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IN MUSIC NEWS



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JANUARY 14, 1995

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A O C K

## Asian Record Industry Could Prevent China-U.S. Trade War

BY MIKE LEVIN and BILL HOLLAND

HONG KONG—Asia's record industry, specifically the multinational labels headquartered in Hong Kong, may be the only wild card left to prevent a trade war between China and the United States.

Both sides are preparing for \$2.8 billion in U.S. trade sanctions against Chinese goods by Feb. 4, a result of the mainland's inability to meet American demands for copyright protection. China says it will retaliate by imposing sanctions of its own on U.S. products.



Hope for agreement seems to lie with the only industry that has a framework in China for meeting U.S. demands on piracy control. Music, unlike movies, computer software, and other intellectual property, has been the subject of 18 months of intense negotiations between the Chinese

### A BILLBOARD EXCLUSIVE

government and IFPI, the global record-label group.

During that time, China has passed 14 laws aimed at solving its CD piracy problem. The United States Trade Representative (USTR) claims that the laws are not being enforced strongly enough and that sanctions are the only option.

But a secret blueprint for improved enforcement being prepared by the Chinese Ministry Of Culture could be

(Continued on page 77)

## Ray Phiri Rejoins His Old Group And Gallo Label

BY ARTHUR GOLDSTUCK

JOHANNESBURG—One of South Africa's most popular musicians, Ray Phiri, whose guitar underpinned Paul



STIMELA

Simon's "Graceland" and "Rhythm Of The Saints" albums, has returned to his roots, to his old group, and to the hearts of his fans.

(Continued on page 65)

## Abrunhosa Draws Praise Polydor Artist Wows Portugal

BY FERNANDO TENENTE

OPORTO—Singer/songwriter Pedro Abrunhosa and his acid jazz/hip-hop group Bandemonio are being hailed as the most spectacular act to arrive on the Portuguese music scene in the last two decades, only seven months after the release of their first album, "Viagens" (Voyages), on the Polydor label.

The album sold more than 100,000 copies and should soon go triple platinum (120,000 units), according to Rodrigo Marin, GM of PolyGram Portugal.

Abrunhosa, the fastest-selling artist in Portuguese record-industry history, reached a tremendous peak of success on a national tour, having played more than 120 concerts since October, with



ABRUNHOSA

an estimated total audience of more than 200,000—including two sold-out shows at Lisbon's top indoor venue, Coliseu dos Recreios, and four sold-out shows at Oporto's Cinema Coliseu. The fourth concert here was added late because all tickets for the first three were sold in a few hours. The concerts in Lisbon and Oporto were sponsored by Oporto's new Megastore Roma (Billboard, Dec. 10, 1994).

Abrunhosa, 34, is a jazz composer, teacher, and double bass player from Oporto, and has performed with top national and international jazz musicians. Maceo Parker, best-known as James Brown's saxophone player, played on the Abrunhosa album and performed live at the Lisbon and Oporto venues, together with special guest musicians Laurent Filipe, Edgar Caramelo, Brendan Hemsforth, and the Choir Of Oporto Uni-

(Continued on page 77)

## Island's Africa Fete Eyes More Dates, New Markets

BY TRUDI MILLER ROSENBLUM

NEW YORK—In its third year, Island Records' Africa Fete tour is looking to expand in all directions: more dates, more outdoor shows, more bands from other labels, more vendors, and the possibility of moving beyond America, with shows in Europe, Canada, and the Caribbean.

Island also hopes to make the concerts more accessible, with a number of free or low-cost shows and possibly a program involving elementary schools.

"The target is not just to put on a music concert, but to create a festival that introduces people to a whole culture, with arts and crafts, workshops for kids, art exhibits, clothing, jewelry, and food," says Karen Yee, Island senior director of artist development. "Last year, we were able to do that at three of the shows; this year, hopefully, we can do more."

This year's lineup features four artists: Senegal-based Baaba Maal, who combines traditional African folk music with con-

(Continued on page 65)



BAABA MAAL

## Arista's 'Boys' Features Females

BY DEBORAH RUSSELL

LOS ANGELES—Female singers are the main ingredients in Arista



RAITT



ARMATRADING

Records' "Boys On The Side." The film soundtrack, due Jan. 24, features Bonnie Raitt, the Indigo Girls, Sheryl Crow, Melissa Etheridge, Stevie

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Brian Wilson Not Missing; Active New Year Ahead

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# 'Relish': Osborne's Lives Of Saints

Every artist longs to see too much, intent on unveiling all the essential traits of the era through which he or she struggles. Yet if they come close to divining the crucible of humanity's common experience, the vision offered is often too poignant in its inward and outward clarity to be perceived as artistry. Despite the sound and fury of the effort, such work's profound merit resides in the terrible simplicity of its truth-telling.

"I'm very interested in gospel music and religious music from different cultures," says Kentucky singer/songwriter Joan Osborne, whose stunning major-label album debut, "Relish" (Mercury, due March 7), manifests an almost mystical grasp of a culture in spiritual disarray. "It's a shame religion has become such a huge institution with all its political and authoritarian power, as opposed to something that can release you—which obviously was its original intention. When I'm singing, it's a very moving experience for me because it has this very expressive nature that you feel in a lot of religious music: the extreme tests you go through with anything that requires faith."

Subcelestial relationships can also demand a trust that borders on the sacred, and the earthy sensuality of Osborne's robust vocals intensifies her revelatory musical testament.

Matters of the spirit and the flesh coalesce on "Relish" as if culled from a forbidden codex; the peculiar motifs in songs such as "Right Hand Man," "Pensacola," "Dracula Moon," and "Lumina" show an alarming overlap between a bold seeker of the sanctified and a blind sybarite. The bedevilment reaches a breaking point on the remarkable "St. Teresa," a mandolin-impelled slice of alterna-pop in which damnation vies with innate venerability on a city street corner.

"I live on First Avenue in the East Village," Osborne says, "and when you look out the window there's a bunch of women—not much more than girls—who are selling drugs all night while they stand with their little kids next to them in strollers. I wanted to explore the 'little crime' and the complete innocence that were together in that scene. When I was a kid, we went to Catholic Church, and I was into the whole ritual and the beauty and mystery of the stained-glass windows, so the religious imagery of St. Teresa came from that kind of background.

"Later, after I wrote the song, I looked up the historical woman, who was a nun from Spain in the 1500s; she started having these visions and seizures where she saw these incredible things that frightened her. The priests of the Spanish Inquisition asked her to write down her experiences in great detail, and they're incredible manuscripts. I had no idea of this at the time, but certain things in the lyrics correspond to that. It's interesting that you can write a song thinking of one particular thing, and suddenly it branches out to other connotations."

Mother Teresa of Avila (1515-1582), who founded a rigorous form of the monastic Carmelite Convent, was not just a leading religious figure of the 16th century but also a revered writer, whose 1565 autobiography was widely discussed in royal and ecclesiastical circles. Living in the midst of Spain's so-called Golden Age (the cultural heyday of Cervantes, El Greco, Titian, and the imperial might of the Spanish Armada), she cap-

tured the country's material splendor as well as its divided soul. To this day, "The Life Of Saint Teresa Of Jesus" is one of the most engrossing esoteric tracts ever published, partly due to the glimpse God purportedly permitted her of the precincts of Hell.

As generations of readers have discovered, Teresa's passages on the topic, which shun customary depictions of an underworld firestorm, do not easily fade from memory; offered in the canoness's calm, first-person style ("In that pestilential spot, where I was quite powerless to hope for comfort"), they are subtly troubling upon first perusal but assume their greatest impact as afterthoughts, stealing back to dislodge any peace of mind as they adapt to one's inmost definition of personal horror.

Happily, Osborne's songwriting is closer to joyous conviction than Hadean despair, yet she makes the latter condition seem convincingly harrowing for those who cannot appreciate the latent meaning of life's small moments.

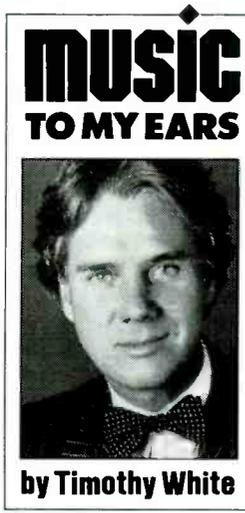
As conveyed in the hilariously offhanded "One Of Us," written by guitarist Eric Bazilian (who contributes to most of the tracks on "Relish"), Osborne's central message is the nearness of self-redemption. "That song's message is very interesting," she notes, "because you see yourself sitting on a bus, looking around at the people and thinking, 'What if God—and I don't mean that it has to be Christ or whoever—were just a slob like one of us,'" as the lyric says. I hear a lot of music these days that's expressing a lot of anger and self-hatred—and it's legitimate to express anything you want—but I feel there's a certain sense missing of just being happy to be around."

Joan Osborne was born on July 8, 1962, in Anchorage, Ky., near Louisville; one of six children born to building contractor Jerry Osborne and the former Ruth Yunker. Getting her first acoustic guitar from a boyfriend while a senior at Mamie Sweet Waggener High School, she initially used it only for postgraduate puttering while studying filmmaking at New York University. Between jobs as a Fotomat clerk and a singing telegram messenger ("they made me wear a gorilla suit in July"), she sauntered on-stage during an open-mike night in a tavern to sing a Billie Holiday tune and was asked back for the bar's weekly blues jams.

Either touring or recording for the last four years, Joan also issued the "Soul Show" CD (1991) and an EP called "Blue Million Miles" (1993) on her own Womanly Hips Music label, while accumulating an array of rave reviews for concerts that layer bantering ease and broiling intensity.

Splicing gospel onto the grittiest saloon soul, Osborne's sets have an unpredictable air of outreach and insight. These traits recur on "Relish" with the spellbinding strangeness of "Ladder" and "Spider Web," two infernal fables fit for St. Teresa herself in which a lover cracks the "little code" of her vanished mate and Ray Charles regains his sight but loses his voice.

"The one promise I made to myself when I went into the process of making this record was to be as open as possible to the ideas around me," Osborne confides. "'Ladder' is about self-doubts, while still wanting to believe. And I love the surreal imagery of Ray Charles taking his glasses off, and when you look inside his head there's a thunderstorm."



by Timothy White

## THIS WEEK IN BILLBOARD

### FOUR-WAY SPLIT FOR WEA GERMANY

Responding to changes in the German music market, WEA Music in Hamburg has reorganized its label structure into four independent "mini-companies." **Page 35**

### IT WAS A CD-ROM CHRISTMAS

Early reports from retailers indicate that multimedia products were popular among holiday shoppers, with CD-ROM sales meeting or exceeding forecasts. Meanwhile, supermarkets are getting into the act. Eileen Fitzpatrick has the story in her Shelf Talk column. **Page 48**

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# Commentary

## Extending Copyrights Preserves U.S. Culture

BY ARTHUR R. MILLER

Beginning this summer, all member nations of the European Union will extend the length of copyright protection to the life of the author plus 70 years. Should we in America provide the same protection for our own writers, musicians, artists, computer programmers, and other creators of copyrighted items?

Some feel that we should not tamper with existing U.S. law, which provides copyright protection for life plus 50 years. But this status-quoism ignores some fundamental changes that have occurred in the 20th century.

One of the major reasons Congress originally adopted life-plus-50-years was to offer protection not only to the creator of the copyrighted works, but to his or her children and grandchildren—that is, to three generations in all. With people living longer today, an extension of the copyright term by 20 years would roughly correspond to the increase in longevity that has occurred during the 20th century.

In addition, Congress has already recognized the wisdom of extending copyright protection to match the terms guaranteed by other nations. That is exactly what Congress did in 1976 when it extended the copyright term to life-plus-50-years, in order to bring American law into line with the term then commonly recognized by other nations.

But beyond this, the main arguments for term extension are equity and economics.

If Congress does not extend to Americans the same copyright protection afforded Europeans, American creators will have 20 years less protection than their European counterparts—20 years during which Europeans will not be paying Americans for our copyrighted products. This situation would not only be unfair to creators of copyrighted works, but would be harmful economically to the country as a whole.

The export of intellectual property is growing at a tremendous rate because America dominates popular culture the world over. In 1990, America's "copyright industries" recorded \$34 billion in foreign sales of records, CDs, computer software, motion pictures, music, books, scientific journals, periodicals, photographs, designs, and pictorial and sculptural works. Because the world is so eager for the products of America's copyright industries, they are one of the few bright spots in our balance-of-trade picture.

The question of copyright extension should be viewed in the larger context of bilateral and multilateral trade talks—including the Trade Related Intellectual Property Rights (TRIPS) negotiations under GATT. U.S. trade representatives have found that shortcomings in our own copyright law are used against us when we call for stronger protection for American works overseas. One can just hear the Europeans objecting in future negotiations: "How can you ask for better protection in Europe when you do not even grant the same term of protection we do?"

The need for strong copyright protection becomes more important every year as a weapon with which to fight the piracy

of intellectual property. Overseas piracy of American copyrighted material has grown dramatically in recent years due to the availability of equipment that can make cheap copies of movies, videotapes, sound recordings, and computer programs. As more and more digital technology arrives on the scene, the problem will only become worse.

Indeed, China alone produced an esti-

### 'Copyright term extension makes economic sense.'

Arthur R. Miller is a professor of law at Harvard Law School.

mated \$2 billion worth of counterfeit recordings and computer discs last year. According to the International Federation of the Phonographic Industry, China now has as many as 26 factories capable of producing 62 million compact discs. China's domestic market accounts for only about 3 million discs, so the dimension of the loss to copyright owners is obvious. Unless Congress matches the copyright extension adopted by the European Union, we will lose 20 years of valuable protection against rip-off artists around the world.

It would not take long to see what harm can come from not changing our laws to match those of Europeans. America may be a young nation, but we have the world's oldest popular culture. Many wonderful motion pictures and songs—including Irving Berlin's "Alexander's Rag Time Band"—already have lost their copyright protection. Dozens, if not hundreds, of other valuable songs and motion pictures—the legacy of American culture—also will lose their protection in the next few years. For example, if Congress does not act soon, such classics as "After You've Gone," "I'm Always Chasing Rainbows," "A Pretty Girl Is Like A Melody," "Swanee," and "The World Is Waiting For

The Sunrise" will fall into the public domain, and that is only the beginning.

Commentary writer Professor Lewis Kurlantzick (Billboard, Oct. 29, 1994) asserted that when copyrighted works lose their protection, they become more widely available. At first blush, this appears logical. But, paradoxically, works of art become less available to the public when they enter the public domain—at least in a form that does credit to the original. This is because few businesses will invest the money necessary to reproduce and distribute products that have lost their copyright protection and can therefore be reproduced by anyone. The only products that do tend to be made available after a copyright expires are "down and dirty" reproductions of such poor quality that they degrade the original copyrighted work. And there is very little evidence that the consumer really benefits economically from works falling into the public domain.

Kurlantzick also denigrates the importance of long-term copyright protection by stating that "a dollar to be received 75 years from now is worth a small fraction of one cent." But he fails to see that the dollar value placed on future copyright advantages will increase more or less in proportion with the inflation rate. That is to say, if the dollar loses 90% of its value over the next 75 years, then the cost of goods and services will be roughly 90% higher in 75 years than it is today.

For all these reasons, it's clear why Congress should act. America can reap valuable benefits, at no cost to itself, if Congress enacts legislation to extend our copyright protection by 20 years. By harmonizing our laws with the EU, we can reduce our balance-of-trade deficit, encourage economic investment, strengthen our hand in dealing with intellectual piracy, and see to it that America's authors, composers, artists, and computer programmers receive the same level of protection afforded the creative people of other nations. Thus, copyright term extension makes economic sense, and it's equitable.

## LETTERS

### DANCE MUSIC NEEDS BETTER EXPOSURE

As dance music enthusiasts, we were moved to comment on Larry Flick's article on illegal mix-tapes (Billboard, Nov. 5, 1994).

Is it worth the time and effort to go after DJs who sell mix-tapes? Or is the record industry, as we suspect, seriously out of touch with the dance community? Could the popularity of mix-tapes be a red flag to the industry that dance music is underexposed?

Given that the consumer has to be in a club or a record store to hear most new dance music, it's no wonder they're satisfying their cravings by picking up mix-tapes on the street. Record company executives seem to view this as copyright infringement alone, rather than a missed opportunity to expose new artists. But isn't it possible that today's mix-tape buyer is tomorrow's CD/vinyl buyer? Let's give that person a clue as to what's out there.

And if artists such as Dajae, who is quoted in the article, seem to think that

their careers won't benefit from being included on mix-tapes, we disagree. Perhaps Dajae is satisfied with limited club and in-store play. We wouldn't be.

As long as a mix-tape takes credit only for the mixing of the songs, and offers proper title/artist credit for each song, we see it as a viable tool for exposing new artists and new music. If labels won't commit to their dance artists or can't afford to promote them, why not make use of what's happening with mix-tapes to further everyone's career?

By purchasing mix-tapes, the public is demonstrating an appetite for what they're not getting elsewhere. The industry can either spend time and energy finding ways to satisfy that appetite, or quash DJs and their mix-tapes and keep the public hungry.

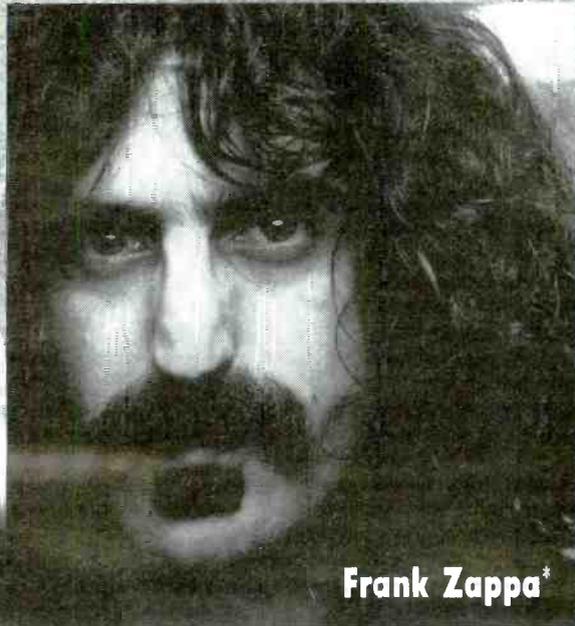
Bill Hutchcroft  
 Blake Lawrence  
 San Francisco

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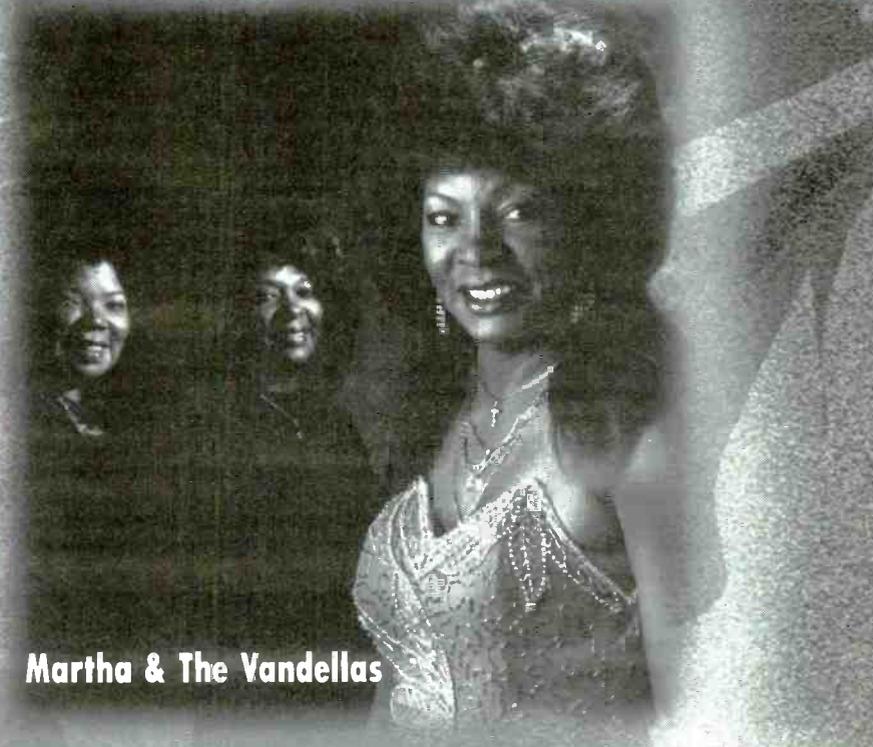
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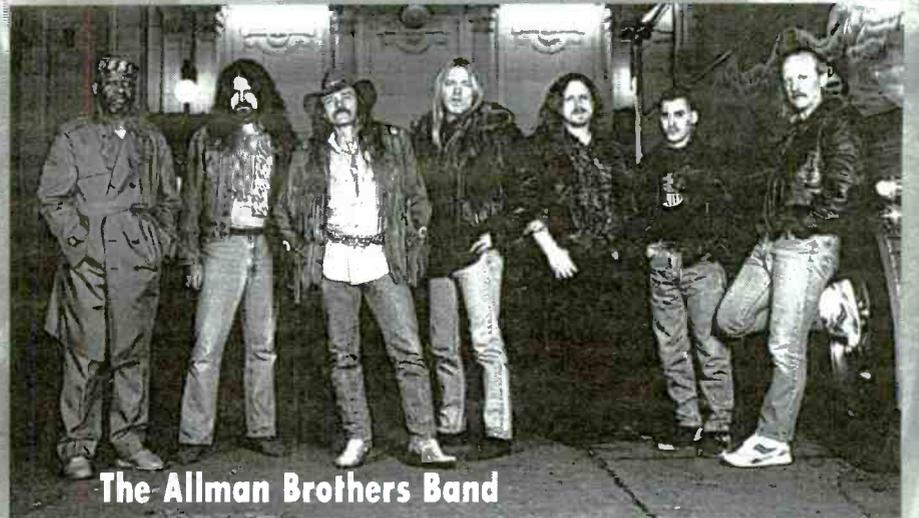
Martha & The Vandellas



Neil Young\*



Al Green



The Allman Brothers Band

94

The Animals (PRS)  
Duane Eddy  
John Lennon (PRS)  
Elton John (PRS)  
Willie Dixon  
Johnny Otis

93

Ruth Brown  
Cream (PRS)  
Creedence Clearwater  
Revival  
Etta James  
Frankie Lyman &  
the Teenagers  
Van Morrison  
Sly and the Family Stone  
Dinah Washington

92

Bobby "Blue" Bland  
Booker T. and The MG's  
Bill Graham  
Elmore James  
Doc Pomus  
Professor Longhair  
Sam & Dave  
Yardbirds (PRS)

91

LaVern Baker  
The Byrds  
John Lee Hooker  
The Impressions  
Wilson Pickett  
Jimmy Reed  
Ike & Tina Turner  
Howlin' Wolf  
Ralph Bass  
Dave Bartholomew

90

Hank Ballard  
Charlie Christian  
Bobby Darin  
The Four Tops  
The Kinks (PRS)  
The Platters  
The Who (PRS)  
Holland-Dozier-Holland  
Gerry Goffin & Carole King  
Simon & Garfunkel

89

Otis Redding  
The Rolling Stones  
(PRS)  
The Temptations  
The Ink Spots  
The Soul Stirrers  
Phil Spector

87

Eddie Cochran  
Bo Diddley  
Aretha Franklin  
B.B. King  
Clyde McPhatter  
Muddy Waters  
Ricky Nelson  
Roy Orbison  
Carl Perkins  
Big Joe Turner  
Jackie Wilson  
Louis Jordan  
T-Bone Walker  
Hank Williams  
Leonard Chess

Armet Ertegun  
Jerry Wexler

86

Chuck Berry  
James Brown  
Ray Charles  
Sam Cooke  
Fats Domino  
The Everly Brothers  
Eddy Holly  
Jerry Lee Lewis  
Little Richard  
Elvis Presley  
Alan Freed  
Sam Phillips



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## House Of Blues Stands At The Interactive Crossroads

■ BY MARILYN A. GILLEN

NEW YORK—House Of Blues Entertainment is taking up residence in cyberspace. The Los Angeles-based parent company of the House Of Blues restaurants/clubs, radio hour, retail stores, and music company has formed a new division designed to extend its presence into the interactive realm.

House Of Blues New Media, to be headed by newly appointed VP Marc Schiller, will focus on creating brand identities for two distinct areas of development, House Of Blues Online and House Of Blues Software, as well as working with sister company House Of Blues Music on the development of enhanced CD ("CD Plus") titles, according to House Of Blues Entertainment founder/CEO Isaac Tigrett.

"The formation of the New Media division further underscores the company's overall aim to foster multiculturalism and preserve the musical tradition and social influence of the blues," says Tigrett.

Toward that end, House Of Blues New Media will come out of the

starting gate at a full run with a live online Internet concert Jan. 16 that will mark both the official debut of the new media division and a celebration of Dr. Martin Luther King Jr.'s birthday.

The Internet event kicks off at 10 a.m. Pacific time with an educational music presentation highlighting the accomplishments of Dr. King; there also will be interviews with various artists, including Chuck D and Ice-T, posted online.

At 8:30 p.m., a live concert featuring the Five Blind Boys Of Alabama will originate from the Los Angeles House Of Blues club and be fed live over the MBONE of the Internet.

The debut event is being co-sponsored by IUMA/The Underground Network, which also presented the live Sky Cries Mary broadcast Nov. 10 in conjunction with Seattle production company Starwave.

As with that history-making event, only users with access to an extremely high-end computer will be able to watch the live concert's audio/video feed—largely limiting access to insti-

(Continued on page 76)

## Warner Classical Shifts To Atlantic Labels Move From Elektra To New U.S. Home

■ BY IRV LIGHTMAN

NEW YORK—The Warner Music classical labels have moved from under the Elektra Records umbrella to become part of Atlantic Records.

A new Atlantic division—yet to be named—has been established as the U.S. marketing and distribution home for three familiar Warner Music International label logos: Germany's Teldec Classics International, France's Erato Disques, and Finland's Finlandia. The division also will be home to NVC Arts, a U.K. video label.

In addition, the Nonesuch label, formed by Elektra as a classical/crossover company in 1964, will be incorporated into the new unit. The big success of late at Nonesuch has been the best-selling classical recording of contemporary Polish composer Henryk Gorecki's Symphony No. 3.

Atlantic will provide the new division with the dollars to market and promote product from the labels, while most A&R dollars will stem from Warner Classics International.

Under their new banner, the new labels will operate under the supervision of Kevin Copps, who has been named senior VP/GM; Copps had the title of VP/GM at the former classical

company, Elektra International Classics. Copps reports to Val Azzoli, president of Atlantic Records. Also, Robert Hurwitz, a 10-year Nonesuch veteran, has been promoted to president of the label. He was senior VP/GM. Hurwitz will report to London-based Peter Andry, senior VP of Warner Classics International.

For Finlandia, which has marketed offbeat classical and pop music, the new arrangement marks a return to Atlantic, which until recent years had been its U.S. distributing label.

Atlantic itself has had a taste of crossover classical success with "The 3 Tenors In Concert 1994," which has sold more than 1 million copies and has been the No. 1 classical recording on the Billboard Top Classical Albums chart for the past four months.

Referring to the "3 Tenors" success, Atlantic chief Azzoli says, "I like the idea of striking while the iron is hot. We want to be more aggressive in marketing classical product. A lot of product can cross over to mass appeal. Everyone wants to know about classical music, but many are not educated about it properly. In fact, they are historically intimidated by it. Under the new system, if we see a classical release crossing over, we can take dol-

lars from the overall Atlantic Records budget and apply it to the release."

The new Atlantic unit may have come about as a result of the recent executive realignment at Elektra Entertainment, a source says. Elektra's top management underwent a major change when longtime chairman Bob Krasnow resigned in July. His departure led to the promotion of Sylvia Rhone, formerly chairman/CEO of EastWest, to Krasnow's post. Later, Seymour Stein, founder of Sire Records, was named president of Elektra. The new Elektra management, deeply and successfully involved in creating pop hits, may not share Krasnow's broader view of the marketplace, the source says.

Nonesuch is said to be in line for a stronger marketing and A&R presence in New York that will deal with repertoire generated both here and in international markets.

The classical labels' combined staff of about 17 appears likely to be maintained at the new classical division, with some suggestion that several additions would be made in the near future.

Joining the new division is David Bither, the former GM of Elektra, (Continued on page 71)

## Warner, Nest Team Up On Kids' Programs

■ BY SETH GOLDSTEIN

NEW YORK—The Warner Music Group and movie and video producer Nest Entertainment, which licensed theatrical feature "The Swan Princess" to New Line Home Video, have joined forces to extend a line of children's programs that Nest has been developing since 1988.

The partners, contributing \$7.5 million apiece to the \$15 million production kitty, named the venture Warner Nest Animation. In effect, it's a continuation of a successful test that had Warner Music and Irving, Texas-based Nest selling each other's titles via direct response.

Nest, which uses mail order and telemarketing to reach 1 million prospective customers, offered three entries from the "Baby-sitters Club" series; Warner Music promoted "Thomas Edison," one of Nest's 30-minute "Animated Hero Classics."

Warner Nest's goal, during the course of the 15-year agreement, will be to create and deliver 16 additional titles in the "Classics" series. Home video sales are currently limited to direct response, the route Nest has taken for the seven titles now in the collection.

But the channel could be widened to include retail, and more fully exploit Time Warner's distribution capabilities. Warner Music president Chris Linen says A\*Vision Entertainment, a Time Warner affiliate that has established a major presence over the past couple of years, "might very well" have a sales role. So could WEA, A\*Vision's distribution arm.

The odds favoring retail will likely increase if Warner Music can get "Classics" into television syndication.

(Continued on page 59)



**Happy Anniversary.** During its recent Deems Taylor Awards presentation, ASCAP honored Billboard with a special citation commemorating the magazine's 100th anniversary. The Deems Taylor Awards honor excellence in music journalism, criticism, history, and broadcast programming. Shown, from left, are Timothy White, editor in chief of Billboard; David Horn, producer of the PBS series "In The Spotlight," which won a broadcast award; Marilyn Bergman, ASCAP president; and Howard Lander, president and publisher of Billboard.

## Mills Leaves Giant's Black Music Division

■ BY DON JEFFREY

NEW YORK—Reflecting some disappointment with the black music department of his Giant Records label, founder Irving Azoff has restructured the division following the resignation of Cassandra Mills, who was its president.

According to Azoff, her decision to leave was mutual. "We did not want a separate black music operation . . . We wanted to eliminate her position."

Efforts to reach Mills, whose contract is said to have expired at the end of last year, were unsuccessful. Giant does not plan to replace her.

Azoff says five members of Mills' 15-person staff will take on added responsibilities. They are Jeffrey Bowens and David Jacobson in A&R, Ardenia Brown in promotion, Thornell Jones in product management, and Chantalle Williams in artist development.

A spokesman says that although

R&B has been "integrated" with the rest of the label, some staffers will work only on urban music. No one but Mills has left.

Azoff also says Giant will "pare" the urban roster "a bit," but declines to specify the cuts. He says no major acts will be involved. Giants' R&B roster includes Color Me Badd, Jade, and Hammer. "It certainly does not signify a reduction in our commitment to black music," he says.

Giant is a five-year-old joint venture between Azoff and Warner Bros. Records. There has been talk that Mills' departure is related to last year's shake-up at Warner Music Group. According to the speculation, top Warner executives like Doug Morris, president of Warner Music-U.S., and Sylvia Rhone, chairman of Elektra/EastWest, did not get along with Mills. But Azoff dismisses the rumors, maintaining that Mills' departure was "an internal thing;

it had nothing to do with relations with Sylvia or Doug Morris."

In an earlier interview (Billboard, May 28, 1994), Azoff referred to the R&B division as the label's "crown jewel." But the department has produced few big hits in the past year. One source suggests that the division's expenses ballooned out of proportion to its revenues, which hastened the restructuring.

On The Billboard 200 albums chart for Jan. 14, there is only one R&B hit from Giant, Jade's "Mind, Body & Song," at No. 159. For all of 1993, only two Giant titles landed among the Top 100 R&B albums of the year: Hammer's "The Funky Headhunter" at No. 35 and Color Me Badd's "Time And Chance" at No. 94.

Azoff concedes that he has been less than satisfied with the performance of the urban music division. "I can't say I'm happy with Color Me Badd's soph-

(Continued on page 34)

## Majors Take 50% Stake In STAR TV's V Music Channel

■ BY MIKE LEVIN

HONG KONG—STAR TV received a long-awaited, international seal of approval Jan. 6 when Sony Pictures Entertainment, Warner Music Group, EMI Music, and BMG invested in a combined 50% share of the Hong Kong-based satellite network's V music channel.

Each of the four investors took an equal 12.5% share worth a total of \$30 million. This represents the first investment made in Asian music television by the multinational record companies. STAR is 62.5% owned by Rupert Murdoch's News Corp.

The partnership means the record companies get a share of Asia's only regional TV network—which reaches

a reported 50 million homes from Taiwan to the Middle East—and the region's first and most successful 24-hour music channel.

Conversely, V gains valuable legitimacy through the major-label association; a leg up on MTV, which pulled out of STAR in May and is scheduled to re-enter the market in February; and capital to increase localized programming and production.

"This type of partnership allows both sides to be a lot bigger than two separate entities," says Don Atyeo, Channel V's general manager. "It means mutual access to new talent and joint creation of artists at a grassroots level, which everyone realizes is the future of Asian music."

Conspicuously absent from the deal was PolyGram, Chinese repertoire's major player. The company's Far East president, Norman Cheng, was unavailable for comment, but PolyGram International's London spokeswoman, Amanda Whitwell, says, "We did look at V, but the fact is that satellite broadcasting is still in its infancy, and as such, we felt the timing was not right."

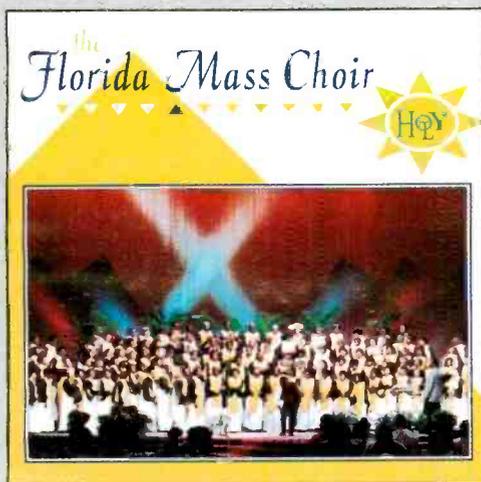
Warner, Sony, EMI, and BMG were in negotiations for V's partnership during most of 1994. Insiders say the lengthy dealings were due to STAR's complicated ownership structure and the fact that V had originally requested exclusive use of its investors' videos, a proposal rejected by the labels.

Record executives say they are pleased with V's programming style and will leave format decisions to channel executives. V is not subject to any quotas on local repertoire and will continue to broadcast videos of any artist who appeals to its audience.

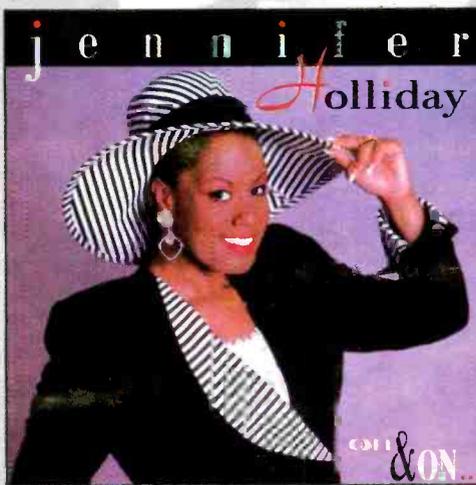
"Our investment strategy is to make use of STAR's experience and

(Continued on page 77)

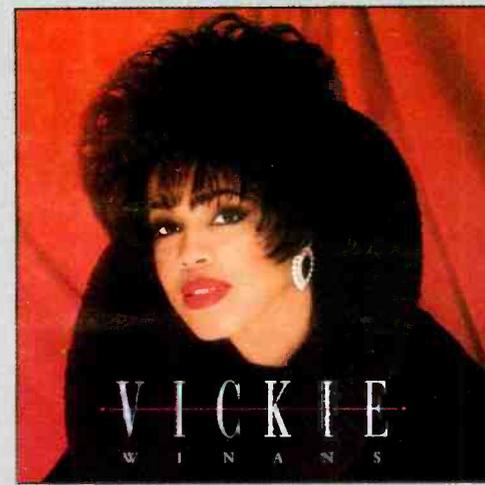
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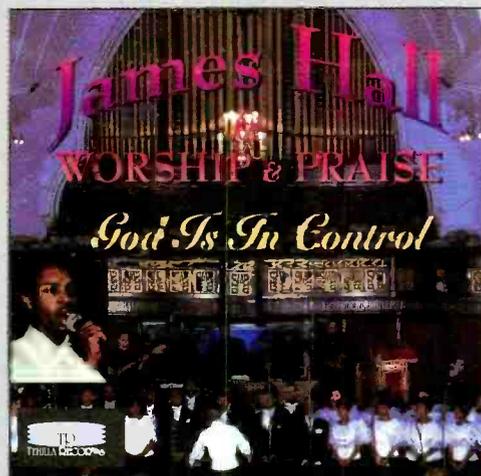


Jennifer Holliday • CDK 9113



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# Artists & Music

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## Atlantic's STP Cracks Album Rock Tracks Record

■ BY ERIC BOEHLERT

NEW YORK—For Stone Temple Pilots, the interstate runs on forever.

"Interstate Love Song," the band's second radio cut from its summer release "Purple," recently concluded a record-setting 15-week run at No. 1 on the Billboard Album Rock Tracks chart.

Not only does that eclipse all previous rock No. 1's, but "Interstate" stayed on top longer than any other format single since Billboard charts switched over to the more accurate Broadcast Data Systems-based spin calculations. In the process, Stone Temple Pilots surpassed the 14-week reign of Hot 100 chart titans Whitney Houston and Boyz II Men (Billboard, Jan. 7).

Wading through the numbers generated by "Interstate's" nearly five-month king-of-the-hill run reveals some telling statistics:

Thanks to airplay on album rock, modern rock, and top 40 radio, "Interstate" has logged a mind-numbing 60,000 radio spins. Or, approximately 15,000 more than Warren G and Nate



STONE TEMPLE PILOTS

Dog's hit "Regulate" achieved.

"Interstate" actually replaced Stone Temple Pilots' own "Vaseline" atop the Album Rock Tracks chart, which means the band had been No. 1 in the format for 17 straight weeks—from Labor Day to Christmas Day.

Not only did "Interstate" reign supreme at album rock, but it also logged 17 weeks in the top 10 of the Modern Rock Tracks chart.

At some rock outlets, such as WFBQ Indianapolis, "Interstate" has been lodged in the station's top five airplay for more than four months.

Since arriving in October, the "Interstate" video, with its Charlie Chap-

(Continued on page 34)

## R.E.M. OKs Ticketmaster For Tour Meanwhile, Pearl Jam Sticks To Guns

■ BY ERIC BOEHLERT

NEW YORK—R.E.M.—one of the first groups to voice support for Pearl Jam in its attempt to shake up ticket distribution in the U.S.—plans to go ahead and use Ticketmaster to distribute tickets for its first tour in five years. Meanwhile, Pearl Jam is quietly working to piece together its 40-date, Ticketmaster-free summer tour.

R.E.M.'s tour is set to kick off in Australia Friday (13) with U.S. dates starting May 5 in Phoenix. With no ruling in sight from the Justice Department's anti-trust division regarding possible anti-competitive practices within the ticketing industry, R.E.M. will "operate within the system currently established," says band attorney Bertis Downs. In other words, Ticketmaster will distribute R.E.M. tickets complete with service fees.

Last summer, Pearl Jam sent shock waves through the industry when it canceled its tour, claiming that Ticketmaster's virtual control of ticket distribution made it impossible for the band to pass along inexpensive tickets to its fans without them having to pay hefty service fees. Ticket-



PEARL JAM

master executives insisted they made good-will offers to meet the band's concerns, only to be rejected.

At the time, a handful of acts came to Pearl Jam's side in calling for a revamping of the ticket business. R.E.M.'s Downs was among those who testified before a House subcommittee last summer in Washington, D.C., arguing for more competition. "We wanted to do our part to help improve the system and make suggestions in ways competitiveness could be reintroduced," Downs says, speaking for a band that in the past has embraced populist causes, as well as avoided corporate sponsorships.

In October, a source close to R.E.M. told Billboard that the band was hoping that the Justice Department would make public some sort of finding in its investigation into the ticket industry by year's end, thereby giving the band more ticketing leeway in 1995 (Billboard, Oct. 29, 1994).

But when it came R.E.M.'s turn to announce tour dates Jan. 5, without a Justice Department ruling in hand (the investigation is ongoing), the band ran into the same roadblock that Pearl Jam hit; virtually all major promoters and venues have existing, exclusive contracts that determine, among other things, Ticketmaster service fees in advance.

"It's out of our hands," Downs says. "We're going to play buildings that are under exclusive contract with Ticketmaster. There's nothing we can do about that." According to Downs, R.E.M.'s service fees will be "no better or no worse" than past high-profile rock shows.

A high-level Ticketmaster source says, "Investigations such as this take years, and in the meantime bands

(Continued on page 71)

## Ace Of Base, 'Lion King' Lead Record Certs

LOS ANGELES—Top-selling 1994 titles by Ace Of Base and Boyz II Men and the soundtrack for "The Lion King" hit pinnacles in December, capping a record-breaking year for album certifications from the Recording Industry Assn. of America.



ACE OF BASE

In its year-end breakdown of certifications, the RIAA noted that new highs were attained in every album category. Multiplatinum titles totaled 283, up from 141 in 1993 (an increase of more than 100%); platinum albums numbered 180, vs. 149 in '93 (up 20%); and gold albums tallied 340 for the year, compared to 239 the previous year (a climb of 40%).

The trade group said that the increase was due, in part, to a rules change that allows record-club bonus albums to count toward certification.

Platinum single certifications declined to 26 in 1994 from 41 in '93, while the total of 82 gold singles equaled the '93 number.

Disney's "The Lion King" soundtrack and Arista's debut Ace Of Base

(Continued on page 76)



**Songwriters Salute.** Crosby, Stills & Nash were honored recently with a lifetime achievement award at the National Academy of Songwriters' ninth annual Salute To The American Songwriter. The event was highlighted by performances by Jackson Browne with Stephen Stills and Graham Nash, a performance by Art Garfunkel, and Jan Crosby's award acceptance on behalf of her husband, David Crosby, who was recuperating from a liver transplant operation. Shown at the reception, from left, are Nash; Dan Kirkpatrick, executive director of the National Academy of Songwriters; Stills; Browne; and Jeff Barry, songwriter and NAS president.

## Dick Clark Links With Sony For Label

LOS ANGELES—In an attempt to become directly involved in the music business, Dick Clark Productions has formed Click Records. The label, which will focus on established acts, will be distributed by Sony.

Click's first release, due this spring, will be "Fifth Dimension In The House," by a new version of the veteran pop/R&B group.

Ollie E. Brown, who produced the Fifth Dimension album, has been named senior VP of A&R of Click. The veteran producer/songwriter will manage the label's day-to-day

operations.

Says Brown, "Our focus will be on signing established acts that will appeal to the young-adult crowd. We'll be signing acts from all kinds of music styles."

Click plans to develop slowly. Brown says the label aims to release only three albums in 1995. "The goal is to use the muscle of Sony's distribution, marketing, and promotion resources to eventually develop Click into a full-service record label."

