Bluesman Ray Bailey's career has been playing like a Hollywood fantasy about the music business.

Two years ago, the then-unknown L.A.-based singer-guitarist recorded his intensely powerful debut album, "Satan's Horn," in a single 12-hour session. A Zoo Entertainment executive happened to hear a track from the album on the radio and decided to pick up the record for re-release, now set for Jan. 24. In the interim, the disc won honors as the best debut blues album of 1993 in Living Blues magazine's prestigious critics poll.

The 39-year-old musician is still bemused by the way the album has been embraced. "I'm really surprised that the reaction has been very positive," Bailey says. "I almost expected lukewarm... A lot of things are starting to blossom."

Bailey brings formidable musical credentials to the table. A native of L.A.'s Watts neighborhood and a one-time student of prominent jazz reed man John Carter, he played



behind such noted L.A. bluesmen as Lowell Fulson, Philip Walker, and Smokey Wilson. (He also cites B.B. King, Jimi Hendrix, and Freddy King as major influences.)

"I was hugely influenced by jazz, too," Bailey says. "I grew up with the organ trio-type thing, which is what I work with a lot, organ trio. I played with Johnny Hammond Smith and Jimmy McGriff and a lot of the jazz organ players. That stuff, Larry Young, Grant Green—these guys were kind of the guys I

(Continued on page 101)

NARAS Bows Grammy Label, Plans Nominees Compilation

■ BY MELINDA NEWMAN

NEW YORK—Less than a year after launching a joint venture with Atlantic Records to release recordings of live performances, the National Academy Of Recording Arts & Sciences is bowing another new label that will highlight Grammy nominees.

Appropriately titled Grammy Recordings, the label will release yearly compilations showcasing nominees in major Grammy categories. Proceeds from the albums' sales will be split between the nonprofit NARAS Foundation and the participating artists and labels.

The inaugural CD/cassette, due in stores either Jan. 31 or Feb. 7, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance. Among the artists represented are Boyz II Men, Mary Chapin Carpenter, Sheryl Crow, Bonnie Raitt, Bruce Springsteen, Mariah Carey, Celine Dion, Barbra Streisand, Michael Bolton, Elton John, Seal, and Luther Vandross. The only artist who did not give clearance was Prince, whose recording of "The Most Beautiful Girl In The World" was nominated for best male vocal performance.

"The last four years, we've been

tracking the impact of a Grammy win or a performance on the telecast in terms of subsequent record sales, and it's formidable," says Michael Greene, CEO/president of NARAS. "I felt that if we put out a compilation and then, inside the CD booklet or cassette J-card, we showcased the album covers [from which these songs came] and information about the artist, it would also be a great sales tool for those albums." The initial shipment will total some 500,000

(Continued on page 101)

MEG Adds Diadem To Growing Christian Family

■ BY DEBORAH EVANS PRICE

NASHVILLE—The wave of consolidation that has flowed over the contemporary Christian music marketplace continues with the purchase of independent label/distributor Diadem Inc. by Music Entertainment Group.

The acquisition includes Tribute Records, the label home of Grammy-nominated artist Yolanda Adams; the new Spirit Jazz label; Diadem Distribution; Alexandria House, Diadem's print division; five music publishing catalogs; and Skylab recording studios. No purchase price was revealed.

By acquiring all of Diadem's diverse holdings, New York-based Mu-

Des'ree Is Movin' On All Fronts 2nd 550/Epic Set Climbs Slow, Steady

■ BY CARRIE BORZILLO

LOS ANGELES—"I Ain't Movin'" is a bit of a misnomer for Des'ree's stunning 550 Music/Epic album, which has been moving in leaps and bounds up The Billboard 200, while the single, "You Gotta Be," has been making equally giant strides up the Hot 100 Singles and Hot Adult Contemporary charts in the last two weeks.

Even as her latest work scales the charts, the singer is in the midst of recording her next album at Garden Studios in London and is gearing up for a four- or five-week U.S. club tour beginning in March.

The new album will feature a duet with singer/songwriter Brenda Russell, which will be Des'ree's first duet with another female singer. (Des'ree dueted with Terence Trent D'Arby on the 1993 U.K. hit "Delicate.") A release date for the new album was un-



Des'ree receives a Popular Uprisings T-shirt in recognition of the six weeks her album, "I Ain't Movin'," spent atop the Heatseekers chart.

available at press time.

This week, "I Ain't Movin'" climbs 22 positions to a bulleted No. 76 on The Billboard 200. Last week, the al-

bum jumped a whopping 47 slots after topping the Heatseekers chart of new and developing artists for a total of six weeks, four of them consecutively.

Meanwhile, "You Gotta Be" breaks into the top 10 at No. 7 with a bullet on the Hot 100 this week. The prior week, the 25-year-old British singer/songwriter's single moved from No. 16 to No. 12 on the Hot 100.

The song also jumps from No. 6 to No. 4 with a bullet on the Hot Adult Contemporary chart this week.

According to SoundScan data, "I Ain't Movin'" has sold more than 188,000 units to date. Cindy Chin, R&B and rap buyer for the 204-store Best Buy chain, based in Bloomington, Minn., says the album picked up dramatically over the last few weeks and anticipates that it will continue to climb.

550 Music has been working the album, single, and video since last summer, and some programmers say their commitment has helped boost the release. ("You Gotta Be" was serviced to top 40 radio and video outlets on June 28. "I Ain't Movin'" was released on July 5.)

"I'm not just stroking them and this is not bullshit, but I honestly do believe that one of the keys to this song becoming a top 10 hit this late in the game is because the staff is so tenacious," says Lee Chesnut, VP of music programming at VH1 and former MD of top 40 WSTR (Star 94) Atlanta, which was one of the first stations to air "You Gotta Be."

"I have never seen a label commit to a project for this amount of time like they have," says Chesnut. "And they've been completely upbeat and excited about it the whole way through."

Even though 550 Music is seven months into the project, Polly Anthony, president of 550 Music and senior VP of Epic Records Group, and Hi-

(Continued on page 95)



He's With The Band. Tom Jones, center, relaxes with members of 4AD band the Wolfgang Press after joining the group onstage during the encore of their recent concert at The Troubadour in Los Angeles. Jones performed two songs with the band, both written by the Wolfgang Press and appearing on Jones' new album. Jones had previously recorded the band's song "A Girl Like You." The band's new album, "Funky Little Demons," is due out Jan. 24. Shown with Jones are Wolfgang Press members Andrew Gray, left, and Michael Allen.

sic Entertainment Group further strengthens its position in the Christian market. MEG was formed in August 1992 by veteran writer/producer Wes Farrell in partnership with Warburg Pincus Investor's L.P. to acquire music-related assets. The partners first entered the Christian arena in 1993 with the purchase of the Benson Music Group, one of contemporary Christian's big three companies (The others being Sparrow and Word).

"We've watched what they've done with the Benson Co., which will be a sister company to ours," says George King, president/CEO of Nashville-based Diadem. "The way this deal works is that we become a wholly owned subsidiary of Music Entertain-

ment. They also own the Benson Co. We look at the synergies there as being positive. I used to be an executive VP of marketing at Benson. That's where I cut my teeth when I came to town. So I have good, warm feelings toward my sister company."

The deal follows EMI's acquisitions in recent years of the Sparrow and Star Song labels; EMI has set up a new distribution arm to handle titles from those labels (Billboard, Jan. 7). In another key deal, Word Inc. was sold in 1993 to Thomas Nelson Publishers. Word now is distributed by Sony Music.

King says Benson and Diadem will share some support in copyright and finance functions, as well as in other

areas. "We'll eventually share some sales functions," he says. "But we will be completely independent. It will be much like WEA in its approach."

Diadem Inc. was founded in 1988 by King and executive VP Larry Day. With the purchase by MEG, the company name changes to Diadem Music Group, but King and all his staffers will retain their current positions.

The big difference for Diadem, says King, will be the additional financial resources that MEG can provide. King says Diadem grossed \$6.7 million last year; with additional funds, he says the company can aim for the \$25 million or \$50 million marks.

"We've been profitable every year,

(Continued on page 100)

Play it again...for the world
Monday, January 30, 1995, 12 Noon EST

On Monday, January 30th, radio stations worldwide will celebrate the 10th Anniversary of the recording session that produced "We Are The World" by once again simultaneously airing the song that has become the anthem of hope and has raised over \$60 million to help the poor and homeless. You can show the world that our industry continues to be united in this cause by joining with us in airing "We Are The World."

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Westwood One will deliver "We Are The World" and other related pieces via satellite. Or you may obtain the song or video for airplay by calling (213) 954-3124.



Warner's Goldberg: No Staff Cutbacks Ahead

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. Records chairman/CEO Danny Goldberg, reacting strongly to a published report that the departure of two senior label executives signals an "overhaul" of the company, has issued an internal memo flatly declaring that any rumors of wide-ranging staff cuts are false.

The recently installed Warner chairman clearly sought to allay fears of staffers engendered by an ongoing round of industry rumors that have been whirling since an executive upheaval shook the top of the label last year. In October, Goldberg was named to succeed outgoing chairman/CEO Mo Ostin after label president Lenny Waronker declined to accept the position (Billboard, Nov. 12, 1994).

A well-placed source indicates that the top ranks at Warner will be stabilized further by the naming of VP of product management Steven Baker as president of Warner Bros. Records and Sire GM Howie Klein as president of Reprise Records. An official announcement of the appointments is expected within weeks. Waronker has indicated he intends to leave the label when his contract is up at the end of 1995 and to date has given no indication he will leave before that time.

Goldberg's Jan. 13 memo quickly followed the publication of a story in The Hollywood Reporter implying that the imminent exit of senior VP/GM of black music A&R Benny Medina and VP/GM of jazz and progressive music Ricky Schultz was the start of a "purge" of the Warner Bros. staff. The story also incorrectly reported that a third senior Warner executive had been terminated.

Goldberg declined to be interviewed, but in his memo, which was distributed to label executives and staff, he forcefully rebuts the notion that large staff cuts are imminent.

Of a published claim that additional cuts were expected at the label, Gold-

berg writes, "This comment is . . . totally without foundation. I don't want to make a 'read my lips' statement because inevitably in the evolution of a company, there may be changes that are appropriate. But the implication that there will be large scale cutbacks is false."

The memo continues, "During this time of change, the media, the entertainment community, and our competitors have an interest in gossiping about us. If any of you become concerned by what you hear in the com-

(Continued on page 92)



Transfer Back To Atlantic. While celebrating their return to Atlantic Records, the Manhattan Transfer receive gold albums commemorating sales of "The Best Of The Manhattan Transfer," a collection of the group's early Atlantic hits. The band's new Atlantic studio album, "Tonin'," is due out in February. Pictured, from left, are Atlantic senior VP Arif Mardin; band members Alan Paul, Cheryl Bentyne, and Tim Hauser; Warner Music U.S. chairman/CEO Doug Morris; and band member Janis Siegel.

BMG's Top Asia/Pacific Exec Exits Post Jamieson Departs; Smellie Named As Successor

■ BY MIKE LEVIN

HONG KONG—Peter Jamieson, one of the most senior multinational label executives in Asia, is leaving BMG International.

He departs his post as the company's senior VP and Asia/Pacific regional director at the end of this month and will be succeeded here by Michael Smellie, managing director of BMG's Australian operations.

British-born Jamieson, who directed the major's Asian expansion via a network of affiliate companies, will also step down as chairman of the IFPI's regional board. He has not revealed future plans.

"We're very sorry to lose an extremely valuable player," says BMG International president/CEO Rudi Gassner. "But we're also lucky to have a replacement who is equally as qualified."

Gassner will meet Jan. 26-27 with BMG's national managing directors in Hong Kong and oversee the changeover, which comes three days before the Chinese New Year, Asia's most important holiday.

"Peter's contributions to the de-

velopment of BMG U.K. and the Asia/Pacific region are truly too numerous to mention," says Gassner. "My only wish for him is much success and happiness."

Jamieson joined BMG in 1986 as chairman of RCA/Ariola U.K. after 20 years with EMI. He set up BMG's Asia-Pacific office in 1989 and gained regional respect for his belief in organic growth instead of acquisitions.

"On the eve of their new year, it is common for Chinese people to settle outstanding accounts and face the future anew," Jamieson says. "Having always been strongly influenced by local considerations, I did just that and found a strong need for change." He says he is unsure about his next step, but is likely to stay in the Asian music business.

Smellie has been with BMG since 1993, joining the company after a spell as CEO of Australian management/label/publishing group MMA/rooArt. Before that, he spent 12 years with PolyGram, rising to MD of Australasian operations.

Smellie's move north will leave BMG's Australian slot temporarily vacant. "Our obvious priority will be

to find someone as soon as possible," says Smellie. "But I have no concern that the people we have now can carry on BMG's Australia operations without any problems."

In Hong Kong, Smellie will take over a division that is still establishing a presence. Although BMG has yet to become a dominant force in Chinese repertoire, it is among the market leaders in Malaysia, Indonesia, and the Philippines. It has set up affiliates in the region as 100%-owned units, or, in some cases, with partners. Jamieson's unit has enjoyed strong sales with a number of international releases, including "The Bodyguard" soundtrack and albums by Kenny G.

Norman Cheng, PolyGram's Far East president, will take over Jamieson's role as IFPI regional chairman (he was already its vice chairman). The change is not expected to affect the sensitive negotiations between the U.S. and China over piracy in China because of Cheng's longstanding involvement in the Asian music business and the respect with which he is held in Beijing.

Fats Domino Gets Rhythm & Blues Foundation Honor

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Rhythm & Blues Foundation announced the recipients of its sixth annual Pioneer Awards and named New Orleans legend Antoine "Fats" Domino as this year's winner of the Ray Charles Lifetime Achievement Award Jan. 17.

The foundation's Pioneer Awards recognize outstanding contributors in the field.

Domino's recording career began in the late '40s with the million-seller "The Fat Man" and exploded in the mid-to-late '50s with a series of inimitable hit recordings during the first tidal wave of rock'n'roll, including "Ain't It A Shame," "Blueberry Hill," "Blue Monday," and "Walking To New Orleans."

This year's Pioneer Award winners are Inez and Charlie Foxx, Cissy Houston, Darlene Love, the Marvellettes, the Moonglows, Lloyd Price, Arthur Prysock, Mabel Scott, Booker T. & the MG's, Justine "Baby" Washington, and saxophonists Illinois Jacquet and Junior Walker.

The recipients are honored by the foundation for creating "an art form that is a fountainhead for contemporary popular music and a lifeblood of American culture."

The eight singers, two instrumentalists, and three groups will share in cash grants totaling \$220,000.

The ceremony will be held March 2 at the Hollywood Palladium in Los Angeles as part of the Grammy Week celebration and will be hosted by Jerry Butler and Martha Reeves, both past Pioneer Award winners.



DOMINO

EXECUTIVE TURNTABLE

BILLBOARD. Vince Beese is named manager of sales and support for Billboard Online and Billboard Phonolog CD-ROM in New York. He was a freelance marketing assistant for Billboard.

RECORD COMPANIES. David Harleston is appointed president of Flavor Unit Records and Entertainment in Jersey City, N.J. He was president of Def Jam Recordings.

Mickey Eichner is named senior VP of MCA Records in New York. He was head of the Eichner Entertainment Co. Inc.

Janet Billig is appointed senior VP of Atlantic Records in New York. She was an artist manager at Gold Mountain Entertainment.

Bob Heatherly is promoted to VP of sales and marketing for Atlantic Records Nashville. He was director of marketing.

Ron Osher is named senior VP and



HARLESTON



EICHNER



BILLIG



HEATHERLY



OSHER



BRULEZ



JEFFRIES



GAVIN

chief financial officer at EMI Records (EMI/Chrysalis/SBK) in New York. He was VP of BMG Enterprises.

Guy Brulez is appointed VP of the European Repertoire Division of Sony Music Entertainment Europe in London. He was VP of international marketing for Capitol Records International in Los Angeles.

Nancy Jeffries is promoted to head of A&R for the Elektra Entertainment Group in New York. She retains her title as senior VP of A&R.

Ivan Gavin is promoted to senior VP of finance and administration for Zom-

ba Recording Corp. in New York. He was chief financial officer of the Zomba U.S. group.

Jeff Allen is appointed VP of finance for Sony Music Nashville. He was VP of finance for Liberty.

Frank Murray is promoted to national director of promotion for Capitol Records in New York. He was director of promotion and marketing.

Dino Perera is named director of black music A&R for RCA Records Label in New York. He was an independent talent scout for RCA.

Coco Shinomiya is appointed art

department director for Rhino Records in Los Angeles. She was art director.

Rykodisc in Salem, Mass., names Thane Tierney product manager for Hannibal Records and Jill Christiansen catalog development manager. They were, respectively, copy writer at Warner Bros. and GM of Mike's Artist Management in New York.

RELATED FIELDS. Frank Brown is named executive VP, international, for MTV Networks in London. He was director of advertising sales for MTV Europe/VH1 U.K.

Brett Perkins is appointed executive director of the National Academy Of Songwriters in Los Angeles. He was managing director.

Spence Berland is appointed director of national sales for CINRAM in Los Angeles. He was VP of sales for FMDC.

Michelle Bega is promoted to VP of Rogers & Cowan in Los Angeles. She was director of entertainment.

Phil Ernst is promoted to VP of the concert division of International Creative Management in New York. He was an agent with the company.

MILLE-

STONES

IN THE

ROAD



**MARY CHAPIN
CARPENTER**

**GRAMMY
NOMINATIONS**

RECORD OF THE YEAR

*He Thinks He'll
Keep Her*

Mary Chapin Carpenter and
John Jennings, Producers

**BEST COUNTRY
VOCAL PERFORMANCE
FEMALE**

Shut Up And Kiss Me

BEST COUNTRY SONG

Shut Up And Kiss Me

Mary Chapin Carpenter,
Songwriter

BEST COUNTRY ALBUM

Stones In The Road

...

STONES IN THE ROAD

Certified Platinum —
Over 1.5 Million Units

COME ON COME ON

Now Triple Platinum

WORLD TOUR — BEGINNING MARCH '95

MANAGEMENT: STUDIO ONE ARTISTS • COLUMBIA / NASHVILLE

Artists & Music

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

Zoo Toots 'Horn' Of L.A. Bluesman Bailey

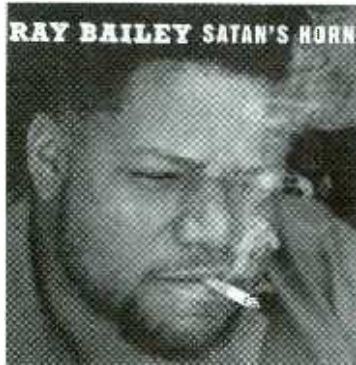
■ BY CHRIS MORRIS

LOS ANGELES—Bluesman Ray Bailey's career has been playing like a Hollywood fantasy about the music business.

Two years ago, the then-unknown L.A.-based singer-guitarist recorded his intensely powerful debut album, "Satan's Horn," in a single 12-hour session. A Zoo Entertainment executive happened to hear a track from the album on the radio and decided to pick up the record for re-release, now set for Jan. 24. In the interim, the disc won honors as the best debut blues album of 1993 in Living Blues magazine's prestigious critics poll.

The 39-year-old musician is still bemused by the way the album has been embraced. "I'm really surprised that the reaction has been very positive," Bailey says. "I almost expected lukewarm... A lot of things are starting to blossom."

Bailey brings formidable musical credentials to the table. A native of L.A.'s Watts neighborhood and a one-time student of prominent jazz reed man John Carter, he played



behind such noted L.A. bluesmen as Lowell Fulson, Philip Walker, and Smokey Wilson. (He also cites B.B. King, Jimi Hendrix, and Freddy King as major influences.)

"I was hugely influenced by jazz, too," Bailey says. "I grew up with the organ trio-type thing, which is what I work with a lot, organ trio. I played with Johnny Hammond Smith and Jimmy McGriff and a lot of the jazz organ players. That stuff, Larry Young, Grant Green—these guys were kind of the guys I

(Continued on page 101)

NARAS Bows Grammy Label, Plans Nominees Compilation

■ BY MELINDA NEWMAN

NEW YORK—Less than a year after launching a joint venture with Atlantic Records to release recordings of live performances, the National Academy Of Recording Arts & Sciences is bowing another new label

that will highlight Grammy nominees.

Appropriately titled Grammy Recordings, the label will release yearly compilations showcasing nominees in major Grammy categories. Proceeds from the albums' sales will be split between the nonprofit NARAS Foundation and the participating artists and labels.

The inaugural CD/cassette, due in stores either Jan. 31 or Feb. 7, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance. Among the artists represented are Boyz II Men, Mary Chapin Carpenter, Sheryl Crow, Bonnie Raitt, Bruce Springsteen, Mariah Carey, Celine Dion, Barbra Streisand, Michael Bolton, Elton John, Seal, and Luther Vandross. The only artist who did not give clearance was Prince, whose recording of "The Most Beautiful Girl In The World" was nominated for best male vocal performance.

"The last four years, we've been

tracking the impact of a Grammy win or a performance on the telecast in terms of subsequent record sales, and it's formidable," says Michael Greene, CEO/president of NARAS. "I felt that if we put out a compilation and then, inside the CD booklet or cassette J-card, we showcased the album covers [from which these songs came] and information about the artist, it would also be a great sales tool for those albums." The initial shipment will total some 500,000

(Continued on page 101)

MEG Adds Diadem To Growing Christian Family

■ BY DEBORAH EVANS PRICE

NASHVILLE—The wave of consolidation that has flowed over the contemporary Christian music marketplace continues with the purchase of independent label/distributor Diadem Inc. by Music Entertainment Group.

The acquisition includes Tribute Records, the label home of Grammy-nominated artist Yolanda Adams; the new Spirit Jazz label; Diadem Distribution; Alexandria House, Diadem's print division; five music publishing catalogs; and Skylab recording studios. No purchase price was revealed.

By acquiring all of Diadem's diverse holdings, New York-based Mu-

Des'ree Is Movin' On All Fronts 2nd 550/Epic Set Climbs Slow, Steady

■ BY CARRIE BORZILLO

LOS ANGELES—"I Ain't Movin'" is a bit of a misnomer for Des'ree's stunning 550 Music/Epic album, which has been moving in leaps and bounds up The Billboard 200, while the single, "You Gotta Be," has been making equally giant strides up the Hot 100 Singles and Hot Adult Contemporary charts in the last two weeks.

Even as her latest work scales the charts, the singer is in the midst of recording her next album at Garden Studios in London and is gearing up for a four- or five-week U.S. club tour beginning in March.

The new album will feature a duet with singer/songwriter Brenda Russell, which will be Des'ree's first duet with another female singer. (Des'ree dueted with Terence Trent D'Arby on the 1993 U.K. hit "Delicate.") A release date for the new album was un-



Des'ree receives a Popular Uprisings T-shirt in recognition of the six weeks her album, "I Ain't Movin'," spent atop the Heatseekers chart.

available at press time.

This week, "I Ain't Movin'" climbs 22 positions to a bulleted No. 76 on The Billboard 200. Last week, the al-

bum jumped a whopping 47 slots after topping the Heatseekers chart of new and developing artists for a total of six weeks, four of them consecutively.

Meanwhile, "You Gotta Be" breaks into the top 10 at No. 7 with a bullet on the Hot 100 this week. The prior week, the 25-year-old British singer/songwriter's single moved from No. 16 to No. 12 on the Hot 100.

The song also jumps from No. 6 to No. 4 with a bullet on the Hot Adult Contemporary chart this week.

According to SoundScan data, "I Ain't Movin'" has sold more than 188,000 units to date. Cindy Chin, R&B and rap buyer for the 204-store Best Buy chain, based in Bloomington, Minn., says the album picked up dramatically over the last few weeks and anticipates that it will continue to climb.

550 Music has been working the album, single, and video since last summer, and some programmers say their commitment has helped boost the release. ("You Gotta Be" was serviced to top 40 radio and video outlets on June 28. "I Ain't Movin'" was released on July 5.)

"I'm not just stroking them and this is not bullshit, but I honestly do believe that one of the keys to this song becoming a top 10 hit this late in the game is because the staff is so tenacious," says Lee Chesnut, VP of music programming at VH1 and former MD of top 40 WSTR (Star 94) Atlanta, which was one of the first stations to air "You Gotta Be."

"I have never seen a label commit to a project for this amount of time like they have," says Chesnut. "And they've been completely upbeat and excited about it the whole way through."

Even though 550 Music is seven months into the project, Polly Anthony, president of 550 Music and senior VP of Epic Records Group, and Hi-

(Continued on page 95)



He's With The Band. Tom Jones, center, relaxes with members of 4AD band the Wolfgang Press after joining the group onstage during the encore of their recent concert at The Troubadour in Los Angeles. Jones performed two songs with the band, both written by the Wolfgang Press and appearing on Jones' new album. Jones had previously recorded the band's song "A Girl Like You." The band's new album, "Funky Little Demons," is due out Jan. 24. Shown with Jones are Wolfgang Press members Andrew Gray, left, and Michael Allen.

sic Entertainment Group further strengthens its position in the Christian market. MEG was formed in August 1992 by veteran writer/producer Wes Farrell in partnership with Warburg Pincus Investors L.P. to acquire music-related assets. The partners first entered the Christian arena in 1993 with the purchase of the Benson Music Group, one of contemporary Christian's big three companies (The others being Sparrow and Word).

"We've watched what they've done with the Benson Co., which will be a sister company to ours," says George King, president/CEO of Nashville-based Diadem. "The way this deal works is that we become a wholly owned subsidiary of Music Entertain-

ment. They also own the Benson Co. We look at the synergies there as being positive. I used to be an executive VP of marketing at Benson. That's where I cut my teeth when I came to town. So I have good, warm feelings toward my sister company."

The deal follows EMI's acquisitions in recent years of the Sparrow and Star Song labels; EMI has set up a new distribution arm to handle titles from those labels (Billboard, Jan. 7). In another key deal, Word Inc. was sold in 1993 to Thomas Nelson Publishers. Word now is distributed by Sony Music.

King says Benson and Diadem will share some support in copyright and finance functions, as well as in other


areas. "We'll eventually share some sales functions," he says. "But we will be completely independent. It will be much like WEA in its approach."

Diadem Inc. was founded in 1988 by King and executive VP Larry Day. With the purchase by MEG, the company name changes to Diadem Music Group, but King and all his staffers will retain their current positions.

The big difference for Diadem, says King, will be the additional financial resources that MEG can provide. King says Diadem grossed \$6.7 million last year; with additional funds, he says the company can aim for the \$25 million or \$50 million marks.

"We've been profitable every year,

(Continued on page 100)



**AN
ARTIST
WITH
CONVICTION
MAKES
CONVINCING MUSIC**

GRAMMY NOMINATIONS
BEST COUNTRY VOCAL PERFORMANCE, FEMALE
BEST COUNTRY SONG
“How Can I Help You Say Goodbye”
From the album *Only What I Feel*



When Fallen Angels Fly

More hardcore than Dolly and Reba, more uptown than Loretta and Tammy, a touch of torch, a splash of spunk...the songs promise a lot and deliver.
-*New York Daily News*

When Fallen Angels Fly... you hear her steely resolve and generous spirit, born out of the real living and loving that the rest of country music only reports on.
-*CD Review*

Patty Loveless, she of the hard-country vocal edge, strikes the right balance between torch and twang on *When Fallen Angels Fly*.
-*USA Today*

*Patty
Loveless*

The FITZGERALD HARTLEY Co



Graham Parker Finds A New Haunt Makes Razor & Tie Debut With 'Episodes'

BY JIM BESSMAN

NEW YORK—Other artists might chafe, but Graham Parker, who's been on a series of different majors since debuting on Mercury Records in 1976, relishes the fact that his "12 Haunted Episodes" album for Razor & Tie Music is his "minor label debut."

"I signed with them because that's what I wanted the ads to say," says Parker, with his customary humor, though he isn't counting "Graham Parker's Christmas Cracker," his recent holiday one-off EP for Dakota Arts. But the British new wave pioneer clearly feels that the move to the minors is no career downswing, and, besides, Razor & Tie is on the up.

"I talked to three or four indies, and my gut feeling was that Razor & Tie is on the cusp of something—and I could be the man to take them there and save them from 'repackaging hell,'" Parker says of a label heretofore known best for reissues and its stirring Arthur Alexander tribute. "And part of it is I have some kind of history there. As we say in England, they really know their onions."

**Razor & Tie Seeks
Slice of Country Biz
... see page 35**

Indeed, Razor & Tie's first reissue, released in February 1991, was "The Up Escalator," Parker's 1980 Stiff/Arista album. The label has since released two other Arista Parker entries: "Another Gray Area" and "The Real Macaw."

"He's one of our absolute all-time favorites," says Razor & Tie co-founder Cliff Chenfeld of Parker, whose three-album deal with the label is like "a dream come true."

"I don't want to make him sound old, but I was 16 in '76 when [Parker's debut album] 'Howlin' Wind' came out," says Chenfeld. "I even bought 'The Parkerilla,' the live album he did to get out of his Mercury contract. He's not a compromising person, which doesn't lend himself to long stays at labels. But he's very serious about what he does, so he's not going to be responsive to people telling him how to sound, or marketing him in a way that's not who he is. Which isn't a problem with us because the whole world's changing. Graham's never sold zillions, but he's a guy with a strong fan base who may not be good for the majors anymore."

Parker, whose caustic classic "Mercury Poisoning" was not about eating

thermometers, agrees.

"I didn't even talk to any majors, because I wrote a bunch of songs and wanted them out by spring," says Parker, whose "12 Haunted Episodes" comes out March 14. "If I started talking to major labels, it could be six months while they bat it around their radio promo divisions and come up with 'no, maybe, possibly no.' So I went straight to people who really wanted to sign me."

Parker, who spends much of the year in Woodstock, N.Y., began writing the new album last August, after finishing several short stories and a novel that is currently making the book-publishing

(Continued on page 34)



PARKER



Born To Be Blue. Executives of Metro Blue, a new Capitol Records-distributed label run by Blue Note president Bruce Lundvall, meet with new signee Nil Lara. Pictured, from left, are director of A&R Steve Schenfeld; Lara's managers, Jesus Lara and Jose Tillan; Lara; and Lundvall.

Columbia Readies Springsteen Best-Of; E Street Band Reunites For Album Tracks

THE PHILADELPHIA STORY: Without even a hint or a warning, Columbia Records announced this week that it will release a greatest-hits package by **Bruce Springsteen** Feb. 28. The 16-cut release will include two tracks recorded in January with Springsteen and a re-grouped, albeit temporarily, **E Street Band**.

Why now and what's the label's hurry? In a word, the Grammys. The album comes just in time to capitalize on Springsteen's multiple Grammy nominations for "Streets Of Philadelphia." The Oscar-winning song, which will be on the package, is up for record of the year, song of the year, best rock song, and best song written specifically for a motion picture or for television. Additionally, Springsteen is up for best male rock vocal performance. Odds are that Springsteen won't walk away from the March 1 ceremonies empty-handed, and even if he does, he probably will get a boost from appearing on the show. (NARAS would not confirm that he has been asked to perform; although he undoubtedly will). Previously, "Streets Of Philadelphia" had only been available on the "Philadelphia" soundtrack on Epic Soundtrax. Now, it will be on both the "Greatest Hits" and a new "1995 Grammy Nominees" album out by the first week of February (see story, page 12).

Springsteen, who very quietly renewed his contract with Columbia last year, enlisted the help of his old E Street band mates, with only a few days' notice in mid-January. Springsteen, along with **Roy Bittan, Clarence Clemons, Danny Federici, Nils Lofgren, Patti Scialfa, Garry Tallent, Steve Van Zandt, and Max Weinberg**, recorded three songs at New York's Hit Factory. Two of the tracks, a new song called "Secret Garden" and "This Hard Land"—a 10-year-old frequently bootlegged tune—will appear on "Greatest Hits." "Secret Garden" will be the first single.

The other confirmed tracks on the album are "Born To Run," "Badlands," "The River," "Hungry Heart," "Dancing In The Dark," "Born In The U.S.A.," "Glory Days," "My Hometown," "Brilliant Disguise," and "Human Touch." Although unconfirmed, four tracks allegedly vying for the remaining three slots are "Thunder Road," "Prove It All Night," "Better Days," and "Atlantic City."

After finishing the new recordings, Springsteen is slated to return to work on a new studio album that is expected out later this year.

CH—CH—CHANGES: After 14 years with Columbia Records, **Rosanne Cash** has changed to Capitol Records. She will begin recording her debut for the label this

spring... **Peter Himmelman** is no longer on 550 Music. Before seeking a new label, Himmelman is recording a new album at his home studio in Santa Monica, Calif., and continuing to play live... **John Hiatt** has left A&M Records. With a new **Don Smith**-produced album almost completed, Hiatt is in negotiations with several labels and expects to announce his new affiliation next month... **Gilby Clarke** has confirmed that he has left **Guns N' Roses** and will concentrate on his solo career... **Manic Street Preachers** have moved from Columbia to Epic Records. The band's Epic debut comes out March 14... Epic also has picked up **Masters Of Reality**, who were formerly on Chrysalis. **Ginger Baker** has left the band, which now consists of **Chris Goss, Googie, and drummer Victor Indrizzo**.



by Melinda Newman

BE STILL MY BEATING heart: Celtic Heartbeat, the new Irish music label announced by Atlantic Records last year, is launching its first seven releases Feb. 28. Celtic Heartbeat was founded by U2's manager **Paul McGuinness, Clannad's manager David Kavanagh**, and music executive **Barbara Galavan**. The Dublin-based label will be marketed and distributed via Atlantic worldwide outside of Ireland. Coming Feb. 28 will be albums by **Patrick Cassidy, Anúna, Frances Black, Máire Breatnach, Clannad, and Alec Finn**, as well as a Celtic Heartbeat collection featuring selections by some of the above artists. Although signed to Atlantic, Clannad prepared a special collection of its recordings used for films and TV projects for Celtic Heartbeat. To introduce the label in house, McGuinness, Kavanagh, and Galavan are traveling to five WEA branches this month.

THIS AND THAT: **Laura Hynes** has left Tommy Boy Records to form **Laura Hynes & Associates**, a New York-based company that will handle publicity for artists of all musical genres, as well as provide media training. Among her first publicity clients are **Naughty By Nature**, the soundtrack for "New Jersey Drive," and fashion designer **April Walker**. Hynes, who was VP of artist development and media relations for Tommy Boy, has been replaced by director of media **Audrey LaCatis**, and director of artist development **Ellen Williams**.... **James Brown** will headline a concert for the 1996 Olympics to be held in Atlanta. The Games will feature 21 nightly concerts to be held at the Olympic Amphitheater during July 19-Aug. 4 event. Among the other performers will be **Travis Tritt, Willie Nelson, and Lynyrd Skynyrd**.

Humor Buoy Atlantic Debut By Alternative Rocker Sobule

BY DAVID SPRAGUE

NEW YORK—Although the label's roster is already home to a host of successful young female singer/songwriters tilling the alternative rock field, Atlantic Records holds high hopes that **Jill Sobule** will be the first of that batch to have a bona-fide crossover hit.

"Regardless of whether it's perceived that there's a glut at the moment, Jill is special enough that we're confident she'll stand out," says **Vicky Germaise**, Atlantic VP of product development. "I think there are three potential radio hits on this album, which is a luxury we didn't have with an artist like **Tori [Amos]** or **Liz Phair**."

Sobule's self-titled second album, scheduled for a March 14 release on Atlantic, deals with many of the same issues her predecessors already mined—from romantic betrayal to druggie late-night escapades. But in songs like "Margaret," in which a high-school golden girl

turns porn star, she displays a biting wit that makes her distinct from her peers.

"I was a pretty sad young adult when I made my first record, but I think I'm a little more mature now, so I can laugh at my life a little more," says Sobule. "Not to take anything away from people who can't, but I think my songs have become a lot better with a little bit of irony."

That humor permeates the album's first single, "I Kissed A Girl," which will be serviced to album alternative and commercial alternative radio in late February. "It's definitely a reaction song," says product manager **Pat Creed**. "People hear it, and it sticks with them. It's not just another nice little song."

In conjunction with the album's release, Sobule will undertake a promotional tour that will concentrate on radio stations and retail visits. It will be her first extended trek since the release of her 1990 debut on MCA.

That album did well overseas, but failed to reach a stateside audience. She completed a follow-up, produced by **Joe Jackson**, with whom she had toured extensively, but it got turned down by MCA, which then released the Colorado native from her contract. Sobule came to Atlantic's attention via a lawyer friend, who did not represent her but recommended that the label listen to

(Continued on page 44)



JILL SOBULE

artistry

ˈɑrt-ə-strē

1. the effect of showing imaginative skill in arrangement or execution

n

In keeping

with an ongoing

commitment to

artistry,

excellence and

diversity,

MCA

Records once

again leads all

Nashville labels

with twelve

Grammy

nominations.

*Best Female Country Vocal Performance Wynonna Judd**

"Is It Over Yet" \ Reba McEntire "She Thinks His Name Was John"

Best Male Country Vocal Performance Vince Gill "When

Love Finds You"

Best Country Performance By A Duo Or Group

With Vocal The Mavericks "What A Crying Shame"

Best Country Vocal Collaboration George Jones & B.B. King

"Patches" from *Rhythm Country & Blues* \ Aaron Neville & Trisha Yearwood

"I Fall To Pieces" from *Rhythm Country & Blues* \ Marty Stuart "The Devil Comes Back To Georgia" with Johnny Cash and Travis Tritt

Best Pop Vocal Collaboration Al Green & Lyle Lovett "Funny

How Time Slips Away" from *Rhythm Country & Blues*

Best Country Instrumental Performance Marty Stuart

"Marty Stuart Visits The Moon" from *Love And Luck*

Best Country Song (A Songwriter's Award) Vince Gill

"When Love Finds You"

Best Country Album Vince Gill *When Love Finds You* \

Reba McEntire *Read My Mind* \ Trisha Yearwood *The Song Remembers When* \

Vince Gill, George Strait & Marty Stuart for their contribution to *Tribute To The Music Of Bob Wills And The Texas Playboys (Asleep At The Wheel)*

In addition, the late Patsy Cline (who recorded on MCA's former DECCA label) will be honored with the Academy's "Lifetime Achievement Award"

excellence
ˈɛk-s(ə)lən(t)s

n

1. the quality of being excellent

diversity

ˈdə-vər-sət-ē

n

1. the condition of being different or having difference; having various forms or qualities

MCA
NASHVILLE

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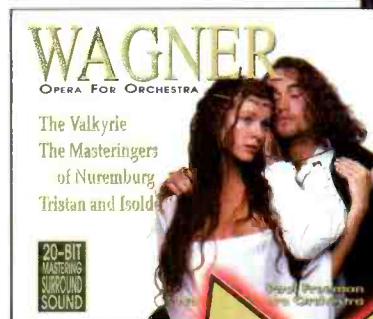
CDS 3670



CDS 3671



CDS 3672



CDS 3673



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Miller Heirs Sue EMI Cos. Over Publishing Pact

■ BY DEBORAH RUSSELL

LOS ANGELES—The heirs of Glenn Miller have filed a complaint charging Thorn EMI and EMI Music Publishing with breach of contract and fiduciary duty regarding the big-band leader's 1938 publishing contract.

The complaint, filed in L.A. Superior Court Jan. 11, alleges that the companies "improperly withheld revenues" due the Miller estate that were generated by such classics as "Little Brown Jug" and "Pennsylvania 6-5000."

At issue is the EMI group's role as successor to the 1938 publishing agreement Miller signed with music publisher Leo Feist Inc. The complaint says the EMI group treats its foreign affiliates and subsidiaries as independent third parties, permitting them to retain separate and additional administrative fees that dilute the total income due the estate.

But when Miller signed with Feist, the documents show, Feist had no affiliates, and the original deal did not provide for "the treatment of income earned by, and the payment of fees to, any affiliates of the publisher."

The complaint also states that the original parties "did not agree to permit the publisher to create or otherwise establish an affiliate to receive income from within or outside the U.S. and to siphon off a portion of income received as a fee."

The complaint argues that Thorn EMI and its affiliates should be treated as a single party, as per the original agreement. The complaint further states that these companies are breaching fiduciary duty to the Miller estate by failing to "fairly interpret" the artist's contract in its original context, thus preventing the estate from "realizing the benefit of the bargain which the original parties contemplated."

According to the complaint, an independent audit of the EMI group's accounting practices for the period July 1, 1983-June 30, 1989—which was conducted in 1990 by Gelfand, Rennert & Feldman—indicates the Miller estate is owed approximately \$96,066 in unpaid royalties and interest through July 1, 1989. The estate also allegedly is owed approximately \$69,801, plus interest, in "excessive administrative fees."

The documents also charge that the EMI group has withheld and continues to withhold from the estate certain amounts "purportedly earmarked for tax obligations that were not incurred" and other income generated in foreign markets by Miller's recordings.

The audit also revealed that EMI was treating the Miller composition "Moonlight Serenade" as
(Continued on next page)

Isgro Faces Possibility Of New Trial

■ BY CHRIS MORRIS

LOS ANGELES—Round two of U.S. vs. Joseph Isgro et al. is apparently in the offing, as a recent appeals-court ruling has given prosecutors new impetus to retry the former independent promotion heavyweight on federal payola-related charges.

A major stumbling block for the prosecution in the biggest payola case in history was removed in December, when the 9th U.S. Circuit Court of Appeals overturned a January 1994 ruling by presiding U.S. District Court Judge James M. Ideman that a witness critical to the government's case would not be allowed to testify.

The court also ruled that Ideman—who has been sharply critical of the U.S. Justice Dept.'s handling of the case throughout its protracted history—should be replaced by another judge.

Noting in their Dec. 15 memorandum that senior Justice Dept. counsel William S. Lynch, who has removed himself from the case, was the subject of an internal probe and "chastised in published opinions," the three-judge panel concluded that "punishing the government further by suppressing key testimony is unwarranted." In a sentence implying a rebuke of Ideman, it added, "The interests of justice will be served if proceedings . . . were held before another district judge."

This latest development in the long-running payola case was only made public in January, after prosecutors returned from vacation to discover that the circuit court had overturned Ideman's ruling.

NEW 1995 TRIAL?

The way was initially cleared for renewed prosecution of Isgro and his co-defendants, former Columbia Records promotion VP Ray Anderson and Isgro associate Jeffrey Monka, when Ideman's 1990 dismissal of the case was reversed on appeal in 1992 (Billboard, Sept. 12, 1992).

The government now plans to retry Isgro, Anderson, and Monka for various offenses cataloged in the original 57-count indictment, filed nearly six

years ago. The charges include violating RICO anti-racketeering statutes, defrauding major record labels, and making undisclosed payments of cash and cocaine to radio station personnel.

"Obviously we're happy about it," says assistant U.S. attorney Drew Pitt, who declines further comment on the circuit-court decision.

Pitt believes that, barring lengthy delays or reversals as a result of the appeal process, a trial could begin late this year before a new judge, who is yet to be named. "It depends on people's schedules; the judge's schedule," he says.

According to Pitt, defense attorneys plan to appeal the latest ruling, and seek a hearing of their case before the full 9th Circuit panel of nine judges; the process of securing an appeal could take three to four months. "Those [hearings] are kind of hard to get," Pitt says.

At press time, Isgro's attorney, Donald Re, had not replied to a query for comment. In an interview with Billboard last year, Re said he didn't believe the government had a case against his client, even with the barred testimony.

Isgro, Anderson, and Monka were first indicted in November 1989, three years after an NBC News report rocked the industry when it alleged that Isgro—a prominent figure in the then powerful "Network" of indie promoters—was engaged in payola activities and associated with known mob figures.

The defendants went on trial in August 1990, but, after several days of testimony, Ideman dismissed the case, citing "outrageous government misconduct." The judge's action was prompted by defense evidence indicating key prosecution witness Dennis Di Ricco's testimony before the grand jury that indicted Isgro was wildly at variance with his testimony at his own trial on drug and money-laundering charges (Billboard, Sept. 15, 1990).

The charges were dismissed "with prejudice," necessitating an appeal by the government. In September 1992, the appeals panel, while citing "an intolerable level" of prosecutorial mis-

conduct, reinstated the charges.

At a pretrial hearing in January 1994, Ideman fired what appears to be his last salvo at the government, banning Di Ricco's testimony from the trial and forbidding prosecutors from calling new witnesses to plug gaps in their case (Billboard, Jan. 8, 1994).

Ideman's ruling loomed as a potentially fatal blow to the government's case, since Di Ricco was scheduled to testify on the most serious felony charges—money laundering, a kick-back scheme, obstruction of justice, destruction of documents, and tax evasion—lodged against the defendants. Prosecutors quickly appealed the ruling (Billboard, Feb. 19, 1992), which was reversed by the 9th Circuit's December decision.

BACK IN THE SPOTLIGHT

The possibility of a new trial in the case developed as Isgro—who served as executive producer of the 1992 Jack Nicholson movie "Hoffa"—and Anderson were raising their profiles

again within the music business.

Both men were present at the 1994 National Assn. of Recording Merchandisers Wholesalers Conference, held in Phoenix in October. Isgro was representing his own Burbank, Calif.-based company, Raging Bull Productions, while Anderson was present as president of the Orange, Calif.-based independent label Doctor Dream Records.

Ironically, the renewed action in the case comes after a period in which fundamental changes have taken place in the promotion sector of the music industry.

Their clout already reduced in the wake of late-'80s charges of impropriety, the indies have had to readjust their methods to contend with Broadcast Data Systems' airplay monitoring methodology, which virtually eliminates the potential for manipulation of station playlists—a practice prosecutors have maintained was common during the '80s heyday of the Network.



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Entertainment Weekly CELIS BREWERY CHRONICLE



A New Chapter For The Bottom Line. Allan Pepper, co-owner of New York club the Bottom Line, receives a plaque commemorating Cherry Lane's publication of a songbook in honor of the club's 20th anniversary. Shown, from left, are Peter Primont, president/CEO, Cherry Lane Music Publishing Co.; Pepper; and Ted Piechocinski, senior VP, Cherry Lane Music Publishing Co.

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Artists & Music

MIDEM Shows Spotlight Musical Diversity World Acts From N'Dour To Bettie Serveert Booked

LONDON—This year's MIDEM concert program is the first organized by Bernard Batzen, the renowned French promoter and manager. The lineup boasts a diversity of artists and music, ranging from a cappella singing to jungle.

Among the anticipated highlights are the Jan. 30 opening-night concert hosted by Youssou N'Dour and featuring Lucky Dube, O'Yaba, and Island signings Bayette and Tananas. French legend Johnny Halliday will present songs from his first English-language album "Rough Town" (see story, page 1).

Music & Media magazine, which is also co-presenting a series of European A&R panels, will have a series of "border-breaker" concerts, featuring the likes of Sweden's Nordman, Spain's Celtos Cortos, Italy's Mau Mau, and Belgium's the Choice.

In keeping with the daytime discussion topics, European dance music will fill MIDEM's nights with a vengeance. Atlantic Ocean, Doop, T-Spoon, Twenty-4-Seven, and other acts will take part in the Dutch Dance Night Jan. 30. The following night, the "Midemotion" party in a 4,000-seat theater will feature Maxx, Captain Hollywood, Motiv8,

Whigfield, DJ Bobo, MoDo, and Cappella.

Dutch pop acts Rene Froger, Laura Fygi, and Ten Sharp also will be showcased Jan. 31. The following night, there will be a Dutch Rock showcase featuring Bettie Serveert, Claw Boys Claw, and Urban Dance Squad.

Other individual countries will present evenings of music. Spanish rights society SGAE will host an evening of new Spanish talent with Radio Tarifa, Rayito, and Rosario.

New Music From Ireland is a two-part acoustic and rock presentation Jan. 31; the same night a Scandinavian showcase will feature appearances by Mari Boine from Norway, Pirpauke from Finland, and Trio Rococo.

British music will be represented by the Boo Radleys Jan. 30 under the "Brats Abroad" banner of rock weekly NME. A night called Dub Experience In Jungle will feature Mad Professor, General Kaya, and Asha Feb. 1.

EUROPE, ASIA VIE FOR MIDEM FOCUS

(Continued from page 10)

Artists" (Feb. 2) will discuss revenue potential derived from new methods of distributing music.

This year's exhibition will feature a technology pavilion allowing visitors to gain hands-on experience with such products as CD-ROM and CD-i. Despite predictions that music will have to expand into the multimedia age, Roy says he is anxious to preserve the difference between MIDEM and the recent MILIA exhibition, which also is run by the MIDEM Organisation.

"MIDEM is still a place to license titles and products for the music busi-

ness," he says. "With MILIA it's for people co-developing titles with music, video, and text. They're two different aspects."

One event that is conspicuous by its absence this year is the MIDEM audiovisual awards. Roy cites two reasons why it will not take place. "First I was not pleased at the way the ceremony went last year," he says. "Second, I'm disappointed by the fact that there's less music on TV. The whole idea was of a festival to promote music for it to be seen on TV, and that's not happening. That's just the market."

GLENN MILLER HEIRS SUE EMI COS. OVER PUBLISHING PACT

(Continued from preceding page)

a work-for-hire composition, though representatives of the estate claim the song was written prior to the execution of the 1938 agreement. The complaint seeks a court order to define "Moonlight Serenade" as a pre-existing work under terms of the original deal.

The complaint goes on to charge that EMI acted in bad faith after the audit revealed the alleged accounting discrepancies. Representatives of EMI made verbal and written assurances to amicably resolve the dispute, yet no compromise was made, according to the court documents.

The complaint seeks a court order to allow representatives of the Miller estate to continue to audit the books

and records of the EMI group regarding the relevant Miller recordings.

The complaint also seeks general and compensatory damages that have yet to be determined, plus prejudgment interest and other relief.

Finally, the complaint seeks a court order declaring that the amount of royalties paid to the estate by the EMI group should be based on revenues that include all income received by its affiliates, and should not be reduced by administrative or other fees; that foreign income taxes that are withheld but not actually paid should be included in income

from which the estate's royalties are calculated; and that the estate is entitled to receive royalties on "black box" income in accordance with the percentages specified in the contract. "Black box" income refers to unallocated European income or unidentified distribution after taking deductions to promote local music culture. Publishers may not pay specific royalties on these monies to writers since their identity is apparently unknown.

Representatives of EMI did not return phone calls at press time. Attorneys for the Miller estate declined comment.

'AMERICAN CINEMA'

(Continued from page 10)

based duplicator Resolution Inc. Separately, Annenberg/CPB will offer a \$300, expanded edition of "American Cinema" as a college textbook.

Lyle says CBS/Fox's "superb" marketing of the "My Fair Lady" and "The African Queen" boxed sets tipped the balance in its favor. CBS/Fox also is willing to invest heavily in promoting "American Cinema," he adds.

The label, in fact, has something to prove. Last year, CBS/Fox released "Visions Of Light," another documentary about movie-making, to the rental market. It was a disappointment, says Pickard, who, this time around, wants to take advantage of sell-through demand. "We're not going to make the same mistake twice."

Billboard Online Offering Artist Profiles, Album Info

NEW YORK—Users of Billboard Online now have access to the All Music Guide, a database containing 30,000 artist profiles, plus details on album releases in all genres of music.

The artist profiles include detailed biographical information, related artists, roots, and influences, plus All Music Guide rating information. The album listings include release dates, labels, and catalog numbers.

For ease of use, the All Music Guide database is searchable by artist name, release title, label, and other keywords.

Billboard Online, an electronic information service of the Billboard

Music Group, provides access to articles and charts of past and present issues of Billboard. The service also offers current concert grosses provided by Amusement Business, tour schedules, sales certification information from the Record Industry Assn. of America, listings of Grammy winners, and other data.

Billboard Online, a co-venture with Telescan Inc., requires a personal computer and a modem to gain access. Users pay a one-time service charge for the software (available in DOS, Windows, and Macintosh versions). For further information, contact Lori Bennett at 212-536-1402 or 800-449-1402.

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Artists & Music

92nd Street Y Celebrates 25 Years Of Song Salutes

WRITERS' HEAVEN: One of the toughest tickets in town in the winter/spring season is Maurice Levine's "Lyrics & Lyricists" series at the 92nd Street Y in Manhattan. The series is launching its silver anniversary Sunday (22) and Monday (23)—officially dubbed the 25th anniversary season—with the program "An Evening With Alan & Marilyn Bergman," to be followed by "We Remember Jule [Styne]" (Feb. 26-27), "An Evening With Burton Lane" (April 9-10), "An Evening With Charles Strouse" (May 7-8), and "A 25th Anniversary Party" (June 11-12).

In its first seven years, the format was simple, yet innovative for its time:

Bring on the writers themselves (with a little help from a professional singer or two), and let them go on about their careers. Some 37 writers appeared during that period, including such Broadway greats as E.Y. Harburg, Howard Dietz, Dorothy Fields, Alan Jay Lerner, Sammy Cahn, and Harold Rome, among others. It should be noted that contemporary pop composers were part of those early years, too; those appearing included James Taylor, Jerry Leiber & Mike Stoller, and Felice & Boudleaux Bryant.

But starting with the eighth season, variations on a theme emerged, with tributes to lyricists, composers, Tin Pan Alley, the '30s, and such. These approaches have required the use over the years of hundreds of professional performers—and guest narrators—along with intriguing visual scrapbooks of their careers and of those who performed their songs.

Why the title of "Lyrics & Lyricists" when composers, too, have shared the spotlight?

"The series was established to put the spotlight on the lyricist, the underdogs in the songwriting business," says Levine, who has conducted Broadway shows. "I remember telling the audience at the first show on Dec. 13, 1970, that 'all songs are created equal.'" Though sympathetic to the mild objections raised later on by composer friends, Levine decided to keep the name because the preponderance of opinion among his advisers was that the title and its logo had become too familiar to drop.

As a matter of fact, Levine was ready to end the series after a 12-year run, but he was told that all tickets for the 13th season had been sold. "Although there were writers around with three or four big hits, it wasn't enough to continue on. I wanted to leave the field with honor."

But, with tickets sold, Levine

decided to expand the concept to a broader view of the songwriting craft, an approach that gave him the added task of scriptwriting. "With five scripts a season, I've written 60 so far. It's a body of work, I must say."

Two towering songwriters were alive when the series began but never appeared in the series, although there have been tributes paid to them. "Irving Berlin was, at 82, too old when the series started, and I thought that [Richard] Rodgers was untouch-

able, and I didn't want anyone saying no to me," Levine says.

For an entertaining glimpse of the series' charms, many of the

earlier songwriter appearances have appeared on DRG Records, which is also releasing video versions specially recorded a decade or so ago for the now-defunct CBS arts cable station. Levine had a hand in this project, too. Consider what he has done as cultural-benefit concerts.

HOPING FOR A Rosie Future: Motown Music Publishing has signed **Rosie Gaines** to its writer roster, says **Nadine O. Baker**, creative director based in New York. Gaines is remembered as the featured vocalist throughout Prince's "Diamonds And Pearls" album and a single of the same name. As a writer, Gaines, who plays bass, drums, guitar, and other instruments, has had songs covered by Prince, **Mavis Staples**, and **Patti LaBelle**. She recently completed production on her debut album for Motown Records, while writing songs for various projects.

STAYING IN THE SPIRIT: The holiday spirit remains unabated for American Gramophone's **Chip Davis**, the composer/conductor who already has three perennial Christmas albums to his credit. At his Omaha, Neb., studio, he's working on No. 4, "Christmas In The Aire," featuring Davis with his **Mannheim Steamroller**, for release next September. Along with traditional material, Davis has written some new compositions. The CD will also feature the German children's choir, **Bielefelder Kinderchor**.

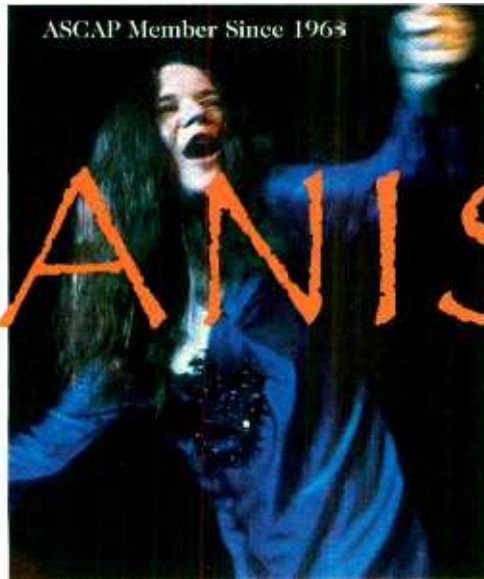
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by Irv Lichtman

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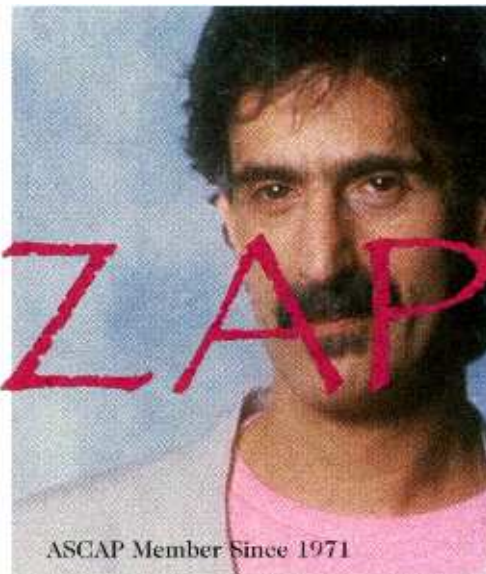
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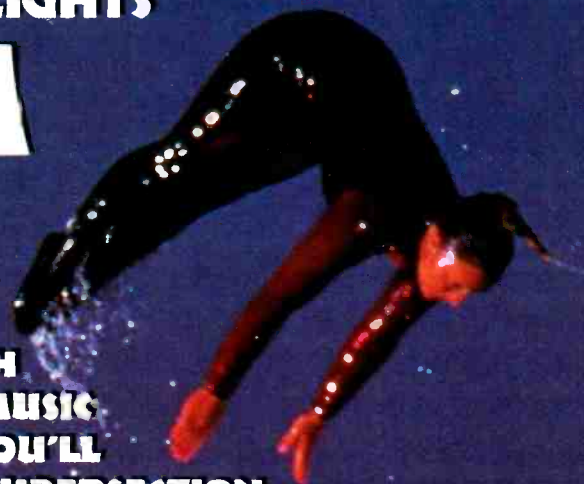
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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MILWAUKEE: Blow Pops guitarist and songwriter Mike Jarvis was adamant that the group's recent EP, "American Beauties," released by the Pittsburgh indie label Get Hip be less nostalgic than its previous Get Hip disc, "Charmed I'm Sure." So Jeff Murphy of the Shoes produced "American Beauties" with an ear for clean-sounding '90s pop rock, but a strong '60s psychedelic influence is still audible. The



THE BLOW POPS

tread of "Rubber Soul" is all over "Without Reason." "7 Days With You" is more Byrds-influenced. "She's A Runner" suggests the Searchers, with its crying harmonies and jangling guitars. "Everyday Clyde" is a moody raver whose roots lay deep in the garage rock collected on the much-admired "Pebbles" compilation series of '60s punk. Jarvis and the Blow Pops' other songwriter and guitarist, coincidentally named Tim Buckley, seem to have absorbed into their skins the baroque, autumnal musical spirit of 1966. Jarvis was once the guitarist for Chicago indie recording act Green, whose dedication to the classic forms of pop rock is mirrored by the Blow Pops. Like Green, the Blow Pops have collected a devoted European audience and have received enthusiastic notices in the continent's many '60s-oriented fanzines. Contact Mark Levin at 312-868-0848.

DAVE LURHSSEN

MIAMI: Some of the members of the Robbie Gennet Band may look familiar to regional music fans. They should, as singer/songwriter and baby grand piano player Robbie Gennet toured with Saigon Kick in 1993. Bassist Debbie Duke moved south from Atlanta's She Said, and guitarist/vocalist Lesley Daunt and drummer Eric Lari-viere are from the Florida-Jammy-award-winning band Lyrics For Lunch. In January 1994, Gennet hooked up with electric guitarist Groovey, the other members fell into place over the next few months, and the Robbie Gennet Band was born. Playing an atypical style of boogie-woogie rock, Gennet's band has been packing the local clubs for months. The band's free-flowing, good-time sound, with melodic pop hooks and a solid rhythm section, is a welcome relief from all the angst-ridden bands currently on the local rock scene. The band released its CD, "Harum Scarum," in October on Shangri-La Records and has been touring the state. Gennet himself has been playing some solo piano sets. "All I want to do is play, and I play hard because that's my emotions coming out," says Gennet. "I don't stop until I'm done, sometimes until my fingers are bleeding on the keys." Contact the band at 305-931-1244.



THE ROBBIE GENNET BAND

SANDRA SCHULMAN

LOS ANGELES: Cool For August fits well into the current mood of crossover alternative rock. The band combines the sounds of a male Natalie Merchant, Peter Murphy, and Pearl Jam. Comprised of vocalist Gordon Vaughn, guitarists Shad Hills and Trevor Kustiak, bassist Andrew Shives, and drummer Shane Hills, the group is hoping for a positive reaction to its new two-song demo, produced by Randy Guess, who has worked with Carole King and Slash. The band's first demo was produced by Brian Malouf, who has worked with Michael Jackson, Pearl Jam, Neil Diamond, and Everclear. Its uplifting sound stems from a wide variety of influences, ranging from thrash punk to the Beatles to Tracy Chapman. The focus remains on strong vocals, dynamics, and rhythm. Contact Ross Schwartz at 310-284-7882.



COOL FOR AUGUST

JEFF BLUE

Mute Records' Bonney Seen As 'Everyman' On Solo Set

BY PAUL SEXTON

LONDON—Mute Records has devised a painstaking micro-marketing plan to put some commercial flesh on the career of Simon Bonney, former front man with Crime And The City Solution, as it releases his second solo album, "Everyman," March 14.

The evocative "Everyman" is the follow-up to the well-reviewed "Forever," Australian-born Bonney's solo debut after five City Solution albums for Mute between 1986 and 1990. While SoundScan reports negligible U.S. sales on "Forever," Mute hopes to build on positive press in publications from Rolling Stone to The New York Times by pushing "Everyman" enthusiastically at the album alternative format. Bonney will also tour extensively behind the record.

The lead single, "Don't Walk

Away From Love," will also be featured as the opener on a promotional interview disc to be packaged with the full CD for radio. The disc features one other cut from "Everyman," two from "Forever," and one



SIMON BONNEY

by Crime And The City Solution, plus an interview conducted by album alternative champion and Bonney enthusiast Jody Denberg, PD/MD at KGSR Austin, Texas.

"Everyman" is a soundscape of a journey across the U.S., reflecting a road trip made by the nomadic Bonney through the American heartland with his family. (Now a Los Angeles resident, he previously lived in Berlin, London, and Vienna.)

"The core of the record is a very personal tale," Bonney says. "I found when I traveled across America that people want to get on with other people. I had my daughter with me, and that made an immediate connection with people, whereas when you're traveling as a rock'n'roll band, you're more of an

unknown quantity. Stereotypes are very dangerous, but the more I travel, the more I think there is a common thread between people."

Two songs from the new album have already made a cinematic impression. "Travelin' On" and "All God's Children" appeared on the soundtrack for Wim Wenders' "Far Away So Close," continuing an association with the German director that began with Crime And The City Solution's appearance in the 1988 film "Wings Of Desire." Crime also contributed "The Adversary" to the soundtrack to Wenders' "Until The End Of The World."

"It's not like we see each other a lot," says Bonney of Wenders. "Every so often I get a phone call, and I've been lucky enough to get that for the last three films. I try to cre-

ate music in the same way films are made."

Mute VP/GM Mark Fotiadis says that both Mute's publishing company and Warner Special Projects are working on getting "Don't Walk Away From Love" in a movie and that the video for the song will be worked at VH1.

Widening the gap between Bonney's solo sound and the alternative rock milieu of his former band, "Everyman" is enriched by country influences, especially, he admits, by Willie Nelson, whose "Blue Eyes Cryin' In The Rain" he reinterprets to great effect. "It's a bit like covering the national anthem, but I heard the 'Red Headed Stranger' album and I thought it was an incredible record, a window into a whole new

(Continued on page 44)

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	Tacoma Dome Tacoma, Wash.	Jan. 9-10	\$2,840,395 Gross Record \$85/\$60/ \$45	38,954 two sellouts	Terry Bassett Presents
EAGLES	Memorial Coliseum Portland, Ore.	Jan. 12	\$834,344 \$97.50/\$49.50	11,185 sellout	MCA Concerts
EAGLES	Delta Center Salt Lake City, Utah	Jan. 14	\$813,736 \$82/\$57	10,651 sellout	United Concerts
BOYZ II MEN BABYFACE	Madison Square Garden New York	Dec. 31	\$800,940 \$75/\$50/\$35	16,500 sellout	Haymon Entertainment
EAGLES	Pavilion Boise (Idaho) State University	Jan. 15	\$617,257 \$77/\$52	8,699 sellout	United Concerts
NINE INCH NAILS JIM ROSE CIRCUS POP WILL EAT ITSELF	Rosemont Horizon Rosemont, Ill.	Jan. 15-16	\$561,491 \$24.50	22,918 two sell- outs	Jam Prods.
BOYZ II MEN BABYFACE BRANDY	CoreStates Spectrum Philadelphia	Jan. 15	\$559,115 \$45/\$35	15,878 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE	Gund Arena Cleveland	Jan. 1	\$533,350 \$40/\$30	16,500 sellout	Haymon Entertainment
AEROSMITH JACKYL	SkyDome Toronto	Dec. 13	\$505,908 (\$701,492 Canadian) \$35.50/\$29.50	23,005 sellout	Concert Prods. International
PHISH	Madison Square Garden New York	Dec. 30	\$426,978 \$22.50	18,977 sellout	Delsener/Slater Enterprises

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	6	4	PORTISHEAD GO!DISCS/LONDON 52B553/ISLAND (10.98/15.98)	DUMMY
2	4	29	KIRK FRANKLIN AND THE FAMILY GCSP-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
3	14	2	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
4	3	5	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE SATELLITE
5	1	26	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
6	15	3	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98)	SIXTEEN STONE
7	5	27	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
8	2	70	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
9	9	6	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
10	7	65	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
11	13	7	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
12	10	11	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
13	11	5	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	8	19	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
15	17	16	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
16	22	46	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
17	30	4	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
18	12	35	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
19	16	23	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
20	21	8	K-DEE LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)

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

21	18	19	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
22	20	11	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
23	23	12	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
24	19	2	SHENANDOAH COLUMBIA 64183 (5.98 EQ/9.98)	SUPER HITS
25	34	2	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
26	37	2	SPONGE CHAOS 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
27	24	12	LORDS OF ACID WHITE LABEL/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
28	29	12	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
29	25	4	POPE JOHN PAUL II ISR I (14.98/19.98)	THE ROSARY WITH THE POPE
30	33	20	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
31	32	24	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
32	38	3	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME
33	28	11	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
34	31	16	FREEDY JOHNSTON ELEKTRA 61655/EEG (10.98/15.98)	THIS PERFECT WORLD
35	40	8	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
36	35	13	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
37	—	1	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
38	26	11	CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)	CLASICOS DE LA PROVINCIA
39	—	1	N II U ARISTA 18751 (9.98/15.98)	N II U
40	—	1	VICTORIA WILLIAMS MAMMOTH 92430/AG (10.98/15.98)	LOOSE

POPULAR UPRIISINGS

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

JAMES IN THE HOUSE: Epic is going back to the basics in spreading the word on country singer **James House's** third album and his first for the label, "Days Gone By," released Jan. 17.

After coming off a four-month tour supporting **Mark Chesnutt** in December, House decided he wanted to hit the road in a low-key fashion and pop in on coun-

This week, "Little By Little" moves from No. 45 to No. 41 with a bullet on the Hot Country Singles & Tracks chart.

"His personality is what helps sell him the most," says **Allen Butler**, executive VP/GM at Sony Music Nashville. "When you're an opening act, you don't get that much time or stage setup. So, he decided to take the **Loretta Lynn** approach, where you just travel around in your bus in search of [radio] towers."

Initially, the road trip wasn't very structured, and when time permitted, House would pop in on a country station unannounced. The trip has since evolved into House performing for some station's client parties and listener-appreciation shows.

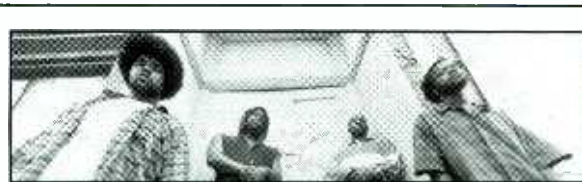
"The response has been unbelievable," says Butler. "They put him on the air live, and when he walks away, he's made friends and usually comes away with [airplay]. We're gonna have him stay out there as long as possible. He's already been all across the country."



Joyous. Portland, Ore., trio **Pond** heads out on a month-long headlining club tour on Feb. 10 in support of "The Practice Of Joy Before Death," the much anticipated follow-up to its critically acclaimed self-titled Sub Pop debut. "Glass Sparkles In Their Hair" from the Jan. 17-released album is growing at college radio now.

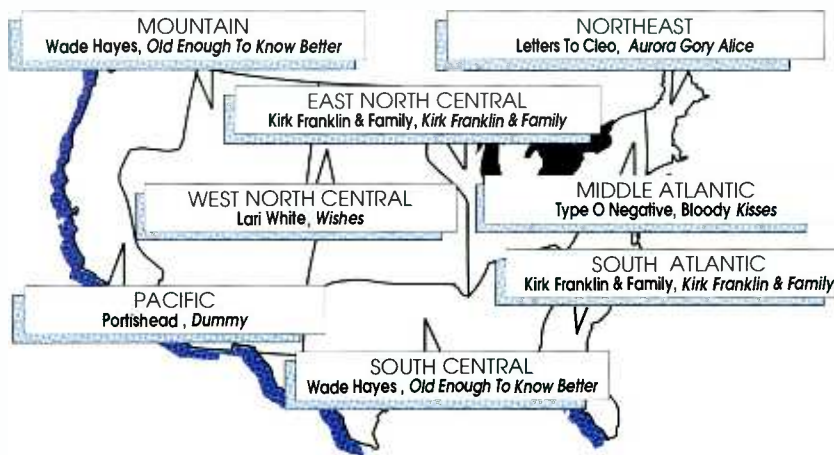
try programmers to play a few acoustic ditties, such as "Little By Little," the first single from the album, which was produced by **Don Cook** (Brooks & Dunn, the Mavericks).