No other staffers have been an-

## Ted Hawkins, Street Singer Turned Record Artist, Dies

■ BY CHRIS MORRIS

LOS ANGELES—In the last year of his life, street singer Ted Hawkins remained a familiar figure on the Third Street Promenade in Santa Monica, Calif., plucking his battered guitar and crooning in his rough, plaintive voice while seated on an up-ended milk crate.

Many of the passers-by who dropped coins into his brass spittoon may not have realized that Hawkins was a major-label recording artist with an international reputation.

Hawkins died Jan. 1 at Centinela Medical Center here, after suffering a stroke on Dec. 29. He was 58.

In 1994, DGC released Hawkins' first and only major-label album, "The Next Hundred Years," to almost universal acclaim. The record—



TED HAWKINS

which followed by a decade a pair of albums on the independent Rounder Records—mated his gritty, moving original works to potent covers of Webb Pierce's "There Stands The Glass" and John Fogerty's "Long As I Can See The Light."

"I always thought he was totally unique," says Bruce Bromberg, who discovered Hawkins and co-produced his Rounder albums with former partner Dennis Walker. "He was a real throwback to a different era... He was not like anything I'd ever encountered."

"He had a style of songwriting that was so inherently American," says Hawkins' manager, Nancy Meyer. "And he touched so many people, with his music as well as with his persona."

Hawkins was born on Oct. 28, 1936, in Lakeshore, Miss. He learned how to play guitar by the age of 12, when he began a stint at Oakley Training

(Continued on page 20)

# Michael Jackson Appeals Italian Plagiarism Ruling

BY MARK DEZZANI

MILAN—Italian lawyers representing Michael Jackson say they will appeal a decision by the Rome civil tribunal court that found the American artist guilty of plagiarizing local singer/songwriter Al Bano Carrisi.

On Dec. 30, Judge Domenico Bonaccorsi ruled in favor of Carrisi, popularly known as Al Bano, who claimed that Jackson's "Will You Be There," written in 1991 and featured on the "Dangerous" album, is a copy of a song Bano wrote in Los Angeles in 1981 and recorded in 1986. It is titled "I Cigni di Balaka" (The Swans Of Balaka).

A musicologist from the University Of Cremona, Luciano Chailly, was nominated by the judge to compare the two songs. Chailly reported that out of 40 notes used in the melody and harmonies, 37 are the same, with the opening six notes identical.

Judge Bonaccorsi summed up by saying that apart from the "musical identity" and despite the difference in the lyrics, several other elements of the two songs were coincidental, including a choral theme and a reference to rivers in the two songs. Bano's composition refers to the River Jordan, while Jackson's song refers to the River Ganges, which the judge said could not be a mere accident.

The ruling includes a temporary injunction, effective immediately, against the use and distribution of Jackson's song worldwide. The ruling also names Sony Music, publisher Mijac Music, and Fortissimo Editoriale, a publishing company owned by Warner Chappell Italy, which has a subpublishing deal for Jackson compositions in Italy. A definitive sentence, including a figure for damages, will be announced within 120 days.

No official statement was made from Warner Chappell Italy.

Jackson's Italian lawyers (Guendalina Ponti, Vittorio De Sanctis, and Alberto Seganti) issued a statement on Jan. 1 protesting the injunction and asking for an annulment. The state-

ment read: "The sentence was issued by a judge absolutely incompetent in musical matters. It is a provisional and preventative decision and can still be revoked and modified within 120 days whilst awaiting the definitive outcome."

In addition, the attorneys brought to Judge Bonaccorsi's attention a 1939 jazz composition by Lane & Baker called "Bless You (For Being An Angel)." Although that tune has different harmonies, the melody is similar and is being presented as the inspiration for both Bano's and Jackson's pieces.

Sony's attorney, Vittorio De Sanctis, confirms that the company would be requesting an annulment. "Apart from questioning the judge's competence in musical matters, we will also be [questioning] procedural irregularities in which Michael Jackson's publishing company Mijac Music was only brought into the case halfway through."

De Sanctis says if the annulment is achieved, the case would have to start over again from scratch if Bano wanted to pursue the claims.

(Continued on page 66)



**Getting "Down."** The members of FU-Schnickens chat with Jive Records senior VP/GM Barry Weiss, second from left, and Flavor Unit director of publicity Gwen Quinn, right, at a party following the New York premiere of the film "A Low Down Dirty Shame" at the Palladium. FU-Schnickens contributed the single "Crazy-Z" to the film's soundtrack on Jive/Hollywood Records.

# Grammy Offers Open Arms To A New Generation Of Talent

BY CRAIG ROSEN

LOS ANGELES—Unlike in recent years, there is no one force dominating the nominations for the 37th annual Grammy Awards. Instead, four artists and a songwriter/producer have five nominations each.

As usual, National Academy of Recording Arts & Sciences members tended to favor past winners, including quintuple nominees Bonnie Raitt, Bruce Springsteen, Elton John, and Babyface. Yet there are a few big surprises from new talent, including Sheryl Crow, Green Day, and Me'Shell NdegéOcello, who are rubbing shoulders with the old Grammy faves.

Predictably, Crow was nominated for best new artist. Her nomination for best female rock vocal performance isn't a big shocker. But her other three nominations are somewhat of a surprise.

Crow's "All I Wanna Do" garnered her nominations for record of the year (a singles award), song of the year (a songwriting award), and best female



Two compositions by Elton John, left, and co-writer Tim Rice are in the running for song of the year. Newcomer Sheryl Crow, right, is among the nominees for record of the year and best pop female vocal.

pop vocal.

In the record of the year category, Crow will face such stiff competition as Boyz II Men's "I'll Make Love To You," Bruce Springsteen's Oscar-winning "Streets Of Philadelphia," Bonnie Raitt's "Love Sneakin' Up On You," and Mary Chapin Carpenter's "He Thinks He'll Keep Her."

Crow's debut album, "Tuesday Night Music Club," didn't receive an album of the year nomination. That category is led by recent Grammy sweepers Raitt and Eric Clapton. Joining Raitt's "Longing In Their Hearts" and Clapton's "From The Cradle" is Tony Bennett's "MTV Unplugged," "The 3 Tenors In Concert 1994," and Seal's self-titled second album.

Springsteen's "Streets Of Philadelphia" and "All I Wanna Do"—which was written by Crow, David Baerwald, producer Bill Bottrell, Wyn Cooper, and Kevin Gilbert—were also nominated for song of the year, along with "Can You Feel The Love Tonight," "Circle Of Life," and "I Swear." The former two songs, both featured in "The Lion King" movie, were written by Elton John and Tim Rice. "I Swear," which was a hit for country singer John Michael Montgomery and pop vocal group All-4-One, was penned

by Gary Baker and Frank J. Meyers.

Other multiple nominees reflected the NARAS membership's recognition of new talent. Of the seven artists receiving four nominations each, two earned nominations with material from their major-label debuts.

San Francisco Bay area-based punk rock unit Green Day snared nominations in the best new artist, best alternative music performance (for its album "Dookie"), best hard rock performance (for "Longview"), and best rock performance by a duo or group (for "Basket Case").

Joining Green Day and Crow in the best new artist derby are Swedish pop group Ace Of Base, rockers Counting Crows, and Canada's Crash Test Dummies.

Another newcomer making a strong showing with four nominations was NdegéOcello. Her "If That's Your Boyfriend (He Wasn't Last Night)" was nominated for best female R&B vocal performance and best R&B song, while "Plantation Lullabies" earned a nomination for best R&B album. "Wild Night," her duet with John Mellencamp, earned NdegéOcello a nomination for best pop vocal collaboration.

(Continued on page 67)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Christina Murray is promoted to VP of media relations, black music, for Atlantic Records in New York. She was senior director of black music media relations for Atlantic.

John Spielberg is appointed senior director of finance and administration for Columbia Records in New York. He was director of finance for RCA.

Tommy Delaney is named national college promotion manager for Virgin Records in New York. He was in the progressive marketing department at Atlantic.

John Owen is promoted to manager of international repertoire licensing for Capitol Records in Los Angeles. He was staff assistant in the catalog marketing department.

Legacy in New York names Jessica Sowin associate director of marketing development and administration and Patti Matheny



MURRAY



SPIELBERGER



DELANEY



OWEN



RASO



MONTGOMERY



CROW



MELLENKAMP

manager of new releases. They were, respectively, A&R administrator and A&R administration assistant.

**DISTRIBUTION.** Michael Block is promoted to associate director of Columbia single sales for Sony Music Distribution in New York. He was account service representative.

Lee Knuth is appointed marketing manager at Allegro Corp. in Portland, Ore. He was product manager at Helen Of Troy, a hair

appliance manufacturing and marketing firm.

Mark Funderburg is named VP/GM of Word Distribution in Nashville. He was VP of sales and marketing at Sparrow Distribution.

**PUBLISHING.** James B. Conlon is promoted to assistant VP of finance at BMI in New York. He was assistant controller.

**RELATED FIELDS.** Chet Van Wert is promoted to VP of development, music marketing, at Columbia

House Co. in New York. He was director of marketing planning and analysis, music marketing.

VH1 in New York names Sandy Shapiro VP of original programming and development and Jack Sussman VP of news and studio production. They were, respectively, VP of program development and production at American Movie Classics and VP of production and original programming at VH1.

John Raso is appointed Atlantic product manager for Time Warner AudioBooks in New York. He was

director of alternative music at Rowdy Records.

Arnold Robinson is promoted to senior account executive for Rogers & Cowan in Los Angeles. He was an account executive.

Kim Becker is appointed senior account executive at Dan Klores Associates in New York. She was manager of public relations for Barnes & Noble Inc.

Chris Roslan is named account executive at Dera & Associates in New York. He was publicity manager at Continuum Records.

# Dave Stewart Offers 'Greetings'

## Former Eurythmic Goes Solo On EastWest

BY CRAIG ROSEN

LOS ANGELES—During the '80s, Dave Stewart was the less-visible half of Eurythmics, one of the decade's most successful duos. On Feb. 28, EastWest Records will attempt to raise Stewart's profile with the release of "Greetings From The Gutter."

Since Eurythmics' last studio outing in 1989, Stewart has been involved in several projects. In 1990, Arista released "Dave Stewart & The Spiritual Cowboys," which featured the Pretenders' Martin Chambers on drums. The Cowboys' follow-up, 1992's "Honest," was not released domestically. The following year, Stewart teamed with Terry Hall, former front man of the Specials, Fun Boy Three, and the Colourfield, to form Vegas. The duo's self-titled debut also wasn't released in the States, but served to fulfill Stewart's obligation to BMG.

Armed with a new recording contract with EastWest, Stewart opted to record what he calls his first full-fledged solo album, a record that he

says is personal "almost to the point of ridiculousness."

He adds, "I think that is why I was hiding from doing a solo album, because if I did one, I knew I couldn't just write about the war in Bosnia or this or that. It was going to be the real me."

The real Dave Stewart is just fine for EastWest. "This album has something for everyone," says Steve Kleinberg, senior VP of product development for the Elektra Entertainment Group, which includes EastWest. "The more you listen to it, the more it grows on you. It kind of reminds me of the records I used to buy as a kid. You can listen to it from start to finish. This is really an album project, and needs to be viewed as an album project."

To get that point across, on Jan. 27 EastWest will ship the first track, "Jealousy," to album alternative,



STEWART

# Virgin To Issue 'Thank You' From Rockers Royal Trux

BY DAVE SPRAGUE

NEW YORK—While Royal Trux has long been a staple of the avant-rock underground, the group—centering on the duo of Neil Hagerty and Jennifer Herrema—has always had a decidedly traditional self-image.

"When we talked to people around us about wanting to make rock records, people thought it was just insane talk," says guitarist Hagerty, who formed the band in 1986, just after his departure from noise-rock deconstruction crew Pussy Galore. "We're doing everything backwards: Bands like the Kinks were really simple and great, and then they started writing rock operas. We got our indulgences out of the way early."

The band's fifth release, "Thank You" (set for a Feb. 21 release on Virgin) certainly follows Hagerty's theory of evolution. Chunky Rolling Stones-inflected riffs are given intricate, jazz-inspired arrangements, while Herrema's throaty, rough-hewn vocals impart a feel redolent of pre-punk blues-rock. Taken as a whole, the album's songs seem designed for maximum live impact.

"Touring is going to be very important, since Royal Trux presents itself visually in a distinctive manner," says manager Tom Atencio, who began working with the group shortly after it signed with Virgin. "In modern marketing, that can't be emphasized enough."

Not that Royal Trux puts on a show in the textbook sense: Though the focus is certainly on the band's front woman, attention is drawn more by Herrema's otherworldly

detachment than her rare moments in motion. To convey some of the Royal Trux vibe to noninitiates, Virgin financed a promotional film authored by Hagerty and Herrema, which draws from the pair's feature-length 1990 rockumentary noir, "What Is Royal Trux?"

"Initially, it was intended for internal use, to educate Cema reps about the band, but reaction was so enthusiastic that we decided to distribute it to college radio and international press, too," says Margi Cheske, Virgin director of product management.

Cheske sees the aforementioned elements as the foundation of what she terms a "long-term, slowly building" project, for which a single strategy has yet to be finalized. Virgin sent receptive radio outlets and indie retailers a four-song sampler in late November to aid in the planning: Cheske says response to the bitterly driving "You're Gonna Lose" has been strongest.

Two weeks before the album hits retail, college radio will be serviced with vinyl copies of "Thank You"—a joint effort between Virgin and



ROYAL TRUX

modern rock, album rock, and college radio, along with the full album. "We hope to take the track to top 40 at some point thereafter," Kleinberg says.

Stewart will have competition at modern rock, since the format is now dominated by the new breed of punk rockers. XTRA (91X) PD Mike Halloran says his San Diego station will give Stewart a spin, "but it's pretty hard to compete with Green Day and Offspring. It's going to be a tough haul."

There are also plans for a Stewart-directed videoclip for the track, co-starring Stewart's friend Isabella Rossellini.

(Continued on page 13)



Blues For Buddy. Buddy Guy, center, meets with label staffers following his sold-out show at Los Angeles' House Of Blues. Flanking the guitarist are Silverstone Records' reps Neil Portnow, left, and Michael Tedesco.

# Merchant Makes A Deal With Landau; The Bottom Line Starts 'Discovery' Series

MUSIC MERCHANT: When Natalie Merchant split from 10,000 Maniacs and her management company last year, managers were beating a path to her door, salivating at the chance to represent an artist who seems to have tapped only the beginning of her estimable talent.

When the dust settled, Merchant linked with Jon Landau Management, marking the first time the company has officially taken on another client since signing Bruce Springsteen in 1978 (Billboard, Dec. 24, 1994).

According to Jon Landau, the move was a matter of timing and talent. "I always think about increasing [our roster], but over the last several years I've been producing [Bruce] and on his new record, I've taken a reduced role in the production area, so it's freed up a little time... But that's somewhat incidental. The main thing was meeting Natalie. I felt like myself, [management partner] Barbara Carr, and Natalie could do some great things together. Basically, I'm interested in people who see themselves in a long-range perspective."

Merchant is working on her solo debut for Elektra Entertainment, which Landau expects to come out the first half of this year. She road-tested some of the new material during a mini-college tour in late November. Accompanying her on the outing, and in the studio, are Jennifer Turner on guitar, Barry McGuire on bass, and Peter Yanowitz on drums. Landau says the material on Merchant's new album "continues her development. I don't know how to place it in relation to her past work. It's a very individualized sound."

REQUIRED READING: New York nightspot the Bottom Line will launch a new series Friday (13), highlighting acts the club feels its audience should get to know better. "Required Listening—A No-Risk Evening Of Discovery" will feature four artists per evening. Shows will be presented every five or six weeks and will be hosted by Rita Houston, morning DJ on WFUV, Fordham University's noncommercial folk-leaning radio outlet.

However, club owner Allan Pepper stresses that the acts won't necessarily be folkies. "We have no set criteria," he says. "It's a matter of listening to stuff and seeing how people around here feel about it."

The artists slated for the first night's concert reflect the wide-open booking policy. Appearing are Seattle bass player and singer Laura Love, who has released three records on her own Octoroon Biography label; Red House Records act Greg Brown, who has 10 albums to his credit; popular Midwest band Paul Cebal & the Mil-

waukeean; and D.C. sextet the Zimmermans. Each act will perform a 25-minute set.

According to Pepper, the series will feature unsigned acts as well as artists on major labels. "This series really comes out of two things: first, a frustration that I've had for years with coming across terrific talent and not being able to present them because the routing wasn't right or whatever; and second, we have a core audience with eclectic tastes. These people's record collections have a variety of things in them. I felt that if you're a music listener, you should be aware of who these artists are. You might want to own their records in your collection."

The Bottom Line has made the series as user-friendly as possible. Tickets are \$12.50. Attendees will be asked to fill out a questionnaire at their first show. Upon completion, they will be given a "Required Listener" card. The card will allow them free entry to every fifth "Required Listening" show they attend.

Additionally, cardholders will receive a discount on artists' merchandise, including records, sold at the shows, and they can stay for the evening's second performance for free.

Pepper anticipates that the concerts will serve as a showcase for any unsigned acts on the bill. "I expect a lot of label people to be coming to this. The point is that a lot of these acts work around the country; they sell their product. I think a lot of A&R people will have heard of some of these acts, but may not have gotten to see them."

And could some of these artists end up on a rumored new label run by Pepper, producer Hank Medress, and former CBS Records head Walter Yetnikoff (Billboard, Dec. 24, 1994)? Well, Pepper will only say, "Right now there is no label. There's a discussion taking place, but there's no definitive situation. However, if I had a label, would some of these artists be considered? You bet."

HALL OF FAME: Recordings to be inducted into the National Academy of Recording Arts and Sciences' 22nd Annual Hall Of Fame at the March 1 Grammy Awards are the albums "Abbey Road," the Beatles (1969), and "Jazz At Massey Hall," Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and Charlie Mingus (1953). Singles honored are "Heartbreak Hotel," Elvis Presley (1956); "Star Dust," Hoagy Carmichael & His Pals (1927); and "Some Of These Days," Sophie Tucker (1911). The Hall Of Fame pays tribute to early recordings of historical significance.



by Melinda Newman

# “THE MAN OF THE YEAR”

(Time Magazine)

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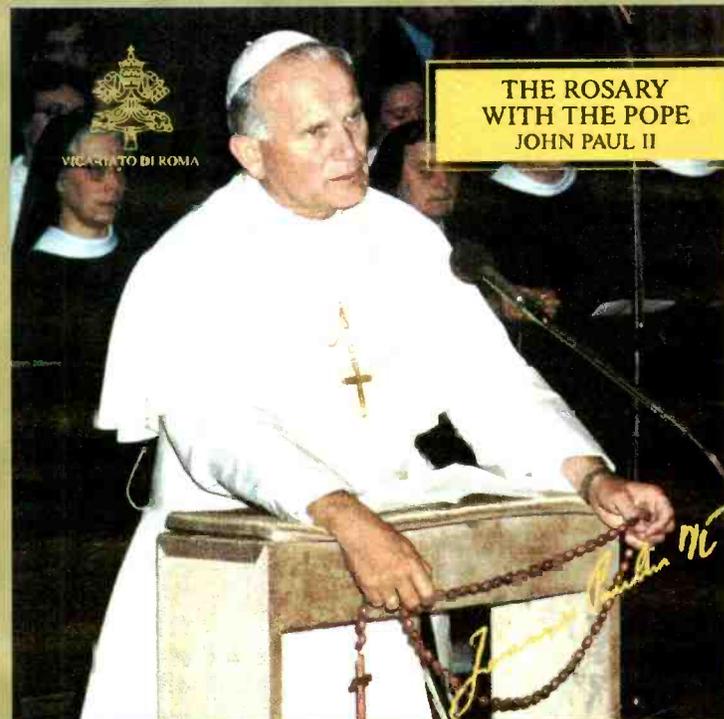
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## Persistence Pays Off For Freddy Jones Band Reissue Of 1st Album A Sign Of Capricorn's Commitment

BY JIM BESSMAN

NEW YORK—Capricorn Records' forthcoming amended reissue of the Freddy Jones Band's self-titled 1992 album, which initially was distributed independently, is testament not only to the strength of the band's label debut "Waiting For The Night," but to Capricorn's perseverance in supporting it.

"Waiting For The Night" was released in September 1993, and after an acknowledged hard sell is now up to more than 100,000 units sold, with "consistent reorders," according to Jay Hart, Capricorn's national director of album promotion.

"The sales pattern was like the radio airplay of [first single] 'In A Daydream,'" says Hart. "It didn't rocket up the charts, but had amazing staying power, with very little burn at album [rock] radio. When the album was first

released, we sent it out to the progressive, adult album stations. We weren't sure it had quite the edge that album radio might be looking for, but with the success at the progressive adult stations and, in particular, tremendous feedback on three songs—"Daydream," "Take The Time," and "One World"—we felt that the time was right to cross to



THE FREDDY JONES BAND

album radio."

But the success of "In A Daydream" at album formats was won one station at a time, Hart adds.

"It was a tough sell," he says. "People thought it had a too passive-type sound for album rock, but market-by-market it broke down. We started with 'Daydream' in the South, where it broke out and then spread to the Midwest and Northeast, so it was kind of a regional breakout. It was able to spread because wherever it got played, it got phones, and it was an all-daypart kind of record. So while it wasn't an easy sell upon first listen, once it got on, it worked. It got requests, and sales started developing."

Hart adds that this was a six-month endeavor. Marty Lloyd, the Freddy Jones Band's vocalist/acoustic guitarist, notes, "Capricorn works a song forever, as I think most people in the trade found out! They worked two singles over a year: 'Daydream' and 'Take The Time.'"

The latter tune is currently being promoted at album rock, and Hart says it will continue there until Capricorn's Feb. 21 release of "The Freddy Jones Band." The reissue will differ slightly from the original, in that the studio recordings of "In A Daydream," "And She Cried," and "The Puppet" will be replaced by live versions recorded last February at the Vic Theatre in the band's hometown, Chicago. An acoustic studio version of "In A Daydream" will also be included; the first single will be "Texas Skies."

"It's called 'a little something for everyone,'" Lloyd says of the reconfigured reissue, which he says has sold more than 10,000 copies in its original form. "It's maybe more cohesive than 'Waiting For The Night' because the songs were all written around the same time [unlike those on 'Waiting For The Night']."

Recorded in a basement studio on Chicago's north side, "The Freddy Jones Band" also "tends to be more raw," adds Lloyd. "We blasted out the tunes in the basement with minimal overdubbing, and kind of let it all hang out. We were paying for it, so we couldn't sit around and be picky!"

The band—which also features Wayne Healy, guitarist/vocalist; Jim Bonaccorsi, bassist; Rob Bonaccorsi, guitarist/vocalist; and Simon Horrocks, drummer—sold the album out of the trunks of the vans they used to tour the Midwest college circuit. "The next thing we knew, we were showcasing in Nashville for Capricorn," says Lloyd.

Scott Madden, Capricorn's Chicago rep, brought the band to the label's attention, Hart says. "They had the complete package," he says. "Good players, a couple of very strong vocalists, great songs, and regional sales which were quite strong. We found that 'Daydream' was just a good, solid, mainstream rock'n'roll song that performed on album radio like Big Head Todd & the Monsters and the Gin Blossoms."

And while he concedes that the Freddy Jones Band—whose name, Lloyd says, was made up as a joke—"isn't your kick-ass rock'n'roll band," Hart notes that it has become "quite the party rock'n'roll band" among loyalists.

(Continued on next page)

## Wasserman Has Bass-ic Instinct For Composing Ads

CAREER TRACKS: Expanding on Warner/Chappell's placement of catalog hits with jingle houses, director of creative projects Alan Tepper has signed bassist Rob Wasserman with the goal of exploiting both Wasserman's songwriting talents and commercial-music composing skills (Words & Music, June 25, 1994).

"There's a lot we can do with Rob on both sides," Tepper says, noting Wasserman's "double career" as an acclaimed recording artist with additional success in the commercial domain. "He wants to continue working in the commercial area, which not every artist and writer wants to do."

Then again, Wasserman truly does fit Tepper's designation as a "unique" artist. His acclaimed MCA/GRP release "Trios," which features three-way collaborations between Wasserman and such diverse artists as Jerry Garcia, Brian Wilson, Elvis Costello, and Branford Marsalis, followed the "Duets" album of bass and voice duets and a preceding "Solo" album of compositions for solo acoustic bass.

The "Trios" track "Spike's Bulls" originated with a 1991 Levi's TV spot directed by Spike Lee, one of four TV or radio commercials Wasserman has made for the jeansery.

"It was based on a visual theme—the running of the bulls—so I created a flamenco-based orchestral thing," says Wasserman. "It was my reaction to the visual images instead of song lyrics, like in movie scores (which, incidentally, the Warner/Chappell deal also covers). I don't really know what 'jingle writers' do, and I don't think in terms of commercial 'selling.' I just write little music motifs that will catch people's ears and hopefully make a memorable aural impression which will stand by itself outside the commercial context—rather than a superficial noise. Everything I've done in commercials so far could be on an album, and in the case of 'Bulls,' already has."

Wasserman, then, senses no artistic conflict in his future commercial endeavors.

"I don't think about 'product,' though obviously I know that certain things are designed to sell products. But using Levi's as an example, I think great music can support that without me having to think 'jeans' the whole time. Because I don't know what jeans sound like! But that's a positive, because it makes me come up with a fresher approach."

Of course, as Wasserman read-

ily adds, he's never been one to follow formulas anyway. "I assume that's why Warner/Chappell wanted me in the first place, because of my different ideas. But I don't think I can write music with the idea of just selling something. I still have the same values, and will try to write great music which fits in with what people are trying to sell. There should be no problem as long as I don't compromise the music and write something I can't stand—which I won't do!"

BYE BYE Brill: The Brill Building, home to many music publishers over the years, will lose its last major publisher tenant



by Irv Lichtman

when Freddie Bienstock Enterprises moves into a building it has purchased at 126 W. 38th St. in Manhattan. For Freddie Bienstock, the move, probably by the fall of 1995, will represent only his second corporate home since joining Chappell Music in 1943. His other associations, with Hill & Range and Jerry Leiber & Mike Stoller, among others, kept him in the Brill Building. The transaction was handled by Monica Kelly of the New York real estate firm of Simon Rudd.

MORE OF "THE WORST": Dallas-based songwriter Josh Alan Friedman provides Words & Music with an update on his CD musical "The Worst!," based on the life of low-budget film director Ed Wood, subject of a recent movie (Words & Music, Oct. 22). "I'm about to sign a [licensing] deal with a British record company called Vinyl Schnozza Limited. There are six labels under their umbrella, [and] I'm told my album will come out on a label called Gorse, which is also their book publishing division. 'The Worst!' will be released this spring, along with five reprinted Ed Wood cheapo paperbacks—sex novels Wood wrote in the '60s. They will also release a 45 single to the British pop market and distribute a full release in Germany and Holland. Locally, I've signed on for distribution by Midwest Records, which is part of Big State and INDI [network]."

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Corp.:

1. Nirvana, "Nevermind."
2. David Lanz, "Christmas Eve."
3. "The Lion King" soundtrack.
4. "Forrest Gump" soundtrack.
5. Amy Grant, "House Of Love."

Assistance in preparing this column was provided by Jim Bessman.

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
OAK RIDGE BOYS RESTLESS HEART	Star Plaza Theatre Merrillville, Ind.	Dec. 30-31	\$227,639 \$35/\$24	7,433 10,200, three shows	in-house
HOLIDAY WHIPLASH BASH: TED NUGENT GARY HOEY	Wings Stadium Kalamazoo, Mich.	Dec. 30	\$156,360 \$20	8,113 sellout	Brass Ring Prods.
LORRIE MORGAN	Palace Of Auburn Hills Auburn Hills, Mich.	Dec. 10	\$146,610 \$30/\$22.50/ \$11.25	8,067 14,760	Glass Palace Promotions
ANDY WILLIAMS CHRISTMAS SHOW	Star Plaza Theatre Merrillville, Ind.	Dec. 23	\$140,920 \$26	5,420 6,800, two shows	in-house
NEW YEAR'S EVE AT KENNEDY CENTER MEMBERS OF NATIONAL SYMPHONY ORCHESTRA & OTHERS	Concert Hall John F. Kennedy Center Washington, D.C.	Dec. 31	\$87,734 \$35	2,719 2,743	in-house
AARON TIPPIN JOHN BERRY KENNY CHESNEY	Greenville Memorial Auditorium Greenville, S.C.	Dec. 31	\$81,593 \$22.50	3,598 4,000	Show Productions Inc.
THE COLORS OF CHRISTMAS: ROBERTA FLACK PEABO BRYSON SHEENA EASTON JAMES INGRAM	The Mark Of The Quad Cities Moline, Ill.	Dec. 14	\$78,484 \$20.50/\$15.50	5,731 7,060	APA
DAVE MATTHEWS BAND FROM GOOD HOMES	Fox Theatre Atlanta	Dec. 27	\$78,169 \$17.50/\$16.50	4,502 sellout	Cellar Door Prods.
TED NUGENT GARY HOEY	Star Plaza Theatre Merrillville, Ind.	Dec. 27	\$74,800 \$22	3,400 sellout	in-house
THE COLORS OF CHRISTMAS: ROBERTA FLACK PEABO BRYSON SHEENA EASTON JAMES INGRAM	Palace Of Auburn Hills Auburn Hills, Mich.	Nov. 26	\$51,769 \$30/\$22.50/ \$17.50	4,535 14,515	Glass Palace Promotions

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## DAVE STEWART OFFERS 'GREETINGS'

(Continued from page 10)

In addition, two different versions of a Stewart electronic press kit will be serviced to press and video outlets, and the label plans to use the striking album cover art by artist Damien Hirst "in a full complement of consumer advertising," Kleinberg says.

"Greetings From The Gutter," recorded in New York, is full of musical influences from Stewart's teenage years. "From '68 through '73, I got this perfect sort of baptism right through glam, glitter, 'Hunky Dory,' Lou Reed's 'Transformer,' the Velvet Underground, all these psychedelic things, and the Beatles," Stewart says.

Stewart enlisted an all-star cast of support players, including bassist Bootsy Collins, keyboardist Bernie Worrell, and drummer Jerome "Big

Foot" Brailey. "That was the nucleus of the band, and it was amazing because they had no preconceptions of what I would do," Stewart says. "I made them play things that they wouldn't normally play."

For example, Stewart had Collins play acoustic bass with an orchestra on one track. "It was almost like a psychedelic Kinks song from the '60s, and he was really getting off on it," Stewart says.

On "St. Valentine's Day," Stewart didn't show the band the song's chord progression before they went into the studio. "I faced them in the studio singing and playing it, so they could follow roughly, and then I took all the mistakes they made and had someone arrange them into an orchestration of mistakes."

The album also features guest

shots by a handful of Stewart's famous friends, including Laurie Anderson, Lou Reed, Carly Simon, David Sanborn, Mick Jagger, and Deee-Lite's Lady Kier.

David Bowie isn't actually on the album, but is given a nod in the Bowiesque "Chelsea Lovers," which contains the lyric "Stardust lovers in a Ziggy cartoon." The track offers glimpses into Stewart's relationships with former Eurythmics partner Annie Lennox and his wife, Siobhan Fahey, a former member of Bananarama and Shakespear's Sister.

"It's about my first meeting with Annie, and then it turns into my wife," Stewart says. "I can't just write a whole song about one subject, because they always start to meander into other things."

While the cast of characters may change, "Greetings From The Gutter" is "all about trying to survive in a relationship in the '90s. People use Valium, Prozac, and all these millions of ways to keep themselves balanced to have a relationship . . . Women have to go even further to get the high ground, and men have to really go down."

Stewart is speaking from personal experience. "It's like I am married to a man, and she is like married to a woman in a way," he says. "To be a girl in music, she has got to understand men's way of being, much more than other people. I never really think of Siobhan as totally feminine, and I don't think she sees me as totally masculine, because the nature of what we do is a very mixed-gender thing."

## FREDDY JONES BAND

(Continued from preceding page)

"That's a tremendously loyal fan base, which is why we rereleased the initial album," says Hart. "I don't know if it will be hugely successful at album radio right now, but it will be among fans already hip to the band."

Lloyd says the band is excited about the reissue. "At every town we go to, at least a couple kids ask how they can get it. So we told Capricorn to just stick it out on the shelves without making a big deal. But they decided to do more than that, with new packaging and a single. It's a lot like them."

Indeed, in January, Capricorn will similarly rerelease the previously issued debuts (originally released on other labels) of recent signings Cake and Sonia Dada. Meanwhile, Lloyd says the Freddy Jones Band will begin recording its third album in January or early February for an April or May release. "We're exploring a lot of different textures, with slide guitar and mandolin and brushes on drums," Lloyd says. "It's a little early, but we're getting the sense of a harder sound."

Lloyd adds that there will be no performing live until after the next album is completed. To support "Waiting For The Night," the band toured with Big Head Todd & the Monsters and label mates Widespread Panic. "Big Head's audience was very radio-keen because it had singles out, while Widespread's was very live show-oriented," he says. "So it was the best of both worlds."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**LITTLE ROCK, ARK.:** The third annual Arkansas Music Showcase, sponsored by ASCAP, provided solid evidence that the scene in Little Rock and surrounding cities is still thriving. The event, which is part industry showcase and part battle of the bands, was held at Juanita's over a five-week period. In spite of the sense that the showcase's overall band lineup was weaker than in previous years, there were some notable exceptions. This year's winner was **Pokerface**, a powerhouse trio that wowed the audience with a blistering set of intense, thrashing, **Who**-like rock. "I'm On My Way" was a stand-out, with its hyper-speed choruses and rock hard reggae-influenced verses. Other final-night highlights included **Big Boss Line**, whose thundering set of



POKERFACE

desperate anthems have the intensity of **Social Distortion** (with regional thematic sensibilities) turned up quite a few notches. Among the other bands on finals night who turned in fine performances were **Cosmo Clods**, a deadpan blend of garage, surf, and country; **Terry's Wreck**, featuring singer/songwriter **Michael Goodrich**; **Combo Gang Bunch**, fronted by **Mary Horne**; and Christian rockers **Stephen's Law**.

RICK CLARK

**LONG BEACH, CALIF.:** Hook and energy are the key elements to **Red Five's** power-punk-pop two-minute songs. The four-piece comprises female vocalists and guitarists **Jenni Mac** and **Beth Carmellini**, drummer **Adam Zuckert**, and bassist **Hedge**. Red 5 has been together for approximately seven months and has built a steady following by playing at least once a week around Southern California. The band's raw, unpolished attitude adds charisma to the already powerful live show. The female-fronted band combines the sounds of the **Breeders**, **Hole**, and **Veruca Salt** to achieve a very accessible sound. Mac explains, "We're not a chick band. This is a group. Beth and I live 45 miles away from each other, so we write over the phone long distance." The band's new four-song demo was produced by **Mike Bosley**, who has worked with **Toad The Wet Sprocket**, **the Fluid**, **Dramarama**, **Suicidal Tendencies**, and **the Replacements**. All members of the band come from different musical backgrounds and are influenced by such artists as **Flaming Lips**, **Neil Diamond**, **Helmet**, and **the Pixies**. Contact either Mac at 213-436-0371 or Carmellini at 714-646-2143.

JEFF BLUE

**MIAMI:** Last year, two of Miami's most popular groups, **Forget The Name** and **Natural Causes**, broke up. The pressure and stress of being in "the big area band" was finally too much for both acts. In the wake of that, **Forget The Name** vocalist **Rene Alvarez** and drummer **Derek Murphy** hooked up with **Causes** guitarist **Joel Schantz**. They all wanted to make different kinds of music without having to rely on pre-set band roles. So they formed a record company called **Bad Karma Records** and formed its first two groups, **Sixo** and **Milkcan**. In **Sixo**, Alvarez writes and sings.



SIXO

When they're performing under the moniker **Milkcan**, it's Schantz who takes center stage. Murphy drums for both configurations. Sixo plays melancholy pop; Milkcan leans towards head-banging punk. "The advantage of having two groups is the flexibility," says Alvarez. "We can play 20 dates a month by switching them off." **Bad Karma** recently released a full-length CD by each group, and they have been touring the state heavily. An East Coast tour is planned for January through April, but the band members' style has been decidedly low-key. "We're just trying to shake things up a bit and have fun with it," he says. "If people think we're insane, that's OK." Contact **Bad Karma** at 305-534-3518.

SANDRA SCHULMAN

**FOR THE RECORD:** The correct contact number for **Farrcry**, featured in the Dec. 17, 1994, installment of **Continental Drift**, is 305-922-8400.

## VIRGIN TO ISSUE 'THANK YOU' FROM ROYAL TRUX

(Continued from page 10)

Drag City, the Chicago-based indie that has issued the past three Royal Trux albums.

Hagerty admits that the band's past releases—all recorded with radically different lineups—exist in individual vacuums. He's adamant, however, about solidifying a band identity for the current formation (which also includes percussionists **Chris Pyle** and **Rob Armstrong** and bassist **Dan Brown**).

"We have eight years to draw on, but we're going to be perceived as a new band," he says. "We're kind of looking at it that way, too—we've developed more patience, more of a willingness to let people have some time to get comfortable with what we're doing."

It hasn't always been easy to cozy up to Royal Trux. The group's sec-

ond album, "Twin Infinities," has been hailed as one of the most impenetrable sets of the '90s—sort of their version of **Captain Beefheart's** "Trout Mask Replica," but for the post-punk generation. While subsequent albums were a bit more approachable, "Thank You" (the bulk of which was recorded in less than a week by R&B/jazz veteran **David Briggs**) seems to be Royal Trux's dalliance with the rock mainstream.

"I don't think those actual words, but we have made a record that a lot of people can relate to," he says. "All our other records were very personal, exposing and dissecting ourselves. Here, we're talking about a common social reality—it's not just a voyeuristic thing anymore."

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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	1	17	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
2	4	63	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	7	25	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
4	3	68	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
5	18	3	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE SATELLITE
6	8	21	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
7	5	24	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
8	15	17	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
9	2	27	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
10	11	4	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
11	20	9	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
12	9	33	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
13	12	17	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
14	32	2	PORTISHEAD GO!DISCS/LONDON 528553/ISLAND (10.98/15.98)	DUMMY
15	6	2	POPE JOHN PAUL II ISR 1 (14.98/19.98)	THE ROSARY WITH THE POPE
16	23	5	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
17	28	14	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
18	24	9	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
19	38	10	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
20	37	9	NOFX EPITAPH 86435* (8.98/14.98)	PUNK IN DRUBLIC

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	17	10	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
22	—	6	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
23	35	18	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
24	—	2	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
25	13	44	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
26	39	3	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
27	—	5	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
28	—	9	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
29	25	13	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
30	14	10	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
31	—	1	BUSH TRAUMA 71011/INTERSCOPE (9.98/14.98)	SIXTEEN STONE
32	36	14	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
33	—	7	COMMON SENSE RELATIVITY 1208* (9.98/16.98)	RESURRECTION
34	—	16	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
35	—	1	DRU DOWN REL /	EXPLICIT GAME
36	29	6	RUSTED ROOT MERCURY 52271.3 (9.98 EQ/15.98)	WHEN I WOKE
37	19	11	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
38	—	13	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
39	—	1	MARILYN MANSON INTERSCOPE 92344/AG (10.98/15.98)	PORTRAIT OF AN AMERICAN FAMILY
40	16	22	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR

## POPULAR UPRIISINGS

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

**BOTTOMS UP:** MJJ/Epic's elaborate promotional efforts for **Brownstone's** debut, "From The Bottom Up" (Billboard, Dec. 10, 1994), will finally come to fruition when the album is released on Jan. 10.

The group was signed to the label in June 1993 and completed the album in April 1994.

Jerry Greenberg, president of Michael Jackson's MJJ label, says it took more than a

"We didn't want to just throw out a single. We felt it needed special attention."

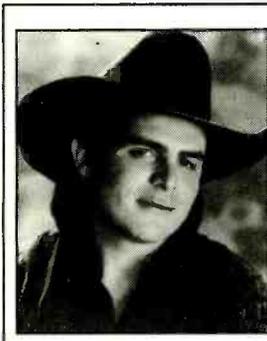
Brownstone has already when the appetites of the R&B, top 40, and dance communities. "If You Love Me," the second single, is No. 5 and No. 32 on the Hot R&B Singles and Hot 100 Singles charts this week, respectively. "Pass The Lovin'," which was used to introduce the trio in August, peaked at No. 42 on Hot Dance Music/Club Play Oct. 22 and at No. 58 on Hot R&B Singles Sept. 17.

"It's been a long time since I've been able to devote a lot of time like this with a group," adds Greenberg, who served as executive producer of the album with Jackson. "It's a great way to start off '95."

Brownstone's Nicci describes the group's sound as "one big old gumbo. My influences include Chaka Kahn, Aretha Franklin, and my mom's a jazz singer in Detroit, so I like a lot of jazz. Mimi is also into jazz, and Maxee is more into pop—she loves Michael [Jackson], and Celine Dion, and she's into reggae."

Nicci says one of the trio's favorite songs on the album turned out to be the only song they didn't write—the Eagles' "I Can't Tell You Why," which will be a future single.

"When Jerry first suggested it, we were like, 'OK, you want three black girls to do an Eagles cover?'" recalls Nicci.



**Memorable.** "A Thousand Memories," the debut album by sought-after country newcomer Rhett Akins, streeted Jan. 3 via Decca. The 24-year-old Nashville singer, who co-wrote nine songs on the album, hits the road with Reba McEntire and Tracy Byrd in February. "I Brake For Brunettes" is at country radio now.

California punk band **face to face** is primed to take the alternative world by storm with "Big Choice," due sometime in February on Victory.

The group already has a strong underground following from its numerous live shows with **NOFX** and **Offspring**.

**Thom Wilson** (Offspring, **TSOL**, the **Adolescents**, the **Vandals**) handles production duties on the album.

According to SoundScan, the group's **Fat Wreck Chords** debut "Don't Turn Away," released in April 1994, and its EP "Over It," released in October 1994, have sold 6,000 and 7,000 units, respectively.

"It's weird for me to go to the East Coast, where no one knew them, and kids are singing the songs," says **Kevin Moran**, director of A&R at Victory. "This has all spread by word-of-mouth through touring."

Modern rock airplay of the single "Disconnected," on such outlets as **KROQ** Los Angeles, is also helping get the word out.

The group hit the road for six weeks with the **Mighty Mighty Bosstones** in February.

**DEMONIC FUNK:** 4AD/Warner Bros. is aiming for a dance audience this time around for the **Wolfgang Press'** latest, "Funky Little Demons," due Jan. 27.

"This is more dance-oriented, but they're still an alternative band," says **Robin Hurley**, CEO of 4AD. "It's also more experimental with softish funk."

In December, dance clubs were serviced with two import 12-inch singles, featuring remixes. The first single includes "Going South," along with "Christianity," "11 Years," and "Sabers Of Paradise." The sec-



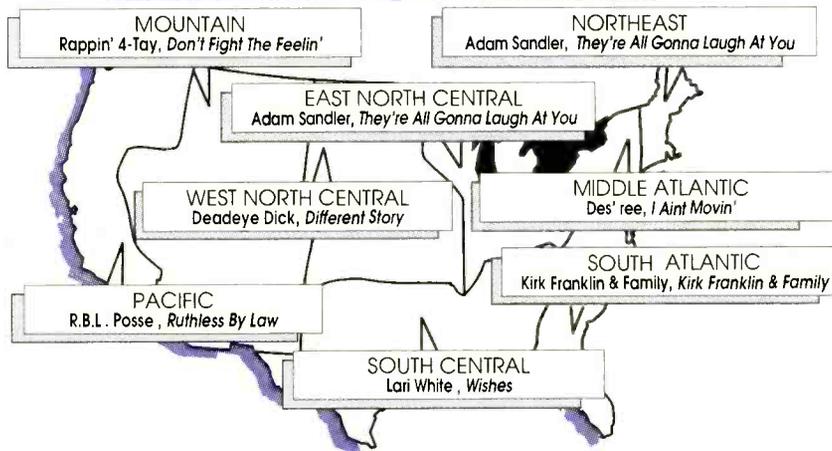
**IV Real.** Soul IV Real's debut single, "Candy Rain," garnered the most new R&B mainstream airplay for the week of Dec. 30 on such powerhouses as **KKBT** (the Beat) Los Angeles and **WGCI** Chicago. The group's **Uptown/MCA** debut album of the same name is due Feb. 28.

ond features "Executioner," "11 Years," "Chains," and "Going South."