COME ON, GET HAPPY: Judging from the positive feedback from **Certain Distant Suns'** "Bitter" on Giant's "The Gigantic Recording Corp. Proudly Presents Vol. II" sampler, the Chicago



Deep Roots. Longtime Philadelphia faves, the Roots are finally sharing their jazz-meets-hip-hop grooves (sans any sampled beats) with the rest of the world via the band's DGC debut, "Do You Want More?!?!?!" released Jan. 17. "Proceed" is the first single. January dates include a Monday (23) stint at N.Y.'s Supper Club and a Thursday (26) show at L.A.'s Luna Park.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Wade Hayes, <i>Old Enough To Know Better</i>	1. Letters To Cleo, <i>Aurora Gory Alice</i>
2. Rappin' 4-Tay, <i>Don't Fight The Feelin'</i>	2. The Flaming Lips, <i>Transmissions From...</i>
3. Type O Negative, <i>Bloody Kisses</i>	3. Adam Sandler, <i>They're All Gonna Laugh...</i>
4. Lari White, <i>Wishes</i>	4. Portishead, <i>Dummy</i>
5. R.B.L. Posse, <i>Ruthless By Law</i>	5. Vicious, <i>Destination Brooklyn</i>
6. Portishead, <i>Dummy</i>	6. Rancid, <i>Let's Go</i>
7. Corrosion Of Conformity, <i>Deliverance</i>	7. Corrosion Of Conformity, <i>Deliverance</i>
8. Shenandoah, <i>In The Vicinity Of The Heart</i>	8. Type O Negative, <i>Bloody Kisses</i>
9. Lords Of Acid, <i>Voodoo-U</i>	9. Luscious Jackson, <i>Natural Ingredients</i>
10. Adam Sandler, <i>They're All Gonna Laugh...</i>	10. G. Love/Special Sauce, <i>G. Love & Special...</i>

quintet's debut, "Happy On The Inside" is bound to also turn some heads.

According to Giant product manager **Connie Young**,

the bounce-back cards included in the CD reported that "Bitter" was one of the three most popular songs on the set, which was distrib-

uted in 17,000 copies of *Alternative Press'* February issue.

The techno-driven rock track is the first single from "Happy On The Inside," which is due Tuesday (24). College radio received the single in early January, while modern rock outlets will be serviced with it in mid-February.

Young says of the band's interesting sound: "It's rock and roll, but with techno

samples. It's a beautiful departure from what you're hearing out there now."

The 10 songs on the album are culled from the band's 1992 "Huge" EP and its 1993 "Dogrocket" EP, self-released on its CDM Records label. WKQX (Q101) Chicago supported "Bitter" when it was originally released on "Dog-

rocket."

Through the band's manager, **Marshall Berle**, the nephew of **Milton Berle**, Uncle Milt makes a cameo at the end of the videoclip for "Bitter."

KUDOS FOR KODO: The Japanese taiko drum troupe **KODO** hits the road with its "One Earth Tour" on Friday (20) through March 13 in support of its second U.S. album on TriStar Music, "Nasca Fantasy," due Jan.

31. The label is simultaneously releasing a 51-minute home video, which captures the unique performance complete with a 900-pound O-daiko drum.

In April, **KODO's** music will be featured on the TriStar soundtrack to the upcoming Universal movie "The Hunted," starring **Tommy Lee Jones**, due in April.



Noah's Break. After spending much of his youth playing in his parents' bluegrass band, the Gordons, 23-year-old **Noah Gordon** heads out on his own with his stunning debut, "I Need A Break," due Feb. 7 on Patriot. "The Blue Pages" is No. 69 on the Hot Country Singles & Tracks chart this week. Gordon tours the Southwest in March and April.

ROAD WORK: Capitol's **Everclear** will hit the road from Feb. 1-March 5, while label mates **Dink** team with **Lords Of Acid** from Feb. 10-March 11... EMI's **Bloodline** is in the midst of a tour that wraps up March 4.



Real Team. Perspective recording act For Real stands with Motown's Stevie Wonder, center, backstage following their New Year's Eve show at the Fox Theater in Detroit. The concert kicked off Wonder's "Natural Wonder" tour, which features the female quartet as back-up singers. Pictured with Wonder, from left, are For Real's Wendi Williams, LaTanya Baldwin, Necia Bray, and Josina Elder.

Arista Brings ART To Communities Promo Dollars Go To Social Programs

BY J.R. REYNOLDS

LOS ANGELES—After abandoning traditional Black History and Black Music Month promotions, Arista's black music department is proving that community action speaks louder than words on a calendar.

Last April, during Impact's Super Summit Conference in Atlantic City, N.J., Arista black music department senior VP Jean Riggins introduced Arista Reaching and Teaching (ART).

Riggins described the program as a practical alternative to CD compilations, special calendars, and other promotional items commonly issued

by record labels during Black History and Black Music months, celebrated every February and June, respectively.

ART channels promotion dollars that may have been designated for

behalf of ART, Riggins presented a \$10,000 check to BET's "BET On Learning," the cable network's social-enrichment program. The money went to the Duke Ellington School Of Performing Arts in Washington, D.C., in support of the institution's choir.

As part of the ART initiative, Arista began its adopt-a-school program last October. Under the program, local Arista R&B promotion representatives from Dallas, New York, Atlanta, Wilmington, N.C., Los Angeles, Detroit, and Chicago are coordinating special events at selected elementary, secondary, and high schools in their markets.

The events are designed to cultivate the creative abilities of participating students. At each school, the program attempts to target specific subjects, such as music or telecommunications.

Arista representatives also coordinate guest lectures, artist visits, and promotion giveaways. Several are supervising plans for student murals.

The program also is conducting a music talent competition at participating schools. The winner will record a song with Arista producer

(Continued on next page)



those two months into local empowerment and other social programs in the black community. It also serves as an umbrella organization for new and existing programs, which it assists financially or with manpower.

Says Riggins, who developed the concept, "ART is kind of a highway on which individuals and companies can participate in worthwhile causes. It's a good way to deal with less publicized but nevertheless very effective local community programs."

At last year's Super Summit, on

No Lack Of Demand For R&B Exec Talent; When Big Names Move Out, Others Move Up

THE REVOLVING DOOR: There has been much talk about the apparent disappearance of black executives at major labels. But after surveying the action over the past year, this worry seems to be rooted more in perception than reality. While it is true only a handful of black executives work outside the R&B genre, the overall tally of senior personnel remains steady.

Historically, there has always been movement among all music executives, but there is little evidence that the demand for black executives is declining. While there were some high-profile departures at certain labels in 1994, promotion of other minority executives typically followed. (Even as we write, word comes of the departure of Benny Medina from his post of senior VP/GM of black music at Warner Bros.)

Last year witnessed the creation of at least two R&B music departments. In June, Scotti Bros. promoted Kevin Evans to become president of the label's new black music department. Evans recently appointed former RCA promotion exec Roland Edison as promotion VP. Rhino also opened an R&B music department, with former Cema urban marketing specialist Ron Wiggins as national manager of urban sales/marketing.

On the distribution side, Vaughn Thomas became head of Uni's black music marketing department after Ed Eley, who has started his own label as a training ground for black executive talent (Billboard, Dec. 17, 1994).

And, late in the year, former Billboard director Terri Rossi moved in as VP of music marketing at BMG Distribution, a newly created position. (Rossi's role as manager of Billboard's R&B charts has been filled by Suzanne Baptiste.)

Senior executives who departed label posts in 1994 (or thereabout) include Glynice Coleman (EMI), Eddie Pugh (Columbia), Barbara Lewis (Capitol), Fred Caldwell (Epic), and Miller London (A&M).

Only in the case of London, who headed up A&M's R&B music department, was a senior black executive position eliminated. London currently helms the label's Urban Network.

A&M-distributed Perspective Records took over the marketing and promotion for the bulk of A&M's R&B acts,

with Sharon Heyward serving as its president.

Moving up recently, following Coleman's EMI departure, was Dave Rosas, who became VP of promotion. In addition, Lindsey Williams was promoted to VP of A&R. At Columbia, Tony Anderson was brought in as senior VP of black music following Pugh's exit. Around the same time, promotion man Ken Wilson earned his VP stripes. (Pugh has set up his own promotion and management firm.)

Over at Epic, former LaFace exec Lamont Boles was tapped to serve as senior VP of black music following Caldwell's departure. (Caldwell moved on to seemingly greener pastures at Death Row, where he subsequently departed after a brief tenure.) Filling the vacated LaFace slot was GM Scott Folks, formerly of Capitol.

Lewis lost her Capitol post as that label eliminated its black music department. But Capitol recently hired former EastWest VP of R&B promotion Manny Bella as VP of promotion/marketing. That move followed Capitol's appointment of Ruth Carson as VP of creative marketing in early '94.

Here is the black executive picture at several other key labels:

- Paisley Park continues exhibiting senior management problems with Levi Seacer stepping down as chief of the purple one's label last year. No replacement has been named.

- Jean Riggins has been holding court as senior VP of Arista's black music department for more than a year now, but former Arista promotion man Doug Daniels recently segued to Elektra/EastWest. Arista is seeking his replacement.

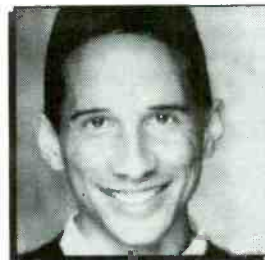
- Recent VP appointments at Atlantic include Chrissy Murray in publicity and Bryant Reid in A&R.

Elsewhere: David Harleston left his post as president of Def Jam and landed as head of Queen Latifah's Flavor Unit... Former Arista A&R exec Gerry Griffith is now president of EastWest-distributed Mecca Don Records... as for ex-Motown exec Eley, his creation of D.C. Bridge Records has sparked interest from aspiring executives and artists alike, judging from the volume of calls received at this writer's office.

The concept of a using a label as a training ground for young talent could be the start of something special within the ranks of R&B.

Next Week: New jack label entrepreneurs make their mark.

**The
Rhythm
and the
Blues™**



by J. R. Reynolds

with left to head up Eley, who has started his own label as a training ground for black executive talent (Billboard, Dec. 17, 1994).

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Avitar/Polydor 'Pumps' Rap Project Inspired By Black Panthers Film

LOS ANGELES—Avitar/Polydor hopes its album "Pump Ya Fist," inspired by the upcoming film "Panther," sparks more than just retail sales when it is released March 21.

None of the music on "Pump Ya Fist" is taken from the movie—which revolves around the Black Panthers political party of the 1960s. Instead, philosophical sentiments of 30 years ago are crafted into sounds and rhetoric by hip-hop artists of the 1990s.

The album features socially conscious rappers including KRS-ONE, Chuck D, Speech, and Grand Puba, who provide messages of cultural enlightenment and self-determination for black America.

Avitar president/owner Larry Robinson says hip-hoppers were anxious to become involved with "Panther."

"Because the movie was a period piece about the Black Panthers in the '60s, rap music just wouldn't fit into the soundtrack," says Robinson, who was music supervisor for "Pump Ya Fist" and the separate "Panther" soundtrack to be released by Mercury.

"So to take advantage of their enthusiasm, the film's director, Mario Van Peebles, agreed to put together a rap album that was inspired by the film."

Van Peebles is executive producer of "Pump" and the "Panther" soundtrack. The film is being released by



Gramercy Pictures, a unit of PolyGram Filmed Entertainment.

Robinson says "substantial royalties" from "Pump Ya Fist" will benefit the International Committee To Free Geronimo Pratt, a legal fund created for an imprisoned Black Panther member who claims he was framed by the FBI.

Proceeds also will benefit the San Francisco-based Dr. Huey P. Newton Foundation—which supports various community programs, including a breakfast program for children and a sickle-cell-anemia screening program.

Says Robinson, "Songs on this album range from the let's-work-together theme by the Fugees and more political-oriented statements of KRS-ONE, to less overt social messages by Ahmad. We wanted so-

(Continued on page 29)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 28, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	1	1	7	MARY J. BLIGE UPTOWN 11156/MCA (10.98/15.98) 4 weeks at No. 1	MY LIFE	1
2	2	3	9	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
3	3	2	20	BOYZ II MEN ▲ ⁶ MOTOWN 0323 (10.98/16.98)	II	1
*** Hot Shot Debut ***						
4	NEW ▶		1	BROWNSTONE MJJ 57827/EPIC (9.98 EQ/15.98)	FROM THE BOTTOM UP	4
5	NEW ▶		1	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
6	4	5	15	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
7	8	13	18	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
8	9	7	8	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
9	7	6	16	BRANDY ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
10	5	4	13	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
11	6	8	13	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
12	13	12	18	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
13	12	9	9	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
14	11	10	30	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
15	14	14	30	BONE THUGS N HARMONY ▲ ² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
16	10	11	16	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
17	NEW ▶		1	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (9.98 EQ/15.98)	HIGHER LEARNING	17
18	17	18	14	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
19	15	16	9	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
20	19	21	19	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
21	16	15	10	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
22	20	25	6	KIRK FRANKLIN & FAMILY GOSPO-CENTRIC 72119/SPARROW (9.98/13.98)	KIRK FRANKLIN & FAMILY	20
23	18	17	8	REDMAN RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
24	23	24	18	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
25	22	23	10	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
26	27	29	17	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
27	21	20	10	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
28	24	22	17	LUTHER VANDROSS ▲ LV 5775*/EPIC (10.98 EQ/16.98)	SONGS	2
29	25	26	9	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
30	26	28	33	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
31	28	33	6	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
32	NEW ▶		1	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	32
33	31	32	21	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
34	32	39	10	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
35	35	43	11	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
36	29	31	8	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
37	36	38	16	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
38	33	50	11	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
39	54	57	9	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	39
40	52	64	16	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
41	45	56	29	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
42	39	44	103	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
43	30	30	24	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
44	37	46	113	KENNY G ▲ ⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
45	34	34	6	SOUNDTRACK PRIORITY 53948 (10.98/16.98)	STREET FIGHTER	34
46	40	45	79	TONI BRAXTON ▲ ⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
47	50	58	13	MEN AT LARGE EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
48	62	71	16	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48

49	38	37	10	PETE ROCK & C.L. SMOOTH ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIE	9
50	46	35	32	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK	1
51	41	51	8	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK A. UM)	18
52	43	42	11	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	42
53	42	52	62	R. KELLY ▲ ³ JIVE 41527 (10.98/15.98)	12 PLAY	1
54	57	67	20	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
55	55	47	60	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
56	51	41	8	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
57	47	36	6	BLACK SHEEP MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	24
58	44	63	11	BRAND NUBIAN ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
59	53	55	29	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
60	48	48	87	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
61	61	59	21	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
62	49	40	34	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
63	58	49	29	DA BRAT ▲ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
64	66	66	38	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
65	64	81	8	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
66	59	70	12	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
67	67	76	74	BABYFACE ▲ ² EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
68	56	65	68	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
69	71	99	3	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	69
70	63	62	17	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
*** Pacesetter ***						
71	NEW ▶		1	MARVALESS AWOL 7198 (7.98/10.98)	JUST MARVALESS	71
72	68	60	72	MARIAH CAREY ▲ ² COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
73	60	54	66	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
74	92	88	15	DRU DOWN RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
75	70	61	11	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
76	76	—	2	VARIOUS ARTISTS LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P.	76
77	69	72	112	SOUNDTRACK ▲ ¹³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
78	96	—	7	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
79	RE-ENTRY		8	GOLDY DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
80	82	80	15	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
81	72	68	34	HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
82	85	96	25	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
83	79	74	36	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
84	73	53	10	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
85	75	69	13	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
86	83	92	39	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
87	91	—	25	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
88	78	79	21	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
89	81	73	33	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
90	99	—	28	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
91	88	94	35	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
92	RE-ENTRY		8	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
93	74	78	32	PATTI LABELLE ● MCA 10870 (10.98/15.98)	GEMS	7
94	84	—	17	VARIOUS ARTISTS THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
95	NEW ▶		1	N II U ARISTA 18751 (9.98/15.98)	N II U	95
96	NEW ▶		1	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME	96
97	97	84	24	MC EIHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
98	87	82	58	TEVIN CAMPBELL ▲ ² QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
99	RE-ENTRY		7	LO-KEY? PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
100	90	86	96	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1

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

ARISTA BRINGS ART TO COMMUNITIES

(Continued from preceding page)

Vincent Herbert.

Says Riggins, "We go in and identify arts-related or government-type classes to support. We offer 'X' number of music product, T-shirts, and three lectures for each school. We encourage entertainment executives and artists to participate.

"The beauty of ART is that if you have a special interest in one program or another—or have your own idea—you can simply come on board, do your part, then get off."

Under the ART umbrella, Arista has also been involved in combating

AIDS with its support of the New York-based Smith Family Foundation. The mission of SFF is to foster AIDS awareness within the black community, especially among children.

Arista donated \$2,000 toward the creation of an AIDS awareness mural and comic book that will be distributed at New York schools. A guest-lecture series also was funded.

Arista president Clive Davis, who supports the ART concept, "has been especially involved in helping

with AIDS research," Riggins says.

Typical of the institutions helped by ART is the Wild Cat Academy, an educational facility established in New York for inner-city teens. "We helped that school by supplying stereo equipment and more than 150 cassettes, CDs, and music videos for its music library," Riggins says.

In December, ART co-sponsored the first Eddie Robinson Trophy presentation at the Omni Hotel in Atlanta. Riggins co-chaired the event.

The trophy honors outstanding athletes from historically black col-

leges, who are often overlooked by voters of other honors such as the College Football Hall Of Fame. The trophy is named for Grambling University's Eddie Robinson, the college football coach with the most wins.

Says Riggins, "L.A. Reid and the LaFace camp participated in the Eddie Robinson Award show, with A Few Good Men performing during the event. They're also involved in ART's guest-lecture series."

Other Arista-related individuals or entities involved in ART include Bad Boy Entertainment's Sean "Puffy"

Combs and Bad Boy artist the Notorious B.I.G., who recently shot public-service announcements for BET; producer Herbert, who is involved in the Adopt-A-School program and guest lecture series; Whitney Houston management firm Nippy Inc.; and Robyn Crawford of Angelway Artists.

Riggins encourages anyone interested in ART to phone Chrisie Lindsey at Arista in New York. "It doesn't take a tremendous amount to put these things together as long as it's well thought out."

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ON BENDED KNEE' and 'WHY WE SING'.

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent airplay hits.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles sales.

Records with the greatest gain. © 1995 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Continuation of R&B singles sales.

White Rapper 'Mouths' About RCA Debut

With Help From Kid, Beatnuts, blasta Eyes Prize

BOOMING BAS: bas blasta has a rugged rap voice that's all smoke and cracked glass. Straight outta Waterbury, Conn., he's the latest addition to RCA's rap roster and one of hip-hop's newest white contenders.

"The first record I really liked was by the **Crash Crew**," he says. "I memorized all the words, and when I recognized I sounded good reciting them, I started writing my own stuff."

Among the other MCs who inspired him are **L.L. Cool J**, the **Treacherous Three**, and **Run-D.M.C.** "I would actually like to follow in their footsteps," he says. "I want to be considered one of the best rappers, not just one of the best *white* rappers."

"The Mouth That Roared," blasta's debut album, is scheduled for release April 25.

RCA is setting up the long-player and seeking street credibility for the artist via the single "Dangerous," which dropped Nov. 15. The accompanying videoclip, lensed by **Raydog** of **Almighty RSO**, is receiving play on the Box and other outlets.

The clip and blasta's publicity photos present the artist in a sort of silhouette that obscures his Irish and Indian heritage. RCA product manager **Cheryl Tyrell** credits the consistent visual theme to synchronicity.

"Raydog came with the same idea we had without seeing any of our artwork," she says.

"The Mouth That Roared" was produced by the **Beatnuts**, **So Gee** from the **Ras Posse**, and **Slick Vic**, blasta's DJ, who shared a crew with him named **Us-3** (not the "Cantaloop" group, troops).

In 1986, Us-3 entered a talent



by Havelock Nelson

contest and won a management deal in the process.

It did little for Us-3, which eventually broke up. However, blasta ended up being featured on the **Nice & Smooth** jam "Down The Line," from the album "Ain't A Damn Thing Changed."

"That got me recognized," blasta says. "And it was an incredible experience spinning the record and hearing my voice coming outta the speakers."

From there he met unsuccessfully with reps from various labels. Then in 1992, with dough he earned working as a parking valet, he trooped to Jack The Rapper's Family Affair conference in Atlanta. There he encountered **Christopher Reid—Kid**, from **Kid 'n Play**—who became his manager.

"He was in a good mood, so I introduced myself," blasta says. "We exchanged numbers and when I got back home, I mailed him my demo tape. Two weeks later, he sent me a contract."

Says Reid, "His demo was better than most, but it was important to bring out what he could be. We showed him the difference between writing rhymes and writing songs."

The artist creates his music mostly at night. "I'm a nocturnal animal who usually sleeps 'til two or three in the afternoon," says blasta. "I can't help it. I just play beats over and over when it's peaceful, thinking about nothing but rhymes."

"But I write in the daytime, too. Sometimes I'll wake up, drink a pot of coffee, and think up

themes."

A versatile writer, blasta's topics include his hometown, love of God, and his poetic gifts. Though his lyrics are always hard-edged, his tracks range from jazzy and smooth to ghetto-ruff.

THIS & THAT: Yo Yo, who has appeared on TV's "Martin" and in the films "Strapped," "Sister Act 2," "Boyz N' The Hood," "Who's The Man," and "Menace II Society," will be featured in the Feb. 2 episode of the Fox-TV series "NY Undercover" ... **Will Fulton**, formerly of TVT, has joined Profile Records' A&R staff ... Currently ruling my mind and rocking the New York streets like an earthquake on Pirellis is the **Group Home's** "Supa Star" (Payday). This ballsy aural bio smoothly transports the listener to a dark, dangerous ghetto, where "sex, money, and drugs" rule. If ya haven't peeped this jam yet, get on it! ... I've also been sucking on **Conquering Lion's** "Code Red" (Gee Street), which features **Supercat**. This manic jungle track pairs slow, loping reggae riddims with speedy breakbeat thrills—mixing in sirens, grooves that gather, re-wound found sounds, and crazy 808 drums. It's a multilayered cocktail that's *wicked*. Jungle has yet to be talked about from a hip-hop perspective. The discussion begins here.

AVITAR/POLYDOR

(Continued from page 29)

soundtrack is due April 1.

Avitar has yet to decide on a first single, but the marketing strategy definitely includes radio.

Says Tripp DuBois, marketing manager for Polydor/Atlas, "The project will be street oriented, with promotional singles going to one-stops, [independent retailers], college radio, and mix shows."

The label will aim to break the music first at R&B radio and then go after top 40/rhythm crossover stations.

The label will issue cassette samplers at high schools in the top 10 markets and conduct extensive poster campaigns.

A nationwide press junket, begun Jan. 19, covers urban retail stores specializing in hip-hop. The stops feature artists from the album's all-star roster.

The label also plans benefit concerts in Los Angeles and New York for early March.

Tripp expects a certain amount of resistance to the project—especially from music-video outlets—because of the project's political nature.

"Because it's about the Black Panthers, some shows will be hesitant. But when they see we're presenting the project with a positive spin, they should come on board," says Tripp.

J.R. REYNOLDS



Hip-Hop Who's Who. StepSun vocalist missjones, center, huddles with members of the hit RCA act SWV on the set of her current video, "Where I Wanna Be Boy." The clip was directed by Hype Williams and features such artists as Doug E. Fresh, Monie Love, Busta Rhymes, and Cash Money Click. Pictured with missjones is SWV's Taj, left, and Coko.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	—	2	★★★ NO. 1/GREATEST GAINER ★★★ BIG POPPA/WARNING (C) (D) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G. 1 week at No. 1
2	5	4	5	GET DOWN (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
3	1	1	35	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
4	6	9	3	COCKTALES (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
5	2	3	12	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
6	3	2	25	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
7	8	6	8	WHUTCHA WANT? (C) (T) PROFILE 5426	◆ NINE
8	7	5	12	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
9	9	8	11	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
10	12	28	6	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
11	10	7	15	THE MOST BEAUTIFULLEST THING IN... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
12	NEW ▶	—	1	TOUR (C) (T) SIGNET 162	CAPLETON
13	11	11	24	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
14	13	10	13	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
15	35	24	10	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
16	14	17	7	RECORD JOCK (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
17	24	—	2	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
18	16	12	20	PLAYAZ CLUB (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
19	32	14	30	TAKE IT EASY (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
20	20	21	3	NUTTIN BUT FLAVOR (C) (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX/GHETTO CELEBS
21	31	33	9	DAAM! (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
22	21	16	16	BREAKDOWN (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
23	27	19	12	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
24	22	20	14	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
25	17	15	20	PARTY (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
26	23	22	11	VOCAB (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
27	19	25	11	ROCKAFELLA (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
28	18	13	16	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
29	15	30	7	THA BUTTERFLY (C) (D) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
30	33	29	12	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
31	26	23	15	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
32	34	40	8	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
33	29	37	5	PROCEED I (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
34	30	18	9	DO YOU SEE (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
35	28	27	23	JUICY/UNBELIEVABLE ● (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
36	37	45	5	SUPA STAR (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
37	40	38	8	TAKE YOU THERE (C) (T) ELEKTRA 64496/EEG	◆ PETE ROCK & C.L. SMOOTH
38	38	41	26	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
39	25	26	12	BIOLOGICAL DIDN'T BOTHER (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
40	44	—	4	SWING YOUR OWN THING (C) (D) (T) PMD 66475/RCA	◆ PMD
41	43	35	28	NONE OF YOUR BUSINESS (C) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
42	42	43	18	9TH WONDER (SLICKER THIS YEAR) (C) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
43	41	36	10	SCALP DEM (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
44	46	34	15	WITHOUT A DOUBT (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
45	39	31	20	I'LL TAKE HER (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
46	36	32	10	BEHIND BARS (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
47	47	—	2	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
48	50	—	2	FRONT, BACK & SIDE TO SIDE (C) (D) (T) JIVE 41524	◆ UNDERGROUND KINGZ
49	RE-ENTRY	—	15	GUERRILLA FUNK (C) (T) PRIORITY 53169	◆ PARIS
50	48	—	14	BLOWIN' UP (DON'T STOP THE MUSIC) (C) (M) (T) MJJ/EPIC STREET 77571/EPIC	◆ QUO

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

Columbia Nabs Leftfield For 'Original' Major Debut

UNTIL RECENTLY, it has been too easy to take the consistent intelligence, innovation, and integrity of Leftfield for granted.

For the past four years, partners Paul Daley and Neil Barnes have been reliable purveyors of musical nourishment when the trendy groove of the moment has left punters yawning and waiting for the next gimmick. With deceptive agility and minimal grandstanding, they have served a steady stream of singles that stretched across genres—starting with the stirring, soul-searching "Song Of Life"—and that were complemented by nu-



LEFTFIELD

merous remixes that transformed the musings of other lesser acts into palpable jams.

And then at the top of 1994, Leftfield disappeared from active duty, leaving an unpredictably large void on the dancefloor. It was amazing how thin the output from the various flavors-of-the-moment acts had suddenly begun to sound.

The Jan. 30 European release of "Leftism," the duo's full-length debut on Columbia Records U.K., not only marks the long-anticipated, much-needed return of Leftfield, it also issues an invitation to the alleged open minds in the rock and pop mainstream that claim to be starved for something fresh and truly unusual to sink their teeth into. "Leftism" is not a typical jaunt down the boogie trail, nor is it as tedious and pedantic as the fare offered by ambient artists who are still recovering from a teenage overdose on '70s art rock. Rather, this is a collection that explores and experiments with a variety of musical cultures and classical idioms

without ever forgetting the necessity of a succinct hook or tight, insinuating rhythms.

"Although we are never going to record a deliberately singles-driven album, there is no discounting the need to be focused," Barnes said during a recent phone conversation from a London studio, where he and Daley are preparing additional material for the upcoming 12-inch single "Original." "Putting forth solid and danceable music has always been at the center of our creative intentions. Any other sounds or experiments are added to that core concept—and that has always kept our music from flying too far off into the clouds."

Throughout "Leftism," the lads wisely juxtapose challenging new compositions like "Afro-Chat," which soaks Brazilian spices into African-house percussion, with several reconfigured past hits like "Release The Pressure," which bursts with harsh, synth-injected reggae riddims and guest singer Earl-Sixteen's white-knuckle chants. Also featured is a wicked mix of "Open Up," the team's fiery 1993 duet with Johnny Lydon. This track listing gives the set an appetizing familiarity without tripping into repetition, while simultaneously getting increased mileage out of underground classics that should not be left behind.

"Actually, rethinking and re-recording a few of the older tracks put us on the right road," Barnes says. "It re-established a launch pad for writing and production, and it helped illustrate the lines of progression over the past few years."

The seeds of Leftfield were first sown in the London nightclub scene during the 1990 rare-groove movement. There, they supplemented the turntable efforts of pal/DJ Dave Henley with up to eight hours of live percussion. While venturing into separate projects, Barnes dove into electronic experimentation and production, while Daley plied his wares as a club jock and as a session drummer for bands that included Brand New Heavies and A Man Called Adam. The two reconnected in a studio in 1991, where Barnes was tweaking a track for the independent Rhythm King Records—a label with which he was already signed under the name Leftfield. That meeting reignited their apparent musical chemistry, and a recording act/production team was born.

Following a minor scuffle to retain the Leftfield name beyond the life of their contract with Rhythm King, the duo went on to form their own Hard Hands label and post-produce hits for David Bowie, Ultra Nate, and Stereo MC's, among others. During this time, they forged a peerless style that combines elements of the



by Larry Flick

seemingly opposing house and rave sectors with world beat and rock licks that have been electronically processed and contorted. Barnes says remixing is gratifying, but is ultimately not a substitute for creating original compositions. "Besides, a lot of those early remixes are genuinely Leftfield tracks," he says. "For now, I think we are best suited to situations that allow us to be in complete control of our music."

Now that they are happily entrenched in a Sony recording agreement that likely will include a stateside release of "Leftism" by early spring, the Leftfield lads are looking forward to an active year that will be capped with a first-ever series of live performances. "It will be first time we've gotten onstage as Leftfield," Barnes says. "The prospect is a bit frightening, but exciting. I'm interested to see how our music translates in a live setting. It should work, since our records are meant to be listened to, as well as danced to." There is no word yet on which of the album's guest vocalists, including Danny Red, Curve's Toni Halliday, and Manchester, England-bred poet Lemn Sissay, will join the act on the road.

The other good news for Leftfield fans is that Barnes and Daley are already demo-ing up jams for their next album and promise to keep the flow of material active

and consistent. With that knowledge, we join the act's longtime fans in the comfort of knowing Leftfield will continue to outlive momentary trends and elevate the art and integrity of dance music.

ON-LINE: EastWest soulsters **D-Influence** will finally resurface this spring with "Prayer 4 Unity," the follow-up to its glorious, critically revered 1992 debut, "Good 4 We." Showcasing increased instrumental chops by the band and notable vocal growth by already well-heeled front woman Sarah Ann Webb, the album has the hooks and springy rhythms needed to make the jump into U.S. pop stardom. And yet, the funky club vibes that diehards have come to expect remain intact, as evidenced on potential singles "Midnite," "Waiting," and "Should I." It's a well-focused package that could close '95 among the year's biggest and best albums... As Epic begins plotting its promotional campaign behind **M-People's** genius "Bizarre Fruit" opus, the band's U.K. home label, deConstruction Records, has begun to circulate test-pressings of the set's second European single, "Open Up Your Heart." Hit your import shops later this month for the multi-CD/cassette remix series, which smokes with forward-reaching post-productions by **Brothers In Rhythm, Armand Van Helden, Luv Dup, Farely & Heller, Eric "E-Smoove" Miller,** and **M-People** principals **Mike Pickering** and **Paul Heard.** *Fierce*... On the compilation tip, the U.K.'s independent Slip'n'Slide Records marks the start of its second year in operation with "Volume One," a multi-act collection that daintily walks the tightrope between house and trance/rave sectors. It also shows the label's savvy approach to molding promising new home-grown talent while also showcasing the underground wares of U.S. producers. Best examples of this are the inclusion of "All In The Same Family," first heard last year on EightBall Records by African Dreams, "Digital Autopsy" by North England acid act **3 Man Jury**, and "I Don't Need You Anymore" by budding disco/house team **H.A.L.F.** Such a combination succeeds in creating the one-world club vibe that so many others try and fail. Find this album, and make it your business to stay aware of this fab label in the coming months.

TID-BEATS: France Joli fans who are tired of waiting for long-promised new music are getting closer to satisfaction. The disco-era siren who is best known for the hits "Come To Me" and "Heart To Break The Heart" has inked a deal with the Florida-based Dyn-A-Disc Records. The label says a collaboration be-



Rae Gets Over. Diva Fonda Rae takes a break after a recent New York club performance of her new Class-X Records single, "Over Like A Fat Rat '95," a rerecording of her disco-era classic. The just-released track was produced by "Bonzaï" Jim Caruso and Eric Beall. Look for the singer to hit the U.S. club trail shortly.

tween Joli and longtime mentor **Tony Green** will begin to circulate next month. Dyn-A-Disc also will distribute other acts on Green's new TGO Records imprint... Speaking of comebacks, venerable synth-pop act **Sparks** has joined the Logic Records roster and is back on deck with "When Do I Get To Sing 'My Way.'" The track will provide hours of joy for hi-NRG purists with its sugar-sweet melody, rapid syncopated beats, and cheeky chorus. Prospects for approval from trance-minded hipsters are good, given the potency of remixes by **Microbots** and **the Grid.** An album is in the works... San Francisco's lovely **Tyler Stone** has left the fold of **DJ Digit** and **DJ EFX's Third Floor Productions** to form her own **M.T Productions**, which will provide an umbrella organization for her growing presence as a producer. Her unique groove perspective can be heard on forthcoming singles by **Nicole, Twenty-4-Seven,** and **Danny James.** Stone also is demo-ing up her own material, which displays a smooth and seductive vocal style. Keep a close eye (and ear) on this budding young talent... **George Morel** soon will join the ranks of producers-turned-recording-artist with the imminent release of an album that features the vocal skills of **Tafari, M.J. White,** and **CeCe Rogers,** among several others. The quality of this set will startle even the biggest Morel fan, as it blends underground house tunes with highly commercial and crafty pop flavors. Strictly Rhythm will begin plugging this gem shortly, though we hear a major-label deal for the rest of the world is *this close.* In the meantime, Morel continues to commute from his day job as president of **Groove On Records** in New York to steady weekend gigs spinning in various clubs around Europe. *Whew!*

Billboard. **Dance** Breakouts

FOR WEEK ENDING JAN. 28, 1995
CLUB PLAY

1. LOVE THANG SWEET SABLE
STREET LIFE
2. THINK OF YOU USHER LAFACE
3. THE SWEETEST DAYS
VANESSA WILLIAMS WING
4. I'M GOING ALL THE WAY SOUNDS
OF BLACKNESS PERSPECTIVE
5. HEAD LIKE A HOE NINE INCH NAILS
NOTHING/TVT

MAXI-SINGLES SALES

1. AIN'T NOBODY KWS & GWEN DICKEY
ZYX
2. CLOSE TO YOU FUN FACTORY
CURB EDEL
3. THE CREDIT CARD THE DEAN STREET
CREW FEAT. SWEET PUSSY PAULINE
CUTTING
4. RODEO 95 SOUTH RIP-IT
5. MEMORIES OF LOVE GIGGLES CUTTING

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

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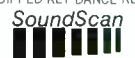
CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	4	12	7	I GET LIFTED STRICTLY RHYTHM 017 1 week at No. 1	BARBARA TUCKER
2	5	10	7	CALL ME ELEKTRA 66172/EEG	DEEE-LITE
3	3	6	9	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
4	2	2	10	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	◆ SEAL
5	11	17	7	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
6	1	1	12	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	◆ DONNA SUMMER
7	14	21	7	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
8	12	18	8	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
9	17	22	7	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
10	19	27	7	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
11	7	8	10	THE RHYTHM OF THE NIGHT EASTWEST 95808/EEG	CORONA
12	26	37	4	CONTROL RADIOACTIVE 54953/MCA	TRACI LORDS
13	9	9	9	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
14	22	31	7	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
15	23	26	6	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
16	13	14	10	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
17	8	3	11	MAMA SAID VIRGIN 38460	◆ CARLEEN ANDERSON
18	6	4	11	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
19	15	7	14	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
20	10	5	12	LIVING IN DANGER ARISTA 1 2774	◆ ACE OF BASE
21	24	24	8	CHANGE MAXI 2019	DAPHNE
22	31	34	4	I FEEL LOVE WHITE LABELS/AMERICAN PROMO/WARNER BROS.	◆ MESSIAH
23	16	11	10	FEELING SO REAL ELEKTRA 66180/EEG	MOBY
24	28	30	6	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
25	32	36	6	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
★★★ POWER PICK ★★★					
26	37	—	2	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
27	34	43	6	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
28	25	23	8	TAKE A TOKE-THE REMIX COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
29	36	42	6	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY
30	40	—	2	LICK IT S.O.S. 1008	ROULA
31	41	49	3	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
32	27	25	8	LUCKY YOU TRAUMA 51002	◆ THE LIGHTNING SEEDS
33	21	20	9	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
★★★ HOT SHOT DEBUT ★★★					
34	NEW ▶	—	1	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
35	43	48	3	WHAT'CHUGOT REPRIS 41789/WARNER BROS.	GROOVE COLLECTIVE
36	35	33	8	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
37	18	13	14	GIRLS + BOYS LOGIC 59001	◆ THE HED BOYS
38	49	—	2	COLOR OF MY SKIN CUTTING 317	SWING 52
39	47	—	2	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
40	38	44	3	ARE WE HERE? FFRR 120 047	◆ ORBITAL
41	30	19	37	RAPTURE CHRYSALIS 58277/EMI	◆ BLONDIE
42	44	45	4	ENCHANTED RCA 64219	ENCHANTED
43	NEW ▶	—	1	GIVE IT TO ME HARD BEAT 9401	STICKS & STONES
44	NEW ▶	—	1	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
45	NEW ▶	—	1	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
46	NEW ▶	—	1	SIDIKI MANGO PROMO/ISLAND	BAABA MAAL
47	29	15	14	EXCITED EPIC 77720	◆ M PEOPLE
48	NEW ▶	—	1	HANDS UP LOGIC 59006	CLUBZONE
49	48	46	3	SHAME HOLLYWOOD 42268/JIVE	◆ ZHANE
50	20	16	15	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	1	9	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
2	3	—	2	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
3	4	3	27	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
★★★ GREATEST GAINER ★★★					
4	7	5	6	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
5	1	4	4	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
6	5	2	5	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
★★★ HOT SHOT DEBUT ★★★					
7	NEW ▶	—	1	TOUR (T) SIGNET 162	CAPLETON
8	6	6	11	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
9	8	9	8	WHUTCHA WANT? (T) PROFILE 7426	◆ NINE
10	15	29	15	DREAMER (T) (X) MCA 54922	LIVIN' JOY
11	14	—	2	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
12	13	10	13	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
13	12	17	7	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
14	10	13	8	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
15	16	7	12	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
16	17	20	4	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
17	25	27	12	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
18	9	19	6	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
19	11	8	20	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
20	30	25	13	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
21	26	21	16	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
22	33	11	19	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
23	21	16	9	I BELONG TO YOU/HOW MANY WAYS (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
24	40	—	2	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
25	18	24	11	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
26	20	22	22	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	◆ 20 FINGERS FEATURING GILLETTE
27	23	15	11	BE HAPPY (T) UPTOWN 54928/MCA	◆ MARY J. BLIGE
28	37	—	6	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
29	34	30	6	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
30	38	31	5	BOTTOM HEAVY (T) TRIBAL AMERICA 58224/L.R.S.	DANNY TENAGLIA
31	NEW ▶	—	1	FAT BOY (M) (T) (X) S.O.S. 1006	MAX-A-MILLION
32	41	36	10	SCALP DEM (M) (T) (X) COLUMBIA 77648	◆ SUPER CAT
33	RE-ENTRY	14	14	TIC TOC (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
34	32	35	6	PRAYING FOR AN ANGEL (M) (T) (X) S.O.S. 1002	ROCHELLE
35	45	12	8	SHAME (T) (X) HOLLYWOOD 42268/JIVE	◆ ZHANE
36	31	33	39	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
37	RE-ENTRY	2	2	RUN TO ME (T) (X) ZYX 7314	◆ DOUBLE YOU
38	22	32	11	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
39	19	14	25	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
40	RE-ENTRY	2	2	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
41	RE-ENTRY	3	3	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSJONES
42	29	—	28	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
43	44	26	30	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
44	27	39	5	YESTERDAY WHEN I WAS MAD (T) (X) EMI 58319	◆ PET SHOP BOYS
45	28	40	8	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
46	24	18	14	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
47	42	—	2	PROCEED I (T) DGC 19380/GEFFEN	◆ THE ROOTS
48	RE-ENTRY	7	7	TAKE YOU THERE (T) ELEKTRA 66181/EEG	◆ PETE ROCK & C.L. SMOOTH
49	49	34	13	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	◆ HEAVY D & THE BOYZ
50	48	—	13	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS

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

GRAHAM PARKER FINDS A NEW HAUNT

(Continued from page 16)

rounds. "The wheels grind so slowly in the publishing world that I realized I shouldn't give up the day job," says Parker, whose last studio album was Capitol's "Burning Questions" in 1993. "So I got on with writing songs again, and they came out in a rush."

The new material was intentionally different from Parker's most recent work. "The main thing was I tuned my guitar to open G," he says. "I used open tunings on my early albums and did it again this time because a former tour manager in England said I should write [1979 album] 'Squeezing Out

Sparks' part two. This meant to me that I should be reforming [his initial backing band] the Rumour, which annoyed me so much that I scrapped whatever songs I was writing, which were more rock'n'roll type stuff. I'd been reading a guitarist magazine about Bert Jansch and John Renbourn—one of those folksy guys—and it mentioned open G tuning, and without thinking, I put caps all over the neck and whenever I hit a chord I wrote a song."

Determined not to make "just another G.P. record," Parker also toyed with different rhythms and "feels," re-

sulting in an album that he compares with 1988's "The Mona Lisa's Sister" and 1991's "Struck By Lightning."

"Those kind of turned corners," he says, "which is what I'm trying to do with this one." He produced the album at Neveva Production in Saugerties, near Woodstock, where "for the first time, I captured what I call 'decent' vocals. And it only took 11 days—the same as 'Squeezing Out Sparks'—to please my friend in England!"

Longtime Parkerphiles may be struck by the "total lack of irony—my stock in trade" in the new songs. But as Parker says, "Americans aren't big

on it. They prefer an arrow through the head." Razor & Tie plans to take the entire album to album alternative radio and is also servicing press and retail with a promotional CD containing "Disney's America," "Honest Work," and "Haunted Episodes."

"Graham has a great opportunity at [album alternative]," says Chenfeld. "He's an important formative artist for a lot of people who program the format. We'll also work very seriously at public radio and will take advantage of any crossover opportunities. But we're in for the long haul, and if '12 Haunted Epi-

sodes' isn't SoundScanning 5,000 a week after three weeks we won't pull the plug, because it's a major priority."

Parker, who "informally" promoted his 1993 two-disc Rhino anthology "Passion Is No Ordinary World," will commence a 35-city tour with a new band in March.

"Now that Razor & Tie can't be happier with this record, this is a new one to me," he says. "I don't know what it means yet, but they tell me things have changed since my last major tour in 1992, when it was still 'classic rock hell' out there."



Hamming It Up. Hamstein Publishing heavies celebrate a banner year of hit songs for their companies. From left, Hamstein songwriter Tom Shapiro; writer and occasional Hamstein collaborator Will Jennings; Jeff Carlton, VP/GM of the Stroudavarious Music division; and Richard Perna, VP of Hamstein Publishing.

Razor & Tie Label Goes Country N.Y. Indie Breaks Ground With Reissues

BY JIM BESSMAN

NEW YORK—Razor & Tie Music's identity as rock and R&B reissue specialist is being modified somewhat as the label—which is also home to active artists like rock vet Graham Parker and folk music comet Dar Williams—expands its country music commitment.

The New York indie entered the country genre last July with two straight album releases from Kenny Rogers and one from the Everly Brothers, along with a 21-track Bobby Bare best-of. In August came two more Rogers straight reissues,

"George Jones Sings Bob Wills," and hits packages from Del Reeves and Billy Jo Spears.

"The response to the Bare set was great," says Craig Balsam, a former litigator who formed the company in 1990 with ex-corporate lawyer Cliff Chenfeld and named it based on their previous legal existences. "We got letters and calls from people who were thrilled it was out—and that it was so comprehensive."

The Jones album has sold more than 10,000 copies so far, "extremely successful," Balsam says, for a reissue album "from that time period." He adds that it could well reach 25,000 sold over the next 18 months.

By then, though, it will have more company. On March 21, the label releases the two-disc "The Lonesome Fugitive—The Merle Haggard Anthology, '63-'77." It will be followed April 18 by two George Jones straight album reissues, "George Jones Sings The Hits Of His Country Cousins" and "Homecoming In Heaven." Two more Jones titles, "The Race Is On" and "George Jones Sings Like The Dickens," come out June 20.

Additionally, a Louvin Brothers compilation, with liner notes by active Razor & Tie artist Marshall Crenshaw, will be released May 16, together with a Speedy West and Jimmy Bryant compilation. A Joe Stampley set is due July 18.

"We started with Bare because he has scores of hits and was a legend, but there was nothing out on the guy," says Balsam. "That kind of opened the door on the country world for us. When we first started, we were more narrowly focused, but as we've become established as a reissue label, we've been getting a lot of interest and requests for country reissue product which isn't available on CD, or is but the quality isn't great. We've found that there's a lot of country leg-

ends with significant chart successes who aren't represented in stores."

Specifically, Balsam notes that the Rogers titles—"Kenny," "Gideon," "Share Your Love," and "We've Got Tonight"—"sold millions, and we thought, 'Geez, this stuff should just get out based on sales.'"

The Reeves and Spears sets, he adds, highlight artists having "impact hits" but lacking "proper treatment" in today's marketplace.

The company's current country reissue schedule continues last year's, Balsam says, mixing big sellers with artists like the Louvins, whose work should be made available. Although Haggard hits sets are in print, Balsam says he feels that the upcoming 40-song Razor & Tie set will do the Country Music Hall Of Famer more justice.

"Here's a guy who has two tribute albums out in the last year and really hasn't had a nice career retrospective," he says. "There are all these single-disc packages, but he's had some 40-odd hits just on Capitol alone. Ours will have some songs which haven't been available, including his early Tally [Records] hits."

"The heightened country presence strengthens Razor & Tie's position as a 'niche reissue marketer,'" Balsam says. "Originally, we called it 'R&T goes C&W' because it was very different from what we were doing. But the response at retail was great, and now we can market all the country titles together to retailers and one-stops and advertise them together in publications where collectors look for reissues."

Balsam is also finding it easier to acquire country reissue material. "It changes from month to month according to the major labels' decisions as to what to put out," he says. "But I think they're realizing that there are certain things that smaller labels do well."

CMT Boycott Fuels More Accusations Grand Ole Opry Inducts Bashful Brother Oswald

BORDER WAR—THE CROSSFIRE CASUALTY: "What happened to free trade?" asks Tony Gottlieb, whose Nashville-based 1-800-COUNTRY label represents Canadian singer Patricia Conroy. Gottlieb says CMT dropped Conroy from its playlist in partial retaliation against the Canadian Radio-television And Telecommunications Commission (CRTC) for dropping CMT from Canadian cable services (Billboard, Jan. 21).

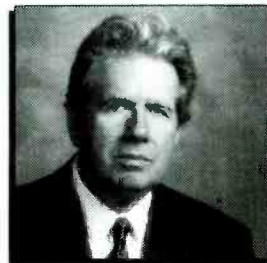
Conroy is the Canadian Country Music Assn.'s reigning female vocalist of the year. 1-800-COUNTRY has licensed her album, "You Can't Resist," from Warner Music Canada to distribute in the U.S. and was using her current video, "Somebody's Leavin'," to gain American exposure for the artist. Then CMT pulled the plug.

CMT is being unfairly selective in its boycott, Gottlieb says, since it continues to program videos by Canadian artists who are signed to U.S. major labels. "The CMT decision is clearly biased in favor of large companies," Gottlieb says. He says that he has taken his complaint to every level of CMT management and to the U.S. Trade Representative but that no one has yet offered relief from the ban or a logical rationale for the holes in the boycott.



new Step One single, "Cherokee Highway," at the Martin Luther King Jr. birthday celebration Jan. 13 in Atlanta. Co-written by Western Flyer's lead singer, Danny Myrick, "Cherokee Highway" tells the story of an interracial friendship in Mississippi during the '60s that comes to a tragic end... Singer Lonnie Waters had them rocking during his recent showcase at 12th & Porter, with such hits-in-embryo as "Hillbilly Royalty" and "Steppin' Out Is Doin' Me In." He is handled by Steve Engel of Engel Management, Nashville.

BOOK BIN: The history and ramifications of copyright are subjects that usually animate only attorneys and songwriters calculating their income tax, but Paul Goldstein goes a long way toward spicing up such arcana in "Copyright's Highway: From Gutenberg To The Celestial Jukebox" (Hill & Wang). He illustrates a case that



pitted Acuff-Rose Music against 2 Live Crew and went all the way to the U.S. Supreme Court. As Goldstein demonstrates, the evolution of technology probably will keep copyright debates boiling and thus ensure a handsome living for generations of lawyers yet unborn.

MARK YOUR CALENDAR: Carl Perkins,

Scotty Moore, Marshall Crenshaw, Sonny Burgess, Dave Alvin, Duane Eddy, James Burton, Lee Rocker, Bill Lloyd, Rusty Young, and Mindy Jostyn will play Feb. 3 on the Legends Of Guitar show at Nashville's Ryman Auditorium as a part of Extravaganza 1995 (Billboard, Jan. 14). Tickets are available through Ticketmaster. The event will be taped for a possible TV documentary and live album... On Feb. 6, Country America magazine will stage a showcase at Denim And Diamonds in New York to introduce its list of "Top Ten New Country Artists For 1995." On the bill: Rhatt Akins, Bryan Austin, Lisa Brokop, Amie Comeaux, George Ducas, Wade Hayes, Greg Holland, David Lee Murphy, Bryan White, and Chely Wright... Emmylou Harris and her longtime band, the Nash Ramblers, will perform their last concert together Feb. 11 at the Ryman Auditorium. Tickets are available through Ticketmaster... Kris Kristofferson plays an extraordinarily calm and pensive Abraham Lincoln in the movie "Tad," told from the perspective of Lincoln's youngest son, which premieres Feb. 12 on the Family Channel. It will be rebroadcast on Feb. 18, 20, 25, and 26... Also on Feb. 12, Joe Diffie headlines a concert at the Grand Ole Opry House to benefit First Steps, a school that assists children with special needs.

by Edward Morris

OPRY UPDATE: One of the all-time great figures of country music has joined the Grand Ole Opry. At the age of 83, Beecher "Pete" Kirby, known the world around as Bashful Brother Oswald, has been playing the Opry regularly since 1939, most of the time as a member of Roy Acuff's Smoky Mountain Boys. But the great dobroist and comedian never had Opry membership on his own, even though he continued to perform there with fellow Smoky Mountain Boy Charlie Collins after Acuff's death in 1992. It is a gesture long overdue, and the Opry honors itself with his induction.

Sadly, as the Opry welcomes Oswald, it also says farewell to another revered member, Vic Willis, 72, who died Jan. 15 in a car accident. Willis was the last surviving member of the Willis Brothers trio, which joined the Opry in 1946 and subsequently backed Hank Williams on his first Nashville recording session. Willis was also secretary/treasurer of Local 257 of the American Federation Of Musicians at the time of his death.

Although the Willis Brothers had a few minor hits on Starday Records during the '60s, their only top 10 song was the 1964 novelty tune, "Give Me 40 Acres (To Turn This Rig Around)."

MAKING THE ROUNDS: Western Flyer performed its

Varese Vintage To Launch Series With Best-Of Releases

NASHVILLE—Varese Vintage, a division of Varese Sarabande Records, will launch a series of country albums Feb. 14 with the release of best-of collections from Ed Bruce, Donna Fargo, and Joe Stampley.

According to Cary E. Mansfield, director of catalog A&R for the Studio City, Calif.-based label, each album is made up of material digitally remastered from the original master tapes.

Each of the first three albums contains 18 cuts, plus an eight-page booklet of notes and photos from the artist's own collection.

The line is distributed by UNI and sold only through retail, Mansfield says. Suggested retail price per album is \$12.98 for CD and \$9.98 for cassette.

"Later this year," Mansfield says, "we're going to have best-of collections by Roy Clark, Sammi Smith,

and Jeannie C. Riley, and we're currently working on a Charlie Rich package, which would include materials going all the way back to the Phillips records and Mercury and, of course, the Epic and RCA recordings."

The Ed Bruce package includes his much-lauded "Last Cowboy Song," with guest vocals by Willie Nelson. And the Stampley album has one cut, "Just Good Ol' Boys," that pairs Stampley with his frequent duet partner, Moe Bandy.

Todd Everett supplied the biographical and recording notes for the Donna Fargo and Joe Stampley collections. Mike Ragogna provided them for Ed Bruce.

Founded in 1978, Varese Sarabande boasts a back catalog of 500 titles. The company issues about 50 new titles a year.

EDWARD MORRIS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	4	5	23	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT 1 week at No. 1
2	6	8	11	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	PAM TILLIS (V) ARISTA 1-2759
3	3	4	13	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	REBA MCENTIRE (C) (V) MCA 54888
4	2	2	14	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
5	1	1	14	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	TIM MCGRAW CURB ALBUM CUT
6	9	9	12	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
7	11	12	16	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	JOHN BERRY (V) LIBERTY 18137
8	5	6	17	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	RICK TREVINO (C) (V) COLUMBIA 77708
9	10	11	15	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
10	13	14	11	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76930
11	12	13	14	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	DOUG STONE (V) EPIC 77716
12	15	17	11	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
13	16	16	9	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	COLLIN RAYE (C) (V) EPIC 77773
14	8	7	15	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	RANDY TRAVIS (C) (V) WARNER BROS. 18062
15	17	18	12	HERE I AM E. GORDY, JR. (T. ARATA)	PATTY LOVELESS (C) (V) EPIC 77734
16	14	19	8	TENDER WHEN I WANT TO BE J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
17	7	3	15	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	JOE DIFFIE (C) (V) EPIC 77715
18	20	25	11	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	WADE HAYES (C) (V) COLUMBIA 77739
19	22	27	8	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (V) BNA 64260
20	19	15	17	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	AARON TIPPIN (C) (V) RCA 62947
				★ ★ ★ AIRPOWER ★ ★ ★	
21	24	31	6	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
22	21	24	15	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (V) RCA 62961
				★ ★ ★ AIRPOWER ★ ★ ★	
23	23	26	10	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
				★ ★ ★ AIRPOWER ★ ★ ★	
24	27	30	7	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	NEAL MCCOY (C) (V) ATLANTIC 87176
25	28	33	9	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHU/DACOFF)	SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
26	29	35	9	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GUGG, JR.)	TOBY KEITH (C) (V) POLYDOR 851-136
27	18	10	19	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	FAITH HILL WARNER BROS. ALBUM CUT
28	32	41	5	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87180
29	33	38	6	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
30	41	53	3	THIS WOMAN AND THIS MAN J. STROUD (J. PENNING, M. LUNN)	CLAY WALKER (V) GIANT 17995
31	37	45	5	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64267
32	25	21	16	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. O'MARTIAN)	VINCE GILL (C) (V) MCA 54937
33	35	43	7	DOWN IN FLAMES M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	BLACKHAWK (V) ARISTA 1-2769
34	30	23	19	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
35	40	44	9	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	SAMMY KERSHAW (C) (V) MERCURY 856-410
36	48	66	3	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	TRISHA YEARWOOD (C) (V) MCA 54973
37	31	28	19	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	CLAY WALKER (C) (V) GIANT 18068

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	36	29	17	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
39	34	37	12	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	KATHY MATTEA (C) (V) MERCURY 856-262
40	46	47	8	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	BOY HOWDY (C) CURB 76934
41	45	46	10	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	JAMES HOUSE (C) (V) EPIC 77757
42	47	52	8	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	GEORGE DUCAS LIBERTY ALBUM CUT
43	50	50	6	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64489
44	59	62	3	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
45	49	48	7	I CAN BRING HER BACK J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	KEN MELLONS (C) (V) EPIC 77764
46	42	40	19	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	CLINT BLACK (C) (V) RCA 62933
47	56	63	3	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	DAVID BALL (C) (V) WARNER BROS. 17977
48	51	49	8	WORKIN' MAN BLUES B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	JED ZEPPELIN (V) ARISTA 1-2755
49	53	56	9	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	LARRY STEWART (C) (V) COLUMBIA 77753
50	57	60	10	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
51	58	58	5	TRYIN' TO GET TO NEW ORLEANS S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	THE TRACTORS (V) ARISTA 1-2784
52	54	57	10	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	LISA BROKOP (C) PATRIOT 79072
53	52	55	11	ANGELS AMONG US J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	ALABAMA (C) (V) RCA 62643
54	66	—	2	I BRAKE FOR BRUNETTES M. WRIGHT (S. RAMOS, R. AKINS)	RHETT AKINS (C) (V) DECCA 54974
				★ ★ ★ Hot Shot Debut ★ ★ ★	
55	NEW ▶	1	1	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	THE MAVERICKS (C) (V) MCA 54975
56	64	71	3	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY 856-448
57	73	—	2	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	LARI WHITE (V) RCA 64233
58	63	64	3	LOVE IS NOT A THING R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	RUSS TAFF (C) (V) REPRIS 18029
59	55	51	18	THERE GOES MY HEART D. COOK (R. MALO, K. OSTAS)	THE MAVERICKS (C) (V) MCA 54909
60	60	54	15	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	BILLY RAY CYRUS (C) (V) MERCURY 858-260
61	61	59	18	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	RHETT AKINS (C) (V) DECCA 54910
62	65	68	4	I AIN'T GOIN' PEACEFULLY C. HOWARD, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (V) MCG 76932/CURB
63	62	61	9	SHE'S IN THE BEDROOM CRYING J. SCAIFE, J. COTTON (J. A. STEWART, C. CANNON)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 856-296
64	69	74	3	WHO'S SHE TO YOU H. SHEDD, D. BRIGGS (D. KEES, F. J. MYERS)	AMIE COMEAUX (C) (V) POLYDOR 851-208
65	74	—	2	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	TRACY BYRD MCA ALBUM CUT
66	NEW ▶	1	1	TYLER H. SHEDD, D. DANIEL (D. DANIEL, L. ROGGE)	DAVIS DANIEL (C) (V) POLYDOR 851-398
67	75	—	2	TOUGHER THAN THE REST G. BROWN, J. BOWEN (B. SPRINGSTEEN)	CHRIS LEDOUX LIBERTY ALBUM CUT
68	71	73	18	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, S. RONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
69	68	75	3	THE BLUE PAGES S. GIBSON (N. GORDON, M. MORROW)	NOAH GORDON PATRIOT ALBUM CUT
70	NEW ▶	1	1	LOLA'S LOVE B. CHANCEY, P. WORLEY (D. LINDE)	RICKY VAN SHELTON (C) (V) COLUMBIA 77792
71	72	72	18	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
72	70	70	14	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	CHELY WRIGHT (C) (V) POLYDOR 853-810
73	67	65	15	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER)	JESSE HUNTER (V) BNA 62976
74	RE-ENTRY	16	16	TEN FEET TALL AND BULLETPROOF G. BROWN (T. TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18104
75	NEW ▶	1	1	SWEET HOME ALABAMA T. BROWN (E. KING, R. VAN ZANT, G. ROSSINGTON)	ALABAMA MCA ALBUM CUT

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

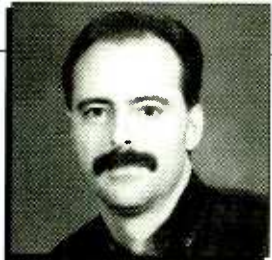
HOT COUNTRY RECURRENENTS

1	1	—	2	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	LARI WHITE RCA
2	—	—	1	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	MARK COLLIE MCA
3	2	—	2	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA
4	—	—	1	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	TRACY LAWRENCE ATLANTIC
5	—	—	1	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	DAVID BALL WARNER BROS.
6	3	1	3	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS.
7	7	6	10	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
8	4	2	3	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
9	9	5	9	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE EPIC
10	5	3	3	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS ARISTA
11	8	4	17	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC
12	6	7	9	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB
13	10	8	3	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	SAMMY KERSHAW MERCURY

14	—	—	1	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA
15	11	9	7	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH POLYDOR
16	12	10	6	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	NEAL MCCOY ATLANTIC
17	—	—	1	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA RCA
18	18	15	21	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY ATLANTIC
19	13	12	7	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	PATTY LOVELESS EPIC
20	16	14	10	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL MCA
21	14	13	14	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	CLAY WALKER GIANT
22	15	18	5	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	TRACY BYRD MCA
23	22	19	10	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY
24	21	16	6	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	PAM TILLIS ARISTA
25	17	11	16	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	DIAMOND RIO ARISTA

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

COUNTRY CORNER



by Wade Jessen

YALL COME: "Gone Country," Alan Jackson's tongue-in-cheek lament of country carpetbagging, moves to No. 1 in its 23rd week on the Hot Country Singles & Tracks chart. Radio stations immediately began programming the song when it arrived on Jackson's latest album, "Who I Am," which checks in at No. 5 on the Top Country Albums chart. "Gone Country" was written by Nashville songwriting stalwart Bob McDill, who has penned such classic songs as the 1979 Waylon Jennings hit "Amanda." McDill certainly has seen his share of country comings and goings.

STRAIT UP: George Strait, who receives Airpower honors this week, is also one of just five artists on this week's Hot Country Singles & Tracks chart who have Billboard chart histories dating back more than 10 years. Strait debuted on our chart in 1981. His fellow country veterans Hank Williams Jr., Reba McEntire, John Anderson, and Chris LeDoux made their initial appearances in 1964, 1976, 1977, and 1979, respectively. Strait's current release, "You Can't Make A Heart Love Somebody," checks in at No. 21, and is joined in the Airpower fraternity by Travis Tritt's "Between An Old Memory And Me" at No. 23, and "For A Change" (No. 24), the first single from Neal McCoy's forthcoming Atlantic release, "You Gotta Love That."

SHADES OF ROY: The Mavericks hook the Hot Shot Debut trophy this week on Hot Country Singles & Tracks at No. 55 with the Orbison-esque ballad "I Should Have Been True." Out of the 10 titles on the singles chart by groups who regularly perform together, only the Mavericks and Alabama have more than one entry. At 59, "There Goes My Heart" is still in rotation at radio for the Mavericks, as is Alabama's "Angels Among Us" at No. 53. The other Alabama entry comes from the "Skynyrd Frynds" album. The Fort Payne foursome garners enough airplay on its affectionate cover of "Sweet Home Alabama" to debut at No. 75 on Hot Country Singles & Tracks. Scott Borchetta, VP of promotion for MCA Nashville, says radio has been enthusiastic about the track, but no single will be released unless the necessary legal arrangements can be made with RCA, Alabama's label. However, Borchetta says his promotion staff at MCA will continue to solicit album-play for the song.

NOTHIN' LIKE The Real Thing: Traditional country music is the flavor of the week on the Top Country Albums chart. Newcomer Wade Hayes is doing business for Sony Music's Columbia/Nashville division, and takes the Greatest Gainer honors. Hayes' "Old Enough To Know Better" posts a 70% increase in album sales over the previous week and moves 64-32. The gain is due in part to an aggressive advertising schedule on cable outlets CMT and TNN. The album's title cut moves to No. 18 on Hot Country Singles & Tracks; it was an Airpower award winner last week. Other traditional-sounding albums making substantial gains this week include the critically acclaimed new George Jones album, "The Bradley Barn Sessions." It turns in a 62% sales increase this week, thanks to a healthy amount of preholiday airplay for "A Good Year For The Roses," Jones' duet with Alan Jackson, and an hourlong television special Jan. 10 on TNN. The album, which also features versions of such perennial Jones favorites as "The Love Bug" (with Vince Gill) and "Where Grass Won't Grow" (with Emmylou Harris, Dolly Parton, and Trisha Yearwood), takes Pacesetter honors at No. 35.

YEARWOOD AND MCA SEND THEIR XXX'S AND OOO'S

(Continued from page 1)

chart for two weeks last year, was originally recorded as a theme for a TV pilot and was not included on her previous album, "The Song Remembers When."

In addition to MCA's plans for a still-unspecified Valentine's Day tie-in at retail, "Thinkin' About You" will be supported by Yearwood's Grammy nominations for best country album and best country vocal collaboration (with Aaron Neville for "I Fall To Pieces").

"The Song Remembers When," released in October 1993, has sold 591,000 copies, according to SoundScan—far fewer than expected from an artist of her stature. Her debut album, "Trisha Yearwood," sold 1.4 million units, according to SoundScan, and her second release, "Hearts In Armor," sold 899,000 copies.

Although the title cut from "The Song Remembers When" went to No. 2 on the Hot Country Singles & Tracks chart, the follow-up, "Better Your Heart Than Mine," fizzled in the low 20s. In June 1994, MCA released the single "XXX's And OOO's (An American Girl)."

In spite of the setbacks "The Song Remembers When" suffered, Yearwood's longtime producer, Garth Fundis, says he approached "Thinkin' About You" in the same way he has her four previous albums. "There's nothing really new to report," he says. "We just found the best possible songs that moved us at the moment and went in and tried to make the best record we could... She continues to amaze me with her power and her expertise. It seems that the more she tours, the stronger she gets."

Fundis and Yearwood called on some of Nashville's top songwriters for material, among them Gretchen Peters ("On A Bus To St. Cloud"), Tony Arata ("Fairytale"), Layng Martine Jr. and Kent Robbins ("I Wanna Go Too Far"), and Mike Henderson ("The Restless Kind"). The album also covers Melissa Etheridge's "You Can Sleep While I Drive" and Larry Henley and Red Lane's "Till I Get It Right," which was a No. 1 hit in 1973 for Tammy Wynette.

Yearwood says that she and Fun-

dis almost always agree on songs. "We see eye to eye 99% of the time, and if we don't at first, usually one of us comes around. The one deal we made with each other is that we would not record anything that we both didn't feel strongly about."

Yearwood says she remains active in screening songs: "I'm kind of a control freak. I know I don't hear everything—Garth definitely does some screening for me. But I'm also the kind who will take a bag full of cassettes every time I go out and listen at my leisure."

She also scours record stores for material, she says. "Aside from listening to new songs, I like to dig for songs that people have forgotten."

And some songs, such as "Till I Get It Right," seemed to appear on their own. Yearwood says, "[That] was one I've been wanting to do for almost two years now. I was on a plane with George Richey [Wynette's husband] one day, and we were talking about songs and that one came up. I said what a beautiful melody it had and how timeless it was, and he said it was about time for someone else to make it a hit again. It was one of those fate situations, because Garth brought up the song, too, and asked me what I thought about it. So we've talked about it a long time."

Of her audience, Yearwood says, "What surprises me the most is that [its makeup] hasn't changed drastically. Because of the success of 'She's In Love With The Boy' [her 1991 debut single], I had a legion of really young fans. I didn't think they would stay with me for this long. There was something about 'She's In Love With The Boy' that tapped into age groups that I have no idea why. I have no idea why 3-year-olds know all the words. I didn't expect for the young fan base I had with that song to stay with me. It surprises me that they have."

Says Scott Borchetta, MCA's VP of national promotions, "When Garth Fundis played [the album] for us, we felt it was her best album since her first one. The first single and the title cut, 'Thinkin' About You,' is one of those songs [that when we first heard it], we just looked at each

other and it was like 'Give me that single. I'm ready to go to radio now.'"

In selected radio markets, Borchetta says, the label will sponsor "Win It Before You Can Buy It" promotions the weekend before the album goes on sale. When the album's marketing plans are final, he says, MCA will send copies of them to stations in the top 200 markets—"just so they'll know how big a project this is and have a pretty detailed setup on the first few singles."

According to Borchetta, the singles most likely to follow "Thinkin' About You" are "Till I Get It Right" and "I Wanna Go Too Far."

Alison West, music director for WTDR, Charlotte, N.C., echoes Borchetta's enthusiasm for the first single: "It's a great song. It's a little bit different. Usually when she does the upbeat thing, the songs don't do as well as her ballads. This is a nice kind of in-between song that really works for her. We've had a lot of requests for the song. A lot of people, even before I started playing it—I guess they heard it on CMT—called up and asked for the song. It's probably going to be a big hit."

Debbie Abbott, country buyer for Best Buy, says she has high hopes for the album, especially "compared to some of the other titles that have been coming out." And, she says, "Just from [her] past history, I have tentative plans to do some advertising and positioning."

"Thinkin' About You" is Yearwood's fifth MCA album. It was preceded by "The Sweetest Gift" (a '94 Christmas collection), "The Song Remembers When" (1993), "Hearts In Armor" (1992), and "Trisha Yearwood" (1991).

"There was an excitement about this album, because we didn't just crank it out in nine months," says Yearwood. "I really worked on it all year. We went in several times over the year and recorded twice as many songs as there are on the album."

"I've never done that. I usually just pick 10 songs and then record them. We did close to 20 songs, which made it harder to narrow it down—because I really liked all of them. But it also made a better record."