**Jah Wobble**, **Michael Brooks**, and **Adrian Sherwood** are among the featured remixers.

"Going South" was serviced to modern rock and college radio the week of Jan. 2.

### REGIONAL HEATSEEKERS #1's



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Adam Sandler, They're All Gonna Laugh...
  2. The Flaming Lips, Transmissions From...
  3. Deadeye Dick, Different Story
  4. Kirk Franklin/Family, Kirk Franklin/Family
  5. Des'ree, I Ain't Movin'
  6. Martina McBride, The Way That I Am
  7. Type O Negative, Bloody Kisses
  8. The Murrurs, The Murrurs
  9. Lari White, Wishes
  10. Rappin' 4-Tay, Don't Fight The Feelin'

- SOUTH ATLANTIC**
1. Kirk Franklin/Family, Kirk Franklin/Family
  2. Des'ree, I Ain't Movin'
  3. Vicious, Destination Brooklyn
  4. Lari White, Wishes
  5. Martina McBride, The Way That I Am
  6. Adam Sandler, They're All Gonna Laugh...
  7. Deadeye Dick, A Different Story
  8. Ken Mellons, Ken Mellons
  9. Helen Baylor, The Live Experience
  10. Type O Negative, Bloody Kisses

"Then we went in the studio and really got into the mood of it. He was right."

Brownstone will perform at the **House Of Blues** in L.A. on

Wednesday (10) and at the **Apollo Theater** in Harlem, N.Y., on Jan. 14.

**GOOD CHOICE:** Southern

year to release the album because the label wanted to whet the appetites of potential fans.

"You don't get three girls that can write, sing, and perform walking into your office every day," says Greenberg.

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

Table of R&B Singles A-Z chart for week ending January 14, 1995. Includes song titles, artists, and chart positions.

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 of Hot R&B Singles Sales chart for week ending January 14, 1995. Includes song titles, artists, and chart positions.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 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 of Hot R&B Airplay chart for week ending January 14, 1995. Includes song titles, artists, and chart positions.

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay chart for week ending January 14, 1995. Includes song titles, artists, and chart positions.

Table of Hot R&B Recurrent Airplay chart for week ending January 14, 1995. Includes song titles, artists, and chart positions.

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 14, 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
<b>★★★ No. 1 ★★★</b>						
1	3	2	5	<b>MARY J. BLIGE</b> UPTOWN 11156/MCA (10.98/15.98) 2 weeks at No. 1	MY LIFE	1
2	2	3	18	<b>BOYZ II MEN</b> ▲ <sup>3</sup> MOTOWN 0323 (10.98/16.98)	II	1
3	4	5	7	<b>TLC</b> LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
4	8	7	11	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
5	6	6	13	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
6	9	15	14	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
7	14	9	6	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
8	12	11	11	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
9	15	13	7	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
10	13	14	28	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
11	11	8	14	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
12	7	10	16	<b>ANITA BAKER</b> ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
13	17	19	16	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
(14)	20	23	28	<b>BONE THUGS N HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
15	10	12	8	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
16	18	16	7	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	2
17	22	17	6	<b>REDMAN</b> RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
(18)	26	26	12	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
19	1	1	7	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
20	24	22	8	<b>SOUNDTRACK</b> HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
21	19	21	17	<b>GERALD LEVERT</b> ● EASTWEST 92416/ELEKTRA (10.98/15.98)	GROOVE ON	2
22	16	18	15	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
23	30	27	8	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
24	23	24	16	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
25	21	29	4	<b>KIRK FRANKLIN &amp; FAMILY</b> GOSPO-CENTRIC 72119/SPARROW (9.98/13.98)	KIRK FRANKLIN & FAMILY	21
26	32	28	7	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
27	5	4	7	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	4
28	31	33	31	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
29	33	36	15	<b>CRAIG MACK</b> BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
30	28	34	22	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
31	38	31	6	<b>SLICK RICK</b> DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
32	36	35	19	<b>CHANGING FACES</b> ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
33	29	25	4	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
(34)	50	42	4	<b>SOUNDTRACK</b> PRIORITY 53948 (10.98/16.98)	STREET FIGHTER	34
35	37	41	30	<b>WARREN G</b> ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE... G FUNK ERA	1
36	52	32	4	<b>BLACK SHEEP</b> MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	24
37	51	38	8	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	9
38	46	47	14	<b>JADE</b> GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
(39)	57	43	8	<b>H-TOWN</b> LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
40	34	40	32	<b>AALIYAH</b> ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
(41)	58	55	6	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
42	55	61	9	<b>VICIOUS</b> EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	42
(43)	68	54	9	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
44	43	45	101	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
45	35	37	77	<b>TONI BRAXTON</b> ▲ <sup>3</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
46	27	30	111	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
47	54	59	58	<b>SNOOP DOGGY DOGG</b> ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
48	41	44	85	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET	1
49	44	52	27	<b>DA BRAT</b> ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	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.

## RHYTHM AND BLUES

(Continued from page 15)

several standards by the Supremes, followed by a selection of rock'n'roll favorites.

Credit the former Supreme with issuing a charismatic performance that kept listeners spellbound on the dance floor.

Following the performance by Horton, formerly of the Marvellettes, the house was re-energized by Reeves, formerly of Martha & the Vandellas, who kept things hopping well into the early morning.

## PORTRAIT

(Continued from page 15)

"Fashion-wise, they have a sophisticated kind of designer look that's still rooted in the street enough for their fans to be able to relate," she says.

To reacquaint consumers with the group, Capitol sent Portrait to the biannual National High School Education And Journalism Convention in New Orleans last November. After performing for the teenage journalists, Portrait conducted interviews and gave away cassette samplers.

The label hopes the convention appearance results in high school newspaper features across the country that correspond with the release of "All That Matters."

New York press days were held during December, targeting R&B fanzines and other consumer publications.

Portrait also conducted a press luncheon in regional stronghold Washington, D.C., that included BET and consumer magazine Sister 2 Sister—two national media outlets

important to the group's last album campaign.

The group performed at a Dec. 12 meet-and-greet in New York to boost awareness with Capitol/EMI's international distribution and marketing staffers and executives.

The group's smoothed-out cover of the Bee Gees classic "How Deep Is Your Love" will be the first international single. A release date was not available at press time.

International and domestic tour

dates are still being planned.

On Jan. 12-18, the group will be re-introduced to Cema distribution branches in Los Angeles, New York, and Chicago. Intimate evenings with the quartet are planned in each market, featuring performances for video, radio, and press tastemakers.

Coinciding with the album's March street date is a high school/R&B radio promotion tour along the West Coast corridor—from Seattle to San Diego.

(50)	73	74	9	K-DEE LENCH MOB 1002 (10.98/16.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	37
51	47	39	6	<b>PRINCE</b> WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
52	53	57	60	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
53	39	48	8	<b>SHAQUILLE O'NEAL</b> JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
54	49	56	64	<b>SALT-N-PEPA</b> ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
55	60	50	27	<b>KEITH SWEAT</b> ▲ ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
(56)	71	64	27	<b>BIG MIKE</b> ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
(57)	72	66	7	<b>HOWARD HEWETT</b> CALIBER 21008 (9.98/14.98)	IT'S TIME	57
58	62	49	11	<b>MEN AT LARGE</b> EASTWEST 92459/ELEKTRA (10.98/15.98)	ONE SIZE FITS ALL	17
59	56	76	19	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
60	45	51	70	<b>MARIAH CAREY</b> ▲ <sup>7</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
(61)	78	71	9	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
62	40	46	15	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
(63)	75	62	9	<b>BRAND NUBIAN</b> ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13
64	63	58	14	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
65	65	73	66	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
(66)	77	80	36	<b>OUTKAST</b> ▲ LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
(67)	83	78	18	<b>U.G.K.</b> JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
68	61	63	32	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
69	76	75	11	<b>DIGABLE PLANETS</b> PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
(70)	85	70	10	<b>LIL 1/2 DEAD</b> PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
71	79	68	14	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
72	48	53	110	<b>SOUNDTRACK</b> ▲ <sup>13</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
73	74	81	31	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
74	59	69	34	<b>ALL-4-ONE</b> ▲ <sup>2</sup> BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
75	84	84	21	<b>COOLIO</b> ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
76	69	79	72	<b>BAFFYFACE</b> ▲ <sup>2</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
77	86	88	13	<b>COMMON SENSE</b> RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
78	66	72	30	<b>PATTI LABELLE</b> ● MCA 10870 (10.98/15.98)	GEMS	7
79	82	82	19	<b>WHITEHEAD BROS.</b> MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
80	64	67	13	<b>NAJEE</b> EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
(81)	RE-ENTRY	6	<b>J. LITTLE</b> ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	75	
82	81	85	56	<b>TEVIN CAMPBELL</b> ▲ <sup>2</sup> QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
83	88	90	18	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
(84)	RE-ENTRY	22	<b>MC EHT FEATURING CMW</b> ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1	
85	95	—	40	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
(86)	RE-ENTRY	94	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1	
(87)	100	—	51	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
88	93	—	13	<b>DRU DOWN</b> RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
89	91	91	23	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
(90)	RE-ENTRY	7	<b>GOLDY</b> DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28	
(91)	RE-ENTRY	56	<b>ZAPP &amp; ROGER</b> ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
92	70	77	37	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
(93)	RE-ENTRY	51	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	1	
94	80	83	33	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
95	25	20	7	<b>NATALIE COLE</b> ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	20
(96)	RE-ENTRY	23	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15	
(97)	RE-ENTRY	46	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35	
98	98	98	10	<b>FU-SCHNICKENS</b> JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
<b>★★★ HOT SHOT DEBUT ★★★</b>						
(99)	NEW ▶	1	<b>HAVOC &amp; PRODEJE</b> G.W.K. 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	99	
(100)	RE-ENTRY	15	<b>GRAVEDIGGAZ</b> GEE STREET 524016*/ISLAND (9.98 EQ/15.98)	6 FEET DEEP	6	



**SUZANNE BAPTISTE'S**  
**RHYTHM SECTION**

**BALANCING THE SCALES:** You may notice that there are a few older records with bullets on the Hot R&B Airplay chart this week. This is because this week's charts include the New Year weekend. Traditionally, this is the weekend that radio recaps the hits of the past year. Next week, everything should return to normal.

**CATCH ME IF YOU CAN:** "Creep" by **TLC** (LaFace) has such a strong lead on the Hot R&B Singles chart that it doesn't appear that anyone is going to be able to catch up with them for a couple of weeks. They remain at No. 1 for the sixth week. "Before I Let You Go" by **Blackstreet** (Interscope) did jump "On Bended Knee" by **Boyz II Men** (Motown), putting them back in the No. 2 position. However, Blackstreet does not receive a bullet because they are losing points in both sales and airplay.

**I'D BE OBLIGED:** "Be Happy" by **Mary J. Blige** (Uptown) may be running into a little trouble at radio, but that is only because stations have really taken to a few of Mary's album tracks. "I'm Goin' Down" is already No. 2 at WXYV Baltimore and WUSL Philadelphia as well as top 10 at 10 others. Another track getting considerable airplay is "My Life," the title track of the album that slips back into the No. 1 slot on the Hot R&B Album chart.

**WHO'S ON SECOND:** "If You Love Me" by **Brownstone** (MJJ) moves past another plateau as it breaks into the top five this week. The next couple of weeks will prove if Brownstone has enough muscle to make it to the top with this single. In the meantime, it is No. 1 at WKKV Milwaukee, WGCI Chicago, KJLH Los Angeles, and WPLZ Richmond, Va. "Candy Rain" by **Soul For Real** (Uptown) is the record with the most juice. It has the largest increase in total points on the entire chart and moves 21-14 on the R&B singles chart. "Candy Rain" is top five at nine stations, including WQMG Greensboro, N.C.; KIPR Little Rock, Ark.; and WQOK Raleigh, N.C.

**STAY A LIL' WHILE LONGER:** "Always And Forever" by **Luther Vandross** (LV/Epic), "Old School Lovin'" by **Chante Moore** (Silas), and "Can I Stay With You" by **Karyn White** (Warner Bros.) all bounce back on the R&B Singles chart this week. The next couple weeks will be crucial to the fate of all three of these records. "Can I Stay With You" makes the strongest rebound. It ranks top 5 at WVEE Atlanta; KMJJ Shreveport, La.; and WALR Atlanta.

**GREATEST GAINERS:** "Where I Wanna Be Boy" By **Missjones** (Step Sun) wins the Greatest Gainer Airplay award this week. It is top 10 at five stations, including WQUE New Orleans; WGZB Louisville, Ky.; and WOLF Syracuse, N.Y. "Whutcha Want" by **Nine** (Profile) steals the Greatest Gainer Sales honors this week with a 17% increase in sales. "Whutcha Want" is just starting to heat up at radio. It is starting to break in Charlotte, N.C., and Baltimore.

**SLOW DOWN:** The number of bullets on the Hot R&B Albums chart have sharply decreased this week. Things should pick back up in a couple of weeks when record companies start to release their first-quarter releases.

**BUBBLING UNDER** **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	10	THE HUMPS IS ON	J. LITTLE (ATLANTIC)
2	7	7	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
3	5	8	OLD SCHOOL MEGA MIX	BAR-KAYS (BASIX)
4	2	4	ECSTASY	ANGEL MOORE (ATLANTIC)
5	8	8	I GET A BUZZ	CATO (WARNER BROS.)
6	11	8	I DO	PATRICE RUSHEN (SIN-DROME)
7	3	8	SCALP DEM	SUPER CAT (COLUMBIA)
8	1	3	PROCEED I	THE ROOTS (DGC/GEFFEN)
9	10	6	AFRICA'S INSIDE OF ME	ARRESTED DEVELOPMENT (CHRYSALIS)
10	19	8	FRONT, BACK & SIDE TO SIDE	UNDERGROUND KINGZ (JIVE)
11	6	5	SWING YOUR OWN THING	PMD (PMD/RCA)
12	15	14	RUNNING AWAY	NICOLE (AVENUE)
13	12	10	RICH GIRL	LOUCHIE LOU & MICHIE ONE (VP)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	17	3	SUPA STAR	GROUP HOME (PAYDAY/FFRR)
15	16	9	ONE LOVE	NAS (COLUMBIA)
16	25	3	STRANGE	BOOGIEMONSTERS (PENLOULUM/EMI)
17	21	2	GET IT RIGHT	LSO (UTOPIA/BELLMARK)
18	13	8	DISTANT LOVER	BETTY WRIGHT (MSB/SMG)
19	14	14	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)
20	—	1	IT'S AN EVERYDAY THING TO ROLL	G-MO (ZOO)
21	23	2	PRETTY (BEFORE I GO TO BED)	RAYWON (VP)
22	—	1	CUTIE	9*1*1 (RIP-IT)
23	—	1	RODEO	95 SOUTH (RIP-IT)
24	24	2	BOOTY CALL	FAST EDDIE AND DJ SNEAK (STRICTLY HYPE)
25	20	4	SOMETHING KINDA FUNKY	RALLY RAL (PRIORITY)

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

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- HOT R&B SINGLES
- HOT R&B SINGLES SALES & AIRPLAY
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## TED HAWKINS

(Continued from page 8)

School, a state reformatory. There, his musical ambitions were fueled by a visit from the legendary New Orleans pianist Professor Longhair.

Convicted at age 15 for stealing a leather jacket, Hawkins served a three-year term at Mississippi's notorious Parchman Farm State Penitentiary (which had previously housed bluesman Bukka White). Upon his release, he found a new musical inspiration: "I heard a singer whose name was Sam Cooke," he wrote years later. "His voice did something to me."

Living as an itinerant musician in the Eastern states for several years, Hawkins finally landed in Los Angeles in the late '60s. There, KTYM disc jockey Bill Harris brought the singer, who was then playing on the streets in the city's black ghetto, to the attention of neophyte producer Bromberg.

"I never perceived him as a folk singer," Bromberg says. "I perceived Ted as kind of a down-home Bill Withers." The producer cut Hawkins solo, backed by bluesman Philip Walker's band, but the singer claimed to have a deal with Capitol Records in the works, and the tapes languished.

By the time those recordings were released by Rounder as "Watch Your Step" in 1982, Hawkins had dropped from sight; lodging an inquiry with L.A. County probation authorities, Bromberg learned that the troubled singer was serving time in Vacaville, Calif.

Hawkins later made a second session for Rounder, released in 1986 as "Happy Hour." Both Rounder albums were re-issued on CD last year.

During the '80s, Hawkins was a fixture on the ocean-front boardwalk in Venice, Calif., where he plied his trade for spare change from locals and tourists. In the meantime, his earlier recordings began to develop a reputation overseas.

Meyer recalls, "Andy Kershaw from the BBC came to his house and said, 'We're waiting for you over in England.'" The vocalist relocated to Great Britain from 1986-89; there, he played regular dates at the Mean Fiddler in London and in Ireland, and performed at the Montreux Jazz Festival.

Two albums of solo cover material, "On The Boardwalk—The Venice Beach Tapes Vols. I and II," were released by Munich Records in Holland in 1986, while PT Records in England issued the band-backed session "I Love You Too" in 1989. Strange Fruit Records in the U.K. will release Hawkins' BBC sessions in February.

Back in L.A., Hawkins worked the streets as before, attracting the attention of Geffen A&R men Tony Berg (who ultimately served as his producer) and Todd Sullivan on separate occasions. Meyer recalls that Hawkins said of his DGC deal: "That record company, they didn't sign me—they rescued me."

After the release of "The Next Hundred Years," Hawkins was rapturously received on his first tour of Australia, where the DGC album made the top 20. At the time of his death, Hawkins was contemplating an encore Australian tour and offers to perform in 1995 at the New Orleans Jazz And Heritage Festival and Memphis' Beale Street Music Festival.

Memorial services for Hawkins were scheduled to be held Jan. 5 in Los Angeles.

He is survived by his wife, Elizabeth; four daughters, Elizabeth, Tina, Carmen, and Adrienne; and a son, Theodore. A memorial fund has been established to aid Hawkins' family; donors may contact Meyer at the Cameron Organization (818-566-8880).

Billboard®

FOR WEEK ENDING JANUARY 14, 1995

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
				★★★★ <b>No. 1</b> ★★★★★	
1	1	1	33	<b>TOOTSEE ROLL</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ 6 weeks at No. 1
2	2	2	23	<b>FLAVA IN YA EAR</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
3	3	3	10	<b>I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)</b> (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
4	7	6	3	<b>GET DOWN</b> (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
5	4	4	10	<b>BRING THE PAIN</b> (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
				★★★★ <b>GREATEST GAINER</b> ★★★★★	
6	10	10	6	<b>WHUTCHA WANT?</b> (C) (T) PROFILE 5426	◆ NINE
7	6	5	13	<b>THE MOST BEAUTIFULLEST THING IN...</b> (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
8	9	9	9	<b>KITTY KITTY</b> (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
9	<b>NEW</b>		1	<b>COCKTALES</b> (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
10	8	7	11	<b>BLACK COFFEE</b> (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
11	5	8	22	<b>THUGGISH RUGGISH BONE</b> (C) (D) (M) (T) (X) CHRYSLIS 58267/EMI	◆ BONE THUGS N HARMONY
12	12	13	18	<b>PLAYAZ CLUB</b> (C) (D) (M) (T) (X) CHRYSLIS 58267/EMI	◆ RAPPIN' 4-TAY*
13	11	12	14	<b>FA ALL Y'ALL</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
14	16	17	28	<b>TAKE IT EASY</b> (C) (M) (T) WEDEE 20126/NERVOUS	◆ MAD LION
15	13	15	18	<b>PARTY</b> (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
16	19	16	14	<b>BREAKDOWN</b> (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
17	15	11	5	<b>RECORD JOCK</b> (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
18	14	21	7	<b>DO YOU SEE</b> (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
19	24	18	10	<b>PIMP OF THE YEAR</b> (C) (T) RELATIVITY 1223	◆ DRU DOWN
20	17	19	12	<b>TIC TOC</b> (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
21	<b>NEW</b>		1	<b>NUTTIN' BUT FLAVOR</b> (C) (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX
22	25	31	9	<b>VOCAB</b> (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
23	22	24	13	<b>GIT UP, GIT OUT</b> (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
24	28	29	8	<b>NIKA</b> (M) (T) EPIC STREET 77717*/EPIC	◆ VICIOUS
25	20	14	9	<b>ROCKAFELLA</b> (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
26	18	22	10	<b>BIOLOGICAL DIDN'T BOTHER</b> (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
27	21	26	21	<b>JUICY/UNBELIEVABLE</b> (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
28	39	35	4	<b>MAD IZM</b> (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
29	36	32	10	<b>HEAVEN &amp; HELL</b> (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
30	26	27	5	<b>THA BUTTERFLY</b> (C) (D) (M) (T) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
31	27	28	18	<b>I'LL TAKE HER</b> (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
32	29	33	8	<b>BEHIND BARS</b> (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
33	30	20	7	<b>DAAAM!</b> (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
34	32	30	13	<b>WITHOUT A DOUBT</b> (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
35	34	36	26	<b>NONE OF YOUR BUSINESS</b> (C) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
36	33	42	8	<b>SCALP DEM</b> (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
37	31	39	3	<b>PROCEED I</b> (C) (T) GEFEN 19380	◆ THE ROOTS
38	35	45	6	<b>TAKE YOU THERE</b> (C) (T) ELEKTRA 64496	◆ PETE ROCK & C.L. SMOOTH
39	37	34	13	<b>STRAP ON THE SIDE</b> (C) (T) JIVE 42232	◆ SPICE 1
40	23	25	6	<b>RIDE OUT</b> (C) (M) ATTITUDE 17021	◆ D.J. TRANS
41	40	50	24	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
42	41	46	25	<b>THIS D.J.</b> (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
43	43	41	16	<b>9TH WONDER (SLICKER THIS YEAR)</b> (C) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
44	42	43	11	<b>BACK UP OFF ME!</b> (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
45	48	48	3	<b>SUPA STAR</b> (C) (T) PAYDAY 127 019/ISLAND	◆ GROUP HOME
46	<b>RE-ENTRY</b>		8	<b>LOVE SONG</b> (C) (M) (T) (X) SALMON 40002	MICHAEL WALL LOVE FOUNDATION
47	44	38	17	<b>I USED TO LOVE H.E.R.</b> (C) (T) RELATIVITY 1209	◆ COMMON SENSE
48	50	—	24	<b>ACTION</b> (C) (D) (M) (T) EASTWEST 98260/ELEKTRA	◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND
49	<b>RE-ENTRY</b>		2	<b>STRANGE</b> (C) (T) PENDULUM 58288/EMI	◆ BOOGIEMONSTERS
50	46	47	14	<b>GUERRILLA FUNK</b> (C) (T) PRIORITY 53169	◆ PARIS

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.

# DJ Quik, Lady Of Rage, NBY Look Strong For '95

**T**HE FOLLOWING ARTISTS, we feel, will be front-runners in the '95 rap race:

**DJ Quik** is the primary producer of Death Row's "Murder Was The Case" soundtrack album. He's also a phallicentric 'g' whose rhymes ooze sex and menace. His past albums have sold past gold.

After hearing five tracks from his third Profile album, "Safe & Sound," due Feb. 21, we were ebullient. We think Quik's new long-player will create the next high-water mark of g-funk achievement.

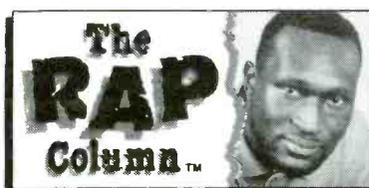
The textures of the intricately woven ghetto symphonies are mellifluous, soulful, funky, and slinky, while its texts—delivered without shouting—are coarse but mack-daddy smooth.

A lot of people—those who take rap far too seriously and forget that music can also be fun party fare—will be disturbed by the set's salacious lyrics. Examples: "Some believe in Jesus, some believe in Allah/But niggas like me believe in makin' dollars" or "I got the dick ya want to know better/I got the nuts that swing together"—the last of which rides the melody line from a Jordache jeans ad jingle.

But to me, Quik is witty and able to find new ways of saying the same-o about penis size, gun-toting, and blunt-smoking.

When he's not swinging his pole, Quik reminisces of back in the day or throws spikes at MC Eiht, escalating a dis war that goes back years.

**W**ITH SEVERAL RAP triumphs to her credit and Death Row's unprecedented four-for-four platinum-plus



by Havelock Nelson

track record to back her up, **The Lady Of Rage** may prove to be the biggest-selling female rapper ever.

Featured on every Death Row long-player except "Murder Was The Case," the label's rising star is poised to become a quasar when her solo set ships this quarter.

"Afro Puffs" was a spongy standout single from the "Above The Rim" soundtrack, and her appearances throughout **Dr. Dre's** "The Chronic" and **Snoop Doggy Dogg's** "Doggystyle" were nothing less than compelling.

The artist's soon-come album, "Eargasm," features production by L.A. groovemaster **Dre**, **Dat Nigga Daz** from **Tha Dogg Pound**, and **DJ Premier** of **Gang Starr**.

The self-described "ruffest, ruffest, tuffest" hopes "Eargasm" will help define her more feminine side.

"I'm hard, but I am [still] a girl," she advises. "My album will be based on sex, but it won't be raunchy; it'll be tasteful."

Rage will celebrate the joys of masturbation in "In The Midnight Hour." Then, after loosening her bra straps, she'll go "Rollin' On The River." The river, she says, represents a bed.

**NAUGHTY IN PARADISE:** **Naughty By Nature**, which specializes in crossing gritty ghetto passion with keen pop aesthetics, will sustain its winning musical formula when it drops its third Tommy Boy album, "Poverty's Paradise," in late March.

Over brilliant, blunt-sized grooves that seamlessly incorporate obscure samples, fluid-voiced rappers **Treach** and **Vinnie** communicate streetwise witticisms—like "Are those bullets in your bra or are your nipples just glad to see me"—matched by fresh-dipped social commentary.

"Chain Remains" blends tortured voices from behind prison bars into cyberfunk, and "Holdin' Fort" declares through a milky haze, "We're on a mission to keep our people hippin' an' hoppin' instead of trippin'." Prepare for the bouncy "The Craziest" to become another Naughty national anthem.

Every track on "Poverty's Paradise" is as addictive as aural crack, and there should be enough singles to see the group through to 19NaughtyVI.

**RIDE OUT:** This Christmas, as in past years, major corporations sponsored toy drives and fund-raisers. It would be a happy new year if those firms also invested more in minority training programs... **Tapemaster Silva Sir-Fa** of **WNWK** New York is on tour with **Ini Kamoze**. The DJ is managed by **Terry Lindsey**, who also handles **Kid Kapri**... Producer **Skeff Ansem** has been busy building tracks for **Mercury's Jemini The Gifted One**, **Select's Red Hot Lover Tone**, **Motown's Slick & Omega**, and **Jive's Phife** (of **A Tribe Called Quest**), who

is completing a solo album.

**MAKIN' MOVES:** **Donna Torrence**, formerly of **Gee Street Records**, is now publicity manager at **Capitol Records** in New York... **Audrey LaCatis** has left **Dallas Austin's** Atlanta-based label **DARP** and returns to the **Apple** to join **Tommy Boy** as director of media. Meanwhile,

**Laura Hynes**, **Tommy Boy's** long-standing VP of publicity and media relations, is forming her own media relations firm specializing in publicity and media training... **Kelly Halley**, whose last stop was **MCA**, has joined **Uptown Records** as publicity director... **Sean Costner** has been promoted to director of rap and retail promotion at **Gee Street**.

## ROTTIN RAZKALS

(Continued from page 15)

it came together while he was gone."

"Kay Gee has an uncanny ability to create catchy anthems," says **Illtown** president **Charm Warren-Celestine**. "Once we recognized that, we decided to get the crowd-chant out there by focusing on places where there are lots of people. Going after sporting events seemed like the obvious thing."

**Illtown** began its awareness campaign early. About 5,000 promo vinyl and cassette copies of the single "Ohh Yeah" were distributed to multiple radio formats last October. Four hundred promotional mailers were sent to college publications in December.

"College and community radio is the path of least resistance," says **Warren-Celestine**. "They come to you with open arms, so they are going to be our first stop." Underground hip-hop magazines and fanzines such as "Right On!" and "Word Up!" are also a key part of the grass-roots publicity campaign.

Music videos for "Ohh Yeah" and its flipside, "A-Yo," were shot simultaneously. "We originally were going to service them at the same time," **War-**

**ren-Celestine** says. "However, the second video will be issued later to extend the life of the single." The trio's debut video is currently in rotation on the **Box** and **BET's** "Rap City," which the group will host sometime in January.

Landing its first record deal was a long-held dream for the act, which has toured extensively with **Naughty By Nature** over the past two years.

"This album talks about situations in which we've lived," says **Barr**. "I used to sell drugs. I got out of that. Now, I sell raps. I went through a whole mess of trials and tribulations. I was only trying to pay my rent at the time. The drug game is not promising. I was very hungry at the time, but somehow I made it through."

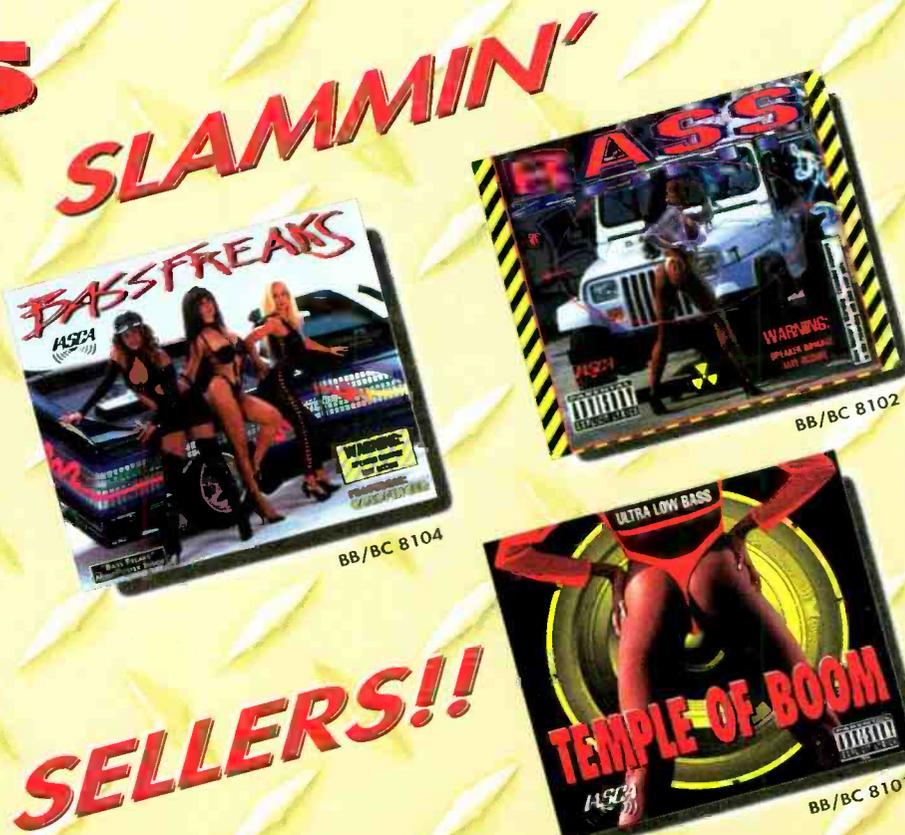
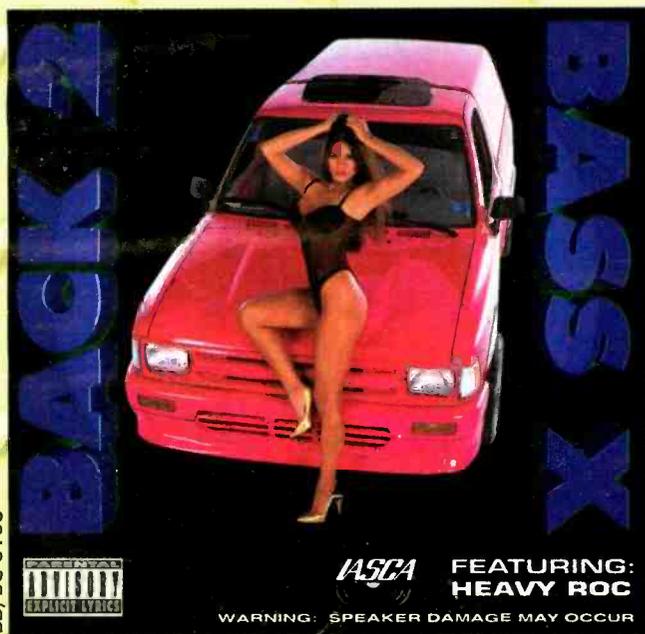
**Ray** chalks up his leaner times to the harsh lessons of the street. "I'd say that 65% of what I talk about are scenarios that I have personally been through."

"I take the listener through the hard side of life. It's a place where you don't know where your next dollar is coming from."

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## Sledge Returns A 'Star'; Duran Duran's Back, Too

**THE SINGLE LIFE:** The three years that have lapsed since **Kathy Sledge's** No. 1 Epic smash "Take Me Back To Love Again" have felt like an eternity. Thank goodness the wait for a new recording finally ends with the release of "Another Star," a house-shaped rendition of a **Stevie Wonder** soul chestnut.

Produced by the singer's current creative muse, **Roger Sanchez**, the musical base is etched with subtle blues lines that nicely complement the tribalesque percussion. Sledge gives the song's lyric a carefully measured blend of chest-pounding bravado and fluttering sweetness that could only be accomplished by a vocalist with experience. Available on Sanchez's new U.K. indie, **Narcotic Records**, this double-record set also benefits from several Euro-angled post-productions by **J.T. Vanelli**. We're looking forward to Sledge's new album of dance and R&B/pop material. Now if only she could find an appreciative label home in the U.S.

**Duran Duran** previews its forthcoming Capital collection of covers with a positively brilliant interpretation of the hip-hop classic "White Lines" that features its originators, **Melle Mel** and **Grand Master Flash & the Furious Five** on guest chants and raps. Fittingly performed in a free-for-all gang style, the song is still lyrically relevant after all these years. **Duran Duran's** choosing to take on such raw material may appear odd in concept, but it works surprisingly well—and, quite honestly, the band has not sounded so springy and inspired since its initial days during the mid-'80s New Romantic era. The 12-inch pressing of "White Lines" has three mixes that range from metallic funk and quasi-jungle to '70s-vibed disco, all of which are highly accessible to several club and radio formats. Truly essential.

**Sabrina Johnston** returns to remind club children what a true diva sounds like on "Forever," an infectious house anthem recorded with **Key To Life**—aka the ever-vigilant (and somewhat underrated) **Tommy Musto**, who wrote and produced the track. **Benji Candelario** brings additional underground cachet to the project by contributing a smokin' mix that pumps an elastic bassline and kicky percussion. Due out on the Northcott-distributed **SubUrban Records** later this month, "Forever" has already grabbed the attention of several U.K. A&R heavyweights, thanks to the circulation of a limited white-label promotional pressing. Could be quite a smash in the right hands.

It is always a pleasure to hear what is swirling around the mind of Chicago DJ/producer **Ralphie Rosario**—particularly since he is among the more consistent and forward-reaching talents working right now. On "Gotta New Love (Keep Pushing On)" by **Donna Blake**, he collaborates with newcomer **Mark Grant** to fine effect.



by Larry Flick

The two dress **Blake's** blustering soprano vocal range with skittling house rhythms that are have insinuating tribal roots but do not forsake the song's memorable melody. Folks with an ear for richly layered arrangements are treated to a seemingly endless array of goodies, including several cute "Shaft"-like guitar rolls by **Spike Rebel**. This **Strictly Hype** release is further bolstered by remixes from **Derrick Carter & Chris Nazuka**, **DJ Attack**, and **Lego**.

One of the more gratifying aspects of writing this column is having the opportunity to watch promising new artists blossom. We have been listening to the demos of Czech-turned-New Yorker **Vladimir Rebek** for a couple of years now, watching him develop from pop/techno follower to rambunctious house renegade. **Rebek** makes his **Strictly Rhythm** recording debut under the moniker **Thumpin' Little Mouse** with "Can't Get No Rest," a hypnotic dub that has the substance to place him among the underground's production elite. Each of the track's three versions bends a spine-crawling bassline around rumbling percussion and brain-sticking keyboard loops, leaving the listener anticipating how he will eventually handle a proper song and vocal.

Producer/composer **Oliver Strumm** dons his **H2O** alter ego and enjoys a chemical collaboration with ever-stylish chanteuse **Billie** (remember her from the fierce

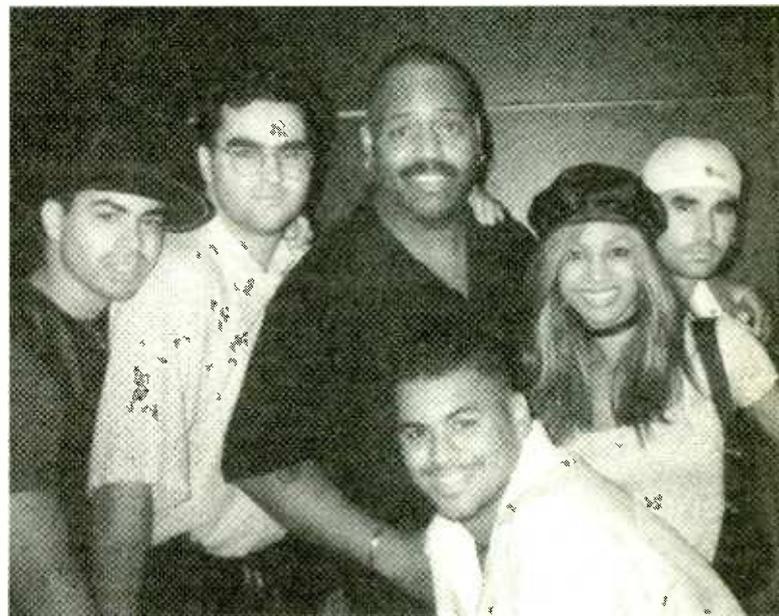
"Ain't Nobody's Business" a few years back?) on "Satisfied," a simple but incredibly contagious jam just shipped on New York's **Liquid Groove Records**. Nothing earth-shattering going on here, just a good song with a good beat that is impressively executed—who needs anything else? Go directly to the two vocal mixes by **Strumm** and **Stephan Mandrax**.

The **George Hess**-helmed **Vestry Records** in New York continues to charm with its second offering, "New Lover" by **Deja Vu Featuring Linda Foster**. Urged on by a commanding, throaty cameo by **James Hagins**, **Foster** slinks seductively over a percolating house groove crafted by **Joe Giucastro** and **Joe Carrano**. As with **H2O's** "Satisfied," simplicity and musical competence are chosen over distracting bells and whistles. In the end, we bet you will remember the melodic twists and turns of this track longer than the trendy gimmicks of more grandstanding competition. Think about it.

Producer/songwriter **Angel Moraes** should have little trouble maintaining the attention of early supporters with "Heaven Knows (I Can't Understand)," a gospel-soaked slice of deep-house. Knock-out recording artist **Basil Broderick** steps in to deliver an inspired vocal that conjures up simultaneous images of **Teddy Pendergrass** and **Bebe Winans**. He belts admirably, while **Moraes** keeps the groove jumpin' with subtle sax loops and pillowy synths. **Jose Vinales** joins the party to kick a few of his own smokin' mixes. In all, a single that is ripe for picking by mainstream and underground DJs alike. Available on the New York-rooted **Hot'n'Spicy Records**.

For the dubby at heart, **DJ Sneak** serves up a heaping disc of wacky loops, samples, and sound bites for "Sneaky Traxx II," a four-cut EP designed to heat up dancefloors that go way-deep and comfortably dark. Issued on Chicago's **Defiant Records**, each track within this nifty package is wisely kept spare, with primary emphasis placed on **Sneak's** apparent penchant for muscular basslines and insistent percussion. Best of the batch is the sexy "Bangin' It." *Sweat*.

**SIDEWALK TALK:** **Jaki Graham** follows her recent comeback hit, "Ain't Nobody," with the lush and romantic "You Can Count On Me." The downtempo, R&B-radio-friendly album mix is paced up to shuffling disco/house tempo in two remixes by **Danny D.** and **LoveLand**. The former wraps the tune in delicate ambient tones, while the latter is laced with a quasi-trance bottom. A lovely peek into the upcoming "Real Life" collection, due on the U.K.-headquartered **Avex Records** later this month. Still awaiting word on whether **Critique Records**, which worked "Ain't Nobody" in the U.S., will pick up the project... **Carleen Anderson's**



**Token' At The Bar.** Members of **C+C Music Factory** recently popped by New York's popular **Sound Factory Bar** to promote their new **Columbia** single, "Take A Toke," the second release from the album "Anything Goes." The act is currently trekking around the U.S. in support of the project. Pictured, from left, are **Angel DeLeon**, **C+C Music Factory**; **John Strazza**, associate director of dance music, **Columbia**; **DJ Frankie Knuckles**; **Zelma Davis**, **C+C Music Factory**; and **Duran Ramos**, **C+C Music Factory**. Kneeling is **Joey Kidd**, **C+C Music Factory**.

growing cult of fans should sprint to their reliable import bins for an inspired rerecording of "Apparently Nothing," her 1992 international hit with acid-jazz band **Young Disciples**. **Ian Greene** produced the funky original version, while those genius **K-Klass** lads (who transformed **Anderson's** hit "True Spirit" into seven minutes of delicious dancefloor drama last year) have tweaked the tune into a wicked, roving houser. A limited edition 12-inch on **Circa/Virgin Records** U.K. ... Inside word has it that pioneer dance producer **Tom Moulton's** recent studio sessions with old pal **Grace Jones** for a cover of **Candi Staton's** disco bauble "Victim" went so well that they may reconnect for more tracks. **Jones** is working on an album for **Island**... Industrial alert! Veteran act **Die Warzau** has finally resurfaced after a lengthy stint in the studio. The first fruits of its labors is "Liberated," which is rife with buzzing, experimental synth noises and assaulting beats. Guaranteed to wash over alternative programs like a refreshing cool breeze, this single is taken from the fine forthcoming album "Engine," due early next month on **Wax Traxx/TVT**... Our fave hi-NRG cover of the moment is **Rainbow Nation's** saucy take on **Charlene's** tacky '70s pop hit "I've Never Been To Me," on **Almighty Records**. Featured singer **Dionne** seems to be literally gagging on the awful lyrics, while tapping into the song's hilarious, campy quality with spoken vamps that make it all worthwhile. If that is not enough, flip the record over for a swaggering version of **Nancy Sinatra's** "These Boots Are Made For Walking." Listen for both cuts at a Sunday tea dance in your town... Still hungry for more fun and

games? Have a swim through **Bodega Queen's** self-titled single on **Miami's E-SA Records**. Imagine a Latina (or is that a Latino in lipstick?) giving banji street talk over a salsa-spiced tribal beat. This **Work In Progress** production will get a deserved giggle from runway gurlies upon impact.