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 29 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
- 53 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)
- 28 AS ANY FOOL CAN SEE (Sony Tree, BMI/Tenlee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL
- 19 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jantz, ASCAP) HL/WBM
- 23 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
- 38 THE BIG ONE (Housenotes, BMI)
- 69 THE BLUE PAGES (Kicking Bird, BMI/Marvin Morrow, ASCAP)
- 8 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
- 33 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
- 12 THE FIRST STEP (Stroudcaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM
- 24 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
- 4 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
- 1 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
- 22 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
- 15 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
- 62 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI) WBM
- 54 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI)
- 45 I CAN BRING HER BACK (Cupt, BMI/Cupit Memanes, ASCAP)
- 37 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 34 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
- 20 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
- 6 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
- 55 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP)
- 65 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI)
- 42 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
- 41 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 11 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
- 70 LOLA'S LOVE (EMI Blackwood, BMI)
- 73 LONG LEGGED HANNAH (FROM BUTTE, MONTANA)

(Meat And Three, BMI/Ensign, BMI) HL

- 43 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
- 47 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI)
- 49 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
- 58 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP)
- 39 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
- 2 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/Dreamcatcher, ASCAP) HL/WBM
- 13 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 9 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
- 5 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
- 18 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
- 17 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 50 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 63 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI) HL
- 25 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
- 35 SOUTHBOUND (Beginner, ASCAP) WBM
- 60 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
- 75 SWEET HOME ALABAMA (On Backstreet, ASCAP/Duchess, BMI/Longitude, BMI)
- 27 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
- 52 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
- 16 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
- 74 TEN FEET TALL AND BULLETPROOF (Post Oak, BMI) HL
- 57 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI)
- 68 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foreshadow, BMI) HL/WBM
- 59 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 36 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)
- 14 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
- 10 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
- 30 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunmusic, ASCAP)
- 72 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
- 3 TILL YOU LOVE ME (Little Big Town, BMI/American

- Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 67 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP)
- 40 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
- 51 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Nubois, ASCAP)
- 66 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP)
- 46 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
- 26 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeo, BMI) HL
- 44 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
- 61 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Tenlee, BMI) HL
- 32 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
- 31 WHEREVER YOU GO (Blackened, BMI/Irving, BMI)
- 56 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP)
- 64 WHO'S SHE TO YOU (Acuff-Rose, BMI/Morganactive, ASCAP/Morgan, ASCAP)
- 48 WORKIN' MAN BLUES (Sony Tree, BMI) HL
- 7 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
- 21 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
- 71 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	5	GARTH BROOKS LIBERTY 29689 (10.98/15.98) 5 weeks at No. 1	THE HITS	1
2	2	2	43	TIM MCGRAW ▲ ³ CURB 77659/AG (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	22	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
4	4	4	16	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
5	5	5	29	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	6	6	53	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	6
7	7	8	15	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
8	8	7	10	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
9	9	10	38	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
10	10	9	25	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
11	11	12	32	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
12	12	11	51	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
13	15	16	16	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	13
14	13	14	10	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
15	25	26	16	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
16	14	13	17	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
17	16	19	45	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
18	24	31	38	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
19	21	24	32	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
20	19	23	10	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
21	20	27	31	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
22	17	21	50	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
23	26	18	68	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
24	18	17	62	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
25	23	20	16	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
26	22	15	15	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
27	31	34	50	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
28	30	32	21	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
29	29	36	10	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
30	35	38	122	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	27	25	16	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
★ ★ ★ Greatest Gainer ★ ★ ★						
32	64	—	2	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	32
33	28	22	72	GARTH BROOKS ▲ ² LIBERTY 80857 (10.98/16.98)	IN PIECES	1
34	37	45	30	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	34
★ ★ ★ Pacesetter ★ ★ ★						
35	66	74	14	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	35
36	32	29	119	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	30	18	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
38	36	37	26	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
39	41	39	11	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
40	44	62	26	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
41	38	35	99	BROOKS & DUNN ▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
42	33	28	12	VARIOUS ARTISTS ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
43	39	40	70	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
44	42	42	133	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
45	40	41	30	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
46	45	43	179	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
47	43	44	36	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
48	46	48	47	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
49	61	—	2	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	49
50	47	54	21	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
51	48	50	124	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
52	51	47	66	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
53	56	—	18	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
54	55	53	51	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
55	50	49	88	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
56	63	—	12	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
57	57	60	13	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
58	49	57	16	DOLLY PARTON COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
59	54	56	49	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
60	53	46	227	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
61	58	59	95	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
62	65	66	59	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
63	62	51	114	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
64	59	67	13	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
65	73	—	2	SHENANDOAH COLUMBIA 64183/SONY (5.98 EQ/9.98) HS	SUPER HITS	65
66	67	69	38	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
67	74	63	76	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
68	75	68	91	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
69	69	70	35	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
70	71	58	68	GEORGE STRAIT ▲ ² MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
★ ★ ★ Hot Shot Debut ★ ★ ★						
71	NEW	—	1	CONWAY TWITTY EPIC 57841/SONY (5.98 EQ/9.98)	SUPER HITS	71
72	68	55	298	GARTH BROOKS ▲ ² LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
73	RE-ENTRY	—	11	CHRIS LEDOUX LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
74	72	65	192	ALAN JACKSON ▲ ³ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
75	52	52	3	VARIOUS ARTISTS K-TEL 6135 (8.98/15.98)	TODAY'S NEW COUNTRY	52

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JANUARY 28, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 163 weeks at No. 1	GREATEST HITS	193
2	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	191
3	4	HANK WILLIAMS, JR. CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	7
4	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	193
5	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	193
6	8	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	178
7	3	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	25
8	13	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	69
9	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	191
10	9	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	180
11	17	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	125
12	16	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	73
13	15	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	86

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	36
15	19	TANYA TUCKER ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	19
16	14	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	64
17	7	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	11
18	22	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	91
19	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	130
20	—	HANK WILLIAMS MERCURY 522338 (5.98 EQ/9.98)	THE HITS, VOLUME 1	1
21	12	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	156
22	—	THE BELLAMY BROTHERS CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	16
23	20	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	16
24	21	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	17
25	—	ROGER WHITTAKER RCA 61986 (7.98/11.98)	GREATEST HITS	1

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

Music Video

ARTISTS & MUSIC

MTV To Stand For Merchandise TV? To Hawk Its Goods, Network Debuts Catalog

BY LARRY JAFFEE

NEW YORK—Products bearing the MTV logo will be hawked via mail-order catalog for the first time in February, when the network tests its direct-marketing mettle with some 300,000 prospective customers.

Members of the network's creative department directed the design of the MTV Merchandise Catalog, which features some 80 products bearing an average price of \$15-\$25. "This is the first time we have a stand-alone catalog with our products," says Donald Silvey, VP of new business development at MTV. Some 70% of the products featured in the catalog are exclusive to the mailer.

Previous direct-to-consumer merchandising attempts by MTV have included product offerings for T-shirts and towels through Columbia House and BMG Music Service. BMG also partnered with MTV about six years ago on a "magalog," a combination music magazine/catalog that primarily sold CDs and cassettes.

"I've always had the feeling that a catalog would work for us," says Silvey. "There isn't a catalog geared to this audience."

The forthcoming MTV Merchandise Catalog includes such offerings as animated cels from the "Beavis & Butt-head" series; CDs culled from the "MTV Unplugged" concert show; videos for such specialty programs as "The Year In Rock" and "The Best Of Liquid Television"; video games and CD-ROM titles; coffee mugs; and hockey jerseys. MTV also produced T-shirts to promote such programs as "Headbangers' Ball," "House Of Style," and "The Real World" for the catalog.

"It's the first time you can find all this stuff in one place," Silvey says.

Red Bank, N.J.-based Music Marketing Network is overseeing catalog production, merchandising,

order-taking, list-selection, printing, warehousing, and fulfillment. The firm's president, Paul Chachko, says the debut mailing of the 20-page catalog will be sent to approximately 175,000 MTV viewers, who were selected based on response to network promotions and surveys. Music Marketing Network also plans to test the response of some 35-40 outside customer lists, Chachko says.

An additional 50,000 catalogs will be distributed in Blockbuster Entertainment's music and video stores in Los Angeles, Atlanta, Dallas, and Detroit. (Blockbuster is owned by MTV Networks' parent Viacom International Inc.)

Music Marketing Network, which already was maintaining MTV's database, was chosen for the catalog project based on its promotional and fulfillment expertise in the music industry, says Silvey.

"Music Marketing was in synch

with our attitude," he says.

The MTV research department did its best to be in synch with its viewers' attitudes by conducting focus groups with fans who made suggestions that were incorporated into the final catalog prototype. Photo layouts for the book were staged on New York streets, in lofts, on rooftops, and in various hangouts frequented by the MTV demographic.

"It's an attempt by MTV to get in touch with consumers more directly," Chachko says of the catalog, which he describes as bearing "the attitude, emotion, and feel of MTV."

If the initial mail-order test is successful, Silvey says, "We'll roll out [the catalog] into a business for MTV and come up with a plan to do it on a much more frequent basis."

Mailings are being planned around perennial MTV events such as "Spring Break" in March. (Continued on next page)

PRODUCTION NOTES

LOS ANGELES

• **Heavy D's** latest Uptown video, "Sex Wit You," comes from director **Brett Ratner**. **Marco Mazzei** lensed the clip, while **Jason Taragan** produced.

• **Butt Trumpet's** EMI/Chrysalis video "I'm Ugly And I Don't Know Why" is a new Zeitgeist production directed by **Sarah Bleakley**. **Amy Vincent** directed photography on the shoot; **Kim Christensen** produced.

NEW YORK

• Director **Ernie Fritz** is the eye behind **Zhane's** Motown video "Shame." **Mike Alfieri** produced the clip for Automatic Productions; **Michael Negrin** directed photography.

• Notorious Pictures Inc. director

Guy Guillet directed **B.G. Knockout & Gangsta Dreysta's** Outburst/RAL videos "Compton Swingin'," "Jealousy," and "50/50 Love" with **DP Neil Shapiro**. **Marc Smerling** produced.

• **Lance Cain** directed **A.G. Thomas's** "Never Say Never" video for Capitol. **Ian Woolston Smith** directed photography on the shoot; **Themba Sibeko** produced for Third Element Films/J.P. Studio. **Sibeko** also produced **2PM's** Love N' Hemp Records clip "We Ain't Tryin' To Hear It," directed by **Joel Plotch**. **Scott Pauly** directed photography.

• Director **David Nelson** recently wrapped **Da Bush Babees'** Reprise/Warner Bros. video "Remember We." **Jason Taragan** produced the clip; **Arlene Donnelly** directed photography.

NASHVILLE

• High Five Productions director **Michael McNamara** is the eye behind **Brother Phelps'** new Asylum video "Any Way The Wind Blows." **Larry Boothby** directed photography; **Ivy Dane** produced. In addition, High Five's **Steven Goldmann** directed **Lari White's** RCA video "That's How You Know" and the **Mavericks'** MCA clip "I Should Have Been True." **Boothby** directed photography on both clips, and **Susan Bowman** produced.

OTHER CITIES

• **Julio Iglesias'** Columbia video "Caruso" is an Automatic Films production directed by **Jeb Brien**. **Seth Standing** produced the video; **David Phillips** directed photography on the Miami-based shoot.

• Northern California-based rapper **E-40** linked with director/producer **Dwaine Terry** to shoot his new Jive clip, "1 Luv."

1st Bermuda Confab To Be A Cannes-Type Video Fest

BERMUDA OR BUST: Leading multiregional programmer **Paul Carchidi** of the Brockton, Mass.-based video shows "Rage" and "Outrageous," is the force behind a new music-video confab, awards, and golf tournament scheduled for March 9-12 on the island of Bermuda.

The First Annual Bermuda Music Video Festival & Awards will be based at the Hamilton Princess Hotel.

Carchidi is preparing the conference agenda now, and his tentative schedule includes an opening night party coordinated in part by the Bermuda government. The island's native Gombey dancers are booked to perform. Information regarding panel topics and speakers is forthcoming.

"The main idea is to continue to elevate the importance of music video," says Carchidi, who plans to pattern the video gathering after such international events as the Cannes Film Festival.

Submission forms to nominate up to 10 videos in any musical genre are in circulation now and are due back to Carchidi by late January. Anyone who works in the music-video industry is invited to participate, the programmer says.

Ballots will follow soon after, and the awards will be presented in a variety of categories March 11.

Travel is being booked through the bicoastal Garber Travel agency, and Carchidi projects the average airfare/hotel package will cost about \$400. Additional conference registration fees have yet to be determined.

SPECIAL EVENTS ARE the order of the day in the music-video biz of late. The crew at The Box will unveil their new South Beach, Miami, headquarters in a raging bash set for Jan. 28. "The Box Unwrapped" will welcome some 4,500 general ticket holders, as well as about 1,000 music industry and business guests... The principals behind L.A.-based video show College Music Video are helming their First Annual "Ski With Abe Weekend," set for the Feb. 17-20 President's Day holiday in Mammoth, Calif. A \$249 flat rate includes transportation, accommodations, a race entry, and an industry party pass. The package also offers a room at Mammoth's Sierra Nevada Inn.

ALL ABOARD: **Gentry Mackins'** "GMAC Show" hit the broadcast airwaves Jan. 15 via L.A.'s UHF outlet KMET, which reaches some 4 million households.

The Sunday afternoon video/magazine show airs from 2-3 p.m. and features a variety of segments, from music and video vignettes with **MC Smooth**, **Nuttin' Nyce**, **Raja Nee**, and **Mel-Low**, to live call-ins, home shopping, and cooking features.

Mackins now is preparing the June kickoff of the "Love Train-MusicFest '95," a live concert and cultural festival featuring performances that Mackins and his crew will tape for broadcast on the multicultural, teen-oriented show.

REEL NEWS: **Laura Hynes**, formerly of the video promotion/publicity team at Tommy Boy Records, is striking out on her own as the head of the New York-based media consultancy firm **Laura Hynes & Associates**. Initial clients include rap act **Naughty By Nature** and fashion designer **April Walker** of **Walker Wear**. Contact: 800-973-3323...

Rob Stevenson is now manager of national video promotion at **EMI Records**. He comes from **Imago Records**, where he was manager of national video promotion... **Harvey Ganot** is president of **MTV Networks** advertising and promotion sales... **Janet Scardino** is VP of international marketing at **MTV**... **Rita Herring** is director of affiliate sales at **MTV Latino**.

EYE WORKS: **5th Gear Entertainment** is a new L.A.-based video-production company with a roster that includes directors **Andy Siems** and **Steven**

Blake. Director **Eric Meza** is freelancing for the company.

YOU GOT LUCKY: "ABC In Concert" lensed performances by "baby bands" **aMiniature**, **Engine Kid**, **Everclear**, **Throneberry**, and **Truck Stop Love** Jan. 9 during a concert at L.A.'s House Of Blues to celebrate the release of the **Scotti Bros.** album "You Got Lucky: A Tribute To Tom Petty." Each of the acts covered a Petty tune for possible inclusion in a Feb. 3 installment of "ABC In Concert," which will feature a retrospective on Petty's career.

QUICK CUTS: **Radioactive's** Live has been tapped to tape an installment of "MTV Unplugged" in February... **Snoop Doggy Dogg's** debut film "Murder Was The Case," hits the home video shelves Feb. 7. **Death Row Records** co-CEO/rapper **Dr. Dre** directed the 50-minute movie, which sells for \$16.98... Congratulations to **CMT**, which picked up three Emmys during the Ninth Annual MidSouth Regional Emmy Awards presented Jan. 7 at Nashville's Opryland Hotel. **Leonard Wolf**, who scored the "CMT 1993 Countdown," received top honors in the music composer/arranger/instrumental category. The same show's **Michael Poley** took the best lighting director/studio award. In addition, **CMT** manager of on-air features **Ann Buchman** won the in-house promotional spot category for the network's "Fast As You" sweepstakes.

THE EYE



by Deborah Russell



Hitching A Ride. Jacksonville, Fla.-based rapper DJ Trans was joined by personalities from WHJX radio to lens his new Attitude Records video "Ride-Out." Pictured, from left, on the set of the Hands On Productions shoot are WHJX's Mickey Johnson; Attitude Records' T.J. Stafford; WHJX's DJ Rock Me; Gee-Whiz of DJ Trans' "Shakesomething Krew;" video director Craig Melone; WHJX's Hitman Hayes; DJ Trans; Eric Ford; and cinematographer Russ Brandt.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★★ NEW ADDS ★★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- 1 Brandy, I Wanna Be Down
- 2 TLC, Creep
- 3 Jade, Every Day Of The Week
- 4 Soul For Real, Candy Rain
- 5 Mary J. Blige, Be Happy
- 6 Brownstone, If You Love Me
- 7 Nine, Whutcha Want
- 8 Craig Mack, Get Down
- 9 Zhane, Shame
- 10 Howard Hewett, This Love Is Forever
- 11 Karyn White, Can I Stay With You
- 12 Vicious, Nika
- 13 N II U, I Miss You
- 14 missjones, Where I Wanna Be Boy
- 15 Lords Of The Underground, Tic Toc
- 16 Portrait, I Can Call You
- 17 Patrice Rushen, I Do
- 18 The Notorious B.I.G., Big Poppa
- 19 Jewell, Woman To Woman
- 20 Anita Baker, I Apologize
- 21 Blackstreet, Before I Let You Go
- 22 Warren G, Do You Gotta Be
- 23 Method Man, Bring The Pain
- 24 Gerald Levert, Can't Help Myself
- 25 Boyz II Men, On Bended Knee
- 26 Changing Faces, Foolin' Around
- 27 Scarface, I Never Seen A Man Cry
- 28 Gladys Knight, End Of The Road Medley
- 29 Nuttin' Nycce, Down 4 Whateva
- 30 Brand New Heavies, Spend Some Time

★★ NEW ADDS ★★

Donna Summer, Melody Of Love
 Shaquille O'Neal, No Hock
 Vybe, Take It To The Front
 Sagat, Get Outta My Face
 Bobbi Humphries, Harlem River Dr.



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tim McGraw, Not A Moment Too Soon
- 2 Wade Hayes, Old Enough To Know Better
- 3 Mary Chapin Carpenter, Tender When I...
- 4 Sawyer Brown, This Time
- 5 Alan Jackson, Gone Country
- 6 Joe Diffie, Pickup Man
- 7 Doug Stone, Little Houses
- 8 Garth Brooks, The Red Strokes
- 9 John Berry, You And Only You
- 10 Reba McEntire, Till You Love Me
- 11 Patty Loveless, Here I Am

- 12 Pam Tillis, Mi Vida Loca
- 13 Clay Walker, This Woman And This Man †
- 14 Diamond Rio, Bubba Hyde
- 15 Rick Trevino, Doctor Time
- 16 Aaron Tippin, I Got It Honest
- 17 Collin Raye, My Kind Of Girl †
- 18 Trisha Yearwood, Thinkin' About You
- 19 Randy Travis, The Box
- 20 The Mavericks, There Goes My Heart
- 21 Little Texas, Amy's Back In Austin †
- 22 Bryan White, Look At Me Now †
- 23 Suzy Bogguss & Chet Atkins, One More... †
- 24 Neal McCoy, For A Change †
- 25 David Ball, Look What Followed Me Home †
- 26 Garth Brooks, Ain't Going Down... †
- 27 Jed Zeppelin, Workin' Man Blues †
- 28 Alabama, Angels Among Us
- 29 James House, Little By Little †
- 30 Shenandoah/Alison Krauss, Somewhere In...
- 31 Wynonna & Michael English, Healing
- 32 Marty Stuart, Don't Be Cruel
- 33 Lisa Brook, Take That
- 34 David Daniel, Tyler
- 35 Billy Ray Cyrus, Storm In The Heartland
- 36 Russ Taff, Love Is Not A Thing
- 37 Noah Gordon, The Blue Pages
- 38 George Ducas, Lipstick Promises
- 39 Hank Williams, Jr., I Ain't Goin' Peacefully
- 40 Amie Comeaux, Who's She To You
- 41 Mark Collie, Hard Lovin' Woman
- 42 Kathy Mattea, Maybe She's Human
- 43 Larry Stewart, Losing Your Love
- 44 Toby Keith, Upstairs Downtown
- 45 Archer/Park, We Got A Lot In Common
- 46 Lari White, That's How You Know
- 47 Chris LeDoux, Tougher Than The Rest
- 48 John & Audrey Wiggins, She's In The Bedroom
- 49 Sammy Kershaw, Southbound
- 50 Ken Mellons, I Can Bring Her Back

★★ NEW ADDS ★★

Asleep At The Wheel, Bring It On Down...
 Marilyn Martin, Through His Eyes
 The Tractors, Tryin' To Get To New Orleans
 Wesley Dennis, I Don't Know...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Green Day, When I Come Around **
- 2 TLC, Creep
- 3 R.E.M., Bang And Blame
- 4 In Kamoze, Here Comes The Hotstepper
- 5 Weezer, Buddy Holly
- 6 Tom Petty, You Don't Know How It Feels
- 7 Boyz II Men, On Bended Knee
- 8 Hole, Doll Parts *
- 9 Snoop Doggy Dogg, Murder Was The Case
- 10 Live, I Alone
- 11 Soundgarden, Fell On Black Days
- 12 Stone Temple Pilots, Interstate Love Son
- 13 Blackstreet, Before I Let You Go
- 14 Veruca Salt, Seether *

- 15 Brandy, I Wanna Be Down
- 16 Nirvana, The Man Who Sold The World
- 17 Warren G, Do You See
- 18 Van Halen, Don't Tell Me
- 19 Madonna, Take A Bow
- 20 Mary J. Blige, Be Happy
- 21 Flaming Lips, She Don't Use Jelly
- 22 Rancid, Salvation
- 23 Bush, Everything Zen
- 24 Scarface, I Never Seen A Man Cry
- 25 Eagles, Hotel California
- 26 Queensryche, Bridge
- 27 Danzig, Can't Speak
- 28 Dr. Dre & Ice Cube, Natural Born Killers
- 29 Portishead, Sour Times
- 30 Sheryl Crow, Strong Enough
- 31 Alice In Chains, Man In The Box
- 32 Mazzy Star, Halah
- 33 Jimmy Page & Robert Plant, Thank You
- 34 Des'ree, You Gotta Be
- 35 Offspring, Self Esteem
- 36 Soundgarden, Spoonman
- 37 Sponge, Plowed
- 38 The Cranberries, Zombie
- 39 Stone Temple Pilots, Plush
- 40 Pearl Jam, Alive
- 41 Nirvana, Smells Like Teen Spirit!
- 42 Offspring, Come Out And Play
- 43 4 K.P.M., Sukiyaki
- 44 K-Ci & Hailey Of Jodeci, If You Think...
- 45 Freedy Johnston, Bad Reputation
- 46 Metallica, One
- 47 Ozzy Osbourne, No More Tears
- 48 Milla, Gentleman Who Fell
- 49 Soundgarden, Black Hole Sun
- 50 Coolio, Fantastic Voyage

★★ NEW ADDS ★★

Diamond Rio, Bubba Hyde
 The Mavericks, I Should Have Been True
 Lari White, That's How You Know...
 Trisha Yearwood, Thinkin' About You
 Don Cox, Honey Don't Pay The Ransom



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Madonna, Take A Bow
- 2 Des'ree, You Gotta Be
- 3 Tom Petty, You Don't Know How It Feels
- 4 Bon Jovi, Always
- 5 R.E.M., What's The Frequency, Kenneth?
- 6 Boyz II Men, On Bended Knee
- 7 Hootie & The Blowfish, Hold My Hand
- 8 Eagles, Hotel California
- 9 Melissa Etheridge, I'm The Only One
- 10 Gloria Estefan, Turn The Beat Around
- 11 Vanessa Williams, The Sweetest Days
- 12 Gin Blossoms, Allison Road
- 13 Sheryl Crow, Strong Enough
- 14 Sting, When We Dance
- 15 Aimee Mann, That's Just What You Are
- 16 Tead The Wet Sprocket, Something's Always
- 17 Harry Connick, Jr., (I Could Only) Whisper...
- 18 Urge Overkill, Girl, You'll Be A Woman S
- 19 Melissa Etheridge, I'm The Only One
- 20 Gloria Estefan, Everlasting Love
- 21 R.E.M., Bang And Blame
- 22 Bob Seger, Night Mov
- 23 Madonna, Secret
- 24 Counting Crows, Mr. Jones
- 25 Melissa Etheridge, Come To My Window
- 26 John Mellencamp, Wild Night
- 27 Sheryl Crow, All I Wanna Do
- 28 Jon Secada, Mental Picture
- 29 Amy Grant/Vince Gill, House Of Love
- 30 Andru Donalds, Mishale

★★ NEW ADDS ★★

Offspring, Gotta Get Away
 Hootie & The Blowfish, Hold My Hand
 Immature, Constantly
 Changing Faces, Foolin' Around
 Soul For Real, Candy Rain
 Oasis, Live Forever



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Pam Tillis, Mi Vida Loca
- 2 Garth Brooks, Ain't Going Down
- 3 Suzy Bogguss & Chet Atkins, One More...
- 4 Garth Brooks, The Red Strokes
- 5 Tim McGraw, Not A Moment Too Soon
- 6 Alan Jackson, Gone Country
- 7 Rick Trevino, Doctor Time
- 8 Aaron Tippin, I Got It Honest
- 9 John Berry, You And Only You
- 10 Vince Gill, When Love Finds You
- 11 Joe Diffie, Pickup Man
- 12 Billy Ray Cyrus, Storm In The Heartland
- 13 Randy Travis, This Is Me

★★ NEW ADDS ★★

Sting, This Cowboy Song
 Weezer, Buddy Holly
 N II U, I Miss You
 Green Day, When I Come Around

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 28, 1995.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Mel-Low, Money, Houses & Clothes

BOX TOPS

- TLC, Creep
 Bone Thugs N Harmony, Foie Tha Love Of S
 N II U, I Miss You
 Too Short, C**ktales
 The Notorious B.I.G., Big Poppa
 Craig Mack, Get Down
 Nuttin' Nycce, Down 4 Whateva
 Brandy, I Wanna Be Down
 Dana Dane, Record Jock
 Thuglife, Cradle To The Grave
 Ice Cube, What Can I Do
 Blackstreet, Before I Let You Go
 Changing Faces, Foolin' Around
 Coolio, Mama I'm In Love
 Paris, One Time Fo Ya Mind
 Havoc And Prodeje, G's On The Move
 Dr. Dre/Ice Cube, Natural Born Killaz
 E-40, I Luv
 K-Ci Of Jodeci, If You Think You're Lonely Now
 Boyz II Men, On Bended Knee
 Dru Down, Mack Of The Year
 20 Fingers, Short Short Man
 Brownstone, If You Love Me
 Rappin' 4-Tay, Playaz Club(Remix)
 Method Man, Bring The Pain
 Scarface, I Never Seen A Man Cry
 Snoop Doggy Dogg, Murder Was The Case
 Wascats, The Dips
 69 Boyz, Kitty Kitty
 Mary J. Blige, Be Happy
 Bush, Everything's Zen
 Deion Sanders, Must Be The Money

ADDS

Collective Soul, Gel
 Cranberries, Ode To My Family
 Gravediggaz, 1-800 Suicide

Murder Squad, No Peace
 Redman/Mary Jane Girls, Can't Wait



Continuous programming
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- Jamie Walters, Hold On
 Mary Chapin Carpenter, Tender When...
 Eagles, Hotel California
 Barry Manilow, I Can't Get Started
 Rolling Stones, Out Of Tears
 Barbra Streisand, Evergreen
 Three Tenors, My Way
 Beattles, All My Loving
 Julio Iglesias/Sting, Fragile
 Elton John, Circle Of Life
 Reba McEntire, 'Til You Love Me
 Collin Raye, My Kind Of Girl
 Alan Silvestri, I'm Forreast Gump
 John Berry, You And Only You
 Jim Jamison, I'm Always Here
 Jon Secada, Mental Picture
 Luther Vandross, Always And Forever
 Vanessa Williams, The Sweetest Days
 Boyz II Men, On Bended Knee
 Raul DiBlasio, Hasta Que Te Conoci



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 The Roots, Proceed
 Funkmaster Flex, Nuttin' But Flava
 Snoop Doggy Dogg, Murder Was The Case
 Soul For Real, Candy Rain
 Brandy, I Wanna Be Down (Remix)
 Da Youngsta's, Mad Props
 Mary J. Blige, Be Happy
 Havoc & Prodeje, Geez...
 Boyz II Men, On Bended Knee
 Brownstone, If You Love Me
 missjones, Where I Wanna Be Boy
 TLC, Creep

Scarface, Never Seen A Man Cry
 Nice & Smooth, Hip Hop Freaks
 Doctor Dre & Ed Lover, Back Up Off Me
 Method Man, Bring The Pain
 O.C., Born To Live
 Ice Cube, What Can I Do
 Craig Mack, Flava In Ya Ear



Continuous programming
 Hawley Crescent
 London NW18TT

- East 17, Stay Another Day
 Baby D, Let Me Be Your Fantasy
 Cotton Eye Joe, Red Nex
 Whigfield, Another Day
 Bon Jovi, Always
 Cranberries, Zombie
 U96, Love Religion
 Pato Banton, Baby Come Back
 Mark Oh, Tears Don't Lie
 Sheryl Crow, All I Wanna Do
 Madonna, Take A Bow
 In Kamoze, Here Comes The Hotstepper
 Red Nex, Old Pop In An Oak
 Members Of Mayday, We Are Different
 Captain Hollywood Project, Flying High
 Boyz II Men, On Bended Knee
 Scorpions, White Dove
 Zig & Zag, Them Girls, Them Girls
 Oasis, Whatever
 Sparks, When Do...



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- Amy Grant, Lucky One
 Bryan Duncan, Traces Of Heaven
 Brian Barrett, I Know
 Newsboys, Shine
 Dakota Motor Co., Truth
 Out Of The Grey, All We Need
 Twila Paris, What Am I?
 Rich Mullins, The Color Green
 Lisa Beville, Hold On
 DC Talk, Luv Is A Verb

BeBe & CeCe Winans, If Anything...
 Kathy Troccoli, Mission Of Love
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 Jackpierce, Anderson's Luck
 Dinosaur Jr., I Don't Think So
 The Cucumbers, That Is That
 Pavement, Range Life
 Oasis, Supersonic
 Grant Lee Buffalo, Mockingbirds
 Sneeze, Plowed
 Sugar, Believe What You're Saying
 The Fall, 15 Ways
 Jeff Buckley, Grace
 Soul Asylum, Can't Even Tell
 Flea, The Power Of Slap
 Flaming Lips, She Don't Use Jelly
 This Picture, Hands On My Soul
 Dionne Ferris, I Know



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 Fossil, Moon
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 Cool Water Flat, Magnetic South Pole
 Oasis, Supersonic
 Dave Matthews Band, What Would You Do
 Collective Soul, Gel
 Wool, Kill The Crow
 Dink, Green Mind
 Pete Dinko, If You Don't Love Me
 Deus, Suds & Soda
 Jeff Buckley, Grace
 Milla, Gentleman Who Fell

Artists & Music

ATLANTIC'S JILL SOBULE

(Continued from page 16)

"It was a tough time," she says. "I kept writing songs, but no one was really interested. I pretty much decided to give up and do something else with my life, which would have been hard since I basically have no skills."

Rather than stop performing, Sobule withdrew from the business, maintaining regular low-key gigs around Los Angeles and working with associates chosen less for marquee value than comfort.

"I didn't want to be stifled by production, which I think the things I've done in the past probably were," she says. "[Producers] Brad Jones and Robin Eaton and I worked from the Ed Wood school of production—no matter what happened, it was 'fabulous!'"

While Sobule's songs have little in common with the shock filmmaker, her lyrics indeed have a cinematic tone. The exhilarating "Karen By Night" pulses with film noir urgency, while the bossa nova

"(Theme From) The Girl In The Af-fair" has a decidedly nostalgic charm.

"I kept thinking that my life was turning out like one of those bad '60s movies that Brazil '66 should do the score for," Sobule says of the song. "Every other week, I get obsessed by something new musically."

That mercurial quality is reflected in the album's 12 songs—one of which, "Now That I Don't Have You," is under consideration for inclusion on the forthcoming Bette Midler album. Atlantic's Germaise feels that Sobule's diversity will serve her well, judging by early internal reaction at the label.

"We had her come in and play for the staff, because the first thing you have to do is turn the building on," says Germaise. "And we got one of the biggest responses I can remember, across the board. For three weeks, every receptionist, every secretary was playing her album, which is an incredibly good marker."

MUTE RECORDS' BONNEY SEEN AS 'EVERYMAN'

(Continued from page 25)

world." Bonney also declares a continuing passion for Bob Dylan, Neil Young, and Lynyrd Skynyrd, but has also bought recent albums by Belly and Soundgarden.

Three different U.S. tours are planned behind "Everyman," the first to start in April and covering "singer/songwriter-type venues and college campuses," says Fotiadis. A four- to six-week electric tour supporting another act will follow, with a third set of dates to be scheduled later in the year.

"We're going to tour the Triple A station markets," Fotiadis says. "We've looked at Simon's radio history and looked at how those stations influence their markets. I believe that he can be played on the modern rock stations and have college radio success similar to Freedy Johnston, but we're going to have to create a story at Triple A, then go back to alternative and back to col-

lege. "Our initial consumer advertising campaign is going to be small, just Option, Musician, and Spin," says Fotiadis. "As soon as we achieve radio play, we'll go to that market and pop a co-op ad. We've also hired Susan Levin of Coast To Coast to spearhead our radio campaign."

Advertising will also appear in the student-oriented, coffeehouse magazine Java Journal, inviting readers to ask the cashier to play "Everyman," CD or cassette copies of which will be supplied to stores. Fotiadis notes his pleasure that Bonney now has new management in the form of Ted Gardner, along with agency representation from Don Muller of the William Morris Agency.

"We've got an excellent agent, excellent management; we've got radio, the single, video, tour lined up," Fotiadis says. "It seems like everything's falling into place."

MTV LAUNCHES CATALOG

(Continued from preceding page)

"Beach MTV" in summer, the "MTV Video Music Awards" in fall, and a holiday issue. Silvey projects the annual catalog circulation could reach between 3 million-5 million consumers within two years.

The catalog service is independent of the on-air shopping program "The Goods," which the MTV Networks launched last year. Pending the initial test results, Silvey says he would like to target customers of

"The Goods," as well as other merchandise buyers who have responded to various direct-response spots that have appeared on MTV.

As the catalog develops, Chachko says it likely will include information about MTV programming, special events, and VJs.

MTV will promote the catalog on-air on a limited basis. The catalog also will be promoted via the MTV area of America Online, Silvey says.

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Bad News For Mexican Record Business

PESO FOR YOUR THOUGHTS, and ideas on how record executives based in Mexico can best grapple with the holiday present given them by Mexican president Ernesto Zedillo. Just a few months ago, label brass heading up Mexico's record companies were lauding the election of Zedillo. Virtually all of the execs mentioned that his presence would calm both the economy and the populace, thereby allowing them to launch plans delayed by the uncertainty caused by the election.

On Dec. 20, calm turned to confusion when Zedillo abruptly devalued the Mexican peso 15%. The next day he let the peso float for itself. It couldn't, and faster than you can say *feliz año nuevo*, the peso sunk another 25%.

At press time, the Mexican and U.S. governments were attempting to quickly craft a \$40 billion aid package for Mexico that they hope will prevent further deterioration of the peso, and the Mexican record industry. Of course, as one Mexican record executive recently said, "The government has more important things to worry about than the record business." In any case, veteran record execs know that occasional currency devaluations are a nettlesome part of doing business in Mexico, and in other Latin American countries.

But Mexico's lethargic record industry, which has exhibited precious little growth over the past three years, needed a shot in the arm, not a blow to the head. Now, album prices are being raised and label staffs are being pared. Counterfeiters will be elated. After all, the Mexican government will be dis-



by John Lannert

tracted by more urgent items on its agenda than illegal recordings.

And when it comes to prices of Mexican product, if the Mexican market sneezes, then the U.S. Latino market may catch at least a 72-hour virus. Before the peso meltdown, prices for CDs and cassettes were roughly equal. Now the stateside sister imprints of the Mexican labels might find themselves with a surplus of Mexican product—especially regional Mexican product—if the price differential between the two countries becomes acute.

Should that unpleasant scenario develop, which seems unlikely at this point, fans of regional Mexican music living in the U.S. will buy cheaper goods south of the border, while the plethora of swap meets, or flea markets, operating in California begin to import product from Mexico. In addition, conventional retailers in California—and in some cases, Texas and Chicago—will be sorely tempted to import albums in order to compete—or perhaps survive.

Ultimately, the fate of the Mexican record industry and one of the largest segments of the U.S. Latin record industry rests on the international business community's confidence in Mexico,

which will determine the stabilization point of the peso. If the peso moves up from its current level of about 5.4 pesos to the dollar to about 4.5 pesos to the dollar (as many Mexican record execs are predicting), then the 20% price hike now being introduced by the Mexican labels will nearly offset the peso's 40% devaluation. Domestic consumption will slide by 10%-15%, but U.S. interest in importing Mexican-made product will lessen, as well.

At the peso's current level of about 5.5 to the dollar, however, the situation becomes dicier as Mexican consumption decreases more dramatically. If the peso eventually drops anchor at 6 or below, the currency should be respelled "payso," because that is what the record labels in Mexico and the U.S. will be doing for quite some time.

ARAKETU RETURNS HOME: Along with *Olodum*, Sony Brasil's recent signee Araketu is the best-known samba/reggae group outside of Brazil. The band's Sony debut, "Araketu Bom Demais," was released in November in conjunction with a concert that drew 18,000 to the Salvador Clube Baiano de Tênis in Salvador, Bahia.

Like *Olodum*, Araketu is a "bloco afro," a cultural organization that attends to the material and spiritual needs of the Afro-Bahian community in Salvador. Vera Lacerda, "president" of Araketu, says that the band no longer will neglect the Brazilian market, "which is very important. So in 1995 we're spending only two months in Europe—June and July—to play the most important festivals."

Among the percussion-driven bloco afro groups, Araketu was the first to add keyboards and guitar to the drums. Moreover, the band's front man, Tatau, might be the most talented vocalist coming from Bahia since Daniela Mercury.

BMG BRAZIL POPS BIG FIGS: BMG Ariola Brasil is riding high courtesy of two releases that are overtly commercial, yet neatly avoid slipping into a schlock category known in Brazil as *brega*. The first record is *Só Pra Contrariar*'s second self-titled album, which has sold nearly 625,000 units. Though more versatile than their first album, SPC's sophomore set again relies on a likable mix of well-known oldies and original songs grafted onto a slick, sambaglazéd pop groove. While the sophomore set by this nonet of teenagers from Minas Gerais contains no track as memorable as its witty 1993 hit "A Barata," the band's homage to famed samba school Mangueira, titled "Mangueira De Todas As Gerações" (featuring beloved chanteuse Alcione), leadoff single "Meu Jeito De Ser," and "Preciso De Amor" deserve multiple airings.

The second strong seller for BMG is Grupo Raça's "Dengo," now near 475,000 units. Like their younger label mates, Grupo Raça has stuck to a winning musical formula that melds several strains of samba such as partido-alto and pagode with smoothly textured vocal backdrops that recall the finest choral crews of Rio de Janeiro's samba schools. "Dengo" boasts no throwaway tracks, with the title track, "Quêprocó," Bonita E Faceira," and the first single,

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	1	12	SELENA EMI LATIN	***No. 1*** ◆ NO ME QUEDA MAS 6 weeks at No. 1
2	1	3	14	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO
3	3	2	13	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA
4	6	9	8	CRISTIAN MELODY/FONOVISA	CON TU AMOR
5	5	5	7	LIBERACION FONOVISA	VUELVE MI AMOR
6	7	6	10	LUCERO MELODY/FONOVISA	SIEMPRE CONTIGO
7	4	4	7	FITO OLIVARES FONOVISA	EL COLESTEROL
8	10	11	8	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
9	9	8	10	LOS MIER FONOVISA	TE AMO
10	13	20	3	MARCO ANTONIO SOLIS FONOVISA	POPURRI
11	8	7	10	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR
12	26	—	2	LOS TIRANOS DEL NORTE FONOVISA	***AIRPOWER*** NO VOLVERE
13	11	12	11	FAMA SONY	◆ QUIERO VOLVERTE A VER
14	19	17	6	EZEQUIEL PENA FONOVISA	PREFIERO PARTIR
15	18	18	9	LA DIFERENZIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
16	12	16	6	INDIA SOHO LATINO/SONY	◆ ESE HOMBRE
17	25	39	3	JUAN LUIS GUERRA 440 KAREN/BMG	***AIRPOWER*** EL BESO DE LA CIGUATERA
18	15	14	8	EZEQUIEL PENA FONOVISA	VEN Y VEN
19	17	19	11	VICENTE FERNANDEZ SONY	NO, NO Y NO
20	16	15	7	BANDA ARKANGEL R-15 LUNA/FONOVISA	LA QUE ME HACE LLORAR
21	31	40	3	LA FIEBRE EMI LATIN	FELICIDAD
22	21	13	14	SPARK FONOVISA	◆ TE AMO, TE AMO, TE AMO
23	34	—	2	FRANKIE RUIZ RODVEN	MIRANDOTE
24	32	37	3	LAURA PAUSINI WEA LATINA	SE FUE
25	36	—	2	ANNA ROMAN SONY	CARTA DE AMOR
26	22	22	6	BANDA MACHOS FONOVISA	LAS HABAS
27	23	25	8	JORGE LUIS CABRERA MUSART/BALBOA	MUSICA ROMANTICA
28	35	—	2	LOS FUGITIVOS RODVEN	LA NOVIA
29	20	23	7	INDUSTRIA DEL AMOR UNICO/FONOVISA	NO TE IMAGINAS
30	NEW ▶	1	1	EMMANUEL SONY	QUIERO UN BESO
31	14	10	14	LOS REHENES FONOVISA	NI EL PRIMERO NI EL ULTIMO
32	RE-ENTRY	9	9	LOS REYES LOCOS DISA	EL LLORON
33	28	36	3	RAMON AYALA JR. SONY	POR SUPUESTO QUÉ TE AMO
34	38	35	17	ANA GABRIEL SONY	◆ TU LO DECIDISTE
35	NEW ▶	1	1	DIVINO FONOVISA	LLORARAS
36	NEW ▶	1	1	LOS YONICS FONOVISA	ENAMORADO
37	NEW ▶	1	1	GARY HOBBS EMI LATIN	CHIQUITITA
38	RE-ENTRY	24	24	BANDA Z FONOVISA	LA NINA FRESA
39	39	33	6	MANDINGO FONOVISA	SEGUIRE TU HUELLA
40	NEW ▶	1	1	ELIDA Y AVANTE SONY	LUNA LLENA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 CRISTIAN MELODY/FONOVISA CON TU AMOR	1 INDIA SOHO LATINO/SONY ESE HOMBRE	1 SELENA EMI LATIN NO ME QUEDA MAS
2 LUCERO MELODY/FONOVISA SIEMPRE CONTIGO	2 FRANKIE RUIZ RODVEN MIRANDOTE	2 LA MAFIA SONY ME DUELE ESTAR SOLO
3 EMMANUEL SONY QUIERO UN BESO	3 ALEX D'CASTRO RODVEN SUENO DESPIERTO	3 LIBERACION FONOVISA VUELVE MI AMOR
4 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	4 PAGUITO HECHAVARRIA SONY PIANO	4 FITO OLIVARES FONOVISA EL COLESTEROL
5 LAURA PAUSINI WEA LATINA SE FUE	5 GIRO S/DI/SONY SIENTEME	5 LOS MIER FONOVISA TE AMO
6 JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	6 JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	6 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
7 EDNITA NAZARIO EMI LATIN COMO ANTES	7 GILBERTO SANTA ROSA SONY MAL HERIDO	7 MARCO ANTONIO SOLIS FONOVISA POPURRI
8 CHARLIE MASSO SONY TE ME VAS	8 LAURA PAUSINI WEA LATINA SE FUE	8 TIRANOS DEL NORTE FONOVISA NO VOLVERE
9 CHAYANNE SONY GAVILAN O PALOMA	9 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	9 FAMA SONY QUIERO VOLVERTE A VER
10 MANA WEA LATINA PERDIDO EN UN BARCO	10 VICTOR MANUELLE SONY POR EJEMPLO	10 EZEQUIEL PENA FONOVISA PREFIERO PARTIR
11 BRAULIO SONY SOLOS TU Y YO	11 LUIS ENRIQUE SONY ASI ES LA VIDA	11 LA DIFERENZIA ARISTA- TEXAS/BMG LINDA
12 INDIA SOHO LATINO/SONY ESE HOMBRE	12 JERRY RIVERA SONY ME ESTOY...	12 EZEQUIEL PENA FONOVISA VEN Y VEN
13 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...	13 EDGAR JOEL RODVEN ME ATRAPA LA NOCHE	13 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA
14 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	14 CRISTIAN MELODY/FONOVISA CON TU AMOR	14 BANDA ARKANGEL R-15 LUNA/FONOVISA LA QUE...
15 MIJARES EMI LATIN AMOR	15 CANA BRAVA PLATANO CUMANDE	15 VICENTE FERNANDEZ SONY NO, NO Y NO

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

(Continued on page 41)

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PolyGram's Matogrosso Honors Diva

BY ENOR PAIANO

SAO PAULO, Brazil—With his latest PolyGram release "Estava Escrito," Brazil's flamboyant song stylist Ney Matogrosso pays homage to '50s diva Angela Maria and hops on a recent musical trend heretofore unseen in Brazil: tribute albums.

Indeed, ever since Maria Bethânia's 1992 commemorative record to Erasmo and Roberto Carlos, "As Canções Que Você Para Mim" (PolyGram), surpassed 1 million units in sales last year, at least a half-dozen other artists—including EMI's venerable songstress Nana Caymmi—have cut tribute albums. So far, however, none has been nearly as successful as "As Canções." Matogrosso does not particularly care about the commercial prospects of "Estava Escrito." His motive was rooted solely in restoring Maria's reputation. "When Elis Regina began to sing,"

says Matogrosso, referring to Brazil's celebrated singer from the '70s, "she used to say that she wanted to 'be' Angela Maria. Now, every female singer wants to 'be' Elis Regina, but Angela is forgotten."

Matogrosso previewed "Estava Escrito" on Jan. 7 during a performance before a sell-out crowd of 4,500 at Rio de Janeiro's new venue, the Metropolitan. He sang all 12 songs on the album, plus an additional eight recorded by Maria.

While applying his usual androgynous personality to playful effect with the audience, Matogrosso, in his 40s, also used the same innovative approach to performing Maria's hits that he had employed in the studio.



MATOGROSSO

"Angela's recordings had pompous orchestras with lots of strings, which contributed to the creation of the image that the music was in bad taste," says Matogrosso, whose angelic soprano sometimes recalls the soaring voice of Jon Anderson of Yes. "What I wanted were sophisticated, economical versions of her songs with minimum instrumentation surrounding the voice."

Still, "Estava Escrito" maintains the Latin flavor of some of Maria's best-known recordings, such as "Beijo Roubado," set to a rumba cadence; "Só Vives Pra Lua," a tango entry; and "Lábios De Mel," a ballad with brass accents resembling a mariachi.

Matogrosso says he wanted to preserve the musical sentiment of the '40s and '50s, when Brazilians often listened to Latin American music from Argentina, Mexico, and Cuba.

"Estava Escrito" shows his constant experimentation with different musical styles and songs. Once an outrageously costumed front man for the influential '70s rock act Secos & Molhados, Matogrosso has since delved into blends of indigenous Brazilian cadences with rock, jazz, and reggae.

Fiercely independent, Matogrosso conducts his business affairs in a manner as unusual as his artistic muse. He refuses to sing on television without being paid (a common practice in Brazil), and unlike many other artists, he does not contribute songs to telenovela soundtracks without monetary compensation.

Further, Matogrosso is not under contract with a record label. "Estava Escrito," produced by renowned studio helmsman Mazzola, was recorded in Matogrosso's own studio and then negotiated for release with PolyGram. Matogrosso is known for extraordinarily expensive and well-conceived concert productions, as well. His Rio concert featured a curtain made of 200,000 small pieces of crystal imported from the Czech Republic. "I wanted to recreate a cabaret atmosphere, and the crystal has its own [unique] light," says Matogrosso.

For the past several years, Matogrosso also has been backed by the redoubtable fusion ensemble Aquarela Carioca, reportedly one of the best-paid groups of musicians in Brazil.

Matogrosso's "Estava Escrito" is the most recent example of how an increasing number of Brazilian labels are exposing domestic audiences to their country's musical past. After Bethânia scored huge sales with "As Canções," PolyGram released "Ouçã," another tribute album, with newcomer Rita de Cássia singing hit songs by '50s pop/jazz vocalist Maysa. The album flopped, but the idea caught on.

Famed composer Chico Buarque was the subject of two tribute albums: "Qualquer Canção" (Dubas/Warner Bros.) by jazz singer Carlos Fernando with guitarist Toninho Horta and a self-titled instrumental album by Visom act Aquilo Del Nisso.

Guitarist Raphael Rabello plunged into the creations of chorinho master Dilermando Reis on the album "Relevo Dilermando Reis" (RGE). BMG (Continued on next page)

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LATIN NOTAS

(Continued from page 39)

"Eu E Ela," being the strongest cuts.

BMG's CURRENT No. 1 seller is not samba pop but a trad samba disc, "Sambas De Enredo Para O Carnaval De

Carnaval 1995," an annual Carnaval treat by **Escolas De Samba 95**. As of December, the album was approaching 750,000 units. Also enjoying robust sales is **Fábio Jr.**'s latest, self-titled ef-

fort (340,000 units), **Chiclete com Banana's** "Banana Coral" (190,000 units), and "Joanna Canta Lupicínio" (100,000 units), a soothing tribute record by **Joanna** to master songsmith **Lupicínio Rodrigues**.

Upcoming product from BMG includes a dance remix album by **Lulu Santos** in February and a March release by **Gal Costa**, featuring a **Caetano Veloso/Chico Buarque** composition penned especially for Brazil's best-known female singer.

POLYGRAM'S MATOGROSSO HONORS DIVA

(Continued from preceding page)

guitarist **Nonato Luiz** recreated songs of northeastern *baião* icon **Luiz Gonzaga** on his latest album, titled "Nonato Luiz Interpreta Luiz Gonzaga."

So far, **Caymmi's** ode to singer/songwriter **Dolores Duran**, "A Noite Do Meu Bem," and **Joanna's** homage to songwriter **Lupicínio Rodrigues**, "Joanna Canta Lupicínio" (BMG), are the only tribute albums other than **Bethânia's** to sell more than 100,000 units.

Poor sales at retail outlets still does not deter Brazilian acts from recording tribute albums—particularly if a commemorated artist is alive. Such is the case with **Maria**, who was invited to sing a track on "Estava Escrito." Saying that "Estava Escrito" was "the best thing that ever happened to me," **Maria**, now 66, is planning to record her first album in a decade.

Fittingly, **Maria's** upcoming record will be a tribute album—to a contemporary, singer **Dalva de Oliveira**.

CHART NOTES: Due to format changes, **KAFY-AM** Bakersfield, Calif., and **KELF-FM** Santa Barbara, Calif., are being dropped from the panel reporting to Hot Latin Tracks. There now are 115 reporting stations, with the number of stations being reduced by one in the pop (34) and regional Mexican (68) formats.

Al Di Meola

orange and blue

Al Di Meola
orange and blue

"... a singular album that stands sturdily among his finest."
— Billboard

"This is the rare sound of a master at play."
— North Jersey Herald & News

"Di Meola is, simply, a virtuoso in the widest sense of the word, in vision, technique, and passion."
— Pittsburgh City Paper

NATIONAL TOUR:

JANUARY

- 17 - Globe Theatre, Norwalk, CT
- 18 - Impaxx, Buffalo, NY
- 19 - Peabody's, Cleveland, OH
- 20 - Orchestra Hall, Detroit, MI
- 22 - Cubby Bear, Chicago, IL

FEBRUARY

- 4 - Cain's Ballroom, Tulsa, OK
- 7 - Strictly Jazz, San Antonio, TX
- 8 - Music Hall, Austin, TX
- 9 - Rockefellers, Houston, TX
- 10 - Deep Ellum Live, Dallas, TX
- 12 - Kimo Theatre, Santa Fe, NM
- 13 - Red River Opry, Phoenix, AZ
- 14 - Sgt. Peppers, Tucson, AZ
- 15 - Belly Up, San Diego, CA
- 16 - House Of Blues, Los Angeles, CA
- 18 - Orange County City College, Costa Mesa, CA
- 19 - Palookaville, Santa Cruz, CA
- 21 - Red Lion Inn, Sacramento, CA
- 22 - Great American Music Hall, San Francisco, CA
- 23 - The Edge, Palo Alto, CA
- 24 - Pioneer Theatre, Reno, NV
- 26 - Zephyr Club, Salt Lake City, UT
- 28 - Fox Theatre, Denver, CO

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	29	TONY BENNETT COLUMBIA 66214	★★★ No. 1 ★★★ 29 weeks at No. 1 MTV UNPLUGGED
2	3	27	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
3	4	17	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
4	2	18	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
5	7	61	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
6	5	83	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
7	6	15	VARIOUS ARTISTS ATLANTIC 82699 BURNING FOR BUDDY - A TRIBUTE TO THE MUSIC OF BUDDY RICH	
8	8	17	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
9	9	67	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
10	14	15	MARK WHITFIELD VERVE 523591	TRUE BLUE
11	13	42	ETTA JAMES PRIVATE 82114	MYSTERY LADY
12	15	13	DAVE BRUBECK TELARC 83363	JUST YOU, JUST ME
13	10	11	DAVE GRUSIN GRP 9789	ORCHESTRAL ALBUM
14	11	61	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
15	12	36	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
16	18	58	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
17	17	63	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
18	16	17	GINGER BAKER TRIO ATLANTIC 82652	GOING BACK HOME
19	21	18	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
20	19	3	VARIOUS ARTISTS PSM 520262	THE GREAT JAZZ SOLOISTS
21	23	15	ELLA FITZGERALD VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
22	20	35	ROY HARGROVE QUINTET VERVE 523019	WITH THE TENORS OF OUR TIME
23	RE-ENTRY		BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
24	NEW ▶		ANTONIO CARLOS JOBIM VERVE 516 409	VERVE JAZZ MASTERS VOL. 13
25	24	18	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	KENNY G ▲ ³ ARISTA 18767	★★★ No. 1 ★★★ 11 weeks at No. 1 MIRACLES: THE HOLIDAY ALBUM
2	2	111	KENNY G ▲ ⁷ ARISTA 18646	BREATHLESS
3	5	37	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
4	4	10	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
5	3	15	NAJEE EMI 30789	SHARE MY WORLD
6	6	35	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
7	7	20	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
8	8	14	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
9	13	2	ERIC MARIENTHAL GRP 9785	STREET DANCE
10	9	41	INCOGNITO VERVE FORECAST 522036/VERVE HS	POSITIVITY
11	14	18	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
12	17	16	PHIL PERRY GRP 4026	PURE PLEASURE
13	12	34	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
14	10	16	HIROSHIMA QWEST 45601/REPRISE	L.A.
15	11	13	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
16	23	2	VARIOUS ARTISTS MADACY 5453	SAX FOR LOVERS
17	20	10	JEFF LORBER VERVE FORECAST 523738/VERVE	WEST SIDE STORIES
18	16	24	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
19	15	70	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
20	18	30	DAVID SANBORN ELEKTRA 61620/EEG	HEARSAY
21	RE-ENTRY		PAUL HARDCASTLE JVC 2033	HARDCASTLE
22	19	16	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED
23	21	18	PETER WHITE SIN-DROME 1808	REFLECTIONS
24	25	14	WARREN HILL RCA 66503	TRUTH
25	22	79	DAVE KOZ CAPITOL 98892	LUCKY MAN

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

Classical KEEPING SCORE



by Heidi Waleson

NEW HAND ON THE HELM: The St. Louis Symphony Orchestra has announced that its next music director will be the 52-year-old Dutch conductor **Hans Vonk**. The orchestra, which under **Leonard Slatkin** has built a powerful international reputation, especially in contemporary American music, deliberately looked abroad for his successor; it would have been difficult to replace Slatkin with another American. As Slatkin, who will move to the National Symphony after sixteen years as the SLSO's music director, says: "Maestro Vonk brings a very different kind of skill to the orchestra—a different kind of approach to programming and interpretation than I've had—and I think this is quite valuable and important. It's time for a change in St. Louis. It's time to look at all the things that we've done over the past with new eyes."

Vonk, who is chief conductor of the Cologne Radio Symphony and principal guest conductor of the **Netherlands Radio Philharmonic**, also has headed both the **Dresden Staatskapelle** and the **Dresden Opera** as well as the **Residentie Orchestra of The Hague**. He is a particular favorite of the SLSO players, who demonstrated their approval onstage after Vonk's guest appearances in October. Steeped in German repertoire, he has recorded for Decca, Denon, and Chandos, is under contract with EMI, and is recording all the **Bruckner** symphonies for Capriccio. The SLSO has had a five-year relationship with BMG Classics through Slatkin; several of those recordings are still in the pipeline. No recording plans with Vonk are set yet.

Vonk and his wife, **Jessie**, a former dancer with the **Netherlands National Ballet**, will live in St. Louis, where

Vonk will conduct 12 to 16 weeks of the orchestra's 24 subscription weeks each season. His three-year contract begins in September 1996. As not to lose momentum gained by its many recent and unusual outreach activities (the orchestra operates a community music school, for example), the SLSO also announced the creation of a new conducting post, to be filled by someone who will focus on experimental concert formats and other innovations.

AND CONTINUING: **Hugh Wolff** and the **St. Paul Chamber Orchestra** have signed a new five-year agreement that extends Wolff's tenure as the music director of the orchestra through the 1999-2000 season. Wolff has been with St. Paul since 1988. They have made 14 recordings for Teldec, including the popular "Old American Songs" with **Thomas Hampson** and **Dawn Upshaw**. The next recording in the series is an all-**Stravinsky** disc, due in November; no further Teldec sessions are scheduled yet. SPCO also is working with other labels; a recording of three American guitar concertos with Wolff and guitarist **Sharon Isbin** is due out in the spring on Virgin Classics. The orchestra's new creative chair, **Bobby McFerrin**, also is getting into the recording act; in Sony Classical sessions scheduled for the end of the month, he will conduct the SPCO in a mixed classical program that includes some of his trademark vocal obbligatos.

A NOBEL WINNER'S INSPIRATION: Denon is releasing two CDs of music for piano, flute, and violin written by **Hikare Oe**, son of **Kenzaburo Oe**, winner of the 1994 Nobel Prize for Literature. Hikare Oe, born in 1963, is mentally retarded. "Speaking on his silent son's behalf by turning him into an ever-present character as his double has been [Kenzaburo Oe's] most important reason for writing fiction," says one commentator. Hikare Oe, however, found his own voice through music, which he began to study when he was eight. He clearly likes **Mozart**, **Beethoven**, and **Schubert**; the 47 brief compositions heard on the CDs are a sometimes charming homage to the basics of that musical language.

tum, and pixie dust.

BASS LINE BOOSTER: Next to **Milt Hinton**, bassist **Ray Brown** might be the most universally respected old-school bass player in jazz. (**Christian McBride** refers to him as "Dad.") His associations, dating back to the '40s, include the music's most important contributors, including **Charlie Parker**, **Dizzy Gillespie**, **Bud Powell**, **Ella Fitzgerald** (to whom he was married), and **Duke Ellington**.

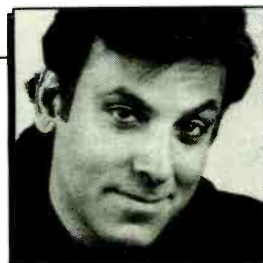
In recent years, Brown has become a mentor and sponsor; he champions young talent while promoting a pure jazz aesthetic that has its roots in bebop and melodic swing. His approach to bass playing embodies all that is stylish and tasteful.

Telarc, which has a number of Ray Brown recordings in its catalog (including "Don't Get Sassy" and "BassFace"), has just granted him a series of his own, titled "Some Of My Best Friends Are . . ." which finds the grand master in the company of, well—who else?—friends. The first release, subtitled "The Pianists" and slated for issue in February, showcases **Benny Green**, **Ahmad Jamal**, **Geoff Keezer**, **Dado Moroni**, and **Oscar Peterson**.

Given Brown's standing among musicians of all generations, he is not likely to run out of associates for future recordings. Next up? Likely, an album of saxophonists.

SHE SINGS, When The Spirit Moves Her: Jazz might have a new crossover artist to contend with. She is **Ruth Naomi Floyd**, whose "Paradigms For Desolate Times" is a 12-song cycle that addresses affirmative themes relating to faith and spirituality. Call it gospel-jazz. Floyd, whose resolute emotionalism is stark and persuasive, has seen fit to surround herself with a corps of adventurous believers: **Ed Howard**, **Craig Handy**, **Uri Caine**, **Bryan Carrott**, and **Terri Lyne Carrington**. The album is on Contour Records.

Jazz BLUE NOTES



by Jeff Levenson

WILD MAN PICKER From The Swamp Lands: For those with a freaky dedication to guitars and guitarists (Wayne and Garth jazzbos, take note), a new player—relatively new to the recording scene, that is—provides a neat opportunity to hear a wholly stylized approach to the instrument. **Philip DeGruy** is a N'Awlins humorist who plays the "gutharp"—his word—a wildebeest of an invention that consists of a seven-string solid-body augmented by 10 tunable harp strings. (The harp strings, he says, are designed "to turn a sad chord into a tragedy, and a happy chord into bliss . . .")

DeGruy was a student of the legendary **Lenny Breu**, who helped advance the cause of self-sufficiency more than any other guitarist in the '70s. As such, he is a master at chord-melody passages, reharmonizations, and delicately fingered filigrees—all offered in the service of a gracefully maniacal, stream-of-consciousness mindset.

His new album—a debut on NYC Records—is titled "Innuendo Out The Other" (he's a punster dude, to boot), and it is a compendium of carefully arranged tunes that one doesn't often associate with lone guitarists: "If I Only Had A Brain," "Naima," "Claire De Lune," "Woody Bully," and "My Girl." (He's also got a back-to-the-future original titled "Blues For Rod Serling," which, when submitted for your approval, unlocks your imagination into another dimension—time, space, and who the hell knows what else . . .)

Is DeGruy the next guitar god? Yes, if your idea of the Supreme Being is equal parts **Groucho**, **Art Ta-**

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★				
1	1	20	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) 20 wks at No. 1	THE 3 TENORS IN CONCERT 1994
2	2	45	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
3	3	5	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	6	18	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	4	227	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	7	18	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
7	5	11	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (10.98/15.98)	CHANT NOEL
8	RE-ENTRY		CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
9	9	3	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
10	12	3	CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348 (10.98/15.98)	GORECKI: MISERERE, OP. 40
11	10	139	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3
12	14	13	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
13	11	58	GERSHWIN/WODEHOUSE NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
14	RE-ENTRY		BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	THE IMPATIENT LOVER
15	13	21	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★				
1	1	10	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 6 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	51	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	3	55	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	5	18	JAMES GALWAY RCA 62700 (9.98/15.98) [ES]	WIND OF CHANGE
5	4	16	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
6	6	18	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
7	8	11	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
8	7	24	DAWN UPSHAW NONESUCH 79345 (10.98/16.98)	I WISH IT SO
9	9	34	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
10	11	96	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
11	10	57	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	12	116	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
13	14	76	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
14	15	7	JON ANDERSON/LONDON CHAMBER ACADEMY ANGEL 55088 (10.98/15.98)	CHANGE WE MUST
15	RE-ENTRY		JAMES GALWAY RCA 7778 (9.98/15.98)	JAMES GALWAY'S GREATEST HITS

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	27	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) 19 weeks at No. 1	MYSTICAL CHANTS
2	9	4	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: THE BLUE DANUBE
3	5	9	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
4	12	7	VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
5	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 64373 (4.98 EQ)	CHOPIN: PIANO SONATAS; NOCTURNES
6	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
7	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS NOS. 23 & 27
8	2	26	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
9	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)	A BAROQUE FESTIVAL
10	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
11	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 57226 (4.98 EQ)	TCHAIKOVSKY: A STRING SERENADE
12	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
13	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57247 (4.98 EQ)	ROMANTIC FAVORITES
14	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 64335 (4.98 EQ)	VIVALDI: GUITAR CONCERTOS
15	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC

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

FRANCE

THE
BILLBOARD
SPOTLIGHT

When the Victoires de la Musique were staged for the first time in 1986 in the Moulin Rouge in FigaLe, one of the temples of the French can-can, France joined the circle of nations with a yearly celebration of its recording artists. ♦ Now in their tenth year, the Victoires remain a highlight of the music-industry calendar, despite the controversies that mark all such award shows. The event is a collective action by all segments of the music industry—an achievement in itself in a business not known for cooperation. It not only offers kudos to the most successful artists of the previous year but a unique view into the state of French music. ♦ The idea of a French version of America's Grammy Awards was conceived by Claude Fléouter, a former journalist for *Le Monde* and co-founder, with partner Denys Limon, of the production company Telescope Audiovisuel, which organizes the Victoires TV show. Fléouter won the support of key industry figures, including Jack Lang, then minister of culture. Financing would come from television rights and other partners. The Association des Victoires de la Musique was created on June 26, 1985, to establish rules for the awards and ceremony. The current president of the association is Louis Bricard, president of independent record company Auvidis. ♦ The goal of the Victoires was to recognize the best French

THE VICTOIRES DE LA MUSIQUE A HISTORY



BY EMMANUEL LEGRAND

or Francophone creations, performances or productions of the previous year. It also sought to play a broader role in promoting French and Francophone music beyond the annual show. ♦ What makes the Victoires distinctive from their American or English counterparts is that every winner performs a song after receiving an award. “Les Victoires are the only show of this kind where all the nominees rehearse with a 30-piece band before the ceremony, even if they are not winners,” says Fléouter. ♦ With as many as 18 categories, and at least three nominees in each category, more than 50 acts may be involved in rehearsing for the production. Fléouter also has staged tributes to such top international acts as Ray Charles, Diana Ross, Paul Anka and Sting. ♦ Victoires rules call for two levels of voting; the first for any act in each category, and the second for the nominees chosen in the first vote. The winners' names are kept secret to almost all except Fléouter, who needs to know to organize the show. ♦ Ballots are handled by the performing-rights society SACEM, which sends the voting forms to some 3,000 professionals. Since revisions in 1992, following tension between some members of the association and Fléouter over categories and voting, the list of eligible voters has been revised. *Continued on page 46*

fRANCE

HIGHLIGHTS OF '94

HITS WERE LIVE, STAR-DRIVEN AND OVERWHELMINGLY DOMESTIC

By EMMANUEL LEGRAND and PHILIPPE CROCCQ

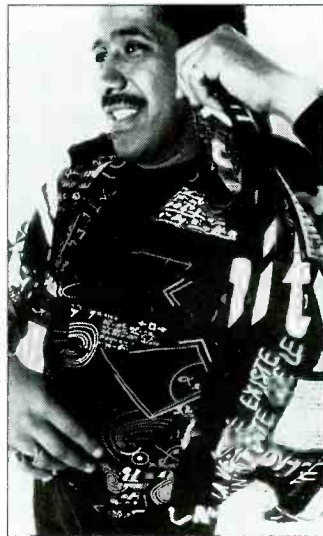
French consumers in 1994 proved their loyalty to established stars while also embracing new artists who promise a brilliant future for French music.

Platinum and gold album certifications awarded by the industry association SNEP are dominated by French artists, and figures show that domestic repertoire accounts for 42% of total record sales of 4.6 billion French francs (\$850 million) for the first ten months of 1994.

The French charts in 1994 offer a snapshot of the



Liane Foly



Khaled

diversity of styles in the market: traditional chanson (Jean Ferrat, Charles Aznavour); "new chanson" (Alain Souchon, Fredericks-Goldman-Jones, Francis Cabrel, Laurent Voulzy, Jacques Higelin, Patrick Bruel, Veronique Sanson, Bernard Lavilliers);

teen pop (Helene); raggamuffin (Tonton David); rock (Alain Bashung, Mano Negra, Rita Mitsouko, Negresses Vertes, Jean-Louis Aubert); blues (Paul Personne); trad rock (Eddy Mitchell, Johnny Hallyday); hardcore thrash

Continued on page 50

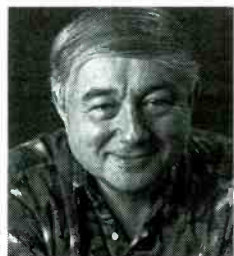
VICTOIRES

Continued from page 45

At the same time, production of the event was streamlined. The key, says Fléouter, is to have a ceremony which pleases the music industry, television programmers, a live audience and TV viewers.

Beginning in 1994, Fléouter has taken on delivering not one but two different shows. To address concerns of the classical music community, awards in that field are now presented separately from those in pop, rock, jazz and other genres.

The two shows, which will take place on Feb. 7 for the classical awards and Feb. 13 for the pop categories, are both broadcast live one week apart on prime time, respectively on France 3 and France 2, the two French public channels. In addition, the shows are broadcast worldwide via satellite chan-



Auvidis' Bricard



Telescope's Fléouter

nel TV5, which can reach more than 40 million households worldwide.

Jean-Loup Tournier, president of SACEM and head of the Victoires Classique, says the whole music community "was delighted by the [separate classical event] and by its impact" in 1994.

\$1.5 MILLION & 5,000 SEATS

The budget for both shows is some \$1.6 million (9 million French francs), with \$1.1 million coming from television rights and the balance from partners, including SACEM, the Fund for Music Creation, collecting societies Adami and Spedidam, and the producers' societies SCPP and SPPF.

The Victoires trophy, a weighty sculpture created by Viliano Tarabella, has been awarded during the past decade to hundreds of artists, and at least once to almost every single major French act. Some complain the show is too limited to French-language artists and argue for categories for international or world-music artists.

Yet the event has produced numerous memorable moments: Vanessa Paradis weeping like a fountain; Serge Gainsbourg receiving a special tribute and standing ovation

Continued on page 55

The Nominees

The following are the nominations in key pop categories for the 1995 Victoire de la Musique awards to be presented in Paris on Feb. 13.