**ON THE BEAT:** Production team/recording duo **Leftfield** has emerged from the studio with "Leftism" a four-cut EP that whets the appetite for the duo's upcoming full-length debut on **Columbia** worldwide. Issued on a limited, 2,000-piece pressing in the U.K. only, this sterling project pops with countless surprises and innovations that elevate dance music to a higher artistic level. Among the highlights are "Black Flute," which trembles with churchy organ lines, and "Cut For Life," which is a hip-hop-derived reworking of the act's previous indie hit, "Song For Life." This is the type of project that makes us feel proud of our a lifelong citizenship in clubland. With the right promotion and exposure, **Leftfield** could forever change the way the industry mainstream views our world. Look for the album to begin circulating shortly... On the jungle tip, **Project One**, aka **Marc Williams**, has remixed his instant street classic "Cheeba" for European release on seminal break-beat label **Rising High Records**. Either version is necessary for anyone interested in examining the music from one of its originators. Meanwhile, **A Guy Called Gerald** is gathering rightful kudos with "Energy," a collaboration with **Goldie** issued under the name **2G's**. We are excited about **Gerald's** next album, "Black Street Technology," (Continued on next page)

### Billboard. Dance Breakouts

FOR WEEK ENDING JAN. 14, 1995

#### CLUB PLAY

1. SIDIKI BAABA MAAL MANGO
  2. SWAMP FEVER DELTA LADY
- BOLDI STARS
3. I LIKE SHANICE MOTOWN
  4. FAT BOY MAX-A-MILLION S O S
  5. BOTTOM HEAVY DANNY TENAGLIA
- TRIBAL AMERICA

#### MAXI-SINGLES SALES

1. GOTTA BE FREE THE MACK MACHINE FEAT. KAREN B'ERNOD G-ZONE
2. COCKTALES TOO SHORT JIVE
3. SESSION 2 MIXX VIBES VIBE MUSIC
4. I BELIEVE 3RD NATION CHAMPION
5. SHOWER ME WITH LOVE LAGAYLIA CRESCENT MOON

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

CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
<b>***No. 1***</b>					
1	1	2	10	MELODY OF LOVE (WANNA BE LOVED)	MERCURY 856 357 2 weeks at No. 1 ◆ DONNA SUMMER
2	6	11	8	NEWBORN FRIEND	ZTT/SIRE 41764/WARNER BROS. ◆ SEAL
3	4	7	9	MAMA SAID	VIRGIN 38460 ◆ CARLEEN ANDERSON
4	5	10	9	IF I ONLY KNEW	INTERSCOPE 95809/ATLANTIC ◆ TOM JONES
5	2	1	10	LIVING IN DANGER	ARISTA 1-2774 ◆ ACE OF BASE
6	12	18	7	WITCH DOKTOR	STRICTLY RHYTHM 12295 ARMAND VAN HELDEN
7	3	6	12	RELEASE ME	NOTORIOUS 300 ◆ INDUSTRY
8	10	14	8	THE RHYTHM OF THE NIGHT	EASTWEST 95808 CORONA
9	11	15	7	YOU WANT THIS	VIRGIN 38455 ◆ JANET JACKSON
10	18	25	5	CALL ME	ELEKTRA 66172 DEEE-LITE
11	9	13	8	FEELING SO REAL	ELEKTRA 66180 MOBY
12	16	24	5	I GET LIFTED	STRICTLY RHYTHM 017 BARBARA TUCKER
13	8	3	12	GIRLS + BOYS	LOGIC 59001 ◆ THE HED BOYS
14	15	17	8	LAY DOWN YOUR PAIN	DGC 22003/GEFFEN TONI CHILDS
15	7	5	12	EXCITED	EPIC 77720 ◆ M PEOPLE
16	14	4	13	CAN YOU FEEL IT?	STRICTLY RHYTHM 12284 ◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
17	24	32	5	SPEND SOME TIME	FFRR IMPORT ◆ THE BRAND NEW HEAVIES
18	21	29	6	AWAY FROM HOME	LOGIC 59004 ◆ DR. ALBAN
19	13	8	35	RAPTURE	CHRYSLIS 58277/EMI ◆ BLONDIE
20	22	28	7	JAMBALA	CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC MSM (MIAMI SOUND MACHINE)
21	26	34	5	DON'T BRING ME DOWN	MCA 54968 ◆ SPIRITS
22	31	39	5	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...)	EMOTIVE 761 E.G. FULLALOVE
23	28	33	6	TAKE A TOKE-THE REMIX	COLUMBIA 77742 ◆ C+C MUSIC FACTORY FEATURING TRILOGY
24	29	35	6	CHANGE	MAXI 2019 DAPHNE
25	30	37	6	LUCKY YOU	TRAUMA 51002 ◆ THE LIGHTNING SEEDS
26	33	40	4	SHOWER ME WITH LOVE	CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC LAGAYLIA
27	34	36	5	I BELIEVE	CHAMPION 95810/EASTWEST 3RD NATION
28	19	16	9	FIND ME	EPIC IMPORT ◆ JAM & SPOON FEATURING PLAVKA
29	17	12	14	RUNNIN AWAY	AVENUE 76027/RHINO ◆ NICOLE
<b>***Power Pick***</b>					
30	41	50	4	JOY TO THE WORLD	COLUMBIA PROMO MARIAH CAREY
31	37	41	5	MR. MEANER (MIS-DE-MEANOR)	EIGHT BALL 047 THE MACK VIBE FEATURING JACQUELINE
32	23	21	9	CLUBLIFE (IT'S THE MUSIC)	DEEP CRAP 30080/CRAP URBAN MOTION PROJECT III
33	36	38	6	FUNKY JUMPY MUSIC	MAXI 2016 THE CHOSEN FEW
34	43	—	2	I FEEL LOVE	AMERICAN PROMO/WARNER BROS. ◆ MESSIAH
35	27	20	11	GROOVE OF LOVE	GASOLINE ALLEY 54930/MCA ◆ EBONY VIBE EVERLASTING (E.V.E.)
36	38	47	4	DON'T LEAVE ME THIS WAY	DIG IT 007 ◆ THELMA HOUSTON
37	45	—	2	CONTROL	RADIOACTIVE 54953/MCA TRACI LORDS
38	20	9	12	SECRET	MAVERICK/SIRE 41772/WARNER BROS. ◆ MADONNA
39	25	19	12	TELL ME	SLV 1100 KLEO
40	32	23	10	I LIKE IT	COLUMBIA 77685 ◆ THE BLACKOUT ALLSTARS
41	35	26	10	HERE COMES THE HOTSTEPPER	COLUMBIA 77602 ◆ INI KAMOZE
42	44	49	4	ROBI-ROB'S BORIQUA ANTHEM	COLUMBIA PROMO C+C MUSIC FACTORY FEATURING TRILOGY
43	39	48	4	BLACK BOOK	GASOLINE ALLEY 54989/MCA ◆ E.Y.C.
<b>***Hot Shot Debut***</b>					
44	NEW	—	1	ARE WE HERE?	FFRR 120 047 ORBITAL
45	47	—	2	ENCHANTED	RCA 64219 ENCHANTED
46	NEW	—	1	SHAME	HOLLYWOOD 42268/JIVE ◆ ZHANE
47	40	22	15	DREAMER	MCA 54922 LIVIN' JOY
48	NEW	—	1	WHATCHUGOT	REPRISE 41789/WARNER BROS. GROOVE COLLECTIVE
49	NEW	—	1	CLOSE TO YOU	CURB EDEL 77077 FUN FACTORY
50	46	31	10	MISHALE	METRO BLUE PROMO/CAPITOL ◆ ANDRU DONALDS

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.

## DANCE TRAX

(Continued from preceding page)

coming soon on his own Juice Box label.

We are still wondering how the umpteen jungle compilations soon to be available in the U.S. will fare. In the end, we cannot help but believe that the genre's commercial future lies in acceptance into urban/hip-hop circles... Are you ready for the return of **Human League**? The venerable synth-pop act can be heard on "Tell Me When," an EastWest European import. **Red Jerry**, **Development Corporation**, and **Utah Saints** each take a stab at giving this

disco-hooked number a contemporary sound, with varying results. The act's stateside future is still cloudy... Some of the West Coast's heavy-hitters gathered for "The San Frandisko & Los Angeles Connection," a wicked two-record set featuring jams by **DJ EFX**, **David Alvarado**, "B" **McCarthy & Chris Lum**, **Tony B!**, **DJ Buck**, **AJ Mora**, **King Rasoul**, and **Mijangos**. Each track is slammin' beyond belief, and should help squash the notion that New York and London are the creative epicenters of dance music

... New York's Trip Records breaks interesting new ground with "This Way Out," a compilation of tunes by an assortment of new, openly homosexual acts. The set's stylistic tone varies from predictable disco to grunge-coated rock, with an occasional splash of folk and industrialized synth-pop. Hi-NRG DJs may find "Entangled" by **Wayne Numan** quite useful, while **Christian Johnson's** lovely "Steven" is fine for quieter, more pensive moments. Although this album undeniably provides a gratifying vibe of connection

within the gay and lesbian community, it also contains music that should be of interest to any fan of good music—regardless of sexuality. Investigate... New York's increasingly solid **Waako Records** has begun a transition into more commercial territory with "Key Of Life" by **Michelle Wilson**, an invigorating splash of diva-house produced by **DJ Giovanni** and **Keith Kemper**. We are expecting instant (and ardent) DJ reaction to this cutie. Also on the horizon for **Waako** is a new subsidiary, **Shami Records**. Already signed

by director of **A&R Tedd Patterson** is **Reggie Hall**, whose single "Celebrate" is produced by Chicago's **4 On The Floor**. **Mood II Swing** has given a track called "Take Me Baby" to the label. We are breathless in anticipation... Several members of San Francisco act **Daisy Glow** have spun off into a new entity, **Roman & Winnie Featuring DJ Jan Cooley**. The group has just recorded "Taste Of Honey," a confection coated with deep-house and disco flavors. Look for it on the act's own label shortly.

MAXI-SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
<b>***No. 1***</b>					
1	1	1	7	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	7 weeks at No. 1 ◆ TLC
2	2	3	3	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
3	3	2	25	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
<b>***Greatest Gainer***</b>					
4	19	—	2	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
5	5	21	4	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
6	6	5	9	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/ELEKTRA	CORONA
7	10	6	10	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
8	9	4	18	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
9	13	18	6	WHUTCHA WANT? (T) PROFILE 7426	◆ NINE
10	4	11	11	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
11	12	7	17	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
12	16	13	6	SHAME (T) (X) HOLLYWOOD 42268/JIVE	◆ ZHANE
13	7	10	6	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
14	24	8	23	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
15	18	17	9	BE HAPPY (T) UPTOWN 54928/MCA	◆ MARY J. BLIGE
16	8	12	7	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
17	23	19	5	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
18	15	14	12	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
19	11	9	4	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
20	14	—	2	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
21	36	20	14	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
22	22	22	20	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	◆ 20 FINGERS FEATURING GILLETTE
23	20	15	9	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
24	28	30	9	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
25	17	29	11	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
26	32	24	28	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
27	46	23	10	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
28	30	31	29	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
29	RE-ENTRY	13	DREAMER (T) (X) MCA 54922	LIVIN' JOY	
30	21	16	4	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
31	38	41	3	BOTTOM HEAVY (T) TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
32	39	40	9	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
33	RE-ENTRY	37	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS	
34	41	27	11	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	◆ HEAVY D & THE BOYZ
35	42	—	4	PRAYING FOR AN ANGEL (M) (T) (X) S.O.S. 1002	ROCHELLE
36	26	34	8	SCALP DEM (M) (T) (X) COLUMBIA 77648	◆ SUPER CAT
37	35	35	13	TIC TOC (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
38	25	32	9	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	◆ REDMAN
39	27	36	3	YESTERDAY WHEN I WAS MAD (T) (X) EMI 58319	◆ PET SHOP BOYS
40	29	26	6	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
41	31	43	6	TAKE YOU THERE (T) ELEKTRA 66181	◆ PETE ROCK & C.L. SMOOTH
42	RE-ENTRY	6	MOVE ON BABY (T) (X) LONDON 857 713	◆ CAPPELLA	
43	RE-ENTRY	10	WHAT I NEED (M) (T) MERCURY 858 927	CRYSTAL WATERS	
44	37	48	5	FOOLIN' AROUND (T) (X) SPOILED ROTTEN/BIG BEAT 95804/AG	◆ CHANGING FACES
<b>***Hot Shot Debut***</b>					
45	NEW	—	1	I LIKE IT (M) (T) COLUMBIA 77685	◆ THE BLACKOUT ALLSTARS
46	34	—	7	ONE LOVE (M) (T) (X) COLUMBIA 77673	◆ NAS
47	47	28	4	LAY DOWN YOUR PAIN (T) DGC 22003/GEFFEN	TONI CHILDS
48	RE-ENTRY	4	RICH GIRL (T) VP 5221	MICHIE ONE & LOUCHIE LOU	
49	40	38	5	DOWN 4 WHATEVA (T) (X) POCKET TOWN/HOLLYWOOD 42260/JIVE	◆ NUTTIN' NYCE
50	RE-ENTRY	10	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	◆ ACE OF BASE	



**American Girls.** Alice Randall and Matraca Berg, co-writers of Trisha Yearwood's No. 1 hit, "XXX's And OOO's (An American Girl)," receive accolades at a party Sony Tree Publishing and ASCAP threw in their honor. Pictured, from left, are Connie Bradley, southern regional director of ASCAP; Randall; Berg; and Donna Hilley, president and CEO of Sony Tree Publishing.

## 100 Acts To Play Extravaganza '95 Showcases, Workshops Focus On Unsigned Artists

■ BY EDWARD MORRIS

NASHVILLE—The Nashville Entertainment Assn. will hold its Extravaganza '95 series of showcases and workshops Feb. 1-4 at various clubs throughout the city. More than 100 acts will perform during the four-day event.

While primarily devoted to developing alternative music acts, this year's event will be headlined by some acts with country music backgrounds (notably Joe Ely and Jason & The Scorchers) and will be open to bluegrass, progressive country, and gospel acts. Other formats involved in

the Extravaganza are urban, blues, jazz, contemporary Christian, and Americana.

Headliners, in addition to Ely and the Scorchers, include Sonny Landreth, Jackyl, Drivin' 'n' Cryin', the Hardliners, Moon Martin, Count Bass D, Spearhead, the Bar-Kays, the Boy Is Black, and the Chicago R&B Kings.

Sponsoring organizations, labels, and publishers include ASCAP, BMI, SESAC, Core Records, Rounder Records, and Bug Music.

Essentially, the event is aimed at exposing unsigned acts to label, publishing, and management reps. For three nights, the NEA will showcase the better-known acts in shows staged at the Ryman Auditorium.

In addition, there will be shows at the Wildhorse Saloon, the Hard Rock Cafe, 328 Performance Hall, Blue Sky Court, the Bluebird Cafe, the Exit/In, the Cannery, the Ace Of Clubs, and 12th & Porter Playroom. All performances are open to the public.

Besides the shows themselves, the NEA is organizing seminars taught

by music industry professionals; "anchor concerts" to spotlight songwriters, guitarists, and progressive country acts; and a workshop to demonstrate computerized musical gear.

The currently unsigned acts that have been booked to perform include Band De Soleil, Big Drag, Billygoat, Blue Mountain, Bob, Bill Bonk, Greg Brown, Tim Carroll, Cowboy Mouth, Cravin Melon, Catie Curtis, Daisy, Diane Durrett, East Orange, Eklypse, Electo-Luxe, the Excuses, Tim Ferguson, and Fable.

Also, Floating Men, Fluid Oz, Greg Garing, Gravy, Ho-Hum, Malcolm Holcombe, Iodine, Jabbering Trout, Kate Jacobs, Catfish Jenkins, the John Hayes Band, Joy Bang, Vicky Pratt Keating, John Kilzer, Michael Kroll, Kami Lyle, Lainie Marsh, R. B. Morris, and Edwin McCain.

Also, Neena Foundry, the Nudes, Kelli Owens, Pistol, the Ripple Kings, Matthew Ryan & the Caustics, Adam Schmidt, Self, Son Of Slam, Space Cookie, Spider Monkey, Stella, Suede Chain, Superdrag, Tortured Poets, (Continued on page 27)

## Oak Ridge Boys And Kendalls Are Back Also, New Book On Hit Singles, Albums Is A Gem

**MUSIC, MUSIC, MUSIC:** A year ago, we lamented in this space the virtual disappearance of the **Oak Ridge Boys** from radio. Well, relief is within earshot. **Duane Allen**, lead singer for the group, tells Scene that the Oaks have signed with Liberty Records. They've just started recording a Christmas album for next season (with **Richard Landis** producing) and will embark on a straight-ahead country album soon after. Maybe now that radio has witnessed the wide appeal of such recently launched but visibly "mature" acts as the **Tractors** and **BlackHawk**, it will again find a place for the still-vibrant Oaks.

New country fans now have a chance to see and hear another great-but-neglected vocal act, the **Kendalls**. The duo's new video, "Make A Dance," is in light rotation on CMT. After four chart fizzles in the early and late '70s, this father-and-daughter team rocketed through the roof in 1977 with "Heaven's Just A Sin Away." Even though it was on a tiny independent label, the single stayed at No. 1 for four weeks and went on to win a Grammy and the Country Music Assn. award for single of the year.

Rounder Records has rounded up some of **Alison Krauss'** recordings for other artists and album projects and has combined them with several of her own best-of and previously unreleased tracks. The resulting package—"Now That I've Found You"—will be out Feb. 7. Included are selections from "Every Time You Say Goodbye," "I've Got That Old Feeling," "Two Highways," and "Too Late To Cry," plus three new songs, two cuts from Krauss' work with the **Cox Family**, one cut each from her work on albums by **Tony Furtado** and **Jerry Douglas**, and one cut from the **Keith Whitley** tribute album on BNA.

**BOOK BIN:** It's massive. It's far-ranging. It's irresistible. We're rhapsodizing about **Bruce C. Elrod's** "Your Hit Parade & American Top 10 Hits: A Week-By-Week Guide To The Nation's Favorite Music, 1935-1994." Published by Popular Culture Ink, Ann Arbor, Mich., the fourth edition of this guide runs to 655 fact-filled pages. Elrod, who lives and works in Ridgeway, S.C., is a record collector, writer, and label chief (Lost Gold Records). But more than anything else, he is a fanatic—albeit an amiable one—about music in all its soothing and jagged forms. He draws his weekly compilations of America's favorite tunes from the old "Your Hit Parade" radio and TV series from 1935 through mid-1958 and from Billboard's charts thereafter.

In addition to these annotated lists, Elrod has compiled "Honor Rolls" of hit singles and albums in various formats,

as well as top hits in such special categories as beach music, shag, doo-wop, bluegrass, comedy, instrumental, and novelty. (In this last category, he ranks the top 200 singles.) There are trivia quizzes on big band, R&B, heavy metal, chart milestones, and miscellaneous musical matters; lists of favorite holiday, seasonal, and patriotic songs; and copious pictures and interviews. It's exhausting just reading the table of contents.

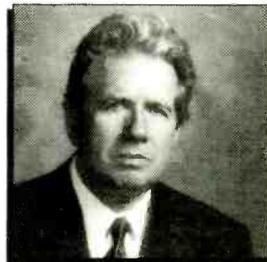
**MAKING THE ROUNDS:** Monk Family Music Group and Massey Burch Capital Corp. have established a publishing business to concentrate on songwriter development, catalog acquisition, and administration. Under this arrangement, the principals have established Timmons Music (BMI) and BLTS Music (ASCAP). Writers signed to the companies are **Peggy Newman**, **Steve G. Jones**, and **Tony Marty**... To shift our minds from the alarming rise in postal rates here at home, we are happy to report that the government of Gambia has released a series of stamps to commemorate **Elvis Presley's** 60th birthday (Jan. 8). This is not one stamp with a single image, but rather nine separately illustrated stickers that chronicle the King's personal life and career.

Singer **Kathy Lee** triumphed over five other regional finalists to win the recent True Value/Jimmy Dean Country Showdown. The event was held in Nashville and taped for TV syndication in March and April. It will also air in various markets and on the Armed Forces network as an hourlong radio special... "The Music Of The Wild West" won a gold award for best special at the 1994 World-Fest-Charleston (S.C.) International Film Festival. The special was produced for TNN by **John McEuen's** Video Wizards.

**MARK YOUR CALENDAR:** The International Bluegrass Music Assn. holds its first regional conference March 24-26 at Hyatt Ricketts Hotel And Spangenberg Theater in Palo Alto, Calif. The conference will feature leadership development seminars, an exposition center, artist showcases, and an IBMA award winners concert by **Laurie Lewis**, **Josh Graves & Kenny Baker**, and **Lou Reid, Terry Baucom & Carolina**. Information is available through the IBMA headquarters in Owensboro, Ky... The Nashville Songwriters Assn. will hold its annual Tin Pan South activities April 17-22 in Nashville. Among the activities are the **Legendary Songwriters Concert** at the Ryman Auditorium, the **Songwriters Golf Classic** at Hermitage Golf Course, and songwriter showcases.



by Edward Morris



## Supporters Fight To Restore TNN To D.C. Cable System

NASHVILLE—As CMT fights a noisy war to maintain its presence in Canada (Billboard, Jan. 7), a small band of partisans is waging a considerably quieter skirmish to restore TNN—CMT's sister network—to Washington, D.C., cable.

After carrying TNN for the past several years, District Cablevision, which services the nation's capital, dropped the country-oriented network in June. In defense of its decision, the company cited a poll that concluded there was little interest in the city for country music.

This action led to the formation of the Committee To Return TNN To District Cablevision. It is chaired jointly by D.C. residents **Barbara Pruett**, a librarian and country music

scholar, and **Fritz Mulhauser**, a former instrument maker and disc jockey who now plays pedal steel in various bands in and around Washington.

After its direct appeals to the cable company failed to produce results, the committee brought its complaint to the D.C. Council Committee On Public Services And Youth Affairs, and specifically to council member **William P. Lightfoot**.

Responding to the complaint, Lightfoot asked the D.C. Corporation counsel to provide an opinion on the charge that the cable company violated its franchise in dropping TNN. He further asked the Office Of Cable TV to recommend whether or not the council (Continued on page 27)



**Golden Girl.** Ampex representative Tom Clark, right, and MCA Records star Reba McEntire present Emerald Sound Studios the Ampex Golden Reel award for its work on McEntire's "It's Your Call" album. Accepting the plaque is Milan Bogdan, at left, Emerald's GM. McEntire's manager, Narvel Blackstock, is third from left.

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JAN. 14, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 135 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	12	<b>*** No. 1 ***</b> NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	TIM MCGRAW CURB ALBUM CUT
2	3	4	12	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
3	1	1	13	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	JOE DIFFIE (C) (V) EPIC 77715
4	5	7	11	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	REBA MCENTIRE (C) (V) MCA 54888
5	4	8	21	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
6	6	6	15	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	RICK TREVINO (C) (V) COLUMBIA 77708
7	7	5	13	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	RANDY TRAVIS (C) (V) WARNER BROS. 18062
8	9	11	9	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	PAM TILLIS (V) ARISTA 1-2759
9	10	10	10	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
10	8	3	17	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	FAITH HILL WARNER BROS. ALBUM CUT
11	11	13	13	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
12	12	15	14	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	JOHN BERRY (V) LIBERTY 18137
13	16	19	12	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	DOUG STONE (V) EPIC 77716
14	15	17	9	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) CURB 76930
15	17	16	15	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	AARON TIPPIN (C) (V) RCA 62947
16	21	24	7	<b>*** AIRPOWER ***</b> MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	COLLIN RAYE (C) (V) EPIC 77773
17	19	20	9	<b>*** AIRPOWER ***</b> THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
18	20	22	10	<b>*** AIRPOWER ***</b> HERE I AM E. GORDY, JR. (T. ARATA)	PATTY LOVELESS (C) (V) EPIC 77734
19	22	28	6	TENDER WHEN I WANT TO BE J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
20	14	12	20	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	LARI WHITE (C) (V) RCA 62896
21	18	9	14	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. O'MARTIAN)	VINCE GILL (C) (V) MCA 54937
22	13	14	19	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	MARK COLLIE (C) (V) MCA 54907
23	23	18	17	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
24	24	26	13	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
25	26	27	9	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	WADE HAYES (C) (V) COLUMBIA 77739
26	27	30	8	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
27	29	32	6	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (V) BNA 64260
28	31	29	17	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	CLAY WALKER (C) (V) GIANT 18068
29	25	25	15	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
30	33	43	5	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	NEAL MCCOY (C) (V) ATLANTIC 87176
31	37	46	4	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
32	36	35	19	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	TRACY LAWRENCE (C) (V) ATLANTIC 87199
33	35	37	7	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	SHENANDOAH LIBERTY ALBUM CUT
34	38	34	20	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	ALAN JACKSON (C) (V) ARISTA 1-2745
35	34	39	7	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	TOBY KEITH (C) (V) POLYDOR 851 136
36	30	21	19	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	DAVID BALL (C) (V) WARNER BROS. 18081
37	39	40	10	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	KATHY MATTEA (C) (V) MERCURY 856 262

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	46	52	4	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S.A. DAVIS)	LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
39	49	45	19	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
40	32	23	17	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	CLINT BLACK (C) (V) RCA 62933
41	48	59	3	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87180
42	42	33	19	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA (C) (V) RCA 62897
43	47	50	5	DOWN IN FLAMES M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	BLACKHAWK (V) ARISTA 1-2769
44	51	51	7	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	SAMMY KERSHAW (C) (V) MERCURY 856 410
45	65	69	3	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64267
46	55	53	8	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	JAMES HOUSE (C) (V) EPIC 77757
47	58	55	6	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	BOY HOWDY (C) CURB 76934
48	63	58	5	I CAN BRING HER BACK J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	KEN MELLONS (C) (V) EPIC 77764
49	62	56	6	WORKIN' MAN BLUES B. BOULTON, M. POWELL, T. DUBOIS (M. HAGGARD)	JED ZEPPELIN (V) ARISTA 1-2755
50	64	66	4	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64489
51	53	31	16	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 54909
52	67	60	6	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	GEORGE DUCAS LIBERTY ALBUM CUT
53	NEW	1	1	<b>*** HOT SHOT DEBUT ***</b> THIS WOMAN AND THIS MAN J. STROUD (J. PENNING, M. LUNN)	CLAY WALKER (V) GIANT 17995
54	56	41	13	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, W. BURNS, C. RYLE)	BILLY RAY CYRUS (C) (V) MERCURY 858 260
55	28	48	9	ANGELS AMONG US J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	ALABAMA (C) (V) RCA 62643
56	68	63	7	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	LARRY STEWART (C) (V) COLUMBIA 77753
57	72	65	8	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	LISA BROKOP (C) PATRIOT 79072
58	71	74	3	TRYIN' TO GET TO NEW ORLEANS S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	THE TRACTORS (V) ARISTA 1-2784
59	61	47	16	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	RHETT AKINS (C) (V) DECCA 54910
60	69	64	8	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
61	RE-ENTRY	7	7	SHE'S IN THE BEDROOM CRYING J. SCAIFE, J. COTTON (J. A. STEWART, C. CANNON)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 856 296
62	NEW	1	1	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
63	NEW	1	1	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	DAVID BALL (C) (V) WARNER BROS. 17977
64	NEW	1	1	LOVE IS NOT A THING R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	RUSS TAFF (C) (V) REPRISE 18029
65	73	49	13	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER)	JESSE HUNTER (V) BNA 62976
66	NEW	1	1	THINKIN' ABOUT YOU G. FUNDIS (B. REGAN, T. SHAPIRO)	TRISHA YEARWOOD (C) (V) MCA 54973
67	RE-ENTRY	6	6	WE GOT A LOT IN COMMON R. SCRUGGS (R. ARCHER, J. PARK, B. P. BARKER)	ARCHER/PARK (C) (V) ATLANTIC 87181
68	RE-ENTRY	2	2	I AIN'T GOIN' PEACEFULLY C. HOWARD, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (V) MCG 76932/CURB
69	RE-ENTRY	20	20	HAS ANYBODY SEEN AMY J. SCAIFE, J. COTTON (J. VEZNER, D. HENRY)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
70	RE-ENTRY	12	12	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	CHELY WRIGHT (C) (V) POLYDOR 853 810
71	NEW	1	1	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (V) MERCURY 856 448
72	RE-ENTRY	16	16	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
73	RE-ENTRY	16	16	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
74	NEW	1	1	WHO'S SHE TO YOU H. SHEDD, D. BRIGGS (D. KEES, F. J. MYERS)	AMIE COMEAUX (C) (V) POLYDOR 851 208
75	NEW	1	1	THE BLUE PAGES S. GIBSON (N. GORDON, M. MORROW)	NOAH GORDON PATRIOT ALBUM CUT

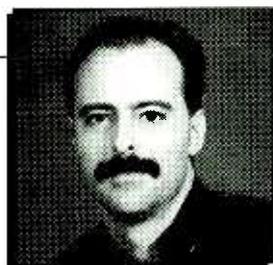
Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single 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 RECURRENTS

1	—	—	1	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	VINCE GILL WARNER BROS.
2	—	—	1	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN ARISTA
3	—	—	1	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS ARISTA
4	6	5	15	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC
5	2	4	7	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE EPIC
6	1	1	8	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
7	3	6	7	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB
8	—	—	1	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	SAMMY KERSHAW MERCURY
9	4	2	5	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH POLYDOR
10	5	3	4	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	NEAL MCCOY ATLANTIC
11	14	15	14	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	DIAMOND RIO ARISTA
12	7	7	5	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	PATTY LOVELESS EPIC
13	9	12	12	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	CLAY WALKER GIANT

14	11	14	8	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL MCA
15	13	8	19	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY ATLANTIC
16	8	13	4	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	PAM TILLIS ARISTA
17	15	16	20	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	BLACKHAWK ARISTA
18	12	10	3	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	TRACY BYRD MCA
19	16	11	8	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY
20	20	18	36	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC
21	—	—	18	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	TIM MCGRAW CURB
22	18	17	15	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	SAMMY KERSHAW MERCURY
23	10	9	5	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	KEN MELLONS EPIC
24	19	20	12	WHISPER MY NAME K. LEHNING (T. BRUCE)	RANDY TRAVIS WARNER BROS.
25	22	23	24	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY

♦ 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.



by Wade Jessen

**YOU BETTER NOT POUT:** We've made the list, and we've checked it twice. No matter how you slice it, the Christmas season always plays hob with the charts. Last week, we saw Christmas tunes sprinkled throughout Billboard's Hot Country Singles & Tracks chart. This week, they tiptoed quietly back into the box they came in. Hibernation, I think they call it. At any rate, Americans who observe the traditions of Christmas music always seem to look to Nashville for the warm and fuzzy. This year, Nashville delivered again with releases by **Sammy Kershaw**, **John Anderson**, **Carlene Carter**, and **Trisha Yearwood**. **Alabama** made a major impact at radio with the **Becky Hobbs/Don Goodman** tune "Angels Among Us," which originally was on the "Cheap Seats" album. The version on "Greatest Hits Vol. 3" has a new lead vocal and children's chorus.

**JUST THE FACTS:** Anyone who follows The Billboard Hot Country Singles & Tracks chart at this time of year will tell you that at first glance, the chart looks dramatically different from week to week. This week, for example, we have four records that moved backward but maintained their bullets. **Alan Jackson's** "Gone Country," heavily played at radio as an album cut and enjoying its 21st week of chart activity, moves 4-5. **Lari White's** "Now I Know," in its 20th week, slips backward 14-20 but turns in an increase in detections to maintain the bullet. On the other hand, **Vince Gill's** "When Love Finds You" is a relatively young record in its 14th week and makes a similar backward move, paralleled by **Toby Keith**, who slips back one notch (34-35) with "Upstairs, Downtown." The chart also has re-entries by seven records at various stages of maturity. Promotion staffs are burning up the phones this week to get things back on track, and chart activity will get back to normal.

**SOME LIKE IT HOT:** Two of the three records receiving Airpower Awards on the Hot Country Singles & Tracks actually turned in enough detections two weeks ago to qualify during the week that Billboard and Country Airplay Monitor did not publish. **Tracy Byrd's** "The First Step" and **Patty Loveless's** "Here I Am" were denied bullets, hence the postponement of the Airpower Awards until this week. They are joined by **Collin Raye's** "My Kind Of Girl," which moves 21-16 and turns in a 15% increase in detections over last week.

**THEY LOVE IT WHEN THAT HAPPENS:** Congratulations to the team at Giant Records for landing this week's Hot Shot Debut. **Clay Walker** makes the big splash with "This Woman And This Man" (debut 53), the second single from his "If I Could Make A Living" album. The support for Walker's records at radio is evident—his previous single, the album's title cut, continues to receive airplay. At the risk of sounding like a cliché machine, we humbly tip the Stetson... or is it a Resistol... to Walker and his team of Giants.

**JANUARY THAW:** Billboard's Top Country Albums chart, not unlike the Hot Country Singles & Tracks, reflects ordinary post-holiday activity. **Garth Brooks** remains perched at the top with "The Hits," while K-Tel chalks up the Hot Shot Debut with "Today's New Country." Meanwhile, **Sammy Kershaw's** "Christmas Time's A Comin'," **Chris LeDoux's** "Haywire," and the tribute to **Keith Whitley** make their initial appearances. As expected, overall album sales are soft compared to the prior chart's Christmas traffic and should return to normal levels in a few weeks.

## Mercury Expanding Line Of Catalog Titles Sets Due In '95 From Williams, Hall, Miller, Others

NASHVILLE—Mercury Records plans to dig deeper into its catalog of past country hits this year to offer new packages at retail. Since the label's catalog department was established in 1993 under Robert Frank, VP of label operations, catalog sales have almost doubled. He says that between 1993 and the end of 1995, Mercury will have released nearly 75 country catalog titles.

Slotted for the coming year are albums by **Hank Williams**, **Pure Prairie League** (with **Vince Gill**), **Delbert McClinton**, **Mel Street**, and **Patti**

Page. In addition, there will be boxed sets of recordings by **Tom T. Hall** and **Roger Miller**.

Mercury has also scheduled a new American Essentials line of catalog albums, each with 10 to 14 cuts. Artists to be featured in the series include **Roy Drusky**, **Leroy Van Dyke**, **Eddy Arnold**, **Mel Tillis**, **Faron Young**, and **Dave Dudley**.

Last year, the label did its first-ever direct marketing of a catalog album—the Statler Brothers' "30th Anniversary Celebration." The collection was first offered by direct mail

and was then made available at retail. This year, the technique will be tried with other packages.

In addition to the Statlers' set, country catalog albums were released in 1994 from **Hank Williams**, **Reba McEntire** (in the Chronicle series), **George Jones**, **Johnny Cash**, **Ray Stevens**, **Tom T. Hall**, **Conway Twitty**, **Tom Jones**, **Bob Wills**, and **Mac Davis**.

**Kira Florita** is Mercury's director of catalog development.

EDWARD MORRIS

## EXTRAVAGANZA '95

(Continued from page 25)

Unison, the Vegas Cocks, Verticle Horizon, Verve Pipe, the Viceroyes, Gillian Welch, and Shannon Worrell.

Tickets covering all the seminars and showcases are \$99 each if purchased before Jan. 13, and \$125 each afterward. Ticket information is available from the NEA office, as is a detailed schedule of events.

**Jim Zumwalt** of the Nashville law firm **Zumwalt, Almo & Hayes** is Extravaganza chairman.

## 15 Acts Secured For Opryland Concerts

NASHVILLE—Fifteen across-the-spectrum country acts have been signed to appear at the Nashville On Stage concert series at Opryland USA here. The series will run on weekends during the spring and fall, and daily June 16-Aug. 13. The first show is March 25; the last Oct. 29.

The performers so far secured are **Willie Nelson**, **Johnny Cash**, **Tanya Tucker**, **Marty Stuart**, **Faith Hill**, **Billy Ray Cyrus**, **Kathy Mattea**,

**Tammy Wynette**, the **Oak Ridge Boys**, **Confederate Railroad**, **Tracy Byrd**, **Ricky Van Shelton**, **Patty Loveless**, **Aaron Tippin**, and **Tracy Lawrence**.

All the concerts in the series will be held at the 4,000-seat **Chevrolet/Geo Celebrity Theater**. Ticket prices will range from \$14.95-\$21.95. Ticket-buyers will not have to buy tickets to the park to attend the concerts.

## SUPPORTERS FIGHT TO RESTORE TNN TO D.C. CABLE SYSTEM

(Continued from page 25)

should direct the company to restore TNN, and suggested the office arrange a meeting between city and company officials and the committee.

While waiting for action along these channels, **Pruett** says the committee will try to generate publicity for its cause, primarily through written appeals from country stars. She says she has already secured statements from **Grand Ole Opry** star **George Hamilton IV**, who performed regularly in D.C. during the early stages of his career, and from **Cleve Francis**, who practiced surgery in the D.C. area before turning to full-time work in country music.

"It's ridiculous that the nation's capital is not carrying the Nashville Network," **Pruett** says. "What we want to do now is to get support from the performing artists, from the industry."

She adds that District Cablevision's only response to the committee has been to cite what **Pruett** maintains is the results of a flawed preference poll. "I cannot find a single country music person that they approached," she says. CMT is not available in Washington.

"The [country] radio station, **WMZQ**, is very big here, and frequently is the top station," **Pruett** says. "So there is evidence that country music is, in fact, favored in Washington."

**Pruett** explains that her committee is faced with building opposition through viewers in D.C. proper and not from those in the Virginia and Maryland suburbs. "We cannot in any way bring in the surrounding area, because District Cablevision is available

only to people within the boundaries of D.C. So it doesn't matter what people in Virginia and Maryland think... Our best aim seems to be to keep it local, but to also have the outside support of country music performers and the industry."

TNN has kept a low profile in the fray, **Pruett** says, essentially offering only encouragement to the combatants.

Efforts to reach District Cablevision for comment on the matter were unsuccessful.

**Pruett** says TNN will air a special on **Marty Robbins** Jan. 24 that used her 1990 book "Marty Robbins: Fast Cars And Country Music" as a major source of background. "Of course, I can't see it here," she adds.

EDWARD MORRIS

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
38 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Homelown Sheet, BMI) WBM	22 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM
55 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)	69 HAS ANYBODY SEEN AMY (Reynsong, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
41 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)	24 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
27 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	18 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
26 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	68 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI) WBM
29 THE BIG ONE (Housenotes, BMI)	48 I CAN BRING HER BACK (Cupit, BMI/Cupit Memories, ASCAP)
75 THE BLUE PAGES (Kicking Bird, BMI/Marvin Morrow, ASCAP)	28 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murray, BMI/Seventh Son, ASCAP/Mathe Ruth, ASCAP) WBM
6 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	23 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
43 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	15 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
17 THE FIRST STEP (Stroudcaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM	9 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
30 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL	32 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
2 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM	52 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
5 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	46 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	13 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
	34 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM
65 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI) HL	33 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
50 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	44 SOUTHBOUND (Beginner, ASCAP) WBM
63 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI)	54 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
56 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eagleswood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM	10 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
64 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP)	57 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
37 MAYBE SHE'S HUMAN (Irving, BMI/Cotter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM	19 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
8 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/Dreamcatcher, ASCAP) HL/WBM	73 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI) HL/WBM
16 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	51 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of Polygram, BMI/Seven Angels, BMI) HL
11 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL	66 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)
1 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM	7 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
20 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL	14 THIS TIME (Travellin' Zoo, ASCAP/Beginner, ASCAP) WBM
5 OLE ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL	53 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP)
3 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	70 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
60 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM	4 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
61 SHE'S IN THE BEDROOM CRYING (Mhlhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI) HL	47 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
39 SHUT UP AND KISS ME (Why Walk, ASCAP) CLM	58 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Nubois, ASCAP)
	40 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
	35 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
	42 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
	67 WE GOT A LOT IN COMMON (Collins Court, ASCAP/Kent-Ten, BMI) WBM
	62 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
	59 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL
	21 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
	36 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
	45 WHEREVER YOU GO (Blackened, BMI/Irving, BMI)
	71 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP)
	74 WHO'S SHE TO YOU (Acuff-Rose, BMI/Morganactive, ASCAP/Morgan, ASCAP)
	49 WORKIN' MAN BLUES (Sony Tree, BMI) HL
	12 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	31 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP)
	72 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN 14, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK 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
<b>★★★ No. 1 ★★★</b>						
1	1	1	3	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 3 weeks at No. 1	THE HITS	1
2	2	2	41	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659/AG (9.98/13.98)	NOT A MOMENT TOO SOON	1
3	3	3	20	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
4	6	6	14	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
5	5	5	27	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	8	9	51	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	6
7	7	7	8	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	1
8	4	4	13	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
9	10	10	23	<b>JOE DIFFIE</b> ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
10	9	8	36	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
11	12	12	49	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
12	11	11	30	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
13	16	16	15	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
14	15	15	8	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
15	13	13	13	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
16	17	18	14	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	16
17	19	21	60	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
18	14	14	66	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
19	28	29	43	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
20	20	20	14	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
21	23	23	48	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
22	18	19	70	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
23	30	31	8	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	23
24	27	28	30	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
<b>★★★ PACESETTER ★★★</b>						
25	35	36	14	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
26	26	27	14	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
27	24	24	29	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
28	25	26	10	<b>VARIOUS ARTISTS</b> ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
29	22	22	117	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
30	40	42	16	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
31	31	32	36	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
32	33	33	19	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
33	37	25	9	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	17
34	29	30	48	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
35	32	34	97	<b>BROOKS &amp; DUNN</b> ▲ <sup>1</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
36	39	37	8	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	35
37	41	39	24	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	41	120	<b>GEORGE STRAIT</b> ▲ <sup>1</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
39	21	17	9	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
40	44	43	68	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
41	46	44	28	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
42	36	38	131	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
43	43	45	177	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
44	47	48	34	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
45	48	47	28	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	43
46	45	40	225	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
47	34	35	64	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
48	58	56	45	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
49	52	51	86	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
50	42	46	122	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
51	51	53	112	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
<b>★★★ Hot Shot Debut ★★★</b>						
52	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> K-TEL 6135 (8.98/15.98)	TODAY'S NEW COUNTRY	52
53	61	60	49	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
54	65	62	19	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
55	53	50	296	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
56	64	65	47	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
57	50	49	14	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
58	59	61	66	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
59	49	54	93	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
60	63	68	11	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
61	57	52	173	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
62	71	—	24	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
63	73	74	74	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
64	67	72	75	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
65	55	57	190	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
66	54	55	57	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
67	<b>RE-ENTRY</b>		11	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
68	72	75	89	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
69	56	58	36	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
70	60	63	33	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
71	62	67	83	<b>REBA MCENTIRE</b> ▲ <sup>1</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
72	<b>RE-ENTRY</b>		4	<b>SAMMY KERSHAW</b> MERCURY 522638 (10.98/15.98)	CHRISTMAS TIME'S A COMIN'	52
73	69	69	132	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
74	70	64	12	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
75	<b>RE-ENTRY</b>		10	<b>CHRIS LEDOUX</b> LIBERTY 28770 (10.98/15.98)	HAYWIRE	17

○ 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 14, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	2	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (9.98/15.98) 10 weeks at No. 1	BEYOND THE SEASON	23
2	1	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	9
3	4	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12* (7.98/12.98)	GREATEST HITS	191
4	3	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	8
5	5	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	189
6	13	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	191
7	14	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	191
8	17	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	176
9	6	<b>GEORGE STRAIT</b> ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	30
10	21	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	23
11	8	<b>LORRIE MORGAN</b> BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	6
12	23	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	15
13	22	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	189

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	5
15	—	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	14
16	15	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	2
17	—	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	154
18	—	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	9
19	—	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	62
20	20	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	178
21	25	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	34
22	24	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	186
23	—	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	37
24	—	<b>REBA MCENTIRE</b> ▲ MCA 42134 (4.98/11.98)	REBA	103
25	—	<b>REBA MCENTIRE</b> ● MCA 8034 (10.98/15.98)	REBA LIVE	1

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

## Disney Xmas Album Beats Odds, Hits Big; Stones Brazil Concerts Sell Out In 1 Week

**UNDERESTIMATING MICKEY:** After watching Disney Records' Christmas album "Navidad En Las Américas" kite to No. 8 on the Dec. 24 Billboard Latin 50 chart, I suddenly recalled that handicapping horses was considerably easier than handicapping records.