MALE ACT OF THE YEAR

Francis Cabrel (Columbia)
MC Solaar (Polydor)
Alain Souchon (Virgin)

FEMALE ACT OF THE YEAR

Enzo Enzo (RCA/BMG)
Liane Foly (Virgin)
Veronique Sanson (WEA Music)

SONG OF THE YEAR

"Je Danse Le Mia" - IAM (Delabel)
"Juste Quelqu'un de Bien" - Enzo Enzo (RCA/BMG)
"Ma Petite Entreprise" - Alain Bashung (Barclay)

ALBUM OF THE YEAR

"Chatterton" - Alain Bashung (Barclay)
"Prose Combat" - MC Solaar (Polydor)
"Samedi Soir Sur La Terre" - Francis Cabrel (Columbia)

BAND OF THE YEAR

Fredericks - Goldman - Jones (Columbia)
IAM (Delabel)
Native (Ariola)

UPCOMING MALE ACT OF THE YEAR

De Palmas (Chrysalis)
Mano Solo (Carrere Music)
Tonton David (Delabel)

UPCOMING FEMALE ACT OF THE YEAR

Rachel des Bois (Barclay)
Clemence Lhomme (Columbia)
Vallee (CH2)

UPCOMING BAND OF THE YEAR

Billy-ze-Kick et les Gamins en Folie (Shawan/Phonogram)
Indigo (Bleu Citron)
No One Is Innocent (Barclay)
Clemence Lhomme (Columbia)
Sinclair (Virgin)

VIDEO OF THE YEAR

"Clara Veut La Lune" - Alain Chamfort (Epic)
"Ma Petite Entreprise" - Alain Bashung (Barclay)
"Nouveau Western" - MC Solaar (Polydor)

FRANCOPHONE ACT OR BAND OF THE YEAR

Celine Dion (Sony Music)
Khaled (Barclay)
Maurane (Polydor)

CONCERT OF THE YEAR

Charles Aznavour at le Palais des Congres
Alain Bashung at the Olympia
Eddy Mitchell at the Casino/Olympia/Bercy tour

INSTRUMENTAL ALBUM OF THE YEAR

"Hong Kong" - Jean-Michel Jarre (Disques Dreyfus)
"Jonasz En Noires Et Blanchies" - Jean Yves d'Angelo (Quelques Notes/Saphir)
"World Mix" - Deep Forest (Columbia)

JAZZ ALBUM OF THE YEAR

"L'accordeoniste" - Marcel Azzola (Verve)
"3 Around 4" - Ceccarelli Trio (Verve)
"Conference De Presse" - Michel Petrucciani/Eddy Louiss (Dreyfus Jazz)
"Marvelous" - Michel Petrucciani (Dreyfus Jazz)

TRADITIONAL MUSIC ALBUM OF THE YEAR

"Heritage Des Celtes" - Dan Ar Braz (Columbia)
"Polyphonies" - Voce De Corsica (Oliv Music)
"Stone Age" - Stone Age (Columbia)

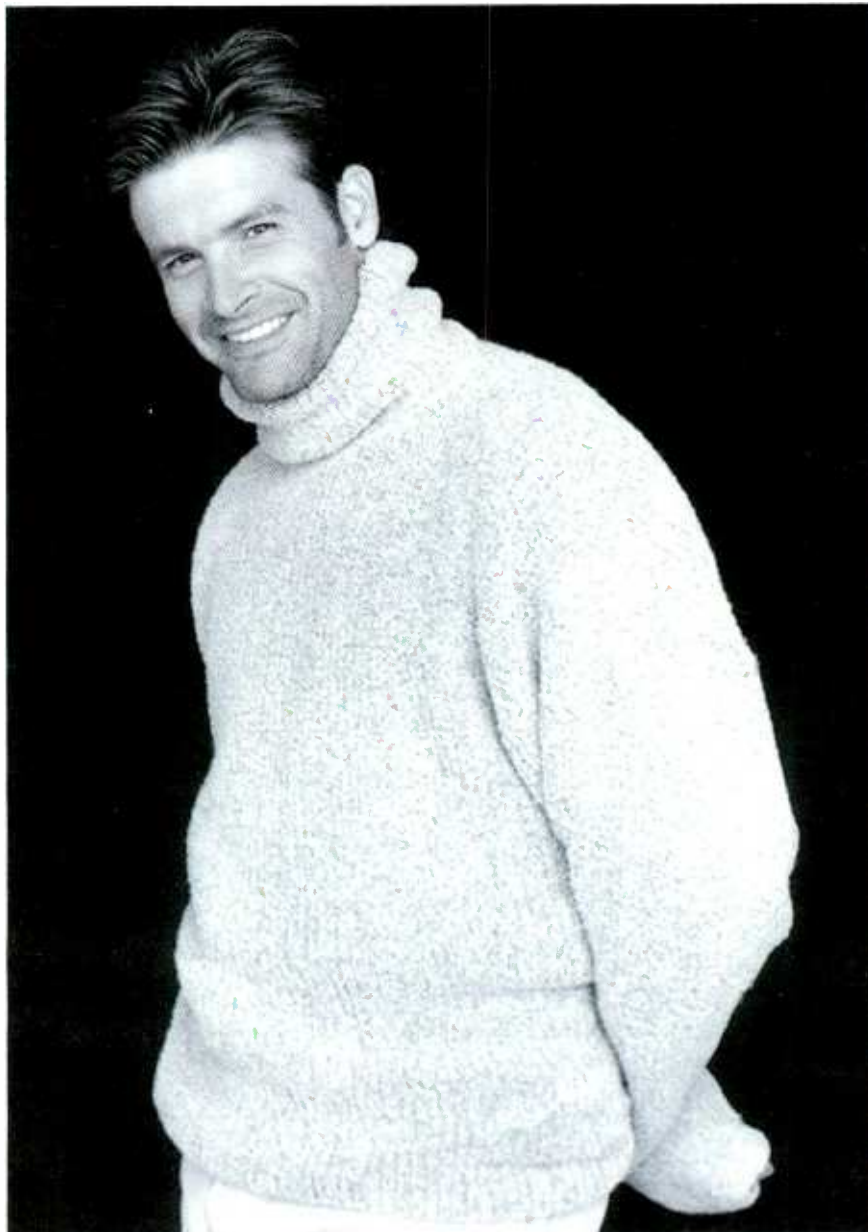
SOUNDTRACK OF THE YEAR

Bratsch "Le Mangeur De Lune" - Bratsch (PolyGram)
Jean-Claude Petit - "L'Etudiant Etranger" - (Vogue/BMG)
Eric Serra - "Leon" (Columbia)

CONCERT PROMOTER OF THE YEAR

CWP
Corida
Gilbert Coullier Organisation

Roch Voisine



worldwide with BMG.

**More than 6 million
albums sold**

**More than 2 million
people attended the show**



fRANCE

INDEPENDENTLY WEALTHY

Whether self-distributed or major-aligned, today's indies steer an obstacle-strewn course from niches to riches.

By PHILIPPE CROCQ

Despite growing concern about their future, independent producers are still a vital part of the creative process in France.

But the indies feel their economic survival is threatened. The costs of recording, marketing and promotion are skyrocketing. Media exposure is shrinking. Retail outlets, dominated by department stores, are not open to new acts. The shift from singles to more costly album formats, and the acquisition of indies by major labels, all have taken their toll.

Yet there are still some 700 companies making up the French independent sector, including those under license to or distributed by a major and those with independent distribution. Two of 1994's successes were indie-originated: Francis Cabrel, signed to Charles Talar's Chandelle label, licensed to Sony Music's Columbia; and Jean Ferrat, on Temey, distributed by Sony Music.

A BODY OF INDIES

To make their voice better heard, some indies got together in 1993 to establish their own body, UPFI (Union des Producteurs Phonographiques Français Independents).

"Our program is vast because independents are disappearing," says UPFI president Bernard de Bosson. "But we have already had encouraging results," he says, noting the 40% domestic content quota for French radio to be implemented in 1996, a change for which UPFI lobbied.

Government support, development of specialized retailers and improving relationships with the French mechanical-rights society, SDRM, are among the other issues facing the UPFI, as independent labels in France fight to hold their own.

CHALLENGING THE MAJORS

Some independent companies have the ability to challenge the majors with their own distribution and sales forces—Auvidis, Media 7, Musidisc and WMD.

Louis Bricard launched Auvidis 16 years ago, and today such classical labels as Astree, Valois and Montaigne account for about 40% of his business. Popular music yields another 16%, with such Tempo label artists as Gilles Vigneault, Henri Tachan and Jean Guidoni; and children's music contributes an additional 12% on the Unidisc label. The soundtrack for "Tous Les Matins Du Monde" by Jordi Savall, on the Travelling label, has sold more than 600,000 copies, including 80,000 in the U.S.

Media 7 was founded in 1987 by Bruno Theol and licenses or distributes numerous foreign and French labels, including Yazoo, ZYX and Bear Family.

"The majors are limiting themselves increasingly to distribution while deciding how to deal with emerging technologies," suggests Francis Dordor, A&R and marketing director at Musidisc. "Independents can make small contributions to counter this tendency" by focusing on artist development, he says.

MARKET PLACES

WMD was part of the FNAC chain until April 1994, when it was purchased by Moon Theol, the wife of Bruno Theol of Media 7. The company distributes more than 50 labels. Among its strongest areas: classical product, which accounts for 30% of sales; the distribution of such foreign labels as Sub Pop, Glitters House and Colosseum. Foreign sales account for 20% of the company's business, and Moon Theol sees particular potential in Asia. "French companies—and artists—have their place in this market," she says.

AFFILIATED NICHE-LABELS

Alongside these self-distributed independents are a number of labels that represent such significant artists, or niches in the market, that the majors distribute them on a par with their own product.

Trema Records was set up in 1969 by songwriters Jacques Revaux and Regis Talar and has since established Michel Sardou as one of the most popular singers in France. Distributed by Sony Music, Sardou's releases, including his most recent, "Selon Que Vous Serez, Etc., Etc.," inevitably go platinum.

Another French superstar, Jean-Michel Jarre, leads the roster of Disques Dreyfus, but founder Francis Dreyfus also has enjoyed success with Breton singer Alan Stivell, vocalist Gerard Blanchard and the Dreyfus Jazz Line. "We independents believe that the record is not a commercial object, but an item of passion," says Dreyfus.

Scorpio Music fills an important niche once abandoned by the majors in

France: dance music. Henri Belolo founded Scorpio in 1976, and it is now distributed by PolyGram while retaining its creative independence. Belolo notes that numerous independents, as well as major labels, are now active in dance. "But the independents have their own networks and the ability to react more quickly than the majors," he says.

MAJOR-SECTOR DEFECTOR

Some major-label executives have embraced the independent sector. Jean-Pierre Weiller, former president of Island Records France, left to set up the Uno Mundo label in 1993, with distribution through BMG. "I preferred to live more modestly, without a company car or expense account, but with the freedom to create new music in the way I believe in," says Weiller.

As the UPFI pursues the interests of the independents, Bernard de Bosson sees signs of encouragement. He points to a fund set up by the French film industry as a model for a similar fund to aid young record producers. He notes that a number of independent French companies, such as Auvidis, Musidisc and Sonodisc, are members of SNEP alongside their major-label counterparts.

Although the independents face tough times in a flat market, Henri Belolo of Scorpio Music says, "What's marvelous about this music business is that nothing is static. It's changing all the time." ■

Le RAP

Solaar-powered beat-poets surge from the streets and suburbs to forge "an obvious commercial force."

By EMMANUEL LEGRAND

"France is my second nation after the U.S.," writes hip-hop pioneer Afrika Bambaataa "especially Paris, where the youth has grown up with hip-hop and where the Zulu Nation and the French hip-hop nation, which I love, has become very important.

"The French have started to rap in their own language, mixed with American music, thus creating their own thing," adds Bambaataa, writing in the foreword of the book "Free Style."

This accolade comes as evidence that, in a decade, French rap has become a valid creative force and has earned international credibility. Furthermore, it sells.

The hardcore band Supreme MTM became the first rap band from France to reach gold status (100,000 units), with its 1991 debut album "Authentik" (Epic). IAM had one of the biggest hits of the year with "Je Dance Le Mia." Most notably, MC Solaar's second album, "Prose Combat" (Polydor), has topped 450,000 units.

The rap wave cannot be limited to a few names, and record labels are rapidly building hip-hop rosters with a variety of new acts: rap pioneer Dee Nasty (Polydor); Alliance Ethnik, and the hardcore act Assassin (Delabel); Soon E-MC (EMI); Ministere A.M.E.R. (Musidisc); and Swiss rappers Sens Unik (RCA). Inspired by Solaar and his DJ/producer Jimmy Jay, young rappers are surging from the Paris suburbs: Les Sages Poetes de la Rue, Menelik, Fab, Funk Mob, Democrate D, and Sleo. They learn from older pals, aiming to repeat their success and carve their own styles.



"Prose" stylist: MC Solaar

NON-MAINSTREAM MARKET FORCE

"Rap in France has proved an obvious commercial force," says journalist Didier Varrod, who worked with Solaar while an A&R manager for Polydor. But Varrod wonders if, apart from two or three leading names, the French market will support new acts. French rappers, aside from Solaar, remain outside the pop mainstream, unlike their American counterparts.

Nevertheless, international attention is increasing. Solaar and in a lesser way, Soon E-MC and IAM have already crossed borders. The rap and acid-jazz Carrere Music compilation album "Paris Groove Up" has been released in several markets, including the U.S.

Solaar's "Prose Combat" was picked up in America (on Cohiba Records, through PolyGram), and he has often been referred to as the ambassador of French rap.

In the past two years, Solaar has teamed up with Guru on the "Jazzmattazz" album in the U.S., recorded with Urban Species and Incognito, cut a duet with jazz bassist Ron Carter for the "Red, Hot & Cool" album and performed live in London. In a cover story, the British magazine *Straight No Chaser* declared Solaar an "Afro-European Rapper."

The reason for the international appeal of French rap, says Varrod, is a combination of good songwriting and an original musical blend. The mix has been perfectly achieved by Solaar and his two musical producers, Jimmy Jay and Boom Bass, Varrod says. "They have created a rap sound 'à la française.'"

BLOWING UP THE LANDSCAPE

Concert producer Bernard Batzen is convinced rap will evolve with "multiracial and multinational bands" performing in a range of languages—i.e., such acts as the Reality Brothers in Germany, Sens Unik in Switzerland or Mission Hispania in Spain. To highlight this trend, Batzen has organized a European rap showcase during MIDEM.

He predicts that "The next generation of rap acts will blow the whole place apart in France and abroad and will turn rap into an essential part of today's musical landscape." ■



UPFI's Claude Berda (left) and Bernard de Bosson (right) present Francis Dreyfus with platinum award for sales of 300,000 copies of Jean-Michel Jarre's album "Chronologie."

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fRANCE

HIGHLIGHTS OF '94

Continued from page 46

(No One Is Innocent); R&B (Native); Celtic revival (Dao Dezi, Stone Age, Dan Ar Braz); and world music (Yousou'N Dour, Khaled).

The year-end was marked by live albums from superstars: Patricia Kaas with "Tour De Charme" (Columbia); Laurent Voulzy with "Voulzy Tout" (Ariola/BMG); Eddy Mitchell with "Retrouvons Notre Heros A Bercy" (Polydor); Jean-Louis Aubert's "Une Page De Tournee" and Liane Foly's "Lumieres" (both on Virgin); and Indochine's "Radio-Live 94-95" (BMG/Ariola).

Some view this flood of live recordings as a lack of creative stamina. "This [past] year clearly lacked excitement, with few sexy records out," says Fabrice Nataf, general manager of BMG Vogue/Ariola. "It looks as if record companies have lost track of the public's expectations."

DIAMOND CERTIFICATIONS

Gold certifications are given in France for sales of 100,000 units; platinum for 300,000 units (or multiples of that amount). Only four to six albums each year receive the diamond certification for sales exceeding 1 million units, with French acts usually accounting for half of those awards. Among the members of this elite club are Francis Cabrel, Jean-Jacques Goldman,



Patricia Kaas



Enzo Enzo

Patricia Kaas and Patrick Bruel.

Among the superstars, Cabrel dominated 1994 with "Samedi Soir Sur La Terre" (Columbia), which was released in April and took France by storm, selling 1.5 million copies and staying at No. 1 for 30 weeks. His previous studio album, "Sarbacane" (released in 1989), sold more than 1.6 million units over two years.

Patrick Bruel, whose 1990 album "Alors Regarde" (RCA) is the best-selling domestic album in French history, with sales of 2.4 million, released an eagerly awaited follow-up in 1994, "Bruel." It has sold 600,000 units to date; Bruel drew more

than 100,000 to his concerts in Paris.

Michel Sardou again hit No. 1 on the album chart in 1994, with "Selons Que Vous Serez, Etc, Etc" (Trema/Sony), but was soon dethroned by Cabrel's blockbuster. Sardou's albums regularly sell 600,000 to 800,000 units, and his latest was no exception.

HALLYDAY GETS "ROUGH"

Johnny Hallyday, who staged a 50th-anniversary concert in the Parc Des Princes stadium in 1993, is a longtime member of the platinum club. His albums in the '80s, recorded with such renowned composers as Michel Berger and Jean-Jacques Goldman, attracted a larger, younger fan base, under the guidance of PolyGram president Alain Levy.

In 1994, Hallyday released "Rough Town" (Phonogram), with English lyrics and produced by Chris Kimsey. Already platinum in France, it has been released in several other European countries as well.

Mathieu Lauriot-Prevost, general manager of PolyGram's Remark label, points out ironically that "to sell records in France these days you must be 45 or older!"—referring to the successes of Cabrel, Mitchell, Hallyday and Souhlon, and to the even older guard of Aznavour, Ferrat and Trenet. More seriously, this trend shows, according to Lauriot-Prevost, the "public's taste is to go for security," which makes it difficult for new acts.

Continued on page 52

CLASSIQUE:

ARIA MUSIC
ARKADIA
BERLIN CLASSICS
BNL
CASCABELLE
CENTRE DE MUSIQUE BAROQUE DE
VERSAILLES
FNAC MUSIC
FONIT CETRA
INA MEMOIRE VIVE
LIVE CLASSICS
LYRINX
MANTRA
METRONOME
MUSICA ESPANOLA
MYTO
NIMBUS
7 PRODUCTION
SOLSTICE
SYRIUS
TACTUS
VIA CLASSIQUE



ROCK, POP, HARD ROCK, ROCK & ROLL,
RAP, DANCE, JAZZ,
VARIETES FRANCAISE &
INTERNATIONALE, WORLD...

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BIG CHEESE RECORDS
BONDAGE
CARGO RECORDS
COMMUNITY
EDITION DE QUAI St MICHEL
ESPERANZA
FAIRWAY
F.G.L
FIRE
GLITTERHOUSE
GODHEAD
GORGONE
GUN RECORDS
HIBISCUS RECORDS
HOLY RECORDS
HOPI-MESA
JUNGLE
KNITTING FACTORY
LONG DISTANCE

KNITTING FACTORY
LONG DISTANCE
MAJOR/ SHARK
MASSACRE RECORDS
MESSIDOR
MOTHER TONGUE
MUSIDOL INTERNATIONAL
NATO
NOISE PRODUCTION
NOTE PRODUCTION
PROVOGUE
PYGMALION
R&B MUSIC
RAMDAM FACTORY
SAPHIR
SEMETERY RECORDS
SENTINEL NORD / JIMMY JAY RECORDS
SERGENT MAJOR
SILVA SCREEN
SUB POP
SWIM
TREIZE-BIS
VARESE SARABANDE
VERABRA
VICTORY RECORDS
VINYL SOLUTION
WHITE LABEL RECORDINGS

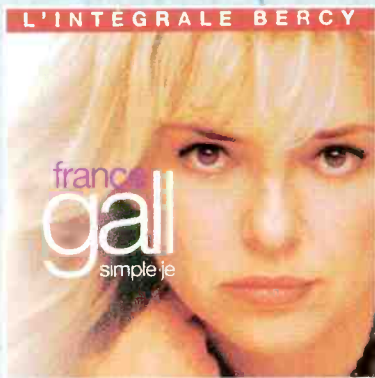
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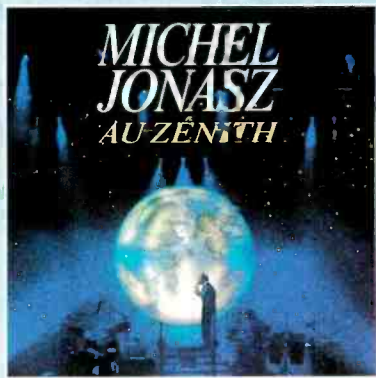
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Great Artists...



France Gall

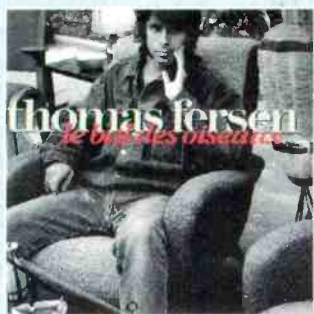


Michel Jonasz

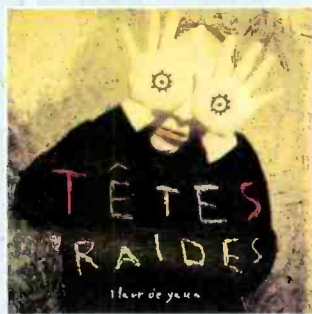


Vanessa Sanson

Lead to... Great Artists.



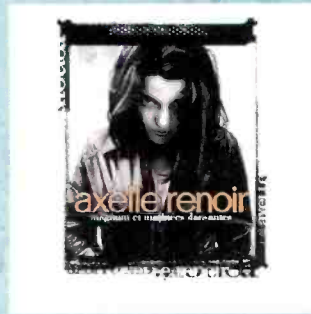
Thomas Fersen



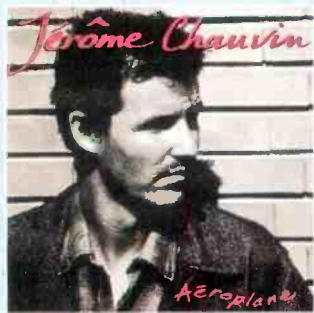
Têtes Raides



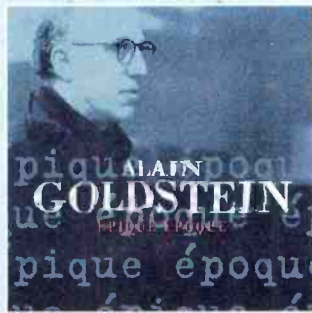
Darian & les chaises



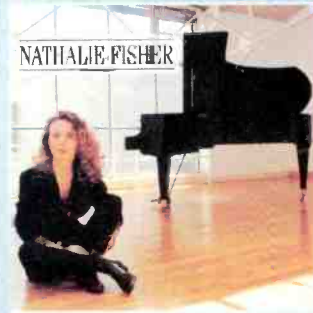
Axelle Renais



Jérôme Chauvin



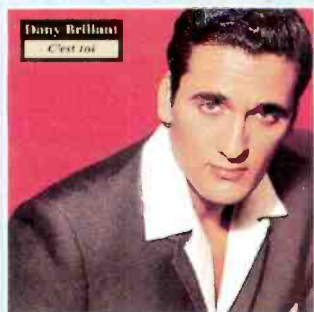
Alain Goldstein



Nathalie Fischer



Elie Kakou



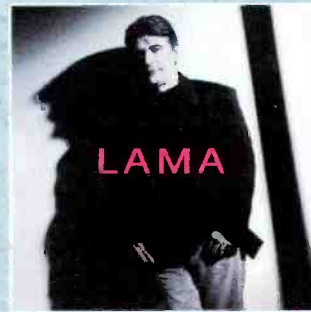
Dany Brillant



Sara Mandiano



Charles Trénet



Serge Lama

New signings at



fRANCE

HIGHLIGHTS OF '94

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Michael Wijnen, general manager of Carrere Music, notes that a large part of the public has favored "established

acts," among them Mitchell, Souchon and Veronique Sanson, who've scored their best-ever record sales. Wijnen urges record companies "to have the courage to jump in the water and develop more risky artists. It is time to allow room for young acts."

YOUNGER ARTISTS AND CONSUMERS

Newcomers in France don't debut high on the chart the way acts have done recently in the U.S. or U.K.. The road to recognition remains a hard one, with little radio and TV exposure for new acts. Nevertheless, younger artists are exploring new styles and reaching younger consumers. The year proved, for example, the commercial vitality of French rap with 400,000-plus sales of MC Solaar's "Prose Combat" (Polydor) and the success of IAM's "Ombre Est Lumiere" (Delabel) and its hit track "Je Danse Le Mia."

There are always surprises, of course, such as the breakthrough of Billy-Ze-Kick et les Gamins en Folie, who scored a major summer hit with the calypso-reggae song "Mangez-Moi" (Shaman/PolyGram), or Chrysalis' act De Palmas and its more traditional guitar-driven FM rock.

Another success of the year is female duo Native (Ariola), who benefited from winning a Victoires de la Musique in 1994 as best upcoming act, while Enzo Enzo (RCA) confirmed that she was a voice to count on in the future, thanks to the hit "Juste Quelqu'un De Bien" and her fine live appearances.

CULTURE-BLENDING ROCK

On a sour note, Mano Negra, which has dominated French rock for five years, called it quits in 1994, after the act recorded the brilliant "Casa Babylon" (Virgin). Yet the tradition of culture-blending rock is carried on by Les Negresses Vertes, whose members decided to continue despite the death of lead singer Helno. Working with producer Rupert Hine, the band released the album "Zig Zag" (Delabel) in 1994. And Noir Desir has found in hardcore-grunge band No One Is Innocent (Island) a real contender.

Herve Defranoux, general manager of EMI's Chrysalis label, observes that in December 1994, there were only three albums by upcoming acts on the charts (De Palmas, Billy-ze-Kick and No One Is Innocent), compared to seven the same time last year. "Despite the fact that French artists do sell well, it's getting tougher for new acts," notes Defranoux. "It validates my belief that it is better to tighten our signing policy and increase the resources available to break an act. The other consequence I see is that taking risks pays off. None of these three acts were obvious choices in the first place, but for different reasons, they found a response with the public. Record companies should think about that."

This vision is shared by Lauriot-Prevost, who thinks that one of the ways to keep in tune with new trends is to rely on small creative units, such as Shaman, set up during the first half of 1994 by former BMG Music Publishing A&R director Piranha (who uses that sole name as his business moniker). "These artistic structures can react quickly and get into some A&R niches by signing acts who have a street following which can be later expanded," explains Lauriot-Prevost.

Speaking of creative niches, no less than four artists had albums of note released in 1994 linked to Brittany and carrying the torch of Celtic heritage: Alan Stivell, the godfather of French Celtic music, whose album "Again" (Dreyfus), consisting of re-recordings of songs from the '70s, went beyond gold in France; Stone Age's "L'Enchanteur" (Columbia); Dao Dezi's eponymous album (EMI), conceived by Deep Forest producers Guilain Joncheray and Eric Mouquet; and Dan Ar Braz's "Heritage Des Celtes" (Columbia), which sold 15,000 in its first week of release in November.

TORCHES AND HIP-HOP

And still more new and promising French artists are out to make their mark in 1995 in various genres—the hardcore sound of No Man's Land, Drive Blind or Lofofora; the realistic chanson of Mano Solo, whose debut album sold over 50,000 units, Clarika or Juliette; the hip-hop of Alliance Ethnik, Massilia Sound System, Fabulous Trobadors, Les Sages Poetes De La Rue, Fab and Menelik; the guitar-rock of De Palmas and Blonde Amer; the world-music vocals of Lokua Kanza; the torch-song blues of Clemence L'homme, and much more.

For Chrysalis' Defranoux, street sounds will find more space in 1995. He foresees that ragga music and groove music will find larger acceptance. "Ragga is reaching maturity in France, with a whole generation of new acts ready to launch and find a larger public, while groove music, this mix of acid jazz/hip-hop/funk, is really breaking," he explains. "On the other hand, I am impressed by the enormous progress made by rough rock bands, in the wake of the U.S. grunge wave, with No One Is Innocent as a herald. And probably the reaction to all that is that we will see more artists playing acoustic music."

Wijnen echoes these feelings, declaring, "I think 1995 will be groovy." Piranha agrees, observing, "I have listened to a lot of interesting things recently. A brand new generation of rappers is going to emerge, merging funk and jazz. This fusion movement will be a thing to watch. I am sure that 1995 will be full of surprises."

BMG Vogue/Ariola's Nataf is convinced that the generation ahead will be "fun, sparkling and exciting." He adds, "It's a question of state of mind. I'd like to see new acts coming with a no-bullshit rock spirit and shake the tree. In terms of sound, it will probably be more linked to dance beats. If I were a kid today, I'd listen to dance music. It's a kind of new revolutionary music—it's loud, it's violent and it upsets the parents." ■

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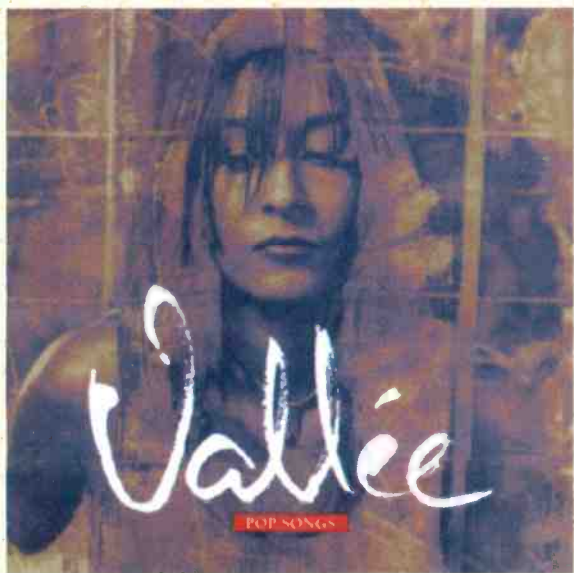
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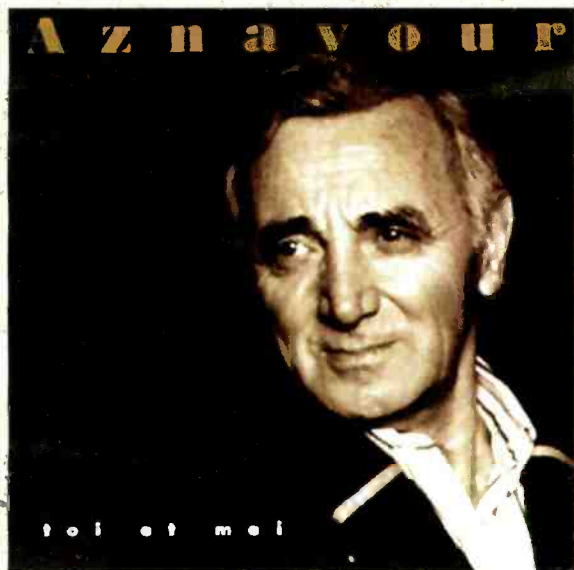
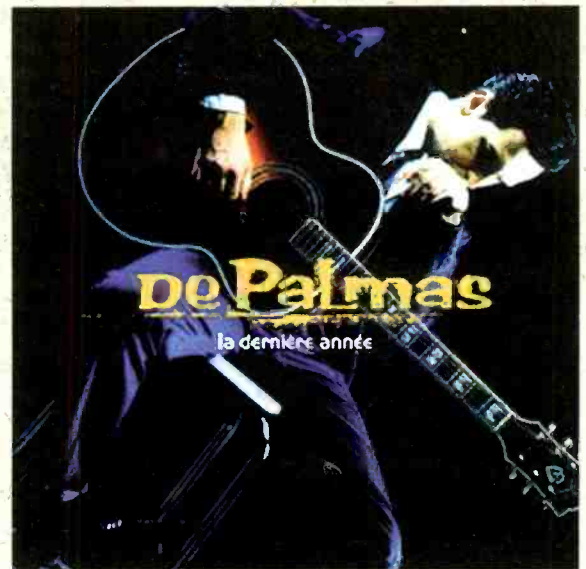
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fRANCE

JAZZ and CLASSICS

Devout fans and government support keep two trend-proof markets stable.

By PHILIPPE CROCQ

As trends in pop rise and fall, jazz and classical music remain steady, if modest, mainstays of the French market. The challenge facing both genres in the '90s, say record executives, will be the development of new artists and styles to supplement traditional repertoire.

Frank Tenot, president of radio outlet Europe 1 and a longtime jazz booster, expresses concern that "the music form is no longer evolving. It's as though the great geniuses who gave the music its noble credentials had said it all."

Others disagree. Guy Boselli, label manager for Sony Jazz, points to the signing to the Epicure label of such modern jazz artists as Leon Parker, Winard Harper and Dave Kikoski, as examples of the continued evolution of jazz in France.

A similar debate engages executives involved in selling classical music. "Like jazz, classical music largely belongs to the past because new composers are few," says Kevin Kleinmann,



Miles Davis: "Blue" gold

director of PolyGram Classics. The key, he says, is revitalizing the methods of marketing classics to a new generation.

France traditionally has been viewed as the world's third-largest market for jazz repertoire, after the U.S. and Japan. However, jazz can only claim a modest share of overall album sales in France. Between 1984 and 1987, fueled by the reissue of jazz catalog on compact discs, jazz sales reached a

peak of 6% of the albums market, according to SNEP. By 1994, it was 3%.

"An average jazz album will sell between 1,000 and 3,000 units, a good sale is between 3,000 and 10,000 units, and a very good sale is between 10,000 and 25,000 units," says Boselli at Sony.

DUKE DOUBLE-DISCS

There are numerous steady sellers in the jazz catalogs of the French record companies. BMG France is rich in repertoire from the MCA, Impulse, Novus and RCA labels, and has achieved notable results with an anthology of Duke Ellington's work on five double albums, launched in 1992 by jazz-label manager Daniel Baumgarten. "Best Of The Best," a four-CD set marking the 50th anniversary of Verve Records, has sold 4,000 copies since its release last year through PolyGram.

Sony claimed the sole jazz album to receive a gold certification in 1993—Miles Davis' 1959 album "Kind Of Blue," which has now sold 120,000 copies in France. Branford Marsalis' 1994 album "Buckshot LeFonque" has moved 15,000 units.

Sales levels, however, do not always reflect the lively performing scene in France. Paris boasts more jazz clubs than New York, and there are numerous concerts and festivals across the territory.

DOMESTIC FUSION

While most major record companies focus on medium- or low-priced jazz reissues, others are developing new French jazz talent. PolyGram Jazz, under general manager Jean-Philippe Allard, for example, has signed band leader Laurent Cugny and the fusion band Sixun.

Pascal Bussy, head of the two-year-old jazz division of WEA France, has gained attention with a collection of compilations from one of the leading black FM stations, Radio Nova.

Independent labels are active in jazz also. On Media 7, the Eddy Louiss album "Sang Melee" has sold 95,000 units since its release in 1988, and Oscar Peterson's "Side By Side," released in 1994, has sold 10,000 copies. Francis Dreyfus now has Eddie Louiss, Marcus Miller, Michel Petrucciani and Martial Solal on his independent roster. The duo album "Conference De Presse" on Dreyfus Jazz—featuring Michel Petrucciani and Eddy Louiss—has sold over 30,000 units.

Jazz has enjoyed little support on French TV networks. The M6 channel has a twice-weekly program, "Jazz 6," presented by veteran broadcaster Philippe Adler. Among the radio networks, only Radio France and Europe 1 give jazz significant airplay.

The French government does its part, however. It gives about 1% of its music budget to jazz: 16 million French francs (\$3 million) in 1993 and 17 million French francs (\$3.1 million) in 1994.

BOOSTING THE CLASSICS

Classical music in France gets government subsidies among the highest in the world. About 13% of the Ministry of Culture's annual music budget of 1.77 billion French francs (\$32 million) goes to classical music in all its forms, including 540 million French francs (\$100 million) alone to the Paris Opera.

Both jazz and the classics need more media attention if record sales are to return to the levels they saw in the early days of the CD, suggests Dreyfus. In 1983, classical record sales in value terms represented 9% of the total French market. Five years later, it reached 14.6%; it has since dipped back to its present level of 8.9%, according to SNEP statistics.

"Technology has helped classical record sales considerably," says Alain Lanceron, director of EMI Classics. "But now that classical-music lovers have rebuilt their collections on CD, sales have dropped back again. We need something or someone who will set the market alight, artists who will provide that new inspiration."

VIRGINS IN PARIS

Both major and independent labels continue to have success stories within the classical genre. EMI has sold 250,000 copies of a 1993 best-of collection by soprano Barbara Hendricks. Media 7 has seen sales of 50,000 units for its 1993 collection "Les Chemins Du Baroque." PolyGram has sold 250,000 of "Triomphe Du classique," featuring Herbert Von Karajan.

PolyGram Classics—through the Deutsche Grammophon, Philips and Decca labels—claims 45% of the French classical market. And GM Kleinmann echoes his colleagues at jazz labels when he suggests that these genres must increasingly be marketed like pop product.

"Young people may come to the classical market," Kleinman adds. "If we present our records with marketing creativity, if we use television, and if retailers help the young consumers in their choices. Classical is not a dusty music, but it needs promotional revitalization." ■

VICTOIRES

Continued from page 46

months before he died: Francis Cabrel winning so many awards in 1990 that he ran out of songs to perform and people to thank. Patricia Kaas was named best upcoming female act in 1989 and returned in 1991 for the best female-artist award. Artists including MC Solaar, Nilda Fernandez and Native have gotten a career boost from the Victoires, and Fléouter says the awards impact sales every year.

Eric Dufaure, in charge of professional relations at SACEM, says "The Victoires improve every year. There is always something that can be bettered, but I think the event has reached a point where it pleases both the professionals and the public."

Bernard de Bosson, president of UPFI, the independent producer's association and a member of the board of the Victoires, is equally positive. He says the the Victoires Classiques was "formidable," especially as a debut event, and feels the variety show "is getting better all the time."

De Bosson adds, "Despite the fact that we sometimes disagree among the different members of the association of the Victoires, we are all acting as partners trying to pull the wagon in the same direction." ■

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MCA Taps Into Spain With Amador New Flamenco Leader Brings Label Cachet

BY HOWELL LLEWELLYN

MADRID—MCA Music Entertainment España has entered into domestic repertoire with the star signing of gypsy Raimundo Amador. He is widely considered the principal exponent of flamenco rock since the inception of “new flamenco” in the early '80s.



AMADOR

MCA's Jesus Ortiz de Zarate, a former head of national product at PolyGram's Spanish affiliate, spearheaded signing and developing a local roster for the label in Spain. Before joining MCA, he was A&R director at a local independent label, Pasion.

Carlos Ituino, MCA's general director, says, “Our idea is to sign a maximum of three Spanish artists a year, but to launch and promote them with a comprehensive, long-term, and intense approach.”

He notes that MCA was debating whether to sign an established commercial seller or a high-profile act.

“Ultimately, we settled for the lat-

ter,” Ituino says. “Raimundo enjoys huge popularity among a broad section of flamenco and rock fans as well as the critics. He is greatly admired as a musician of much authenticity and integrity.”

“It means we have sacrificed guaranteed sales in favor of prestige, but that is part of our philosophy.”

Amador, 35, achieved cult status in 1977 with the release of the first flamenco rock album, recorded with his brother Rafael and fellow Seville musician Kiko Veneno. He then formed Pata Negra with Rafael, and, together with gypsy band Ketama, he was at the vanguard of new flamenco in the early '80s.

Pata Negra released landmark albums, such as “Rock Gitano” (Gypsy Rock) and “Blues De La Frontera” (Frontier Blues), but the brothers went their separate ways in the late '80s. In the meanwhile, Raimundo guested on albums featuring the cream of new flamenco and flamenco pop, including the late Cameron de la Isla, Ketama, Rosario, Enrique Morante, Martirio, and pop-rock songstress Luz Casal.

Ituino says, “Raimundo is very enthusiastic about the new project, and

we are hoping to persuade one or two of his idols, such as B.B. King, to guest on what will be his first solo album.” He says the as-yet-untitled set will be recorded in February and March for release mid-year, and one of the participating musicians will be Raimundo's younger brother, Diego, an accomplished keyboard player.

“We are not talking with any other artists at the moment,” says Ituino, “but we are in no hurry. We must have patience and perseverance in choosing and then developing each artist we sign. You can't just come up with a hit in five months. These days, the development of new artists takes time, dedication, and commitment.”



Muy Popular. Elette von Karajan, widow of the late conductor Herbert von Karajan, accepts 10 platinum discs commemorating sales in Spain of more than 250,000 copies of her husband's album “Adagio Karajan.” Pictured at the Ritz Hotel in Madrid, from left, are Gianfranco Rebutta, president, Deutsche Grammophon; Ele Juarez, president/CEO, PolyGram Iberica S.A.; Elette von Karajan; Melchor Higaldo, director of the classics and jazz division of PolyGram España; and Carmen Alborch, Spain's minister of culture.

Japan's Publishers Look Forward To MIDEM Recession, Scandal Have Them Hunting For Bargains

BY STEVE McCLURE

TOKYO—The past year was a rough one for Japan's music publishers.

The industry's image was tarnished both at home and abroad by the controversy surrounding a \$77 million interest-free loan made by previous executives of JASRAC (the Japanese Society For Rights Of Authors, Composers And Publishers) to the Koga Music Foundation.

In addition, the industry was hit hard by Japan's continuing recession. Advertisers have cut back on spending, making it more difficult for publishers to place songs for use in TV commercials, and poor sales of domestic repertoire have made a serious dent in mechanical royalties.

Japanese publishers attending MIDEM thus are expected to be on the lookout for the best deals possible.

“The recession has affected us in many ways,” says Ichiro Asatsuma, president of Fujipacific Music. “If a song costs \$100,000 to use in a com-

mercial, the advertisers will say forget it and ask us to find a cheaper song.”

Asatsuma points out that although sales of domestic product have dropped recently, sales of foreign repertoire are up in Japan.

“So we have to find very good international repertoire for our market, especially to meet demand for new artists from Scandinavia,” he says, alluding to the surprising recent success of such artists as Trine Rein, Jennifer Brown, and Stina Nordenstam in Japan.

“Their music suits the Japanese taste because it's very melodious, and many of their songs are sung in English,” says Asatsuma. “We have some connections with companies in Sweden and Norway, but we have to expand our dealings with them.”

Although Japanese publishers can be expected to show a more aggressive attitude at this year's MIDEM, Nichion Inc. president Mamoru Murakami says their efforts might be bet-

ter directed elsewhere.

“Ten or 15 years ago, some publishers found new artists and new songs at MIDEM,” he says. “But most of the independent music publishers belong to the majors' music publishers. So I don't think MIDEM is the best place to be aggressive—maybe the East Asian market is the best place.”

(Continued on next page)

Olé! Flamenco's New Wave Heads North To Catalonia

MADRID—When Miguel Poveda began recording his first studio album in December, he became the latest flamenco singer from the far northern region of Catalonia to show that the “cradle of flamenco,” Andalusia, in the deep south, is more a state of mind than a geographical area.

At least that's what Mario Pacheco, director of the flamenco-based independent label Nuevos Medios, says. Poveda, his latest signing, is among a new wave of young flamenco artists born and bred in Catalonia, but often raised by Andalusian parents, who migrated north in the 1950s in search of jobs and financial security.

It is as if there were a revival of Californian surf music in Massachusetts, for example. And perhaps, not surprisingly, the new Catalan school of flamenco is more purist than its counterparts in Andalusia or Madrid, where the various fusions of new flamenco are dominant.

Catalan singers like Poveda, Mayte Martin, 29, or Duquende, 30, have learned to master the myriad forms of flamenco through their parents' records by such giants as Antonio Mairena or Manuel Caracol, or even Camaron de la Isla, the prince of flamenco, who died two years ago at 41.

Sensing the significance of the Barcelona-based Catalan school, Pacheco has signed Poveda and

Duquende to Nuevos Medios. Martin, probably Spain's most exquisite female flamenco *cantaora*, or singer, is signed to Barcelona's small independent label On The Rocks. Pacheco was unable to sign the fourth major Catalan artist, guitarist Juan Manuel Canizares, who still seeks a label deal.

For many years, the independent spirit and culture of Catalonia—remember the “Freedom For Catalonia” slogans at the 1992 Barcelona Olympics—meant that flamenco enjoyed a poor reputation in the region. But now it has ceased to be the “sound of the southern Spanish immigrants” and has developed a life of its own.

“It's a symptom of the good state of health of flamenco,” says Pacheco. “Catalan culture is more complex and complete with the emergence of these artists, who prove that you don't need to be born in a particular area to master flamenco. It shows that Andalusia is a mental state as much as the part of Spain most associated with flamenco.”

Pacheco says that Barcelona had fostered a flamenco scene when the first wave of Andalusian migration occurred at the end of the 19th century. He notes that the first flamenco recordings were made in the northern city's Odeon studios some time before the 1920s.

Catalan rumba, a flamenco-re-

(Continued on page 62)

Sony Forms European-Repertoire Unit Guy Brulez Named to Run Operation

LONDON—Sony Music Entertainment Europe has established a new European-repertoire division modeled after its successful U.K. licensed-repertoire division, and appointed Guy Brulez to a newly created VP post in charge of the operation.

The new division will invest primarily in independent labels in European territories outside the U.K., as well as provide the marketing and promotion resources for independent acts beyond their home markets.

Since Sony's U.K. licensed-repertoire division was launched in February 1992, it has coordinated the worldwide marketing, in most territories outside of Britain, of acts such as Oasis, Primal Scream, and Suede,

who are released within the U.K. on independent labels.

Brulez's appointment was announced by Paul Russell, president of Sony Music Entertainment Europe.

“What the newly formed ERD will do under Guy is help labels and artists develop, where appropriate, on a creative level and then be in a position to help the marketing and administrative muscle to maximize international success for them,” says Russell.

Brulez will coordinate his efforts with Sony's affiliates throughout Europe, with the regional office artist-marketing led by Richard Ogden. Before joining Sony, Brulez was VP of international marketing with Capitol Records in Los Angeles.

Warner, Indies, MTV To Show At 1st MIDEM Asia

HONG KONG—More than two dozen music companies have so far signed up to exhibit at MIDEM Asia, the Reed MIDEM Organisation's newest trade market. It debuts May 23-25 in Hong Kong.

The first of the major record companies to commit is Warner Music International. Its Asia Pacific division is taking space at the Hong Kong Convention and Exhibition Center, where MIDEM Asia is being held. Reed MIDEM Organisation CEO Xavier Roy calls the Warner decision to participate a “very clear vote of confidence” in the event.

Significant Asian independent labels have also booked early, including Taiwan-based Rock Records and Himalaya Records, Hong Kong's Capital Artists, and Singapore's Valentine Music. Top Japanese indies such as Avex, Pony Canyon, and Amuse are among exhibitors, too.

From Europe, firms showing at MIDEM Asia will include

(Continued on page 62)

U.K.'s BRIT School Is Haven For Teens Into Music, Performance

■ BY DOMINIC PRIDE

CROYDON, England—Imagine a school where students want to stay for hours after classes finish, where singing and acting up during lessons is encouraged, and where teachers will take you more than seriously if you say you want to manage a band.

Sound like heaven? For the 700-plus students who win a place at the BRIT School Of Performing Arts And Technology, it's the nearest thing to it, despite its location—a seriously suburban South London dormitory town, far from the glare of the foot lights.

The BRIT School gets its name from the British Record Industry Trust, the music business organization that provides part of its funding.

Now in its fifth year, the unique school is expanding beyond its original goal of being a center of excellence for the nation's young musicians and performers, and it now looks to offer courses for the more business-minded students of the '90s.

The college still places a heavy emphasis on music and performing arts and is equipped with such goodies as a full stage, a 24-track analog mixing desk, TV and radio studios, as well as 12 Macintosh computers with Qbase composition software, laptops for homework, and an extensive CD, video, and book library.

It is an environment that fosters diverse musical talents. A recent concert involving most of the student body showcased students' performing abilities with music that ranged from African chants to baroque and classical pieces, on through '70s glam, punk, and rap.

So far, the school has issued two CD compilations of students' work, and BMG has offered to manufacture its 1995 compilation.

Some of the students get a head start as musicians before they've graduated. BMG signed Sam Powell after hearing her sing backing vocals for Take That, and the band Sushi got an album deal with Adrenaline Records.

In this academic year, the accent is on developing more business-oriented subjects within the curriculum, a move that reflects its students' aspirations. It also is looking overseas for potential

sponsors, in an attempt to widen its links with the music and entertainment industries.

Most students are from the London area but others now are coming from elsewhere in Britain. The academic and musical levels of the student body are quite mixed, says its principal Anne Rumney, who notes that admission is based primarily on an interview.

"We don't necessarily look for students with specific qualifications, but we do look for someone who has contributed something in the fields of performing arts or technology," she says.

Aside from academic and musical criteria, Arthur Boulton, one of the school's senior tutors in business, law, and media, says, "When we interview the candidates, we want to see if they have that hunger. [We ask:] 'Would they kill for a place here?'"

Not surprisingly, the high school is a popular choice among music-bound youth. This year, 225 14-year-olds applied for 120 places in the freshman class.

The high school is one of the key beneficiaries of the BRIT Trust, which provides some 20% of total funding, with the remainder coming from the department of education. As such, the school already is closely tied to the record industry, which has invested more than \$4.5 million in the project so far, in addition to devoting time and gifts. Key sponsors include BMG, EMI, PolyGram, Sony, Virgin, and Warner, as well as such hardware companies as Roland.

Governors include the BPI chairman Rupert Perry, and its director general John Deacon, John Reid, John Craig of First Night Records, Lady Solti, producer George Martin, former Radio 1 chief executive Johnny Beerling, Pinnacle chairman Steve Mason and John Whitney of Andrew Lloyd Webber's Really Useful Group.

Regular talks from A&R and marketing staff and musicians, such as Jamiroquai, are part of the course at the BRIT school. Two students spent summer internships at Imago in New York, one spent a fortnight with Billboard in London, and now two students are working at EMI Records U.K. on a management-placement course two days a week, involved with its various

marketing departments.

Gina McDonald, EMI's human resources director, says, "We've had five students from the Brit School working here. We started the program because there was obvious interest in this side of the business, but a lot of the students were not aware of how it works. It was good for them because they rea-



Students at work in the college's 24-track studio.

lized it was very hard work and that we didn't spend all day out at launch parties."

McDonald says employing the students can have a positive effect on a company. "When you have to explain how you go about your job to someone with a young and fresh mind, it makes you question and evaluate what you're doing," she says. "That's quite healthy."

Nadina Biggs, a Brit School graduate with an NVQ in business and a B-Tec qualification in media studies, now works at MCA Records U.K. in the telesales department, after working in a local record store for 18 months. "It

was an advantage having the Brit School on my c.v. [resumé], as it was something new," she says. "I also knew quite a bit about record companies from what I'd learned."

In this academic year, students have their first opportunity to gain a higher vocational qualification, the GNVQ in management studies, a course that the school is pilot-testing with the Royal Society Of Arts examination board.

Though most of the teenagers who win places have some artistic talent and aspirations, Boulton says, "Many of our students are musicians, but they know they won't make a living out of it. Nevertheless, they want to be associated with the entertainment business somehow. They know that one of the ways to do that is to work in the industry."

The school's new emphasis on management not only reflects the wishes of the students, but also may help solve what may prove to be a talent shortage in years to come, Boulton says. "We have a major shortage of new managers in the industry coming up through the system," he says.

Torsten Friedag, who is vice principal and also responsible for the curriculum, says the requirements of the industry have changed in the short life of the school. "Four years ago, we asked people what they wanted, and they said creativity. Now it's other things, such as management at a retail level." As a result, students now are taught various elements of running a store as part of the management course.

Says Friedag, "The students came to us and said they wanted to expand into

this area. Although we keep to our performing arts media brief, we're trying to broaden the range of subjects on offer, and make the progression routes more clear," though these routes can often peter out when students leave college.

"In the industry, it's important to start preparing these routes through the company, so students can see what they are working for," he says.

All students are required to spend a minimum of two weeks in a workplace that must be sought by them. "That's about giving them the idea of making contacts, whether that's through music-industry law people who come in or people from major companies," says Friedag. "It's probably the most important thing they can learn."

The school is also looking further afield for contacts with other educational establishments. At present, the BRIT School is unique in the U.K., but there are signs that the positive example it has set may lead to three more in other parts of the country.

The school has links with the John Marshall High School in Milwaukee, which is setting up an exchange program for students. And London auditions for the Berklee College Of Music were held in the BRIT School.

One problem with a BRIT School degree is that its graduates are of such a high caliber that they often enter the working world with unusually high expectations.

Final-year student Raphael Walters has built the school's 60-strong Gospel Choir in the last four years and has

(Continued on page 62)

Reggae Makes A Splash In Japan

■ BY STEVE MCCLURE

TOKYO—Ask a young Japanese what the word "reggae" means and, odds are, he'll say it refers to one of the homeless men who crowd the underground passageways of train and subway stations. The reason is that the long, matted hair of many of Japan's homeless may remind him of the dreadlocks favored by reggae artists.

"Reggae" could not have entered the popular lexicon here without first having caught on as a musical genre. And reggae is no fad in Japan, the proof of which is in the form of a couple of British-based reggae acts who have made a serious impact on the Japanese market.

Last summer's sweltering weather only helped London reggae band Aswad achieve their best sales ever here, as its album "Rise and Shine" moved 300,000 units—which is almost unheard-of for a reggae release in Japan.

"I think people were saying, 'It's so hot—this is the season to listen to reggae,'" says Maki Nakamura, a Sony Music Entertainment (Japan) A&R staffer who works as SME's Aswad product manager.

Another key element favoring the album's success was its timing—the domestically pressed version was issued ahead of the import version, something that's virtually unprecedented in Japan.

Nakamura says Sony was able to do

this because it dealt directly with Aswad and the group's management, Hit and Run, which agreed to let Sony have first dibs on the master tapes. Sony was thus able to keep sales of the import version (which sells for 1,500-1,800 yen or \$15.30-\$18.36) to 80,000 of the total 300,000 sales figure. The domestic version sells for 2,300 yen (\$23.47).

Also boosting sales of the domestic version of "Rise and Shine" was the inclusion of two bonus tracks—the "original mix" of the song "Shine" and a track titled "Rhythm of Life."

Sony concentrated its campaign for "Rise and Shine" on tactics such as posters, information cards about the group placed in stores' CD racks—an important marketing tool in Japan—and encouraging retailers to play cuts from the album through their in-store sound systems.

Mike Inman, general manager of Virgin Megastores Japan, says "Rise and Shine" was one of the chain's top 10 albums in Japan in 1994.

"It appealed to a much wider audience than hard-core reggae," Inman says. "It was quite well promoted. There was a lot of point-of-sale material, which is quite rare for a reggae album. We focused it heavily, and it sold really well."

While the success of "Rise and Shine" supports the theory that reggae is summertime music in Japan, C.J. Lewis' "Dollars" has managed to move more than 100,000 units despite its

September release here by MCA Victor.

MCA Victor A&R staffer Yoshiyuki Kato says sales of the domestic version of "Dollars" are now 80,000 units and that the European import version has likely sold about 40,000 copies.

The success of "Dollars"—C.J. Lewis' major-label debut—shows just how entrenched reggae has become in Japan, says Kato.

Thanks to generous airplay of the album's single, "Sweets for My Sweet," on crucial radio outlets such as Osaka's FM 802 and Tokyo's J-WAVE, "Dollars" became a hit with music fans in general instead of just the core reggae audience.

"Sales of 'Dollars,' since it was released in September, have been steady, which is unusual," says Kato.

Lewis, who did a brief promo-only tour of Japan in November, is due back here in February to do a concert series on the Tokyo-Nagoya-Osaka circuit.

Another sign that reggae has become a permanent year-round fixture on the musical landscape here is the new spring version of the popular Reggae Japansplash concert series. Previously held only during the summer months, Japansplash became a twice-yearly event in April 1994, and the success of the '94 shows has led promoters Tachyon Co. to book spring dates again this year. So far, featured artists in the April 2-9 series include Ken Boothe, the Abyssinians, and Johnny Clarke.

JAPAN'S PUBLISHERS LOOK FORWARD TO MIDEM

(Continued from preceding page)

Recognizing the growing potential of the Asian markets, the Reed MIDEM Organization, which operates the annual gathering in Cannes, has scheduled the first MIDEM Asia conference May 23-25 at the Hong Kong Convention Center.

Murakami recently visited Taiwan along with other representatives of the Japanese music industry to establish contacts with government and industry officials there. Japan and Taiwan do not have a bilateral copyright protection agreement, but Murakami hopes the delegation's visit will help lay the groundwork for cooperation between the Japanese and Taiwanese music industries.

One notable change in terms of the Japanese presence at MIDEM in Cannes is that the promotional CD given out at the Japan Booth—this year its theme will be "Access: Nip-

pon"—will consist of Japanese songs hand-picked by music publishers for suitability in overseas markets, rather than the previous scenario of just offering the year's top-selling hits.

"We're going to be just as aggressive at MIDEM as in past years," says Misa Watanabe, president of the Music Publishers Assn. Of Japan. She and other Japanese publishers stress that despite the current JASRAC situation—in which the society and Koga are suing each other—it is business as usual for music publishers. A total of 120 MPA members will attend MIDEM, Watanabe notes.

Asatsuma says, "As a music publisher, we've been asking them to settle their dispute as soon as possible."

Music From Holland: An All Encompassing Phrase

■ BY MARIA JIMÉNEZ

In Holland, popular music has taken on a new meaning. Essentially, it includes everything. The musical flavours provided by Dutch artists, as well as the musical taste of the Dutch audience, run an incomparable gamut. Currently, the Dutch singles sales chart is a conglomeration of techno, Eurodance, jungle, swingbeat, rap, rock, pop, adult contemporary and classical music tracks. Now more than ever, a growing percentage of the chart is made up of Dutch productions.

A market generally dominated by foreign product, Holland has turned up the volume on local productions over the last decade. Between 1983 and 1993, the turnover of Dutch product in Holland jumped from Dfl. 119 million (appx. 66 million US Dollars) to Dfl. 210 million (appx. 117 million USD)*. The main forces behind this new-found popularity are the quality of the Dutch productions and the ripening of the Dutch industry.

Since the earlier days when **Shocking Blue's Venus**, **George Baker's Una Paloma Blanca** and **Golden Earring's Radar Love** were the main Dutch musical exports, both the number of international Dutch successes and the progression of the industry itself have been steadily on the rise. While the Dutch music industry, rooted in a tradition of trade and openness for new products, has built up a solid base and a strong international network over the years, Dutch acts such as **Candy Dulfer**, **2 Unlimited**, **Urban Dance Squad**, **Bettie Serveert**, **The Nits** and **The Rosenberg Trio** have evidenced the broad span of styles which exist in Holland.

The best opportunity to hear new Dutch music and meet members of the Dutch industry will be from 30 January to 3 February during MIDEM. At this, the largest and most important music convention of the year, Holland will be the central focal point and the subject of a large promotional campaign.

For this occasion, a coalition of seven Dutch organisations, namely BUMA, STEMRA, NVPI, NVGD, CPG, Sena and the Conamus Foundation, with additional financial support from the Dutch Ministry of Economic Affairs, has put together the **Music From Holland** promotion. Under this banner, the Dutch are hosting the Opening Cocktail Party, presenting three nights of concerts and distributing 5 compilation CDs (1 rock, 1 pop, 1 classical and 2 dance CDs), *The Dutch Music Industry Guide* and the new '95 edition of *The Vital Guide To Dutch Dance Music*. Additionally, press conferences and special meetings will be held throughout the week.

The exhibition floor at the MIDEM will be noticeably more Dutch with an expanded Holland presence punctuated by a community dance music stand. More than 25 companies will exhibit including Basic Beat Recordings, Bertus Distribution, Boju Records, Continental Record Services, Dance International/Pegasus Records, Dureco BV, Dureco Manufacturing, Eddy Ouwens Productions, Essential Dance Music, Freaky Records, ID&T Evenementen, Munich Records, Nanada Music/Red Bullet Productions, ODME, Oreade, Philips Consumer Electronics, Rhythm Distribution, Sentinel, TBM International/Dino Music, ToCo International, Turbo Music, United Entertainment/Kuus Leisure and XSV Music.

During MIDEM, a selection of artists from the diverse and active music scenes of Holland will perform. Nineteen Dutch acts and three Dutch DJs will represent the expansive assortment of Music From Holland.

DANCE

Holland's dance music has reached virtually every point in the world. During MIDEM, at the **Dutch Dance Night on Monday, 30 January 1994 in the Palm Beach**, the broad dance spectrum from pop-dance to underground to hardcore, will be presented.



Twenty 4 Seven

The night will begin with percussive house from **WARP 9** (Jive/Zomba) and uptempo energetic house from **Atlantic Ocean** (Clubstute/CNR/PWL), the latter having had three singles in the English Top 40 chart in 1994. R&B-influenced Eurodance will be provided by **T-Spoon** (AlaBianca) and contagious gimmick house from **Doop** (CNR), who had a worldwide hit with the charleston-house track *Doop*. Popular Eurodance act **Twenty 4 Seven** (CNR), who in 1994 had four huge hits across Europe, Latin America and Asia, will also perform.

Following this pop dance music will be more underground music. **Jaydee** (R&S), who enjoyed international success last year with the hit *Plastic Dreams* on more than 80 compilation CDs worldwide and a number one position in Billboard's club chart, will present his newest underground house sounds. Accomplished live act **Quazar**, fresh from touring England and Australia, will present their individual mix of house, trance, techno and progressive acid. In between, a true nightclub vibe will be served up by DJs **Ronald Molendijk** and **Dimitri**.

The evening will be capped off by hardcore house (a.k.a. gabber) with one of this genre's most successful acts, **The Dream Team**. This act consists of four of Holland's top hardcore DJs, namely **Dano**, **Gizmo**, **Buzz Fuzz** and **The Prophet**, the last of whom will also be at the turntables spinning a mix of gabber, hard trance and other dance varieties.

On **Thursday, 2 February in Discotheque Le Blitz**, Dutch ambient-trance-house act **Psychick Warriors Ov Gaia** will perform at the international KK Records showcase with Australian act **Zen Paradox** and German act **Lassique Bendthaus**. The Warriors have recently released their *Peel Session* CD from the BBC radio show across Europe and the US (Restless) and in March a new single with **Plastikman** remixes will be released.

Other Dutch dance acts to keep an eye and ear out for follow here.

- **2 Unlimited** (Byte) is the most successful Eurodance act of all time with 11 international hits and count-

less gold and platinum records in nearly every country in the world over the last 3 years.

- **2 Brothers On The 4th Floor** (CNR) have had two gold singles and a Top 5 album in Holland and are set to break across Europe with very strong Eurodance material and the album *Dreams*.

- **Sonic Surfers** (Fifth World) have had five singles in the Dutch charts, two of which were in the Top 10, and have just released *Tell Me*, which is charting in Holland and now out in Germany, France, Scandinavia, the US and Canada.

- **The Ethics** (Red Bullet) have, at press time, the #1 dance record in England with *La Luna*.

- **Candy Dulfer** (BMG), best known for her hit collaboration with **Dave Stewart**, *Lily Was Here*, is Holland's queen of jazzy funk. She recently performed at the Prince's Trust in England and is currently in the studio working on her third album.

- **Charly Lownoise & Mental Theo** (Master Maximum/ Polydor) are a very accessible gabber act with two recent charting hits, *Live At London* and *Wonderful Days* - serious crossover material.

- **The Good Men** (Fresh Fruit/Rhythm) hit internationally last year with the percussive house number *Give It Up*. Producers **Zki & Dobre** have put together an entire Good Men album and also have underground hits as **Klatsch!** and **René Et Gaston**.

- **TOC** (Jive) create contagious pop-rap numbers and are building success across Europe.

POP

Holland's pop music is also flourishing and a cross-section of talent will be present during MIDEM on **Tuesday, 31 January in the Noga Hilton for the Dutch Pop Night**. One of Holland's top singers, **Laura Fygi** (PolyGram), will sing selections from her three albums including the new Brazilian-influenced CD *The Lady Wants To Know*.

This sensual and passionate jazz-oriented music will be followed by Dutch pop act **Ten Sharp** (Sony). Known for their artistically crafted pop numbers, Ten Sharp has enjoyed international success with the hit single *You*, have expanded to a six piece band and will release their new album *Shop Of Memories* at the end of January.

Third on the bill will be **The Rosenberg Trio** (Verve), a gypsy act whose latest album *Caravan* includes five numbers with the legendary **Stéphane Grappelli**. The trio's incomparably beautiful guitar work is complemented on the album by guitarist **Jan Akkerman** (Focus). **Mathilde Santing & The Whole Band** (Sony) will then deliver a unique pop performance with influences from soul to chamber music. With her pure and uncommon voice, Santing will lead her band through a wide repertoire including material from her new popular album *Under A Blue Roof*.

Topping off the evening will be the BeNeLux's best-selling pop artist **René Froger** (Dino) who has received 4 gold albums, 1 double platinum and 1 triple platinum. Supported by a 15 piece band, Froger will sing the hits which have brought him to the forefront of the Dutch pop scene. Thus a full night of full-ranged pop.

Other noteworthy Dutch pop artists are on the rise.

- **The Nits** (Sony) are a mature pop act, not only in their highly



Bettie Serveert

developed writing style and musical talents, but they are also on their 15th album in 20 years. *Da Da Da* will be their first American release.

- **Moonflower** (Sony) have impressed the international critics with their new single *Believer* which is currently climbing the Dutch charts.

- **The Watchman** (Van), a hard roots act, which has been on the road across Europe and the US, has a new release with the album *Peaceful Artillery* in Germany, Norway, Singapore and a US deal with Popovich Music Group.

- **Rowwen Hèze** (CNR) has been expanding his international folk music by making a single with **Flaco Jiménez**, releasing a concert video via PolyGram of his shows at Pinkpop, Uitmarkt and Roskilde, and recording a mini-CD in English, Spanish and the language of Limburg.

- **Les Charmeurs** (Absinthe/Increase) represent the cream of Holland's rock-flamenco talent on their new French language album *La Nuit...*

- **Chris Hinze** (Keytone) is a flutist who produces music with influences and musicians from China, Japan and India, among others, and has recently released a dance-oriented number with vocals provided by the **Dalai Lama**.

- **Van Otterdyke** (Dennis Music) releases soundtrack music with a pop influence.

ROCK

Rock from Holland will be represented at MIDEM on **Wednesday, 1 February, when the Dutch Rock Night takes place in the Martinez**. There are very strong and successful Dutch-language acts, but the international inroads are being made by the English-language acts. Starting off the night will be the raucous sounds of **Claw Boys Claw** (EMI). The band balances noise, energy, and rock, as witnessed on their new CD *Nipple*. A Claw Boys Claw show is guaranteed to be powerful.

Following will be the equally tenacious, yet subtler **Bettie Serveert** (Brinkman), whose *Palomine* album gained rave reviews the world over. Their new CD *Lamprey*, filled with emotive vocals, poignant lyrics and stirring music, is lead off by the single *Crutches* and guarantees enough great new material to present during their show.

The night will be rounded out by the caustic raps and severe rock of **Urban Dance Squad** (Virgin). Since their international hit *Deeper Shade Of Soul*, the Squad has undergone some changes; and without the DJ, has matured into a much more focussed sound. This act, soon to be double billed with the **Beastie Boys**, delivers legendary shows. During the PinkPop Festival in Holland, their show registered as

an earthquake at the local meteorology center.

Holland has more rock acts which are breaking through international borders.

- **Daryll Ann**, signed to Virgin's progressive label Hut, will release their new full length CD of catchy, popularly appealing, well-penned rock numbers in March and support it with a tour through Europe and dates in the US in April.

- **The Cords** have brought their rock across the water and signed directly with US label TVT.

- **Golden Earring** (Sony), the original creators, have released the album *Face It*, which reached the Top 10 in Holland and will be brought out this month in Germany.

- **Gorefest** (Nuclear Blast-D) provide the best of Holland's metal, enjoy much success in Germany and will soon have a US release on Relapse Records.

- **Beatcream** (Sony) have recently concluded a pan-European tour in support of their new hard-edge rock album *Masters Of Bad Taste*.

- **The Ex, The Kift and Dog Faced Hermans** (Konkurrent) are three acts proving rock can still be real underground material and each act has a strong international cult following.

- **Prodigal Sons** (Munich) have recently released their latest song-oriented pop-rock album *Wine Of Life* in Spain, Germany and across Scandinavia.



The Rosenberg Trio

JAZZ

During the **MIDEM International Street Jazz night on 1 February in The Palm Beach**, one of Holland's foremost jazz talents, **Dulfer**, will perform. Winner of the Bird Award at the 1993 North Sea Jazz Festival and tenor saxophonist for more than 35 years, Dulfer (EMI) creates an unparalleled mix of countless styles such as jazz, hip hop, funk, grunge and garage in his music. His new album, *Big Boy*, which includes two tracks with daughter Candy, has received rave reviews from Holland to Japan where it is currently charting.

R&B

Legendary American record company Motown has organised a party at **Studio Circus also on Wednesday, 1 February**. A special performance will be given by one of their new signings, Dutch act **Ké Shaw**. Their first CD will be out next month lead by the single *Only A Fool*. Quality R&B does also come out of Holland.

The Conamus Foundation can be contacted for further information about Dutch artists, music and the industry. Postbox 929, 1200 AX Hilversum, The Netherlands. Tel: 31-35-218748, fax: 31-35-212750.

*Source: NVPI

URBAN DANCE SQUAD • CLAW BOYS CLAW • BETTIE SERVEERT
GOLDEN EARRING • CANDY DULFER • THE ROSENBERG TRIO • RENÉ
FROGER • LAURA FYGI • MATHILDE SANTING • DULFER • TEN SHARP
2 UNLIMITED • TWENTY 4 SEVEN • ATLANTIC OCEAN • QUAZAR • THE
NITS • JAYDEE • DOOP • DARYLL ANN • URBAN DANCE SQUAD
CLAW BOYS CLAW • BETTIE SERVEERT • GOLDEN EARRING • CANDY
DULFER • THE ROSENBERG TRIO • RENÉ FROGER • LAURA FYGI
MATHILDE SANTING • DULFER • TEN SHARP • 2 UNLIMITED • TWENTY
4 SEVEN • ATLANTIC OCEAN • QUAZAR • THE NITS • JAYDEE • DOOP
DARYLL ANN • URBAN DANCE SQUAD • CLAW BOYS CLAW • BETTIE
SERVEERT • GOLDEN EARRING • CANDY DULFER • THE ROSENBERG
TRIO • RENÉ FROGER • LAURA FYGI • MATHILDE SANTING • DULFER
TEN SHARP • 2 UNLIMITED • TWENTY 4 SEVEN • ATLANTIC OCEAN
QUAZAR • THE NITS • JAYDEE • DOOP • DARYLL ANN

MUSIC FROM HOLLAND

WITH A GREATER PRESENCE AT MIDEM THAN EVER BEFORE

HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 1/23/95

THIS WEEK	LAST WEEK	SINGLES
1	3	CRAZY GONNA CRAZY TRF AVEX TRAX
2	5	COROLLA II NI NOTTE KENJI OZAWA EMI
3	1	SE ITEN O HOMERRUNARA ASKA EMI
4	2	TOMORROW NEVER KNOW MR. CHILDREN TOYS FACTORY
5	4	EVERYBODY GOES MR. CHILDREN TOYS FACTORY
6	NEW	MUSUKO TAMIO OKUDA SONY
7	8	ANATA O KANJITEITAI ZARD POLYGRAM
8	7	TABUN ALL RIGHT SMAP VICTOR
9	6	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA, T KOMURO SONY
10	NEW	HERO MIHO NAKAYAMA KING
ALBUMS		
1	2	MR. CHILDREN ATOMIC HEART TOYS FACTORY
2	1	SMAP COOL VICTOR
3	6	VARIOUS MAX SONY
4	3	YUMI MATSUOYA THE DANCING SUN TOSHIBA/EMI
5	7	VARIOUS NOW 2 EMI
6	NEW	CORNERSTONES CHIKUZEN SATOR FUN HOUSE
7	NEW	WE ARE SHAMPOO SHAMPOO TOSHIBA/EMI
8	8	KOUMI HIROSE HARVEST VICTOR
9	10	MARIYA TAKEUCHI IMPRESSIONS EAST WEST
10	9	KEIZOU NAKANISHI SINGLES PIONEER

NETHERLANDS (Stichting Mega Top 50) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	8	NO LIMIT IRENE MOORS & DE SMURFEN EMI
2	1	WAAROM NOU JIJ MARCO BORSATO POLYDOR
3	7	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMR/POLYDOR
4	2	I WILL SURVIVE HERMES HOUSE BAND XPLO MUSIC
5	5	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM
6	3	ZOMBIE CRANBERRIES ISLAND
7	4	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
8	6	THE SECOND WALTZ ANDRE RIEU MERCURY
9	10	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN
10	NEW	CIRCLE OF LIFE ELTON JOHN MERCURY
ALBUMS		
1	1	ANDRE RIEU STRAUSSZ & CO MERCURY/PHONOGRAM
2	2	MARCO BORSATO MARCO POLYDOR
3	NEW	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFENLAND EMI
4	3	BON JOVI CROSS ROAD MERCURY
5	5	STING FIELDS OF GOLD A&M
6	10	CRANBERRIES NO NEED TO ARGUE ISLAND
7	7	PAUL DE LEEUW PARACDMOL SONY
8	6	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
9	8	B.Z.N. SERENADE MERCURY
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN

AUSTRALIA (Australian Record Industry Assn.) 1/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	TOMORROW SILVERCHAIR MURMUR/SONY
3	5	STAY ANOTHER DAY EAST 17 LONDON
4	4	SHORT DICK MAN 20 FINGERS FESTIVAL
5	3	ALL I WANNA DO SHERYL CROW A&M
6	6	ALWAYS BON JOVI MERCURY
7	7	ON BENDED KNEE BOYZ II MEN MOTOWN
8	14	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
9	NEW	ANOTHER NIGHT THE REAL MCCOY BMG
10	10	COME OUT AND PLAY OFFSPRING SHOCK
11	13	BABY COME BACK PATO BANTON VIRGIN
12	12	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN
13	8	IF I ONLY KNEW TOM JONES WARNER
14	11	PUT YOURSELF IN MY PLACE KYLIE MINOGUE FESTIVAL
15	9	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
16	19	DEAD EYES OPENED SEVERED HEADS VOLITION/SONY
17	17	HOOK ME UP CDB COLUMBIA
18	18	(I COULD ONLY) WHISPER YOUR NAME HARRY CONNICK JR. COLUMBIA
19	16	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
20	15	CHAINS TINA ARENA COLUMBIA
ALBUMS		
1	2	SOUNDTRACK FORREST GUMP EPIC
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	1	THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI
4	5	PEARL JAM VITALOGY EPIC
5	10	OFFSPRING SMASH SHOCK
6	6	SOUNDTRACK PULP FICTION BMG
7	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
8	16	R.E.M. MONSTER WARNER
9	7	BON JOVI CROSS ROAD MERCURY
10	9	HARRY CONNICK JR. SHE COLUMBIA
11	8	ABBA GOLD-GREATEST HITS POLYDOR
12	11	BOYZ II MEN II MOTOWN
13	14	INXS GREATEST HITS WARNER
14	17	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
15	12	BEATLES LIVE AT THE BBC APPLE/EMI
16	19	CRANBERRIES EVERYBODY ELSE IS DOING IT ISLAND/POLYGRAM
17	15	MARIAH CAREY MUSIC BOX COLUMBIA
18	13	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
19	20	M-PEOPLE BIZARRE FRUIT DECONSTRUCTION
20	NEW	EAST 17 STEAM LONDON

CANADA (The Record) 1/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/PGD
2	2	SECRET MADONNA MAVERICK/WEA
3	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
4	5	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	4	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	7	GO ON MOVE REEL II REEL QUALITY/PGD
7	6	DO YOU WANNA GET FUNKY C + C MUSIC FACTORY COLUMBIA/SONY
8	9	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
9	8	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
10	10	INSENSITIVE JANN ARDEN A&M/PGD
11	11	FUNKDAFIED DA BRAT EPIC/SONY
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	13	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY
14	14	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
15	15	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
16	17	SUKIYAKI 4 PM NEXT PLATEAU/PGD
17	16	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
18	18	DANCE NAKED JOHN MELLENCAMP MERCURY/PGD
19	20	THINK TWICE CELINE DION COLUMBIA/SONY
20	19	LUCKY ONE AMY GRANT A&M/PGD

GERMANY compiled by Media Control 1/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TEARS DON'T LIE MARK OH MOTOR MUSIC
2	3	CRANBERRIES ZOMBIE ISLAND
3	2	COTTON EYE JOE REDNEX ZYX
4	4	CONQUEST OF PARADISE VANGELIS EAST WEST
5	5	STAY ANOTHER DAY EAST 17 POLYGRAM
6	6	AN ANGEL KELLY FAMILY EDEL
7	7	FOREVER YOUNG INTERACTIVE INT
8	16	IT'S COOL MAN XXL ZYX
9	8	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT
10	12	CIRCLE OF LIFE ELTON JOHN POLYGRAM
11	9	ALWAYS BON JOVI MERCURY
12	13	ANOTHER DAY WHIGFIELD ZYX
13	10	THERE IS A STAR PHARAO SONY
14	11	HYPER, HYPER SCOOTER EDEL
15	15	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
16	17	RAVE NATION DJ HOOLIGAN EAST WEST
17	14	LOVE RELIGION U 96 MOTOR MUSIC
18	NEW	WHITE DOVE SCORPIONS MERCURY
19	18	DIE NACHTIGALL SINGT K2 KOC
20	NEW	WHEN DO I GET TO SING "MY WAY" SPARKS ARISTA
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	KELLY FAMILY OVER THE HUMP EDEL
3	NEW	MARK OH NEVER STOP THAT FEELING MOTOR MUSIC
4	5	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
5	3	BON JOVI CROSS ROAD MERCURY
6	4	WESTERNHAGEN AFFENTHEATER WEA
7	7	SOUNDTRACK THE LION KING PHONOGRAM
8	6	STING FIELDS OF GOLD A&M
9	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
10	11	SOUNDTRACK THE LION KING POLYGRAM
11	12	EAST 17 STEAM LONDON
12	10	PEARL JAM VITALOGY EPIC
13	8	BEATLES LIVE AT THE BBC APPLE/EMI
14	NEW	JOSHUA KADISON PAINTED DESERT SERNADE EMI
15	17	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
16	14	R.E.M. MONSTER WARNER
17	15	AEROSMITH BIG ONES GEFLEN
18	16	CHRIS REA THE BEST OF EAST WEST
19	13	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
20	NEW	JOE COCKER HAVE A LITTLE FAITH EMI

FRANCE (SNEP/IFOP/Tite-Live) 1/7/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
2	3	SECRET MADONNA WARNER
3	5	I SWEAR ALL-4-ONE ATLANTIC
4	4	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
5	15	CHACUN GA ROUTE K.O.D. VIRGIN
6	2	SATURDAY NIGHT WHIGFIELD POLYGRAM
7	12	SHORT DICK MAN 20 FINGERS EMI
8	9	REGULATE WARREN G & NATE DOGG ISLAND
9	13	LA CORRIDA FRANCIS CABREL COLUMBIA
10	6	ALL I WANNA DO SHERYL CROW A&M
11	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
12	10	IT'S A RAINY DAY ICE MC POLYGRAM
13	16	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
14	20	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
15	16	COME OUT AND PLAY OFFSPRING PIAS
16	8	GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER EPIC
17	17	ALWAYS BON JOVI MERCURY
18	11	SONDTRACK BILLY ZE KICK & GAMINS EN FOLIE POLYGRAM
19	NEW	IS THIS THE LOVE MASTERBOY POLYGRAM
20	14	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
ALBUMS		
1	2	SOUNDTRACK THE LION KING SONY
2	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	3	BOYZ II MEN II MOTOWN
4	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
5	11	ICE MC ICE'N GREEN POLYGRAM
6	4	MARIAH CAREY MUSIC BOX COLUMBIA
7	8	SOUNDTRACK FARNELLI AUVIDIS
8	5	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
9	10	RENAUD A LA BELLE DE MAI VIRGIN
10	9	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 WARNER
11	19	SOUNDTRACK PULP FICTION BMG
12	12	BEATLES LIVE AT THE BBC APPLE/EMI
13	16	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM
14	NEW	OFFSPRING FERRAT 95 TEMEY
16	20	LIANE FOLY LUMIERES VIRGIN
17	14	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
18	13	ALAIN SOUCHON C'EST DEJA CA VIRGIN
19	18	PATRICK KAAS TOUR DE CHARME COLUMBIA
20	NEW	M.C. SOLAAR PROSE COMBAT POLYGRAM

HITS OF THE U.K.

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ITALY (Musica e Dischi) 1/16/95

THIS WEEK	LAST WEEK	SINGLES
1	2	ALL I NEED IS LOVE INDIANA DISCOMAGIC
2	3	STRANGE LOVE KINA TIME/ITALIAN STYLE
3	1	SONG FOR YOU RADIO DEE JAY FOR CHRISTMAS RADIO DEE JAY
4	4	SURE TAKE THAT RCA
5	9	ROUND AND AROUND TI.PI.CAL. LUP
6	6	HYPER HYPER SCOOTER EDEL
7	8	ANOTHER DAY WHIGFIELD X-ENERGY
8	NEW	ALWAYS BON JOVI MERCURY
9	NEW	ANYBODY, ANYWAY GIORGIO PREZIOSO DIG IT
10	5	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN
ALBUMS		
1	1	STING FIELDS OF GOLD A&M
2	2	BON JOVI CROSS ROAD MERCURY
3	NEW	MARCO MASINI IL CIELO DELLA VERGINE RICORDI
4	3	SOUNDTRACK FORREST GUMP EPIC
5	5	MINA CANARINO MANNARO PDU/EMI
6	6	VARIOUS TOP OF THE SPOT POLYDOR
7	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
8	7	LITFIBA SPIRITO EMI
9	8	VARIOUS DJ COMPILATION '94 DIG IT
10	NEW	COLONNA SONORA IL RE LEONE SONY

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

NETHERLANDS (Stichting Mega Top 50) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	8	NO LIMIT IRENE MOORS & DE SMURFEN EMI
2	1	WAAROM NOU JIJ MARCO BORSATO POLYDOR
3	7	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMR/POLYDOR
4	2	I WILL SURVIVE HERMES HOUSE BAND XPLO MUSIC
5	5	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM
6	3	ZOMBIE CRANBERRIES ISLAND
7	4	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
8	6	THE SECOND WALTZ ANDRE RIEU MERCURY
9	10	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFLEN
10	NEW	CIRCLE OF LIFE ELTON JOHN MERCURY
ALBUMS		
1	1	ANDRE RIEU STRAUSSZ & CO MERCURY/PHONOGRAM
2	2	MARCO BORSATO MARCO POLYDOR
3	NEW	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFENLAND EMI
4	3	BON JOVI CROSS ROAD MERCURY
5	5	STING FIELDS OF GOLD A&M
6	10	CRANBERRIES NO NEED TO ARGUE ISLAND
7	7	PAUL DE LEEUW PARACDMOL SONY
8	6	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
9	8	B.Z.N. SERENADE MERCURY
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN

SPAIN (TVE/AFYVE) 1/7/95

THIS WEEK	LAST WEEK	SINGLES
1	10	ZOMBIE ORORO MAX MUSIC
2	1	GENERATION X K. BOY QUALITY MADRID
3	4	TRANCE LINE COMMITTEE MAX
4	NEW	TAKE A TOOK C+C MUSIC FACTORY SONY
5	NEW	TOUCH ME DIGILOVE MAX MUSIC
6	8	E.P. OF HIGH ADVENTURE SUNBEAM GINGER MUSIC
7	NEW	LEST ON LOVE LEGEND B. GINGER MUSIC
8	5	LA LA LA HEY HEY THE OUTHERE BROTHER MAX MUSIC
9	2	HYPNOSE SCORPIO B Y N
10	NEW	GUITAR CABASA MAX MUSIC
ALBUMS		
1	1	LAURA PAUSINI LAURA PAUSINI DRO/WARNER
2	2	BON JOVI CROSS ROAD MERCURY
3	3	HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
4	4	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
5	5	MIKE OLDFIELD SONGS FROM DISTANT... WARNER
6	8	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFLEN
8	9	JOSE LUIS PERALES MIS 30 MEJORES CANCIONES SONY
9	7	BEATLES LIVE AT THE BBC APPLE/EMI
10	NEW	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 1/21/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
4	3	ALWAYS BON JOVI MERCURY
5	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
6	5	ZOMBIE CRANBERRIES ISLAND
7	7	OLD POP IN AN OAK REDNEX JIVE
8	NEW	THINK TWICE CELINE DION EMI
9	6	LOVE ME FOR A REASON BOYZONE POLYGRAM
10	8	SATURDAY NIGHT WHIGFIELD X-ENERGY
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY
2	5	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	STING FIELDS OF GOLD A&M
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
5	8	SOUNDTRACK THE LION KING POLYGRAM
6	3	BEATLES LIVE AT THE BBC APPLE/EMI
7	9	EAST 17 STEAM LONDON
8	7	KELLY FAMILY OVER THE HUMP K&L-LIFE
9	6	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
10	10	AEROSMITH BIG ONES GEFKEN

SWEDEN (GLF) 1/18/95

THIS WEEK	LAST WEEK	SINGLES
1	6	STAY ANOTHER DAY EAST 17 LONDON
2	1	OLD POP IN AN OAK REDNEX JIVE
3	NEW	THE RIDE BASIC ELEMENT EMI
4	2	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
5	9	BASKET CASE GREEN DAY WARNER
6	5	ALWAYS BON JOVI MERCURY
7	4	ZOMBIE CRANBERRIES ISLAND
8	3	CIRCLE OF LIFE ELTON JOHN POLYGRAM
9	7	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
10	8	THIS IS THE WAY E-TYPE SDNET
ALBUMS		
1	9	CRANBERRIES NO NEED TO ARGUE ISLAND
2	1	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
3	7	BON JOVI CROSS ROAD MERCURY
4	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
5	NEW	DOOKIE GREEN DAY WARNER
6	NEW	AEROSMITH BIG ONES MCA
7	2	NORDMAN NORDMAN SONEP/POLYGRAM
8	NEW	SOUNDTRACK THE LION KING POLYGRAM
9	NEW	STING FIELDS OF GOLD A&M
10	NEW	R.E.M. MONSTER WARNER

DENMARK (IFPI/Nielsen Marketing Research) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX BMG/ARIOLA
2	3	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
3	2	COTTON EYE JOE REDNEX BMG/ARIOLA
4	4	THIS IS THE WAY E-TYPE POLYGRAM
5	NEW	ANOTHER DAY WHIGFIELD SCANDINAVIAN
6	10	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
7	9	STAY ANOTHER DAY EAST 17 LONDON
8	NEW	IF ONLY I KNEW TOM JONES WARNER
9	6	ALWAYS BON JOVI MERCURY
10	NEW	SWEETNESS MICHELLE GAYLE BMG/ARIOLA
ALBUMS		
1	3	THOMAS HELMIG STUPID MAN BMG
2	2	AEROSMITH BIG ONES GEFKEN
3	7	BON JOVI CROSS ROAD MERCURY
4	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
5	8	GARY MOORE BALLARDS & BLUES 1982-1994 VIRGIN
6	NEW	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI-MEDLEY
7	NEW	STING FIELDS OF GOLD A&M
8	NEW	MONIQUE GUILTY POLYGRAM
9	4	PA-PAPEGOJE PA-PAPEGOJE SONY
10	NEW	LISA EKDAHL LISA EKDAHL EMI

PORTUGAL (Portugal/AFP) 1/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
2	NEW	LAURA PAUSINI LAURA PAUSINI WARNER
3	7	BON JOVI CROSS ROAD MERCURY
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND
5	3	MADREDEUS O ESPIRITO DA PAZ EMI
6	9	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
7	2	VARIOUS TOP STAR 94/95 VIDISCO
8	5	VARIOUS SUPERMIX 9 VIDISCO
9	NEW	BANDA SONDA O REI LEAO EMI
10	1	VARIOUS NO. 1 ARIOLA

IRELAND (IFPI Ireland) 1/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE ME FOR A REASON BOYZONE POLYDOR
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	4	THINK TWICE CELINE DION EPIC
4	3	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
5	7	WHATEVER OASIS CREATION
6	5	RIVERDANCE BILL WHELAN SON
7	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
8	6	THEM GIRLS, THEM GIRLS ZIG & ZAG RCA
9	NEW	TELL ME WHEN HUMAN LEAGUE EAST WEST
10	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
ALBUMS		
1	1	GARTH BROOKS THE HITS CAPITOL
2	2	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC '29 EMI
5	7	VARIOUS A WOMAN'S HEART 2 DARA
6	6	SOUNDTRACK FORREST GUMP EPIC
7	5	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
8	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
9	8	BON JOVI CROSS ROAD MERCURY
10	NEW	SOUNDTRACK PULP FICTION MCA

AUSTRIA (Austrian IFPI/Austrian Top 30) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	1	AN ANGEL KELLY FAMILY EMI
2	2	COTTON EYE JOE REDNEX ECHO
3	3	ALWAYS BON JOVI MERCURY
4	9	ZOMBIE CRANBERRIES ISLAND
5	7	ALL I WANNA DO SHERYL CROW A&M
6	10	UP 'N' AWAY MR. PRESIDENT WARNER
7	NEW	LOVE RELIGION U 96 POLYGRAM
8	6	HYPER HYPER SCOOTER EXCL
9	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYDOR
10	8	300 PS EAV EMI
ALBUMS		
1	8	CRANBERRIES NO NEED TO ARGUE ISLAND
2	1	KELLY FAMILY OVER THE HUMP EMI
3	2	E.A.V. NIE WIEDER KUNST EMI
4	6	SOUNDTRACK THE LION KING POLYDOR
5	4	BON JOVI CROSS ROAD MERCURY
6	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
7	NEW	PRINCE THE BLACK ALBUM WARNER
8	3	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 WARNER
9	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
10	NEW	CLAUDIA JUNG CLAUDIA JUNG EMI

NORWAY (Verdens Gang Norway) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG
2	4	STAY ANOTHER DAY EAST 17 LONDON
3	3	ZOMBIE CRANBERRIES ISLAND
4	2	BON JOVI ALWAYS MERCURY
5	NEW	OLD POP IN AN OAK REDNEX BMG
6	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
7	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
8	NEW	BASKET CASE GREEN DAY WARNER
9	NEW	ANOTHER NIGHT THE REAL MCCOY BMG
10	8	DISSIDENT 2 PEARL JAM EPIC
ALBUMS		
1	5	JENTER OG SANN DI DERRER SONEP
2	1	TRAVELIN STRAWBERRIES THE JULKENLENDER EMI
3	2	VARIOUS ABSOLUTE MUSIC 12 EVA
4	4	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
5	3	DANCE WITH A STRANGER UNPLUGGED HITS BMG
6	NEW	YAKI DA PRIDE MEGA
7	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
8	6	BON JOVI CROSS ROAD MERCURY
9	10	VARIOUS 1994 MEGA HIT MIX ARCADE
10	9	CHRIS REA THE BEST OF WARNER

HONG KONG (IFPI Hong Kong Group) 1/8/95

THIS WEEK	LAST WEEK	ALBUMS
1	4	HACKEN LEE THAT IS THE LOVE SONG STAR
2	1	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
3	3	EKIN CHENG THE BEST SHOW BMG
4	NEW	VIVIAN LAI WHAT DO YOU LOVE ME OF? POLYGRAM
5	2	FAYE WONG TO PLEASE MYSELF CINEPOLY
6	6	LEON LAI RED HOT HITS POLYGRAM
7	9	VARIOUS POLYGRAM SUPER COLLECTION POLYGRAM
8	8	EMIL CHOW MEET WITH MUSIC ROCK
9	5	SAMMI CHENG SAMMI CAPITAL ARTIST
10	NEW	AARON KWOK IRON CURTAIN TEMPTATION WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

RUSSIA: In a nation beset by hardship, hyperinflation, political instability, and cynicism—all of which have stamped their mark on modern pop and rock culture—it is rare to find a singer of exceptional talent, intellect, and beauty with a uniquely tasteful repertoire. But these are the qualities that have rightly earned Valeria a place at the top of Russia's pop scene. Currently on tour to promote her third album, "Anna," Valeria was born to a musical family near the city of Saratov on the Volga. She graduated as a singer from the Gnessin Music Academy in Moscow in 1991 and immediately began to make a name for herself performing at the prestigious Taganka Blues nightclub in Moscow. In 1992, she released her debut CD, "Stay With Me," on the Shulgin Records label, owned by her husband and producer, Alexander Shulgin. (The CDs were pressed by Disctronics in the U.K. and distributed in Russia by AO Mezhdunarodnaya Kniga.) The album contained 11 traditional Russian romantic ballads and other songs, all written around the turn of the century. The follow-up, "The Taiga Symphony," released in 1993 on the same label, featured 10 songs by the Russian writer Vitaly Bondarchuk, with lyrics by American Richard Niles. The backing was provided by the Moscow State Symphony Orchestra under Pavel Kogan and an international team of instrumentalists and vocalists. Noting it was probably the most ambitious album ever recorded by a Russian independent record company, producer Richard Manwaring, from the U.K., says, "It was not always easy to carry out this project." VADIM YURCHENKOV



CANARY ISLANDS: In a country where good pop/rock singers are rare, a big TV campaign and a major-album launch has opened the door to success for a powerful young singer named Chiqui Perez. Her career started by chance 10 years ago when, at age 18, she went to see a jazz group playing on the island of Tenerife, where she was born. The singer in the group failed to show up, so Perez stood in, performing an impromptu debut, now remembered as being "pitiful." Perez moved to Spain and spent two years studying music in Barcelona, where she scraped together a living singing in a jazz quartet before the pressures of big-city life drove her back to Tenerife. She spent four more years singing in clubs here before her lucky break came in the form of a regional government grant to record a debut album, "Todo Va Bien" (Everything's All Right), which has been released on the domestic label Manzana Discos. Several songs on the album were written by Pedro Guerra, who, besides being an old friend of Perez's, happens to be the singer/songwriter of the moment in Spain. His composition "Contaminame," recorded by Ana Belen & Victor Manuel, won the award for best song at the 1994 Premios Ondas ceremony. HOWELL LLEWELLYN

IRELAND: The biggest novelty hits of 1994, released to capitalize on the Christmas selling season, were a No. 1 single, "The Spanish Lady," and a top five album, "Not Just A Pretty Face" (both on Lime/EMI), by a singing turkey called Dustin. The puppet comes from RTE Television's afternoon show "The Den," where it used to take second billing to Zig & Zag until that duo relocated to the U.K.'s Channel 4 and MTV. On "The Spanish Lady," Dustin shared vocals with the Saw Doctors and Ronnie Drew of the Dubliners. Profits from the single, which topped the chart for four weeks, were donated to the National League Of The Blind Of Ireland. Dustin also has dueted with Joe Dolan on a revival of Dolan's 1960s hit "Make Me An Island." The album includes a medley of Neil Diamond songs; "Bull Island," a rewrite of Van Morrison's "Coney Island"; and U2's "Numb," accompanied by a video in which U2 manager Paul McGuinness and his children appear. According to EMI marketing manager David Gogan, the single, which was deleted after five weeks, sold 20,000 copies and the album 30,000 copies. Some turkey! KEN STEWART

SOUTH AFRICA: Benjy Mudie, marketing director of Tusk Music, is spearheading efforts to retrieve classic South African rock and pop and preserve it on CD, both in compilations and as new releases of old albums. Already this program has made available the "lost" music of bands such as the Radio Rats (Global Music Pulse, Jan. 21.), leading 1970s blues-rockers Baxtop, the subversively macabre Falling Mirror, the anarchic Asylum Kids (fronted by Robbie Robb, who formed Tribe After Tribe in the U.S.), and a compilation of pop standards, "Sharp Cuts: South African Pop 1976-1990." A similar compilation by Gallo, "The Best Of South African Pop," casts the net wider to include hits of the 1960s and local country music stalwarts, making it a far more nebulous collection but nevertheless sparking renewed interest of the "where are they now?" variety. At the top end of the credibility scale, Shifty Studios, founded in the early 1980s by Lloyd Ross (a member of the Radio Rats) and now in partnership with BMG Africa, has released two fine albums in the past year. "Zen Surfing In The Third World" by self-confessed beach bum Robin Auld is an affirmation of the continued relevance of conventional pop music in a transformed South Africa. And "Sunny Skies" by the Lurchers is simply one of the finest rock albums yet made in this country. Featuring James Phillips, who emerged from the desolate industrial town of Springs along with the Radio Rats' Jonathan Handley and who is an equally influential figure, the Lurchers have graduated from rough street-rock into the most creative explorers of South African pop culture, merging the blues and ethnic rhythms with protest music and good ol' get-down-and-boogie rock'n'roll. ARTHUR GOLDSTUCK

THE NETHERLANDS: The 20,000 subscribers to WATT, the country's leading monthly music magazine for lovers of rock guitar music, and listeners to Countdown Cafe, a weekly rock show on national public radio station Veronica Radio, will decide which Dutch rock act is the winner of the Rockbattle Contest '94. The eight finalists, who were selected from 523 entrants, have one track each on a free CD included in the January/February issue of WATT. WILLEM HOOS



newsline...

POLYGRAM IN INDIA has increased its shareholding in the Bombay-based record company Music India from 40% to 51%, and renamed the company PolyGram India. Sashi Patel will continue as chairman of the company, reporting to PolyGram's Asia president, Norman Cheng, who is based in Hong Kong. Vijay Lazarus is president of PolyGram India, reporting to Cheng. "India's rich culture, large population, and improving economy make it a very exciting entertainment market," says Cheng. "With compact disc penetration still at an early stage there, and following recent amendments to the copyright act, which will help curb music piracy, we believe India represents great potential for PolyGram."

THE DUTCH DANCE duo 2 Unlimited, in the wake of worldwide success in the past three years, has received the Dutch Pop Award '94 from BV Pop, the Dutch union for pop musicians. The award—10,000 Dutch guilders (\$5,700) and a small sculpture—was presented Jan. 7 on the closing day of the annual Noorderslag Festival in the northern Dutch city of Groningen. The members of 2 Unlimited, Ray Slijngaard and Anita Doth, donated their award to a charity aiding Rwanda.

FLAMENCO'S NEW WAVE HEADS NORTH

(Continued from page 57)

lated music form that was influenced by Cuban artists like Benny More, was big in the 1950s. And in the 1970s, a new wave of Catalan jazz musicians sought fusions by experimenting with flamenco. Best known in that scene is bassist Carles Benavent, who has been a member of Paco de Lucia's band for 15 years and who, together with saxophonist partner Jorge Pardo, is deeply involved in new flamenco.

"In fact, what has always happened in Spain is reflected in the United States," says Pacheco. "In the U.S., major music forms such as jazz, blues, and country came from the south and moved north. The same is true of flamenco, *la cancion espanola* [Spanish song], *sevillanas*, and *copla* in Spain."

Miguel Poveda first burst onto the flamenco scene in 1993 when he won several prizes at the celebrated Cante de las Minas flamenco festival in Murcia, where Martin had triumphed in 1987. In addition, both Poveda and Martin have singing roles in a new film by leading Catalan director Bigas Luna, "La Teta y La Luna" ("The Tit And The Moon"), in which Poveda also has an acting part.

"My voice is neither *paya* [non-gypsy] nor flamenco, but I am a *payo* who dreams flamenco," says Poveda. "I triumphed in the Minas festival, but I am from Barcelona. I have no flamenco tradition in my family, but I learned through intuition and by listening to records by Mairena and Caracol."

Martin's first album, "Muy Fragil" (Very Fragile) was released to critical acclaim in October. "It took nine months to record, and when it was released, it was like giving birth," she says, joking. "The Barcelona flamenco scene is growing fast because young people performing flamenco attract other young people performing flamenco."

She says the *penas*, the circuit of flamenco cultural clubs, are very important in creating vitality in the Catalan flamenco scene. "Winning the 1987 Minas prize was more significant for Catalan flamenco than it was for me," Martin says.

Duquende, the only gypsy among the new school, is often compared to the great Cameron, whom he openly imitates and who, in turn, admired "the Catalan." Last year, he recorded an album with Cameron's guitarist for 18 years, Tomatito.

Canizares is considered the best Catalan flamenco guitarist, and the world's premier flamenco guitarist, Paco de Lucia, has acknowledged his talent by inviting him on a couple of tours. Though charged by some critics with lacking passion, Canizares is widely acclaimed as a virtuoso.

Once associated with the hot, arid, Southern gypsy region of Andalucia, which faces North Africa, flamenco finally has come of age in Spain's mostly European region, Catalonia, which borders France in the far north.

HOWELL LLEWELLYN

WARNER, INDIES, MTV TO SHOW AT MIDEM ASIA

(Continued from page 56)

Beat Records from Italy; CDC, the Czech Republic; Selected Sound Carrier, Switzerland; Caroline International and Lightning Export, from the U.K.; and Global Music, Germany.

"We are already working in the Asian region," says Global chief executive Peter Kirsten, "particularly with Hong Kong and Japan. Extending these activities to more Asian territories and possibly finding talent are the objectives of

our participation at MIDEM Asia."

The two pan-Asian video music networks, STAR TV's channel V and MTV Asia, will be exhibiting. MTV's new regional service is scheduled to be on-air by the time MIDEM Asia opens.

Reed MIDEM is continuing to assemble the program of seminars, workshops, and panels for the event. More details are expected shortly.

'94 Canadian Sales Are Best In A Decade Not Just a Holiday Phenomenon; Net Sales Up 16%

■ BY LARRY LEBLANC

TORONTO—While major Canadian music retailers and recording companies are jubilant about sales in the last quarter of 1994 (Billboard, Jan. 21), they also can take delight in citing strong sales throughout the year.

Statistics from the Canadian Recording Industry Assn. through the end of November indicate that units shipped in 1994 were up 13% (to 56.6 million from 50.1 million) from the same period in 1993, and that net sales during the same period grew 16% (to \$548.4 million from \$474.4 million in 1993).

"It was the best year in a decade," say Brian Robertson, president of CRIA. "All of the six major labels had a healthy year, and they've never been as active on Canadian content production."

"We've been up in sales all year long," says Tim Baker, buyer with 30-store Sunrise Records & Tapes. "We had good, strong records pretty well from [last] January all through the year. We didn't have [every top release] in the final quarter."

"It was a very strong year for us, and the turning point was the start of August," says Roger Whiteman, VP of product management at the 77-store HMV Canada chain. "We've been overachieving [sales] targets. With all the strong titles now out, we're confident sales are going to continue."

Amidst all the optimism, there is a note of caution from Vito Ierullo, president of one-stop R.O.W. Entertainment, which also operates the 19-store Record On Wheels chain: "Last year might have been the last of the good years. So many electronic and bookstores are getting into selling either CDs or videos, they're going to take some action away from the established [record retailers]. Additionally, record clubs are becoming very fierce."

Joe Summers, president of A&M/Motown/Island, says that sales for his label heated up last fall. "We were cold before then, but went home at Christmas with five albums in [Canadian music trade] The Record's top twenty," he says. "Soundgarden has now sold 400,000 copies; Boyz II Men, 300,000; and Sheryl Crow, the Cranberries, Amy Grant, and Sting have each sold 200,000 copies. We also had platinum sales for Jann Arden and the 'Woodstock' album."

"Ninety-four was a blockbuster year for us," says Ross Reynolds, president of MCA Records Canada. "We had some very strong records and some records which were surprises. Aerosmith's 'Get A Grip' went diamond [1 million units], and their 'Big Ones' is over 300,000; Counting Crows is 600,000; Nirvana is 400,000; the Eagles is 300,000 units; and the Tragically Hip is 500,000 units.

"A pleasant surprise was the 'Pulp Fiction' soundtrack, which

went platinum [100,000 units]," Reynolds adds. "There were also a couple of the country albums which have done nicely for us, including Reba McEntire and Vince Gill, who are platinum, and the Mavericks, which is now gold [50,000 units]."

"Our year eclipsed the previous year by 20% to 25%," says Rick Camilleri, president of Sony Music Entertainment (Canada), citing multiplatinum releases by Celine Dion, Mariah Carey, Pearl Jam, Pink Floyd, and the "Forrest Gump" soundtrack.

"Pearl Jam's 'Vitalogy' became big at the end of the year and has sold 500,000 copies, but 'Vs.,' which was big at the beginning of '93, has also sold 600,000 copies," Camilleri says. "Also big for us last year were Pink Floyd, which sold 500,000, and the two Mariah Carey albums, 'Music Box,' which has done 600,000 copies, and 'Merry Christmas,' which did 200,000 units."

Stan Kulin, president of Warner Music Canada, lists his label's top sellers by international artists: "Stone Temple Pilots and R.E.M. are all over 300,000 units; Madonna and 'The 3 Tenors In Concert' crossed 250,000; Tom Petty kicked in and is about to cross 200,000; and Page/Plant has done 200,000. We were also hot with country. Dwight Yoakam now is approaching 250,000 units."

Kulin also has high praise for titles by Warner domestic acts Loreena McKennitt, Blue Rodeo, and Barenaked Ladies. "5 Days In July" is going to be Blue Rodeo's biggest album ever," he says. "It's crossed over 225,000 units [sold], and is selling week in and week out. Loreena's 'The Mask And Mirror' is over 200,000 units, and her last record 'The Visit' is 300,000

units. Furthermore, the Barenaked Ladies have done 190,000 of their 'Maybe You Should Drive' album."

Led by albums by Dion, the Tragically Hip, Crash Test Dummies, Roch Voisine, Blue Rodeo, the Rankin Family, McKennitt, Moist, Sarah McLachlan, Barenaked Ladies, and Jann Arden, and, in French-speaking Quebec, François Perusse, Beau Dommage La Bottine Souriante, Canadian artists also had a banner sales year throughout 1994.

Sony's Camilleri notes that Dion's "The Colour Of My Love," released November 1993, was Sony's top-seller. "It reached diamond, and her French live album [A L'Olympia] has sold 200,000 copies," he says. While highlighting his company's quadruple-platinum sales with the Beatles and Garth Brooks albums, Deane Cameron, president of EMI Music, also says sales last year of EMI's domestic roster also were striking.

"It's quite an impressive list," he says. "The Rankin Family's 'Fare Thee Well' is over 400,000 units, and their album 'North Country' is over 300,000. Moist is double-platinum [200,000]; and albums by Tea Party, Colin James and the Little Big Band, Rita MacNeil, Stompin' Tom Connors are all platinum [100,000]; and I Mother Earth is gold [50,000 units]. In addition, Anne Murray had two golds, and John McDermott had two golds and a platinum."

Warner Music's Kulin forecasts that as good as 1994 was for the Canadian music industry, this year will even be better. "We've done a survey of key hardware accounts, and sales of CD hardware this Christmas was quite breathtaking, which argues well for this year," he says. "1995 is going to top 1994."

BRIT SCHOOL DRAWS CREAM OF MUSIC TEENS

(Continued from page 57)

gained attention on account of his unorthodox conducting style. Walters still wants to study gospel at Berklee after completing a summer course in performance arts there, courtesy of John Reid Enterprises and Virgin Airlines. Yet he is short of the \$80,000 tuition fees he will need.

Says Walters, "Virgin gave the flights over there, which was very kind. Yet I know there're many students who have won scholarships but have no funding."

One of Boulton's tasks in '95 will be to seek out sponsorship opportunities. "The approach to sponsorship over here is very sporadic," he says. "We're looking at opportunities from the media side of things. These sponsorship ideas need to be presented."

Whatever courses and professions they choose, a vital element of the school's way of preparing students for the outside world is to instill a sense of self-discipline. Principal Rumney is adamant that students exercise the self-control rather than rely on the teach-

ers' authority.

"The self-discipline is very high," he says. "Students like it that way. It makes for a very successful and easy relationship. Before they come, we tell them it's a partnership and make them sign a contract which gives them some responsibility for their education."

In their course work or in their artistic expression, students are encouraged to seek help from and exchange knowledge with their peers and, Rumney says, "to learn from someone else apart from the music teacher."

Outside the principal's office, a drama class is enthusiastically creating a scene that sounds as if a village marketplace suddenly was set into panic by marauding bandits. It's a far cry from the regimented chalk and talk that most of the country's other 14-year-olds will encounter, but judging from their enthusiasm, few of them will have problems with self-expression if they ever end up on the stage.



Passing Harmonies: EBQ passed by way of Harmony House to promote its new album, "Passage," on Telarc. Pictured in the back row, from left, are Eric Love, Harmony House store manager; Bill Close, Harmony House senior classical buyer; Dawn Saxton, Detroit Symphony public relations; Paul Yee, Harmony House classical buyer; and Peter Throm, Detroit Symphony artistic coordinator. In the front row, from left, are EBQ's Kenneth Amis, Eric Ruske, Douglas Wright, Jeffrey Curnow, and Rolf Smedvig.

Shrinkage Ebbs At Music/Vid Stores But Survey Says Losses Are Still High

■ BY DON JEFFREY

FORT LAUDERDALE, Fla.—A new loss-prevention survey shows that although music and video retailers' rate of shrinkage has improved, these merchants still have the third-highest rate of inventory loss from theft and other problems in the retail industry.

Findings from the 1994 National Retail Security Survey, undertaken by the University Of Florida, were presented at the National Assn. of Recording Merchandisers technology conference held here in early January. Commenting on the report were Dr. Richard Hollinger, a sociology professor at the university, and

Read Hayes, a retail consultant.

The data were obtained from questionnaires returned by 327 separate retail companies representing 25 different market segments. The information is based on the 1993 calendar year.

Overall retail inventory shrinkage increased on average to 1.95% of reported sales in 1993 from 1.88% the year before, which translates into \$25 billion in lost sales, with retail estimated as a \$1.3 trillion industry.

The good news for music and video retailers is that their shrink rate fell .28 of a percentage point to 2.73%.

The bad news is that only two retail segments have higher shrink rates: camera and photo dealers (4%) and optical merchants (3.45%).

According to survey respondents, the biggest chunk of shrinkage for all retail segments comes from employee theft (42.1%). Shoplifting follows at 32.4%, then administrative error (19.2%), and vendor fraud (6.3%).

For music and video retailing, shoplifting, which accounts for 45% of total shrinkage, is higher than the average, but employee theft is slightly lower at 40%. Administrative and bookkeeping error accounts for 13% of the loss, while vendor fraud is only 2%.

But Hollinger maintained that employee theft is the biggest problem because, if unchecked, it sends a signal to retail executives that "you don't value your property." He also said employee theft creates a "haloing effect," which means that employees who steal CDs are less likely to be vigilant in stopping customers from doing it. In fact, in many documented cases, employees and shoplifters work in collusion.

Hollinger likened employee dishonesty to a fire, which needs three elements to start and be sustained: a combustible material, a fuel source, and oxygen. For theft, the elements are motivation, opportunity, and low deterrence. Remove one or more of those factors, he said, and stealing will be greatly reduced.

Methods that music retailers said they expected to use more frequently than in the past to combat internal theft are checks on criminal convictions and credit.

Respondents said that the most common means of detecting employee dishonesty was co-worker tip-offs. Floor employees are most effective in catching shoplifters.

Discussing ways to combat external theft, Hollinger said the use of electronic article security (EAS) tags is much more prevalent in music and video retailing than in other retail sectors. The usage rate, 80%, is double what it is for retail as a whole.

"Vendor source tagging is the way to go," said Hayes. "You need to let the customers know the material is protected." Hayes serves as director of loss prevention for the 10-store Planet Music chain. He pointed out that in one store he had visited, 65 removed tags had been found on the

floor in one day. Presumably, this problem would be greatly reduced with source tagging as opposed to retailer tagging.

Because most music and video chains are already using electronic tags, the survey asked to what methods they might be turning in the coming year. Topping the list was a point-of-sales/closed-circuit TV interface.

During a panel discussion on loss prevention after the survey was presented, someone curious about selective merchandise tagging asked: Is it wise to deploy tags only on the type of product that is most likely to be shoplifted? A loss prevention executive from Tower Records said that technique does not necessarily work, citing a case where a thief was caught in a Tower store after stealing thousands of dollars worth of classical albums.

"It's better to have empirical data to back up your decision," said Hayes, referring to selective tagging.

According to the survey, music and video retailers spent 1.03% of

*You need to let
the customers know
the material
is protected*

their sales on loss prevention, the second highest percentage in retail after the cards, gifts, and novelties sector.

The number of loss-prevention employees per \$100 million in sales for music and video is 25.1, the highest ratio for any retail group. Next is discount stores at 21.1.

Prosecution rates vary widely among sectors of retail. For employee theft, the rate for music and video (20.7%) is well below the industry average (35.2%). For shoplifters, the music and video prosecution rate is 46.4%, a little higher than the average of 44.9%.

Hollinger talked about how thieves have become emboldened in their crimes against retailers.

In Florida, diversion groups—often made up of recently recruited immigrants from Central and South America—come into stores and occupy clerks' attention while other members of the team steal merchandise from behind counters. This was vividly demonstrated on a video recorded at a shop in Florida.

Another increasingly popular method of ripping off retailers is the so-called ram raid. This has been a big problem in the U.K. After closing hours, the thieves back a car or truck through the front window of a store. Then a well-practiced team quickly strips the shelves and fills the trunk with merchandise before the police can respond to the alarm. Such an incident, caught on videotape, was shown.

NewLeaf Tests Sampling Kiosk At Blockbuster Service Offers Audio/Video Previews On 10,000 Albums

FORT LAUDERDALE, Fla.—Although the big record companies declined to participate in Blockbuster Entertainment and IBM's joint plans to digitally manufacture CDs and audio-tapes in retail stores, the venture, NewLeaf Entertainment, is testing a sampling technology in Blockbuster Music stores that could eventually be marketed to its retail competitors.

Called Music Hall, the technology consists of a kiosk where consumers can listen to 30-second previews of selected songs from nearly 10,000 pop and classical albums and view corresponding video snippets, if available. Through a touch-screen, the kiosk gives information on recording artists for nearly 170,000 pop and classical albums. The machine is also programmed to suggest names of acts similar to the one that a customer has inquired about.

Music Hall is currently being tested in two Blockbuster stores in Fort Lauderdale and Coral Springs, Fla. The technology was demonstrated during the recent National Assn. of Recording Merchandisers technology conference here.

Blockbuster has not said whether it intends to roll out Music Hall to the rest of its 540-unit music chain. The test began last July.

An official of NewLeaf Entertainment, the marketing venture for the new technology, says the test has been successful but declines to provide statistics on costs and usage. NewLeaf hopes to market the technology to other music retail chains.

But the trend to place sampling capabilities into record stores is now 2 years old, and many chains have already chosen how they will deliver that service to shoppers. The main competitor to NewLeaf's kiosk would be Intouch, which has already placed 294 machines at various retail locations. Intouch's customer base includes such chains as Wherehouse, Strawberries, Camelot, Kemp Mill, and HMV.

Other chains such as Tower and Musicland apparently have chosen to go with companies that market listening stations with a focus on a limited num-

ber of albums.

When NewLeaf was created by Blockbuster Entertainment and IBM in 1993, it said that it was developing technology to manufacture any CD or cassette within a store. It said this would be a boon to inventory management, because it would diminish the need for retailers to stock every title in the record companies' catalogs. But the Big Six record companies quickly opposed the plan as a presumptuous attempt to circumvent their distribution systems, and they refused to grant permission to download their recordings into stores.

But NewLeaf and its sister company Fairway Technologies have been able to

conduct another test of digital delivery—the in-store production of 16-bit cartridge video games to rent in 10 Blockbuster Video stores in Columbia, S.C. That test has been going on since August.

The in-store manufacturing system, called Game Factory, can download a game onto a blank cartridge and print out directions and other matter in 45 seconds. The technology was demonstrated at the conference.

Robert Carberry, acting CEO of NewLeaf, said the next step is to adapt the technology to download 32-bit games.

DON JEFFREY

Navarre Income Up 66%; Sales Almost Doubled

NEW YORK—The Navarre Corp. had record revenues of \$42.7 million in the period ending Dec. 31, 1994, with net income coming in at \$874,000, or 28 cents per share, according to preliminary results released by the company.

The nearly \$43 million in sales almost doubled the \$22.4 million in sales the company reported in the same time period last year. And while net income was up 66% from the \$525,000 reported last year, earnings per share were up only 1 cent due to an increase in the number of shares outstanding to 3.15 million. Last year, 1.94 million shares were outstanding as of Dec. 31.

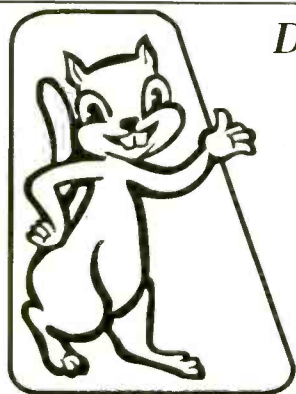
Navarre, a one-stop, independent distributor of music and computer and CD-ROM software, is based in New Hope, Minn. The company attributes the increase in sales during its fiscal third quarter to growth in its CD-ROM business as well as strong sales

from albums by Mannheim Steamroller, K Dee, Kitaro, and John Tesh.

While sales and net profit were up, gross margin, as a percentage of sales, dropped to 12.6%, as compared to the 13.1% the company posted in the same period last year.

Looking at nine-month performance, Navarre's sales were \$90.9 million in the period ending Dec. 31, up 70% from the \$53.5 million the company generated in the corresponding period last year. The company's net income was \$1.55 million, about double the \$775,000 it made during its first three quarters last year. That increase helped earnings per share rise to 49 cents, up from 40 cents last year.

While the company's gross margin declined for the third quarter, for the nine-month period ending Dec. 31 the company had a gross margin of 13.2%, up from 12.9% in the same period last year.



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Tower Records/Video Puts Discounters On Price Notice

ALTHOUGH HOLIDAY MUSIC sales were pretty good, you would be hard pressed to find more than a handful of music merchants who were happy with their results. That's because the price war that has been raging through the industry for the last year became even more ferocious—if that's possible—during the holidays.

In December, Track was inundated with phone calls from merchants reporting that there seemed to be a widespread disregard among discounters for the majors' minimum-advertised pricing policies. The most consistent complaint that Track received centered on Wal-Mart, which apparently was selling some hit CD titles at \$8.99 in certain markets. Enough additional courses were also directed at Circuit City and Best Buy.

To be sure, the price war has taken its toll on music merchants. Even now, nearly a year after the battle began, merchants still are fumbling with strategies to counteract the low profit-margin environment. Russ Solomon, president of West Sacramento, Calif.-based Tower Records/Video, has hit on an interesting approach. Through his attorneys, he has sent letters to discounters pointing out that some of the states in which they operate have laws against selling below cost, making their pricing policies a violation of those laws.

Solomon declined to name which merchants received letters. However, the discounters most-often cited for their low-ball pricing include Circuit City, Best Buy, Wal-Mart, Montgomery Ward, Lechmere, Target, and Incredible Universe.

According to Mickey Granberg, director of public affairs and government relations at the National Assn. of Recording Merchandisers, 23 states have some form of legislation concerning selling below cost. Those laws vary from state to state, as do their methods of enforcement. Another 16 states have laws that specifically target certain product categories, while 13 others have no laws. (The 52 total includes Puerto Rico and Washington, D.C.)

Solomon declines to say what he would do if the recipients of the notification continue to ignore state laws, but presumably Tower would press the issue with the proper state authorities. In some states, that may mean suing pricing-law violators.

Filing a lawsuit isn't the easiest strategy, as witnessed by a recent ruling in Arkansas, which apparently is one of the states that has some kind of law regulating pricing. According to the Jan. 10 edition of The New York Times, the Arkansas Supreme Court reversed a lower court and ruled that Wal-Mart was not guilty of predatory pricing in a suit filed against it by three local pharmacists.

In that suit, which centered on the state's Unfair Trade Practices Act, the court ruled that loss-leader pricing, in itself, does not constitute sufficient evidence of intent to drive competitors

out of business. Wal-Mart had argued that the loss-leader strategy is a tool to foster competition and gain a marketing edge. It will be interesting to see if the pharmacists try to appeal to the U.S. Supreme Court.

In the meantime, regardless of state laws, Tower Records/Video clearly has decided on an additional strategy against discounters. During the holidays, Tower Records/Video raised prices by \$1 in its stores across the land and is sticking to that pricing policy for the foreseeable future. In New York (Track's home base), that means most of its stores' front-line titles are priced at \$15.99.

"Regardless of how your competitors are pricing, there has to be reality in the way you price your store," Solomon says. "We are trying to deal with the real world and be competitive at the same time."

Track often has said that if the only tool a music merchant has against discounters is to match them on price, then he or she might as well throw in the towel now. Admittedly, Tower has more tools than some other merchants, but Track gets the sense that Solomon is not alone in his thinking right now. The Musicland Group has backed off the pricing strategy it employed during the holidays, after unsatisfactory performance in the store and disastrous results in the stock market.

Others suggest that they are leaning in the same direction. Now, if only the discounters would come around to that thinking.

LAST WAVE: Sources say that Title Wave, the 14-unit music and video rental retailer, is on the verge of being sold to a video retailer. Insiders speculate that Hollywood Entertainment will be the likely buyer.

The Dec. 1 issue of The Minneapolis Star & Tribune reported that both Hollywood Entertainment, a Portland, Ore.-based video-rental chain with about 100 stores, and Mid-America Entertainment Co. of Edina, Minn., a Blockbuster franchisee with 28 stores in the Twin Cities, were interested in Title Wave.

Whichever company emerges as the buyer, the industry scoop is that the deal will mean that Title Wave will become a video-only rental retailer and will pull music product from its stores. Title Wave has seen its troubles mount since the fall; around October, although company executives refuse to confirm it, Title Wave put itself up for sale (Billboard, Dec. 3, 1994).

MAKING TRACKS: The Musicland Group continues to re-jiggle its staff. In the latest go round, Bonnie Burton, VP of marketing, saw her job eliminated by the company's shift toward placing marketing functions at the division level. In other moves, the music stores division has truncated its regional managers staff, going from nine RMs to six.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ ★ NO. 1 ★ ★ ★		
1	5	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 10 week at No. 1	71
2	2	ERIC CLAPTON ▲ ³ POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	190
3	1	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	8
4	7	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	191
5	18	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	13
6	6	ELTON JOHN ▲ ¹⁰ POLYDOR 512532/A&M (7.98/11.98)	GREATEST HITS	181
7	4	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	188
8	8	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	190
9	3	AEROSMITH ▲ ⁸ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	190
10	10	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	182
11	11	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	142
12	9	EAGLES ▲ ¹⁴ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	193
13	13	JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	193
14	19	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	10
15	15	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	193
16	12	EAGLES ▲ ¹⁰ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	96
17	14	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	40
18	16	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	193
19	22	ENYA ▲ ⁷ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	169
20	17	PATSY CLINE ▲ ³ MCA 12* (7.98/12.98)	GREATEST HITS	184
21	27	ELVIS PRESLEY ▲ RCA 5196 (7.98/11.98)	GOLDEN RECORDS	29
22	20	REBA MCENTIRE ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	18
23	26	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	98
24	21	METALLICA ▲ ³ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	179
25	24	EAGLES ▲ ³ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	188
26	25	THE DOORS ▲ ² ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	176
27	23	BEASTIE BOYS ▲ ³ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	121
28	40	FOREIGNER ▲ ³ ATLANTIC 80999/AG (7.98/11.98)	RECORDS	39
29	41	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/9.98)	BEST OF THE RIGHTEOUS BROTHERS	125
30	44	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	15
31	37	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	161
32	30	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	160
33	45	HANK WILLIAMS, JR. CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	2
34	35	METALLICA ▲ ² MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	170
35	36	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	92
36	33	BILLY JOEL ▲ ⁶ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	192
37	32	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	169
38	49	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	9
39	43	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	43
40	38	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	173
41	—	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	63
42	34	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	70
43	46	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	93
44	42	U2 ▲ ⁵ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	147
45	48	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	67
46	—	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	32
47	47	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	34
48	—	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	56
49	—	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	14
50	—	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	62

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan Inc.



How's The Weather In Camelot? Street Gold recording artists Stormy Weather stop by Camelot Music in Indianapolis to view the merchandising of its latest album, "Street Carols." Pictured, from left, are Stormy Weather members Dave Sigler and Henry Farag; Camelot assistant manager Melissa Cox; a promotional stand for the "Street Carols" album; and band members George Carl and Dave Mitchell.



J&R Mania. An all-star band of JazzMania recording artists converged on the J&R Music Jazz Outlet for an in-store performance during December, and afterward stayed around to talk shop. Pictured, from left, are guitarist Doug Diaz, who recorded "The Way Of The Wind" for the label; Doug Diaz, J&R music merchandising manager; Ethel Gabriel, president of JazzMania; Sue Vousi, GM at J&R; Matthew Ziruk, manager of the J&R Jazz Outlet; Gerry Benson, sales rep for Allegro, which distributes JazzMania; clarinet player Phil Bodner, who recorded "Jammin' At Phil's Place" for the label; bassist Steve Gilmore, who recorded "I'm All Smiles" for the label; and Rich Szabo, who recorded "Manhattan At Dusk" for the label.



Converting Priorities. Priority Records held a contest in conjunction with the Musicland Group to give away a 1994 Ford Mustang convertible. The winner of the contest, Musicland customer Cristine Kroetoff, left, is getting the keys to the car from Musicland district manager Rick Soares and Musicland Fresno store manager Dala Wright.



Presence Requested. Request magazine, published by the Musicland Group, held a holiday party at The Bottom Line in New York. At the party, Request staffers and other party guests compare notes with Atlantic recording artist Jim Lauderdale. Pictured, from left, are Coleen Quinn, accountant of Grybauskas Beatrice; Denise Denison, VP/director of new business development at Grybauskas Beatrice; Marcia Appel, VP of communications at the Musicland Group and publisher of Request; Anne Bowen, Request's Eastern advertising manager; Lauderdale; Roland Grybauskas, executive director of creative services at Grybauskas Beatrice; and Brian Maginnis, Request's advertising director.



Ba Ba. Mercury rap duo Black Sheep brought a black sheep to Hotlanta Music in Atlanta. Shown, from left, are Dres of Black Sheep; Graham Jackson, Hotlanta owner; and Mista Lawng of Black Sheep.



Sounding Good. The Brain Surgeons stopped by St. Marks Sounds in New York's East Village to check out the action at retail and see how sales are going for their album "Eponymous," on Cellsum/Ripe & Ready. Pictured, from left, are Chris Kelly, Sounds manager; band member Peter Bohovesky; band member Albert Bouchard, formerly of Blue Oyster Cult; band member David Hirschberg; Ripe & Ready sales rep Marilyn Cvitanic; and band member Deborah Frost.



Doing It With Mirrors. Mirror Garden toured the Southeast to promote its new album, "Welcome To The Land Of Mirrors," on Icarus Records. While in Atlanta, the band stopped by Wax 'N' Facts record store to talk retail. Pictured, from left, are Harry DeMille of Wax 'N' Facts; the Ratman, who appears as part of the Mirror Garden stage show; and band member Eddie Freeman.

20-Year Record Explosion Thrives As Last Small Chain In N.Y.

■ BY KAREN BRUNO

NEW YORK—A 20-year love of music retailing unites and drives Jack Mishan and his son Ed, co-owners of the six-unit Record Explosion chain based here, and helps explain how, in an increasingly competitive environment, the company enjoyed a 17% increase in same-store sales last year to \$24 million.



MISHAN

Jack Mishan had a background in electronics retailing when he opened the first Record Explosion on Nassau Street in Manhattan's

financial district in 1975. He soon took on Joseph Shabot, whose background was in jewelry retailing, as a partner. Though the original store is closed—"because we outgrew it," says Ed Mishan—there are two stores downtown and four uptown, all leased.

The chain has prospered while others in Manhattan, such as Boomers, Disco-Mat, and King Carol, failed. "We are the only small chain in Manhattan," says Ed Mishan, who attributes its success in part to his father. "He's a sharp retailer, an old-fashioned retailer who taught me to work the floor."

All Record Explosion stores are located on major thoroughfares like Fifth Avenue and Broadway,



Record Explosion is a seven-unit music chain in New York City. This is the store on Fifth Avenue near 42nd Street. (Photo: Karen Bruno)

where there is heavy pedestrian traffic. The chain's highest-volume store, near the touristy corner of Fifth Avenue and 42nd Street—which tallied \$6 million in sales last year—is the biggest in size, at 3,500 square feet. The second highest-volume store—which brought in \$5.5 million in '94—is at Herald Square, on 34th Street near Macy's.

"The major chains would kill to have the locations we have," says Mishan.

This spring, mega-retailer HMV is opening a superstore near Record Explosion's Herald Square location. To prepare for the onslaught, Mishan and his partners are spending \$100,000 in a three-month advertising blitz using cable television and newspapers.

"It's the first time we have had



to pay to advertise," he says. The chain relies on co-op dollars to pay for ads in local newspapers such as The Daily News. "We want to be prepared for HMV. We want to get our name out there." (A second HMV store is expected to open near another Record Explosion in the summer.)

Mishan says his stores offer better service and have deeper catalog than the bigger chains. "We are the fast food of music retail-



Record Explosion's cassette departments are located at the rear of the stores and will be "phased out in a few years," according to co-owner Ed Mishan. (Photo: Karen Bruno)

ing," he says. "Get the customer in and out real quick." Two warehouses are located in the basements of two stores, and trucks go out every day.

Another component of Record Explosion's success is a buying strategy that relies heavily on volume and low prices. "We get very good prices on product because we have been in the business for 20 years and always pay our bills on time," Mishan says. "We always buy direct, never from one-stops."

Last spring, Jack Mishan thought of adding a 24-foot budget section of CDs to each store. They are merchandised on tables in the middle of the store and sell for \$9.99 each. "It has been a big success," says his son, Ed.

CDs begin at \$3.99 for budget classical titles, and pop and rock start at \$5.99. The top 20 CDs retail for \$4 off list, or about \$11.99 apiece.

Each Record Explosion resembles the other: large, clean, brightly lit, ground-floor spaces.



In the typical floor plan of a Record Explosion store, center tables contain budget merchandise. (Photo: Karen Bruno)

Upfront, toward the center of the store, budget-price videos (CDs are near the rear) are stacked on large tables. Cardboard signs in the middle of the tables announce "blowout" prices in neon colors. The back wall of each store is devoted to cassettes, which Ed Mishan says "will be phased out in a few years."

Along the perimeter of the store are bins and wall racks containing videos and CDs arranged by genre and artist. The overall effect is similar to another low-end retailer, Filene's Basement. Pop/rock is the largest CD section. In



two stores, Latin music such as salsa, baladas, and merengue take up one large section of wall.

Ed Mishan, who is 30, entered the business in 1983 after finishing high school. He says he likes the "hustle and bustle" of retailing. "I

don't care that much about the music. I don't own a CD player or listen to music. I have no idea what is playing right now in the store." Yet, it is clear he enjoys his job. "It's about making money," he says. "I come in even on my one day off."

Record Explosion is a no-frills operation. "We don't believe in fancy offices. My father's office is in the basement with mice running over his desk. Shabot's is in the attic. I have the nicest office," says Mishan, whose father is nearing retirement.

(Continued on next page)

In-Stores Boost Christian Artist's Book DC Talk Member Smith Tries His Hand At Poetry

■ BY DEBORAH EVANS PRICE

NASHVILLE—Kevin Max Smith, one-third of the popular Christian rap/pop act DC Talk, recently added another accomplishment to his resumé with the publication of "At The Foot Of Heaven," a book of poems. Smith launched the project with a series of in-store appearances—mainly at Christian bookstores—billed as the "Kevin Max Smith Cafe." The appearances featured poetry readings, discussions, and autograph sessions.

Publishing company representatives report nearly 20,000 copies of the book were sold in Christian bookstores across the country during its first two weeks on the shelves. The book was released in late November.

"At The Foot Of Heaven" features 40 poems by Smith along with artwork taken from original paintings by artist/musician Jimmy Abegg (known in Christian music circles as Jimmy A). The book is published by the Star Song Publishing Group, now known as Abbott-Martyn Press. (The company changed its name when former Star Song owners Stan Moser and Darrell Harris bought the book division back from EMI, which had purchased all of Star Song last November.)

The book boasts five-color interior printing using metallic ink, printed end sheets featuring Jimmy A's art, and a four-color printed case enclosed in a mylar dust jacket over-printed in full color.

Smith is pleased with the book's reception and says he enjoyed having the opportunity to show another side of his creativity. "Everybody in the band is multifaceted," Smith says of DC Talk, "and this was a release to show [that] there are more sides to me than just the performer on stage. I wanted people to know my love for words and my love for thoughts, books, and reading."

Jimmy A appeared with Smith during his Nashville appearance at Davis-Kidd Booksellers. Other retailers Smith visited for in-store appearances were Joshua's in Dallas, Moody in Chicago, Berean in San Jose, Calif., Family Bookstores in Grand Rapids, Mich., Northwestern in Minneapolis, Celebration in Los Angeles, Christian Supply in Portland, Ore., and Genesis in Seattle. Key radio stations were involved in six of the markets.

The retail visits were extremely successful, drawing as many as 400 people to some locations, according to David West, who, at the time of the campaign was national sales director for Star Song Publishing. (West since has shifted to Star Song Records as director of business management.) Additionally, there have been more than two dozen requests from retailers wanting Smith to visit. The publishing company may schedule other in-stores this spring if they can work them into Smith's schedule.

Consumers who purchased the first 25,000 copies of the book also received a free copy of "At The Foot Of Heaven Audio Mini-Book," a spoken-word cassette that features Smith reading 10 of his poems over a musical background.

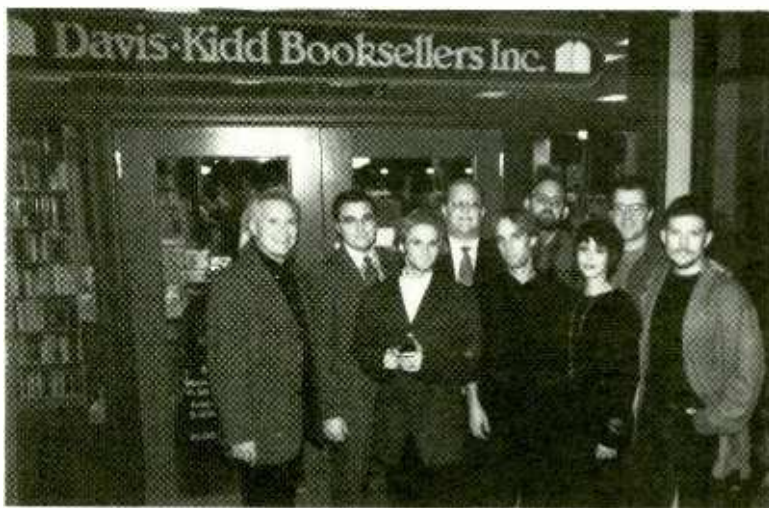
West says sales of the book were brisk during the Christmas selling period. However, according to Matt Price, publisher at Abbott-Martyn, current sales figures are not available because the publishing company is seeking a new distributor. Until Jan. 1, the company's titles were distributed by Spring Arbor, the company that distributed all Star Song product before the EMI purchase. Star Song's music titles now are being distributed by the new EMI Christian Music Group's dis-

tribution company (Billboard, Jan. 7). Price says he hopes to secure a new deal within two weeks. Until then, retailers can still obtain the book from Spring Arbor.

Smith says the majority of the poems collected in the volume were written 18 months ago, when the members of DC Talk had a break between tours. "It was like the skeletons in my closet finding their way on paper," Smith says. "I showed some of the writing to a few friends, and they encouraged me to put it together as a book."

Smith is happy with the result. "This is something that I'm really proud of," he says. "I think it's going to challenge a lot of people, and that's the intent of the book. I'm hoping it does just that—challenge as well as entertain... It's more than just a book. It's almost three-dimensional with Jimmy's art and my poetry and the whole packaging."

West says one of the project's strong points is its appeal to the younger demographic of Christian consumers. The book, he says, "signals a whole new direction you'll see the publishing company heading in... to reach the kids that are going in Christian bookstores and walking right past the books to get to the music."



Kevin Max Smith joins publishing company executives following an in-store appearance at Davis-Kidd Booksellers in Nashville. Gathered outside the store, from left, are Darrell Harris, co-owner of Abbott-Martyn Press; Star Song executive David West; Smith; Abbott-Martyn publisher Matt Price; Jimmy Abegg, illustrator of Smith's book; Star Song's Jeff Moseley; Deb Rhodes, contributing author; Star Song's Danny McGuffey; and Buddy Jackson, of book designer Jackson Design.

Earl Hines Among Real Time Reissues From Drive Archive

FOR REAL: L.A.'s Drive Archive has just made its most interesting score to date: The **Don Grierson-Stephen Powers** label has contracted with Real Time Records to reissue its catalog of direct-to-disc jazz recordings.

As some audiophiles may recall, direct-to-disc was a "real time" process (hence the name of **Ken Kreisel** and **Chuck Back's** label, founded in 1979), whereby the signal was recorded straight to digital disc, sans sweetening or mixing chicanery. Real Time pioneered the process and used it to record some noteworthy jazz talent the way it should be recorded—dead-on live.

The first batch of five Drive packages includes "Honor Thy Fatha," a trio date by piano deity **Earl "Fatha" Hines**; "Back To Birdland," on which trumpeter **Freddie Hubbard** is backed by a sextet including altoist **Richie Cole** and pianist **George Cables**; "Darn That Dream," a reverie-worthy pairing of saxophonists **Joe Farrell** and **Art Pepper**; "For Duke," by the **Ellington All-Stars** (including bassist **Ray Brown**, trombonist **Britt Woodman**, and altoist **Marshall Royal**); and "Four-Tune," a quartet fronted by pianist **Chick Corea** and saxophonist **Ernie Watts**. Swing with these.

SPLITSVILLE: An exodus of per-



by Chris Morris

sonnel from New York-based November Records has followed the departure of founder **Jamie Biddle**. Among the staffers leaving the label are promotions director **Bill Kennedy**, sales director **Jay Perloff**, marketing director **Randall Barbera**, and publicity director **Veronique Berry** (Billboard Bulletin, Jan. 21).

On another front, Burlington, Vt.-based Gadgetfly Records has left the Alacazar Records fold, and Gadgetfly president **Mitch Cantor**, who managed the Alacazar label family, has parted ways with **Silo/Alcazar**; he will continue to operate Gadgetfly independently and is completing a book on the independent record business for publication this year.

MEA CULPA: Mike Pinder, the former keyboardist for the **Moody Blues** and head of the new Malibu, Calif.-based indie One Step Records, called to say that his album for the label, "Among The Stars," is in fact a vocal set. Our apologies for the mis-

statement. The record is being distributed exclusively in the U.S. via MS.

DI also would like to correct a recent genealogical glitch: **Johnny Phillips** of Icehouse Records and Select-O-Hits in Memphis is the nephew of Sun Records' **Sam Phillips**.

FLAG WAVING: It should be noted up front that **Sincola's** song "Bitch," on the band's forthcoming Caroline album "What The Nothinghead Said," has absolutely nothing to do with **Newt Gingrich**, his mother, **Hillary Clinton**, or **Connie Chung**.

The song is a hard-rocking remake of a track that appeared on the Austin, Texas, band's self-titled debut EP, released by feisty hometown label Rise Records in 1993. It's only one of 12 tough, attitudinal tunes on **Sincola's** full-length album, due Feb. 21.

The coed quintet—which includes vocalist **Rebecca Cannon**, guitarists **Greg Wilson** and **Kris Patterson**, bassist **Chepo Pena**, and drummer **Terri Lord**—has risen to the top of the heap in Austin's fertile punk rock community. But said community has always taken a back seat to the town's indigenous blues and folk artists, anklng some younger rockers.

"I'm surprised they're not talking about **Stevie Ray Vaughan**," Patterson says about the focus on older musical styles in the city. "They're talk-

ing about stuff that's been done."

Patterson, a veteran of Austin's "new sincerity" scene of the '80s (which saw the rise of **Doctor's Mob**, **the Reivers**, and **the Bad Seeds**), witnessed the fizzling of that movement. "It never happened," she says. "I'm trying to be realistic... I hope for the best, but we'll see what happens."

Today's Austin punk bands have developed a self-support system, she says. "We keep each other going without the national attention."


Patterson (who has not yet given up her day job as a special education

teacher) says that **Sincola** is often paired in local shows with other hard-edged outfits as **the Horsies**, **the Wannabes**, and **Pork**.

With the release of "What The Nothinghead Said," **Sincola** (Spanish for "without a tail") will have an opportunity to take its music nationwide. Patterson says the group is mulling a three-week West Coast tour in late February.

The early part of the tour will have shows in New York (at **Brownie's**) and in New Orleans during the **Gavin** convention.

NEW FROM VERNON YARD RECORDINGS



"Bubble gum laced with razor blades."
—ALTERNATIVE PRESS

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DISTRIBUTED BY CAROLINE

20-YEAR RECORD EXPLOSION THRIVES AS LAST SMALL CHAIN IN N.Y.

(Continued from preceding page)

Part of the no-frills philosophy is a decidedly low-tech approach. Despite \$24 million in sales and a huge number of titles to inventory, Record Explosion is not computerized. "We can open up one more store without a computer," says **Mishan**. "It is more time-consuming to do inventory, but fewer mistakes are made. Internal

"We get very good prices... We have been in the business for 20 years and always pay our bills on time."



Record Explosion's profitable line of adult movies is located next to a display of electronics accessories. (Photo: Karen Bruno)

shrinkage is more difficult to detect, however."

Between 1990-93, the chain exploded, opening its highest volume stores, all uptown. Ed **Mishan** is currently scouting New York locations for three new stores to open this year. He says, "We're looking to rapidly grow—open three stores a year for the next three or four years."

Each Record Explosion carries 25,000 CD titles and 20,000 video titles. CDs account for 50% of sales; cassettes, 2%-3%; and video (including used product and games), 47%. Accessories are about 1%.

"The sell-through video business has been tremendous, and

they [videos] are more profitable than CDs," says **Mishan**. "That's why we put them in the front of the stores."