In November, I coolly predicted that "Navidad" would not become a big seller. I theorized that the album's broad cross-section of artists, ranging from salsa queen Celia Cruz to opera icon Plácido Domingo, would not ap-



BARAO VERMELHO

peal to genre-loyal Latino buyers.

Well, *something* happened, though I am not sure what it was. Apart from a smoothly produced TV special in early December, there were no outward signs that "Navidad" would be a smash. There were no hit singles being rotated on radio; there were no heavy TV buys; and there was no tour support for the album. Didn't matter. "Navidad" still became the smash Christmas record of the season in the Latino market.

When contacted after Christmas, several retailers from around the coun-



by John Lannert

try noted that Disney did not launch specific in-store projects to promote "Navidad." Most reported solid sales of the album, nonetheless. Since Disney execs were reticent about their pre-release promotion campaigns for "Navidad," I can only surmise that Mickey Mouse's silhouetted ears make one of the best marketing tools in the record business... and the next time I attempt to forecast the commercial prospects of a Disney record, I definitely will let my conscience be my guide.

**STONES ROLL IN BRAZIL:** Tickets for the Rolling Stones' four concerts in Rio de Janeiro (Jan. 27-28) and São Paulo (Feb. 2 and 4) sold out within one week, an amazing feat since walk-up ticket sales normally predominate at Brazilian shows. The average ticket price is \$30.

The Stones are set to play Rio's famous (or is it infamous?) Maracanã Stadium and São Paulo's Morumbi Stadium. The Stones performances will take place during the annual Hollywood Rock Festival, which will be promoted by Rio-based concert firm

Promoter. Opening for the Stones will be Epic's Spin Doctors, along with a pair of veteran Brazilian stars: EMI-Odeon's pop/rock thrush Rita Lee and Warner's veteran rockers Barão Vermelho.

Though both Maracanã and Morumbi sport seating capacities exceeding 100,000, each of the Stones' sets will be performed before only 70,000 concertgoers, due to fears by building inspectors that the two ancient venues could collapse under the weight of more spectators.

**MORE SATISFACTION:** In Argentina, the ticket demand for the Stones compelled the shows' promoter, Daniel Grinbank, to add a fifth performance, slated to be staged Feb. 16. Ticket prices for the newly added concert range from \$25-\$150.

**MORE ESTEFAN PLATINUM:** Recording Industry Assn. of America spokeswoman Angie Corio says that Gloria Estefan's 1991 album "Into The Light" has gone over 2 million in sales, thus becoming Estefan's fifth multiplatinum record. Corio says that Estefan's albums have sold more than 12 million units in the U.S. In addition, the Epic Records superstar latest album, "Hold Me, Thrill Me, Kiss Me," also has just been certified platinum.

**EMI-ODEON'S MOMENTOUS Series:** Ah, Brazil... land of sun-bleached beaches, sensuous bossa nova, and... copious back catalog collections. Fortunately, most of the catalog reissues released by Brazilian labels in the past two years have been stellar. EMI's "Meus Momentos," released in October, is no exception. The 40-title series, featuring such notables as Djavan, the aforementioned Rita Lee, Blitz, Ivan Lins, and Clara Nunes, boasts digital remasterings of the original recordings.

As Brazilian music enthusiasts rapidly (if belatedly) convert from vinyl to CD, their homegrown record labels are reaping *muchos reais* from fans wanting to buy the golden oldies on CD. EMI's "Meus Momentos" series helped the label sell a company record of 1 million units in October, according to Sonia Antunes, EMI's strategic marketing manager. Antunes adds that EMI sold 1.4 million units in November, thanks in part to "Meus Momentos." She was expecting sales of "Meus Momentos," which was backed by an extensive TV campaign upon its release, to exceed 1 million units by January.

Antunes says that several artists from the "Meus Momentos" series, including Djavan, Blitz, and Lee, will be released next year on EMI's Hemisphere imprint. Antunes adds that Hemisphere is slated to release in February two catalog albums by Milton Nascimento: "Clube Da Esquina 1" and "Clube Da Esquina 2." In March, EMI plans to release all eight of Nascimento's EMI albums for the first time. Antunes says that if foreign sales of the two "Clube" albums are robust, Hemisphere will release the other six records every other month.

(Continued on next page)

## Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 117 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				★★★ No. 1 ★★★	
1	1	1	10	SELENA EMI LATIN	◆ NO ME QUEDA MAS 5 weeks at No. 1
2	3	3	11	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA
3	2	2	12	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO
4	4	5	5	FITO OLIVARES FONOVISIA	EL COLESTEROL
5	5	4	5	LIBERACION FONOVISIA	VUELVE MI AMOR
6	7	8	8	LUCERO MELODY/FONOVISIA	SIEMPRE CONTIGO
7	9	9	8	PEDRO FERNANDEZ POLYGRAM/LATINO	MI FORMA DE SENTIR
8	6	7	8	LOS MIER FONOVISIA	TE AMO
9	8	6	6	CRISTIAN MELODY/FONOVISIA	CON TU AMOR
10	11	11	12	LOS REHENES FONOVISIA	NI EL PRIMERO NI EL ULTIMO
11	15	23	6	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
12	10	10	9	FAMA SONY	◆ QUIERO VOLVERTE A VER
13	17	12	12	SPARX FONOVISIA	◆ TE AMO, TE AMO, TE AMO
14	12	13	6	EZEQUIEL PENA FONOVISIA	VEN Y VEN
				★★★ AIRPOWER ★★★	
15	20	22	5	BANDA ARKANGEL R-15 LUNA/FONOVISIA	LA QUE ME HACE LLORAR
16	16	15	4	INDIA SOHO LATINO/SONY	ESE HOMBRE
				★★★ AIRPOWER ★★★	
17	29	24	4	EZEQUIEL PENA FONOVISIA	PREFIERO PARTIR
				★★★ AIRPOWER ★★★	
18	23	20	7	LA DIFERENCIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
19	18	14	9	VICENTE FERNANDEZ SONY	NO, NO Y NO
				★★★ AIRPOWER ★★★	
20	NEW ▶		1	MARCO ANTONIO SOLIS FONOVISIA	POPURRI
21	22	30	9	BANDA BLANCA FONOVISIA	SWING LATINO
22	21	38	4	BANDA MACHOS FONOVISIA	LAS HABAS
23	14	16	5	INDUSTRIA DEL AMOR UNICO/FONOVISIA	NO TE IMAGINAS
24	36	37	11	LOS TIRANOS DEL NORTE FONOVISIA	TRAGOS AMARGOS
25	25	25	6	JORGE LUIS CABRERA MUSART/BALBOA	MUSICA ROMANTICA
26	30	—	3	LOS INVASORES DE NUEVO LEON FONOVISIA	PENSANDO EN TI
27	19	17	10	LUIS ENRIQUE SONY	◆ ASI ES LA VIDA
28	24	19	12	GRUPO MOJADO FONOVISIA	PARA QUE
29	37	—	3	LOS TIGRES DEL NORTE FONOVISIA	ENTRE EL AMOR Y YO
30	RE-ENTRY	22		SELENA EMI LATIN	◆ BIDI BIDI BOM BOM
31	31	28	5	CHARLIE MASSO SONY	TE ME VAS
32	39	34	8	LOS REYES LOCOS DISA	EL LLORON
33	34	27	4	MANDINGO FONOVISIA	SEGUIRE TU HUELLA
34	RE-ENTRY	26		LA MAFIA SONY	◆ VIDA
35	RE-ENTRY	15		ANA GABRIEL SONY	◆ TU LO DECIDISTE
36	NEW ▶	1		RAMON AYALA JR. SONY	POR SUPUESTO QUE TE AMO
37	NEW ▶	1		LAURA PAUSINI WEA LATINA	SE FUE
38	38	33	23	BANDA Z FONOVISIA	LA NINA FRESA
39	NEW ▶	1		JUAN LUIS GUERRA 440 KAREN/BMG	EL BESO DE LA CIGUATERA
40	NEW ▶	1		LA FIEBRE EMI LATIN	FELICIDAD

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
35 STATIONS		21 STATIONS		69 STATIONS	
1	LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	1	INDIA SOHO LATINO/SONY ESE HOMBRE	1	SELENA EMI LATIN NO ME QUEDA MAS
2	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	2	LUIS ENRIQUE SONY ASI ES LA VIDA	2	FITO OLIVARES FONOVISIA EL COLESTEROL
3	CRISTIAN MELODY/FONOVISIA CON TU AMOR	3	JERRY RIVERA SONY ME ESTOY...	3	LA MAFIA SONY ME DUELE ESTAR SOLO
4	CHARLIE MASSO SONY TE ME VAS	4	OLGA TANON WEA LATINA ES MENTIROSO	4	LIBERACION FONOVISIA VUELVE MI AMOR
5	LAURA PAUSINI WEA LATINA SE FUE	5	LOS SABROSOS DEL MERENGUE M.P. QUE...	5	LOS MIER FONOVISIA TE AMO
6	JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	6	GILBERTO SANTA ROSA SONY TE PROPONGO	6	LOS REHENES FONOVISIA NI EL PRIMERO NI EL...
7	PEDRO FERNANDEZ POLY- GRAM/LATINO MI FORMA...	7	LALO RODRIGUEZ EMI LATIN AUNQUE LO DUDAS	7	LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
8	EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	8	TONY VEGA RMM/SONY ESTOY EN EL PROCESO...	8	FAMA SONY QUIERO VOLVERTE A VER
9	INDIA SOHO LATINO/SONY ESE HOMBRE	9	FRANKIE RUIZ RODVEN MIRANDOTE	9	EZEQUIEL PENA FONOVISIA VEN Y VEN
10	CHAYANNE SONY QUERIDA	10	CANA BRAVA PLATANO CUMANDE	10	BANDA ARKANGEL R-15 LUNA/FONOVISIA LA QUE...
11	EMMANUEL SONY QUIERO UN BESO	11	LAURA PAUSINI WEA LATINA SE FUE	11	SPARX FONOVISIA TE AMO, TE AMO, TE AMO
12	JUAN GABRIEL ARIOLA/BMG LENTAMENTE	12	ALEX D'CASTRO RODVEN SUENO DESPIERTO	12	EZEQUIEL PENA FONOVISIA PREFIERO PARTIR
13	LUIS ENRIQUE SONY ASI ES LA VIDA	13	EDGAR JOEL RODVEN ME ATRAPA LA NOCHE	13	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA
14	CARLOS VIVES POLYGRAM LATINO LA GOTTA FRIA	14	MANNY MANUEL MERENGA- ZO/SONY PERO QUE...	14	LA DIFERENCIA ARISTA- TEXAS/BMG LINDA...
15	ARIZTIA SDI/SONY PALABRAS DE HOMBRE	15	JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	15	PEDRO FERNANDEZ POLY- GRAM/LATINO MI FORMA...

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.

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**A Pirate Raid.** Officers from the San Juan, P.R., police department's vice unit, assisted by representatives from the RIAA's anti-piracy unit, seized approximately 10,000 allegedly counterfeit cassettes, most of Latino artists, during a raid Dec. 17 at the Hato Rey Flea Market in Hato Rey, P.R. Seventeen people were arrested. Shown with some of the samples, from left, are Commander William Miro, Lieutenant Ramos; and Eugenio Romero, legal counsel, RIAA.

## LATIN NOTAS

(Continued from preceding page)

**PIMPINELA FORMS** Foundation: PolyGram Latino's brother-sister pop duo Pimpinela has established the La Familia Foundation in its native Argentina to aid disadvantaged children and senior citizens. Initial funding for the project, says duo member **Joaquín Galán**, will originate with profits from the pair's latest single, "La Familia." Says partner **Lucía Galán**: "It's a way to return to people a little of what they have given us."

**BRASILEIRA NOTAS:** In December, Sony Brasil shipped 1.5 million units of **Roberto Carlos'** latest album, the label's largest Carlos shipment yet in Brazil. The self-titled record's lead-off single, "O Taxista," an ode to cab drivers, has become a huge smash... The Brazilian trade association Associação Brasileira Dos Produtores De Discos (ABPD) and TV Globo are teaming to produce in 1996 a juried festival designed to expose new pop talent. Globo will broadcast the event, slated to be held at an as yet undetermined locale in Rio. Festival winners will appear on a CD compilation to be released by Globo imprint Som Livre... "O Rosário Do Papa," the Portuguese-language counterpart to Pope John Paul II's popular, Spanish-language, spoken-word prayer album, "El Rosario Del Papa," has been released on Brazilian import label SGA. The initial shipment was 110,000 units, but SGA execs are predicting the double-disc set to hit 300,000 units by Easter. The package sells for a celestial, pay-to-pray fee of about \$40.

**ARGENTINA NOTAS:** Andrés Calamaro took a few days rest from working with his Spanish group **Los Rodríguez** and went to visit his hometown, Buenos Aires, to promote "Grabaciones Encontradas 2" (Main/Le Musique), the sequel to his gold-selling collection of outtakes and home recordings from 1981-84. Gold in Argentina is 30,000 units sold. One of the highlights of Calamaro's latest set is "Años," the Pablo Milanés-penned song sung with '80s rock notable **Luca Prodan**... Argentine rocker **Miguel Mateos** has completed his latest effort, "Pisanlov," his self-styled Spanish equivalent to "Peace And Love." Though without a record deal, Mateos performed his new material Dec. 17 to a sellout audience at the 1,700-seat Colisco Theater in Buenos Aires... Lagash Discos, distributed by DBN, made its debut with albums from a pair of legendary '60s rock acts: **Vox Dei** ("Sin Darle Ya Más Vueltas") and **Pajarito Zaguri** ("En El 2000 También")... **Antonio Tarragó Ros**, famed proponent of zydeco-style chamamé sounds, has recorded an album and video of duets called "Naturaleza" (Argentina Musical/DBN). A musical and educational project based on endangered species in Argentina, "Naturaleza" boasts a prestigious vocal cast featuring **Jaime Torres**, **Horacio Guarany**, **Ariel Ramirez**, **Alberto Cortez**, **Pedro Aznar**, **Juan Carlos Baglietto**, and **León Gieco**.

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo and **Marcelo Fernández Bitar** in Buenos Aires.

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	27	<b>TONY BENNETT</b> COLUMBIA 66214	★★★ NO. 1 ★★★ 27 weeks at No. 1 MTV UNPLUGGED
2	2	16	<b>JOSHUA REDMAN QUARTET</b> WARNER BROS. 7072 HS	MOOD SWING
3	5	25	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 64319	ALL MY TOMORROWS
4	3	81	<b>HARRY CONNICK, JR. ▲</b> COLUMBIA 53172	25
5	6	15	<b>MARCUS ROBERTS</b> COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
6	4	59	<b>TONY BENNETT</b> COLUMBIA 57424	STEPPIN' OUT
7	10	13	<b>VARIOUS ARTISTS</b> ATLANTIC 82699	BURNING FOR BUDDY-A TRIBUTE TO THE MUSIC OF BUDDY RICH
8	14	65	<b>SOUNDTRACK</b> HOLLYWOOD 61357/ISLAND	SWING KIDS
9	7	15	<b>PERLMAN/PETERSON</b> TELARC 83341	SIDE BY SIDE
10	11	9	<b>DAVE GRUSIN</b> GRP 9789	ORCHESTRAL ALBUM
11	NEW ▶		<b>VARIOUS ARTISTS</b> PSM 520262	JAZZ SOLOIST
12	8	11	<b>DAVE BRUBECK</b> TELARC 83363	JUST YOU, JUST ME
13	9	40	<b>ETTA JAMES</b> PRIVATE 82114	MYSTERY LADY
14	13	59	<b>ELLA FITZGERALD</b> VERVE 519084	THE BEST OF THE SONGBOOKS
15	18	33	<b>ROY HARGROVE QUINTET</b> VERVE 523019	WITH THE TENORS OF OUR TIME
16	20	13	<b>MARK WHITFIELD</b> VERVE 523591	TRUE BLUE
17	23	15	<b>GINGER BAKER TRIO</b> ATLANTIC 82652	GOING BACK HOME
18	19	61	<b>CASSANDRA WILSON</b> BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
19	15	34	<b>DIANE SCHUUR/B.B. KING</b> GRP 9767	HEART TO HEART
20	16	56	<b>BILLIE HOLIDAY</b> VERVE 513943	BILLIE'S BEST
21	RE-ENTRY		<b>THE HIGHWAY JAZZMEN</b> LASERLIGHT 15415	A JAZZY CHRISTMAS IN DIXIE
22	RE-ENTRY		<b>TOOTS THIELEMANS</b> PRIVATE 82120	EAST COAST/WEST COAST
23	22	16	<b>SHIRLEY HORN</b> VERVE 523486	I LOVE YOU PARIS
24	RE-ENTRY		<b>NINA SIMONE</b> RCA 66428	THE ESSENTIAL NINA SIMONE, VOL. 2
25	RE-ENTRY		<b>JOSHUA REDMAN</b> WARNER BROS. 45365	WISH

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	<b>KENNY G ▲</b> ARISTA 18767	★★★ NO. 1 ★★★ 9 weeks at No. 1 MIRACLES: THE HOLIDAY ALBUM
2	2	109	<b>KENNY G ▲</b> ARISTA 18646	BREATHLESS
3	3	13	<b>NAJEE</b> EMI 30789	SHARE MY WORLD
4	4	8	<b>DAVID SANBORN</b> WARNER BROS. 45768	THE BEST OF DAVID SANBORN
5	5	35	<b>JOHN TESH PROJECT</b> GTS 34573	SAX BY THE FIRE
6	7	33	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN	AFTER THE STORM
7	6	18	<b>RUSS FREEMAN &amp; RIPPINGTONS</b> GRP 9781	SAHARA
8	8	12	<b>ACOUSTIC ALCHEMY</b> GRP 9783	AGAINST THE GRAIN
9	10	14	<b>HIROSHIMA</b> QWEST 45601/REPRISE	L.A.
10	15	39	<b>INCOGNITO</b> VERVE FORECAST 522036/VERVE HS	POSITIVITY
11	11	11	<b>RICHARD ELLIOT</b> BLUE NOTE 27838/CAPITOL	AFTER DARK
12	19	22	<b>GEORGE HOWARD</b> GRP 9780 HS	A HOME FAR AWAY
13	12	32	<b>AL JARREAU</b> REPRISE 45422/WARNER BROS.	TENDERNESS
14	20	8	<b>JEFF LORBER</b> VERVE FORECAST 523738/VERVE	WEST SIDE STORIES
15	9	77	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
16	23	14	<b>PHIL PERRY</b> GRP 4026	PURE PLEASURE
17	14	68	<b>FOURPLAY ●</b> WARNER BROS. 45340	BETWEEN THE SHEETS
18	13	28	<b>DAVID SANBORN</b> ELEKTRA 61620	HEARSAY
19	22	25	<b>EVERETTE HARP</b> BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
20	17	31	<b>BONEY JAMES</b> WARNER BROS. 45611 HS	BACKBONE
21	21	12	<b>WARREN HILL</b> RCA 66503	TRUTH
22	16	14	<b>DAVID BENOIT</b> GRP 9787	SHAKEN NOT STIRRED
23	RE-ENTRY		<b>PETER WHITE</b> SIN-DROME 1808	REFLECTIONS
24	18	24	<b>EARL KLUGH</b> WARNER BROS. 45596	MOVE
25	RE-ENTRY		<b>JOE SAMPLE &amp; SOUL COMMITTEE</b> WARNER BROS. 45729	DID YOU FEEL THAT?

○ 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.

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by Jeff Levenson

This time of year—which means roughly five minutes into it—a real jazz journalist will ponder what releases are upcoming in the months ahead. Me, I'm goin' fishin'. (Only kidding.) There are all kinds of activities slated for the early part of '95. Below, a mere sampling:

Landmark has a new issue from **Weslia Whitfield**, a jazz/cabaret/saloon singer (I don't have a clue how to categorize her—which is probably a good thing) whose warmth and good vibrations can win over even the most Potter-like of music critics. (That's "Potter" as in George Bailey's favorite holiday killjoy.) This will be her third album for the label, produced by **Orrin Keepnews**, and it features material drawn from a 10-week run at the Algonquin Hotel's Oak Room in New York. Expect it in March or April.

Trumpeter **Arturo Sandoval**, who made a great escape from Castro's Cuba (something about enlisting the aid of then Vice President Dan Quayle for a formal defection to the States via Italy), will participate in that most cherished of American happenings: the Super Bowl (no, he will not be nose-tackling a wide-body flank-back). He's scheduled to work the half-time show alongside **Tony Bennett** and **Patti LaBelle** Jan. 29 in—where else?—Miami.

**Lionel Hampton** is scheduled to turn 87 on April 20 (this is on good authority, since his age has long been a matter under review). As part of his birthday plans, he intends to enjoy the release of his MoJazz debut (quite a coup for the label, scoring the vibes master). The record features an impressive cast of sidemen: **Chick Corea**, **Joshua Redman**, **Stevie**

**Wonder**, **Chaka Khan**, **Patrice Rushen**, and **Stanley Clarke**... Hampton is also slated to appear on "Nightline," sometime after Jan. 15. Host **Ted Koppel** is planning a show on creativity and aging, as exemplified by creative, aging jazz artists **Hamp**, **Doc Cheatham**, and **Milt Hinton**. Their total age can only be computed in light years.

Pianist **Cyrus Chestnut**, whose Atlantic debut, "Revelation," was just that for quite a few critics (it was a favorite on many a '94 top 10 list), is following up with "The Dark Before The Dawn," a trio outing that features 11 originals. After his stay with **Betty Carter**, Chestnut was approached by **Roy Hargrove** and **Grover Washington**; both wanted him in their bands. His answer, obviously, can be found in his Atlantic recordings. He's his own man, and he's a winner. (Though he is touring with opera diva **Kathleen Battle** in February.)

Verve has the long-awaited debut from New Orleans trumpeter **Nicholas Payton**, who some believe is the second coming of Joe Oliver. (How's that for bearing the burden of a legend?) Payton does have a one-in-a-million sound: He's brassy and bright, with notes so clean you can eat off 'em. His "From This Moment" is scheduled for February.

Verve also has the major-label debut of contemporary trumpeter **Chris Botti** (he's on the Forecast side of life). He's a key member of **Paul Simon's** traveling band, and his "First Wish" is also planned for February. Contributing to the album? A fair number of pop session specialists, along with another ex-Simon cohort, saxophonist **Michael Brecker**.



by Heidi Waleson

**REMEMBERING KING:** Koch International Classics celebrates Martin Luther King Day this month with a recording by **James DePriest** and the **Oregon Symphony**. The disc features works by two American composers commemorating the life of the civil rights leader: **Joseph Schwantner's** "New Morning For The World" (Daybreak Of Freedom) (1982) and **Nicholas Flagello's** "The Passion Of Martin Luther King" (1968). Both pieces feature the words of Dr. King—spoken in the Schwantner piece, sung in Flagello's cantata (the vocal soloist is bass **Raymond Bazemore**).

Recordings will be in the stores in time for the King holiday Jan. 16, and more than 30 radio stations nationwide will broadcast on that date Schwantner's piece from the recording.

**BENEFIT RECORD:** The Swedish label Bis has released a new **Mahler 8** with a twist: proceeds from the recording go to a foundation established to aid the 40 Estonian children who were orphaned when the ferry Estonia sank in the Baltic last September. All aspects of the project demonstrate remarkably fast work. The symphony recording documents live performances from Nov. 25-27 in the Gothenburg Opera House in Sweden. **Neeme Järvi** conducts a vast roster of soloists and ensembles,

including (to name only a few) the **Gothenburg Opera Orchestra**, the **Gothenburg Symphony Orchestra**, and the **Estonian Boys' Choir**.

The project has gotten a lot of support in Sweden: All 520 participants donated their services; television stations and newspapers donated advertising time and space; and even **Queen Silvia** of Sweden (whose photo appears on the back cover) has given the recording her blessing.

**CHURCH TUNES:** With the most ancient and the newest sacred music such good sellers these days, it made sense for EMI Classics to cover the waterfront with "Ikos," its new release from the **Choir Of King's College, Cambridge**, directed by **Stephen Cleobury**. We get sacred pieces, written within the last 20 years, from all three hot spiritual composers: **Henryk Górecki**, **Arvo Pärt**, and **John Tavener**. These are interspersed with Gregorian chants and antiphons whose subjects relate to the contemporary pieces. The execution is splendid, particularly those heart-stopping boy sopranos.

For an extra attraction, the choir is doing a little tour, performing music from the album in Bermuda (Jan. 10-12), New York (Jan. 14), and Washington, D.C. (Jan. 15).

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	18	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) 18 wks at No. 1	THE 3 TENORS IN CONCERT 1994
2	2	43	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	9	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (10.98/15.98)	CHANT NOEL
4	4	225	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	8	3	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
6	6	16	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
7	7	8	BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98 EQ/15.98)	A CARNEGIE HALL XMAS CONCERT
8	5	16	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
9	11	56	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
10	15	11	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
11	NEW▶		CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348/ELEKTRA (10.98/15.98)	GORECKI: MISERERE, OP. 40
12	14	19	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
13	NEW▶		SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320RCA (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
14	RE-ENTRY		UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
15	RE-ENTRY		WYNTON MARSALIS/ENGLISH CHAMBER ORCH. SONY CLASSICAL 57497 (9.98 EQ/15.98)	THE LONDON CONCERT

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	8	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 4 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	49	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	4	53	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	6	14	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
5	7	16	JAMES GALWAY RCA 62700 (9.98/15.98) RS	WIND OF CHANGE
6	9	9	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING...
7	8	16	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
8	11	55	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
9	13	32	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
10	3	19	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
11	5	8	THE CANADIAN BRASS RCA 62683 (9.98/15.98)	NOEL
12	12	22	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
13	10	94	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
14	14	114	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
15	RE-ENTRY		JON ANDERSON/LONDON CHAMBER ACADEMY ANGEL 55088 (10.98/15.98)	CHANGE WE MUST

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	3	25	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98) 17 wks at No. 1	MYSTICAL CHANTS
2	2	10	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
3	1	11	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	XMAS FAVORITES FROM THE WORLD'S FAVORITE TENORS
4	4	7	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
5	RE-ENTRY		VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	NEW▶		MIRELLA FRENI EMI CLASSICS 65290 (24.98)	GOUNOD: ROMEO ET JULIETTE
7	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
8	RE-ENTRY		VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
9	6	7	SCHOLA HUNGARICA LASERLIGHT 14107 (4.98/5.98)	GREGORIAN CHRISTMAS: CHANTS & MOTETS
10	7	25	CARRERAS-DOMINGO-PAVAROTTI SONY MASTERWORKS 64394 (5.98 EQ/9.98)	ALL-STAR TENORS
11	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: THE BLUE DANUBE
12	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
13	9	24	SILOS MONKS DG 445399 (5.98 EQ/10.98)	MYSTERY OF SANTO DOMINGO
14	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEEHOVEN: SYMPHONY NO. 5
15	RE-ENTRY		LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD

○ 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. ■ Indicates past or present Heatseeker title. © 1995 Billboard/BPI Communications and SoundScan, Inc.

# Music Video

ARTISTS & MUSIC

## VuJak Heralds Era Of Video Sampling Editing Tool To Have Pro, Consumer Applications

BY DEBORAH RUSSELL

LOS ANGELES—Just as audio sampling ushered in an entirely new formula for the creation of music, digital video sampling is poised to revolutionize the interactive entertainment industry.

One product set to reach the consumer market in 1995 is VuJak, a non-linear video editing and real-time performance tool from L.A.-based D/Zone that allows the user to manipulate video, text, graphics, audio, music, and special effects using any MIDI input device.

"It allows the passive consumer of one-way media to be an active producer of totally new content," says Lisa Eisenpresser, VuJak producer. She says her experience working with VuJak co-developer Brian Kane in creating the tool was a digital extension of what she had been trying to accomplish in the analog realm, which was to formulate a "far less painstaking way to create a fast-cut, complex, layered piece."

Kane programmed the software, which melds the subversive sampling sensibilities of such video/performance art groups as Emergency Broadcast Network with the wonders of high-speed technology.

In fact, Kane and members of EBN were classmates at the Rhode Island School of Design, and together they succeeded in honing a simulated video sampling method that the group used to produce a number of video albums for T.V.T. Kane's development of the VuJak software is independent of his relationship to EBN, but what once took hours of studio and post-pro-

duction work for him to perfect—the juxtaposition of unrelated loops of sound and video—now can be achieved in mere seconds using the new tool. (In addition, the sampling itself can be performed live.)

The system actually can be used to record visual sequences of standard QuickTime images (and sound) culled from television or videotape sources. The audio portion is 16-bit-quality sound, and depending on the hardware being used, VuJak can display full-motion, broadcast-quality video, says product



DOLBY

manager John Petit.

The images are loaded into the system memory (eight megabytes or more are recommended) and one can then assign video riffs to various keys on a computer, MIDI keyboard, or a MIDI-driven guitar, drum kit, telephone keypad, power glove, or body suit.

Then the user can loop and replay the bits in countless combinations, creating completely original video out of existing source material.

VuJak's uses run the gamut from the most amateur home entertainment application to intensely sophisticated professional uses, says Eisenpresser. Multimedia-minded artists such as Thomas Dolby and Timothy Leary both endorse the tool, she says.

"It's really accessible to people who aren't even comfortable with computers," Eisenpresser adds.

"It's ideal for people and musicians who just want to create funky stuff. It's also great for full-time music video editors looking for a non-linear editing tool."

Aspiring directors can create instant videos using sampled images, while recreational users can actually "jam" in real time with other VuJak players via phone modem, Eisenpresser says.

"We're all of the mind that people do not interact with computers, they interact with people," she says.

Club-based VJs now can follow in their audio counterparts' footsteps, with the potential to popularize a new form of entertainment known as "video scratching," Petit says.

He projects a time when artists may use VuJak as a performance-enhancing tool to create a unique experience in the context of each individual concert. As the musicians perform a piece, the instrument could drive the video programming seen by the audience, he says. Or a venue could be equipped with MIDI balls or laser-beam switches that could allow audience members to manipulate the video screen from their seats.

"Each performance then becomes a new revenue stream," Petit says, "because it's something totally exclusive, with entertainment that never has been seen before and never will be seen again."

In addition, the concert could be taped, edited, and distributed via disc after each show, Petit says.

VuJak is in its final testing stage, and while a number of artists have access to it, the product is scheduled for widespread release to the consumer market later this year.

## Propaganda Leader Exits; L.A. Has Hip New 'Sideshow'

PROPAGANDA FILMS, the music video industry's leading production house, enters 1995 as its co-founder/co-chairman Sigurjon (Joni) Sighvatsson exits the company to pursue a more aggressive stance in feature film production. Word is Sighvatsson wanted to free himself of the day-to-day responsibilities of managing Propaganda, which he founded eight years ago with co-chair Steve Golin.

In less than a decade, Sighvatsson and Golin built Propaganda into a multifaceted entity with interests in TV ("Twin Peaks"), film ("Wild At Heart"), and commercial production. Propaganda also is mining the multimedia realm, producing an interactive game for Tri-Star's film "Johnny Mnemonic."

Though his on-site presence will diminish, Sighvatsson's influence at Propaganda is expected to continue. A company representative says he will consult the music video division, which is now headed by Laurie Malaga. She replaces Rhea Rupert, who recently exited the company.

Directors represented by Propaganda include David Fincher, Stephane Sednaoui, Dominic Sena, and Antoine Fuqua, to name just a few. Propaganda also houses Satellite Films, which represents directors Spike Jonze, Mark Romanek, Peter Care, and more.

PolyGram Filmed Entertainment acquired Propaganda in 1992.

POINT-OF-PURCHASE Programming: As 1995 unfolds, closed-circuit programmer ET/VideoLink of Burbank, Calif., seeks to tap the lucrative cross-promotional potential of video links at retail.

"There was a time when a client threw in a videotape, and everyone was happy," says Jeff Snyder, ET/VideoLink's director of operations.

But as technology grows increasingly sophisticated and music video becomes ever more ubiquitous, accounts require more specific imaging and are looking to in-store video programming as a way to markedly increase foot traffic through stores, he notes.

Snyder reports that ET/VideoLink hopes to unveil its most comprehensive cross-promotion and contest in January with one of its heavily tech-minded accounts. And while he was reluctant to provide details at press time, he said the multitiered promotion will involve financial input from the retail account and a participating record label. Other participants include radio/TV stations and area record stores. Acts promoting sophomore albums are bound to benefit the most from such an effort, he says.

REEL NEWS: Child actor Phil McKeon, known as "Tommy" to fans of the '70s TV series "Alice," makes

his directorial debut as the eye behind Esham's new Warlock Records video "Morty's Theme." The clip comes from the soundtrack to the forthcoming horror film "The Fear" from Devin Entertainment... Elektra manager of video promotion David Saslow is moving to the Interscope Records video promotion department. EMI video promotion coordinator Larry Max takes over for Saslow at Elektra... Susie Franz, onetime video promotion assistant at Capitol Records in Los Angeles, is now managing video promotion at the New York-based label Zero Hour.

SPREADING THE WORD: Nashville-based contemporary Christian programmer Z Music recently signed a non-retransmission sub deal with Time Warner Cable, with the potential of increasing its reach by nearly 2 million cable subscribers by late 1995. The network reaches more than 15 million cable and broadcast TV homes.

CIRCUS OF THE Stars: "Sideshow" is one of the hippest L.A. public-access entries to make its mark in 1994, playing the videos that don't get airtime anywhere else, literally. In fact, the crew often makes its own exclusive videos for favorite tunes that have no visual accompaniment.

Since June, siblings Richard and Stefanie Reines and partner Usha Harris have been spotlighting videos by such independent acts as Zip Gun (Empty Records), Face To Face (Victory), Jawbreaker (Tupelo), and the Wrens (Grass). And the trio does tread into major-label turf now and then, programming clips by such underexposed rockers as Sire's Trip Master Monkey, DGC's Bivouac, and A&M's Paw.

Each 30-minute show includes up to eight videos, interspersed with sarcastic and nutty humor. During an interview with a notoriously egocentric act, the interviewer feigned ignorance of the band's identity, continually asking questions about an unrelated artist until the interview subject stormed off the set in a comical huff.

"We've gotten the most fan mail about that show," says Stefanie Reines.

"Sideshow" also has aired live-performance footage of such acts as the Mighty Mighty Bosstones, Compulsion, and Fret Blanket.

In addition, the show's producers already have presented their first Sideshow Music Awards, starring "Cheers" actor George Wendt (whose fine taste in tunes is legendary among alternative concertgoers), infamous child-actor-gone-bad Todd Bridges, and the eccentric musical trio the Del Rubio Triplets.

"Sideshow" reaches more than 500,000 L.A. cable subscribers.

# THE EYE



by Deborah Russell

## PRODUCTION NOTES

### LOS ANGELES

• Van Halen's latest Warner Bros. outing, "Don't Tell Me," is a Squeak Pictures production directed by Peter Christopherson. Fiz Oliver and Catherine Finkenstaedt produced the shoot. Troy Smith directed photography. Fel-



low Squeak director Darren Lavett is the eye behind Jemini's Mercury video "Funk Soul Sensation," lensed by DP Vince Toto. Finkenstaedt produced the clip with Joel Tabush.

• Mick Haggerty directed Aerosmith's "Walk On Water" video for Geffen. Francie Moore and Chris Howard produced.

• The A+R Group's David Cameron directed Collective Soul's latest Atlantic clip, "Gel." Tim Ives directed photography on the shoot; Joe McGraw produced.

• Jim McKay of C-Hundred Films is the eye behind Soul Coughing's "Screenwriter's Blues" video for Slash/Warner Bros. Max Malkin directed photography; Nicole Hirsch produced.

• Director Marty Thomas recently reeled the Whitehead Bros.' Motown clip "Foget I's A 'G': The Remix." Kim Haun directed photography on the shoot, which was produced by R. Scott Lawrence.

• Smash! Films director Pam Robinson lensed The Whispers' video "Make Sweet Love To Me" for

Capitol. Pat Darrin directed photography on the clip, while Ken DuPuis produced. Robinson and DuPuis also directed and produced Patrice Rushen's "I Do I Do" video for Sindrome Records. Ericson Core directed photography.

OTHER CITIES

• Atlanta provides the setting for Aaliyah's Jive video "Age Ain't Nothing But A Number," directed by Millicent Shelton for The End. Gary Romano produced the shoot.

• Atlanta also is the site of Cameo's latest Way 2 Funky/Raging Bull video "Slyde." Cameo's Larry Blackmon directed the shoot with Thomas Barnes. Tracey Baker produced.

• Little Texas trekked to Austin, Texas, to shoot "Amy's Back In Austin," the act's new Warner Bros. clip, directed by Alternative Visions director DJ Webster.

• Those 2 Girls' new Arista video "All I Want" is an A+R Group production lensed on location in London. Tim Royes directed the shoot with DP Mike Southon. Lizzie Ross produced.

# Billboard Video Monitor

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



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

- Craig Mack, Flava In Ya Ear
- Brandy, I Wanna Be Down
- Brownstone, If You Love Me
- TLC, Creep
- Soul For Real, Candy Rain
- Janet Jackson, You Want This
- The Brand New Heavies, Spend Some Time
- Barry White, Practice What You
- Cato, I Get A Buzz
- Mary J. Blige, Be Happy
- Luther Vandross, Always And Forever
- Warren G, Do You See
- Raja-Nee, Turn It Up
- Nuttin' Nyce, Down 4 Whateva
- Bebe & CeCe Winans, If Anything Ever...
- Y2N-Vee, Chocolate
- A Few Good Men, A Lil' Somethin'
- N II U, I Miss You
- Chante Moore, Old School Lovin'
- Blackstreet, Before I Let You Go
- Ebony Vibe Everlasting, Groove Of Love
- Snoop Doggy Dogg, Doggy Dogg World
- Zhane, Shame
- Toni Braxton, How Many Ways
- Salt-N-Pepa, None Of Your Business
- Da Brat, Fa All Y'all
- Craig Mack, Get Down
- Snoop Doggy Dogg, Murder Was The Case
- Ice Cube, What Can I Do?
- Toni Braxton, You Mean The World To Me

★ ★ NEW ADDS ★ ★  
 No New Adds This Week



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- Lari White, Now I Know
- David Ball, Look What Followed Me Home
- Sawyer Brown, This Time †
- Alan Jackson, Gone Country †
- Rick Trevino, Doctor Time
- Patty Loveless, Here I Am
- Pam Tillis, Mi Vida Loca
- Tim McGraw, Not A Moment Too Soon
- The Mavericks, There Goes My Heart
- Mark Collie, Hard Lovin' Woman
- Joe Diffie, Pickup Man
- Randy Travis, This Is Me
- Reba McEntire, Till You Love Me

- John Berry, You And Only You
- Mary Chapin Carpenter, Tender When I...
- Little Texas, Amy's Back In Austin †
- Bryan White, Look At Me Now
- Garth Brooks, The Red Strokes
- Jed Zeppelin, Workin' Man Blues †
- George Ducas, Lipstick Promises †
- James House, Little By Little †
- Garth Brooks, Ain't Going Down
- Alabama, Angels Among Us
- Kathy Mattea, Maybe She's Human
- Collin Raye, My Kind Of Girl
- Neal McCoy, For A Change †
- Marty Stuart, Don't Be Cruel
- Suzy Bogguss & Chet Atkins, One More...
- Ken Mellons, I Can Bring Her Back
- Trisha Yearwood, It Wasn't His Child
- Wynonna & Michael English, Healing
- Archer/Park, We Got A Lot In Common
- Shenandoah/Aison Krauss, Somewhere... †
- Hank Williams, Jr., I Ain't Goin' Peacaf
- Chris LeDoux, Tougher Than The Rest
- Aaron Tippin, I Got It Honest
- Greg Holland, When I Come Back
- Lisa Brokop, Take That
- Wade Hayes, Old Enough To Know Better
- Russ Taff, Love Is Not A Thing
- Noah Gordon, The Blue Pages
- Faith Hill, Take Me As I Am
- Rhett Akins, What They're Talking About
- Billy Ray Cyrus, Storm In The Heartland
- Radney Foster, The Running Kind
- Cleve Francis & Patti Austin, We Fell In...
- Pirates Of The Mississippi, You Could Do
- Doug Stone, Little Houses
- George Jones & Alan Jackson, A Good Year
- Larry Stewart, Losing Your Love

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★  
 Clay Walker, This Woman And This Man  
 Diamond Rio, Bubba Hyde  
 Patricia Conroy, Somebody's Leavin'



Continuous programming  
 1515 Broadway, NY, NY 10036

- Green Day, When I Come Around \*\*
- Stone Temple Pilots, Interstate Love Song
- Ini Kamoze, Here Comes The Hotstepper
- R.E.M., Bang And Blame
- Weezer, Buddy Holly
- Tom Petty, You Don't Know How It Feels
- Boyz II Men, On Bended Knee
- Snoop Doggy Dogg, Murder Was The Case
- TLC, Creep
- Hole, Doll Parts \*
- Live, I Alone
- Eagles, Hotel California
- Nirvana, About A Girl
- Veruca Salt, Seether \*

- Soundgarden, Fell On Black Days
- Warren G, Do You See
- Madonna, Take A Bow
- Dr. Dre & Ice Cube, Natural Born Killers
- The Flaming Lips, She Don't Use Jelly
- Blackstreet, Before I Let You Go
- Brandy, I Wanna Be Down
- Urge Overkill, Girl, You'll Be A Woman Soon \*
- Sheryl Crow, Strong Enough
- Queensryche, Bridge
- Bad Religion, 21st Century (Digital Boy)
- Offspring, Come Out And Play
- Bon Jovi, Always
- Danzig, Can't Speak
- Green Day, Basket Case
- Warren G & Nate Dogg, Regulate
- Candlebox, Far Behind
- Mary J. Blige, Be Happy
- Jimmy Page & Robert Plant, Thank You
- The Cranberries, Ode To My Family
- Aerosmith, Amazing
- Mazzy Star, Halah
- 36 Crazyfists, Cover Me
- Deadeye Dick, New Age Girl
- Offspring, Self Esteem
- Boyz II Men, I'll Make Love To You
- Smashing Pumpkins, Disarm
- Salt-N-Pepa, None Of Your Business
- Soundgarden, Black Hole Sun
- Scarface, I Never Seen A Man Cry
- Freedy Johnston, Bad Reputation
- Salt-N-Pepa/En Vogue, Whatta Man
- Green Day, Longview
- Stone Temple Pilots, Big Empty
- Beastie Boys, Sabotage
- Coolio, I Remember

\*\* Indicates MTV Exclusive  
 \* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★  
 Nirvana, The Man Who Sold The World  
 Bush, Everything Zen  
 Rancid, Salvation  
 Portishead, Sour Times



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

- John Michael Montgomery, I Swear
- Tim McGraw, Indian Outlaw
- David Ball, Thinkin' Problem
- Reba McEntire, Why Haven't I Heard...
- Alan Jackson, Livin' On Love
- Faith Hill, Take Me As I Am
- Aaron Tippin, I Got It Honest
- Vince Gill, When Love Finds You
- Patty Loveless, Here I Am
- Pam Tillis, Mi Vida Loca
- Rick Trevino, Doctor Time
- Billy Ray Cyrus, Storm In The Heartland

- Garth Brooks, The Red Strokes
- Little Texas, My Love
- Collin Raye, Little Rock
- Travis Tritt, Foolish Pride
- Vince Gill, What The Cowgirls Do
- Tim McGraw, Not A Moment Too Soon
- Joe Diffie, Third Rock From The Sun
- Alan Jackson, Gone Country
- Patty Loveless, I Try To Think About Elvis
- Jed Zeppelin, This Is Me
- Doug Stone, Little Houses
- Reba McEntire, Till You Love Me
- 25 Jed Zeppelin, Working' Man Blues
- Bryan White, Look At Me Now
- Martina McBride, Independence Day
- Marty Stuart, That's What Love's About
- Lisa Brokop, Take That
- Mary Chapin Carpenter, Tender When I...