Videos sell for as little as \$3.99 and go up to full list price, \$19.99, for older, in-demand catalog.

Each store also has a 4-foot-long adult-movie section along the wall that does "very well" for its size, says Ed **Mishan**, who estimates it generates \$150,000 a month for the chain.

But the most profitable section in terms of space allotted is video games. Popular titles on the **Sega Genesis** and **Super Nintendo** platforms sell for \$19.99.

"No one can match our price," says **Mishan**. A competitor, **HMV**, sells similar titles for \$55, for ex-

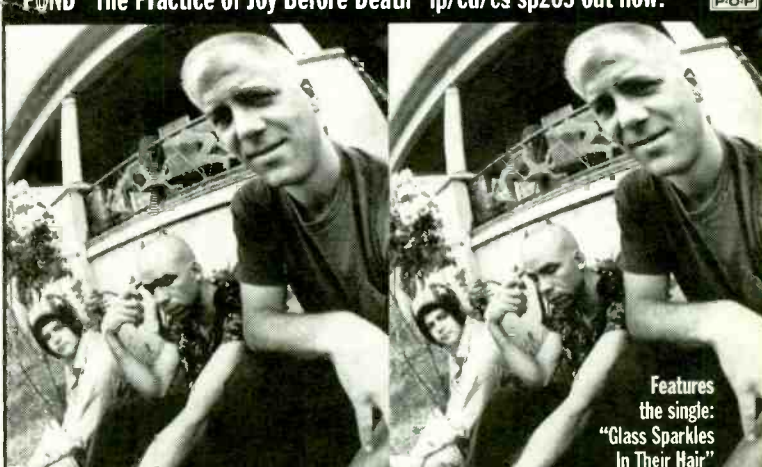
ample.

There are also some accessories scattered around the store, including headphones, blank tapes, and carrying cases. But **Mishan** says, "Sales of these items are insignificant."

Between 15-20 salespeople, who double as stockroom clerks, work in each store, in addition to three security guards, two managers, and a buyer. **Ted Alweil** is head buyer, spearheading that activity for the chain. Sales staffers start at the minimum wage of \$4.25 an hour.

Stores uptown are open from 9 a.m.-8 p.m. every day, including holidays. Downtown stores are open Monday through Friday from 8 a.m.-7 p.m.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

VARIOUS ARTISTS

Music From The Television Series My So-Called Life
PRODUCERS: Various
Atlantic 82721

The soundtrack to that so-called life, that of teenager Angela Chase, is like its TV heroine: hip, self-obsessed, angst-driven, upbeat, depressed, sex-crazed, scared, angry, and, occasionally, pretty interesting. In other words, just another day in the alternative-music life. Among the 12 acts on hand are Buffalo Tom, Sonic Youth (with kickin' "Genetic"), Bettie Serveert, Madder Rose, Afghan Whigs, and the Lemonheads. Contributing previously unreleased tracks are series guesters Juliana Hatfield, Further, Archers Of Loaf, Frente!, and Daniel Johnston. A tidy sampler that should rate better than the struggling, if acclaimed, show.

EXTREME

Waiting For The Punchline

PRODUCERS: Nuno Bettencourt & Bob St. John
A&M 31454 0327

Boston hard rockers regroup for their fourth album, an enjoyable flirtation with genres ranging from hook-driven power pop to grunge to heavy metal gymnastics. Lead single "Hip Today"—an examination of society's trend fixation—is among the record's bright spots, others being "Cynical," "Tell Me Something I Don't Know," and acoustic ballad "Unconditionally." Group falters when it indulges in time-signature changes, extended guitar solos, and operatic bombast. On the whole, though, album represents a step forward for a band that enjoyed a moment in the sun and later slipped, undeservedly, into the background.

MARY KARLZEN

Yelling At Mary

PRODUCER: Kevin McCormick
Atlantic 82646

A powerful major-label debut from a woman whose voice and songwriting display a beguiling mix of grit and grace, cynicism, and childlike wonder. Swaying pop/rock entries "Stronger," "Everybody's Sleeping," and guitar-driven lead single "I'd Be Lying" best highlight the strengths of the album. A roots-rock vibe occasionally veers straight toward country ("Anywhere Better Than Here," "St. James Hotel") or folk ("Wooden Man," delivered in a little-girl voice), but most often melds neatly with keen pop sensibilities ("The Way I See It," with backing vocals from Jackson Browne). It's potent stuff, with the right ingredients to ignite.

ROBERT FRIPP STRING QUINTET

The Bridge Between

PRODUCERS: David Singleton & The Robert Fripp String Quintet
Discipline 9303

From the emotionally credible renditions of metallic Bach to the artful rock tunes and luminous ballads, Robert Fripp's frozen-rope riffs and grand atmospheric dominations in this wondrous instrumental album. Stickman Trey Gunn and the California Guitar Trio provide apt, lovely settings, but it is Fripp's uncompromising, inimitable musicality that pervades the material. Peaks from an album without valleys are the pulsating "Kan-Non Power" and terrifyingly beautiful "Threnody For Souls In Torment." Those with a yen for more abstract Frippertronics should seek out Fripp's latest solo disc, "Soundscapes—Live In Argentina," also from Discipline.

KING CRIMSON

Vroom

PRODUCERS: King Crimson & David Bottrill
Discipline 9401

Dubbed a "calling card" for the full-length album due in the spring, the

SPOTLIGHT



THROWING MUSES

University

PRODUCERS: Throwing Muses
Sire/Reprise 45796

College and modern rock radio should have no trouble embracing the latest entry from Throwing Muses, especially given the success of group front woman Kristin Hersh on her own, and of such related projects as the Breeders and Belly. But it's not just pedigree that will get Hersh and company into the stores and onto the playlists. The album—a far cry from the avant-garde leanings of the group's early work—is tasteful, appealing, and supercharged. Among the highlights are initial single "Bright Yellow Gun," "Shimmer," "Surf Cowboy," and "Snakeface." A modern rock natural, with top 40 crossover possibilities.

"Vroom" EP gets things off to a roaring start. Picking up where the intrepid mid-'80s quartet left off, the group's new double-trio incarnation—comprising the previous foursome of Robert Fripp, Adrian Belew, Tony Levin, and Bill Bruford, plus members of the excellent Fripp/David Sylvian band—blows through these work tapes with brio. Complex rhythms and thick textures from guitar and stick provide context for Belew's processed singspeak and the group's pummeling improvisations. Highlights include the combustible title track and the swirling ballad "One Time." Long live the King.

R & B

TRISHA COVINGTON

Call Me

PRODUCERS: Various
Columbia 57324

Rich, bouncy tracks are what pace this artist's debut. Stealthy hip-hop vibes led by strong R&B vocals channel this set toward the upper echelons of music listening pleasure. Her cover of Stevie Wonder's "All Is Fair" captures the song's essence without copying the original. "Why You Wanna Play Me Out?" has a stylish mid-tempo flair, while the funky cadence and rhythm on "Let's Get It On" allows the artist to stretch out musically. This artist's debut presents a sturdy collection of quality works that radio and retail should appreciate.

RAP

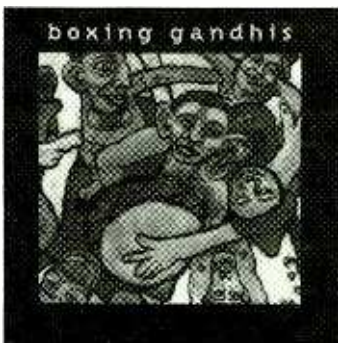
THE ROOTS

Do You Want More?!!!!!!

PRODUCERS: Various
DGC 24708

On its last single, group promised to "proceed and continue to rock the mike." And that's exactly what this lively, jazzy crew does. With seductive, smooth tracks like "Mellow My Man," "Silent Treatment," and "Proceed," album walks the boho beat and easily should push group to the front of the jazz-rap pack that includes A Tribe Called Quest and Digable Planets.

SPOTLIGHT



BOXING GANDHIS

PRODUCERS: David Darling, with David Kitay, Tom Weir
Mesa 79086

Eclectic seven-piece debuts with a soulful album that brings to mind the urban consciousness of Marvin Gaye's "What's Going On" and the funky, choral vibe of Chicago ensemble Sonia Dada. With group leader David Darling sharing lead vocal duties with other band members, Boxing Gandhis emerge with a polychromatic sound that defies categorization, and is thus a tough proposition for tightly formatted pop, rhythm crossover, and AC outlets. However, adventurous programmers in those formats—as well as in adult alternative—have a wealth of material to sample here, starting with lead cut "If You Love Me (Why Am I Dyin)," "In This House," and "My Friend Tom."

DA BUSH BABEES

Ambushed

PRODUCERS: Various
Warner Bros. 45449

On debut album, these brothers from different mothers prove to be sons of reggae and hip-hop culture. They create a sound clash between these two worlds, mixing rugged ragga rants with fluid rap rhymes. Using deep, dark tracks, they draw the listener into the center of their passionate souls. As they say in one cut, "We Run Tings."

JAZZ

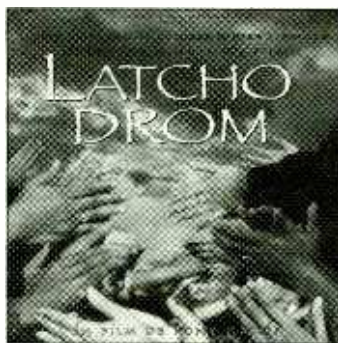
BILLY CHILDS

I've Known Rivers

PRODUCER: Billy Childs
Stretch/GRP 1114

Label debut from accomplished jazz pianist/composer Billy Childs was inspired by the work of various poets, from Walt Whitman to e.e. cummings, in an electronically shaded contemporary jazz set that features saxophonist Bob

SPOTLIGHT



VARIOUS ARTISTS

Latcho Drom Original Soundtrack

EXECUTIVE PRODUCERS: Alain Weber, Armand Amar
Caroline 1776

Soundtrack to Tony Gatlif's award-winning documentary is an entrancing survey of gypsy music, covering stylistic strains from France, Spain, Turkey, Egypt, Eastern Europe, and elsewhere. Substantially different from the pop hybrid sound of the Gipsy Kings, this material is pure, ancient, and essential to transmitting an unwritten tradition—so much so that the film is devoid of spoken narrative or dialog, allowing the music to tell the whole story. While unfamiliar to most Western listeners, gypsy music has an enduring appeal among world music fans that opens possibilities for a superb project such as this one.

Sheppard. The Langston Hughes-penned title verse is the only one recited and given rhapsodic instrumental treatment. Other highlights include the fragile balladry of "Lament," the Dianne Reeves vocals of the expressionistic "Siren Serenade," the '70s fusion of "Realism," and "The Way Of The New World," which veers between heavy rock changes and an airy flute-borne melody.

LEON PARKER

Above & Below

PRODUCER: Joel Dorn
Epicure 66144

Young drum talent Leon Parker offers his spare, percussive vision of traditional jazz, with a few world-music suggestions. Parker originals include the bluesy, big-beat theme "All My Life" and the Afrocentric "Celebration," which features wife Lisa Parker on wood flute. With a "Caravan" that matches all-percussion backing with saxman David Sanchez, Parker's skeletal swing also encompasses Monk themes "Epistrophe"

VITAL REISSUES™

VERN GOSDIN

The Truly Great Hits Of Vern Gosdin

PRODUCERS: Various
American Harvest 57701

He's known as "The Voice," and the performances on this lovingly assembled reissue leave no doubt as to why. Prior to his late-'80s major-label success with "Chiseled In Stone" and other cry-in-your-beer classics, Gosdin scored several hits on the Compleat label. They're all here (for the first time on CD), and from the gospel-tinged "Way Down Deep" to the honky-tonk classic "Dim Lights, Thick Smoke (And Loud, Loud Music)" to Gosdin's countrified cover of the Byrds' "Turn! Turn! Turn!," they showcase one of country music's finest singers. The inclusion of an audio interview with Gosdin is the frosting on this already tasty package.

WILLIAM BURROUGHS

Call Me Burroughs

REISSUE SUPERVISION: James Grauerholz & James Austin
Rhino/Word Beat 71848

Rhino's Word Beat reissue imprint—devoted chiefly to the recorded catalog of beat authors—resurrects one of the most beguiling titles in the genre: William Burroughs' seminal album of excerpts from "Naked Lunch," "Soft Machine," and "Nova Express." Originally released in Paris in 1965 (and later by ESP Disk in the U.S.), "Call Me Burroughs" introduced a new, aural dimension of the author to his fans and inspired such drug-culture icons as the Beatles and the Stones. It still plays like a deadpan newscast, apt for the times and strangely prescient. And, in retrospect, it marked Burroughs' first dabblings in a medium with which he continues to experiment at age 80.

and a two-tempo take on "Bemsha Swing," featuring Jacky Terrasson. Parker and Terrasson are joined by Joshua Redman on a Rollins-esque, carnival-styled "It's Only A Paper Moon."

HAL RUSSELL NRG ENSEMBLE

The Hal Russell Story

PRODUCER: Steve Lake
ECM 21498

Like an ultra-hip Forrest Gump, expatriate jazzman Hal Russell's story is a personal tour through modern jazz, from his youth learning the "Krupa book" to the bebop years and into the free-jazz revolution of the '60s. And listening to Russell's unfettered, idiosyncratic fusion, all of these musical forces are brought to bear. Russell's amusing, beat-poet narration has equal measures of Captain Beefheart and Professor Irwin Corey, and aside from his originals, his NRG Ensemble also relates some odd versions of better-known themes like "You're Blase" and "My Little Grass Shack." This peculiar project is made all the more poignant by the fact that Russell died shortly after its completion.

NEW AGE

JOANNE SHENANDOAH & PETER KATER

Life Blood

PRODUCER: Peter Kater
Silver Wave 809

As he's successfully done with flute player R. Carlos Nakai, Peter Kater adapts Native American music into modern chamber forms on this CD with vocalist Joanne Shenandoah. Kater arranges her traditional Iroquois chants around his keyboards, shakuhachi player Kazy Matsui, bassist Tony Levin, guitarist Randy Chavez, and percussionist Michael Moses Tirsch. The mix emerges as a Native American version of Enya, sometimes overwhelmed by Shenandoah's often cloying soprano and Kater's lush arrangements.

COUNTRY

NEAL MCCOY

You Gotta Love That

PRODUCER: Barry Beckett
Atlantic 82727

It took Neal McCoy three tries, but the singer finally took his Nash-Vegas vocals to No. 1 with last year's Barry Beckett-produced "No Doubt About It." McCoy and Beckett turned to that song's writers for this album's first single, "For A Change," and the rest of this set stays just as close to the winning formula. Sometimes, as on "Twang," which sounds way too much like this year's "Wink," things are just a little too "safe." But for the most part, McCoy acquits himself well here. The melodic "Spending Every Minute In Love" and the dreamy "If I Was A Drinkin' Man" are among this disc's hidden pleasures.

CONTEMPORARY CHRISTIAN

TROY JOHNSON

I Will

PRODUCERS: The GoTee Brothers, John & Dino Elefante, Tommy Greer
Word 701949160

Former Motown artist's second foray into the contemporary Christian market yields another smooth R&B-flavored pop collection marked by warm and inviting vocals. The project opens with an effective cover of the timeless Marvin Gaye classic "What's Going On." It's always great to hear a talented artist revive a tune of this caliber. Other outstanding cuts include the title tune, the groovin' "Crossover," and the beautiful "That's My Jesus."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

★ **RICHARD MARX** *Nothing Left Behind Us* (3:59)
PRODUCER: Richard Marx
WRITERS: R. Marx, F. Waybill
PUBLISHER: not listed
Capitol 79492 (c/o Cema) (CD single)

Latest multiformat release from Marx's current "Paid Vacation" album provides ample proof that this is easily the singer's most enduring collection of radio-friendly nuggets to date. His slightly raspy delivery has developed a mature edge that elevates his engaging, rock-etched love poems to a level comfortably beyond grudging guilty pleasure. This easy-paced chugger has a nifty hook and an us-against-the-world lyrical theme that gets better with each spin.

DEADEYE DICK *Perfect Family* (2:26)

PRODUCER: Fred LeBlanc
WRITER: C. Guillotte
PUBLISHER: DED, BMI
Ichiban 253 (CD single)

Band aims to establish a youth-oriented following à la Green Day with this surprisingly potent follow-up to its recent novelty hit, "New Age Girl." Odds of success for this single from "A Different Story" are favorable, especially given this song's mouth-watering blend of crunchy pogo-rock guitar chords, power-pop chorus'n'hook, and nicely layered harmonies. Can't help but listen to this one and wonder how it sounds pounded out in a live setting.

NEWTON *Sky High* (3:58)

PRODUCER: Peter Day
WRITERS: C. Scott, D. Dyer
PUBLISHER: MCA
REMIXERS: Seth & Jess Thehub, Mobius Loop, the Red Baron
Critique 15536 (c/o BMG) (cassette single)

Boundlessly happy pop/rave rendition of Jigsaw's pop evergreen would inject a sunny and energetic vibe into any station it graces. Try to sit down during this cute twirler—it is next to impossible. In fact, you may want to grab that tambourine and disco whistle after the first few bars. Fun remixes by Mobius Loop and the Red Baron bring the track down a harder and more aggressive road, which will help attract club DJs.

SOUL CIRCUS *Inside My Love* (4:11)

PRODUCER: Scott F. Rucker
WRITER: S. Wonder
PUBLISHER: Tania, BMI
DRC 286 (c/o Ichiban) (cassette single)

A chestnut from Stevie Wonder's seemingly bottomless well of juicy tunes gets several trendy pop/dance interpretations, replete with luscious diva belting, Caribbean-spiced percussion, and space-age synthesizers. A particularly prime cut for crossover stations that like to dip into quasi-underground vibes, though mix-shows and clubbers will find this appetizing.

THIERRY *Put The Body Down* (3:05)

PRODUCER: Rafael Torres
WRITERS: T. Laurence, L. Civillies, R. Torres, Anand B.
PUBLISHER: Zizas Productions, ASCAP
REMIXERS: Rafael T., Anand B.
Zizas 01 (CD single)

Everyone lives to boogie, right? That is the idea on which this raw pop/dance mover is based. The track has a formidable bassline and a chorus that sticks to the brain. Single's downfall is thin production that does not always complement Thierry's untrained natural tenor range. A fleshier remix could send this jam on the path to success. Contact: 718-932-2234.

OUIRIEL *Did You Know* (3:33)

PRODUCER: not listed
WRITERS: J. Bastianelli, C. Gucciardo
PUBLISHERS: On Note, BMI; Weeble/Gucciardo/BMG South East Asia, ASCAP
Vredom 5000 (CD single)

Pop ingenue brings a pouty demeanor to a Euro-dance spinner that is designed for seduction. Although many of the pieces are in place, the track is a tad too clean and polished to generate the heat desired. Still, Ouriel has an unusual voice that charms, and the song has a slowly ingratiating hook. T'would be interesting to see what happens to this single in the hands of a street-minded remixer. Contact: 516-496-8525.

R & B

★ **PATTI LaBELLE** *I Never Stopped Loving You* (4:58)

PRODUCERS: K.C. Porter, Sami McKinney
WRITERS: S. McKinney, K. Moore, A. Brown
PUBLISHERS: Whole Nine Yards/Avid One/Fingertips/L'I Mamma/Music Corporation Of America, ASCAP/BMI
MCA 3198 (c/o Uni) (cassette single)

LaBelle's "Gems" remains one of the best solo albums of her career, as this fluttering ballad will pleasantly remind. Few divas can balance glass-breaking notes with the softer nuances and soul as LaBelle can. As expected, she soars to breathtaking heights, though she takes a slow-building path that makes the peak all the more stunning. Also, while so many other mature vocalists struggle to take on the new-jill brigade, LaBelle wisely sticks with age-appropriate material that flatters. Lie back and enjoy.

★ **2ND NATURE** *Can U Show Me* (4:50)

PRODUCERS: Ornan & Don Quijano
WRITER: not listed
PUBLISHER: Quijano Street, BMI
Intermix 4123 (CD single)

Seattle-based doo-hop quartet makes an excellent impression on this slow, sexy single. The smooth and soothing musical bed is somewhat reminiscent of R. Kelly's best productions, and the act—which includes an ex-wide receiver from the San Diego Chargers—displays considerable prowess without ever resorting to chest-pounding acrobatics. Should be of equal interest to youth-oriented R&B and AC audiences. Contact: 206-491-6603.

JONATHAN BUTLER *Can We Start All Over Again* (3:58)

PRODUCERS: Barry J. Eastmond, Jonathan Butler
WRITERS: B.J. Eastmond, J. Butler, J. Skinner
PUBLISHER: not listed
REMIXERS: Barry J. Eastmond, Earl Cohen
Mercury 1386 (c/o PolyGram) (CD single)

It has been way too long since Butler regaled his longtime fans with his wonderful, honey-coated baritone range. This first single from his "Head To Head" album is a swaying, enticing invitation to romance that is bolstered by the nicely layered, sage production skills of Barry Eastmond. The arrangement is etched with a lush groove and delicate acoustic guitar picking—an easy fit for radio stations that regularly cater to mature and sophisticated tastes.

STR8-G *Shadow Of A G* (4:13)

PRODUCER: Rashad Coes
WRITERS: G. Curtis, J.R. Coes
PUBLISHER: Main Lo/Straight/Songs Of PolyGram, BMI
REMIXERS: STR8-G, Payback
Tuff Break/A&M 8370 (c/o PGD) (cassette single)

With Barry White contributing a typically delicious vocal during the chorus, this soul-lined hip-hop jam shuffles along with built-in radio appeal. At the core of this well-crafted, organized track, which is packed

with cute wah-wah guitar rolls and pillow keyboard lines, is STR8-G's solid rapping. His rhymes are clever and tough, yet wisely measured to allow a broad-reaching audience to party.

COUNTRY

★ **DIAMOND RIO** *Bubba Hyde* (3:44)

PRODUCER: Monty Powell
WRITERS: C. Wiseman, G. Nelson
PUBLISHERS: Almo Music Corp. (ASCAP)/Warner-Tamerlane Publishing Corp./Mister Charlie Music (adm. by Warner-Tamerlane Publishing Corp.) (BMI)
Arista 2787 (c/o BMG) (7-inch single)

After two substantive country hits, the boys aim for the funny bone with this country rocker. Like most novelty numbers, this one provides a few yuks and then gets real old real fast.

★ **JOE DIFFIE** *So Help Me Girl* (3:26)

PRODUCERS: Johnny Slate, Joe Diffie
WRITERS: H. Perdue, A. Spooner
PUBLISHERS: Songwriters Ink (BMI)/Texas Wedge Music (ASCAP)
Epic 77808 (c/o Sony) (7-inch single)

Seems like Diffie is either going whole-hog with a honky-tonk rocker or leaning into one of those achingly slow country ballads. Tempo-wise, this one falls somewhere in between, but it still gives this fine singer enough room to stretch out and pour on those signature vocal swoops and turns.

DOUG SUPERNAW *What'll You Do About Me* (2:41)

PRODUCER: Richard Landis
WRITER: D. Linde
PUBLISHERS: TEMI Combine Inc. (BMI)
BNA 64214 (c/o BMG) (7-inch single)

This country rocker, with its friends-in-low-places theme, has already been covered by Steve Earle and the Forester Sisters. But over a slickly produced track, Supernaw does his best to make it sound new.

THE KENDALLS *Make A Dance* (3:41)

PRODUCER: Brian Fisher
WRITERS: T. Cerney, J. Sundrud
PUBLISHERS: Almo Music Corp./Rock Doctor Music (ASCAP)/Red Quill Music (BMI)
Lonesome Dove Records 2030 (CD promo)

This father-daughter duo has always sounded like nobody else in country music, and this fine indie-label effort, with its keep-on-the-sunny-side message, reminds us just how far that familial harmony thing can take you. Contact: 8210 E. 71st St., No. 291, Tulsa, Okla. 74133

DANCE

★ **WINX** *Don't Laugh* (8:32)

PRODUCER: Josh Wink
WRITER: J. Wink
PUBLISHERS: MISAM/Wink Like That, ASCAP
REMIXER: Josh Wink
Sorted 20130 (c/o Nervous) (12-inch single)

It is gratifying to be reminded that a producer does not have to throw the kitchen sink into a mix to turn a crowd upside down. In the weeks building up to the retail release of this dark dub, test pressings have sent punters into a frenzy. The concept is simple: Coat a throbbing bassline with several simple but hypnotic trance synth loops. Voila! An anthem that appears destined to saturate worldwide dancefloors within seconds. Dive in and judge for yourself. You may never want to leave. Kudos to producer Josh Wink for a crafty job well done. Contact: 212-730-7160.

★ **SPARKS** *When Do I Get To Sing 'My Way'* (6:35)

PRODUCERS: Ron Mael, Russell Mael
WRITERS: Ron Mael, Russell Mael
PUBLISHER: Songs Of Logic
REMIXERS: The Rapino Brothers, Men Behind, Microbots, The Grid
Logic 59007 (c/o BMG) (12-inch single)

Nice to see this legendary synth-pop duo back on active duty. Siblings Ron and Russell Mael sound completely comfortable within the context of this deliciously dramatic anthem. Clever, eye-winking words are warbled with a cooing falsetto over a festive, trance-carpeted hi-NRG groove. Those with a passion for retro, Patrick Cowley-esque vibes will dig the

original version, while remixes by Microbots and the Grid are custom-made to draw attention from trendy spinners. Cut serves as a prelude to a new album coming in March.

PLUSH *Hold On* (5:30)

PRODUCERS: Mirko Braida, Paolo Cimarelli, Maurizio Verbeni
WRITERS: M. Braida, P. Cimarelli, M. Verbeni
PUBLISHER: not listed
REMIXERS: Mirko Braida, Paolo Cimarelli, Maurizio Verbeni
Unity 004 (12-inch single)

Italo-house threesome seems likely to lay a sturdy new base in the States with this saucy kicker. The pace is appropriately peppy for peak-hour play, though the keyboard loops and bassline have a hard, underground flavor. The bridge between darker and mainstream floors is built by a diva vamp spree by an uncredited belter, whose presence proves to be more vital than her absence from marquee billing implies. Contact: 212-860-0500.

N'YA *I Don't Want You* (5:24)

PRODUCERS: The Brandt Bros., Giuseppe D.
WRITER: T.G. Napoleon
PUBLISHER: not listed
REMIXERS: The Brandt Bros., Giuseppe D.
Nap 48233 (CD single)

Newcomer N'Ya sends a tired lover packing on this frenetic pop/house track. She serves the attitude needed to leave almost any man covering in a corner, and the tune has a sing-along chorus that will stay with you after the bassline has disappeared. A shoulder-shaker that would work equally well for both underground and mainstream spinners. Jam on the Slap Happy remix. Contact: 201-434-3646.

AC

★ **KURTH & TAYLOR** *The Only One I Love* (4:25)

PRODUCER: Christian Taylor
WRITER: C. Taylor
PUBLISHERS: 30 Waldo/CLT/Mike & Alice/All Nations, ASCAP
K&T 001 (CD track)

Fans of ABC-TV's "General Hospital" are already familiar with this tune, as well as the act's front man, actor/singer Wally Kurth, who has performed this tune several times on the daytime drama. Joined by partner Christian Taylor, he is taking a stab at the kind of pop radio success that fellow soapsters like Jack Wagner have enjoyed. Single has formidable muscle, given its romantic lyrics, soothing acoustic/pop context, and engaging vocals—not to mention its built-in audience of TV viewers. AC radio would be a fine place to begin the push for this highly notable offering, though top 40 may not be far behind. Contact: P.O. Box 7401-255, Studio City, Calif. 91604.

LARRY CORYELL FEATURING PEABO BRYSON & GROVER WASHINGTON *I'll Be Over You* (3:57)

PRODUCER: Creed Taylor
WRITERS: S. Lukather, R. Goodrum
PUBLISHERS: BMG/California Phase, ASCAP
CTI 27238 (CD single)

Bryson's soothing presence will undoubtedly help lure AC audiences to the fold—as will the familiarity of this tune, which was first made famous by Toto. The pleasant surprise will be Coryell's sophisticated chops on guitar, which give the song something missing from the original recording. Added warmth is provided by Washington, whose horn work is always a joy. One of several reasons to investigate Coryell's fine album, "I'll Be Over You."

ON BEYOND ZEE . . . *Mush* (no timing listed)

PRODUCER: Tres Swann
WRITER: not listed
PUBLISHER: Pen/Cobb, BMI
Trumpeteer 1144 (CD track)

On Beyond Zee . . . will connect most with fans of artful jazz-rooted pop music. There is nothing obvious or simplistic about this sweeping, piano-driven opus, which offers more sound shifts and chord progressions than are usually found on entire albums by other acts. To that end, single may struggle for mainstream acceptance, but it

will be greeted like a refreshing breeze by smarter audiences who like to flex their brains while they listen. Contact: 804-455-8454.

ROCK TRACKS

▶ **SARAH McLACHLAN** *Hold On* (3:56)

PRODUCER: Pierre Marchand
WRITER: S. McLachlan
PUBLISHERS: Sony Songs/Tyde, BMI
REMIXER: Chris Shaw
Arista 2788 (c/o BMG) (CD single)

The rock, AC, and album alternative radio lifespan of the oh-so-lovely McLachlan's stunning "Fumbling Towards Ecstasy" will be extended with the onset of this sprawling acoustic-rock epic. A new mix by Chris Shaw emphasizes the track's rhythm base, though McLachlan's wrenching lyrics and guttural performance are continually front and center. Programmers are also treated to a well-recorded live version that perfectly captures the artist's energetic passion.

▶ **KITCHENS OF DISTINCTION** *Now It's Time To Say Goodbye* (3:46)

PRODUCERS: Kitchens Of Distinction, Pete Bartlett
WRITERS: Kitchens Of Distinction
PUBLISHERS: Main Lo/Tortoise Head/Songs Of PolyGram, BMI
A&M 8379 (c/o PGD) (CD single)

The U.K. trio's cool "Cowboys & Aliens" album is well-represented by this jumpy ditty. A pure-pop hook is subversively tucked beneath a barrage of scratchy guitars and Phil Spector-esque rhythm production by the band with Pete Bartlett. Track builds to a tingling climax when it finally lets the sing-along chorus take flight. Could this be the single that propels this hardworking band into mainstream consciousness, where it belongs?

▶ **KIRSTY MacCOLL** *Caroline* (2:56)

PRODUCERS: Vic Van Vugt, Kirsty MacColl
WRITER: not listed
PUBLISHERS: EMI-Virgin Songs, BMI
I.R.S. 10793 (CD single)

Loosely intended as an Irish-cultured takeoff on Dolly Parton's "Jolene," the long-absent MacColl swings back into action with tongue placed firmly in cheek. Track has a toe-tapping acoustic tone that frames her vocal to maximum effect. Single from the forthcoming set of new and old tunes, "Galore," is strong enough to firmly re-entrench MacColl at alternative radio, while laying groundwork for a long-overdue hit at the pop level.

★ **LITTLE JOHN** *Scared* (3:43)

PRODUCER: Mike Denneen
WRITER: not listed
PUBLISHER: not listed
Crane Mountain 3 (7-inch single)

Boston-based band appears poised for a much-deserved national breakthrough with this impeccably produced rocker, which is underlined with a peppy pop vibe that renders it a potential multiformat smash. The song sounds simple, but it is actually chock full of yummy li'l twists and turns that give it a long shelf life. Major label A&R reps should start dialing now. Contact: 617-789-4141.

RAP

MARCHITECT *Dead In Your Tracks* (no timing listed)
PRODUCER: Strata-G
WRITERS: M. Watkins, G. Watkins
PUBLISHER: not listed
Supreme Science 9402 (cassette single)

You may not want to know what Marchitect has that will leave women dead in their tracks—especially since it includes a vivid description of how extraordinarily large his underpants are. Just as he appears to be on the verge of macho disposability, this young up-and-comer feeds your brain with smarter, more satisfying fare on the maxi-cassette's additional cuts, "Rings & Things" and "Corners Of The Mind." Either jam could establish Marchitect as a rapper with a solid future. Contact: 302-292-8589.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Microsoft Unveils 'Social Interface'

BY MARILYN A. GILLEN

LAS VEGAS—Microsoft's profile at the Winter Consumer Electronics Show was about as high as the plane flying overhead dragging a banner touting the computer company's debut of its new "social interface" in a software product dubbed "Bob."

It could perhaps be forgiven for crowing. Between the intriguing Bob, an SRO Bill Gates presentation, several new games, and a handful of innovative game-development technologies that include a commitment to "networked" game play, Microsoft indeed had something to talk about.

In related news, Microsoft revealed after the show its commitment to offer Internet access through its upcoming Microsoft Online service, which is slated to debut this fall along with the company's new Windows '95 software—which also will offer the option of an Internet browser. Fellow computer company IBM, meanwhile, was also talking about the Internet, showcasing the "user-friendly" Internet browser function built right into its newest user software, OS2 Warp.

At CES, Microsoft chairman/CEO Gates focused on the "coming revolution in home computing" and outlined a vision for the future that includes a multimedia PC (or two) in the majority of U.S. homes within three years, booming CD-ROM software sales expected to more than double every year for the next four years, and the perceived bottleneck that could put that rosy vision in jeopardy.

"To make this all come true, we have to make it be a lot of fun to use this device," said Gates. "Things like 'config.sys' just aren't going to make it for a broad market."

Microsoft's answer, unveiled here, is a "social interface" designed to function as a nonintimidating guide for home-computer users—a "friend built right into the computer," said Gates.

As introduced in the "essential tasks" home productivity software program

Bob, which is due on store shelves March 31 at about \$99, the social interface is a personal guide that users can adapt and customize to fit their skills and personality. Users can choose from more than a dozen uniquely interactive "friends of Bob"—such as Rover the dog—to become their personal guide. Guides are "active and intelligent," waiting in the wings for signs of hesitation or confusion on the part of the user as their cue to jump in and offer assistance.

"It's also social," Gates said. "It smiles. It does funny things. It whistles to get your attention. It has personality."

The social interface will be applied to various future Microsoft efforts, but



GATES

will debut in "Bob," described as combining "the eight most essential home programs" into one interconnected program. The eight programs included in Bob are letter writer, calendar, checkbook, household manager, address book, E-mail, financial guide, and a quiz game called "Geo-Safari."

Bob will be incorporated into PCs manufactured by such companies as Gateway 2000, Insight, Micron, and NEC, but "we expect this to be a big retail product," said Gates.

NEW GAMES

Also aimed at retail are two new Microsoft games unveiled at CES: "Microsoft Baseball" and a new version of "Microsoft Flight Simulator."



ROVER

WMG Opens WarnerActive Umbrella Unit Music Vid CD-ROMs Among Other CES Highlights

NEW YORK—Devo is back, the Grateful Dead are digging multimedia, man, the creators of "Vid Grid" are courting the kindergarten set, and a whole host of cartoons are going dancing.

Those are only some of the music-related headlines from the Winter Consumer Electronics Show, which also featured the official debut of the Warner Music Group's CD-ROM publishing and support unit, "WarnerActive."

David Archambault, former VP of multimedia at WEA Corp., has been named VP/GM of the new unit.

The move brings Warner Music Group's rapidly expanding roster of co-owned or affiliated multimedia companies, as well as any in-house label projects that may emerge, under a common corporate umbrella. The unit will offer

consumer technical support, product management, and quality-assurance services, according to the company, as well as continuing to leverage WEA's multimedia distribution muscle and WEA Corp.'s packaging and replication services in support of its affiliates.

"We're confident that over the next few years, the WarnerActive name will signify more than a leading interactive publisher," says Archambault. "To the creators of software, the name will be synonymous with creative freedom, success in the marketplace, and a dedication to providing responsive service. To the consumer, WarnerActive will mean world-class entertainment, quality, user-friendly software, and reliable technical support."

The new "WarnerActive" brand will share box space with, but not replace, the affiliated developer's name.

Among the affiliates exhibiting in the WarnerActive space at CES was the newest WMG associate—the privately held, San Jose, Calif.-based game developer Accolade—of which the Warner Music Group has acquired "a significant minority interest." As part of the pact, WMG also picked up the worldwide distribution rights to all Accolade catalog and future product.

Other Warner Music Group affiliates were making news here. Inscap, a joint partnership between Michael Nash, Home Box Office, and the Warner Music Group (Billboard, July 23, 1994), was showing off the previously announced Residents title "Bad Day On The Midway," due this fall, and talking up two additional CD-ROMs in development.

Among them is "Devo Presents Adventures Of The Smart Patrol," a CD-ROM co-production between Inscap and Devo founders Gerald V. Casale and Mark Mothersbaugh that is also due this fall.

Casale and Mothersbaugh will record new music from Devo for the MPC/Macintosh CD-ROM, which is de-



scribed as a sci-fi/social satire combination of live action and animation that takes players into "Spudland"—a world littered with diseases and subhumans.

Also up from Inscap this fall for Mac/MPC is "The Dark Eye"—offering "chilling journeys into horror and the macabre."

IN OTHER NEWS

Jasmine Multimedia, which developed the music video-based puzzle game "Vid Grid" with Geffen Records, has expanded the concept into the cartoon realm.

"Kid Grid," a "cartoon moving puzzle game," uses the same basic premise as its predecessor but with very different content. Where "Vid Grid" asked gamers to reassemble scrambled music videos from the multilabel likes of Aerosmith, Metallica, and Soundgarden (Billboard, June 18, 1994), "Kid Grid" asks them to reassemble classic Hanna-Barbera cartoons.

The game, produced by Geffen's Norman Beil and Jasmine Multimedia, includes full-length, uncut episodes featuring characters such as Huckleberry Hound and Snagglepuss. And, yes, it's targeted at adults, too.

Also using cartoons as a jumping-off point for interactive development is

(Continued on page 84)

Panasonic's 3DO Model Enhanced

GOLDSTAR UNVEILED ITS new digital video module for its version of the 3DO multiplayer at the Winter Consumer Electronics Show in Las Vegas, while fellow hardware licensee Panasonic showed off its "sleeker" new model, the FZ-10, which is available this month at about \$399. For the new streamlined generation of the player, pictured, Panasonic has substituted a top-loading disc mechanism and enhanced the game controllers, according to Panasonic assistant GM Gene Kelsey.

Panasonic also introduced its MPEG-1, Video CD adaptor for its 3DO player, out early this year at about \$250.

Goldstar's MPEG-1 adaptor (designed to allow playback of feature films and other FMV titles) will carry a lower suggested retail price, according to the company; it's due this month at about \$200 and fits completely inside the unit in a prearranged slot. Goldstar will bundle the Video CD title "Total Recall" with the module.

In other 3DO news, Panasonic announced at the show that Wal-Mart will begin carrying the Panasonic 3DO player and related software in 2,300 stores nationwide; the move follows a "successful" test conducted in about 60 Florida stores over the last few months, Wal-Mart reports.

ATARI, relatively quiet on the gaming scene in the last few months, had a lot to talk about at CES. The company debuted its long-anticipated CD add-on for its Atari Jaguar video game unit, and also showcased a strong software lineup for the 64-bit game system—filling a notable void for the highly revved system since its debut.

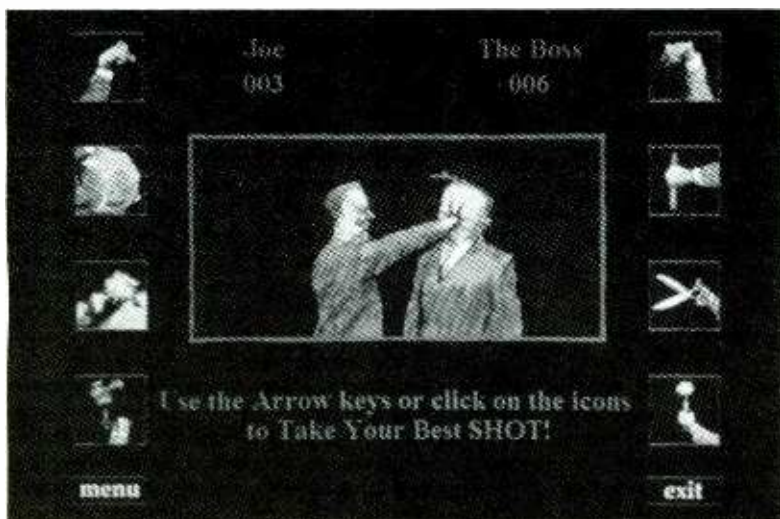
The double-speed CD add-on, which plugs into the main game unit and also plays standard audio CDs, is due on shelves early this year at \$149.99 and will be bundled with a video game. The first software titles available for the CD unit include "Battle Morph," "Highlander," "Demolition Man," and "Creature Shock."

Built into the CD add-on unit is a feature called "the Virtual Light Machine," which creates a shifting light-show on screen when any audio CD is played in the unit.

For the entire Jaguar system, Atari Corp. president/CEO Sam Tramiel says more than 50 games will be available by summer.

Other Jaguar peripherals due this year include a "Jag Link" cable for short-distance "networked" gaming—linking hardware players up to 100 feet away; it's due in the second half of 1995 at about \$30. Atari also is in co-development on a VR headset for the system, which is anticipated to hit stores by Christmas at under \$200.

IT BOWED OUT for 1995 after a bruising head-to-head battle with E3, but banners flying at the Vegas CES suggest that the Electronics Industries Assn. is still in the "interactive trade show" war. "The Digital Destination," said the banners, is to be held May 23-25, 1996, in Orlando, Fla.



Stress Relief. Multimedia company 7th Level, creator of the blissfully off-kilter "Monty Python's Complete Waste Of Time," is at it again. This time, it has teamed with award-winning and equally unique cartoonist Bill Plympton to produce "Take Your Best Shot," an interactive CD-ROM stuffed to the gills with "arcade games for twisted minds," interactive screen savers, and, pictured above, an office stress reliever. The title, due in February for about \$19.95, is the first in a series of arcade-style games from the company.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

CBS/Fox Lands PBS Series 10 Laser Scans: Top-Selling Titles 76
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PICTURE THIS



By Seth Goldstein

PROXY FIGHT: MCA/Universal and Disney have been battling for bragging rights to the best-selling title of 1994 since the October releases of "Jurassic Park" and "Snow White And The Seven Dwarfs."

Initially, unidentified studio sources laid claim to first place. Now, the argument is being carried on by market-research services, almost acting as proxies on behalf of the contending studios.

Earlier this month, in a press release that got little play anywhere, VideoScan announced "Jurassic Park" as the winner, followed by "Snow White"; FoxVideo's "Mrs. Doubtfire"; Disney's "Fox And The Hound"; FoxVideo's "Speed"; Disney's "Return Of Jafar"; MCA's "Beethoven's Second"; and Warner Home Video's "Thumbelina," "The Secret Garden," and "The Fugitive." VideoScan based its ranking on data collected from accounts representing more than 55% of traditional sell-through outlets, including the mass merchants.

Disney, which says consumers have bought "well over" 20 million of 27 million copies of "Snow White" delivered to retail, says VideoScan can't be correct because it doesn't get point-of-sale reports from direct accounts like Wal-Mart and Kmart. Both did big "Snow" jobs, and only Disney knows the numbers.

The studio suggested calling **Bob Alexander** of Alexander & Associates, who put the the animated classic "comfortably ahead of 'Jurassic Park.'" Since Alexander surveys consumers, not retail outlets, Disney's presumption is that his data accurately reflect sales from all classes of trade.

But many in the business aren't convinced of the accuracy of either Alexander or VideoScan. The skepticism is reinforced by the wide difference between their figures for "Jurassic" and "Snow White" total sales. Sources indicate the two surveys are millions apart.

BATTLING BRANDS: What's the one thing home video has lacked from the very beginning? How about a good old-fashioned battle of the brands?

It hasn't happened thus far, because movies dominate the business, and everyone knows each feature is *sui generis*. You've never
(Continued on page 76)

World Vid Vendors Fight Over Anime U.K. Grosses \$4 Mil. Despite Piracy, Fees

BY PETER DEAN

LONDON—Anime—shorthand for Japanese animation—is enjoying a boom in the U.K. and Europe that makes the U.S. seem like a quiet backwater. So perhaps it's not unusual anime suppliers suffer the problems of cutthroat competition that often accompany success, plus one peculiar to the language of origin.

The increasing strength of the yen over the U.S. dollar in the past few years has contributed to escalating rights prices. Smaller vendors are buying programs unseen even before they are released in Japan, thus missing out on all-important audience tests. Major labels are striking exclusivity deals and, in some cases, buying entire catalogs. And all this can add up to very little: The markups to retail can be as low as 40 pence (60 cents) per cassette.

Further complicating matters are illegal imports, particularly from the U.K. to France, Germany, and Holland, which are making a hash of distribution rights and skewing U.K. sales. An estimated 25% of shipments from one British label go to a customer in Germany, for example. Meanwhile, because of tight censorship in the U.K., a smaller gray market is developing here, bringing uncut versions back for U.K. viewers.

Observers blame the recent spate of gray imports on the expense of translating Japanese. Dubbing a new language onto a soundtrack will cost 20,000 pounds (\$30,000) in studio time alone. Since it is difficult to translate

Japanese into Dutch, for example, smaller linguistic communities are slaves to the English-speaking markets. Importing the original is considerably cheaper than translating to Dutch by way of an intermediate English rendition. Thus, if there's a chance of subsidizing these costs, companies will try to use a mid-Atlantic voice, hoping to get U.S. distribution.

Yet anime is clearly worth the trouble. Since the video release of "Akira" in 1992, the European anime market has expanded faster than demons appearing in an arcade game. The U.K. currently holds first place with wholesale revenues of 2.5 million to 3 million pounds (\$3.75 million to \$4 million) wholesale, followed by Spain, Italy, and France, and then Germany, Benelux, and Scandinavia.

Says Gary Peet, managing director of London-based video supplier Kiseki, "Add up Disney, Hanna-Barbera, and Universal and imagine they were discovered a year ago. There is tons and tons and tons of the stuff. . . It's getting the right stuff that's difficult."

British shipments average 5,000 cassettes at 9.99 pounds (\$15) suggested list. Market leader Manga Video skews high and claims a 15,000-unit average, aided by top-sellers "Legend Of The Overfiend" and "Akira," which did 20,000 and 80,000 tapes, respectively. The next goal is to introduce more sports, children's, women's, and educational releases to broaden the genre and boost the numbers.

The censorship issues that dominate the U.K. video scene affect sex-and-vio-

lence-prone anime, but that hasn't prevented seven vendors from scrambling to meet demand. Manga Video, Kiseki, Anime Projects, Western Connection, Anime U.K., Animania, and Pioneer are already active, and sources say Virgin and Bandai could bring the total to nine.

Manga is easily the largest player, holding a 70% share of the U.K. market. The company rose out of Island World Arts, which released the first anime title in the U.K., "Legend Of The North Star," in 1991. It wasn't until "Akira" a year later, however, that sales potential was first glimpsed.

John Bull can thank Uncle Sam for the leg up, in particular the sale of Japanese cartoons to U.S. television syndicators that began in 1963 with "Astro Boy." As a result, America and the U.K. traditionally have been the conduits through which shows have passed to Europe on TV and now video.

Now British vendors are using their language advantage over the Europeans to muscle into Continental markets. Manga now sells through Oro Films in Spain, Mega Records in Den-

(Continued on page 77)

HBO Home Video Revives Savoy's Box-Office Busts

BY SETH GOLDSTEIN

NEW YORK—HBO Home Video continues to follow Savoy Pictures' star, cashing in on the rental market even as its chief source of theatrical titles falters at the box office.

A case in point is "No Escape," a Savoy release that, at \$15 million, had limited success on the big screen. HBO marketing VP Peter Liquori says the title shipped 220,000 units to the rental trade. "The box office-to-video ratio is off the charts," says Liquori, who adds that the title also topped the roster of hotel pay-per-view offerings for a month. HBO faces a bigger test with another Savoy \$7-million fizzle, "Exit To Eden," which vanished soon after its theatrical debut.

As Liquori says, better some attention than none at all, as happens to most "B" titles. The key, he claims, was Savoy's willingness to

(Continued on page 77)



No Kitting Around. LIVE Home Video executives Tim Fournier, left, and Jeffrey Fink visit the Sanrio Toy Store in Los Angeles' Beverly Center to welcome the latest additions to their kid-vid catalog, Hello Kitty and her fearless pal Keroppi. The dynamic duo, plus assorted friends, appear on four Family Home Entertainment titles due in stores March 21. Hello Kitty, new to video, already generates \$1.2 billion a year in global merchandise sales.

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PLAYBOY HOME VIDEO

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	9	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	5	3	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
3	2	12	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
4	3	15	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
5	7	9	NIRVANA: LIVE! TONIGHT! SOLD OUT!!	Geffen Home Video 39541	Nirvana	1994	NR	24.98
6	6	10	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
7	10	44	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Video 82163	Yanni	1994	NR	19.98
8	8	9	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
9	11	8	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
10	9	8	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
11	4	16	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
12	15	7	EAGLES: HELL FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	24.98
13	13	7	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
14	16	4	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
15	23	3	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	12.99
16	14	18	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
17	12	19	THE 3 TENORS IN CONCERT 1994 ▲	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
18	33	7	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
19	31	15	BARBRA STREISAND: BARBRA-IN CONCERT ▲	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
20	17	8	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
21	19	8	JANET JACKSON: JANET ●	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
22	20	15	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
23	18	10	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
24	27	42	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
25	26	40	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
26	32	39	PINK FLOYD: THE WALL	Metro-Goldwyn-Mayer MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
27	RE-ENTRY		PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
28	39	4	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98
29	28	10	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
30	29	20	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
31	RE-ENTRY		IN THE LINE OF FIRE	Columbia Pictures Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	19.98
32	NEW ▶		THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95
33	RE-ENTRY		PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
34	38	11	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
35	NEW ▶		CAPTAIN JANUARY	Twentieth Century-Fox FoxVideo 8568	Shirley Temple Guy Kibbee	1936	G	14.98
36	21	43	HOW THE GRINCH STOLE CHRISTMAS!	Metro-Goldwyn-Mayer MGM/UA Home Video M201011	Animated	1966	NR	14.95
37	24	7	GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
38	37	7	SMASHING PUMPKINS: VIEUPHORIA	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
39	36	68	AMADEUS ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
40	RE-ENTRY		PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

CES Cites Demand For Multimedia Computers

CES CONSUMER TRENDS: No product at the Jan. 6-9 Consumer Electronics Show in Las Vegas was more of a "must-have" commodity than the multimedia computer—despite retail prices of \$1,500-\$2,500 for a system many consumers barely knew how to operate when they got it home.

Confusion and downright ignorance didn't get in the way of sales, according to the Electronics Industry Assn. Buyers were determined enough to get on the bandwagon with those who purchased more than 8 million multimedia computers last year. And, incidentally, word about the word "multimedia" continues to spread, even though definitions vary.

EIA data indicate that more than 50% of Americans have heard the term. Within the 35-49 age cohort, the awareness factor jumps to 60%. Says EIA senior economist **Todd Thibodeaux**, "More people know about multimedia than the Republican's Contract With America."

"Know about" isn't the same as "know," however. Some 38% of consumers who recognized "multimedia" thought it was related to interactive television. In comparison, 42% of consumers linked the term to computers.

Combining PCs and television isn't a good idea to many of those surveyed. About 43% want to keep the two media separate, compared to 31% who would have the two in a single system, according to EIA studies.

Once consumers figured out how to work the new acquisition, they were generally satisfied with the software titles they purchased.

Parents were unsure about what they thought they were purchasing, but nonetheless willingly shelled out \$50 for a program. Any title associated with a brand name like Disney or Random House was trusted more than product from an unknown publisher.

While multimedia's future looks bright, noncomputer retailers continue to seek the ultimate "plug and play" machine. Apple's Macintosh models are the easiest to use, according to dealers, and have almost reached the ideal, EIA says.

However, IBM clones, which account for most of the software installation problems, outsell Macs by a large margin. Until that gap closes—or IBM clone manufacturers work out the kinks—many video retailers might not make the jump into

multimedia.

THEM BONES: BMG Video has picked up distribution rights to the CBS-TV animated series "Skeleton Warriors." The first three releases will be in stores March 14, priced at \$9.98 each.

With the purchase of a 12-unit counter display, retailers will receive 40 "Skeleton Warriors" milk caps. Dealers who purchase a 24-unit counter display will receive 100 of the discs and two banners.

Consumer incentives consist of a free "Skeleton Warriors" tattoo packed inside each cassette. "Skeleton Warriors" has numerous merchandise licensees, including a line of action figures from Playmates Toys.

TIMMY'S SMILING: MCA/Universal Home Video publicity VP **Maria LaMagra** reports that 121 television markets will air the studio's direct-to-video series "The Adventures Of Timmy The Tooth."

MCA began previewing a half-hour episode of the series in syndication about two weeks ago as part of an extensive sampling program to introduce the new character. Three titles from the series arrive in stores Jan. 31, priced at \$12.98.

SWIMSUIT SEASON: Sport Magazine will support the release of "The Making Of The 1995 Sport Magazine Swimsuit Issue" with a television preview on ESPN and Prime Network and a radio promotion.

Released by ABC Video, on the ESPN Home Video line, the 60-minute tape is priced at \$12.95 and arrives in stores Feb. 21, day and date with Sport's annual swimsuit issue.

A 40-minute version of the video will air on ESPN and Prime Network in February. The radio promotion will be conducted on 142 classic rock stations throughout February.

Former Los Angeles Dodger and Sport Magazine executive publisher **Steve Garvey** has been recruited to pitch the video on various radio and TV programs.

BIRTHDAY WISHES: To celebrate what would have been the King's 60th birthday, Lightyear Entertainment will release "Elvis '56... In The Beginning."

The video, due in stores Feb. 28, features Elvis' early television performances on the Steve Allen Show and with the **Dorsey Brothers**. Retail price is \$19.98. Light-year product is distributed by BMG Video.

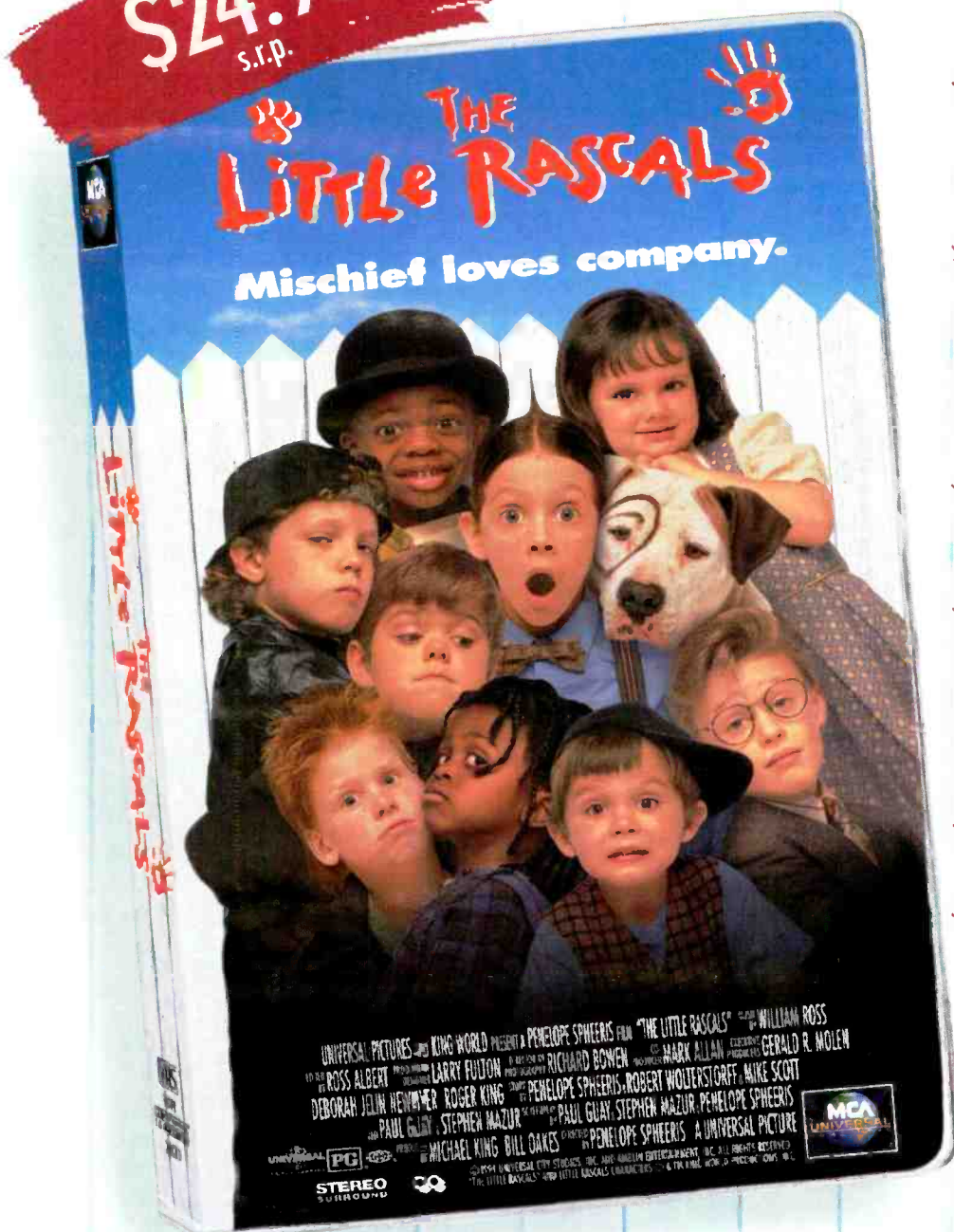


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by Eileen Fitzpatrick

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s.r.p.



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👋 Two value-added cross promotions! **Hilton Hotels** – featuring a \$75 savings on their successful Hilton “Vacation Station” package-- includes a mention in consumer print ads. Plus **Superflora/800 Gift-Line** is offering up to a \$20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million consumers!

👋 **Timed To Move Product!** February 14th Nationally Advertised Availability Date capitalizes on pre-Presidents' Day and Easter store traffic.

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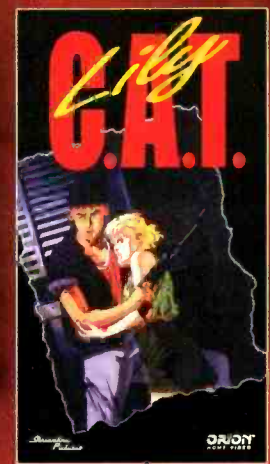
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ORDER CUT-OFF DATE: FEB. 1, 1995

STREET DATE: FEB. 21, 1995

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ORION
HOME VIDEO

'Jurassic,' 'Snow White' Get 5-Star Salute FoxVideo's Special-Edition Titles Gross \$22.5 Mil.

LASER BESTSELLERS: Seventeen new titles have been certified by the Laser Disc Assn. as having met three-star (50,000 units sold), four-star (75,000 units), or five-star (100,000 units) sales milestones. That brings the total of discs awarded LDA's "Laser Star" status to 62.

"Jurassic Park," "Snow White," "Speed," and "True Lies" grabbed the top rung, while "Clear And Present Danger," "Cliffhanger," "The Last Of The Mohicans," and "Patriot Games" were a step below. Three-star winners included "The Abyss" special edition, "Aliens" special edition, "Star Wars Trilogy" boxed set, "Ben Hur," "The Crow," "Dr. Zhivago," "Michael Jackson: Dangerous," "Pink Floyd: The Wall," and "Schindler's List."

BLOCKBUSTER SPECIAL EDITIONS: FoxVideo's special-edition winners, "The Abyss," "Aliens," and "Star Wars Trilogy," retailed for \$99.98, \$99.98, and \$249.98, respectively, which means deluxe laser sets grossed roughly \$5 million, \$5 million, and \$12.5 million apiece—no small change.

LDA APPOINTMENTS: Image Entertainment chairman and CEO **Martin Greenwald** has been elected LDA chairman for 1995, succeeding MCA Home Entertainment senior VP **Phil Pictaggy**. Technidisc chairman **Ron Balousek** was elected vice chairman; Pioneer Electronics senior VP **Mike Fidler** continues as secretary treasurer.

Also on the 1995 LDA board of directors are **Scott Bartlett** of DADC, **Dave Goldstein** of FoxVideo, **George Feltenstein** of MGM/UA, **Yosuke Kobayashi** of Pioneer LDCA, **Jerry Landskron** of Pioneer New Media, **Jim Lance** of Pioneer Video Manufacturing, **Kevin Hanson** of Sony Electronics, and **David Goodman** of USLVD.

Meanwhile, **Judy Anderson** received a one-year renewal as LDA executive director. During her tenure, LDA has significantly boosted the profile of the format, established the Laser Star certification program, co-sponsored the Consumer Laser Disc awards, and conducted the first comprehensive software sales surveys for the industry.

MGM/UA has many noteworthy laser titles on the slate for the first three months of the year, including **Philip Kaufman's** "Invasion Of The Body Snatchers" with **Donald Sutherland**,

**LASER
SCANS™**

by **Chris McGowan**

Leonard Nimoy, and **Jeff Goldblum** (remastered, wide, \$34.98); "United Artists Sci-Fi Matinée, Vol. II" (four titles, boxed set, \$99.98); "The Gene Kelly Collection" (three titles, wide, boxed set, \$124.98); "National Velvet: 50th Anniversary Edition" (\$69.98); "The Outer Limits Collection, Vol. 4" (boxed set, \$99.98); **Ingmar Bergman's** "Persona" (\$34.98); the romantic comedy, "Sleep With Me," with **Meg Tilly** and **Eric Stoltz** (\$34.98); and the Showtime movie, "Radio Inside," with **Elisabeth Shue** and **William McNamara** (wide, \$34.98).

Also available is MGM/UA's superb "Midnight Cowboy: 25th Anniversary" (remastered, wide, Dolby Surround, extras, \$49.98), which includes a making-of documentary and the original theatrical trailer.

TELDEC recently launched several outstanding classical music laserdiscs. "Harnoncourt & Beethoven, The Concert: Symphonies No. 8 & No. 6" (\$34.97) includes a 1990 concert performance of the two works with **Nikolaus Harnoncourt** leading the **Chamber Orchestra of Europe**, plus a documentary showing Harnoncourt rehearsing the musicians. "Where The Wild Things Are/Higglety Pigglety Pop!" (\$34.97) is a fantasy-opera collaboration of composer **Oliver Knussen**, artist-author **Maurice Sendak**, the **Glyndebourne Festival Opera**, and the **London Sinfonietta**. **Christopher Nupen's** "Schubert: The Greatest Love & Greatest Sorrow" (\$34.95) is a portrait of composer **Franz Schubert**, and features **Vladimir Ashkenazy**.

Daniel Barenboim and the **Bayreuth Festival Orchestra** perform in "Wagner: Siegfried/Siegfried Jerusalem" and "Wagner: Gotterdammerung/Siegfried Jerusalem" (widescreen, \$99.97 each).

ADDAMS TO ASHES: Voyager has several notable new additions to the Criterion Collection. "The Addams Family" (extras, \$49.95) presents two episodes from the delightfully morbid television series, clips from 24 other shows, audio commentary by cast and

crew members (including creator **David Levy** and the actors who played Gomez, Pugsley, Wednesday, and Lurch), plot synopses for every episode, hundreds of behind-the-scenes photos, and more.

"Halloween" (wide, extras, \$99.95) gives the full Criterion treatment to the 1978 **John Carpenter** horror classic with a new digital transfer, audio commentary by Carpenter and star **Jamie Lee Curtis**, a separate music and effects track, and additional footage shot for the 1980 TV version.

Michael Powell's 1945 film "I Know Where I'm Going!" (extras, \$69.95) is a favorite of many directors and critics (many of whom also love Powell's "The Red Shoes"). The Voyager version includes the documentary, "I Know Where I'm Going Revisited," excerpts from Powell's home movies, production stills, and audio commentary by **Thelma Schoonmaker Powell** and movie historian **Ian Christie**.

"David Holzman's Diary" (\$49.95) is an underground documentary that is really a colossal put-on, as director **Jim McBride** makes fun of pretentious filmmakers and cinema verité. One of the most influential independent movies of the '60s, it has been selected to join the prestigious National Film Registry.

"Ashes And Diamonds" (\$49.95) is **Andrzej Wajda's** 1958 masterpiece about a Polish resistance fighter at the end of World War II. The stark movie, a landmark in Eastern European cinema, questions the meaning of love, country, and war.

And "The World's Greatest Animation" (extras, \$99.95) is a sensational compendium of animated shorts from the likes of **Bill Plympton**, **Zbigniew Rybczynski**, **Will Vinton**, and other masters. The works are selected from Academy Award winners and nominees between 1978-90 and are presented here in the CAV format to offer the option of frame-by-frame viewing. Included is audio commentary by critic **Charles Solomon** and animation professor **William Moritz**, plus production sketches, storyboards, and multimedia presentations about the animators.

EPIC MUSIC VIDEO has "Luther Vandross: Always And Forever" (90 mins., \$29.98), in which the popular singer performs at London's Royal Albert Hall.

PARAMOUNT has "The House Of The Spirits" (wide or panscan, \$39.95), which explores love, seduction, revenge, and magical realism, and has **Meryl Streep**, **Glenn Close**, **Winona Ryder**, **Jeremy Irons**, and **Antonio Banderas** in its outstanding cast. Also out is "One-Eyed Jacks" (remastered, wide, \$49.95), a 1961 western directed by **Marlon Brando** (after **Stanley Kubrick** dropped out), in which an outlaw and a sheriff, **Brando** and **Karl Malden**, respectively, settle old scores and play out a complex game of betrayal.

REPUBLIC has released the **Stephen King** TV miniseries "The Stand" in a laserdisc boxed set (360 mins., \$69.98). **Gary Sinise**, **Rob Lowe**, **Molly Ringwald**, and **Miguel Ferrer** are among the actors in this post-apocalyptic tale of survivors vs. the powers of darkness.

Top Video Rentals™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	4	3	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
2	2	6	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
3	5	3	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
4	1	9	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
5	3	8	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
6	7	3	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
7	40	3	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
8	6	11	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
9	9	8	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
10	10	8	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
11	8	9	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
12	11	13	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
13	18	3	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
14	13	20	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
15	12	9	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
16	17	11	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
17	19	3	WAGONS EAST! (PG-13)	Live Home Video 69991	John Candy Richard Lewis
18	16	12	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
19	14	7	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
20	15	7	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Brigitte Fonda
21	NEW ▶		NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
22	21	12	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
23	20	8	COPS AND ROBBERSONS (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
24	23	11	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
25	31	2	THE LAND BEFORE TIME II (G)	Universal Cartoon Studios Inc. MCA/Universal Home Video 82142	Animated
26	26	7	DREAM LOVER (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
27	22	10	THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
28	24	4	WIDOW'S PEAK (PG)	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
29	37	2	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
30	25	17	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
31	28	6	SHOOSH CITY (PG-13)	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
32	29	3	BELLE EPOQUE (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
33	NEW ▶		OPERATION GOLDEN PHOENIX (R)	Screenland Productions Inc. MCA/Universal Home Video 82177	Jalal Merhi Al Waxman
34	38	15	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
35	33	9	EVEN COWGIRLS GET THE BLUES (R)	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
36	34	22	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
37	35	9	LITTLE BIG LEAGUE (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
38	39	15	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
39	NEW ▶		LASSIE (PG)	Paramount Pictures Paramount Home Video 33034	Jon Tenney Helen Slater
40	30	7	THE FAVOR (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

PICTURE THIS

(Continued from page 71)

seen a studio attacking another's title, either in theatrical or cassette distribution.

But consider a special-interest category like fitness. Other than the celebrities doing the exercises, there's little to differentiate programs. So how do consumers tell apart the hundreds of titles currently available.

One answer: Promote your product and knock the other guy's. The likeliest adversaries are BMG Video and WarnerVision Entertainment (formerly A* Vision). Based on conversations with Meridian Films, we're betting BMG

will launch a pre-emptive strike.

BMG recently licensed Meridian's "The Firm" as its entry into the fitness market. Meridian previously had established the series in direct response via an aggressive ad campaign that drew howls from better-known competitors.

BMG occupies just this position vis-à-vis WarnerVision, now holding a 75% share of a market where growth mostly comes from the other guy's pocket. Meridian seems eager to tweak noses at retail. It remains to be seen if BMG will oblige—and if WarnerVision rises to the bait.

WORLD VID SUPPLIERS

(Continued from page 71)

mark and Norway, PolyGram's Movie Select in Benelux, PFC in France, and Granata Press in Italy; it is just signing a deal for Germany. Kiseki reaches Germany through Laprett und Ula, Scandinavia through Denmark's Extra Video, and Benelux through Kiseki BV.

In the U.K., growth started with specialty retailers and niche magazines and comic books. But Manga Video, which just sold its millionth British cassette, has been broadening the consumer base with aggressive advertising and new types of distribution. The company has managed to persuade Virgin to install a Manga corner in each of its new megastores, as part of a pan-European effort to get merchants to stock only its titles.

Europe, in fact, may be the ripest target of all. With double the sales of its neighbors, Spain is closing fast on the U.K. The gain in Spain has been through cable, broadcast TV, and computer games.

France still carries 30 hours a week of Japanese cartoons, giving the genre a higher profile than it ever had in the U.S., while Italian magazine kiosks carry a range of comic books aimed at the adult market targeted for anime.

Germany might be doing better except for the ratings that censorship authorities slap on anime. Run-ins with the law have made German suppliers nervous about handling distribution.

HBO REVIVES SAVOY

(Continued from page 71)

open the title wide on 1,800 screens, giving "Exit" the high awareness that attracts renters. "That dynamic works on home video," Liquori says. "It's a good fish-out-of-water comedy. We've had success with movies like that in the past."

In a sense, Savoy is lucky to have HBO as its home-video partner. The company, which last year took back control of rental distribution from Warner Home Video, generally receives good marks from distributors whose relationships with suppliers largely determines how much product they order. Liquori isn't shy about accepting credit in the name of his employer: "We've done a damn good job with retailers."

As a result, Savoy's features that have graduated to video—including the well-regarded "A Bronx Tale" and "Shadowlands," plus "Lightning Jack" and "Serial Mom"—have sold well. "Every one has broken 100,000 units easily," Liquori says. He takes particular pride in "Shadowlands," a polished tear-jerker that moved 150,000 units.

In Liquori's view, it's only a matter of time for Savoy to hit it big. "They are a well-capitalized, well-run organization," he says. "Our deal with them is long term. I'm not sitting here being anxious," Liquori says. "From our end, we're absolutely ecstatic" about future output.

With no direct-to-sell-through blockbusters, HBO has limited exposure to the more dynamic sector of the market. The first repriced Savoy features will reach distributors this year at \$19.95 suggested list. HBO Home Video is "open-minded" about fitness and children's programs, two sell-through perennials, "but it's got to be the right property."

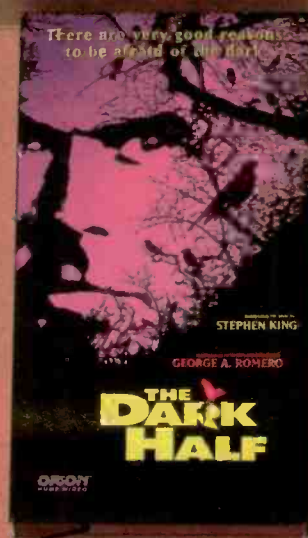
Great Entertainment Value That Delivers!

Six of the best – with laughs, action, and drama that will drive customers to your store!

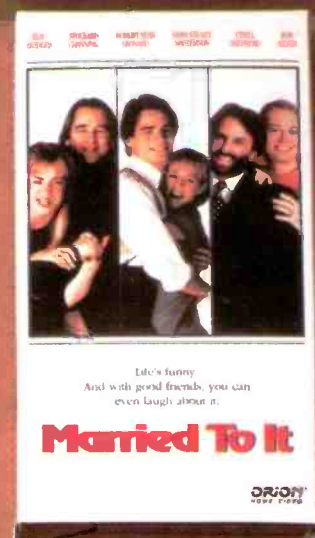
Featuring great stars including Academy Award®-nominee Michelle Pfeiffer, Timothy Hutton, Stockard Channing, Beau Bridges, Danny Aiello, Ray Liotta, Ron Silver, Tracy Scoggins, Kiefer Sutherland and more!



Cat. # 8789
104 mins.
□, Rated PG-13



Cat. # 8787
121 mins.
□, Rated R



Cat. # 8790
112 mins.
□, Rated R

Cat. # 8782
99 mins.
□, Rated R

Cat. # 8803
97 mins.
□, Rated PG

Cat. # 8804
87 mins.
□, Rated R

Cat. # 8804-U
92 mins.
□, Unrated




**Order Cut-Off: February 1
Street Date: February 21**

\$14.98*
SP MODE

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Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	2	8	HELL FREEZES OVER Geffen Home Video 39548	Eagles	LF	24.98
2	1	16	BARBRA-THE CONCERT ▲ ³ Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
3	3	45	LIVE AT THE ACROPOLIS ▲ ³ Private Music BMG Video 82163	Yanni	LF	19.98
4	4	9	LIVE! TONIGHT! SOLD OUT!! Geffen Home Video 39541	Nirvana	LF	24.98
5	6	20	THE 3 TENORS IN CONCERT 1994 ▲ ⁴ Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
6	5	8	WOODSTOCK '94 PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
7	7	67	OUR FIRST VIDEO ▲ ⁴ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	8	9	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
9	10	18	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
10	9	39	LIVE Curb Video 177706	Ray Stevens	LF	16.98
11	11	12	CHRISTMAS WITH VINCE GILL MCA Records, Inc. MCA Music Video 11473	Vince Gill	LF	19.98
12	12	11	BIG ONES YOU CAN LOOK AT ● Geffen Home Video 39546	Aerosmith	LF	24.98
13	14	34	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
14	13	91	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
15	21	8	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
16	22	12	CROSS ROAD PolyGram Video 8006367773	Bon Jovi	LF	19.95
17	15	12	THE GATE TO THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
18	20	9	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
19	17	14	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
20	16	66	GREATEST HITS ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
21	18	124	REBA IN CONCERT ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
22	28	59	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
23	29	135	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
24	24	64	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
25	19	34	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
26	26	15	VIEUPHORIA Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
27	25	17	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
28	31	20	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
29	23	40	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
30	27	11	I SEE IT NOW A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
31	30	59	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
32	33	101	I STILL BELIEVE IN YOU ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
33	34	34	ZOO TV: LIVE FROM SYDNEY Island Video PolyGram Video 8006313733	U2	LF	19.95
34	36	53	DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19 V49164	Michael Jackson	LF	19.98
35	40	29	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
36	32	14	KICK A LITTLE Warner Reprise Video 3-38404	Little Texas	LF	14.98
37	35	13	PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
38	RE-ENTRY		FIELDS OF GOLD, THE BEST OF STING 1984-1994 ⁴ A&M Video PolyGram Video 4400896233	Sting	LF	19.95
39	39	15	SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.98
40	RE-ENTRY		THE HOME VIDEO ● Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1995, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Wynton Marsalis, "The London Concert," Sony Classical Film & Video, 46 minutes, \$19.95. Trumpeter Marsalis gracefully proves he is just as at home in the classical realm, for which he earned Grammy awards more than a decade ago, as he is in the jazz repertoire, for which he has earned more recent kudos. This concert, recorded with the English Chamber Orchestra conducted by Raymond Leppard in London's enchanted 900-year-old St. Giles Church Cripplegate, features Haydn's Trumpet Concerto in E-flat major as well as trumpet concertos by Hummel and Leopold Mozart. Marsalis' previous Sony Classical videos—"Baroque Duet" and "A Carnegie Hall Christmas Concert"—both were nominated for Grammys, and there's no reason why this shouldn't follow suit.



workout that allows exercisers to walk as much as two brisk miles without ever leaving their homes.



The fitness pro takes cues from the sports and dance world in creating these walking-based exercises, and those at home will recognize familiar movements culled from tennis, basketball, boxing, and various dance genres. Soundtrack is feisty and fast-moving, and participants can adapt the routine to meet their fitness—and time—parameters.



DOCUMENTARY

"Teachers & Teaching," The Leonard Bernstein Society (800-382-6622), 60 minutes, \$24.95. The late Leonard Bernstein clearly was just as interested in educating people about the music he so loved as he was composing, conducting, and playing it. This autobiographical video tribute to five key figures in his own musical education is sentimental, revealing, and humorous. Bernstein weaves wonderful stories about his first impressions of and subsequent encounters with melodramatic piano teacher Madame Vengerova; Dimitri Mitropoulos; Fritz Reiner, who sprang pop quizzes during rehearsals; Aaron Copland, who taught Bernstein which pieces of music to keep and which to toss out; and inspirational teacher Serge Koussevitsky. Bernstein astutely concludes that teaching and learning are really two sides of the same coin, and viewers should feel privileged to have this lesson.

SPORTS

"Shaquille O'Neal Larger Than Life," CBS Fox Video, 50 minutes, \$19.98. This second Shaq attack assesses the NBA star's professional basketball career with the Orlando Magic, with a few diversions into his music and movie personas. There

are ample interviews with the ever-charismatic O'Neal, plus comments from well-wishers including Michael Jordan, Charles Barkley, and New York Knicks coach Pat Riley. Most of the action, however, centers around the basketball court—from Magic footage during a road trip to Canada with Dream Team II—and Shaq's seemingly never-ending schtick, including snippets from his theatrical debut "Blue Chips" and the videoclip for "Nobody," from his latest Jive Records release, "Shaq Fu—Da Return."

and co-starring James Stewart; and "The Redhead From Wyoming," in which O'Hara again plays a saucy saloonkeeper. Shoot 'em up fun that brings back memories of theatrical days gone by.

"The War Of The Roaches," Bug Haus (615-728-4290), 28 minutes, \$19.99.

The title may be humorous, but anyone who ever has had a roach problem knows it is no laughing matter. But help is on the way. Some consumers with insect-infested homes can save a call—and inevitable bill—to the Orkin Man if they follow the straightforward methods put forth here. A professional leads a video tour through each room in the house, beginning in the kitchen and bathroom—where roaches first surface—and provides information about how best to nip them in the bud by combining prevention and exclusion methods with strategic pesticide placement. There are a few horror-movie-like scenes, but nothing viewers in need haven't seen themselves. This one's got legs.



INSTRUCTIONAL

"The Video Guide To The Internet," Visual Edge Productions Film & Video (800-405-4638), 45 minutes, \$19.95. Feeling grounded in the rapidly morphing world of cyberspace? This analog users guide to the Internet is a handy tool that may not leave viewers ready to rival Bill Gates, but it at least puts them on the right track of which questions to ask. Among the topics covered: how to establish an E-mail address and use it to communicate, how to access various commercial online services, and how to use other Internet sources. Much of the information is disseminated via helpful on-screen demonstrations. Viewers will want to keep that remote control close at hand, as the rewind button may come in handy.

"The Western Collection Featuring Maureen O'Hara," MCA Universal Home Video, approximately 75 minutes each, \$14.98 each.

MCA Universal salutes the woman who won the West, Hollywood-style, in this four-video tribute to Maureen O'Hara. Collection includes "Comanche Territory," co-starring Macdonald Carey and O'Hara as a saloon owner; "War Arrow," a cavalry vs. Indians action-adventure; "The Rare Breed," directed by veteran Andrew McLaglen

CHILDREN'S

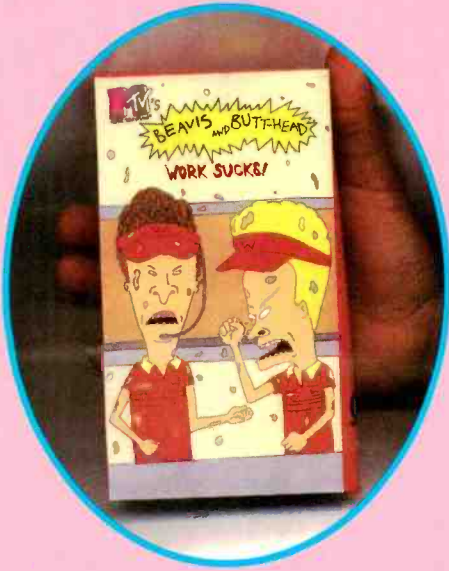
"Mega Man," "Jim Lee's WildC.A.T.s Covert Action Team," Sony Wonder, approximately 45 minutes each, \$12.98 each. "Mega Man," based on the popular video game, debuted in syndication in September and since has amassed a large action-adventure-loving audience. Among the new episodes are "The Beginning," which details the genesis of the fighting robotic wonder and his first encounter with the evil Dr. Wiley. "WildC.A.T.s," based on the comic book series, is part of the CBS Saturday-morning lineup and concerns the ongoing battle between the "good" Kherubim and "evil" Daemons. Animation is impressive; story lines are exactly what viewers would expect. Also new from Sony Wonder are three new "Tales From The Cryptkeeper" adventures.

HEALTH/FITNESS

"Denise Austin: Trimwalk Indoor Workout," Parade Video (201-344-4214), 55 minutes, \$14.98. Austin's 18th video features an exceedingly user-friendly, low-impact

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

BORN



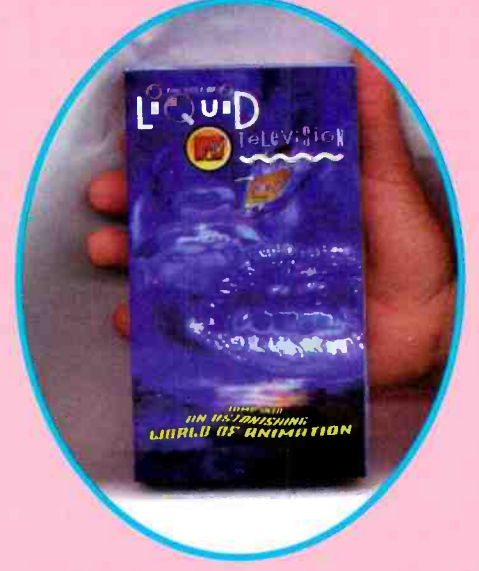
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Era Ends At A&M As Yakus Moves On Studio Veteran To Focus On Mixing Projects

■ BY PAUL VERNA

LOS ANGELES—After a 10-year stint as the chief engineer and VP of A&M Recording and Mastering Studios, Shelly Yakus is departing the company to devote more time to mixing records.

Yakus, who was hired in 1985 by A&M founders Herb Alpert and Jerry Moss to rebuild the facility, will not be replaced, says A&M Studios manager Ron Rutledge, who will oversee day-to-day operation of recording and mastering complex.

Some of Yakus' responsibilities will be absorbed by head technician Mike Morongel, who has the technical expertise to ensure continuity.

Ironically, one of Yakus' first jobs following his departure is mixing an upcoming John Hiatt album at A&M Studios with Don Smith. (Interestingly, Hiatt, until recently an A&M Records artist, is working at the studio while shopping for a new label deal. See *The Beat*, page 16.)

Yakus also is mixing a single for another former A&M artist, Joan Armatrading, who is now signed to a BMG label.

Yakus—a 28-year industry veteran renowned for his legendary ears—says he looks forward to working behind the console again. "I really miss being in the control room," he says. "It's a chance to be creative in a different way, and it's most natural for me."

Addressing the apparent irony of returning as a client to the place he ran for a decade, Yakus says, "It takes some getting used to." But, he adds, "I was one of the people who was instrumental in building this place, so I really know it well, and I like making records here. You can make a really good record here."

He says his departure, which followed the expiration of his contract, was amicable. Yakus adds that he has had discussions with A&M brass about consulting for the studio.

Rutledge, who joined A&M Oct. 10, 1994, after a seven-year tenure as studio manager at Precision Mastering, says bookings are up again after a lull last year. He adds that his presence has brought back clients like producer Paul Fox, who had worked at A&M years ago but hadn't been back since then.

The studio is "solidly booked through the middle of February, and I've got a lot of bookings well up through May," says Rutledge.

The strategy for the future, says Rutledge, is "business as usual: Keep the studio booked, keep clients coming in, and make some money this year."

Yakus, who is profiled in the February issue of *Mix* magazine, got started at the legendary A&R Studios in New York, the breeding ground for such audio greats as Phil Ramone, Roy Cicala, Tony May, Dave Sanders, Roy Halley, and

Brooks Arthur.

He got his break in the late '60s engineering such classics as Van Morrison's "Moondance" and the Band's "Music From Big Pink." In 1970, he went to the Record Plant, and later worked on groundbreaking albums by Tom Petty, Stevie Nicks, and Bob Seger with partner Jimmy Iovine. In 1985, Yakus and Iovine joined A&M, where they pumped new life into the aging facility, eventually attracting such top talent as the Rolling Stones and Bruce Springsteen.

Among Yakus' other engineering credits are works by U2, Don Henley, Dire Straits, and John Lennon.



A Tad Scary. Elektra hard rock band Tad has been at Bob Lang Studio in Northern Seattle with noted producer Jack Endino working on a project titled "Infrared Riding Hood." Shown, from left, are Endino, Tad guitarist and front man Tad, and band members Kurt Danielson and Josh Sinder.

Producer-Arranger John Paul Jones: More Than Led Zeppelin's Ex-Bassist

■ BY MARISA FOX

NEW YORK—To most, he is immortalized as Led Zeppelin's inspired bassist. But to Diamanda Galás, the Butthole Surfers, R.E.M., Ben E. King, the Mission U.K., and—most recently—Heart, he is also a producer par excellence.

To John Paul Jones, being known as a bassist rather than an arranger and producer is almost laughable. "Most people don't know," he says with self-deprecating humor, "I did loads of session work before I was in Led Zeppelin."

With credits ranging from hits off Donovan's "Hurdy Gurdy Man" (on which he worked extensively with then backing guitarist Jimmy Page) to Tom Jones, Herman's Hermits ("A Kind Of Hush"), Lulu ("To Sir With Love"), Dusty Springfield, and tracks on the Rolling Stones' "Their Satanic Majesties Request," Jones has reason to be amused. He first worked as a studio musician at age 17 and formed a band with Jet Harris and Tony Meehan, originally from the Shadows, garnering three top 10 hits at a time when "kids screamed all the time at pop bands," he says. "Joining Led Zeppelin was kind of strange for me. I thought I had already done the pop thing."

Perhaps Zeppelin wasn't so much a rehash of Jones' '60s pop days as a passport into something more bluesy and complex, driven by exotic rhythmic arrangements. "As a kid, I picked up a lot of radio stations broadcasting a wide range of music, from American pop heard on the AFN—the American Forces Network—to Algerian music, which you could hear on any

clear night transmitted straight from the source."

By the time Jones started arranging for Zeppelin, he found it quite normal to compose such structures as "three skips in rhythm," also heard on "Skótoseme," the opening track on "The Sporting Life," his recent col-



John Paul Jones, left, with Diamanda Galás.

laboration with Diamanda Galás. "That's how I hummed it," says Jones about the arrangement. "Diamanda and I both share a passion for Eastern and Mediterranean music." The situation was similar in Zeppelin, where Page also had been influenced by Arabic rhythms and instrumentation, making such arrangements a natural progression for the rock group.

Perhaps it's no coincidence that as his former bandmates, Robert Plant and Page, were busy dusting off their old hits and refashioning them with an Egyptian ensemble for "No Quarter," Jones teamed with Galás, the Greek diva of the macabre. "It makes perfect sense to me," he says, adding that many were puzzled by the move. But anyone present at one of the pair's fall shows—Jones' first time on the road since Zeppelin disbanded—could not deny that Galás' rendition of "Communication Breakdown" was the ultimate cover.

Though Jones prefers working in a residential studio a safe distance away from a city—"so you're not totally out

in the woods, but also not too close to have to comb the city for band members"—he recorded "The Sporting Life" at his home studio near Bath, England. The project was hatched over a year ago, when Galás was touring Europe for "The Singer." Upon her return home, she recorded "the slow tracks" at SIR Studios in New York with just a Hammond organ, while Jones took on "all the fast ones, all the heavy riff-type stuff."

When Galás trekked to England to record last year, Jones set up equipment in his barn and arranged another room for instruments and vocals. He used a Euphonix console and Mitsubishi 32-track digital, as well as Digidesign Pro Tools.

"On songs like 'Hex,' I had the drummer play a bunch of beats, chopped them up, and built them back up again," says Jones, who also uses Mason basses, which are 8-string but strung like 12-string guitars, with four strings doubled over "to cover all low- and midrange, and leave room for vocals at the top." To further exploit that effect, Jones used Marshall amps rigged in stereo for basses.

"I tend to go for as live a feel as possible," says Jones. "I used the same technique with drums and bass for the Butthole Surfers" on their "Independent Worm Saloon" album. Though he admits Galás and the Butthole Surfers share a penchant for heavy, primal, offbeat material and truly personality-driven lead vocals—and Jones himself fesses up to his own bias for rhythmic repertoire—he says good material is what counts when choosing which band to produce.

"I listen to the songs mostly," he says. "The quality of the material is most important, which is how I wound up working with R.E.M., which I'm a fan of now, but wasn't necessarily that into before." Jones produced "Everybody Hurts," among other singles.

What struck Jones about the

(Continued on next page)

newsline...

SONY AND PHILIPS, the inventors of the compact disc, are on the verge of announcing a technical standard for the much-talked-about CD Plus format, which they are co-developing. In a statement released on the eve of the recent Winter Consumer Electronics Show in Las Vegas, the two companies said they had reached "tentative basic specifications" for the multisession CD, which plays on CD units and CD-ROM-equipped personal computers without the so-called "track one" problems associated with mixed-mode discs (*Billboard*, Jan. 7).

Speaking of Sony, its electronics division arrived at CES armed with an array of products geared for audio professionals, including a portable Super Bit Mapping adapter, the SBM-1, which comes with a 20-bit A-D converter, recording level meter, and digital I/O capability for optical and coaxial. The company also introduced MiniDisc products for the home (MDS-302) and the car (MDX-C150) and a series of portable CD-ROM players.

PANASONIC GOES SPATIAL: The licensing deal between Desper Products Inc., a unit of Spatializer Audio Laboratories, and Matsushita-Kotobuki Electronics Industries bore fruit at CES when Desper unveiled the first Spatializer-equipped Panasonic boom boxes (*Billboard*, July 16, 1994). Marketed in Japan since last fall, the units incorporate Spatializer's audio-enhancement chip, which makes a stereo signal sound wider. Matsushita is expected to introduce Spatialized audio and video hardware in the U.S. later this year, according to representatives from the Spatializer/Desper.

The company's professional multitrack 3D-audio production system has been used by engineers Ed Cherney, Elliot Scheiner, and Dave Reitzas on recent projects by Bonnie Raitt, the Eagles, and Barbra Streisand, respectively, and will be used by Scheiner on an upcoming solo album by former Eagle Glenn Frey.

PRO
FILE

MORE THAN LED ZEPPELIN'S EX-BASSIST

(Continued from preceding page)

Butthole Surfers was their wildly distinct sound. "I had been receiving all these mediocre rock tapes," he says. "Then, on comes this swirling, deviant music, and I knew I had to do it." Though it was the group's first foray with a producer, they said they were pleased with their major-label debut.

How does Jones manage such seemingly painless recording sessions with some of the more reputedly difficult artists? "I go for a lot of preproduction, which any band knows is 80%-90% of what's involved. I also take my time setting the rhythm section and the vocal booth," he says. "Then I try to get the band to crank out five or six tracks in the first week. That makes the rest easy. By then, they have a sense of achievement, and they're all fired up

from it."

Jones says his recording projects average two months. For the Heart album, titled "Road Back Home" and due in May, he recorded the group over the course of five nights at the 500-seat Backstage Club. Though it was his first time recording a band live, he says the experience was utterly enjoyable. "It was one big happy family," he says. "The Pearl Jam crew helped us record in the club, and then I mixed it at Baby Animals, Heart's Seattle studio."

Though Jones says '94 was "a great year for producing singers," he looks forward to future projects, namely classical musical composer Mark Anthony Turnage & the Ensemble Moderne, and possibly Michael Penn.

As for missing out on the Led Zep-

pelin reunion, he says he was miffed that Plant and Page had not bothered to contact him about "No Quarter."

"It was discourteous at best," he says, noting he found out about it in the papers. "I rang up a friend thinking it was another yearly joke, and he said, 'Haven't they told you?'"

Somehow, though, by early January, all had been forgiven and at least partially forgotten. Jones took the stage with his former bandmates at the Rock And Roll Hall Of Fame induction ceremony and joked afterwards, "I want to thank the other two for remembering my phone number."

Perhaps in a few years, this consummate producer, who says he isn't interested in being in "a nostalgia act," will have the last laugh.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 21 1995)

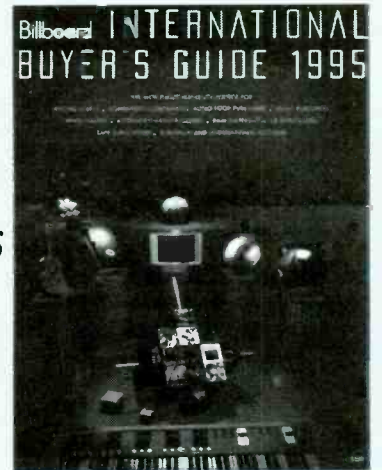
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	ON BENDED KNEE Boyz II Men/ J. Jam, T. Lewis (Motown)	CREEP TLC/ D. Austin (Laface/Arista)	NOT A MOMENT TOO SOON Tim McGraw/ J. Stroud B. Gallimore (MCA)	WHEN I COME AROUND Green Day/ R. Cavallo (Reprise)	MELODY OF LOVE Donna Summer/ Welcome (Mercury)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	LOUD (Nashville) Julian King	FANTASY (Berkely, CA) Neil King	PRESENCE (Westport, CT) P. Dennis Mitchell
RECORDING CONSOLE(S)	Harrison Series 10	SSL 6056E/G	SSL 4000E G Computer	Neve 8108/ Trident Series 80	SSL 4056G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Otari MTR-100	Otari DTR-900	Studer A800	Studer A820
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	Yamaha NS10	Custom Augsperger UREI 813 Sierra Hidley SMIII	Wetlake TM1
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	D.A.R.P. (Atlanta, GA) Alvin Speights	LOUD (Nashville) Lynn Peterzell	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) David Sussman Steven Barkan
CONSOLE(S)	Harrison MR1	SSL 4056G	SSL 4000E G Computer	Neve 8128 with Flying Faders	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Studer A827	Otari DTR900	Studer A827	Studer A800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10M Westlake HR1	Custom TAD	Yamaha NS10	Custom Augsperger	Custom Boxer 5
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	POLYGRAM Joe Palmacchio
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	Uni Manufacturing	WEA Manufacturing	PDO
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	Uni Manufacturing	WEA Manufacturing	HTM

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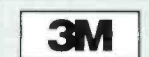
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(Continued on page 84)

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The Enter*Active File

MICROSOFT UNVEILS NEW SOFTWARE ARRAY

(Continued from page 70)

"Wavemix" technology, a digital audio mixer that permits separate audio tracks to be created and then mixed together, so that the player hears them all at once. In "Baseball," that translates to hearing the crack of the bat, the roar of the crowd, and the announcer's commentary at the same time—as in a real-life at-bat.

"We wanted to bring the emotional effect of movie soundtracks to the game environment," says Tony Garcia, product unit manager of Microsoft's entertainment unit.

Microsoft also is developing truly "interactive music," Garcia says, which will monitor and adjust to gamers' movements through the program. (Seattle game developer Hyperbole Studios included its own take on "interactive music" experiences on its recent CD-ROM release "The Vortex," in which the music becomes "darker" or "brighter," depending on the choices the user makes.)

The Microsoft baseball game also is the first to tap into Microsoft's new "3D Object Library"—described by Garcia as a digital version of the classic Hollywood film studios' prop house. The library, which will be continuously updated, soon will feature more than 1,000 highly detailed objects that third-party developers can incorporate into their individual titles.

The objects can be varied endlessly by developers in terms of color and other attributes, Garcia says.

Other new Microsoft development tools include advanced "motion-capture" tools for creating lifelike figures; 7UP, a sprite engine designed to deliver smooth and fast side-scrolling, arcade-style graphics; Merlin, a combination of 2D and 3D technologies for creating realistic first-person environments; and 4D rendering, which will enable real-time animation of 3D images.

As with the 3D Object Library, Microsoft will create a constantly updated library of its "motion-capture" files, Garcia says, which developers can pick up and on which they can place their own characters. "Each time we build a specialized move—such as a soccer kick or a fight move—we will add that in, so that it doesn't have to be built from scratch," he says.

"Technology is very important to creating compelling games," says Garcia, "but that should be our job. That's what we do best. We want our developers to concentrate on creating the best possible gaming experience they can—that's what they do best."

Cutting the development time for new games significantly is another big goal in creating these tools, he says.

MULTIPLAYER GAMING

Another goal for 1995 is tapping into the "multiplayer" marketplace, something the company cites as one of three hot gaming trends, along with "movie-like soundtracks" and "compelling virtual environments."

"PlayerNet" is Microsoft's name for its new networking interface, which will allow several people to play games from different sites, connected via modems or online services without the need for additional hardware, such as the recently introduced XBand modem.

The interface will be packed in with or otherwise incorporated into all Microsoft multiplayer games, Garcia says, and will likely debut by spring. PlayerNet-equipped games, once in-

stalled, automatically log themselves into the system so that others with the same game can note the new entrant; it also will search out any games in progress, and allow the new gamer to e-mail other players asking to join in.

"You can also input a photo, so that you can see who you are playing against," says Garcia, "and can alter facial expressions depending on the way the game is going for you."

There will be no additional charge for the PlayerNet function, Garcia says, other than the cost of the online time. Microsoft plans to offer support for all popular online services.

"What our developers have discovered in creating games is that no matter how 'intelligent' your computer opponent, you can't really ever simulate that sneakiness and cutthroat quality that real, human players bring to a game," Garcia says.

WARNERACTIVE

(Continued from page 70)

"Cartoon Network Toon Jam!" from Turner Interactive.

The CD-ROM, hosted by Cartoon Network host Moxy (with voice provided by comedian Bobcat Goldthwaite), allows children to create their own music videos using a cast of 18 well-known characters such as the Jetsons and Yogi Bear. Many of the 25 musical themes are original Hanna-Barbera cartoon themes, with original 16-bit music as well.

One unique aspect of the title, according to a company executive, is the ability to save a music-video creation to a floppy disc. A unique marketing element tied in to that feature is a contest that will have the best "Toon Jam!"-created videos aired on the Cartoon Network. The game's due in May.

'60s REDUX

Compton's NewMedia also offers computer users the chance to get creative with "Rock'n'Roll Your Own," due in March at "under \$40."

The CD-ROM, developed by Medior, lets users produce, mix, record, and play back music and music videos—choosing from various music, sound effects, animation, graphics, and full-motion video. The title covers all musical genres and includes eight original songs and hundreds of sound samples.

Compton's is also getting downright groovy with "Haight-Ashbury In The '60s," a retrospective music CD-ROM developed and published by Gualala, Calif.-based Rockument Inc. and distributed by Compton's.

Due in March at under \$50, it's a multimedia flashback to San Francisco in the '60s, reconstructing the scene via music, photos, filmclips, interviews, poetry, and artwork.

The disc includes music from bands such as Jefferson Airplane and the Grateful Dead, the latter of which will figure prominently into the title's marketing campaign, according to Compton's VP Bill Perrault.

"We'll have extensive cross-promotions with the Grateful Dead," Perrault says, "such as putting an insert in the [CD-ROM] packaging offering Grateful Dead merchandise" from the band's catalog. There also will be an America Online "Dead" forum promoting the release.

Update

LIFELINES

BIRTHS

Boy, Aaron Daniel, to **Danny and Marylata Jacob**, Dec. 8 in Tarzana, Calif. He is a guitarist for George Michael and Bette Midler. She is a music supervisor.

Girl, Dylan, to **Dale and Andie Moore**, Dec. 12 in Missoula, Mont. He is the owner of Emerald Sound Studios in Nashville.

Twin boy, Robert Thomas, and girl, Lizabeth Claire, to **Clark and Ann Duval**, Dec. 15 in Los Angeles. He is VP of marketing for Secret Identitee Merchandising. She is legal assistant at the entertainment law firm of Lichter, Grossman & Nichols.

Twin boys, Ethan and Aaron, to **Mark and Laura Mayo**, Dec. 21 in Atlanta. He is Southeast sales representative for independent distributor Rock Bottom Inc.

Boy, Alexander Jordan, to **Steven and Jill Shapiro**, Dec. 28 in New York. He is VP of business affairs for EMI Records.

Girl, Anne Campbell Rowland, to **Jeff and Amy Rowland**, Jan. 11 in New York. He is senior VP of PolyGram

Diversified Entertainment.

MARRIAGES

Stephen Kost to Dawn Bridges, Dec. 22 in Manchester, Vt. She is VP of corporate communications for PolyGram and VP of media relations for Mercury.

DEATHS

Paul David Wilensky, 37, of complications from AIDS, Jan. 2 in San Francisco. Wilensky was VP/GM for Viacom's San Francisco radio stations. In the late '80s, he was GM at WMZQ Washington, and was also president of the Country Radio Broadcasters Assn. He organized many clothing and food drives for the homeless, volunteered in shelters, and produced many fundraisers for San Francisco-based AIDS organizations. He is survived by his companion, Jim Gutschick; his sisters, Susan Wilensky Berg and Jane Wilensky; his brother-in-law, Steven Berg; his foster parents, Stephen and Sandra Breslauer; and his foster brother, David Breslauer. Donations in his memory may be sent to the San Francisco AIDS Foundation.

Cassietta George, 65, of cancer, Jan. 3 in Los Angeles. George was a gospel

singer and songwriter. She was the lead singer and writer for the original Caravans, and wrote more than 100 songs, the best known of which is "Walk Around Heaven," for which she received two Grammy nominations. She recorded more than 10 albums, including "Cassietta George: Legend From Legends" and "Live: 48 Years Of Gospel Music," both on the Quicksilver Gospel label. She is survived by four sisters, Katherine, Issie Mae, Gloria Jean, and Brenda; a brother, John Tommie; three nieces; two nephews; and many grandnephews, grandnieces, and cousins.

Sean O'Donnell, 29, after slipping into an asthma-related coma, Jan. 11 in Brooklyn, N.Y. O'Donnell was vocalist for Atlantic recording group Surgery. The group's Atlantic debut album, "Shimmer," was released last April. Donations in his memory may be made to the American Lung Assn.; O'Donnell's name should be written in the "memo" section of checks to be earmarked for his fund.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



RCA at NYU. RCA executives present scholarships to two New York University students—one in the film school and one in the music school. Film students submitted video storyboards, and music students submitted original works. Shown, from left, are Dave Novik, RCA senior VP of A&R; Nobuko Takei, film school scholarship recipient; Marilyn Lipsius, RCA VP; Peter Lubin, RCA VP of A&R, East Coast, who judged the music school entries; and Rob DiPietro, music school scholarship recipient. Film entries were judged by Ria Lewerke, RCA VP of creative and video production.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 21-23, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, **New York NARAS A&R/Producers Luncheon**, honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, Supper Club, New York. Jon Marcus, 212-245-5440.

Jan. 24-27, **ITA Information Superhighway Conference**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

Jan. 27-28, **Third Annual Entertainment Networking Conference And Awards Luncheon**, "Bridging The Gap Between The Information Superhighway And The Community: Entertainment, Technology, And The Future," presented by M.E.N.T.O.R. Network, UCLA Sunset Village, Westwood, Calif. 213-891-0131.

Jan. 30, **American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 3-5, **Sixth Annual Florida Jammy Awards Weekend**, various locations, Orlando, Fla. Darrel Massaroni, 407-767-8377.

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, **Urban Network Power-Jam**, Riviera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 16-19, **Folk Alliance Seventh Annual Conference**, Red Lion Lloyd Center, Portland, Ore. 919-962-3397.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego, Calif. 609-596-2221.

Feb. 27, **NARAS MusicCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 13, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 14-16, **New Media Expo**, featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.

March 20-26, **Canadian Music Week '95**, various locations, Toronto. 416-695-9236.

March 21-25, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

March 26, **12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measuring, and Increasing Yours"**, presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

March 30-April 2, **Fourth Annual Independent Music Fest**, New York University, New York. 212-998-4987.

March 31-April 2, **Klassik Komm**, Congress Center, Hamburg. 011-44-49-202-278-3112.

APRIL

April 3, **"Hollywood In Cyberspace,"** seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

April 4, **"The Business Of Entertainment: The Big Picture,"** co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.

April 20, **Billie Awards**, Supper Club, New York. 212-536-5018.

April 27, **Gospel Music Assn. Dove Awards**, Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 17-20, **Third Annual International Music Market**, Hyatt Regency Hotel, Singapore. 011-44-71-723-2277.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

GOOD WORKS

CARING CARD: B&J Telecard, a New Jersey-based company that specializes in producing prepaid telephone credit cards, has teamed with MusiCares, the charity arm of NARAS, for a fund-raising campaign. A limited-edition MusiCares card will be mailed to more than 9,000 voting members of NARAS. To activate the card, which will provide a reduced long-distance rate, recipients are to call a special phone number. Also, the phone card will be available to the general public on a limited basis. A portion of the card's profits will benefit MusiCares. The card can be purchased by calling 800-388-0912. For more information, contact Ira H. Silverman or Lisa Galeano at 212-686-5983.

SINGLE FIGHTS CHILD abuse: Hit reggae group Inner Circle has earmarked profits on its latest Big Beat/Atlantic single, "Black Roses," to help benefit The National Committee To Prevent Abuse. A special video for the single, which draws attention to child abuse, will be hot in the coming weeks. In development is a special episode of "Cops" (featuring the group's "Bad Boys" as a theme song), which will examine the issue. Inner Circle are 1994 Grammy winners for best reggae album of the year for "Bad Boys" and nominees in the same category this year for "Reggae Dancer." For more information, call Shelley Wolgin or Chris Roslan at 212-966-4600.



Checking It Out. Atlantic Records' Hootie & the Blowfish recently made a \$10,000 donation to the Carolina Children's Home, following their role in VH1's "Fairway To Heaven" charity golf tournament. Shown during the presentation of the check, from left, are Jonathan Holmes, CCH development director; band member Darius Rucker; Dr. Suzanne Sipe, CCH executive director; band manager Rusty Harmon; and band members Jim "Soni" Sonefeld, Mark Bryan, and Dean Felber.

NEW COMPANIES

Ill Legit, formed by Barry Zeger. Company specializes in comedy copywriting for the music industry and creating humorous album skits, liner notes, packaging, advertising, press kits, or music video themes. Zeger is a veteran producer, songwriter, comedy writer, and club DJ, and founder of Bassment Records and Digitalia Records. 201-746-9500.

Dynasty Records Inc., formed by Jackie Robinson, Flintie Tay Williams, and Lagraccella Omran. A record label and full service management company

specializing in R&B, pop, and dance music. Among the label's artists is Kleo, who reached No. 11 on Billboard's Club Play chart with "Tell Me." 300 South 4th St., Suite 1401, Las Vegas, Nev. 98101; 702-388-1393.

American Artist, formed by Anthony J. Messina. A management company for recording artists. It already has offices in New York, Chicago, and Miami and is now opening a West Coast office and is seeking to build a West Coast artist roster. 1734 Duarte Drive, Henderson, Nev. 89014; 702-454-5476.

Music Maverick Goes On The Air Bruce Findlay Puts Zeal Into Scot FM

BY BILLY SLOAN

GLASGOW, Scotland—One of the most-played records on Scotsman Bruce Findlay's radio show is an evergreen Frank Sinatra classic, with lyrics that run: "Fairy tales can come true/It can happen to you/When you're young at heart."

The song is particularly apt. For at 51, Findlay, a veteran U.K. music maverick and former manager of Simple Minds, has reinvented himself, sitting behind the studio microphone. From 7-10 p.m. Monday through Thursday every week, he hosts a compulsive rock show on one of Britain's newest regional stations, Scot FM.

The program has captured the imaginations of record buyers, as well as critics who call most of Scot FM's music content a predictable diet of classic rock, typified by Queen, Dire Straits, and Phil Collins.

Arm Findlay with two CD players and three hours of air time, and the result is music from such artists as Sinead O'Connor, Neil Young, Oasis, and John Lennon, punctuated by Findlay's infectious, enthusiastic banter.

In a career best described as checkered, Edinburgh-based Findlay has achieved near-legendary status in Scotland's music scene. He once owned its biggest chain of indie stores, Bruce's Records. When it was swallowed by larger chains, he founded his own punk label, Zoom, in 1978.

Over the years, Findlay has been an adviser and sympathetic sounding board for up-and-coming rock bands in Scotland. But he is still best known for his association with Simple Minds. Such is Findlay's love of new music that even during the peak of the Minds' career in the mid-'80s, his door was always open to aspiring musicians anxious for an opinion of their new demo.

Findlay's Choice

Incredible String Band, "The Minotaur Song"
Bob Dylan, "Subterranean Homesick Blues"
The Stone Roses, "Love Spreads"
Splash, "Soweto"
Bruce Springsteen, "Streets Of Philadelphia"
The Silencers, "Wild Mountain Thyme"
Grant Lee Buffalo, "Mockingbird"
The Beatles, "Julia"
Oasis, "Columbia"
Frank Zappa, "Willie The Pimp"

Today, his time is split between managing Glasgow's Silencers and working for Scot FM. Still a comparative newcomer to the airwaves, Findlay is the first to concede that his on-air technique is ham-fisted and, at times, plain amateurish.

Between tracks, he frequently lapses into lengthy monologues that sometimes reach no conclusion. Yet Findlay is aware of his shortcomings. "Radio fascinates me, because it's the best medium in the world—so one-to-one, so intimate. It was radio that got me into pop music in the first place. I like playing records and having a *blether*. It's almost as if there is nobody out there, and I'm just talking and playing records to myself."

A typical show is a potpourri of styles and strains. Recent programs have included everything from live sessions by Edwyn Collins and the Saw Doctors to a chat with old buddy John Preston, deputy chairman of the British Phonographic Industry, about music copyright laws.

"Scot FM has a jingle I have to play," explains Findlay, "which goes, 'Music For Adults.' It bores the pants off me. So I'll deliberately play 'Teenage Kicks' by the Undertones right after it, just for badness. My age is only a disadvantage if you want to be the hippest kid on the block. I don't."

The credit for kick-starting Findlay's radio career goes to Colin Somerville, former Radio Forth and Scot FM music controller. He signed Findlay in 1991 to host a weekly show called "The Sunday Joint" on Forth and has been championing his cause ever since.

"Bruce is a natural communicator," says Somerville. "In the music scene in Scotland, he's everyone's favorite talking head... simply because he has such a depth of knowledge. He can enthuse about a brand new band, then instantly make a connection with some record he grew up listening to in the '50s. But, of course, sometimes he needs somebody to shut him up. He's enjoying himself so much, he assumes the listeners are, too."

In his show, Findlay tirelessly promotes local acts—and each week, he is snowed under with demos and test pressings from young bands seeking an opinion. Davy Scott, lead singer with the rising Scots group the Pearlfishers, says, "Scot FM seems devoid of any music policy. There are too many hits from five years ago and not enough records from five weeks ago."

"Bruce's show is the best around just now. He'll play the Stone Roses followed by Donovan, followed by the Beach Boys, and make the connection. His choice of music is so good, you can forgive him for all his ropy patter."

Bert Muirhead, proprietor of the record store Hot Wax, has been recruited by Findlay in a cas-

ual producer-cum-supplier role. As Scot FM has no record library, Muirhead is subject to last-minute phone calls from Findlay for armfuls of CDs not available at the station.

Inevitably, the last word goes to Findlay himself. "Initially within Scot FM, I met with incredible resistance regarding the music I wanted to play. They would have preferred me to play Chris Rea or Aerosmith. But I can't play and enthuse about records I *don't* like. I revel in challenging the establishment. But to rebel, you've got to have a good alternative. So I want my show to be the alternative, in musical terms."



Record Setter. CFEB (The Bear) Edmonton, Alberta, jock Sledog Michaels shows off some of the goods (Keith Richards and Slash autographed axes) from the station's rock'n'roll auction to benefit charity.

NAB To Protest Satellite Digital Radio Broadcasters To Remind Commission Of 1980's Glut

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters plans to lobby Congress extensively this year to defeat the emergence of satellite digital radio and to discredit the FCC's Jan. 12 decision to move ahead with allocation of S-band spectrum for DAB satellite networks.

According to sources at NAB, broadcasters will remind legislators that the FCC made a similar "mistake" in 1980 by opening the door for new FM stations in an already saturated marketplace, thus precipitating a station glut and an overall depression in radio markets nationwide. The move culminated in the now-infamous statistic that more than half of all radio stations lost money in the late '80s and early '90s.

The FCC allocation was expected, following a 1992 decision by the World Administrative Radio Conference to allocate spectrum for digital radio worldwide in the 2310-2360 MHz band. The next step, the possible authorization of experimental DAB satellite networks, is what worries NAB.

However, the FCC has not yet authorized use of the band to entrepreneurs who have brought experimental digital-radio technology or plans for multichannel DAB networks to the commission.

NAB says it needs to lobby lawmakers because the FCC says it wants to both support new services, such as satellite digital radio, and protect existing services, such as AM and FM with their "localism" input to communities.

As for future implementation of DAB on the existing AM and FM bands, the commission also reiterated its "support for these developments (in-band DAB) that will help promote the viability of local broadcasting."

WASHINGTON ROUNDUP™

"That's all very fine," said an NAB source. "But in reality, if digital satellite radio networks become a reality, somebody, probably local radio, is going to lose."

FCC commissioner Susan Ness, like the other commissioners, understands NAB's worries. "It's a concern, sure," she said. "It's also something we'll be thinking about when making our decisions."

Commissioner Rachele Chong championed the new ruling allocating spectrum, but stepped back from no-strings approval, saying that the "increased diversity" that would come with the new

service "in no way diminishes my support for terrestrial broadcast service. I view satellite Digital Audio Radio Service as a complementary service."

That kind of cake-and-eat-it-too thinking bothers broadcasters, said the NAB source. "That's why we'll be going to the Hill to fight it."

GOP: ELIMINATE OWNERSHIP RULES

Senate Republicans have circulated a 40-page "draft of principles" for a Communications Act rewrite that would eliminate much, if not all, of current FCC ownership rules.

The ownership sections of the draft Telecommunications Competition and Deregulation Act of 1995 would also modify the alien-ownership regulations. Republicans would like the rules to be reciprocal, however, to the prospective foreign buyer's home-country rules on foreign ownership of broadcast stations.

Also in discussion drafts are spectrum fees that would permit—for a cost—broadcasters to offer pay services on leftover DAB spectrum.

FCC REGULATORY FEES FOR FY 1995

Congress now requires the FCC to "recover" \$116.4 million through the collection of regulatory fees that supposedly represent the costs of commission services.

In a service-cost breakdown, the FCC has set up prospective charges for mass-media users, representing radio and TV. The ticket amounts to \$20.9 million in fees.

Broadcast license fees for AM radio would range from \$155 for a small Class D station in a non-Arbitron market to \$565 for a Class A (non-Arbitron) and \$1,525 for a Class A in Arbitron's Metro Survey Areas. Construction permits for AM station will be \$9,480.

On the FM side, costs will range from \$375 for a Class A, B1, and C3 (non-Arbitron market) to \$565 and \$1,525 for Class C, C1, C2, and B (non-Arbitron and Arbitron market, respectively).

FM station construction permits will be \$418,285.



Jazz Relief. WQCD (CD 101.9) New York raised food for the city's needy through nonperishable food donations at a station concert. Pictured, from left, are production director Billy Robinson, CTI recording artist Donald Harrison, station APD Steve Williams, and CTI recording artist singer/trumpeter Mark Ledford.

FALL '94 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'94	'94	'94	'94	Call	Format	'93	'94	'94	'94	'94
DALLAS/FT. WORTH—(7)													
KSCS	country	6.9	6.4	6.5	5.9	6.9	WFOJ	oldies	3.8	3.8	4.1	3.9	4.0
KHKS	top 40	5.9	4.7	6.1	6.0	5.6	WGST-AM	N/T	3.8	3.6	3.8	3.8	3.3
WBAP	N/T	5.5	5.1	5.9	5.7	5.3	WJZF	adult alt	2.0	2.5	2.7	3.3	2.8
KVIL	AC	5.3	5.8	5.3	5.4	5.1	WAOJ	religious	2.4	2.7	2.3	1.9	2.5
KKDA-FM	R&B	3.4	3.5	4.2	5.7	4.9	WGST-FM	N/T	9	1.8	1.8	2.3	2.5
KJNZ	R&B	3.3	4.4	3.4	4.1	4.5	WCNN	sports	9	1.1	1.0	1.2	1.4
KOAI	adult alt	3.5	4.9	5.1	4.5	4.3	MINNEAPOLIS/ST. PAUL—(16)						
KPLX	country	4.6	4.7	5.1	4.1	4.1	KQRS-AM-FM	album	9.7	12.2	10.5	13.1	12.2
KLUV	oldies	3.3	3.8	3.9	4.0	3.7	WCCO	N/T	13.4	12.7	12.9	12.6	11.1
KYNG	country	5.1	4.8	5.1	5.9	3.7	KDWB	top 40	6.9	7.2	6.8	6.2	6.4
KDGE	modern	2.9	3.1	3.7	3.3	3.6	WLTE	AC	7.2	7.1	6.4	5.7	6.4
KEGL	album	3.3	3.5	3.2	4.3	3.5	KSTP-FM	AC	6.8	6.9	7.7	5.5	6.1
KTKC	sports	2.3	1.1	1.2	1.3	3.2	KEGE-AM-FM	modern	3.6	4.2	5.3	6.5	5.9
KOMX	AC	3.4	3.2	3.1	2.5	3.1	KQQL	oldies	6.2	4.5	5.2	5.4	5.7
KRLD	N/T	3.0	4.0	3.4	3.2	3.0	KEYE	country	6.7	5.8	5.5	5.0	5.6
KLTY	religious	2.4	2.9	2.8	2.5	2.8	KSTP-AM	N/T	5.4	4.7	5.1	4.6	5.4
KSNH	country	2.3	2.1	2.2	2.4	2.7	WBOB	country	4.3	5.4	4.1	4.6	4.8
WRR	classical	2.5	1.9	1.9	2.7	2.6	KTCI/KTCZ	album	4.3	4.2	4.1	3.9	4.0
KZPS	cls rock	3.3	2.9	2.9	2.5	2.6	KJJO-FM	country	1.8	1.7	3.3	3.5	2.5
KTXQ	album	2.9	3.2	3.0	2.3	2.5	KFAN	sports	2.3	1.6	1.5	1.7	2.4
KRRW	oldies	1.4	2.1	3.2	2.2	2.4	KLBB/WLOL	adult std	1.9	1.9	1.9	2.3	1.7
KLIF	N/T	3.0	2.5	1.8	2.6	2.3	KREV/WREV-FM	modern	—	—	6	1.2	1.0
KHVN	religious	1.5	2.4	1.4	1.5	1.3	ST. LOUIS—(17)						
KKDA	R&B	2.4	1.8	1.4	2.0	1.3	KMOX	N/T	13.0	16.5	14.7	14.9	14.9
KDZR	album	1.3	1.4	1.2	1.0	1.2	KSHE	album	7.8	6.5	6.7	7.9	7.9
KESS	Spanish	2.6	1.7	1.8	1.4	1.2	KMJM	R&B	6.9	7.4	7.6	7.8	7.7
KODA	AC	5.4	5.4	5.5	5.7	6.3	WIL	country	11.0	8.7	8.8	9.1	7.2
KILT-FM	country	6.3	7.2	6.2	7.0	6.2	KEZK	AC	6.8	7.0	6.9	6.5	6.5
KKQB-AM-FM	country	5.7	4.8	5.3	5.3	5.5	KYKY	AC	5.1	6.4	5.3	5.2	4.9
KRBE	top 40	4.9	4.3	4.4	5.7	5.3	KHHT	oldies	2.3	1.1	3.7	5.6	4.5
KMIQ	R&B	4.6	5.3	4.4	5.1	5.5	WRBQ-FM	top 40	4.5	4.4	4.6	3.4	3.7
KBXX	top 40/rhythm	4.7	5.2	4.8	3.8	5.2	KLOU	oldies	3.5	2.9	3.6	3.2	3.4
KTRH	N/T	4.6	4.8	4.2	4.2	4.6	KFUO-FM	classical	2.4	2.8	2.2	1.9	3.1
KIKK-FM	country	4.7	5.5	4.7	4.2	4.0	KPNT	modern	2.3	2.1	2.9	2.5	2.9
KLOL	album	3.2	3.8	3.7	4.3	4.1	WKXK	country	3.0	3.3	4.3	3.6	2.9
KPRC	N/T	4.3	4.4	3.8	3.8	3.9	KSO-FM	cls rock	4.7	4.3	4.3	3.6	2.8
KQVE	AC	5.3	4.9	5.6	4.4	3.8	WRTH	adult std	2.7	2.5	2.7	3.2	2.6
KLDE	oldies	4.2	3.1	4.0	4.7	3.7	WEW	N/T	1.4	1.9	1.0	1.0	2.2
KHMX	AC	4.5	4.4	4.1	4.3	3.6	KNJZ	adult alt	7	9	1.2	1.4	2.1
KHYS	R&B adult	3.9	3.8	3.1	3.3	3.1	KXOK	R&B adult	2.1	1.8	2.0	2.1	2.0
KRRW	oldies	1.9	2.8	3.9	3.1	3.1	WWRV	album	1.4	1.8	1.9	1.3	1.9
KRQT	modern	3.2	2.6	2.3	2.6	2.6	WIBV	N/T	1.7	1.7	1.5	1.3	1.6
KQOK	Spanish	2.0	1.3	1.8	1.4	1.9	KATZ-AM	R&B adult	1.2	1.4	1.2	1.5	1.4
KXTJ	Spanish	1.0	1.1	1.5	1.9	1.8	WGBW	religious	2.2	1.0	1.2	1.3	1.0
KRZR	album	1.8	2.0	2.0	1.8	1.7	KFNS	N/T	6	5	5	1.1	1.0
KLTN	Spanish	1.4	2.2	3.0	1.9	1.7	BALTIMORE—(18)						
KLAT	Spanish	1.0	.9	1.2	1.5	1.6	WPCO	country	9.9	7.7	7.5	8.3	10.9
KSEY	N/T	1.5	1.3	1.4	1.4	1.2	WDBL	album	8.6	8.5	8.8	8.0	7.4
KCOH	R&B	1.5	.8	1.1	.6	1.0	WMMX	AC	4.8	6.7	5.3	6.2	6.7
KRTK/KRTS	classical	.9	.8	.6	1.1	1.0	WQSR	oldies	5.7	6.4	5.9	5.3	6.3
BOSTON—(10)													
WBZ	N/T	7.9	8.3	8.0	7.7	8.0	WERQ	top 40/rhythm	4.5	5.4	6.0	4.8	6.0
WBKO	N/T	5.7	4.7	5.8	4.5	7.5	WLFJ	AC	4.2	6.9	5.2	4.4	5.4
WXKS-FM	top 40	6.5	6.8	6.5	7.2	6.0	WHFS	modern	3.2	3.3	3.9	4.3	3.8
WJMN	top 40/rhythm	5.3	4.7	5.8	5.9	5.5	WIYY	album	5.5	5.2	4.4	6.2	3.7
WBEN	album	4.7	5.3	6.0	4.7	5.4	WCOJ	oldies	3.0	3.5	3.5	3.8	3.7
WDDS	oldies	4.1	3.9	4.6	5.3	4.7	WWIN-FM	R&B adult	3.7	3.6	2.9	3.5	3.3
WBMX	AC	4.3	4.1	4.7	4.4	4.6	WCBM	N/T	4.4	4.0	3.1	2.9	3.0
WJMK	AC	6.6	4.5	5.3	4.9	4.2	WCAO	religious	2.5	2.2	3.0	2.7	2.7
WZLX	cls rock	4.4	4.7	4.3	4.6	4.2	WJFK-AM	N/T	1.0	1.5	2.0	1.9	2.1
WCRB	classical	3.2	3.9	3.0	2.5	3.5	WPCC-FM	R&B	1.7	1.8	2.2	2.0	1.8
WSSH-FM	AC	4.1	3.7	3.5	2.9	3.4	WHUR	R&B	.8	1.0	.9	1.1	1.6
WEEI	sports	3.6	4.1	4.1	—	3.4	WGRJ	cls rock	2.6	2.7	1.9	2.0	1.4
WAAF	album	1.3	2.1	2.6	2.4	2.9	WRRS	religious	1.5	1.3	1.5	2.1	1.3
WBOS	AC	3.7	3.9	3.8	2.8	2.8	WROX	AC	1.3	1.4	1.0	1.4	1.3
WFNX	modern	2.1	2.2	2.3	2.4	2.5	WWIN-AM	religious	1.1	.6	1.1	1.0	1.2
WKXS-AM	adult std	1.7	1.5	1.8	2.3	2.5	WWDC-FM	album	1.1	1.3	1.3	1.4	1.0
WEGG	oldies	1.1	1.6	1.1	1.2	2.2	PITTSBURGH—(19)						
WBOS	country	2.6	1.7	1.5	1.9	1.8	KDKA	N/T	12.9	14.4	15.4	13.8	13.1
WCLB	country	2.1	2.2	2.5	2.3	1.6	WDVE	album	9.2	8.9	10.7	11.7	11.0
WILD	R&B	1.7	2.1	1.4	1.5	1.2	WBZZ	top 40	5.9	7.7	6.8	6.9	6.6
ATLANTA—(12)													
WVEE	R&B	13.5	12.9	11.1	12.1	11.2	WDSY	country	5.3	4.7	5.7	4.1	6.5
WKHX-FM	country	8.9	9.2	10.5	9.2	9.9	WWSW-AM-FM	oldies	8.0	5.7	6.6	6.2	5.8
WPCH	AC	7.1	6.9	6.1	6.9	7.2	WAMO	R&B	4.1	5.0	4.4	4.8	5.2
WSB-FM	AC	6.2	6.4	6.3	6.7	6.5	WTAE	N/T	5.4	4.6	3.3	4.4	4.5
WSB-AM	N/T	5.6	6.2	5.9	5.8	6.4	WJAS	adult std	4.2	4.5	3.7	4.2	4.4
WNNX	modern	4.0	4.3	5.6	5.7	4.9	WVIT	AC	4.4	4.9	4.6	5.6	4.3
WSTR	top 40	7.2	5.7	5.2	5.6	4.9	WRRK	cls rock	2.7	3.1	3.5	3.9	4.2
WALR	R&B adult	5.0	4.8	4.6	4.7	4.6	WSHH	AC	5.6	5.5	4.9	5.2	4.0
WYAY	country	4.9	5.1	4.8	3.7	4.3	WLTJ	AC	5.7	3.9	3.7	3.8	3.3
WZGC	cls rock	3.5	3.5	3.3	4.5	4.2	WZPT	oldies	2.5	1.9	1.8	2.4	2.9
WKLS	album	4.8	5.3	5.5	4.7	4.1	WXRJ	country	2.8	2.4	2.8	2.3	2.5

Call	Format	'93	'94	'94	'94	'94	Call	Format	'93	'94	'94	'94	'94
WWKS	album	1.0	1.5	1.7	2.2	1.5	WOR	N/T	5.6	—	4.5	—	3.4
KQV	N/T	1.6	1.5	1.3	1.2	1.3	WJZZ-FM	cls rock	2.4	—	2.5	—	3.1
WORD-FM	religious	8	1.4	1.1	1.4	1.1	WNEV	album	5.0	—	3.8	—	3.1
TAMPA, FLA.—(21)													
WYQK-FM	country	10.5	9.7	9.3	9.0	9.8	WCBW	oldies	1.7	—	2.8	—	2.9
WXTB	album	7.4	7.6	7.5	6.9	7.8	WZVU	oldies	1.8	—	3.3	—	2.7
WGUL-AM-FM	adult std	6.2	5.8	5.7	6.0	7.2	WBOB	adult std	2.3	—	2.8	—	2.4
WFLA	N/T	6.5	5.9	6.4	7.2	7.1	WBOB	N/T	3.0	—	2.0	—	2.3
WMTX-AM-FM	AC	5.8	6.0	6.0	5.4	6.6	WHZT	top 40	3.1	—	2.6	—	2.2
WWRM	AC	5.3	5.8	5.9	6.2	6.6	WQCD	adult alt	1.4	—	1.9	—	2.1
WFLZ	top 40/rhythm	6.1	6.0	6.3	5.5	6.2	WRDR	adult std	2.3	—	2.4	—	2.0
WRBQ-FM	country	5.8	7.1	6.1	6.4	5.5	WPAT-FM	easy	1.8	—	2.8	—	1.9
WDBU	easy	4.5											

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	4	7	7	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES 1 week at No. 1
2	1	2	19	I'M THE ONLY ONE Island 854 068	MELISSA ETHERIDGE
3	3	6	10	THE SWEETEST DAYS Wing 851 110/Mercury	VANESSA WILLIAMS
4	6	9	13	YOU GOTTA BE 550 Music 77551	DES'REE
5	18	21	5	TAKE A BOW Maverick/Sire 18000/Warner Bros.	MADONNA
6	5	4	16	ALWAYS Mercury 856 227	BON JOVI
7	2	1	22	I'LL MAKE LOVE TO YOU Motown 2257	BOYZ II MEN
8	14	13	9	IN THE HOUSE OF STONE AND LIGHT Mercury 856 940	MARTIN PAGE
9	7	10	39	IF YOU GO SBK 58165/EMI	JON SECADA
10	8	8	18	TURN THE BEAT AROUND Crescent Moon 77630/Epic Soundtrax	GLORIA ESTEFAN
11	15	16	10	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
12	9	3	21	ALL I WANNA DO A&M 0702	SHERYL CROW
13	12	12	36	WILD NIGHT Mercury 858 738	JOHN MELLENCAMP
14	13	17	10	NOTHING LEFT BEHIND US Capitol Album Cut	RICHARD MARX
15	21	22	7	ON BENDED KNEE Motown 860 244	BOYZ II MEN
16	16	18	14	WHEN WE DANCE A&M 0846	STING
17	11	11	23	CIRCLE OF LIFE Hollywood 64516	ELTON JOHN
18	17	14	40	COME TO MY WINDOW Island 858 028	MELISSA ETHERIDGE
19	10	5	17	SECRET Maverick/Sire 18035/Warner Bros.	MADONNA
20	19	15	27	BUT IT'S ALRIGHT Elektra 64524/EEG	HUEY LEWIS & THE NEWS
21	23	24	9	MENTAL PICTURE SBK 58272/EMI	JON SECADA
22	20	19	25	LUCKY ONE A&M 0724	AMY GRANT
23	31	33	6	HOLD MY HAND Atlantic 87230	HOOTIE & THE BLOWFISH
24	22	20	15	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	JOSHUA KADISON
25	24	23	21	I'LL STAND BY YOU Sire 18160/Warner Bros.	PRETENDERS
26	25	26	14	ONCE IN A LIFETIME Columbia Album Cut	MICHAEL BOLTON
27	27	29	12	ONLY ONE ROAD 550 Music 77661	CELINE DION
28	26	25	24	WHEN CAN I SEE YOU Epic 77550	BABYFACE
29	28	28	10	MISSING YOU Columbia 77760	STEVE PERRY
30	33	34	5	LITTLE BITTY PRETTY ONE Elektra Album Cut/EEG	HUEY LEWIS & THE NEWS
31	34	32	6	SUKIYAKI Next Plateau/London 857 687/Island	4 P.M.
32	32	31	22	WHISPER YOUR NAME Columbia 77718	HARRY CONNICK, JR.
33	30	30	22	DECEMBER 1963 (OH, WHAT A NIGHT) Curb 76917	FOUR SEASONS
34	35	37	3	ALWAYS AND FOREVER LV 77735/Epic	LUTHER VANDROSS
35	37	40	5	ALLISON ROAD A&M Album Cut	GIN BLOSSOMS
36	38	—	2	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
*** HOT SHOT DEBUT ***					
37	NEW ▶	1	1	YOU DON'T KNOW HOW IT FEELS Warner Bros. 18030	TOM PETTY
38	39	35	16	IF I'M NOT IN LOVE Reunion 64216/RCA	KATHY TROCCOLI
39	40	39	25	UNTIL I FALL AWAY A&M Album Cut	GIN BLOSSOMS
40	36	36	6	LIVING IN DANGER Arista 1-2754	ACE OF BASE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	4	LOVE IS ALL AROUND London 857 580/Island	WET WET WET
2	2	3	6	YOU MEAN THE WORLD TO ME LaFace 2-4064/Arista	TONI BRAXTON
3	3	2	9	CAN YOU FEEL THE LOVE TONIGHT Hollywood 64543	ELTON JOHN
4	—	—	1	PRAYER FOR THE DYING ZTT/Sire 18138/Warner Bros.	SEAL
5	6	5	19	THE SIGN Arista 1-2653	ACE OF BASE
6	4	4	8	ANYTIME YOU NEED A FRIEND Columbia 77499	MARIAH CAREY
7	7	8	12	I SWEAR Blitz 87243/Atlantic	ALL-4-ONE
8	—	—	12	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
9	—	—	4	DON'T TURN AROUND Arista 1-2691	ACE OF BASE
10	10	—	35	THE RIVER OF DREAMS Columbia 77086	BILLY JOEL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

KISW's Rivers Fashions Twisted Parodies Seattle Morningman Takes Spoofs Beyond Radio

MOST PEOPLE KNOW about the 1988 Baltimore Orioles marathon broadcast that made Bob Rivers a star. What most do not know, however, is how that marathon touched off a chain reaction of events that fundamentally changed the direction of Rivers' life, and may even have saved it.

The story began in the spring of 1988 when the Orioles were struggling through a losing season. Rivers, a self-described "partying guy" who had worked at 20 stations in the previous five years, stayed on the air for 258½ hours until the team finally won. The stunt earned him a blizzard of media attention and notoriety, and helped him land his current job as morning man at KISW Seattle a year later, but the marathon forced Rivers into the realization that he had what he calls a "drinking and etc." problem.

"It had a negative side," he says. "I had the usual problems of entertainers who deprive themselves of too much sleep... Just shortly after moving [to Seattle] I got some help for that and have been sober for five years plus. The marathon pushed me closer to getting help."

Making the move to Seattle also helped check Rivers' then inflated ego. "I had a lot of success very quickly, and it went a little bit to my head," he says. "I thought I was fairly invincible, and I wasn't. Coming to a new city where nobody knows you... that in itself is a sobering experience."

Happily, Rivers found that "when I got clean and sober, my work improved." Today, he is not only the host of a highly rated show at KISW, he also has a brand new deal with TM Century to create a comedy service for radio stations, plus a record deal with Atlantic, which recently reissued his two albums of Christmas parody songs and a boxed-set sampler of his best parodies of 1994.

Last December, Rivers also cracked the playlist of MTV, where the video for his "I Am Santa Claus"—a spoof of Black Sabbath's "Iron Man"—got some holiday airplay. He's already at work on a Christmas 1995 video for his "Winter Wonderland" takeoff, "Walking 'Round In Women's Underwear."

Parody songs long have been Rivers' forte. Among the timely ones he created last year: "Take Baseball And Shove It," "G'bye Ding A Ling (The Bobbitt Song)," "Whitewater," and "You've Got A Brand New Pair of Figure Skates (I'm Gonna Break Your Knees)."

His first parody song, "Breaking Up Is Hard On You," actually made it onto the Billboard Hot 100 in 1984 for five weeks, where Rivers says it was "No. 69 with an anchor." The takeoff on Neil Sedaka's "Breaking Up Is Hard To Do" was about AT&T's split into the so-called "Baby Bells." A few years later, he scored again with "Just A Big Ego," a parody of David Lee Roth's "Just A Gigolo" that was released by Rhino Records.

Rivers has a knack for making parody songs like "I Shot The White House (But I Did Not Hit The President)" look easy. The best parodies, he says, have staying power and also "have some connection to the original... You have to follow the poetry of the original."

Cautioned that he's giving away all his writing secrets, Rivers responds: "I believe in this business... you should share everything you know... It's a karma thing."

Using the 24-track recording studio in his home, Rivers creates the music beds with local musicians, records the tracks (some vocals by Rivers, some by morning partner Spike O'Neill), and mixes the finished product.

Rivers estimates he and his crew, collectively dubbed "Twisted Radio," produce 50 to 60 parodies a year. The rather sizable expense, now covered by TM Century, was initially bankrolled by the ABC Rock Network, with whom Rivers had a long-standing deal. More recently, KISW owner Nationwide Communications has been picking up the tab.

As a 14 year old, Rivers started his own basement radio station (with a "tower" consisting of speaker wire wrapped around a rock and thrown up in a tall tree) which covered his entire town of Branford, Conn. After his parents tired of him giving out their home phone number as a request line, he landed a real job at WYBC New Haven, Conn.

Following the aforementioned string of 20 jobs, and a year off from radio to play in a New Hampshire-based rock band, Rivers "settled down" as PD at WTSV-AM/WECM-FM Claremont, N.H., which he says would go off the air when the stations' owner wouldn't pay the electric bill.

His first experience with comedy writing came during his next stop at WAAF Worcester, Mass., when the station's owner, NewCity Communications, decided to launch the American Comedy Networks. "I helped them get started by doing music beds and parody songs," says Rivers. That experience led to a job at WYYY (98 Rock) Baltimore, where he had his first brush with national prominence thanks to the Orioles.

In Seattle, he's earned local fame as the creator and host of "Nudestock," a day-long outdoor rock festival held annually at a local nudist camp for the past five years. Listeners, station staffers, bands, and "everyone who's not serving food basically is naked," says Rivers, who added Nude Twister to the festivities this year.

At KISW, Rivers works with partner O'Neill and producer "Downtown" Joe Bryant and is quick to give them recognition for the show's success. "We've developed a chemistry," he says. "We have three people with very well-defined roles."

(Continued on page 91)



They Like The '70s But Not The Gen X Label, Report Finds

NEW YORK—Generation X may be an unpopular term among the 18-34 year olds it describes. Though the group's members dislike being classified as a uniform entity, a new study from the Interep Radio Store reveals that they do have at least two things in common—radio-listening habits and a fondness for all things '70s.

The survey, "Generation X—A '70s Flashback," suggests that using nostalgia in marketing and programming may be the best way to reach this demographic group.

Citing M Street Journal figures, the report points out that '70s oldies-for-

matted stations have more than quadrupled in number, going from 16 in fall 1993 to 67 last fall. In addition to the original '70s music heard on those stations, seven hits from that decade were remade and received airplay on top 40, hot adult contemporary, and modern rock stations in that same time period.

They include Smashing Pumpkins version of Fleetwood Mac's "Landslide," which reached No. 3 on the Modern Rock Tracks chart in December 1993, as well as Mariah Carey and Luther Vandross' "Endless Love," and Big Mountain's "Baby I Love Your Way."

The study also found that a higher percentage of adults 18-34 are heavy users of radio than any other medium. While 47% of those surveyed are described as heavy radio users, that figure dips to 42% for magazines, 34% for newspapers, 30% for television, and 23% for cable.

The most popular radio formats among this group are country (18% listen to the format), album rock (13%), top 40 (13%), AC (11%), classic rock (6%), and R&B (6%), according to Simmons research figures cited by Interep.

PHYLLIS STARK

STRANGELY ENOUGH, "Here & Now," the guitar-laced single (Giant) from Boston's Letters To Cleo (No. 29), owes some of its success to the early days of rap, according to lead singer Kaye Hanley.

"We were kind of having an impromptu writing session at our old bass player's house," says Hanley, recalling the song's origins. "And he played this simple bassline, and we sort of went from there. I wrote the lyrics the next day. It didn't appear that it would be anything special, but it's sort of evolved into this cool, little pop ditty that's ended up doing well for us."

"The ultimate image that I have in my mind of what the song is about is the way people sort of live their day-to-day lives and fuck people over and don't really care a whole lot how they treat other people, without

thinking of the consequences they may have to pay when they leave this particular life. So that's kind of what it's about. But, again, I sort of pride myself on writing about bullshit. So, to say this song has a message is kind of embarrassing. But it does, you know?"



Quickly developing as a Letters To Cleo trademark is the burst of rapid-fire words that erupt midway through songs. The first example was heard on the

band's '94 indie single, "I See." On "Here & Now," the chorus—"the comfort of a knowledge of a rise above the sky above could never parallel the challenge of an acquisition in the here and now"—dissolves into a blur of popping consonants. "I think where it comes from is my undying love for early rap groups like Run-D.M.C. and EPMD," says Hanley. "I really got into that stuff and, to this day, it's a pretty big influence on me and how I phrase words and songs. It may not be that apparent, but the rapid-fire thing is definitely a reflection of that... To me, I loved that stuff when it first came out, from Sugarhill Gang to Slick Rick, you know, like 1984, 1983, the really early stuff. I was in high school, and this music was brand new, it was really revolutionary. So to me, it was my version of punk. It was rebellious."