★ ★ NEW ADDS ★ ★

Garth Brooks, Ain't Going Down ...  
 David Ball, Look What Followed Me Home



Continuous programming  
 1515 Broadway, NY, NY 10036

- Madonna, Take A Bow
- Tom Petty, You Don't Know How It Feels
- R.E.M., What's The Frequency, Kenneth?
- Des'ree, You Gotta Be
- Bon Jovi, Always
- Hootie & The Blowfish, Hold My Hand
- Boyz II Men, On Bended Knee
- Sting, When We Dance
- Gin Blossoms, Allison Road
- Gloria Estefan, Turn The Beat Around
- Sheryl Crow, Strong Enough
- Eagles, Hotel California
- Melissa Etheridge, Come To My Window
- R.E.M., Bang And Blame
- Urge Overkill, Girl, You'll Be A Woman ...
- Vanessa Williams, The Sweetest Days
- John Mellencamp, Wild Night
- Madonna, Secret
- Amy Grant/Vince Gill, House Of Love
- Melissa Etheridge, I'm The Only One
- Melissa Etheridge, I'm The Only One (Live)
- Bob Seger, Night Moves
- Babyface, When Can I See You
- Toad The Wet Sprocket, Something's Aways
- Stone Temple Pilots, Interstate Love Song
- John Mellencamp, Dance Naked
- Jon Secada, Mental Picture
- Gin Blossoms, Until I Fall Away
- Boyz II Men, I'll Make Love To You
- Andru Donalds, Mishale

★ ★ NEW ADDS ★ ★

Milla, Gentleman Who Fell

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 14, 1995.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO  
 Mel-Low, Money, Houses & Clothes

BOX TOPS  
 TLC, Creep  
 N II U, I Miss You  
 Thuglife, Cradle To The Grave  
 Changing Faces, Foolin' Around  
 Dr. Dre/Ice Cube, Natural Born Killaz  
 K-Ci Of Jodeci, If You Think You're Lonely Now  
 Nuttin' Nyce, Down 4 Whateva  
 Ice Cube, What Can I Do  
 Too Short, C\*\*ktales

ADDS  
 Adina Howard, Freak Like Me  
 Aerosmith, Walk On Water  
 Andru Donalds, Mishale  
 Atban Klann, Puddles Of H2O  
 Bob Rivers, I Am Santa Claus  
 Bone Thugs N Harmony, Foe Tha Love Of \$  
 Brandy, I Wanna Be Down (Remix)  
 Danzig, Can't Speak  
 Dave Matthews Band, What Would You Say  
 Dionne Ferris, I Know  
 Donna Summer, Medley  
 E-40, I Luv  
 Funkdoobiest, Rock On  
 Helmet, Wilma's Rainbow  
 Indo G & L'J Blunt, Blame It On The Funk  
 J. Little, The Hump Is On  
 K-Dee, Freshest M.C. In The World  
 Karyn White, Can I Stay With You  
 Melissa Etheridge, I'm The Only One  
 Mista Grimm, Situation Grimm  
 Notorious B.I.G., Big Poppa  
 Pharcyde, Pandemonium  
 Rappin' 4-Tay, Playaz Club(Remix)  
 Sabelle, Where Did The Love Go?  
 Shanice, I Wish  
 Tanya Blount, Hold On

Wascals, The Dips  
 Willi One Blood, Whiney, Whiney



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

Mary Chapin Carpenter, Tender When I...  
 Raul DiBlasio, Hasta Que Te Conoci  
 Eagles, Hotel California  
 Melissa Etheridge, I'm The Only One  
 Alan Jackson, Gone Country  
 Barry Manilow, I Can't Get Started  
 Rolling Stones, Out Of Tears  
 Santana, Luz Amor Y Vida  
 Barbra Streisand, Evergreen  
 Three Tenors, La Donna e' Mobile  
 The Tractors, Baby Likes To Rock It  
 Beatles, All My Loving  
 Billy Ray Cyrus, Storm In The Heartland  
 Kenny G, Have Yourself A Merry...  
 Julio Iglesias/Sting, Fragile  
 Elton John, Circle Of Life  
 Adrian Legg, The Crockett Waltz  
 Reba McEntire, Till You Love Me  
 Steve Perry, Missing You  
 Bob Seger, Night Moves



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

Trisha Covington, Play Me Out  
 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 & Prodege, Geez...  
 Rappin' 4-Tay, On Bended Knee  
 Brownstone, If You Love Me  
 missjoness, 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

Bon Jovi, Always  
 Cranberries, Zombie  
 Pato Banton, Baby Come Back  
 Sheryl Crow, All I Wanna Do  
 Rednex, Cotton Eye Joe  
 Ace Of Base, Living In Danger  
 Snap/Summer, Welcome To Tomorrow  
 U96, Love Religion  
 Whigfield, Saturday Night  
 Madonna, Secret  
 L. Vandross/M. Carey, Endless Love  
 2 Unlimited, No One  
 Tom Jones, If I Only Knew  
 Nirvana, About A Girl  
 The Stone Roses, Love Spreads  
 Take That, Sure  
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# Artists & Music



## "GIBSON GUITARS: 100 YEARS OF AN AMERICAN ICON"

By Walter Carter  
 (General Publishing; \$40)

This is the story of a company with a blue-chip brand. But it's also the history of instrument-making and the shaping of contemporary American music.

It was 1894 when a shoe salesman named Orville Gibson opened a guitar and mandolin factory in Kalamazoo, Mich. His business grew as new forms of music bloomed. First, there was ragtime; then, in 1914, W.C. Handy popularized the blues. Three years later, Dixieland jazz burst on the scene, and the banjo replaced the mandolin as the string king. By the '20s, radio's Grand Ole Opry broadcasts and recording artists such as Jimmie Rodgers revived interest in the acoustic guitar. But it was the rise of big band jazz in the '30s that created a need for louder, electrified guitars.

Following World War II, Gibson competitors Leo Fender and Rick- enbacker were making solid-body electric guitars, which Gibson dis-

missed as "planks" and "frying pans." But Gibson engineers were busy building solid bodies of their own. In 1952, they took their prototype to recording artist Les Paul, who lent technical advice and consent to use his name.

The double shot of rock'n'roll in the '50s and the folk music boom of the '60s sparked explosive demand for guitars, demand that Gibson had trouble keeping up with.

Consequently, Gibson's quality and reputation fell and musicians rejected new company offerings in favor of the gold top and cherry sunburst Gibson classics of the 1950s.

Gibson's rescue came when three Harvard MBAs—one of whom, Henry Juskiewicz, was a guitarist—bought the struggling company in 1986 for \$5 million and turned it around, meeting the vintage challenge by reissuing a collection of old-style Gibsons.

Photographs of these beautiful old guitars and the artists who became famous playing them make this company-sanctioned book a welcome addition to any music lover's coffee table.

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## Artists & Music

### STONE TEMPLE PILOTS SET RECORD

(Continued from page 8)

lin-meets-the Joker character, has picked up more than 300 spins at MTV and VH1 combined. (The song's hook has been used as a bumper for VH1's weeknight show, "Darcy's Music.")

Also of note, during its run, "Interstate" fended off challenges from such worthy contenders as the Rolling Stones, Eric Clapton, R.E.M., the Eagles, Jimmy Page & Robert Plant, and Nirvana, none of whom could knock off Stone Temple Pilots. (Tom Petty's "You Don't Know How It Feels" finally accomplished that feat.)

"There's no band hotter now than Stone Temple Pilots," boasts Danny Buch, senior VP of promotion at Atlantic. He stresses that all sorts of rock stations—hard, modern, heritage—embraced the act's electric tale of lies and deception.

Stone Temple Pilots are no strangers to rock radio saturation. Since its first single, "Sex Type Thing," from the late 1992 release "Core," the band has never left the Album Rock Tracks chart. In just 24 months it has racked up eight hits, often overlapping with two or three cuts clustered near the top of the chart. That streak helps explain how the band's two releases, "Core" and "Purple," along with "The Soundtrack To The Crow," on which the band appears, have sold a combined total of more than 7 million copies in two years' time, an astonishing amount for a hard rock act. The band's workmanlike approach (i.e., little public controversy and few granted interviews) matches its image as "quiet superstar," as Bill Weston, PD at WHJY Providence, R.I., puts it.

Almost from day one, Stone Temple Pilots established a knack for hanging around playlists long after others faded. For instance, the band's 1993 album rock No. 1 hit "Plush" managed to stay on the Album Rock Tracks chart for 31 weeks before dropping below No. 20. At that point it moved onto the Album Rock Recurrent Tracks chart, where it remained for an additional 46 weeks. In other words, "Plush" was a rock radio anchor for 77 straight weeks, from the spring of 1993 through the fall of 1994.

In setting the Album Rock Tracks mark, "Interstate" surpassed the

Rolling Stones' "Start Me Up," which logged 13 weeks at No. 1, from September through November 1981. Back then, the album rock chart was based on reported adds at radio. Ten years later, in November 1991, Billboard unveiled its Broadcast Data Systems-based spin chart, and within months U2's "Mysterious Ways" hit and stayed at No. 1 for 12 weeks, setting the current chart mark.

At that time, however, the chart was based on gross impressions, which multiplied each BDS monitored-play by the Arbitron-estimated audience at the time of the play. So, if major-market stations played a song more often during morning drive, that song earned lots of gross impressions (as compared to small-market stations playing the song during overnights). In January 1993, the Billboard Album Rock Tracks chart switched to a straight spin formula, which makes the run logged by "Interstate" even more impressive.

The single managed to conquer more than the rock world, however. Since BDS data began being phased in on various Billboard charts in 1990, no single had endured at No. 1 for more than 14 weeks. Ace Of Base's "The Sign" hit that mark this year atop the Top 40/Mainstream airplay chart. (Both Houston and Boyz II Men have managed 14-week runs on The Billboard Hot 100; that chart factors in both single sales along with radio airplay.)

As for "Interstate," there's little doubt that through sheer repetition the song entered the cultural subconscious in 1994, its guitar riff gently gnawing at the memory banks of rock fans across the country.

But what was it about "Interstate" that had people asking for more when, by all accounts, they should have been ready to move on? Buch at Atlantic notes the track's "hooks from hell." Marty Bender, PD at WFBQ Indianapolis, agrees, pointing to the song's strong Led Zeppelin-like licks. "It starts strong and never lets up," he says. But pressed further for an explanation on the single's winning streak, Bender demurs in favor of mystery. "It's almost wrong to analyze certain things," he suggests. "It takes away from the surprise element of the business."

### MILLS EXITS GIANT IN URBAN DIVISION SHUFFLE

(Continued from page 6)

omore effort. That's the biggest disappointment."

As for another major Mills signing, that of Hammer, Azoff insists that the rapper has returned to the studio and that his next album may be released at the end of this year.

Giant's R&B roster also includes Christopher Williams, whose album, "Not A Perfect Man," will be out Feb. 28; Ahmad; Hi-Five; Roque; Tony Thompson; and Shug & Dap.

In addition to signing acts, Mills is credited with forging deals with R&B producers, whose artists' debut releases will be worked by Giant this year. The producers and the acts are Dave Hall (Assorted Phlavors), Eric Sermon (309), and Chad Elliott (Peekaboos).

Mills was recruited to Giant

shortly after Azoff started the label in January 1990. She was promoted to president of black music two years ago. Mills is a Los Angeles native who managed producers and artists for 12 years. Her clients included Stephanie Mills, for whom she worked initially as a personal secretary, and Christopher Williams.

"She's a talented executive," says Azoff. "She will land on her feet."

A source says Giant has extended its deal with Warner Bros., although the latter company declines comment. The arrangement had been in doubt, as reports circulated that Azoff was unhappy with his relationship with Warner Music and was seeking a new partner. Internationally, BMG is Giant's distributor.

## WEA Germany Splits Four Ways Mini-Companies Aimed At Niche Markets

■ BY WOLFGANG SPAHR

HAMBURG—With a new setup involving “companies inside a company,” WEA Music in Hamburg is reorganizing its label structure to help it respond to changes in the German market.

WEA’s managing director Gerd Gebhardt says the company is “looking to service musical niches more than before and also to establish communication with artists, producers, and other outside partners on a broader basis.”

The changes are believed to be unique in the German record industry, as they involve splitting the WEA company into four “mini-companies,” each with its own sales force.

Gebhardt believes the advantages are “shorter [communication] dis-

tances, direct exchange of know-how, and high motivation.” Gebhardt says the benefits of small units inside WEA have already been demonstrated by labels such as Frankfurt techno label Eye-Q, in-house dance imprint MAAD, and the Berlin dub and jungle specialist Downbeat, all of which have been using the company’s service departments.

Says Gebhardt, “The formation of small independent units with marketing, promotion, and sales duties will have synergetic effects on other departments at WEA and will ultimately influence the market. The ability to respond quickly to trends and new retailer structures will give WEA artists a competitive advantage.”

WEA deputy managing director and marketing director Bernd Dopp points out that the pop music market has changed decisively over the last few years. “New successful artists generally emerge from the subculture and underground structures,” he says. “The repertoire and, hence, marketing require a high degree of specialization and knowledge of ‘niches’ in the product management, promotion, and sales areas.”

Extreme concentration in the retail sector is making it more difficult to break new acts and is forcing WEA to work closely with trend retailers. Says Dopp, “The key accounts are primarily

interested in established names, as are most of the media. A new marketing structure must therefore involve changes to distribution and promotion.”

In practical terms, the Hamburg-based WEA company has split into four independent units from the product-management level downward, all reporting to marketing manager Alexander Maurus. Unit 1 is responsible for the mainstream domestic, U.K., and affiliate product. Unit 2 also looks after mainstream pop and is managed by Peer Kurrer. This particular segment of repertoire concentrates on Anglo-American products as well as the Eye-Q label.

Unit 3 will concentrate on RAW (Rock/Alternative/WEA), i.e., alternative rock, neo-folk, rock, and metal. Unit 4 involves “sophisticated music” such as Paul Simon, Eric Clapton, George Benson, Anita Baker, David Byrne, etc., as well as Latin, jazz, and catalog marketing for products from all countries.

Dopp stresses that senior product managers would have a great deal of freedom for making their own decisions. For example, they will be communicating with foreign label partners directly. At a weekly meeting, marketing manager Alexander Maurus and Manfred Schmitz, head of promotion, will decide on promotion activities with the various mini-companies.

## Warner Special Marketing Co. Stands Alone

HAMBURG—Warner Special Marketing, a division of EastWest Records Germany, has been set up as an independent but limited company as of Jan. 1. The move follows its success with multilabel compilation albums such as “Bravo Hits” and “Dance Max.”

Thomas Schenk, who has directed Warner Special Marketing (WSM) activities for the past two years, has been named general manager of the new company.

Manfred Zumkeller, senior VP of Warner Europe, cites a double-digit market share in the media-advertised sector as the reason for WSM’s independence. In recent years, he says, Warner Special Marketing had successfully targeted new audiences for recorded music with its projects.

Juergen Otterstein, managing director of EastWest Records in Hamburg, says that Warner Special Marketing has become a gauge for new marketing ideas in the German music business. EastWest will continue to handle distribution of WSM product.

“Thomas Schenk and his team have more than earned their independence as a result of their division’s rapid success,” says Gerd Gebhardt, managing director of WEA Music Germany.

Schenk noted that the entire recorded music market has benefited from the cooperation of WEA, EMI Electrola, and Virgin in the production of the “Bravo Hits” and “Dance Max” releases.

WSM will move from WEA’s premises in Arndtstrasse to its own offices on Lachnerstrasse 2 in Hamburg, beginning Jan. 16.



**Toasting Candy.** Executives of BMG Netherlands raise their glasses to salute Candy Dulfer on the signing of a new worldwide contract with the company. Dulfer is working on her third album, following the international success of “Sexuality” and “Sax-A-Go-Go.” Shown, from left, are Jan van Dingstee, A&R manager; Coen van Wermeskerken, legal and business affairs manager; Inge Dulfer, artist manager; Dulfer; Dorus Sturm, managing director of BMG Netherlands; and Bob Hubar, Dulfer’s attorney.

## Dreams Come True Makes U.S. Debut Via Film

■ BY STEVE McCCLURE

TOKYO—Japan’s pop trio Dreams Come True is living up to its name now that one of its songs has been chosen as the closing theme of the new animated film “The Swan Princess,” released in November in the U.S.

The soundtrack placement is quite a coup for the Epic/Sony group, which has sold more than 12 million albums since its 1988

debut; it also has moved 3.7 million copies of the 1992 release “The Swinging Star,” Japan’s all-time top-selling album.

“Eternity,” which is included in the film’s Epic Soundtrax album, is the group’s first American release. The song was commissioned for the movie after Sony Wonder, a division of Epic specializing in family entertainment, introduced the group to Nest Entertainment, the independent company that

## New R&B Charts Fuel Hopes For U.K. Artists, Retailers

■ BY PAUL SEXTON

LONDON—Hopes are high among the U.K.’s soul artists, managers, and retailers that a new weekly R&B singles chart can give their music a much-needed shot in the arm. The R&B Top 40 listing is published in the trade press Jan. 14, and radio syndication for the new chart is planned for the spring.

U.K. chart compiler Chart Information Network (CIN) has been preparing test charts for several months based on sales data for R&B-related product (Billboard, Sept. 10). After discussions with various interested parties—including the British R&B Assn. (BRBA)—about the musical subgenres that will be eligible for the survey, as well as approval by the British Phonographic Industry’s Chart Supervisory Committee, the first official weekly R&B Top 40 will be published in the Jan. 14 issue of the trade magazine Music Week.

Sales data for the chart will be gathered from the majority of existing shops on the chart return panel with the important addition of a number of specialist R&B outlets.

CIN also has assigned exclusive broadcasting rights of the chart to the independent production company Somethin’ Else, which is developing a weekly program based on the R&B Top 40 to be targeted at stations in the commercial U.K. network. BBC Radio 1 has also expressed interest in the chart, but CIN has initially opted for exposure in the commercial radio sector and is negotiating rights with various other media, including daily newspapers and other press.

Modeling itself on Billboard’s Hot R&B Singles survey, the chart aims to give supposedly “specialist” soul artists from the U.K. and further afield a helping hand toward acceptance in the pop mainstream by giving them the cache of an “R&B hit.”

“There’s been a need for a British R&B-based chart for a long time now,” says CIN’s chart de-

velopment manager Reuben Pearson. “Many R&B bodies recognize that fact and have lobbied us to put a chart together that will promote British R&B artists looking to establish themselves in the mainstream music charts and, in the long run, in the States. We’ve defined various musical styles to include in this chart, and we seem to be just about there in terms of the types of music which you would equate with R&B, both traditional and ‘new wave.’”

The BRBA, a collective of artists, producers, managers, retailers, and record companies, was formed last August with the prime objective of campaigning for the new chart. “For me, the question is not ‘why do we need a chart?’ but ‘how has it taken so long?’” says BRBA spokesman artist/producer Ray Hayden, who points to the continuing influence of R&B in shaping the sound of mainstream U.K. pop giants such as Take That. “This is music which has gone amiss in terms of being represented. It’s one of the few areas that has yet to be fully exploited in the way that, say, indie has in the last few years, and dance music has almost become the pop sound of the U.K.”

Observers will be mindful of the industry’s unsuccessful experiment in 1993 with a “breakers chart,” a top 20 list of singles bubbling under the CIN pop top 40 that failed to win support, largely because of the volatility of the U.K. singles market, which in many cases caused even the No. 1 “breaker” to drop out of the chart the following week.

Pearson and Hayden agree that the “hot potato” of the new chart lies in the inevitably subjective definition of the term R&B, but agreement has now been reached that the survey will open its doors to most rap, reggae, and jungle releases in addition to such soul-flavored pop chart regulars as Mariah Carey and Eternal.

“We’re not excluding anything which represents R&B music,” says Pearson, promising “a chart which will promote smaller artists and specialist labels.”

produced the \$35 million feature.

The composition was a true international effort, involving Dreams Come True members Masato Nakamura and Miwa Yoshida, the group’s producers Mike Pela and David Zippel, who wrote the lyrics for the other songs used in “The Swan Princess,” and vocalist Yoshida, who sings here in English.

Matt Mazer, executive producer of “The Swan Princess,” says he

was impressed by Dream Come True’s “musical style, its success, and its willingness to collaborate.

“Their talent is world-class and belongs on a wider stage,” Mazer says. “People who’ve heard the song in the picture feel that it’s a work that plays well for the world market. Certainly ‘Eternity’ gives audiences something wonderful to hum as they walk out the door having had a great experience.”

(Continued on page 37)



**Mexican Gold.** Placido Domingo receives a gold record award from Mario Ruiz, president of EMI Music Mexico, right, for sales exceeding 100,000 of his album "De Mi Alma Latina." The album was released in that market by Angel/EMI Latin.

## PolyGram Belgium Divides Pop Division Into 3 Units

■ BY MARC MAES

BRUSSELS—In order to cover the different areas of the music industry more thoroughly and to boost the company's efforts in both local and international product, PolyGram Belgium has decided to implement radical changes in its pop division.

As of Jan. 1, PolyGram divided its pop division into three specific market departments, each headed by a marketing manager.

The idea was elaborated by PolyGram managing director Bert Cloeckaert and pop repertoire marketing manager Francois Vaes, and including the shutdown of the French music department, which will now be taken on by the new entities within PolyGram here.

A first change is the special marketing department, until now dealing with marketing, TV campaigns, licenses, and compilations. The department will now also handle all back catalog operations, midprice and budget-price lines, and exploitation of existing catalogs.

To strengthen the company's position with local talent, the newly created National Talent And Publishing Department will actively deal with existing contracts with artists such as Will Tura and Gunther Neefs, as well as handle distribution and licensing contracts. It also will play an instrumental role in attracting new talent or labels. The department will be headed by Vaes.

Erik Vink steps over from TV-merchandise Arcade to head PolyGram's international pop department as marketing manager. "This department will undergo the most significant changes," says Cloeckaert, "as we step down from the traditional situation where both Polydor and Phonogram had their own complete setup within PolyGram, with separate product managers and promotion staff. We have now created two product groups and one promotion team. Music today consists of various direc-

tions, each requiring its specific expertise. If we take the whole repertoire, it becomes very hard to specialize."

Starting in January, the PolyGram promo staff will consist of five people dealing with TV, radio, and print in both Flanders and the southern part of the country. The company opted for one Flemish and one French-language promotion officer to cope with rock and pop and a "national" promo function for PolyGram's dance repertoire. "This implies that the rock promotion officer will represent all of PolyGram's rock artists in his territory," says Vaes, "and so will become the experienced spokesperson for the specific media dealing with the repertoire."

Cloeckaert adds that the Polydor-Phonogram split will remain at the product-management level, where Polydor and its affiliated labels will be under the supervision of product manager Erik Vervloet and junior product manager Caroline Lemaire, who moves up from the French repertoire department.

The Phonogram product group (including the Island label as of Jan. 1) will be headed by former French repertoire manager Paul David, with Deirdre Ceustermans as junior product manager.

"In both product groups, functions will be complementary and on a national basis," says Vaes. "And I'm convinced that the overall bilingual aspect of this lineup will have positive effects. Before, we had good results in Flanders thanks to a Flemish-language product manager, and the fact that now each product group will operate in tandem will facilitate the penetration of international product in the south and French-language repertoire in the north of Belgium."

Says Cloeckaert, "One of the major advantages of the new structure is that we will succeed in keeping pace with the evolution of the market, with each product getting the attention

(Continued on next page)

## BMG To Open New Company In Turkey Cautious Steps Planned In Building Local Roster

■ BY ADRIAN HIGGS

ISTANBUL—BMG International is officially opening its own company in Turkey this month, according to the company's recently appointed general manager, Tim Schindel.

The new company will report to BMG International in Munich and will handle BMG's international repertoire in Turkey as well as develop local repertoire. Turkish music industry giant Raks Elektronik will deal with manufacturing and distribution. There is an option for BMG and Raks to create a future joint venture. BMG previously had a license deal with Turkish indie MMY.

Outlining the new company's plans, Schindel says, "We want to grow naturally and organically," adding that he will be taking careful steps, especially with the development of new local artists.

While busy building a local-talent roster, Schindel says he also expects to achieve a slight increase in sales of international repertoire in 1995.

Cassette and CD, the only formats available in Turkey, have taken a hammering from the combined effects of an explosion in private radio channels and an economic recession that has hit Turkish consumers hard since April. Schindel reports that sales have roughly halved since April, but that they have once again resumed an upward trend.

In his new post, Schindel will draw heavily on his previous experience as head of the Motion Picture Assn. of America's anti-piracy group in Turkey, a post he held before joining Raks as international relations manager.

Schindel says he aligns himself with several local heads of international majors in the "new school" on

the piracy issue. "Piracy is price dependent," he says, "but that's not the whole story." While seeking price increases for his products—which he sees as undervalued in the Turkish market, despite their quality—he promises to pool resources with other majors to take on the pirates. The "old school" holds the view that raising prices attracts pirates.

Meanwhile in a separate but unrelated development, Raks Elektronik, BMG's Turkish manufacturing partner, has received a \$6.6 million loan from the Dutch Development Bank to use as working capital for increased production. The company recently in-

creased production capacity after the sale of 22% of its equity, a deal announced in October. This sale raised \$20.16 million on several international markets.

The company's plant near the Turkish Aegean city of Izmir, has been running at full capacity, producing 80 million audiocassettes, 28 million videocassettes, and 3 million CDs annually.

Raks, which has several manufacturing and duplication contracts with international majors, as well as local companies, estimates 1994 profits at \$12.3 million, up from \$10.4 million in 1993.



**Essex Boys.** The Essex Music catalog is now administered through Rondor Music in Germany, which means Rondor now has administration rights to selected works by Black Sabbath, the Byrds, the Move, Pink Floyd, and the Rolling Stones. Seen here, from left, at the Hamburg signing are Rondor Germany managing director Tommy Richter, Essex managing director Frank Richmond, and Rondor administration manager Jens Ehlers.

## German Publishers Plan International Push Trade Group To Showcase Wave Of Domestic Talent

■ BY WOLFGANG SPAHR

HAMBURG—With German pop music riding high throughout the world, German music publishers are making the most of the opportunities in the coming months to present their young authors, producers, and artists to international audiences.

This year, the German Music Publishers Assn. (DMV) plans a much greater international presence as it rides the crest of the talent wave. Some 50 German music publishers will be presenting their music on a joint stand at MIDEM Jan. 30-Feb. 3 in Cannes, France.

Encouraged by a presentation of new German repertoire in Sydney, Australia, last September, this year they are planning a similar visit to Tokyo in April.

Dr. Hans-Henning Wittgen, managing director of the German Music Publishers Assn. in Bonn, explains: "The music world has its ears open wide to the sound of German music." In 1994, it is estimated the music pub-

lishing business in Germany generated sales of more than 500 million German marks (\$294 million), and in some cases publishers drastically increased their income abroad as a result of international hits.

Despite having more than 150 years of tradition, the German Music Publishers Assn. has in recent months experienced a surprising boom of young creative talent among its membership.

Big names in the pop business like Snap, Haddaway, and Culture Beat are the reason that German music-makers are now generating business outside the country, publishers say.

In the German charts, too, home-made product is clearly on the advance. The Germans have rediscovered their own music, publishers say. According to calculations by the Hamburg trade paper Musik, the proportion of German product in the charts has now surpassed 40 percent. That figure represents a 100% increase over previous years.

The best-selling acts are the Kelly

Family, Scooter, U96, D.J. Bobo, Pharao, Masterboy, Perplexer, Snap, Mark 'Oh, and K2, but the established artists continue to make their voices known, too. These veterans include such acts as Marius Müller-Westernhagen, Peter Maffay, Blue System, Die Flippers, Die Toten Hosen, and Die Aerzte.

The music publishers are pleased about this upswing for their authors and artists. According to EMI Music Publishing's Hamburg-based managing director, Peter Ende, "German music-makers have become presentable on the worldwide stage."

Hartwig Masuch, managing director of the BMG Ufa publishing company in Munich, says, "The young generation of composers, lyricists, and artists is showing the world that real musical alternatives are emanating from Germany." Adds Ed Heine, managing director of market leader Warner/Chappell in Munich: "German hit authors and producers are shooting up like mushrooms after warm rain."

## Warner's 'New' Cold Chisel Album Is Hot Down Under

■ BY GLENN A. BAKER

SYDNEY—In Australia's volatile domestic recording market, there are probably only two real certainties—that John Farnham would go platinum if he sang the phone book and that the defunct Cold Chisel will, year in and year out, outsell most new rock bands with a canon of timeless material that has led to it being accurately labeled "Australia's Doors or Led Zeppelin."

So far, the hard-rocking Cold Chisel has sold almost 3 million copies of the Warner albums it recorded and released between 1978 and 1984, according to the label—two-thirds of which in the decade since the group's disbandment. By breaking up at its peak and refusing lucrative enticements for a reunion, the outfit enjoys a rare aura that translates into quite staggering sales.

Which is why the "new" Cold Chisel album, "Teenage Love," sold 40,000 copies within a month and is swiftly heading toward platinum status, reports Warner. Indeed, nobody is sure who should honor former manager and current flame keeper Rod Willis' two years' hard labor in the service of this project—Chisel fans or the Royal Society of Archeologists—for it is a truly extraordinary archival exhumation.

When the last Chisel hits package was released in 1991, the track "Misfits" was touted as the most any devotee could hope for when it came to shelved songs. It probably was, then. But by 1994, after studios had been raided, beds overturned, unlabeled tape boxes checked out and musicians' moldy memories tapped, Willis was dusting off no less than 33 tracks from which he and the five band members would select the final 24 that have found release on this album and on the three collector-oriented singles that are an essential adjunct to it.

The 16 tracks on "Teenage Love" are not the best things Cold Chisel ever recorded, but they are far from the worst. As an album, they have more grit than the songs on "Twentieth Century," the final studio offering. The ballads—notably the gospel-ish "It Ain't Wrong" and the exquisite "Metho Blues" (drenched in Ian Moss' dauntingly good blues guitar)—are truly tortured. And the rockers—as exemplified by the

screaming "Teenage Love Affair," recorded for but omitted from the first album, and "Suicide Sal,"—still threaten with what one critic has called "their desperation and savage grace."

The adult, responsible Jimmy Barnes cannot assault a song with the same menacing intensity as he did when he was the front man of Cold Chisel.

Many of these tracks, which span eight years and highlight—perhaps more than anything else—the deft, intuitive, and often soul- and gut-wrenching songwriting skills of Don Walker.

That the five members found enough common ground in these songs to sanction their release is a surprise of sorts, as is the fact that they went along with Willis and Walker's insistence that all of them be issued without any overdubs. It comes not long after three of the members collaborated on a taut ballad called "Stone Cold," a track for Barnes' 1993 R&B album "Heat."

"It did take us some time to get over some niggly things, and there had been some sour grapes so it was the first time that any of us had worked together since the split. It was a real milestone," says Barnes, who is now based in the south of France. "When Ian Moss played guitar on it in the studio, it was all so Chisel-esque that it made the hairs stand up on the back of our necks when we played it back. You tend to forget how great a songwriter Don Walker is until you sing his songs."

"Chisel's sound was created by the times," he reflects. "We built our whole repertoire, image, or whatever around a period. We were angry with disco and the way things were going musically, so we got out and played dirty rock'n'roll."

"Teenage Love" is just as much a collection of great tales as great songs, and some of them may eventually be told. Not just because the title track was written after a gig in the South Australian industrial city of Whyalla when the band had been blown off stage by AC/DC and Walker decided they needed a rip-roaring closer to ensure that it never happened again, but because the Barnes composition "Hands Out Of My Pocket" came out of a bizarre incident on Christmas Day when a Hare Krishna cousin of Jimmy's conducted a self-immolation rite in a bathtub. Truth is sometimes stranger than fiction.

## DREAMS COME TRUE MAKES U.S. DEBUT VIA FILM

(Continued from page 35)

Epic/Sony international A&R coordinator John Possman, who helped set up the DCT/Nest collaboration, says, "This band is very fantasy-oriented. Their music is melodic and very much about being happy—themes that fit the movie."

Dreams Come True recorded an English-language version of its composition "Winter Song" for use in "Sleepless in Seattle" when that film was released in Japan. It was not used outside of Japan,

however.

The "Swan Princess" soundtrack album was released Nov. 8 as a joint project by Sony Wonder/Epic Soundtrax/550 Music. "Eternity" is also being used as the B-side of the Regina Belle single, "Far Longer Than Forever," taken from the soundtrack.

Possman says a Japanese-language version of "Eternity" will be released in Japan when "The Swan Princess" goes on view later this year.



DREAMS COME TRUE

## Roots Music, Country Reign At Stony Plain Indie Label Enjoys Biggest Success Yet, Plots U.S. Moves

■ BY LARRY LeBLANC

TORONTO—Stony Plain Records is the paradigm of a small independent label that is not a household name in Canada, yet is revered internationally as a home for superior roots-styled music.

"It's a label that has a fair amount of soul, in the sense that the artists we work with are genuine and have something to say," says Edmonton, Alberta-based producer/radio host Holger Petersen, who founded the label 19 years ago.

Led by traditional country singer Ian Tyson, the label's top seller, Stony Plain's roster includes internationally acclaimed guitarist Amos Garrett (whom Petersen manages) and Cindy Church, one of the finest country singers in Canada, as well as the country group South Mountain, blues singers Rita Chiarelli and Long Lohn Baldry, and the alternative act Jr. Gone Wild.

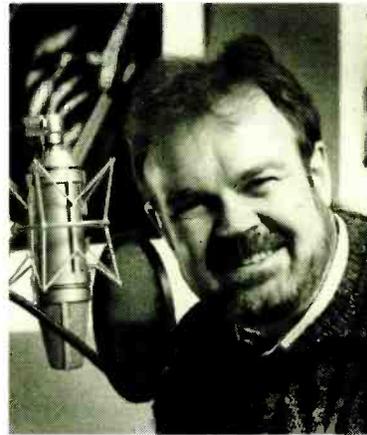
"Last year was our best year yet," says Petersen. "We started it off strongly with Ian Tyson's album 'Eighteen Inches Of Rain' [available in the U.S. on Vanguard Records]. We also had releases by Cindy Church ['Love On The Range'], Rita Chiarelli ['Just Getting Started'], Duke Robillard ['Duke's Blues'], and Maria Muldaur ['Jazzabelle']."

This year, Stony Plain will release albums by Canadians South Mountain, Church, and King Biscuit Boy, as well as U.S. performers Jimmy Witherspoon and Bobby Charles. Jr. Gone Wild's third album for the label, "Simple Little Wish," was released here Jan 10. Born in Pellworm Island, Germany, in 1949, Petersen came to Canada with his family in 1955. Besides operating Stony Plain, he has hosted CBC Radio's two-hour weekly "Saturday Night Blues" program for the past seven years, and his weekly two-hour "Natch'l Blues" show for Edmonton community radio station CKUA will celebrate its 25th anniversary later this year.

Distributed in Canada by Warner Music Canada for the past six years, Stony Plain is handled in the U.S. by Distribution North America (DNA) and Bayside Distribution.

The label also has various territorial licensing agreements internationally, including Munich Records (Holland), IRD International Record Distribution (Italy), Amigo Musik (Scandinavia), Dixie Frog (France), Hypertension (Germany), Pioneer LDC (Japan), Larrikin Records (Australia), and Global Roots (New Zealand).

For the past six years, Stony Plain has licensed albums for Canada from the New Orleans-based blues label Blind Pig (Luther Allison, Eddie C. Campbell, and Commander Cody), and it has licensed recordings from the Austin, Texas-based Watermelon label (Alejandro Escovedo, Katy Moffat, Monty



PETERSEN

Warden) for the past two years.

While Rhino Records has rights to reissue much of Sally Grossman's Bearsville Record catalog, last year Petersen got export rights, excluding the Far East, for Jesse Winchester's seven Bearsville albums, as well as Bobby Charles' self-titled 1970 album and the lone release by the Great Speckled Bird.

Stony Plain has since released two Winchester albums, "Jesse Winchester" (first issued in 1971) and "Third Down, 110 To Go" (1972), along with the Charles and Great Speckled Bird recordings.

Petersen is particularly tickled with the reissuing of the Great Speckled Bird album, featuring Ian and Sylvia, which originally was released by the now-defunct Ampex Records in 1969. However, unlike the Winchester and Charles albums on Bearsville, the original master of the Speckled Bird recording couldn't be found. Instead, producer Peter Moore remastered the album from vinyl sources. "We got a sealed copy of the album from the Bearsville vaults, but I had a Canadian pressing from a second-hand store that weighed almost twice as much," says Petersen. "I sent both to Peter, and it was the Canadian pressing he used."

Petersen has now picked up

worldwide rights to a new Charles album, "Wish You Were Here Right Now," from the Louisiana swamp rocker's own label, Rice 'N' Gravy. The album will be released in early February. It features recent performances of such Charles-penned '50s classics as "Jealous Kind," "See You Later Alligator," "Walking To New Orleans," and performances by Neil Young, Fats Domino, and Louisiana guitarist Sonnie Landreth.

In April, Stony Plain will release a new album by blues shouter Witherspoon. Produced by Duke Robillard, the album also features jazz tenor saxophonist Scott Hamilton.

Explaining his keen interest in recording 71-year-old jazz and blues legend Witherspoon, Petersen says, "I saw Jimmy this summer at the Edmonton Folk Festival and spent some time with him. I really enjoyed his company and was very impressed with what he's doing. All of us involved in this are so proud we could do such a good record for Jimmy. It's one of the best records he's done."

Also being released in April on Stony Plain are reissues of two of Petersen's earliest produced albums, "Walter Shakey Horton With Hot Cottage," featuring Mississippi-born blues harpist Horton, and "Country Blues" by Tennessee-born guitarist Johnny Shines. The Horton recording, Petersen's first production, was first released by London Records of Canada in 1972, while the Shines album was released by X-tra Records in 1974.

On Stony Plain's longtime commitment to blues music, Petersen says, "Interest in the blues has been consistent over the years. It's generally been based on one or two artists selling a lot of one record. Last year, it was Eric Clapton. People notice there are two Eddie Boyd songs on his album ['From The Cradle'] and, touched by those songs, decide to seek out other blues recordings."

## POLYGRAM DIVIDES POP DIVISION INTO 3 UNITS

(Continued from preceding page)

and service it deserves. The back catalog department will now have a full responsibility for the entire catalog exploitation. As for national talent, I'm convinced that with Vaes' expertise, we will now have both time and structure to devote ourselves 100% to the home-grown artists and labels."

Adds Vaes, "Whereas the administration of the publishing department will remain centralized in Holland, we will play a very active A&R role to expand our local-talent roster here."

Both Cloeckert and Vaes agree that with PolyGram's vast French-language repertoire (Remark, Barclay, Polydor, and Phonogram), the decision to incorporate these artists in either pop, dance, or rock will have positive results, allowing PolyGram to serve the Belgian market better

with the full scale of French product.

Wim Cooremans remains marketing manager, special marketing, working with former Phonogram product manager An Hajdu, who will concentrate on back catalog as product manager. Promo staffers Dominique van Poucke (pop) and Charlotte Bertrand (rock) will deal with all French-language media.

In Flanders, PolyGram is recruiting new promotion staff following Marc DeKeyzer's departure from the company; Hannelore Vanstaen, from Boudisque promotion, joined the department in late December, and there are still vacancies for the posts of national dance promo officer and a second promo executive.

# HITS OF THE WORLD



JAPAN		(Dempa Publications, Inc.) 1/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	3	1	1
2	NEW	2	2
3	2	3	3
4	1	4	4
5	NEW	5	5
6	4	6	6
7	6	7	7
8	5	8	8
9	8	9	9
10	7	10	10
1	1	11	11
2	2	12	12
3	5	13	13
4	6	14	14
5	9	15	15
6	4	16	16
7	3	17	17
8	NEW	18	18
9	NEW	19	19
10	7	20	20

NETHERLANDS		(Stichting Mega Top 50) 12/7/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	4	2	2
3	3	3	3
4	2	4	4
5	6	5	5
6	7	6	6
7	8	7	7
8	10	8	8
9	5	9	9
10	NEW	10	10
1	1	11	11
2	3	12	12
3	6	13	13
4	10	14	14
5	2	15	15
6	4	16	16
7	5	17	17
8	8	18	18
9	7	19	19
10	9	20	20

AUSTRALIA		(Australian Record Industry Assn.) 1/8/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	7	2	2
3	4	3	3
4	5	4	4
5	6	5	5
6	7	6	6
7	10	7	7
8	8	8	8
9	12	9	9
10	17	10	10
11	9	11	11
12	11	12	12
13	13	13	13
14	15	14	14
15	2	15	15
16	14	16	16
17	16	17	17
18	18	18	18
19	19	19	19
20	NEW	20	20
1	1	21	21
2	3	22	22
3	5	23	23
4	2	24	24
5	6	25	25
6	8	26	26
7	7	27	27
8	4	28	28
9	10	29	29
10	9	30	30
11	12	31	31
12	11	32	32
13	14	33	33
14	16	34	34
15	15	35	35
16	13	36	36
17	20	37	37
18	NEW	38	38
19	NEW	39	39
20	NEW	40	40

CANADA		(The Record) 12/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	7	5	5
6	8	6	6
7	5	7	7
8	6	8	8
9	9	9	9
10	13	10	10
11	11	11	11
12	16	12	12
13	12	13	13
14	10	14	14
15	14	15	15
16	20	16	16
17	NEW	17	17
18	17	18	18
19	NEW	19	19
20	18	20	20

GERMANY		(compiled by Media Control) 1/3/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	3	2	2
3	2	3	3
4	4	4	4
5	5	5	5
6	NEW	6	6
7	7	7	7
8	8	8	8
9	10	9	9
10	12	10	10
11	13	11	11
12	8	12	12
13	9	13	13
14	NEW	14	14
15	15	15	15
16	18	16	16
17	20	17	17
18	16	18	18
19	16	19	19
20	19	20	20
1	1	1	1
2	4	2	2
3	2	3	3
4	3	4	4
5	9	5	5
6	6	6	6
7	8	7	7
8	5	8	8
9	10	9	9
10	NEW	10	10
11	11	11	11
12	16	12	12
13	12	13	13
14	14	14	14
15	17	15	15
16	20	16	16
17	7	17	17
18	13	18	18
19	NEW	19	19
20	18	20	20

FRANCE		(SNEP/IFOP/Tite-Live) 12/24/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	3	2	2
3	2	3	3
4	6	4	4
5	5	5	5
6	4	6	6
7	6	7	7
8	12	8	8
9	19	9	9
10	7	10	10
11	10	11	11
12	14	12	12
13	11	13	13
14	13	14	14
15	17	15	15
16	9	16	16
17	NEW	17	17
18	NEW	18	18
19	20	19	19
20	16	20	20
1	1	1	1
2	4	2	2
3	3	3	3
4	6	4	4
5	2	5	5
6	5	6	6
7	9	7	7
8	7	8	8
9	10	9	9
10	11	10	10
11	12	11	11
12	8	12	12
13	14	13	13
14	15	14	14
15	13	15	15
16	16	16	16
17	NEW	17	17
18	19	18	18
19	20	19	19
20	18	20	20

# HITS OF THE U.K.

ITALY		(Musica e Dischi) 1/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	1	1
2	4	2	2
3	6	3	3
4	7	4	4
5	NEW	5	5
6	3	6	6
7	8	7	7
8	2	8	8
9	NEW	9	9
10	NEW	10	10
1	2	1	1
2	1	2	2
3	4	3	3
4	3	4	4
5	5	5	5
6	7	6	6
7	6	7	7
8	8	8	8
9	10	9	9
10	9	10	10

SPAIN		(TVE/AFYVE) 12/24/94	
THIS WEEK	LAST WEEK	SINGLES	
1	8	1	1
2	1	2	2
3	7	3	3
4	5	4	4
5	NEW	5	5
6	2	6	6
7	NEW	7	7
8	4	8	8
9	9	9	9
10	NEW	10	10
1	1	1	1
2	2	2	2
3	3	3	3
4	6	4	4
5	4	5	5
6	7	6	6
7	8	7	7
8	5	8	8
9	9	9	9
10	10	10	10

Hits Of The World is compiled at Billboard/London by Julie Boothoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 1/7/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	2	ALWAYS BON JOVI MERCURY
3	3	STAY ANOTHER DAY EAST 17 LONDON
4	6	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
5	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
6	10	ZOMBIE THE CRANBERRIES ISLAND
7	5	SATURDAY NIGHT WHIGFIELD X-ENERGY
8	NEW	OLD POP IN AN OAK REDNEX ZOMBA
9	7	HYPER, HYPER SCOOTER CLUB TOOLS
10	NEW	LOVE ME FOR A REASON BOYZONE POLYGRAM
<b>ALBUMS</b>		
1	2	BEATLES LIVE AT THE BBC APPLE/EMI
2	1	BON JOVI CROSS ROAD MERCURY
3	3	STING FIELDS OF GOLD A&M
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	5	PEARL JAM VITALOGY EPIC
6	6	KELLY FAMILY OVER THE HUMP EDEL
7	7	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
8	10	THE CRANBERRIES NO NEED TO ARGUE ISLAND
9	NEW	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
10	NEW	SOUNDTRACK THE LION KING POLYGRAM

## BELGIUM (IFPI Belgium/SABAM) 12/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN SIJN BEDROG MARCO BORSATO POLYDOR
2	2	ALWAYS BON JOVI MERCURY/POLYGRAM
3	3	THE UNITY MIX 5 THE UNITY MIXERS IDM
4	NEW	SUPER GUT MO DO HIT/DISCO
5	4	COTTON EYE JOE REDNEX JIVE/BMG
6	8	ZOMBIE THE CRANBERRIES ISLAND
7	5	KING OF YOUR HEART GOOD SHAPE DINO
8	9	MAX JACQUES VERMEIRE ALORA/POLYGRAM
9	NEW	BABY COME BACK SAM GOORIS JRP
10	NEW	MJUN GESCHENK JOHN TERRA-EMMA PHILIP ASSEKREM RECORDS
<b>ALBUMS</b>		
1	2	STING FIELDS OF GOLD A&M
2	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	4	MANIACS OF LOVE GOOD SHAPE DINO
4	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
5	7	DANA WINNER PARADIJS EMI
6	NEW	BEATLES LIVE AT THE BBC APPLE/EMI
7	6	DOMINGO, WARWICK, CARRERAS CHRISTMAS IN VIENNA SONY
8	5	SADE THE BEST OF SADE EPIC
9	8	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
10	9	INXS THE GREATEST HITS PHONOGRAM

## DENMARK (IFPI/Nielsen Marketing Research) 1/4/95

THIS WEEK	LAST WEEK	SINGLES
1	2	OLD POP IN AN OAK REDNEX BMG/ARIOLA
2	1	COTTON EYE JOE REDNEX BMG/ARIOLA
3	3	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
4	NEW	THIS IS THE WAY E. TYPE POLYGRAM
5	4	LAST CHRISTMAS WHAM SONY
6	5	ALWAYS BON JOVI MERCURY
7	6	DISSIDENT 2 PEARL JAM EPIC
8	NEW	DISSIDENT 3 PEARL JAM EPIC
9	8	STAY ANOTHER DAY EAST 17 POLYGRAM
10	10	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
<b>ALBUMS</b>		
1	3	AEROSMITH BIG ONES GEFEN
2	5	THOMAS HELMIG STUPID MAN BMG
3	2	PA-PAPEGOJE PA-PAPEGOJE SONY
4	4	STIG ROSSEN LIVE IN CONCERT KAVAN
5	8	BON JOVI CROSS ROAD MERCURY
6	10	GARY MOORE BALLADS & BLUES 1982-1994 VIRGIN
7	NEW	CARRERAS/DOMINGO/PAVAROTTI THREE TENORS IN CONCERT 1994 TELDEC/WARNER
8	NEW	STING FIELDS OF GOLD A&M
9	NEW	THE CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	MONRAD & RISLUND FARVEL AGE EMI

## PORTUGAL (Portugal/AFP) 12/28/94

THIS WEEK	LAST WEEK	ALBUMS
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	VARIOUS SUPERMIX 9 VIDISCO
3	5	VARIOUS BIOGRAFIA DO FADO EMI
4	4	MADREDEUS O ESPIRITO DA PAZ EMI
5	3	VARIOUS TOP STAR 94/95 VIDISCO
6	6	VARIOUS NO.1 ARIOLA
7	NEW	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
8	7	PEARL JAM VITALOGY EPIC
9	NEW	STING FIELDS OF GOLD A&M
10	NEW	VARIOUS ALL YOU NEED IS LOVE SONY

## IRELAND (IFPI Ireland) 12/29/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOVE ME FOR A REASON BOYZONE POLYDOR
2	1	STAY ANOTHER DAY EAST 17 LONDON
3	4	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
4	5	THEM GIRLS, THEM GIRLS ZIG & ZAG RCA
5	5	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
6	8	RIVERDANCE BILL WHELAN SON
7	6	PLEASE COME HOME FOR CHRISTMAS BON JOVI MERCURY/POLYGRAM
8	7	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
9	NEW	THINK TWICE CELINE DION EPIC
10	NEW	WHATEVER OASIS CREATION
<b>ALBUMS</b>		
1	1	GARTH BROOKS THE HITS CAPITOL
2	2	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
3	4	SOUNDTRACK FORREST GUMP EPIC
4	3	VARIOUS NOW THAT'S WHAT I CALL MUSIC '99 EMI
5	7	THE CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
7	5	BON JOVI CROSS ROAD MERCURY/POLYGRAM
8	9	VARIOUS A WOMAN'S HEART 2 DARA
9	NEW	R.E.M. MONSTER WARNER
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

## AUSTRIA (Austrian IFPI/Austrian Top 30) 12/20/94

THIS WEEK	LAST WEEK	SINGLES
1	8	HEY SÜSSER LUCIELECTRIC BMG
2	1	COTTON EYE JOE REDNEX ECHO
3	2	AN ANGEL KELLY FAMILY EMI
4	3	HYPER HYPER SCOOTER EXCL
5	6	ALWAYS BON JOVI MERCURY/POLYGRAM
6	NEW	MORGEN KOMMT DER MOGO MOGO UNIONVER
7	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYDOR
8	5	300 PS EAV EMI
9	NEW	ALL I WANNA DO SHERYL CROW A&M
10	9	LOVE RELIGION U 96 POLYGRAM
<b>ALBUMS</b>		
1	1	E.A.V. NIE WIEDER KUNST EMI
2	2	KELLY FAMILY OVER THE HUMP EMI
3	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	5	BEATLES LIVE AT THE BBC EMI/APPLE
5	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	3	SOUNDTRACK THE LION KING POLYDOR
7	NEW	PEARL JAM VITALOGY EPIC
8	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
9	10	SOUNDTRACK FORREST GUMP EPIC
10	NEW	SOUNDTRACK GREASE (THE MUSICAL) BMG

## NORWAY (Verdens Gang Norway) 1/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG
2	2	BON JOVI ALWAYS MERCURY
3	3	ZOMBIE THE CRANBERRIES ISLAND
4	7	STAY ANOTHER DAY EAST 17 POLYGRAM
5	8	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
6	9	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
7	6	EVEN IF THE RAIN FLAVA TO DA BONE WARNER
8	4	DISSIDENT 2 PEARL JAM EPIC
9	5	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
10	NEW	ANOTHER DAY WHIGFIELD SCANDINAVIAN
<b>ALBUMS</b>		
1	2	TRAVELIN STRAWBERRIES THE JULKENLENDER EMI
2	1	VARIOUS ABSOLUTE MUSIC 12 EVA
3	3	DANCE WITH A STRANGER UNPLUGGED HITS BMG
4	6	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
5	NEW	JENTER OG SANN DI DERRE SONET
6	NEW	BON JOVI CROSS ROAD MERCURY
7	7	OYSTEIN SUNDE DU MA KKE KOMME GER TYLDEN
8	4	VARIOUS ABSOLUTE MORE CHRISTMAS EVA
9	NEW	CHRIS REA THE BEST OF WARNER
10	NEW	VARIOUS 1994 MEGA HIT MIX ARCADE

## HONG KONG (IFPI Hong Kong Group) 12/25/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
2	1	LEON LAI RED HOT HITS POLYGRAM
3	NEW	FAYE WONG TO PLEASE MYSELF CINEPOLY
4	2	EKIN CHENG THE BEST SHOW BMG
5	NEW	SAMMI CHENG SAMMI CAPITAL ARTIST
6	NEW	WU CHIEN LIEN SIMPLE LOVE SONY
7	6	EMIL CHOW MEET WITH MUSIC ROCK
8	4	VARIOUS POLYGRAM SUPER COLLECTION POLYGRAM
9	3	ANDY HUI HEART CAPITAL ARTISTS
10	NEW	EDMOND LEUNG THE BEST CAPITAL ARTISTS

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NEW ZEALAND:** The coincidental return from Australia of Crowded House's Neil Finn and singer/songwriter Dave Dobbyn to their homeland has produced an exceptional result. Dobbyn's album "Twist" (Sony), produced by Finn, is a collection of such finesse it has prompted



comparisons with "Revolver" by the Beatles and the last Crowded House album, "Together Alone." A gifted songwriter, with a soulful voice and searing guitar technique, Dobbyn enjoyed sustained success in rock bands here, but he departed for Australia when his cheery solo pop hit "Slice Of Heaven" rocketed up the chart there. Not a man to be pigeon-holed as a pop star, he subsequently found himself spiritually and, for a while, contractually adrift. He eventually hooked up with Mitchell Froom, who produced his album "Lament For The Numb," released 18 months ago. That dark, pop-conscious outing now seems a mere rehearsal for the magical, mysterious "Twist," which debuted at No. 11—even faced with the heaviest of pre-Christmas competition. Finn brings a George Martin-style pop craft to the production, and the album is full of delicious ballads. Its probing lyricism is enhanced by a sense of spontaneity and sheer delight at being back home again. It is an extraordinary piece of work that has had critics reaching for superlatives... and the public for their wallets. **GRAHAM REID**

**U.K.:** A steaming brew of the most intoxicating world rhythms, which has been wafting from behind a door in the unlikely locale of Brixton in South London for the last seven years, has now been captured on record. The Mambo Inn night at the Loughborough Hotel has become a haven for young explorers of world dance grooves. Running from 10 p.m.-2 a.m. every Saturday, it has dancefloors in two rooms resounding to the musical selections of regular DJs Los Trios Mambos. The club also features guest DJs on a regular basis, including Coldest's Jonathan Moore and world music authority, writer, and Oval Records boss Charlie Gillett. The Mambo celebrates its seventh birthday with a 14-track compilation—"Big Noise" (Rykodisc), compiled by Los Trios' Gerry Lyseight. The album amounts to a pleasure-filled world cruise, with sounds from Brazil, Guinea-Bissau, Atlanta, Pakistan, and many other ports of call. Highlights include "Ussak Ndja" by Tchando, a remix of Ustad Nusrat Fateh Ali Khan's "Kinna Sohna" by Bally Sagoo, and "My God Can Do Anything" by Luther Barnes & the Red Budd Gospel Choir. Gillett also recommends the Whirl-y-Gig club at Shoreditch Town Hall in the east of the capital, which with little publicity packs in 1,400 willing youngsters each week with a mixture of ambient, house, and world music. As the voice intones at the end of a track on "Big Noise" called "Dub Lion" by DJ Food: "That selection was very beautiful... May I inquire the name of it?" **PAUL SEXTON**

**JAPAN:** Husband and wife team Emi and Ryuji Fujita write and record songs together as the aptly named Le Couple. They debuted this year on the Pony Canyon label after being part of a five-member country-and-western band. The country influence is evident on the B-side of the duo's latest single, "Ryori No Kinenbi" (Cooking Anniversary), which features a banjo, an instrument not found on too many Japanese pop records. The song describes a newly wed wife's difficulty in coming up with a wide enough variety of dishes to satisfy her husband, owing to her limited culinary repertoire. It means a lot to her if he compliments her on her cooking, so much so that she'll remember it as a special day—a "cooking anniversary." Instead of being suppressed by irate feminists, as one would expect, the track is now being used as the theme song for the NHK TV music program "Mina No Uta." **STEVE McCLURE**

**FRANCE:** Composer and producer Hector Zazou has always had a taste for imaginative, original, and far-from-mainstream projects. Two years ago on "Sahara Blue," he visited the writings of Arthur Rimbaud through the work of musicians as diverse as John Cale and Khaled. Now he has journeyed into the cold world of the wild North for a project called "Songs From The Cold Seas." Traveling throughout Siberia, Alaska, Greenland, Iceland, Sweden, Finland, the Shetland Islands, and the Japanese island of Hokkaido, Zazou recorded a collection of traditional ballads, sailors' songs, and other ancient tunes. These included performances by Lena Willemark of Sweden, the Finnish vocal group Värttina, Tokiko Kato (a Japanese performer who sings an Ainu song), Marina Schmitt from Greenland, and Vimme Saari, a "joiks" singer from Norway. Later in the studio, he mixed their performances with modern music by Marc Ribot, the Balanescu Quartet, Brendan Perry (of Dead Can Dance), Barbara Louise Cogan, Mark Isham, Jerry Marotta, Harold Budd, Sara Lee, and additional singing by Bjork, Siouxsie Sioux, Jane Siberry, and Suzanne Vega dueting with John Cale. The result is captivating and often stunning. The album is released this month to coincide with a documentary and the publication of a book retracing Zazou's extraordinary journey in the cold. **EMMANUEL LEGRAND**

**IRELAND:** "Dancing The Dublin Reel" (Rego Records) by Dublin-born U.S. resident Carl Corcoran is a mixture of old and new Irish music featuring original compositions by Corcoran and his wife, Rosemarie Taylor, as well as Richard Thompson's "Waltzing's For Dreamers" and oldies such as "Slieve Gallon Braes," "I'll Remember You Love (In My Prayers)," and Percy French's "Eileen Og." In 1974, when he was known as pop singer Jamie Stone, Corcoran was voted Ireland's artist of the year for the Recorded Music Industries (RMI) awards with his debut EMI album, "Let It Shine." In 1978, he reverted to the name Carl Corcoran and settled in America, where he concentrates on playing to predominantly Irish-American audiences, currently with the Paddy Noonan group in the New York tri-state area. "Dancing The Dublin Reel" is a return to the kind of music he first recorded with the traditional group the Crehan Family. **KEN STEWART**





**In Machine.** To promote "A Soap Opera Christmas" on RCA, three soap stars who appear on the album stopped by Smith's Food & Drug outlet, which carries music via a vending machine, for an in-store. Pictured in front of Vending Intelligence's ExpressStop CD Sales Center, from left, are Donny Jones, manager of Smith's; Pete Folger, president of Vending Intelligence; Adam Lilling, marketing manager of Vending Intelligence; Scott Reeves, who plays Ryan McNeil on "The Young And The Restless"; Diana Barton, who portrays Marijo Mason on "The Young And The Restless"; Brad Maule, who plays Tony Jones on "General Hospital"; Bonnie McCassy, RCA's West Coast regional sales director; Jerry Follis, GM of Vending Intelligence; and Don Klosterman, director of marketing at Vending Intelligence.

## Avenue Winning War At Retail With Reissues Label Keeps Catalog Titles Coming For '70s Favorites

BY SARI BOTTON

NEW YORK—From the front lines of the battle for retail sales comes a jubilant cry from Avenue Records: War is not over.

The label is happy to report that War, the funk/R&B/pop band best remembered for '70s hits such as "Why Can't We Be Friends?," "The Cisco Kid," and "The World Is A Ghetto," is alive and kicking—and selling plenty of catalog, thanks to a combination of factors including a promotions contest coordinated by Avenue and Rhino, its distributing label, among WEA Distribution branches that yielded compelling visual merchandising in stores.

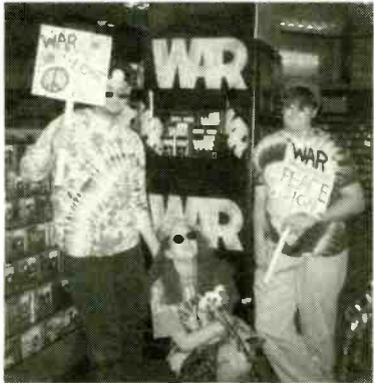
According to Avenue vice president of marketing Stuart Love, total catalog shipments for the past six-month period reached 1,255,786 units, more than double the average 500,000 to 600,000.

In addition to retail promotions, the release of the first new War album in 13 years—the "Peace Sign" album, emblazoned with that symbol—during the summer also helped boost catalog sales. "We felt it would help to blow the band back up again, but we had no idea that the catalog would go so crazy," says Jerry Goldstein, CEO of Avenue. So far, the album, the 18th released by the band since its inception in 1969, has sold about 63,000 units as of Dec. 25, according to SoundScan.

Goldstein started the independent Avenue in 1992 mainly for the purpose of reviving War, with which he has collaborated on songwriting and producing since the band's the late '60s birth.

The band now comprises nine members, including two of the original players: keyboardist/vocalist Lonnie Jordan and guitarist/vocalist Howard Scott.

"I think WEA really got behind the new album, and got all its branches working on this," Gold-



stein says. "They did a first-class campaign with endcaps, store windows, prominent displays in the key retailers and the mom-and-pop stores. The awareness of the new album brought a renewed awareness to the band."

"I think that all the publicity and advertising surrounding the 'Peace Sign' album brought a lot of the old War fans out and into the record stores," suggests Keith Altomare, Rhino's VP of sales. "Once they were in the stores, they discovered that they could buy all the catalog stuff that they loved on CD. I was very happily amazed at the way in which the record brought a whole lot of people out to record stores who might not have normally been there. As people who deal mainly with catalog product, that's our main goal."

Goldstein adds that the current widespread nostalgia for '70s music, along with War's favorably reviewed summer tour, have also been major factors in the boom at retail. "We've gotten a lot of play on radio stations that play '70s

rock," he says.

But much of the credit for the band's renewed popularity is being given to sales and promotions efforts. For instance, in the spring, Avenue and WEA set up a national competition among WEA's branches for the most innovative and enticing in-store displays promoting the new War record and the band's catalog titles, mainly "The Best Of War And More" and "The War Anthology 1970-1994." The former title, a rerelease of a 1987 compilation, has moved about 650,000 units since its 1992 rerelease, while the latter was shipped to the tune of 50,000 units in October.

Most of the displays stood for four months or more, and Avenue's executives say the contest sparked excitement in the branches, which trickled down through the retailers to consumers. Four winners—one from each region—were awarded \$400. "We featured the catalog titles in all our co-op ads with retailers, too," adds Stan Snyder, Avenue's VP of sales.

Snyder says the retail effort has been supplemented by other promotional tools. "We've tied in with radio, had the band do in-store performances, given retailers T-shirts and stickers and posters to give away in contests," he says. In some cases, he notes, promotional pricing was implemented when the band was performing in town.

Goldstein says he's optimistic about the lasting appeal of the band, which had been building the momentum for this latest resurgence for the past two years through sporadic touring. Goldstein planted the seed for this growth in 1992 when he made a deal with rap acts that had used War samples in their work: in lieu of asking for payments or royalties, Avenue included the artists' War-sampled tracks on a compilation album dubbed "Rap Declares War."

## Cable Net Debuts Music-Buying Club MOR Offers Discounts To Spur Purchases

BY CATHERINE APPLEFELD

SCOTTSDALE, Ariz.—MOR Music wants to sell more music, and it is galloping into its third year with the introduction of a savings club, a CD-ROM through which consumers can access its catalog of more than 30,000 titles, and a cross-promotion with ABC Radio Networks.

The St. Petersburg, Fla.-based cable-television network—currently available in 16 million homes—has carved a niche in the interactive home-shopping arena, said CFO Greg Pai, pointing to its unique format of airing music videos and simultaneously offering viewers the opportunity to phone in

and purchase such product as CDs, cassettes, longform videos, concert memorabilia, and other collectibles.

The company, which caters primarily to 25- to 64-year-olds, has been testing its MOR Music Club for several months and plans to roll it out just after the first of the new year.

For a fee of \$39.95 per year or \$3.33 per month, club members will receive a discount of 30%-60% on all MOR product, Pai told Billboard at the Conference on Interactive Marketing held here.

In its first month of testing, MOR signed up 5,000 subscribers for the club, according to Pai.

Sales among the test club members rose from an average of 1.7 units per transaction before joining to 3.5 units per transaction after, with the average transaction rising from \$18 to about \$45, not including membership fee.

CDs are generally priced between \$9 and \$11, with cassettes selling for \$4 and \$6. Pai declined to reveal revenues, but he said that MOR will do "a few hundred thousand transactions" this year.

He said direct selling is just one revenue stream for MOR. "We want to make money on the club" as well. And he noted that the network just phased in advertising in late June.

As a network, MOR tries to create value for the cable systems that carry it, he pointed out. "The home-shopping-type networks want you to buy; they don't care if you watch. I want you to watch us or buy us."

The club also helps in that it builds an affinity with the network. "People like the club because it is a no-obligation service," Pai said. "If customers buy just one CD per month, they have already gotten back their money and more."

The test also taught MOR something else. "The most important thing about a club is service," Pai said. "People need to know they are going to get their music in a timely manner, that we're always stocked, and that the quality is excellent."

To generate interest in its club, MOR is rolling out a cross-promotion with ABC Radio in the first quarter of '95. "We'll be tying in our merchandising and telemarketing capabilities with their on-air promotions, contesting, and request line," Pai said.

In a test now with ABC, MOR is conducting a tie-in with the radio network's contests. When a caller to the contest line fails to win or is unable to get through, he won't hear a busy signal. Instead, he will get a response that says something like, "Sorry you did not win. Would you like to hear concert information and learn about MOR Music?"

If callers respond accordingly, they will be transferred to MOR's telemarketing department, which will then attempt to sell them a club membership at a discount. "All we want is the

chance to tell them who we are and what we are," Pai said. Initially, the service is being tested on 500,000 callers; the rollout will be to "several million," he said.

The joint venture initially will be played on ABC's oldies and country formats. In the latter genre, Pai hopes to bolster sales.

"It's interesting," he said. "We play 20% country music, but it only amounts to about 8%-10% of our sales. Your country buyer does not necessarily have the electronics or the financial wherewithal to buy a lot of the music."

The main genres that are sold through MOR are classic rock, pop, new age, jazz, and R&B, he said. "Another thing that is responding very well is '70s disco music," he added. As a result, MOR is looking for ways to spur more sales in that genre.

In addition to its cross-promotion with ABC, MOR also is developing a CD-ROM with Atlanta-based software company Galileo, which it hopes to introduce concurrently with the club debut. Also, the CD-ROM package could be distributed as a free giveaway, via merchants that sell CD-ROM hardware.

"We're creating a screen format that mirrors our network look. The product will be in the left corner, and the price and other information will be listed at the bottom," Pai said. The CD-ROM package will allow users to browse 25,000 titles. "Where the labels allow us to do it, we'll sample portions of music videos and show artist interviews."

Also, the company is trying to build in artificial intelligence so that the package can suggest titles to users based on their sampling patterns.

If a user wants to order product, he can transmit by fax or modem an order form generated by the package, mail it in, or call MOR.

Pai also said he sees the CD-ROM package as a medium for cross promotions. Pai said MOR is in discussions with Coca-Cola and several other beverage companies about cross-promotion possibilities. The company also is talking with Sony Electronics about "bundling the CD-ROM with MiniDisc hardware," he said.

MOR currently does not carry the MD format, but Pai said he would consider it in the future. "Right now, there really is not a market for MiniDisc, but if we could drive hardware for Sony, we'd carry the product."

Looking ahead, Pai also envisions potential partnerships with conventional music retailers. "I am concerned about the way retailers see us. I want them to see us as an expansion of their business, not a displacement," he said.

He stated emphatically that MOR drives retail sales. "We are a 24-hour music channel, and we remind adults how much they like music," he said. "People will buy from MOR, but in the event they don't want to buy from us, it's only natural that they will be buying from retailers."

He complained that merchants are unaware of the synergies available to them with MOR. "Music stores com-

(Continued on next page)



PAI

# Phoenix Retailer's Got Soul — And Plenty Of It

■ BY ED CHRISTMAN

PHOENIX—Rap may be making big money for lots of record stores, but Jaagi Music generates its business from another genre of urban music: soul music. And if that category isn't specific enough, Jaagi mainly carries albums that came out before 1979, which is a pretty good trick considering that owner Jerry Johnson didn't open his first record store until 1983.

Back then, after trying to fulfill his dream of becoming a dancer and singer, he turned to the next great love of his life: collecting music. But he decided that instead of spending money on it, he would make money from it. So he opened his first store in Harbor City, Calif., right outside Los Angeles.

"In any business," he says, "you learn as you go. When I started, I was stocked with all of these beautiful jazz albums that I like. Also, I stocked rap because I was right across the street from a high school, and I knew I would clean up with it."

But Johnson was surprised when most of his customers were asking for music by Don Julian & the Meadowlarks (aka the Larks), the Delfonics, the Temptations, the Temptees, Blue Magic, and Bloodstone.

"I couldn't give rap away," he says. "The kids would come in here and thumb through it, but they wouldn't buy it. So being a businessman, I brought in more oldies" and got rid of current music.

Besides, Johnson says he knew that he couldn't compete with the chains, and that in order to stay in business, he would need a niche to survive. So he began specializing in soul music and set the breakpoint for his inventory at 1979, which is when the "computer" started to take over R&B music, he says.

Eventually, the store's reputation



The exterior of the new Jaagi Music location. (Billboard Photo)

for stocking old soul music spread, and he started getting phone calls from miles away for even rarer soul music. This led him to import albums from other parts of the world, as well as starting up a mail-order business.

Along the way, he moved his store to Carson City, Calif., and then to Long Beach, Calif. But when Los Angeles was hit with the riots after the Rodney King trial, he lost everything when his store was looted.

Instead of trying to start over in California, he moved to Phoenix and opened Jaagi Music in 1993. Jaagi means "sweetheart in Korean," according to Johnson, and the store is named in honor of his wife.

In most of his locations, Johnson has sought to supplement his income



Business is so good at Jaagi Music that clothing, merchandised here behind a CD rack, is being phased out. (Billboard Photo)

with another inventory line. In California, electronics equipment was a part of the inventory, and when Jaagi opened in Phoenix, the store carried both men's and women's clothing.

But after moving the store to a stronger location last year, business is so good that Johnson says he is



phasing out clothing to bring in more music product.

Since October, the store—located in a 6,000-square-foot space in a strip center near downtown Phoenix—has seen its music inventory grow from 3,000 titles to 10,000 titles. Music and related product now accounts for 90% of sales, with clothing the remainder.

Johnson reports that 80% of his customers in Phoenix are Hispanic, but he says it doesn't surprise him that they want soul music since his first store in California also had a large Hispanic customer base as well, and that location was the one that led him into specializing in soul.

Another shift is going on inside the store as well. CDs now account for 60% of album unit sales, as opposed to 40% for cassettes. Most albums sell at around list price, or a little lower.

The current top sellers in the store are the Fatback Band's "Hot Box"; the best of Skyy; a Dyke And The Blazers collection; the Emotions' "Flowers"; the O'Jays' "Live In London"; Bloodstone's "We Go A Long Way Back"; the Whispers' "30th Anniversary Album"; the S.O.S. Band's greatest hits; Tom Browne's "Funkin' For Jamaica"; "Ray, Goodman & Brown"; Norman Connors' "You Are My Starship"; a Blackbyrds 'twofer'—"City Life" and "Unfinished Business"; "Al Green/Greatest Hits" and "Supreme Al Green"; and "City-wide Classics, Vol. I & II."

Many of the albums are only available as imports, Johnson notes.

One of the things that is making it easier to track down rare albums is the computer, Johnson says. "I just found a Nat King Cole 'Live At The Sands' laserdisc through hooking up to the Internet," he reports. Also, he hopes to use the Internet to sell music.

Already, 20% of his business comes through mail order. But now he is receiving orders from places like Helsinki and Denmark over the Internet, and he plans on setting up a couple of

bulletin boards, listing some of his inventory.

In addition to soul music, Johnson says he has developed a nice little business by carrying videocassettes of black exploitation flicks like "Coffy," "Blacula," "The Mack," and "Cotton Comes To Harlem." He now stocks some 100 movies, which contribute about 7% of total sales revenue. Another couple of percentage points are picked up through selling books on soul music. This month, he plans to add laserdisc titles as well as used CDs to the inventory.

One of his favorite marketing tools is having musical showdowns in the store on Saturdays. "Last week, we had a big battle, playing albums by Boyz II Men and the Temptations," he says. "We could have 20 or 30 people in here, and we play the songs

back and forth, until we pick a winner. On Christmas Eve, we did that and had people in here from Albuquerque, [N.M.], San Diego, and Oregon."

When soul artists come to town, they usually stop by the store and hang out, and that generally draws a crowd as well, Johnson says. And for the first time, Johnson is using local television to advertise, which is bringing in a whole new audience of shoppers to the store. But whether the customer is in the store for the first time or is a regular, Johnson says that the best thing about being in the record store business is hearing a customer say, "Man, I have been looking for this album for 10 years."

"When I hear people say that, I think to myself, 'That's why I am in this business,'" Johnson says.



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## MOR SETS MAJOR GROWTH AS '95 GOAL

(Continued from preceding page)

plain about their business being taken away, but they are not doing anything about it," he said. "I don't expect them to put the MOR Music Club information at their point of sale, but I'll give them the opportunity to sponsor a block of music."

"I wouldn't mind doing a cross-promotion with a Strawberries or a Camelot," Pai said.

MOR buys directly from distributors and from one-stops like Music City. Also, MOR warehouses some product, mainly music-related merchandise like T-shirts. For fulfillment, it supplements its own efforts of shipping music-related product by using Music City in Nashville and other wholesalers for music product.

While MOR has a good relationship with wholesalers, Pai would like to improve relations with labels. In particular, he said he wants them to view MOR as a vehicle that will drive sales for them. "If I can show that to the labels,

they will direct promotional dollars to MOR," which in turn will improve sales for both MOR and retail, he said.

According to Pai, MOR can help labels reach adults, many of whom do not watch MTV. He is particularly excited about the idea of compiling a database of listeners' musical tastes. "We'll know exactly what kind of music they're listening to. Can you imagine the possibilities with that kind of database?" he said. "We want to discover what motivates consumers to make a purchase, whether on-air promotions stimulate sales, things like that."

Whether MOR beds down with a music chain or not, survival in interactive retailing will mean having enough capital to expand the network, notch new distribution channels, and form industry alliances, Pai said.

"MOR Music will eventually have to partner with a major entity," he said. "And I think it will happen sooner than later."

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ ★ NO. 1 ★ ★ ★		
1	19	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 9 week at No. 1	69
2	2	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	34
3	18	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	6
4	32	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	38
5	1	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	34
6	33	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	188
7	—	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	119
8	43	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	186
9	4	<b>BOYZ II MEN</b> ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	9
10	46	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	94
11	24	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	180
12	39	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	11
13	17	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	191
14	23	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	191
15	16	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	191
16	36	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	189
17	34	<b>JOURNEY</b> ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	191
18	37	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	188
19	50	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	188
20	—	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	8
21	3	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	9
22	—	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	177
23	—	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	140
24	14	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	18
25	45	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	174
26	44	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	179
27	8	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	9
28	10	<b>JINGLE CATS</b> JINGLE CATS 41226 (7.98/13.98)	MEOOWY CHRISTMAS	5
29	38	<b>EAGLES</b> ▲ <sup>3</sup> ELEKTRA 60205 (10.98/15.98)	GREATEST HITS VOL. 2	186
30	48	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	96
31	21	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	167
32	—	<b>VARIOUS ARTISTS</b> WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	10
33	—	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	168
34	—	<b>GRATEFUL DEAD</b> ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	90
35	—	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	167
36	40	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	182
37	27	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	8
38	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	68
39	7	<b>AMY GRANT</b> ▲ A&M 0001 (10.98/15.98)	HOME FOR CHRISTMAS	17
40	35	<b>BILLY JOEL</b> ▲ <sup>6</sup> COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	190
41	—	<b>OFFSPRING</b> EPITAPH 86424* (8.98/14.98)	IGNITION	1
42	12	<b>NEIL DIAMOND</b> ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	15
43	—	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	159
44	—	<b>JOHNNY MATHIS</b> COLUMBIA 40447 (5.98 EQ/9.98)	CHRISTMAS EVE WITH JOHNNY MATHIS	2
45	—	<b>REBA MCENTIRE</b> ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	16
46	—	<b>CHICAGO</b> ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	171
47	5	<b>VARIOUS ARTISTS</b> ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	15
48	—	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (15.98/31.98)	1967-1970	34
49	—	<b>VIOLENT FEMMES</b> ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	61
50	—	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	55

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. HS indicates past Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan Inc.

## Retail

### Debts Sink Hawaii-Based Chain; Upbeat News From Trans World

**SINKING IN THE PACIFIC:** J.R.'s Music Shops, a Hawaii-based chain, is the last casualty of 1994 as the company filed for relief under Chapter 11 of the U.S. Bankruptcy Code on Dec. 16, 1994.

J.R.'s, which operates about 16 stores in Hawaii and Guam, listed assets of \$7.8 million and liabilities of \$7.87 million, half of which is secured and mainly owed to the chain's bank, with the other half unsecured and mainly owed to the trade. J.R.'s is said to have had revenues of about \$16 million this year.

Under a prepackaged agreement, Happy Town—a company formed by Steve Kall, who is a principal of Pacific Coast One-Stop and the Tempo music chain—has agreed to buy the operating assets of J.R.'s. The sale must be approved by the bankruptcy court, with a hearing set for Jan. 12. Sources familiar with the proceedings aren't sure if another suitor will emerge to make a bid on J.R.'s.

J.R.'s competition includes Tower Records, which operates three stores in Hawaii, and the Musicland Group, which has opened a number of locations over the past 18 months. Sources suggest that Musicland had a no-compete agreement with J.R.'s owner and founder Bob Kennedy in Hawaii, though it expired. That no-compete agreement is said to have been a part of a deal made in 1987, when Kennedy sold his mainland J.R.'s chain to Musicland.

Meanwhile, Happy Town is already operating the J.R.'s chain, under an agreement approved by the court. If the deal goes through, the Tempo operation would take in some 40 stores. It currently operates three stores in Hawaii, under the Jelly's logo, and 21 more in California, mainly under the Tempo name. Kall declines to comment.

The last year has been a strange one for the J.R.'s chain. Knowledgeable sources say that although he denied it at the time, Kennedy began shopping the chain last March right before the National Assn. of Recording Merchandisers annual convention. But most doubted that the chain would be sold, because Kennedy was supposedly asking for "ridiculous" amounts of money.

By October, no deal had emerged, and at NARM's fall conference, word of J.R.'s financial difficulties surfaced, with the betting split evenly as to whether the chain would make it to 1995 without filing for Chapter 11.

According to court documents, the five largest creditors are PolyGram, which is owed about \$378,300; Surfside Distributors in Honolulu, \$305,350; BMG Distribution, \$226,800; WEA, \$184,400; Music Craft Distributors, \$120,500; and Sony Music, \$107,100.

**JUST IN FROM** Albany is word from Trans World Entertainment about its performance over the holiday selling season. According to a press release, the 700-store chain enjoyed a 3% comparable-store gain along with a total gain of 9%, finishing out the nine-week holiday period ending Dec. 31 with total

sales of \$173 million.

The company also says that sales for the 11-month period ended Dec. 31 totaled \$503 million, up 9% over sales generated in the same time frame last year. During that period, comparable-store sales increased about 1%.

**LOOKING FOR SPACE:** Alliance Entertainment Corp. is expected to break ground this year on what is being termed a state-of-the-art distribution center. The facility, which will be built in Broward County, Fla., is expected to measure 250,000-300,000 square feet when it is completed in early 1986, according to Jerry Bassin, president of AEC.

Bassin now has about 165,000 square feet spread across three warehouses.

The new facility will probably have responsibilities beyond the Bassin One-Stop, but the Abbey Road, Encore Distributors, and CD One Stop operations will not be affected, Bassin says.

**KARAOKE ANYONE?** The karaoke business just got a one-stop with the formation of Elmsford, N.Y.-based Song Brokers, which is the brainchild of Dave Cratka, formerly president of karaoke distributor Pocket Songs, and Jeff Miller, who was a sales manager for that firm. Song Brokers will carry hardware, software, and hard-to-find titles from 20 different karaoke manufacturers. In all, "we are handling over 30 lines of product, focusing on CD Plus graphics, laserdisc, hardware, and accessories," Cratka says.

In addition, the company will serve as a karaoke liquidator, buying up close-out inventory. It also will provide special-order services to chains.

The company, in operation for about two months, has been appointed a national distributor, on a nonexclusive basis, by Pioneer, Cratka reports.

**GRASS ROUTES:** The Local Music Store Distribution Network, which distributes unsigned bands' product on a consignment basis to independent record stores, held a showcase in New York in mid-December at the Spiral on Manhattan's Lower East Side. Among the acts featured were **Bovox Clown**, **Hearsay**, **Play**, **Pat Stern**, **Jesse Hultburg**, **Mark Berger**, **live with the lions**, and **BloodSugar**.

Debbie Lindsey, who heads up the Vienna, Va.-based Local Music Store, says the idea behind the event is similar to the principle guiding her company. "The whole idea behind it is the Local Music Store is a proving ground for recording acts," she says. "They get a chance to prove themselves to the industry through sales at stores and from playing live at showcases."

So far, the Local Music store services 130 stores, mostly in the Northeast, with the heaviest concentration in the Washington, D.C., area and Baltimore. Lindsey says the Local Music Store wants to extend its reach to 1,000 stores by the end of this year.

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## One-Artist Label Has Time On Its Side

### Also, A New Nitecaps Album After Nearly 12 Years

This week's column was written by Ed Christman.

**DRAW THE LINE:** Time Line Production, an independent label based in Wayzata, Minn., has just shipped its one millionth unit and spent the last year positioning itself for a big 1995.

Time Line has only one artist, **Lorie Line**, who has released eight albums since 1988, with the "Threads Of Love" and the "Heritage Collection, Vol. 1" albums proving to be her most popular. Line owns the label with her husband, Tim.

Until last year, Time Line sold CDs by directly marketing them to Line's fan base. And although Time Line still plans to make extensive use of direct marketing, much of that effort will be to lure fans into record stores, as the label is now selling direct to a few of the largest chains in the country, says **Michael Meyer**, VP of sales at the label.

Line, who often finds her records stocked in the new age and easy listening sections of record stores, initially sold records through a mailing list compiled while working as a piano player at

by **Jerry Greene** in 1981, specializes in oldies.

**FLAG WAVING:** **Jahn Xavier**, chief architect of the Nitecaps' sound, has little interest in conforming to whatever sound is fashionable in A&R circles. "If you change your sound to fit current styles, you are chasing something that already has been developed and broken through," he says. On the other hand, noting one of the main axioms in pop music, he adds, "If you do what you always do, sooner or later it is going to come back around."

Back in 1983, Sire Records issued the Nitecaps' debut album, a gem of a record that owed its livelihood to soul music, with a smattering of power pop thrown in for good measure. Nearly 12 years later, the Nitecaps have just issued their second album, "Exact Change," on Woodstock, N.Y.-based Woodstock Wax.

"Stylistically, 'Exact Change' is not a great leap forward, but hopefully it is a little more mature," says Xavier, who functions as the main songwriter, lead singer, and guitarist for the group. The other Nitecaps are **Al Maddy** on guitar, **Ben Orick** on drums, **Jack Garrett** on keyboards, and **C.P. Roth** on bass. Various horn players supplement the band's sound on the album, as well as during live shows.

Xavier's singing has matured, if only in the way he exercises restraint. He may not have been blessed with the purest voice, but his ability to slide through a whole slate of different singing voices and emotions in a single song makes him a vocalist to be reckoned with.

"I was 19 when we made the first album, and I had never been in the studio before," he remembers. "Initially, I was impressed with those vocalists who could become hoarse-voiced shouters like **Wilson Pickett** and **John Fogerty**. As I got older, I learned to appreciate the smoother soul singers like **Jerry Butler**." And therein lies one of the main differences between the two albums.

Xavier doesn't want to be known as a soul singer, let alone a blue-eyed soul singer. Yet when he talks about influences, names like **Curtis Mayfield** and the **Rascals** come up. On the other hand, he says that artists like **Johnny and Edgar Winter** have influenced him as well.

Another big influence certainly has to be the New York music scene itself, which Xavier grew up playing in front of. He was only 15 years old when he played Max's Kansas City and CBGB in 1978 in his first band, the **Ghosts**. "There was a tacit understanding that I would not drink," he explains.

Eventually, the Nitecaps were formed and became one of the biggest bands in New York at the tail end of what had been a thriving live scene that began with the birth of punk music. After their debut album was released, the Nitecaps found themselves touring with **U2** and the **Culture Club**, and although the album didn't do much commercially, Xavier says he made a living off the band for a couple of years.

Since then, the Nitecaps have been alive and gigging around New York, although from 1986-89 they saw little activity.

The last year has really seen a pick-up in activity, with the studio recordings that would eventually comprise the album as well as key gigs such as a CMJ showcase and an appearance on the local artists stage at Woodstock.

Instead of shopping the album, "**Maria Miccio**, a friend of mine who has spent the last 12 years working as an engineer and producer, got some backing to start a label, and we decided to issue it through Woodstock Wax," Xavier says. So far, the album has had a soft release, with copies available at St. Marks Sounds in the East Village. While the label finishes negotiations for distribution, **Barbara Skydel** at New York-based Premier Talent is representing the band.

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a Dayton's department store. After leaving the chain, she began staging shows in the Midwest and eventually built a 15,000-strong mailing list.

Three years ago, Time Line entered the retail arena, distributing CDs through gift shops and independent record stores. In addition to gift-shop distributors, the label used Navarre as a distributor. But when Navarre decided to become a national distributor, Line, who has only established herself so far as a regional artist in the Midwest and West, decided a different strategy would be needed to build her fan base nationally. Line herself is very involved in developing the label's marketing strategies.

So Time Line began selling direct to chains like the Musicland Group and Best Buy, which put her albums only in appropriate stores and use a one-stop network to reach independent stores.

That strategy, should "expand sales dramatically," Meyer says. Also, Line's profile has recently been heightened thanks to a feature the Wall Street Journal ran on Line on Dec. 19, 1994, and Noah Adams' National Public Radio show, "All Things Considered," which featured Line on its Dec. 29 show.

To capitalize on the larger audience, Line will issue two new albums in 1995—one will come out in the spring/summer and the other will be her third Christmas album.

**HITTING IT BIG:** Collectables, the Ardmore, Pa.-based label that single-handedly kept the vinyl 45 alive, had its first-ever album chart on The Billboard 200. "The Ultimate Christmas Album," a various-artists collection, peaked at No. 139 on The Billboard 200 for the week ending Dec. 31. The label, founded

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

★ **LOVE CAMP 7**  
Conspiracy Of The Flowers  
PRODUCER: Bruce Hathaway  
Bowling 8923

Like its acclaimed debut, second self-released disc by underground Brooklyn trio takes some getting used to, with its angular melodies and unconventional song structures. But once the tunes insinuate themselves into the listener's consciousness, they stay there. Here, the most impressive and memorable cuts are "My Kind Of Blues," the group's erudite version of the blues; disguised Beach Boys tributes "The Surfer Drowns" and "The Lawns Of Hawthorne Are Dry"; psychedelic gems "Greenmarket" and "Lavender Lovely"; and a decidedly de-Spectorized "She Kissed Me." Contact: 718-486-6427.

★ **BLUE RODEO**  
Five Days In July  
PRODUCERS: Blue Rodeo  
Discovery 77013

Canadian group's fifth album (following 1992's "Lost Together" on Atlantic) is a further distillation of band's sublime blend of country, rock, and pretty-pop idioms. It's a mellow brew—shot up with harmonica, accordion, tinkling piano, and a breath of cello—but a heady one, too, with rumbling vocals and jangling guitars adding a distinctive edge. Equally distinctive is the songwriting, which is as direct as it is affecting. "What Is This Love," a hauntingly beautiful ballad featuring guest vocals from Sarah McLachlan, is a hands-down winner, but poppier-leaning numbers "Hasn't Hit Me Yet" and "Cynthia" are highlights in their own powerful class. Too long overlooked.

★ **ANTIETAM**  
Rope-A-Dope  
PRODUCERS: Lyie Hysen & Antietaam  
Homestead 218

Most recent outing from New York's aggressive postpunk alternative rockers proves that the group's raw integrity continues on in an era of grungy faddism. In a strong set marked by angry, brooding riffery, highlights include the grinding alterna-pop of "Hands Down," the poignant vocal harmonies of "Certain Muse," the oddly subtle songcraft of "Betwixt," the thrashing instrumental crunch of the title cut, and the uptempo garage-rock celebration of "Graveyard."

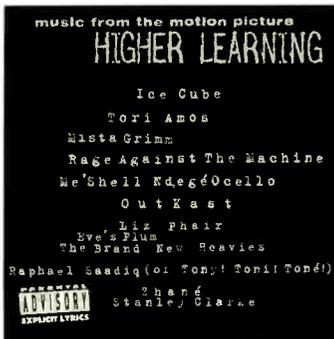
**THE TOPES**  
Lick The Beater  
PRODUCER: Heidi Berg  
Volunteer 2020

Alternative rock three-piece fronted by tough girl Heidi Berg comes on with the punkish fury and tuneful intuition of the Muffs, Voice Of The Beehive, or early Blondie. Sporting a low-tech but potent sound, the band excels on tracks "Just The Way They Are," "Amish Chick," "Barcode Baby," and "Dance," all of which showcase Berg and company's keen sense of melody, rhythm, and dynamics. Self-released album could make ripples on the college circuit. Contact: P.O. Box 552, Valley Cottage, N.Y. 10989.

**VARIOUS ARTISTS**  
A Woman's Heart 2  
PRODUCERS: Various  
Dara 063

A dazzling display of Ireland's female talent pool is evident on this second musical compilation, following the highly successful "Heart 1"; both support the Arthritis Foundation of Ireland. Among those on hand this outing are familiar names Sinead O'Connor, Frances Black (see below), Maura O'Connell, and Mary Black, as well as the equally powerful likes of Dolores Keane ("Never Be The Sun"), Mairhead NiDhomhnaill ("A Mhaithrin Dhileas"), and strong newcomer Sinead Lohan ("Sailing By"). Most of the material is culled from

## SPOTLIGHT



**VARIOUS ARTISTS**  
Music From The Motion Picture Soundtrack  
Higher Learning  
SOUNDTRACK PRODUCER: Danny Bramson  
550 Music/Epic Soundtrax 66944

It's not that street-credible young stars like Ice Cube, Me'Shell Ndege'Ocello, Liz Phair, Brand New Heavies, Rage Against The Machine, and Tori Amos contribute new original material to this soundtrack from the new flick by award-winning director John Singleton. It's the quality of the tracks that makes this a seamless album that straddles racial barriers and musical styles. From thumping lead single "Situation: Grimm" by Mista Grimm to Amos' dreamy, piano and vocal cover of "Losing My Religion" to Rage's jagged "Year Of The Boomerang," multifaceted album can play on college campuses, housing projects, and malls. Other performers include Zhané, Stanley Clarke, OutKast, Eve's Plum, and Raphael Saadiq of Tony Toni Tóné.

artists' albums, such as O'Connor's "Three Babies" from "I Do Not Want What I Haven't Got," though Mary Black offers a stirring live recording of "Don't Explain." Contact in Dublin: 35-31-478-1891.

**FRANCES BLACK**  
Talk To Me  
PRODUCERS: Arty McGlynn & Pearse Dunne  
Dara 056

Ireland's Frances Black has a powerful voice, and it is an instrument she plays expertly on her new album. Sweet and subtly plaintive on ballad "On Grafton Street," she gives it a jazz edge on "Don't Be A Stranger" and "Intuition," and soaks it in heat and heart on lovely title cut. Highlight of a strong set is "Soldiers Of Destiny," a kickin' tune fueled with accordion and bass. Contact in Dublin: 35-31-478-1891.

## JAZZ

► **PAT METHENY GROUP**  
We Live Here  
PRODUCER: Pat Metheny  
Geffen 24729

Apparently aiming to beat fuzak practitioners at their own game—mixing laid-back, contempo beats with improvisation—the Pat Metheny Group wins hands down. But rather than a step ahead, this set seems a bit of a sidetrack. Despite these new rhythm methods, the band occasionally returns to settings it patented long ago, risking redundancy. Nevertheless, tracks such as "Here To Stay" and "To The End Of The World" rank among the best the group has cut, overflowing with classy grooves, gorgeous melodies, and captivating solos from Metheny and keyboard cohort Lyle Mays. Even if this isn't the album some Metheny partisans might have hoped for, it should rule jazz radio.

★ **PHAROAH SANDERS QUARTET**  
Crescent With Love  
PRODUCER: Big Apple Productions  
Evidence 22099

## SPOTLIGHT



**Laurie Anderson**  
Bright Red  
PRODUCER: Brian Eno  
Warner Bros. 45534

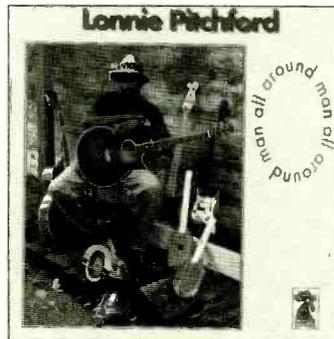
When performance artist Laurie Anderson is at her best on record, words and music co-mingle like lovers, each empowered by the coupling. Such moments of transcendence are abundant on her latest album, which builds on a solid sonic skeleton laid down by keyboardist/producer Brian Eno, guitarist Adrian Belew, and drummer Joey Baron. Over this, Anderson lays down wry, raw takes on life and love, singing or singsonging them more often than not, and rarely failing to turn a phrase unexpectedly, like a knife. A spoken-word duet with Lou Reed, "In Our Sleep," is among the best of the bunch. Other notables include soaring "Speechless," sardonic "Poison," and haunting, hymnlike title track.

Tenor titan Pharoah Sanders leads a quartet through a sweetly swinging tribute to John Coltrane, for whom Sanders was a sideman in the '60s. In this double-disc set, Sanders' tones are more warm and deep than wild and screaming on such Coltrane originals as "Naima," "After The Rain," and the heartbreaking "Lonnie's Lament." (Even Anthony Newley's "Feelin' Good" receives a dramatic, Coltrane-ian treatment.) Also features standards like "Misty," "In A Sentimental Mood," and a bright "Body And Soul." Pianist William Henderson is spotlighted on his gorgeous, balladic "Softly For Shyla."

**HENDRIK MEURKENS**  
Slidin'  
PRODUCER: Hendrik Meurkens  
Concord 4628

Fourth label release from this European harmonica ace features more of his trademark acrobatic harpistry, backed by a rhythm section plus guitar.

## SPOTLIGHT



**Lonnie Pitchford**  
All Around Man  
PRODUCERS: Lonnie Pitchford, Patty Johnson & Jim O'Neal  
Rooster Blues 2629

From the "Deep Blues" country of Northern Mississippi comes musician/luthier Lonnie Pitchford, who excels at the "trance" style heard in juke joints throughout the Clarksdale area. Equally deft on six-string acoustic and electric, slide, bass, piano, and one-string bow diddley (which he manufactures and sells himself), Pitchford has earned the "All Around Man" tag through his ability to fuse the blues of his mentors—Robert Johnson, Elmore James, Howlin' Wolf, Muddy Waters—with his own musical voice, rooted in the genre's gutbucket origins. Fans of Ali Farka Toure's recent work will find Pitchford equally mesmerizing. Album distributed by Rounder.

Meurkens composes enjoyable originals such as the agile, sweet "The Cottage," and covers classics like Mercer/Arlen's "Come Rain Or Come Shine" and Oliver Nelson's "Stolen Moments" in a very faithful rendition. Other standout tracks include the dramatic, romantic "Fortuna" and the richly balladic "Once Was."

## NEW AGE

777  
System 7.3: Fire & Water  
PRODUCER: Steve Hillage  
Astralwerks/Caroline 6137

Steve Hillage played space guitar with the psychedelic group Gong in the '70s and has emerged as a minor godfather of the ambient house scene, collaborating with the Orb. His third 777 album (System 7 in the U.K.) continues his themes of merging '70s space music aesthetics with techno rhythms. A double CD, it's split between more rhythmic

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**THE LEROI BROTHERS**  
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PRODUCERS: Vince McGarry & Gary Rice  
Rounder 9034

Like the Thompson Twins, the original Leroi Brothers were neither of the above. But they were—and remain—the quintessential Texas bar band, serving up sweat-soaked, beer-fueled, smokin' rock'n'roll madness with no pretension and no letting up. On this, their first album (originally released in '83), the Leroi do what all good party bands do: keep the action going by mixing originals ("Are You With Me Baby," "Eternally Blue," title cut) with obscure rock/R&B covers ("Rockin' Daddy," "Ain't I'm A Dog," "Ballad Of A Juvenile Delinquent"). Also check out the Leroi's recent Rounder disc, the underrated "Crown Royale."

**LORD KITCHENER**  
Klassic Kitchener Volume Two  
Klassic Kitchener Volume Three  
PRODUCER: None listed  
Ice Records 941002, 941802

"The monarch of the mas" reigns anew on second two installments in a crack collection that serves equally well as an overview of the calypso genre and as a well-deserved look at one of its firestarters and leading lights today. Second volume picks up with Kitchener's late-'60s works—beginning with Road March fave "My Pussin"—and continues into the early '70s with other winners. The third set delves more deeply into pan, kicking off with "Jericho," and also includes '78 soca smash "Sugar Bum Bum." The material is digitally remastered from original recordings, and all three sets include detailed liner notes. Spicy, saucy, and suffused with the soul of Carnival.

excursions on one, and ambient spacescapes on the other. The modalities of techno suit Hillage's solo style, although the metallic grooves show signs of fatigue. The space disc is less structured, but more inviting.

**CHINMAYA DUNSTER & VIDROHA JAMIE**  
Behind The Veil  
PRODUCER: none listed  
Original Face Music 9302

Chinmaya Dunster and Vidroha Jamie create a welcome addition to acoustic world fusion, with their combination of the Indian sarod and acoustic guitars. The disc's first half, a suite titled "Celebration," features upbeat instrumentals with some flashy picking accompanied by tablas and violin. The second half, "Mystery And Meditation," traces an introspective, intuitive path. Recalling John McLaughlin's Shakti, Jai Uttal, and Ancient Future, Dunster and Jamie transcend their new age roots with music that has cross-market appeal. Available from White Swan Music.

## WORLD MUSIC

★ **LENA WILLEMARCK/ALE MOLLER**  
Nordan  
PRODUCER: Manfred Eicher  
ECM 1536

Interpreting medieval Scandinavian ballads and folk songs, Swedish vocalist Willemarck and multi-instrumentalist Moller play this music as if it had been written yesterday. By turns doleful and spirited, "Nordan" incorporates jazz musicians to further vitalize this heartfelt, transporting music. This surprisingly accessible set could prove a left-of-center favorite for college radio and retailers catering to world music devotees.

## LATIN

**ASTOR PIAZZOLLA**  
iTango!  
PRODUCER: David H. Walters  
Dorian Recordings 90201

The late master of the nuevo tango, Argentine Astor Piazzolla is given the grand treatment on this classy recording of four of his chamber works. Though some of this genre's erotic heat may be missing here, the Camerata Bariloche ensemble interprets Piazzolla's dramatic melodies and rhythmic drive with obvious affection. As part of Dorian's ongoing series devoted to Latin American composers, the disc also includes pieces by José Bragato and Rodolfo Arizaga.

## CLASSICAL

► **ORIGINAL MOTION PICTURE SOUNDTRACK IMMORTAL BELOVED**  
Emanuel Ax, Gidon Kremer, Yo-Yo Ma, Murray Perahia, the London Symphony Orchestra, Sir Georg Solti  
PRODUCERS: Michael Haas, Andreas Neubronner, Steven Epstein  
Sony Classical 66301

Though the film has failed to strike a chord with moviegoers, the soundtrack to the Beethoven bio pic starring Gary Oldman as the daunting, tragic Ludwig Van is a consumer-friendly triumph. Period-performance devotees may shy from Sir Georg Solti's sweeping, romantic treatment of the material, and more sophisticated classical buffs might cringe at the requisite excerpting of pieces. But for many, this collection of some of Beethoven's greatest hits will provide ample evidence of why the composer is such a towering figure. With substantial, beautifully played and sung episodes from the Missa Solemnis, Symphony No. 7, "Moonlight" Sonata, and much more, the album provides an aural drama in which all visuals are superfluous.

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

► **GLORIA ESTEFAN** *Everlasting Love* (4:01)  
PRODUCERS: Emilio Estefan Jr., Jorge Casas, Lawrence Dermer  
WRITERS: B. Cason, M. Gayden  
PUBLISHER: Rising Sons/EMI-Blackwood, BMI  
REMIXERS: Love To Infinity, Daniel Abraham, Tony Moran  
**Epic 7775** (c/o Sony) (cassette single)

La Gloria follows "Turn The Beat Around" with another dance-charged bauble from the platinum-selling "Hold Me, Thrill Me, Kiss Me." This time, Carl Carlton's pop nugget is given a festive hi-NRG treatment that has clearly inspired Estefan to deliver one of her most relaxed and playful performances to date. A plethora of remixes will surely help entice all possible formats to the party, although Love To Infinity's grandly orchestrated disco versions rule in overall originality and quality. Not to be missed.

★ **BETTIE SERVAES** *Ray Ray Rain* (4:22)  
PRODUCER: Françoise Hagenaars  
WRITER: not listed  
PUBLISHER: not listed  
**Matador 6009** (c/o Atlantic) (cassette single)

First single from the glorious "Lamprey" is jangly alterna-pop at its best. Already the darlings of modern rock and college radio, band has the charm to make the transition into the top 40 arena. Song has a sweet lil' melody and a chorus that permanently sticks to the brain upon impact. Singer Carol Van Dijk has a cutie, pixie quality that is a good contrast against the guitar force of the arrangement. Factor in a toe-tappin' beat and you have the recipe for a breakthrough smash.

★ **CYNTHIA** *How I Love Him* (no timing listed)  
PRODUCER: Joey Gardiner  
WRITERS: L. Fraticelli, J. Gardiner, A. Constandinos  
PUBLISHERS: Third & Lex, BMI; My Guy/FeFe, ASCAP  
REMIXER: Joey Gardiner  
**Timber/Tommy Boy 656** (12-inch single)

One of freestyle's reigning divas resurfaces with a wicked wriggler that skirts the line dividing old-school synth drama and credible hip-hop aggression. She has never sounded so commanding, thanks in part to Joey Gardiner's spacious production—which gives her plenty of room to flex and pout. Perfect for crossover radio, and mainstream club DJs should get over their freestyle prejudice and discover a truly fab dance/pop record. Listen for a guest vocal by K7... it will bring back memories of his tenure with TKA.

**CHAIN OF FOOLS** *Fuck Everybody* (3:47)  
PRODUCER: Michael Fitzgerald  
WRITER: M. Fitzgerald  
PUBLISHERS: Ifrit Fitz/Goosh Goosh/Rainbow Collection, BMI  
**Rimshot 101** (cassette single)

Angry at life? Frustrated by the annoying masses of the world? The cure for your eternally jaded attitude just may be this silly little pop anthem. The title says it all. The deep, deadpan vocal recalls a raunchier Right Said Fred, while the R-rated backing vocals, sung to the tune of Anita Ward's disco-era hit "Ring My Bell," will amuse posters and clubgoers alike. Contact: 904-241-3692.

**DAY 15** *Chains Of The Nation* (4:13)  
PRODUCERS: Day 15  
WRITERS: West, Richards  
PUBLISHER: Native Dust, BMI  
**Big House 6902** (CD single)

With '80s nostalgia rising on the horizon, band's blend of Tears For Fears-like angst with jumpy, Euro-spiced pop/dance beats should meet with favorable teen response. Song has brooding, world-smart lyrics that seem to belie the sweet hook and catchy melody. It gives you something to nosh on once you are roped in by the attractive surface quality of this worthwhile single. Be sure to check out the additional CD cuts, particularly the folk-framed industrial ditty "Without You."

## R & B

► **VARIOUS ARTISTS** *Come By Here (Kum Ba Ya)* (4:10)  
PRODUCERS: Frank E. Wilson, Zachary Rene Harris, Jerry Harris Jr.  
WRITERS: Z.R. Harris, E.R. Leary, J. Harris Jr., J. Linn, F.E. Wilson  
PUBLISHERS: Allusme/Get Together, ASCAP; Traco, BMI  
**Motown 1238** (cassette single)

Single from the forthcoming "Motown Comes Home" showcases the chops of its roster, including cool vocal turns by Stevie Wonder, Smokey Robinson, and Shanice, among others. The song's message of unity is delivered with ample vigor over a shiny jack-swing groove that is etched with bluesy organ lines. Multi-artist records tend to look better on paper than they sound, but this one is a clear exception—due largely to a comfortable intermingling of vocals. Excellent for both R&B and pop radio formats.

**MICHAEL KYLE** *Why Do We Make Love?* (3:47)  
PRODUCERS: Deron B. Bell, Don W. Taylor  
WRITER: not listed  
PUBLISHER: not listed  
**Web 94** (CD single)

Kyle exhibits all of the marks of a potential star on this midtempo R&B love song. His rich tones, which are likely to beg comparisons to Barry White, turn a formulaic invitation to bed into a seductive lyric that is impossible to resist. The production sticks fairly close to trendy jack-funk sensibilities, making for a single that would fit onto most urban stations with ease.

**HAREM** *Is This What You Want* (4:12)  
PRODUCER: Michael Lovesmith  
WRITERS: M. Lovesmith, Nana  
PUBLISHER: Jobete, ASCAP  
**Motown 1254** (c/o PGD) (CD single)

For 976-SOUL, check out this slinky, sex-starved track that aims to drive more than a few men wild. A whispering vixen purrs her desire for sexual satisfaction, while a harmony-heavy hook is slightly more subtle in its grasp for romantic attention. The ultimate sonic tease.

**DREDFOXX** *Gettin' Down Wit Da Verbs & Nouns* (4:51)  
PRODUCER: Bread & Butter  
WRITERS: Glanville, Simpson  
PUBLISHERS: Butter To The Bread, SESAC, Jah Soul/Knappiknotz, ASCAP  
**Pow Wow 497** (12-inch single)

This raspy reggae rap debut blends jazz-flavored grooves with old-school hip-hop. Though that may not be entirely innovative these days, the real hook of this bouncy track kicks in

## NEW & NOTEWORTHY

**REPERCUSSIONS** *Promise Me Nothing* (8:03)  
PRODUCERS: Gary Katz, Genji Siraisi, Daniel Wyatt, Repercussions  
WRITERS: N. Willis, J. Maron, A. Faranda  
PUBLISHER: not listed  
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez, Super DJ Dmitry, DJ Tennessee, Hani  
**Reprise 7256** (c/o Warner Bros.) (12-inch single)

Acid-jazz band has already won the hearts of funk-minded clubgoers throughout the much of the world as a part of the renowned Giant Steps traveling troupe of performers. On this preview into its sterling debut, "Earth & Heaven," lead singer Nicole Willis stands out as a future diva of epic proportions. She is surrounded by powerful live instrumentation on the album version that accents her unusual style and phrasing. On the barrage of trendy dance remixes, Willis manages to maintain most of her personality, though she—and the wonderfully contagious, nicely structured tune—work best in the original context.

midway, as the lyrics begin to overlap into slurred-sounding vocals that form an intoxicating trance.

**IKE TURNER & BILLY ROGERS** *I'm Blue* (3:24)  
PRODUCER: Billy Rogers  
WRITER: I. Turner  
PUBLISHER: not listed  
**AMI 01** (CD single)

Turner teams up singer Rogers for an old-fashioned blues jam that displays solid singing—though they are not given much more than a few phrases to wail. Intriguing single leaves you wondering what they could have accomplished with a complete song. Contact: 904-723-9525.

## COUNTRY

► **CLAY WALKER** *This Woman & This Man* (3:38)  
PRODUCER: James Stroud  
WRITERS: J. Pennig, M. Lunn  
PUBLISHERS: Almo/Bamatuck/WB/Lunnmusic, ASCAP  
**Giant 7267** (c/o Warner Bros.) (CD promo)

Walker has never sounded better than he does on this midtempo tale of a frustrating relationship. It is nice to see that even with all his success Walker intends to grow into that hat.

**DAVIS DANIEL** *Tyler* (3:37)  
PRODUCERS: Harold Shedd, Davis Daniel  
WRITERS: D. Daniel, L. Rogge  
PUBLISHERS: PolyGram International/Davis Daniel/Ron Haffkine, ASCAP  
**Polydor 1370** (CD promo)

OK, so this song is a little on the hokey side, and that melody isn't so original. But if you have kids, I dare you to listen to this number without having to wipe a tear from your eye.

## DANCE

★ **ABIGAIL** *Don't You Wanna Know?* (6:28)  
PRODUCER: Ian Anthony Stephens  
WRITER: I.A. Stephens  
PUBLISHER: Rumour  
REMIXERS: Ian Anthony Stephens, Diss-Cuss  
**ZYX 7498** (12-inch single)

After regaling hi-NRG punters with countless covers, English lass offers a well-crafted original number from her fab "Feel Good" album. Her smoky voice gives Ian Anthony Stephens' insistent, trance-hooked production a haughty dark edge. Abigail's growing cult of fans will instantly dig this infectious and memorable gem, while more trend-conscious jocks will be lured by a pair of aggressive Diss-Cuss post-productions.

**JONES & STEPHENSON** *First Rebirth* (no timing listed)  
PRODUCERS: Jones & Stephenson  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Red Jerry, Baby Doc, the Dentist  
**Prolekit USA/Moonshine 88410** (12-inch single)

Who says techno is dead? Pounding jam is a fond reminder of how a great techno record can be the source of unbeatable dancefloor catharsis. Rebellious and frenetic as they come, this track attacks the body with rapid beats, maddeningly memorable trance synth loops, and a haunting string pad. Nothing tops the original version, though Red Jerry's interpretation is worth a few spins, nonetheless. Contact: 310-246-0091.

**RON SIMPSON** *Dance Now!* (5:06)  
PRODUCER: Ron Simpson  
WRITER: R. Simpson  
PUBLISHER: not listed  
REMIXER: Ron Simpson  
**Fresh Music USA 12619** (c/o Hot Productions) (12-inch single)

Simpson raps and chants like a party animal out of control on this racing rave/ NRG anthem. Guest singer Aleeta injects several moments of siren power, giving a little depth to the song's simplistic chorus. Fans of 2 Unlimited will feast on this exhaustingly happy track, which could actually find its way onto crossover radio with the right dose of promotional TLC.

**GLAMOUR BOY** *You Look Fabulous* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Glamour 01** (CD single)

Skittling electro-pop novelty item fills the mind with visions of runway models, and fashion followers preening on the dancefloor. Singer/songwriter Keith Montgomery gives the song a skewed lyrical message that urges listeners to be who they are—as long as they look attractive. Still, sparsely produced single is worth an amusing spin or two. Contact: 619-687-5145.

## AC

**MONTGOMERY ROCK** *Peace Around The World* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Sunrise 61229** (cassette single)

Acoustic folk/pop ballad issues an earnest plea for peace. Rock has a creaky tenor range that trembles with honesty, lending depth to the song's simple and direct lyrics. AC programmers should have a listen.

## ROCK TRACKS

► **THE STONE ROSES** *Love Spreads* (4:56)  
PRODUCER: Simon Dawson  
WRITER: not listed  
PUBLISHER: not listed  
**Geffen 4715** (c/o Uni) (CD single)

After a five-year absence, the second coming of the heavily hyped band of British coverboys has finally arrived. Judging from this first offering, the wait was well worth it. Roaring rock riffs and gentle piano riffs meet Beatlesque harmonies on this rousing pop effort. Spread the word.

★ **JESSE HULTBERG** *If I Can't Have You* (no timing listed)  
PRODUCERS: Gary Maurer, Jesse Hultberg  
WRITERS: B. Gibb, M. Gibb, R. Gibb  
PUBLISHERS: Careers-BMG/Gibb Brothers, BMI  
**Wild Monk 22960** (CD cut)

Hultberg addresses Yvonne Elliman's "Saturday Night Fever" disco evergreen with all of the angst that the lyrics require. The jolt comes from the track's sullen arrangement of acoustic strumming and cello passages. Crafty cover could make friends at alternative and AC formats after a few spins. Look at this one as more than a novelty. It is actually a preview into a fine self-titled album of folk music. Contact: 212-677-3651.

**CARDINAL WOOLSEY** *Hey Tell Me* (no timing listed)  
PRODUCER: Kris Woolsey  
WRITER: K. Woolsey  
PUBLISHER: not listed  
**Puddle 002** (7-inch single)

New York band's debut single delivers thinking, feeling man's power-pop à la '70s icons Big Star. Classic songcraft and heartfelt performance distinguish this bittersweet rocker, which mines rock'n'roll verities perhaps wanting in the current rush of California nouveau punk. Leader Kris Woolsey turns in a smartly modulated vocal as the guitars ring and hooks abound. A tune to cherish, a band to watch. Contact: 718-596-9802.

**EXPANDING MAN** *Screws* (4:07)  
PRODUCER: Mike Denneen  
WRITER: not listed  
PUBLISHER: not listed  
**Criminal 002** (7-inch single)

Boston-based band is ripe for album rock radio discovery with this midtempo rocker, which is often reminiscent of Stone Temple Pilots and Pearl Jam in sound. Well-produced tune from the album "Free TVs" slowly builds from subtle guitar doodling into a full-throttle attack, showcasing the band's vocal and instrumental prowess to maximum effect. Give this single a fair listen and you will

be sold before it ends. Contact: 617-576-9842.

**DADA** *Feet To The Sun* (3:13)  
PRODUCERS: Jason Corsaro, Dada  
WRITERS: Dada  
PUBLISHERS: Thumbsucker/Pop's Morgan/IRS/Little Mother/Moir/Warner-Tamerlane, BMI  
**I.R.S. 10781** (CD single)

This crafty alternative trio seem to be stuck in the dreaded sophomore slump, as this uninspired rock track revisits the same jangly pop turf explored on its breakthrough hit, "Dizz Knee Land." Despite competent musicianship and pleasant harmonies, things never quite get cookin'. An accomplishment in averageness.

**BIM SKALA BIM** *Set Me Up* (2:22)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHERS: Bimska  
**BiB 2012** (c/o RED) (CD cut)

The ever-fertile Boston music scene is the home base for this engaging pop/ska outfit. First single from the noteworthy "Eyes & Ears" album swoops and soars like your favorite Madness or Specials chestnuts, replete with loopy organs and shoulder-shaking percussion. Icing on the cake is festive horn fills, making this an essential party anthem. Check it out.

## RAP

► **TOO SHORT** *Cocktales* (6:06)  
PRODUCER: Shorty B.  
WRITERS: T. Shaw, Shorty B.  
PUBLISHERS: Zomba/Strand, BMI; Zomba, ASCAP  
**Dangerous/Jive 42254** (c/o BMG) (12-inch single)

Who says sex does not continue to sell? Too Short has reached a platinum sales level several times on the strength of entire albums that are devoted to documenting his numerous sexual exploits. On this single, the Short Dog once again details conquest after conquest in the form of rants that are laid over an appropriately loose retro-funk groove.

**MISTA GRIMM** *Situation: Grimm* (3:54)  
PRODUCER: Chase  
WRITERS: R. Trawick, E. Clark, C.S. Kenoly  
PUBLISHERS: Colpix/Mista Grimm/EMI Blackwood/New Columbia Pictures/Chase My Music/Almo/God Cypher Levine, BMI  
**550 Music/Epic Soundtrax 6677** (c/o Sony) (maxi-cassette single)

Here's a rap song that may not grab you immediately with instant rhythmic gratification, but its charm lies in the sneaky, subtle aggressive message. Don't lower your defenses because the stripped-down beat progresses into a sly rap, which cuts through a piercing, gospel-like vocal. Radio will want to investigate the clean version, which keeps the groove and removes the Grimm grit. From the soundtrack to John Singleton's "Higher Learning."

**CLI-N-TEL** *Mo' Juice* (4:09)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Hitman/Triple X 51201** (CD single)

At last, a "Juice" song that is not about O.J. Longtime followers of the old school will want to check this out party-minded track, which is featured on Dr. Dre's archive-derived compilation, "Concrete Roots." Hyper beats and simple street chants fill the retro grooves that resurface here. Pump it up.

**SHAM & THE PROFESSOR** *The Light's Gone Out (In My Backyard)* (3:24)  
PRODUCER: Todd Terry  
WRITERS: K. Gill, S. Skolnick, T. Terry  
PUBLISHERS: Destruct Flavorz/New York Style/Size 9, BMI  
**Freeze/Priority 50830** (CD single)

Brooklyn-based rap duo takes a shot at hatred and ignorance with this well-crafted, intelligent hip-hop jam. Produced by club luminary Todd Terry, this rhythmic commentary on the complexities of city life should instantly click with the street-savvy. The radio remix factors in some twisted rhythms and jazzy samples to the already catchy backbeat.

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

## CD-ROM Admits Listeners To 'Club Bizarre'

BY WOLFGANG SPAHR

HAMBURG—It may sound like alphabet soup, but a new U 96 CD-ROM unites one of Germany's top dance acts with interactive technology.

"Club Bizarre," a CD-ROM produced by Motor Music, a leading German dance label based in Hamburg, is the first offering in the interactive format aimed at the computer-friendly fans of German techno music.

The "Club Bizarre" CD-ROM is among a growing number of discs produced for both compact disc and CD-ROM play. It contains U 96's hit "Love Religion," currently on the German singles chart, as well as two songs produced exclusively for the package.

The interactive application runs on any 8-megabyte, IBM-compatible computer with a CD-ROM drive.

The CD-ROM goes as follows: Before a manhole cover opens to admit you into the underground world of U 96, you must first use a password—the title of the U 96 hit "I Wanna Be A Kennedy"—to

*'The consumer expects a music CD-ROM to portray an interactive cosmos.'*

make it past a fierce doorkeeper.

Then, you can choose from among such files as a full U 96 archive, complete with discography and interviews of U 96 creator and producer Alex Christensen; a "stereo room" to play the CD's audio tracks; music samples chosen by Christensen, from which you can create your own rave tracks; and a "rave room," where you can test your ability to program such elements as sound mixes and lighting.

Motor Music teamed with Berlin's Pixelpark Studio to produce the six-figure project. "What's new and exciting about a CD-ROM is not the storage and re-use of data that the consumer could theoretically obtain from print, video, or conventional CDs," says Tim Renner, managing director of Motor Music. "The key idea is to offer him a world of adventure in which the various forms of information are imaginatively combined into a complex new entity, which he can access and alter himself.

"The consumer quite rightly expects a music-supported CD-ROM to portray an interactive cosmos," he says. "This requirement is all too rarely met. Presenting adventure interfaces with stars is the way for the music industry to profit from this new market."

Motor Music also chose U 96 for its pilot CD-ROM project because the techno-dance culture originated from, and owes its existence

to, computer technology. Many of its fans are equipped with computer equipment.



CHRISTENSEN

Renner is keen to market C D - R O M through traditional music retailers and has provided a dealer hotline at Motor Music (49-40-308-7706) to offer marketing tips for the format. The company also is providing information via the Internet at: <http://U96.ppp.de/Club Bizarre.html>.

## Ahead To Debut JamPak CD Enhancers Technology Lets Consumers Play Along With Album

BY MARILYN A. GILLEN

NEW YORK—Ahead Inc., which launched its Virtual Guitar game controller and two companion CD-ROM titles last fall (Billboard, Feb. 12), is expanding its multimedia music lineup in 1995 with the debut of "JamPak" CD enhancers.

The Bedford, Mass.-based company was expected to announce the new application of its "virtual music" play-along technology during the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas.

"What we are doing is extending the experience of being able to play along with famous musicians to the consumer's collection of favorite albums," says Alex Donnini, Ahead's president. "It lets them become a part of the music."

"JamPak" titles are envisioned initially as CD enhancers, says Donnini, meaning they are meant to be used along with a separate, existing audio CD.

Titles are also designed to be used in conjunction with Ahead's Virtual Guitar controller, an electric guitar-like strumming device that sells separately for \$69.95; but the titles can also be "played" by using a computer keyboard, Ahead says.

Some JamPak titles may be "bundled" with the controller, Donnini says, although a decision has yet to be finalized. Individual titles are expected to retail for less than \$25.

JamPak titles will be a CD-ROM that users install via the CD-ROM drive of their multimedia computer, Donnini says. Once the program has been installed on a hard drive, users will find an icon under Windows reading "JamPak" that offers a list of available song selections from that disc and that points users to the albums on which the songs are featured.

Each JamPak disc will contain 10-15 song play-along selections, Donnini says, and these are initially envisioned as being drawn from a variety of albums by a single artist (future JamPak discs may be themed not only by artists, he adds, but by category or genre).

As of late December, Donnini said Ahead was still in negotiations with several music publishers about acquir-

ing rights to song selections; no titles were expected to be announced until after CES. Pending resolution of those publisher pacts, the first discs are slated to be in the marketplace this spring.

To play along after installing the JamPak software, users then must also insert the appropriate audio CD into their CD-ROM drive.

Once the software is set up and the audio CD inserted, users can "play" along with the featured band by strumming the Virtual Guitar controller. Each song will contain three or more guitar parts to play—including basic (for beginners), rhythm (with challenging rhythms), and lead (for advanced players).

An onscreen visual element called "the rhythm EKG" shows players how well they are doing by depicting both the song's correct rhythmic pattern and the player's own performance; the closer the match, the higher the player's "score," which is tracked throughout the performance and based on a variety of factors.

Other feedback is built in as well, including four animated characters whose expressions change depending

ward successful exploitation of music, but also a way to open up new target groups for our repertoire," says Wolf-D. Gramatke, president of PolyGram Germany and a proponent of multimedia opportunities. "Multimedia is a household word for PolyGram, which has already developed its own product jointly with Philips, guaranteeing that PolyGram will be admirably prepared for CD-ROM and CD-i. Interdisciplinary work groups within PolyGram are responding to this exciting challenge, which demands a lot of creativity."

"CD-ROM is a further step to-



A prototype for the JamPak user interface, which includes such features as "record" and "playback." The Rolling Stones song is for illustration only; no titles have yet been set for release.

on the quality of the performance, and a voiceover that offers tips and praise in a humorous fashion, Donnini says.

Background noise—from cheers to jeers—also alters with the quality of the performance.

A graphical "setting" also will be displayed onscreen, and will vary with the type of music, Donnini says, from basements to smoky clubs to stadiums. There is no video included.

"We wanted to make this product very much a music-centered one," Donnini says. "We didn't want it to be a video game."

Longer-term, the relatively simple nature of the computer code fits into Donnini's vision of a record-industry JamPak linkup that would see the play-along computer program included on actual albums.

"Our goal is ultimately to incorporate the concept with the audio CD," Donnini says. "It wouldn't take up a lot of space on the disc, and it would extend the experience from just listening to participating in a way which is creative and at the same time very approachable for most consumers."

No such pacts with labels have been reached.

## Emmas To Honor Multimedia Stars

THE NOMINEES are in for the debut edition of the International Emmas, an international multimedia awards competition with 15 categories covering all genres of multimedia software.

Supporting organizations of the European MultiMedia Awards (or Emmas) include Microsoft, Pioneer Electronics, the European Commission, the Interactive Multimedia Assn., and Philips Interactive.

Winners will be announced at a ceremony timed to coincide with Milia 1995, the second staging of the international multimedia rights festival, slated for Jan. 13-16 in Cannes. "Hitchhikers Guide To The Galaxy" author Douglas Adams also will present a special award for creative excellence and a "best international product" award during the ceremony.

Winners will be showcased at the Intermedia 1995 conference in San Francisco.

Nominees in selected categories are as follows: best audio: "Myst," Broderbund Software; best international product: "Myst," "3D Atlas," the Multimedia Corp.; best visuals: "Circus," Matra Hachette Multimedia, "Getting The Best From CD-i," Line TV Ltd., "Mankind Origins," Microfolie's, "Cluedo," 3T Productions Ltd., "Myst."

Children's: "What Is A Bellybutton?," IVI Publishing; "Cyber-Boogie! With Sharon, Lois & Bram," Times Mirror Multimedia; "My First Incredible Amazing Dictionary," Dorling Kindersley Multimedia; education: "My First Incredible Amazing Dictionary," "Math Workshop," Broderbund Software, "World War II: Global Conflict," ILP.

Games: "Cluedo," "Burn: Cycle," Philips Media, "Myst"; general interest: "Ghosts," Media Design Interactive, "Max Magic," Philips Media Home Entertainment, "Cluedo"; information and reference: "Les Vin De France," Philips Interactive Media France, "The Ultimate Human Body," Dorling Kindersley Multimedia, "3D Atlas"; interactive literature: "The Cartoon History Of The Universe," Putnam New Media; news and current affairs: "ITN World News '93," Media Design Interactive; science and natural history: "Redshift Multimedia Astronomy," Maris Multimedia Ltd., "Sharks!," Discovery Communications, "The Way Things Work," Dorling Kindersley Multimedia.

**SPEAKING OF HONORS**, Philips Media's CD-i player was awarded the 1994 Parents' Choice "approval citation" in the new category of multimedia.

Diana Huss Green, editor in chief of Parents' Choice magazine, says the multimedia category was added in 1994 because several hundred submissions for award citations came in under the category. Of the CD-i choice, she adds, "Teachers and children were particularly enthusiastic" about the product.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Why Wood Knapp Video Closed ..... 6    Video Previews: 'Opera Imaginaire' ..... 51  
 Shelf Talk: Strong Sales For CD-ROMs ..... 48    Laser Scans: New Digital Audio Titles ..... 52

## PICTURE THIS



By Seth Goldstein

**T**HE EMPIRE STRIKES BACK: Take care, video retailers, you may be running into an old adversary.

Along with all the technological hoopla surrounding the digital video disc—which will allow a two-hour movie to be captured and played on a five-inch platter—will likely come a Hollywood campaign to repeal the First Sale Doctrine. FSD is the Magna Carta of video specialists, who used it to create the rental business and the foundations of a \$14 billion industry. The studios lost ownership of a cassette once it was sold into distribution, and retailers could do pretty much anything they pleased, short of making unauthorized copies.

Hollywood lost sight of this fact and fought like the dickens to get a share of rental revenues by having Congress amend FSD. More than a decade ago, moviemakers lost a pitched battle to the wet-behind-the-ears Video Software Dealers Assn., which built an organization on the strength of a campaign that kept First Sale untouched. DVD suggests the battleground will be revisited; will VSDA be prepared?

As before, the studios would appear to have the odds in their favor, even before they lift a hand in their own behalf. First, a White House committee reportedly will propose legislation that would restrict people from borrowing and lending digitized programs. Commissioner of patents and trademarks Bruce Lehman, who was an attorney for 20th Century Fox during the FSD imbroglio, is already on record as supporting restrictions.

The problem for retailers and consumers is that computers make copies routinely and relatively quickly. DVDs wouldn't be as easy to replicate, but "digital" would ensure their coverage in any legislation—unless VSDA fought for an exemption.

Second, the U.S. may be obligated by the GATT agreement to prohibit video rentals if it's proven there is widespread copying. Words to this effect were embodied in President Clinton's Sept. 27 message to Congress, which included an outline of administration actions for all 21 sections of GATT. "This raises some very significant issues," says one home video veteran, who was among the first to warn Hollywood  
*(Continued on page 52)*

## Kid Vid A Cradle Of Profits In '94 Industry Nurtures Product's Potential

BY STEVE TRAIMAN

**N**EW YORK—Parents coddled their kids—and retailers—in 1994. Sales of children's videos racked up impressive numbers, adding to the genre's profitability at a growing number of locations.

"Kid vid seems to be doing very well and getting overall wider acceptance," says Frank Kraus, Warner Home Video VP of communications and promotion. "How you promote a title or series can help a great deal, and we've seen a growing number of retail accounts work hard with us to make the category more successful."

The numbers are impressive. An estimated 90 million "nonfeature film" children's tapes were shipped last year, about 18% ahead of 1993, according to duplicator Allied Film & Video (Billboard, Dec. 24, 1994). Tots and preteens were thus responsible for one of every six cassettes sold.

Direct-to-video got a big boost with Disney's "The Return Of Jafar," which did over 10 million units, MCA/Universal's "We're Back!: A Dinosaur Tale," and Sony Wonder's "The Enchanted Tales" and "The Jungle King."

But the real breakthrough has come in-store, where more key chains are recognizing the value of kid vid. Toys 'R' Us has added children's video and audio departments, while Entertainment One's C&M Video subsidiary is testing its Playland and Adventure Video concept in at least one Wal-