Billboard® FOR WEEK ENDING JANUARY 28, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
*** No. 1 ***				
1	1	2	DON'T TELL ME (WHAT LOVE CAN DO)	2 weeks at No. 1 ♦ VAN HALEN BALANCE WARNER BROS.
2	2	1	BETTER MAN	PEARL JAM VITALOGY EPIC
3	3	6	BANG AND BLAME	♦ R.E.M. MONSTER WARNER BROS.
4	6	9	WHEN I COME AROUND	♦ GREEN DAY DOOKIE A&M/REPRISE
5	7	13	YOU WRECK ME	TOM PETTY WILDFLOWERS WARNER BROS.
6	4	3	YOU DON'T KNOW HOW IT FEELS	♦ TOM PETTY WILDFLOWERS WARNER BROS.
7	9	12	BRIDGE	♦ QUEENSRYCHE PROMISED LAND EMI
8	5	4	INTERSTATE LOVE SONG	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
9	12	15	THANK YOU	♦ JIMMY PAGE & ROBERT PLANT NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD) ATLANTIC
10	16	18	UNGLUED	STONE TEMPLE PILOTS PURPLE ATLANTIC
11	11	8	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
12	15	14	MY WAVE	♦ SOUNDGARDEN SUPERUNKNOWN A&M
13	10	11	COVER ME	♦ CANDLEBOX CANDLEBOX MAVERICK/SIRE/WARNER BROS.
14	14	10	SELF ESTEEM	♦ OFFSPRING SMASH EPITAPH
15	8	5	ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
16	17	16	FELL ON BLACK DAYS	♦ SOUNDGARDEN SUPERUNKNOWN A&M
17	18	19	A MURDER OF ONE	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/GEFFEN
18	13	7	BLIND MAN	♦ AEROSMITH BIG ONES GEFEN
19	19	21	ALBATROSS	♦ CORROSION OF CONFORMITY DELIVERANCE COLUMBIA
20	20	22	GOT ME WRONG	ALICE IN CHAINS "CLERKS" SOUNDTRACK COLUMBIA
21	NEW	1	HIGH HEAD BLUES	THE BLACK CROWES AMERICA AMERICAN/REPRISE
22	21	26	LET HER CRY	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
23	23	24	PLOWED	♦ SPONGE ROTTING PINATA CHAOS
24	NEW	1	GEL	♦ COLLECTIVE SOUL "THE JERKY BOYS" SOUNDTRACK ATLANTIC
25	NEW	1	THE MAN WHO SOLD THE WORLD	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
26	24	27	LOST FOR WORDS	PINK FLOYD THE DIVISION BELL COLUMBIA
27	22	20	WHAT'S THE FREQUENCY, KENNETH?	♦ R.E.M. MONSTER WARNER BROS.
28	29	34	IF YOU DON'T LOVE ME (I'LL KILL MYSELF)	♦ PETE DROGE NECKTIE SECOND AMERICAN/REPRISE
29	27	25	MOTHERLESS CHILD	♦ ERIC CLAPTON FROM THE CRADLE DUCK/REPRISE
30	32	37	SPARKS WILL FLY	ROLLING STONES VOODOO LOUNGE VIRGIN
31	30	29	TIJUANA JAIL	GILBY CLARKE PAWNSHOP GUITARS VIRGIN
32	NEW	1	SHE'S A RIVER	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
33	35	—	CORDUROY	PEARL JAM VITALOGY EPIC
34	NEW	1	WALK ON WATER	♦ AEROSMITH BIG ONES GEFEN
35	26	28	NEED YOUR LOVIN'	♦ TESLA BUST A NUT GEFEN
36	33	38	ZOMBIE	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
37	31	33	TRAIN OF CONSEQUENCES	♦ MEGADETH YOUTHANASIA CAPITOL
38	NEW	1	GOTTA GET AWAY	♦ OFFSPRING SMASH EPITAPH
39	40	—	LEARN TO BE STILL	EAGLES HELL FREEZES OVER GEFEN
40	28	23	OUT OF TEARS	♦ ROLLING STONES VOODOO LOUNGE VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 42 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications

Billboard® FOR WEEK ENDING JANUARY 28, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
*** No. 1 ***				
1	1	1	WHEN I COME AROUND	4 weeks at No. 1 ♦ GREEN DAY DOOKIE A&M/REPRISE
2	2	3	BETTER MAN	PEARL JAM VITALOGY EPIC
3	3	2	BANG AND BLAME	♦ R.E.M. MONSTER WARNER BROS.
4	4	4	BUDDY HOLLY	♦ WEEZER WEEZER DGC/GEFFEN
5	5	5	LOVE SPREADS	♦ THE STONE ROSES SECOND COMING GEFEN
6	7	10	EVERYTHING ZEN	♦ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
7	12	27	LIVE FOREVER	OASIS DEFINITELY MAYBE EPIC
8	6	6	GOTTA GET AWAY	♦ OFFSPRING SMASH EPITAPH
9	8	9	SOUR TIMES	♦ PORTISHEAD DUMMY GO!DISCS/LONDON/ISLAND
10	9	12	SHE DON'T USE JELLY	♦ THE FLAMING LIPS TRANSMISSIONS FROM THE SATELLITE HEART WARNER BROS.
*** AIRPOWER ***				
11	20	33	ODE TO MY FAMILY	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
*** AIRPOWER ***				
12	38	—	SHE'S A RIVER	♦ SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
13	14	14	FELL ON BLACK DAYS	♦ SOUNDGARDEN SUPERUNKNOWN A&M
14	16	15	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
*** AIRPOWER ***				
15	21	24	CORDUROY	PEARL JAM VITALOGY EPIC
*** AIRPOWER ***				
16	19	40	THE MAN WHO SOLD THE WORLD	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
17	10	7	ZOMBIE	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
18	13	16	21ST CENTURY (DIGITAL BOY)	♦ BAD RELIGION STRANGER THAN FICTION ATLANTIC
19	11	11	INTERSTATE LOVE SONG	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
*** AIRPOWER ***				
20	25	23	UNGLUED	STONE TEMPLE PILOTS PURPLE ATLANTIC
21	24	20	PIGGY	NINE INCH NAILS THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE
22	15	8	ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
23	31	—	STRONG ENOUGH	♦ SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
24	18	13	DOLL PARTS	♦ HOLE LIVE THROUGH THIS DGC/GEFFEN
25	22	19	HALAH	♦ MAZZY STAR SHE HANGS BRIGHTLY CAPITOL
26	26	22	GOT ME WRONG	ALICE IN CHAINS "CLERKS" SOUNDTRACK COLUMBIA
27	17	17	SEETHER	♦ VERUCA SALT AMERICAN THIGHS MINTY FRESH/DGC/GEFFEN
28	NEW	1	LIGHTNING CRASHES	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
29	37	—	HERE & NOW	♦ LETTERS TO CLEO MELROSE PLACE - THE MUSIC GIANT
30	NEW	1	NUMBER ONE BLIND	VERUCA SALT AMERICAN THIGHS MINTY FRESH/DGC/GEFFEN
31	27	30	ROOTS RADICAL	RANCID LET'S GO EPITAPH
32	32	38	BRIGHT YELLOW GUN	THROWING MUSES UNIVERSITY SIRE/REPRISE
33	30	26	SELF ESTEEM	♦ OFFSPRING SMASH EPITAPH
34	40	35	WHAT'S THE FREQUENCY, KENNETH?	♦ R.E.M. MONSTER WARNER BROS.
35	36	37	GREEN MIND	♦ DINK CAPITOL
36	NEW	1	WHIP-SMART	LIZ PHAIR WHIP-SMART MATADOR/ATLANTIC
37	23	18	LANDSLIDE	SMASHING PUMPKINS PISCES ISCARIOT VIRGIN
38	29	29	SWEET JANE	COWBOY JUNKIES NATURAL BORN KILLERS NOTHING/INTERSCOPE
39	28	31	THAT'S JUST WHAT YOU ARE	♦ AIMEE MANN MELROSE PLACE - THE MUSIC GIANT/IMAGO
40	RE-ENTRY	26	FAR BEHIND	♦ CANDLEBOX CANDLEBOX MAVERICK/SIRE/WARNER BROS.

HITS! IN TOKIO

Week of January 8, 1995

- ① The Sweetest Days / Vanessa Williams
- ② If I Only Knew / Tom Jones
- ③ Stillness In Time / Jamiroquai
- ④ I'll Be On My Way / The Beatles
- ⑤ La Vie En Rose / Nadege
- ⑥ Love Spreads / The Stone Roses
- ⑦ Take A Bow / Madonna
- ⑧ All I Want For Christmas Is You / Mariah Carey
- ⑨ Sure / Take That
- ⑩ Sweet Love / Sandy Reed
- ⑪ If You Want / Luciana
- ⑫ All I Wanna Do / Sheryl Crow
- ⑬ On Bended Knee / Boyz II Men
- ⑭ Shame / Zhane
- ⑮ Be Happy / Mary J. Blige
- ⑯ Trouble / Shampoo
- ⑰ U Will Know / B.M.U. (Black Men United)
- ⑱ It Should Have Been You / Blacknuss Allstars
- ⑲ Get Over It / Eagles
- ⑳ True Faith 94 / New Order
- ㉑ How Far / Dee C. Lee
- ㉒ Space Cowboy / Jamiroquai
- ㉓ Mishale / Andru Donalds
- ㉔ Ill Make Love To You / Boyz II Men
- ㉕ Speed / Billy Idol
- ㉖ When We Dance / Sting
- ㉗ Spin The Black Circle / Pearl Jam
- ㉘ I Would Find A Way / Big Mountain
- ㉙ L'etoile Du Bonheur / Clementine
- ㉚ All It Takes / Hanne Boel
- ㉛ Sunny Day / Baha Men
- ㉜ Sukiyaki / 4 P.M.
- ㉝ Creep / TLC
- ㉞ I Know / Dionne Farris
- ㉟ Georgy Porgy / Will Lee
- ㊱ Best Of My Love / C.J. Lewis
- ㊲ Sympathy For The Devil / Guns N' Roses
- ㊳ I Will Always Love You / Take 6
- ㊴ Your Love Is All I Know / Wendy Moten
- ㊵ Make It Easy On Yourself / Amar
- ㊶ She's A River / Simple Minds
- ㊷ Everybody Goes / Mr. Children
- ㊸ Jasmin In The Air / Opaz Featuring Ray Hayden
- ㊹ Micky S' En Balance / Fabian
- ㊺ Baby Come Back / Pato Banton
- ㊻ The Way We Are / The Affair
- ㊼ Free / Carroll Thompson
- ㊽ Here Comes The Hotstepper / Ini Kamoze
- ㊾ How Do You Stop / Joni Mitchell
- ㊿ Do You Wanna Get Funky/Got To Be Real

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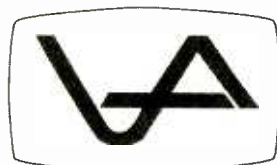
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Radio

Jacor Syndicates Burbank, Bozo

LOS ANGELES—Jacor Communications and its WLW Cincinnati are getting their feet wet in the syndication game with two challenging time slots now being shopped: Gary Burbank's afternoon comedy show, being sold for cash, and Dale "The Truckin' Bozo" Sommers' overnight trucking show.

Both WLW jocks regularly generate high ratings in their respective time slots on the 50,000-watt clear-channel station, which at night reaches across 38 states.

The early feedback on "The Gary



by Carrie Borzillo

Burbank Show," Jacor's first priority, has made Jacor president Randy Michaels a happy man.

The show, syndicated in conjunction with the Broadbank Burbcasting Corp., has 30 verbal commitments and one signed deal; WRES Louisville, Ky., signs on March 1.

As for the Truckin' Bozo, Michaels says Jacor won't start going for affiliates until Burbank's show is off the ground, which should be in a few months.

"[The Gary Burbank Show] should pay for itself from day one," says Michaels. "We're selling it for roughly half what you pay an afternoon drive guy. In a small town, it may be \$1,000 a month; in bigger markets, it may be \$2,000 or \$3,000 or more."

Once the show gets enough affiliates in the top 50 markets to attract national advertisers, it may be offered on a barter basis, according to Michaels.

The Bozo's show will likely be offered on a barter basis because it already has a solid advertising base with truck stops, trucking firms, and radar companies.

Burbank's show, on the other hand, is being offered for cash because it's tough to land national advertisers with a show that's starting out on a small number of small- and medium-market stations, says Michaels.

For both shows, AM N/T outlets, geared toward the older end of the 25-54 demo, are the primary targets for the two jocks who are both in their early 50s. However, Michaels says there is a verbal agreement from a classic rock station in West Virginia for "The Gary Burbank Show."

"It's unique and a big experiment, but we thought we'd give it a shot," says Michaels, commenting on the timing of the launch. "The initial response looks great, considering most other shows are offered free."

Both shows offer distinctive content. "Gary doesn't rely on shock. I'm not putting down Howard Stern or Don Imus," Michaels says. "He does what a lot of stations do in the mornings, but in the afternoon. I call it a typical contemporary Happy Hour for the brain on the way home. The clock is set up like a morning show, too."

Michaels sees Burbank's show fitting nicely after Rush Limbaugh, as comic relief after a serious show.

Burbank himself describes his show as a mix of Monty Python and David Letterman. "I was going to build a studio and suck down Red Stripe beer and just do my Earl Pitts character," says the 14-year WLW veteran. "But Randy came to me and said I needed a challenge, and he suggested syndication."

The Truckin' Bozo's show, which has been on WLW since 1983, is filled with curious calls from truckers who go by names like Possum Breath and Crud. The show serves as a forum where truckers can voice their complaints and keep in touch with road conditions and issues concerning their livelihood (Billboard, June 20, 1992).

"In truckers' surveys, his show is first or second even up against the network shows," Michaels says. "We found a formula that makes a lot of money; several hundreds of thousands of dollars."

Rick Consolo, director of affiliate relations for Broadbank Burbcasting, says his goal is to go for the top 10 markets after the first of next year. "By the end of the year, we hope to be on at least 50 stations [with 'The Gary Burbank Show']."

AROUND THE INDUSTRY

National Public Radio has built a closed-circuit radio facility at Washington, D.C.'s McKinley-Penn High School to help teens develop radio broadcasting skills. The facility opens Jan. 30. NPR's efforts are part of its D.C. Youth Initiative.

Also, NPR is offering a variety of programming for Black History Month in February, including special segments of "Afropop Worldwide," such as shows on old-school rap, Caribbean music, Ali Farka Touré, Cameroonian makossa music, and African musicians' fascination with Latin music.

In addition, NPR's "Horizons" will profile William Grant Still, the first African American to write a symphony, conduct a major orchestra, and write an opera for a major opera company.

Other NPR Black History Month programs include a special edition of "Performance Today," highlighting African Americans' contributions to classical music; "Two Divas Across The



GARY BURBANK

Atlantic," profiling African-American opera expatriates Mattiwilda Dobbs and Anne Brown; "JazzSet With Bradford Marsalis"; and a "Chicago Blues And Soul" edition of "BlueStage."

Pat St. John has been named host of CBS Radio Network's weekly 90-minute "Live From The House Of Blues Presented By Pontiac Sunfire," which is set to debut Jan. 27. St. John is the morning man at WNEW-FM New York.

CBS Americas expanded its news service by adding three daily reports entitled "Noticias CBS Americas: Mexico Hoy," which are devoted to news from Mexico.

In other CBS news, CBS Radio Representatives will pursue the selling of Unwired Network radio on its own after ending its relationship with the Interep Radio Store on Feb. 5. The new venture, CBS Radio Unwired, will be overseen by director of unwired marketing John Bitting.

ABC News will air extensive live coverage of the O.J. Simpson trial, beginning with anchored coverage of the opening remarks from Los Angeles. An O.J. Simpson audio library will be made available through America Online.

Radio Personalities Inc. has bowed the three-hour Saturday morning show, "The Great American Sports Trivia Show." Prizes include Super Bowl trips. KMOX St. Louis is the flagship station.



The Power of Maumouna. Bryan Ferry, out supporting his Virgin release "Maumouna," visits KTCJ/KTCZ (Cities' 97) Minneapolis. Pictured, from left, are Dawn Hood, Virgin senior director alternative promotions; Lauren MacLeash, KTCJ/KTCZ PD; Ferry; and Bobby Bland, Virgin regional manager.

Infinity Tops In Survey And Revenues; WDRE Dumps DJs; New MD For Hot 97

Phyllis Stark is on vacation. This week's column was written by Eric Boehlert in New York and Brett Atwood in Los Angeles.

RADIO GURU Jim Duncan unveiled findings from his upcoming 1995 "Radio Market Guide," which include plenty of acclaim for Infinity.

Along with being far and away the highest-billing station group (\$322 million, compared to No. 2 CBS' \$250 million), Infinity's New York duopoly (WFAN/WXRK/WZRC) brought in the most money in the country. And the group was voted by station managers as the most admired in the business. (Tribune Broadcasting's WGN Chicago was again voted most admired individual station.)

Speaking of admiration, according to Duncan, Osborn Communications WWNC/WKSF Asheville, N.C., sewed up 75% of that market's radio revenue, tops in the country.

Commenting on radio's robust \$9.9 billion of revenues in 1994, Duncan writes, "In my 20 years of observing the United States radio industry there has never been a year which compares to 1994."

The top growth markets were distributed throughout the country: Tucson, Ariz.; Albuquerque, N.M.; Boise, Idaho; Atlanta; Boston; and Memphis.

Singer **Michael Jackson** names **KABC** Los Angeles in a \$100 million slander lawsuit against media outlets for repeating allegations of the rumored existence of a videotape that shows the singer engaged in illegal conduct with a minor.

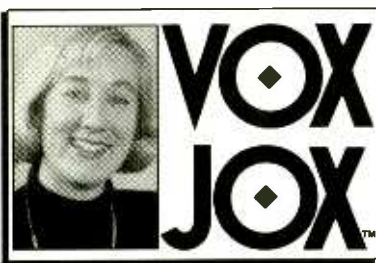
The suit, which also names **KABC** morning hosts **Ken Minyard** and **Roger Barkley**, stems from a Jan. 9 station appearance by "Hard Copy" reporter **Diane Dimond**, who discussed the accusations that aired later the same evening on the tabloid TV show.

KABC GM **George Green** says the station has yet to receive any lawsuit papers. "The beef is with 'Hard Copy,' not us," says Green. "We didn't validate anything **Diane Dimond** said. All **KABC** did was function as an interviewer."

The TV show "Unsolved Mysteries" helped police track down former **WUSF** Tampa, Fla., personality **Ben Jones**, who had been sought for the murder of his wife. For six months, using five different names, wigs, and two

car tags, Jones was able to elude police throughout the south until the Jan. 6 episode of "Unsolved Mysteries," highlighting the death of Jones' wife, aired and brought in 120 tips from viewers. Within a week, Jones was arrested in Georgia.

Comedian **Jeff Foxworthy** has been announced as host of the March 4 New Faces Banquet during the Country Radio Seminar in Nashville. He replaces **Charlie Monk**, who relinquished the job after serving as MC



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

for 25 years.

NAB has narrowed its list of cities for the 1996 Radio Show down to Los Angeles, Dallas, and Anaheim, Calif. If it does end up in L.A., the notorious Westin Bonaventure Hotel is out of the running. Last fall, a massive computer malfunction there left thousands of registrants scurrying for rooms.

A Katz Radio Group study makes it official: "Modern Rock: The Format Of The '90s."

PROGRAMMING: WDRE RETOOLS

WDRE Long Island passed out some pink slips and plans to "re-launch" itself soon, according to PD **Russ Mottla**. Out are the morning team of **Hillary** and **Donna Donna**, along with midday jock **Malibu Sue**. Also gone are co-production directors **Steve Morrison** and **Bob Marrone**. The station's currently running a jockless, 3,500-song "A to Z" of modern rock. When it concludes, **WDRE** will

reportedly embrace a harder, modern rock sound.

Dave Logan is the new PD at **KZON/KYOT-FM/KOY/KISO** Phoenix. Logan, who replaces **Jim Trapp**, was last PD at **WLUP-FM** Chicago.

Los Angeles-based **Heftel Broadcasting** is acquiring **KDZL** Ft. Worth/Dallas from Texas-based Broadcast House Inc. for a reported \$4.7 million. **KDZL** joins new Dallas sister stations **KESS-AM/KMRT-AM/KICI-AM-FM**.

Meanwhile, **Heftel** station **KTNQ** Los Angeles nabs crosstown **KKHJ** operations manager **David Gleason** for PD duties. **KKHJ** midday host **Amalia Gonzalez** and afternoon **Salvador Gomez** join **KTNQ** for the same duties.

WFMS/WRGL Indianapolis marketing and operating manager **Charlie Morgan** is upped to station manager, a position handled in the past by VP/GM **Monte Maupin-Gerard**, who remains.

WSYW-AM Indianapolis, which had been simulcasting crosstown **WTPI** (Symphony 107) breaks away and picks up Children's Broadcasting Corp.'s Radio AAHS.

Mike Culotta is upped from APD to PD at **KXPT** Las Vegas. He replaces **Richard Reed**, who had been programming both **KXPT** and sister station **KOMP**. **Reed** continues to program and run **KOMP** as operations director.

KEYV Las Vegas PD **Tom Kelly** is upped to operations manager, replacing **George Thomas**, who exits for chief engineer duties at Regent Communications, which owns crosstown **KFMS/KSNE**.

KTST Oklahoma City APD and afternoon host **Paul Orr** joins **WHEW** Ft. Myers, Fla., for PD duties. **WCFB** Daytona Beach, Fla., weekend **B.J. Odom** joins for MD duties. Both slots have been vacant since the station switched to new country last September.

KOLL Little Rock, Ark., afternoon host **Billy St. James** moves crosstown to **KIPR** for PD duties, replacing **Joe Booker**, who exits.

KHTT Tulsa, Okla., production di-

newsline...

MAUREEN LESOURD leaves as GM of **WQCD** New York for a position with ABC Television Network.

RAND GOTTLIEB has resigned as VP/GM of **WCCO** Minneapolis. **Anna Mae Sokusky**, VP of CBS Owned AM stations, takes over as acting GM.

JAMES SHEA has been promoted from regional president to chief operating officer of **CRB Broadcasting**. **Shea** takes over a newly opened position.

STATION CLOSINGS: **KGGO/KHKI/KDMI** Des Moines, Iowa, from American Radio Systems to Community Pacific Broadcasting, for \$11 million; **WMCX-AM-FM** Mobile, Ala., from Coast Radio, to Capitol Broadcasting, from \$4.5 million.

STATION SALES: **WIZF** Cincinnati, from U.S. Bankruptcy Court, to Blue Chip Co. In 1986, Inter Urban Broadcasting purchased **WIZF** and later was forced into bankruptcy court; **KATJ/KCIN** Victorville, Calif., from Island Broadcasting to Park Lane, for \$1.8 million; **WILN** Panama City, Fla., from Bay Media to Don Cavaleri, for \$745,000.

rector **Carly Rush** is upped to PD, replacing **Mike Ring**, who exits.

Infinity's classic rock **WZGC** Atlanta picks up broadcast rights to the NFL Atlanta Falcons for the 1995-96 season, the first of three under the new contract. Infinity has already married rock and football in Boston (**WBCN**/New England Patriots) and Philadelphia (**WYSP**/Philadelphia Eagles).

KORG/KEZY Anaheim, Calif., PD **Chris Cox** adds the title of station manager.

The island of St. Maarten now has its first indigenous, American-style station, a top 40/rhythm-crossover, **JAM 'N 94.7**. **Frank Aaron** is PD.

WILDER AND CUOMO TEST WATERS

Former Virginia governor **Doug Wilder** takes over the 9-11 morning shift on **WRVA** Richmond, Va. To make room, the former morning show of **Tim Farley** and **Pam Overstreet** shortens its shift and ops manager **Farley** exits the air.

Meanwhile, former New York governor **Mario Cuomo** is pondering radio offers, according to New York Newsday. **Ed McLaughlin**, chairman of **EFM Media Management**, which handles **Rush Limbaugh's** syndication, recently met with **Cuomo**.

WHTZ (Hot 97) New York MD **Tracy Cloherty** adds APD duties, replacing **Paco Lopez**, who remains at the station.

KACE Los Angeles afternoon host **Rico Reed** shifts to mornings, replacing the syndicated **Tom Joyner**. The afternoon slot is assumed by evening host **Gillian Harris**, who expands his shift.

WYSY-FM Chicago PD **Brian Casey** adds afternoon on-air duties, replacing **Greg Brown**, who moves to weekends.

Rounding out the lineup on the new hip-hop **WPGC-AM** Washington, D.C. (Billboard, Jan. 14), is PD **M.D. Throb** in at middays. (At **WPGC-FM**, **Bob Holmcraus** is upped from production director to APD, replacing **Throb**.) Also, local Go-Go music vet **D.J. Kool** takes over afternoons.

WJMK Chicago morning host **Shawn Burke** joins **KPSN** Phoenix for the same duties, replacing **Danny Davis** and **Pat Powers**, who exit.

WYXR Philadelphia night jock **Christopher Knight** exits, with a P/T jock filling in for now.

Brian Whitman takes over morn-

ings at **KCLX-FM** San Diego. The station had been carrying the syndicated "Mark And Brian" show from **KLOS** Los Angeles. **Whitman** arrives from **WKCI** New Haven, Conn., where he was afternoon jock.

Former CNN correspondent **Charles Jaco** joins **KOMX** St. Louis to host afternoons.

New **WALR** Atlanta PD **Kris McClendon** adds afternoon hosting duties. He replaces **Kenny Diamond**, who remains with the station for sales duties and weekends.

Buddy Baron, last at **KSAN** San Francisco, is the new morning man at **KFMS-FM** Las Vegas. **Baron** takes over for PD **Charlie McGraw**, who had been handling those duties through the fall book since his morning team, **Kevin Murphy** and **Rob Buttery**, exited. Also, **KFMS-FM** adds the syndicated overnight show, "After MidNite With Blair Garner."

Former **KKLB** Austin, Texas, night jock **J.J. Medina** moves to crosstown **KHFI** for overnights. He replaces **Krash Kelly**, who is now in middays. **Mike McKay**, previously production director at **KBEQ-FM** Kansas City, Mo., joins **KHFI** and sister **KPEZ** as assistant production director, replacing **Doug Miller**, now at **KTFM** San Antonio. Also, former **KORQ** Abilene, Texas, MD/air personality **Genny Layne** joins **KHFI** for weekends and fill-in duties.

WKRZ Scranton, Pa., night jock **Rich E. Cunningham** is set to exit in a few weeks to join either **WPRO-FM** Providence, R.I., or **WXLK** (K92) Roanoke, Va. **WKRZ** PD **Ken Medek** is looking for a replacement and wants T&Rs. Meanwhile, **WPRO-FM** night jock **T.J. Napp** joins **WPLJ** New York for swing duties.

WKQX (Q101) Chicago **LSM Rey Nena** is upped to marketing director, replacing **Sam Gennaway**, who exited last November to return to the record business.

Abe Rycraw, whose previous experience includes the PD job at Willis Satellite Inspiration Network and the overnight producer gig at **WLS** Chicago, is looking for a PD job in talk or gospel radio. Reach him at 219-883-5844.

Susan Mahoney has been named research analyst at the Interep Radio Store's research division. She previously held that position at **Christal** Radio.

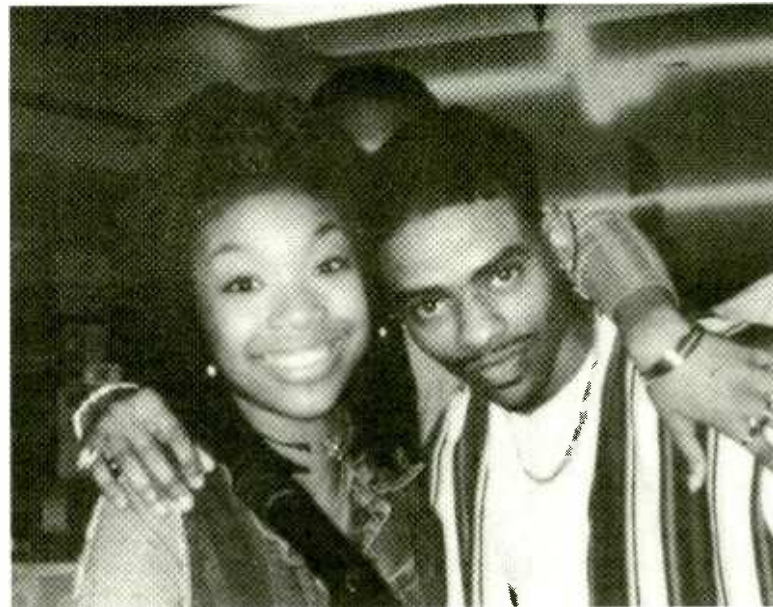
BROADCASTER

(Continued from page 88)

O'Neill describes **Rivers** as a "wacky professor" type and "a 13 year old trapped in a 40 year old's body." He also praises **Rivers** as "probably the most generous ego in the business. He's great about giving credit where credit is due."

"I do try to avoid being mean," says **Rivers**. "I'm actually a fan of people like **Rush Limbaugh** and **Howard Stern**, but I wouldn't want to be like them. If I say things my mother wouldn't mind hearing on the radio, I sleep better at night."

PHYLLIS STARK



Brandy Meets Her Prince. Taking a break from her "Stay In School Tour," Atlantic Records artist **Brandy**, left, gets down with **WPGC** Washington, D.C.'s night jock, **Prince DaJour**.

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

TLC's "Creep" (La Face/Arista) takes over the No. 1 spot, fueled by a strong radio gain, while it continues at No. 1 sales, knocking off Boyz II Men's "On Bend- ed Knee" (Motown), which spent six weeks at No. 1. All other contenders are far behind, so it is likely that TLC is in for a long stay at No. 1. Des'ree enters the top 10 for the first time with "You Gotta Be" (550 Music), jumping from No. 12 to No. 7. "You" is the second-biggest gainer on the entire chart this week and posts the second-biggest radio gain. Des'ree's climb into the top 10 is an impressive one— after a long 22 weeks, the song continues to gain momentum and is yet to peak. Currently, "You" is No. 1 in airplay at WKTI Milwaukee; WAPE Jacksonville, Fla.; and KRQQ Tucson, Ariz.

BELOW THE TOP 10, Sheryl Crow's "Strong Enough" (A&M) jumps 20 positions and lands at No. 32 this week. "Strong" is the second-biggest overall gainer on the entire chart and is this week's Greatest Gainer/Airplay (for records below the top 20). It is actually the biggest radio gainer on the entire chart, helped by top 10 airplay at WGRD Grand Rapids, Mich.; KDWB Minneapolis; and XHRM San Diego. The biggest overall gainer on the entire chart is Soul For Real's "Candy Rain" (Uptown/MCA), moving from No. 45 to No. 27. It is not only this week's Greatest Gainer/Sales (for records below the top 20), but is the greatest sales gainer on the entire chart. "Candy" also had the third-biggest radio increase this week, too, including No. 1 ranking at WPGC Washington, D.C.

R.E.M.'s "Bang And Blame" (Warner Bros.) was this week's fourth-biggest gainer on the chart, moving from No. 30 to No. 21, and scores the third-biggest sales gain on the entire chart. "Blame" is No. 1 at WCHZ Augusta, Ga., and top 10 at WKCI Hartford, Conn., and WAHC Columbus, Ohio. Following R.E.M., the next-biggest overall gainer on the Hot 100 is the Notorious B.I.G. with the two-sided "Big Poppa/Warming" (Bad Boy/Arista) posting the second-biggest sales gain on the chart and a No. 1 airplay report from WQHT New York.

Four very strong airplay records this week that all posted airplay increases— and would all be in the top 40 based on airplay alone, had they been available as singles—are Green Day's "When I Come Around" (Reprise/Warner Bros.), Weezer's "Buddy Holly" (DGC/Geffen), Pearl Jam's "Better Man" (Epic), and the Gin Blossoms' "Allison Road" (A&M). Green Day's "When" is ranked No. 1 at 14 Hot 100-monitored stations, including WIOQ Philadelphia, WKQX Chicago, and XTRA San Diego. Weezer's "Holly" is No. 1 at KRQT Houston and top 10 at WKCI and WHTZ New York. Pearl Jam's "Better" is No. 1 at WLUM Milwaukee; KISF Kansas City, Mo.; and WHYT Detroit. The Gin Blossoms' "Allison" is top 10 at a diverse list of stations that includes WEZB New Orleans, WMXV New York, and WIXX Green Bay, Wis.

QUICK CUTS: Dionne Farris enters the Hot 100 for the first time as a solo artist and is this week's Hot Shot Debut with "I Know" (Columbia) (from the movie "Ready To Wear"). "Know" is receiving early airplay at WZPL Indianapolis; KHFI Austin, Texas; and WFLZ Tampa, Fla. . . . Italy's renowned dance music wizards, Livin' Joy, land their first single on the Hot 100 with "Dreamer" (MCA). "Dreamer" is a former No. 1 song on the Hot Dance Music Club Play chart and is receiving early Hot 100 airplay at WBBM Chicago, KUBE Seattle, and KTFM San Antonio, Texas.

DES'REE MOVIN' ON ALL FRONTS

(Continued from page 12)

lary Shaev, VP of promotion, say they feel they are just beginning.

"This is a song and an album that a lot of people felt was very special and were very passionate about," says Anthony. "It was also very unique and not entirely obvious where to go, but Hilary hit the target by going for mainstream radio first."

In addition to top 40 radio, Anthony says another big part of the label's plan was to get VH1 on board to support the videoclip and break Des'ree via the network.

VH1 certainly got behind the beautiful black-and-white Paul Boyd-directed clip ("Inventive Clip Has 'Gotta Be' Big Break For Des'ree," Billboard, Sept. 24, 1994).

The "You Gotta Be" clip is in its 29th week on VH1 and is the longest-running clip currently on the network. After being placed initially in the network's "What's New" feature in June, VH1 now has the clip in "extra large," its highest rotation. MTV put the clip in "active" rotation in August; it's now in "stress." BET is also airing the clip.

The video was even spoofed on "Saturday Night Live" on Jan. 14 for a parody on O.J. Simpson's first wife. Des'ree is scheduled to perform on the show Feb. 11.

"You know that a song and video is really phenomenal when 'Saturday Night Live' does something on it," says Chesnut. "That tells you you have a little piece of pop culture."

Chesnut says the video has been on VH1 for so long because "it's a gorgeous video . . . It's one of those slow-building things. We played [the song] at Star and when I left, it was doing OK. Now, it's still on there,

and it's doing great."

He attributes the song's slow but steady build to its subtle lyrics. "The real strength from songs come from lyrics, and a lot [of people] don't notice them the first time," he says. "It sometimes takes several listens to really get the message, and this song has a great message. Those songs at radio and video that take longer to develop seem to last the longest."

As for the message in "You Gotta Be," Des'ree says, "The song was born out of me stopping myself and thinking every day how you say you gotta be something. You have to be cool and calm in this situation, and then you have to be bold and strong in another situation."

The song and the general feel on the album, she says, is about having the inner strength to figure out who you are. Des'ree says "I Ain't Movin'" takes a more introspective approach than her 1992 Epic debut, "Mind Adventures."

"The first album defined the creative person in me," she says. "I wrote it in my early teens, so I was more of an observer than a participant in life. Now, 'I Ain't Movin'' shows how I've grown in my personal and professional life."

Mario Devoe, music director at top 40 KKFR Phoenix, another early believer in the single, says he liked the song so much that he began calling other radio stations to spread the word. It was that kind of word of mouth that seems to have played a large role in helping to break Des'ree, Anthony says.

When top 40/adult WPLJ New York put the record on in October,

Shaev says, the label saw a groundswell of excitement from other top 40/adult and adult contemporary stations. A few weeks ago, the same situation occurred when the top 40/rhythm stations KUBE Seattle and WPOW (Power 96) Miami picked up on the song.

This week, "You Gotta Be" moves from No. 39 to No. 30 with a bullet on the Top 40/Rhythm-Crossover chart.

Additionally, album alternative stations, such as KINK Portland, Ore., and KSCA Los Angeles, and New York's modern rock-leaning top 40 WHTZ (Z100), have been airing the song.

The second single, "Feel So High," which is featured both on her debut album and on "I Ain't Movin'," will be serviced to top 40 radio and video outlets at the end of February.

Aside from strong across-the-board radio airplay and video exposure, Anthony says a two-month tour with Seal was pivotal in Des'ree's development.

"The support slot for Seal was so important in terms of credibility," says Anthony. "It was no longer about a great pop song, but about an interesting woman with a great song."

Anthony says the label also saw the usual sales spikes after the singer appeared on "The Tonight Show With Jay Leno" in December, "Late Show With David Letterman" in November, "The Today Show" in August, and "CBS This Morning" in September.

Despite the fact that she's not being played on R&B stations, Des'ree will perform on "Soul Train" in March.

NARM BOARD URGES CD-ONLY SOLUTION TO SOURCE-TAGGING

(Continued from page 10)

"source-tagged with the acousto-magnetic technology as soon as practicable."

Many sources believe the issue is likely to provoke lively discussion at NARM's annual convention Feb. 22-25 in San Diego.

Shoplifting remains a serious problem for home-entertainment retailers. A recent survey indicates that music and video retailing has the third-highest shrinkage rate (2.73%) in the retail industry. (See story, page 63).

Retailers say installing tags at their distribution outlets greatly increases their labor costs. They also say that because the tags have to be placed on the outside of the products, they can be removed by thieves. With source-tagging, the tags would be hidden.

If the manufacturers install tags, the costs are likely to be passed along to the retailer and eventually to the consumer. Sources estimate that source-tagging could increase manufacturing costs 4-7 cents a CD.

In February 1993, NARM recommended the acousto-magnetic technology developed and marketed by Sensormatic Electronics. But the Recording Industry Assn. of America conducted tests later that year and concluded that Sensormatic's system degraded sound quality of some cassettes (Billboard, Nov. 20, 1993).

RIAA spokesman Tim Sites said at press spoke that the trade organization had not yet discussed the latest NARM recommendation with its member companies.

However, Sites says, "We don't be-

lieve cassettes are on the way out. They still represent a healthy 36% of the market."

Some music executives fear that antitrust lawsuits may be filed by competitors of Sensormatic if the music industry adopts the acousto-magnetic standard. They say they do not want to be in the position of having approved a technology that does not meet all the stated NARM criteria.

Dave Shoemaker, director of business development for Checkpoint Systems, which markets a competing electronic-security system, says that endorsing "is like saying it's OK to damage the audiotape." Checkpoint's radio-frequency technology is used by such retailers as Target, Trans World Music, Nobody Beats The Wiz, Borders, and Barnes & Noble.

Music chains and mass merchants that use Sensormatic technology in-

clude Camelot, Musicland, Blockbuster, Tower, Kmart, and Wal-Mart.

In its latest action, the NARM board was unanimously approving a recommendation by its Loss Prevention Committee. During a NARM technology conference in Florida Jan. 9-10, committee members went to Sensormatic headquarters in Deerfield Beach to see a demonstration of the company's bulk-activation device. This allows manufacturers or distributors to activate and reactivate tags automatically. This is an important part of electronic security because many CDs are returned to stores and the cost of re-tagging them manually would be prohibitive.

Louis Chiera, director of marketing communications for Sensormatic Electronics, says, "We're obviously very excited. The music industry has the opportunity to take the next step."

BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	TOUR	CAPLETON (SIGNET)
2	5	4	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
3	10	3	SUPA STAR	GROUP HOME (PAYDAY/FFRR)
4	6	6	FAT BOY	MAX-A-MILLION (S.O.S.)
5	18	2	MAD IZM	CHANNEL LIVE (CAPITOL)
6	15	2	NUTHIN' BUT FLAVOR	FUNKMASTER FLEX (WRECK/NERVOUS)
7	4	5	TAKE YOU THERE	PETE ROCK & C.L. SMOOTH (ELEKTRA/VEEG)
8	8	5	LICK IT	ROULA (S.O.S.)
9	23	4	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
10	12	4	WHERE I WANNA BE BOY	MISSIONES (STEP SUN)
11	24	2	WHAT I NEED	CRYSTAL WATERS (MERCURY)
12	11	11	ROUND & ROUND	MIRANDA (SUNSHINE)
13	17	2	YOU GOT ME ROCKING	ROLLING STONES (VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	22	9	RICH GIRL	MICHIE ONE & LOUCHE LOU (VP)
15	—	1	RODEO	95 SOUTH (RIP-IT)
16	19	4	NIGHT IS FALLIN' IN MY HEART	DIAMOND RIO (ARISTA)
17	16	6	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)
18	21	2	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TV/ANTERSCOPE)
19	13	9	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
20	20	2	HEALING	WYNONNA & MICHAEL ENGLISH (CURB)
21	—	3	MOVE IT LIKE THIS	K7 (TOMMY BOY)
22	—	1	RECORD JOCK	DANA DANE (LIFESTYLES/MAVERICK/WB)
23	—	2	TURN IT UP	RAJA-NEE (PERSPECTIVE)
24	—	1	WHY YOU WANNA PLAY ME OUT?	TRICIA COVINGTON (COLUMBIA)
25	9	5	VOCAB	FUGGIES (TRANZLATOR CREW) (RUFFHOUSE)

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

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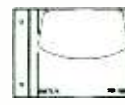
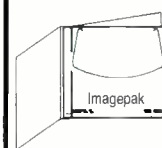
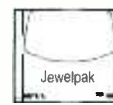
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WHEREHOUSE TRIES USED-AUDIOTAPE SALES

(Continued from page 1)

After Wherehouse began testing the sale of used CDs in 1993, the chain and other retailers became involved in a storm of controversy. The major distributors withheld co-op advertising, spurring Wherehouse and the Independent Music Retailers Assn. to file antitrust lawsuits (Billboard, July 31, Aug. 14, 1993).

The used-CD brouhaha also was one of the factors that prompted the Federal Trade Commission to launch an investigation of music business trade practices (Billboard, Aug. 14, 1993).

However, Wherehouse's program for audiocassettes isn't attracting much attention from consumers or the music industry.

Under the audiocassette exchange policy, customers can bring in their used tapes and receive 50 cents-\$2 in cash or store credit for each tape.

The 345-store Torrance, Calif.-based chain introduced the used audiocassette exchange policy on Jan. 20 via full-page newspaper ads and radio spots.

To receive the credit, cassettes must be in their original packaging and in generally good condition.

Although Wherehouse hasn't begun reselling used cassettes, the price should be in the \$1-\$6 range, says Wherehouse promotions director Christine Hindley.

In comparison, consumers receive \$1-\$5 cash or credit for used CDs at Wherehouse, and they are resold for \$3.99-\$9.

"The cassette resale price will really depend on what the market will bear," says Hindley. "Right now, we're still

buying our inventory and don't know exactly what the price point will be."

Russ Solomon, president of the 109-store Tower Records chain in West Sacramento, Calif., doubts that there is a market for used cassettes. "I can't imagine why anyone would buy a used tape," he says, "but Wherehouse is committed to being in the used-record business."

Hindley says, "What we're trying to do is offer a wide variety of product at different price levels."

Due to rainstorms that swamped California during the program's launch, Hindley says initial consumer response to the program was disappointing.

"With all the rain, it probably wasn't the best weekend to run the ads," she says.

The chain will mention used cassettes in its used-CD advertising, which runs bimonthly.

Before rolling out the program chainwide in January, Wherehouse tested it at its central California and Las Vegas stores last fall.

Since used audiocassettes are more likely to be damaged than CDs, Wherehouse will fully refund the price of any defective cassette under its "satisfaction guaranteed" policy, Hindley says. Store managers have the right to refuse to accept any used cassette, but she says they are not required to listen to them.

"We rely on the physical condition of the cassette coming in," says Hindley. "But we'll take it back if the customer isn't satisfied."

While Hindley wasn't aware of any plans to include used videocassettes in the trade-in policy, another source at the chain says videos will eventually be added to the program.

Hindley says Wherehouse added audiocassettes because of consumer demand, and would add videotapes if a similar condition arose.

But as the price of new videos drops, and previously viewed titles remain on the shelf, dealers and distributors say consumer demand may not exist.

"It might catch on if retailers used a trade-in program as a traffic builder," says George Dudkiewicz, account representative with Brooklyn, N.Y.-based distributor Flash Electronics. "But retailers generate so much of their own used tapes they don't want customers coming in with more."

Although prices on previously viewed videos average about \$7, consumers are more likely to purchase new copies for a few dollars more to ensure that the tape is not damaged, Dudkiewicz says.

Dealers agree the market has enough used tape sources and see trade-in programs as an administrative nightmare.

"We're not really in the used-product business," says Tower Video VP John Thrasher. Tower sells previously viewed videos, recycled from excess rental inventories, at its outlet locations.

"The administration of a trade-in program would be tough," says Thrasher, "and we don't think it's cost-effective."

MEG ADDS DIADEM TO GROWING CHRISTIAN FAMILY

(Continued from page 12)

with the exception of one. It's been an incredible ride. We sold a million Ray Boltz records. We discovered Yolanda Adams," King says. "But now we're turning from this little boutique industry. The contemporary Christian music business and the black gospel business have turned into a national thing. Our product now is no longer just represented at the local Christian bookstore. You can walk into Tower or Wal-Mart and find my product. That takes a lot more cash to make happen. We looked at that and said we need a financial partner."

MEG's Farrell, who serves as president/CEO, has a similar view of the deal. "We like to buy successes and make them more successful," says Farrell. Diadem, he says, "has a commitment from us and a plan that we have developed to grow the company significantly."

King says he had discussions during the past 18 months with numerous potential suitors, including EMI, Zomba Music, Platinum Entertainment, and BMG.

"We chose MEG because, number one, they are music guys," King says. "Wes Farrell is a guy who has come up from the street as songwriter and a record company owner, so when you start talking, you don't have to explain yourself. These guys speak your language and this can work. They are very well capitalized."

King says Farrell and Steve Fret, COO at MEG, share his goal of getting Christian music further into the mainstream marketplace. "The thing I like most is they believe like I do that there are enough Christians out there who don't have access to Christian bookstores and are used to buying their product at local record stores."

In addition to Yolanda Adams, Diadem's main label, Tribute Records,



Wes Farrell, left, president/CEO of Music Entertainment Group, extends a welcome to Diadem president/CEO George King. MEG, owner of the Benson Music Group, purchased all the assets of Diadem.

founded in 1990, also is home to Ben Tankard and the Alabama State Mass Choir. Diadem's adult contemporary roster includes positive country artist Michael Kelly Blanchard and rock act One Bad Pig. Diadem Distribution, formed in 1993, distributes 15 record labels, with acts such as Marilyn McCoo, Morgan Cryar, Rick Cua, Bride, and the Resurrection Mass Choir.

Farrell says Diadem will continue handling its own titles for a period; eventually, distribution would be channeled through Benson. "There will be consolidation," says Farrell, who is quick to add that Diadem's personnel can be absorbed into the Benson system.

Diadem's print division, Alexandria House, includes Royal Tapestry, a print-music company Diadem purchased in 1990 from David T. Clydesdale. Also in 1990, Diadem bought an-

other such company, Lexicon Publishing. In addition, Diadem owns five music publishing companies, whose 1,032 copyrights generate nearly \$50,000 a quarter. Diadem also administers copyrights for 21 other companies.

During its first year of operation, Diadem acquired Hummingbird Studios in Nashville, renovated the facilities, added a second 24-track studio, and changed the name to SkyLab. Artists using the facilities have included Dolly Parton, Steven Curtis Chapman, and Amy Grant.

Diadem's other ventures include the Spirit Jazz label; a licensing agreement with T-Shertman to market Christian clothing; a line of children's products; and solo tracks and folios (songbooks) for use in churches.

Assistance in preparing this story was provided by Ken Schlager.



by Geoff Mayfield

STILL STANDING TALL: Punk replaces smooth in The Billboard 200's second slot, but country king **Garth Brooks** still holds a commanding lead with his greatest hits set. Last week, Brooks' sum of 352,000 units towered over **Boyz II Men**, almost doubling the vocal quartet's 181,000 units. This week, with an approximately 10% decline, **Green Day** sees the smallest sales erosion of the top six acts, a feat that translates into a 5-2 jump (154,500 units). With 240,000 units—a downright respectable number for this time of year—Brooks leads the Woodstock '94 rockers by a 55% margin.

INSURANCE: So, can **Green Day** overtake **Garth Brooks**? It would be safer to bet on the underdog San Diego Chargers at the Super Bowl, because Brooks' latest network special hit NBC's airwaves on Jan. 18. That television exposure represents an insurance policy that should keep Brooks in the saddle until the Feb. 11 issue, when the new **Van Halen** album, which hits stores Jan. 24, makes its chart entry. Van Halen's last studio album debuted at No. 1 in the summer of 1991, and given January's soft sales picture, it should be even easier for the veteran band to ring the bell this time around. . . . If Brooks does retain The Billboard 200's top spot next week, his five-week reign will match that of his previous album, 1993's "In Pieces." His 1991 album, "Ropin' The Wind," was No. 1 on the big chart for 18 nonconsecutive weeks; 1992's "The Chase" led the pack for seven weeks.

BIG SCREEN: Movie soundtracks continue to be hot in the early going of 1995. The eclectic set from John Singleton's "Higher Learning," in the wake of the film's big box office splash, has The Billboard 200's largest unit gain. An increase of more than 15,000 units represents a gain of more than 170% as it vaults 164-50. On the classical side of the aisle, the music of **Ludwig Van Beethoven** scoops up the percentage-based Pacesetter award, as the soundtrack from the movie portraying his life, "Immortal Beloved," races 86 places to No. 105, fueled by a 55% gain. (In weeks where the album with the largest unit gain also has the chart's biggest percentage increase, the Pacesetter goes to the title with the second-largest percentage hike) . . . The album from ticket champ "Dumb And Dumber" bullets for a fourth straight week, while "Ready To Wear" looks like one of those cases where a soundtrack surpasses its film's box office performance. Top 40 airplay on a soon-to-debut **Ce Ce Peniston** single and former No. 1 **Ini Kamoze** help pace the "Ready" album's sales. Meanwhile, TV ads for upcoming film "The Jerky Boys" seem to reinvigorate the phone pranksters' albums; the newer one rises 86-83 while the original bullets at No. 158. The "Jerky" soundtrack streets Jan. 24.

SMALL SCREEN: At the start of each year, when music merchants adjust from December's gaudy gift-shopping numbers to normal sales levels, TV exposure can be particularly helpful. Jumps on last week's charts by No. 18 **Melissa Etheridge**, No. 21 **Hootie & the Blowfish**, and No. 141 **Jon Secada** came in the wake of appearances on **Dick Clark's** annual New Year's Eve special, a late-night offering that pulled a prime time-like rating of 9.3. This week, **Barry White** and **Tony Bennett** bullet at Nos. 31 and 165, respectively, following "Tonight Show" stops. And, keep your eye on **Luscious Jackson**, No. 30 on Heatseekers, because any impact from the act's Jan. 14 gig on "Saturday Night Live" will reflect on next week's charts.

LATER: Music stores also can look forward to sales spikes from the annual round of music award shows. The ones with the most obvious chart oomph are the American Music Awards, which airs Jan. 30, and the Grammys, which is televised March 1. The former will include performances by **Boyz II Men**, **Crash Test Dummies**, **Celine Dion**, **Madonna** with **Babyface**, **Led Zepelin** revivalists **Jimmy Page** and **Robert Plant**, **Prince**, and country stars **Tim McGraw** and **Lorrie Morgan**, among others.

FOOTNOTE: The "EEG" designation that debuts on this week's charts stands for Elektra Entertainment Group, the empire that includes Elektra, EastWest, and eventually some Sire titles.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
12,885,000	15,141,000	DOWN 14.9%	11,462,000	UP 12.4%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
28,026,000	25,397,000	UP 10.4%		
FOCUS ON ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,565,000	13,671,000	DOWN 15.4%	9,977,000	UP 15.9%
YEAR-TO-DATE CD ALBUM SALES				
YTD (1994)	YTD (1993)	CHANGE		
25,237,000	22,302,000	UP 13.2%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

ZOO TOOTS RAY BAILEY'S 'HORN'

(Continued from page 12)

idolized in my teens, late teens, before I started doing a lot of funk bands, session work, and stuff like that."

Bailey admits that his burgeoning career was sidetracked by drugs. "I kinda did a Walter Mitty for a little while," he says, with a laugh. But he acquired a will to re-enter the game after severely cutting his left hand while working as a glazier in the '80s.

"It was kind of a trip to deal with, and doctors had told me I wasn't going to have use of that hand," he says. "I just kept stubbornly working at it, and finally got use of my hand again, and I just decided that was it—music was all I was gonna ever be doin'. It was a sign that I needed to be doin' what I do, instead of fuckin' around with bullshit."

Bailey began an active life on the local blues scene, gigging at Harvelle's and At My Place in Santa Monica, the Lighthouse in Hermosa Beach, the Mint in L.A., and at the now-defunct Mid-Wilshire club the King King.

It was at King King that Bailey was approached by singer/songwriter Crosby Tyler, who offered to bankroll a one-night album-recording session.

"He bought like 12 hours of studio time, and we ended up recording, mixing, and editing ["Satan's Horn"] in that 12 hours," Bailey says. "I was directin' the band, reading the lyrics off of a music stand, 'cause I didn't know 'em, and tellin' the engineer what to do at the same time, and singing the songs and playing guitar. Everything was goin' on at once, because it's all live."

Tyler released "Satan's Horn"—an acerbic, doomy slice of L.A. ghetto life featuring Bailey's pungent vocals and slashing electric and acoustic guitar work—on his own independent imprint, Bohemia Music Organization, in 1993.

The record initially received limited press attention and radio play, but a review did catch the eye of Zoo Entertainment senior VP of marketing Brad Hunt, who is a hardcore blues fan. Hunt's interest was piqued, but he couldn't find a copy of the record in local stores.

Then, Hunt says, "I was driving around on a Saturday afternoon, and I'd become addicted to [public radio] KLON [Long Beach], and the blues program on Saturday and Sunday afternoons. There, in the midst of all this, they're playing this song, and

when [DJ Gary Wagner] comes out of the break he says, 'That's from Ray Bailey's record "Satan's Horn" . . . It was stunning.'

Hunt finally secured a copy of the album from Little Village Records in the San Fernando Valley. "By the time I had heard it, I knew it was something I wanted to get involved in," he says.

Contacting Tyler through the 800 number on the back of the Bohemia disc, Hunt began his negotiations.

"Originally we were just going to do it as a master purchase," Hunt says. "That was my original proposal back to Crosby. A couple of days later, I had dinner with Ray to get to know him a little bit more. After some discussions internally, the decision was to try and strike a deal."

The label was so high on signing Bailey that the company secured an opening slot for him on two L.A. dates by Zoo's Billy Joe Shaver.

"Unfortunately," Hunt says, "we were never able to culminate negotiation for a contract. It's no reflection on Ray, it's no reflection on anybody. I think there comes a point in

time in any negotiation when a label feels they've extended themselves."

Despite this disappointment, Hunt remained committed to picking up "Satan's Horn." "When negotiations broke down, things got quiet for a little bit. I kept going back, listening to this record, going, 'You know what, Ray is an artist who needs wider distribution.' So I picked up the phone and got back in touch with Crosby, and we were able to strike a deal for the master purchase of this record on a worldwide release."

MAIL CAMPAIGN

Hunt says Zoo's plans to re-promote the album include extensive mailings to blues radio specialty shows and blues publications; positioning it on listening posts at key retail accounts, especially on the West Coast; and running advertising that will pair the album with Sonny Landreth's "South Of I-10" and a forthcoming album by Little Feat guitarist Paul Barrere.

Touring also will support the re-release. Hunt says, "He's going up

for a quite extensive run in the Northwest in the middle of February. His name is going to be out there, the record now has wider distribution, he should be able to lock into the festival circuit for the summer."

Hunt, who notes that Bailey was in discussions with the label as recently as December, says, "As far as going back and pursuing Ray, obviously, yeah, we'd be interested, but I think we've kind of put ourselves in a funny situation by presenting it to a wider forum. We're gonna be in a far more competitive situation."

He adds, "More than anything else, I'm just happy that we stuck with this thing . . . We were able to work out a situation where we could bring this record out and give it a wider forum."

Though still unsigned, Bailey is looking toward his next record with optimism and excitement.

"In the future, there's gonna be a lot of things that people probably don't expect, like jazz and more psychedelic-type stuff within the blues format," he says.

NARAS BOWS GRAMMY LABEL, PLANS COMPILATION OF NOMINEES

(Continued from page 12)

units. Suggested list price for the 13-track collection is \$16.98 for CD and \$10.98 for cassette.

This year, "1995 Grammy Nominees" will be distributed through Sony. "We want to spread things around to different labels," says Greene. "[Sony Music International chairman] Mel Ilberman was one of the people who helped me shepherd this project. He got very attached to it. All of the labels agreed that we would go with Sony this year, and then we'll probably rotate to other labels."

For the distribution company, producing "1995 Grammy Nominees" means manufacturing the album in record time. "Jan. 31 is the street date we're shooting for, but it's touch and go. Feb. 7 would be the drop-dead date," says Craig Applequist, senior VP of sales for Sony Distribution, which will also handle the marketing and promotion for the album. "The rush comes down to the fact that NARAS can't break the confidentiality of who's nominated, so we had to wait until the announcement came out Jan. 5 to even start."

Applequist says he expects the collection to get high-profile retail

placement at least through the month after the Grammy Awards.

"We're asking all the retailers to realize the significance of this," he says. "We don't expect people to have to look under 'G' in the bins to find this."

Sony will service retailers with posters and flats highlighting the release, as well as bin cards that can double as counter pieces.

"We'll be interested to see how long the retailers carry it," says Applequist. "When you look at the artists on there, it serves as a great catalog of their best work of the year. We certainly don't expect it to have the impact that it will immediately before and after the Grammys, but it should keep selling."

Greene's dream is to have the series expand to several releases, each highlighting a different genre's nominees. "Next year, I would love to grow this into five compilations that sample pop, country, R&B, classical, and jazz," says Greene.

"Other than the rights issues, it's no more of a problem doing five of these than doing one of them. And ultimately, if we can give our version of the Good Housekeeping seal of approval to the general public, to

where they go out and make buying decisions based on these CDs, they might venture into different areas of music they haven't listened to before."

Applequist says that getting clearances for five albums' worth of songs in such a short time frame would be very taxing.

"Regardless of who distributes the records next year, whether it's Sony or someone else, the lead times are going to be very difficult. I won't say doing five albums would be five times as difficult, but it is a chore to deal with the confidentiality and the clearances and the mechanicals of getting all the album art work done."

Greene also hopes to use the compilation as a tool to aid voting members. To that end, the collections will be made available free to Grammy voters through their local chapters. However, because of the tight production window, the earliest the album would be ready is one week before the Feb. 8 deadline for final ballots.

In addition to the releases spotlighting yearly nominees, Grammy Recordings will also produce albums featuring artists in the Grammy Hall Of Fame. In addition to spotlighting acts elected into the Hall, these archival releases may take the form of themed projects, such as roots-music compilations to the evolution of Texas swing, says Greene.

He says NARAS will begin working on the archival releases after this year's Grammy Awards.

Last year, NARAS and the Atlantic Group teamed to release "Grammys Greatest Moments," audio and video collections of live performances culled from past Grammy Awards (Billboard, Feb. 12, 1994).

The premiere collection of two videos and four CDs or cassettes was sold as a boxed video or audio set through direct marketing or as individual audio and video releases at retail. According to SoundScan, the four audio releases have sold a total of 101,000 units, while the two videos have sold nearly 8,000. These figures do not include direct-marketing sales.



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ISSUE DATE: FEBRUARY 18
CLOSED

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ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

INDIES

ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

LASERDISC/ KARAOKE

ISSUE DATE: MARCH 4
AD CLOSE: FEBRUARY 7

ECHO AWARDS

ISSUE DATE: MARCH 4
AD CLOSE: FEBRUARY 16

PRO TAPE

ISSUE DATE: MARCH 11
AD CLOSE: FEBRUARY 14

STEP ONE RECORDS 10th Anniversary

ISSUE DATE: MARCH 11
AD CLOSE: FEBRUARY 14

NEW AGE

ISSUE DATE: MARCH 25
AD CLOSE: FEBRUARY 28

VITAL RE-ISSUES

ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

ICHIBAN RECORDS

10th Anniversary
ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE

50th Anniversary
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AD CLOSE: MARCH 21

TEJANO

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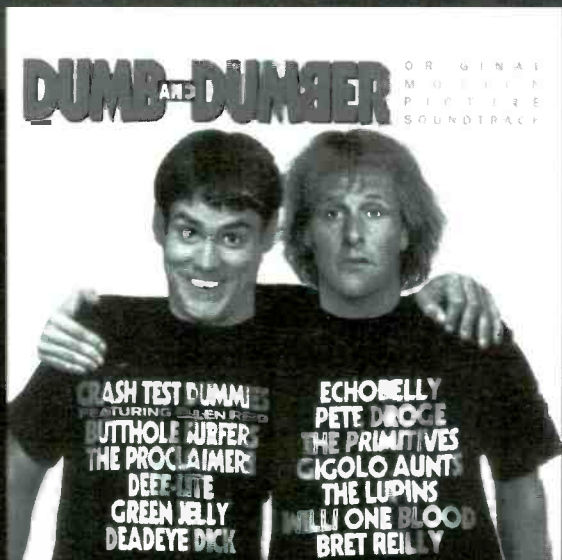
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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

ISLAND FLOATS JAMAICA LABEL

Island Records Jamaica has been established, with PolyGram holding a 49% minority stake and 51% to be offered to Jamaican investors. Based in Kingston, the label's president is **Trish Farrell**, former Island A&R exec in New York. Its first album, due in May, features dancehall artist **Spanner Banner**, with albums by **Luciano** and **Foundation** to follow. PolyGram owns the label's namesake, Island Records, of which founder **Chris Blackwell** is chairman. Also, a multi-album production deal has been made with Taxi Records, founded by **Sly & Robbie**.

ZUTAUT EXITS GEFLEN RECORDS

Tom Zutaut, the final member of the Geffen Records A&R triumvirate that included **Gary Gersh** and **John Kalodner**, resigned from the label Jan. 16. The trio gave Geffen one of the strongest A&R departments through the mid-'80s and early '90s (Billboard, Jan. 21). Zutaut's notable signings include **Guns N' Roses** and **Edie Brickell**. Gersh left the label in June 1993 to become president of Capitol Records, while Kalodner recently followed **Aerosmith** to Columbia as senior VP of A&R.

PLATINUM ALBUM SPLURGE IN U.K.

In the U.K., 67 albums went platinum (sales of 300,000 units) last year, as compared to 39 in 1993. The British Phonographic Industry says gold albums (100,000 units) increased to 165 from 141, while six singles went platinum (600,000 units), the most since it started the category in 1973.

ARISTA—THE SINGULAR LABEL

One label tops the major singles charts this week. It's Arista, with No. 1 slots in pop and R&B (TLC), rap (the **Notorious B.I.G.**), and country (**Alan Jackson**).

NEWSLETTER ERRS ON BERMAN

Jay Berman very much remains chairman of RIAA, despite a report in the Jan. 2 issue of MIN (Media Industry Newsletter) saying he had left the association. The publication had an article on salaries of trade group execs, citing Berman's 1993 compensation, including \$342,934 to be paid under MIN's assumption he was departing the RIAA. But RIAA tells Bulletin he's on the job.

ANGEL TRACKS FROM NEW LINE

Angel Records has become the exclusive distributor of soundtracks from New Line Cinema. Label president **Steve Murphy** says his experience with an exclusive deal with Merchant Ivory Productions was one reason to explore more involvement in the genre. As for Merchant Ivory/Angel, its next release, "Jefferson In Paris," is due in March.

P'GRAM BUYS ELTON'S MCA DISC

Elton John's next album, "Made In England," will be released on Rocket Records/Island in the U.S. on March 21. John owed MCA one more record before switching over to a PolyGram-distributed label, but made the move earlier after PolyGram bought the rights for the last album from MCA.

EMI CHRISTIAN DISTRIB NAMED

The recently established distribution wing of the EMI Christian Music Group has a name, and it's Chordant Distribution Group. As previously reported, the firm's president is **Steve Griffin**, formerly president of Nest Entertainment (Billboard, Jan. 7). Chordant will be the distributor of such contemporary Christian music labels as Forefront, Sparrow, Star Song, Warner-Alliance, Chapel, GospoCentric, Proclaim, Selah, and Troubadour. The EMI Christian Music Group is co-chaired by **Billy Ray Hearn** and **Jimmy Bowen**.

MARLEY MIDEM FETE CANCELED

MIDEM's planned tribute to honor the late **Bob Marley's** 50th birthday on Feb. 1 will not go ahead (Bulletin, Jan. 7). Officially, MIDEM Organisation says the cancellation is due to "technical problems," although other sources say the difficulties lie in contractual troubles.

WARNER/PALOMAR TIES

Warner Music Group and music video producer Palomar Pictures have joined forces to develop video and interactive programming. "It can be anything and everything. There are no limitations," says Palomar VP **Tony Shiff**. With the partners still hashing out details, there are also no projects at present—Warner reportedly will provide financing, Palomar the creative skills. Not part of the deal is a Palomar documentary about **Brian Wilson of the Beach Boys**, "I Wasn't Made For These Times."

Jeep Creep, Where D'ya Get That Hit?

TLC GOES ALL THE WAY with its sixth single, as "Creep," the initial single from "Crazysexycool," creeps 2-1 on the Hot 100. It's the first chart-topper for the Atlanta trio. Until now, TLC's biggest pop hit was its second single, "Baby-Baby-Baby," which peaked at No. 2. LaFace has had two other top 10 singles: "Ain't 2 Proud 2 Beg" (No. 6) and "What About Your Friends" (No. 7).

"Creep" is the first new No. 1 pop single of 1995. It replaces "On Bended Knee" by **Boyz II Men**, which ascended to the top back in 1994.

Chart Beat correspondent **William Simpson** of Los Angeles writes that TLC is the fifth three-initialed group to top the Hot 100. He counts **AWB**, also known as the **Average White Band**, **SWV**, **EMF**, and Britain's **Right Said Fred**, which settled for just plain **RSF** on the American release of "I'm Too Sexy."

JACKSON FIVE + FIVE: **Alan Jackson** scores his 10th No. 1 on Hot Country Singles & Tracks with "Gone Country," which goes to the top in its 23rd chart week. That's the latest any No. 1 country single or track has ever hit the top, which is unique in an era when most titles have chart lives of 20 weeks or less (after 20 weeks, a title which drops below the top 20 is removed from the chart). "Gone Country" will continue to accrue weeks as long as it remains in the top 20, so look for it to be the longest-running title on this chart in some time.

The song with the longest stay on the modern incarnation of the country chart is **Ray Price's** "Heartaches By The Number," which had a 40-week run in 1959. If you go back to earlier versions of the chart, the champ is **Eddy Arnold**, who had an amazing 54-week stay with "Bouquet Of Roses" in 1948.

HIGH-FLYING FEAT: Exactly 20 years, one month, and two weeks after its first No. 1 Hot Adult Contemporary single, the **Eagles** are nesting back at the top with "Love Will Keep Us Alive," the second track from its Geffen reunion album. "Best Of My Love" was the Eagles' only other AC No. 1. "New Kid In Town" came close, spending three weeks at No. 2.

TAKE A CHANTS ON ME: The fact that Christmas is over has made an impact on every chart except Top Classical Albums, where "Chant Noel" by the **Benedictine Monks of Santo Domingo De Silos** is still No. 7, one week away from February. The Monks, who must be thrilled with platinum status, are still ranked No. 2 with the first "Chant" album on Angel.

C IS FOR CHART: Thanks to **Theresa Brilli** of Cole/Clivilles Music Enterprises for pointing out a connection between the three longest-running No. 1 singles on the Hot Dance Music: Club Play chart. Brilli, who should know, says that "Melody Of Love (Wanna Be Loved)" by **Donna Summer**, "It's Gonna Be A Lovely Day" by **S.O.U.L. S.Y.S.T.E.M.**, and "Gonna Make You Sweat" by **C + C Music Factory** / **Freedom Williams** were all written by **Robert Clivilles** and **David Cole** either separately or together. (They were among the co-writers of "It's Gonna Be A Lovely Day," along with **Bill Withers**, who wrote the original "Lovely Day.")



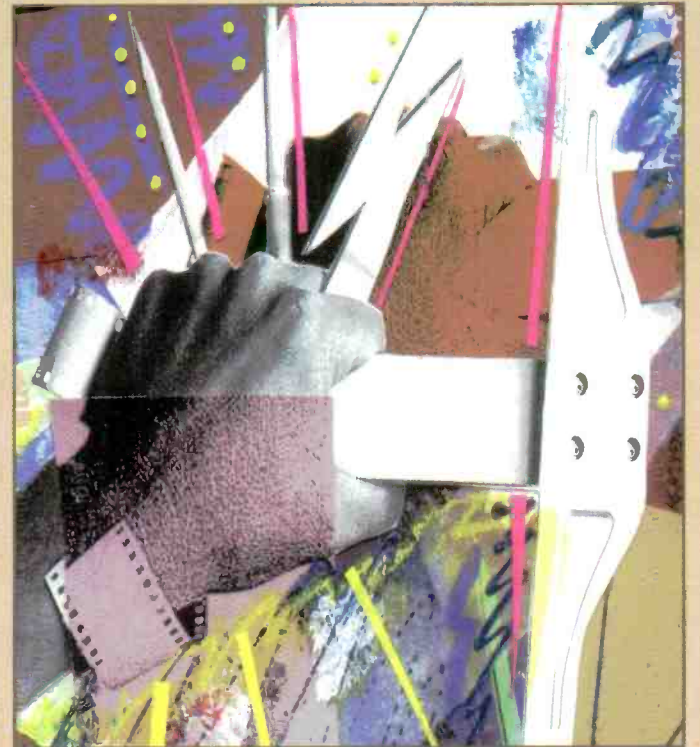
by Fred Bronson

FROM THE TOP: **Michael Jackson's** MJJ imprint is heating up with the Hot Shot Debut on The Billboard 200. **Brownstone** enters at No. 48 with "From The Bottom Up." The group also bullets on the Hot 100, where "If You Love Me" rockets 27-19.

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In addition to this gracious review, Rolling Stone Magazine's Year-End Critics Poll voted Mr. Cash's return, "BEST COMEBACK OF 1994." Of course, high praise spreads like fire and Mr. Cash now finds himself rewarded with a Grammy® nomination for BEST CONTEMPORARY FOLK ALBUM. Very nice.

JOHNNY CASH AMERICAN RECORDINGS

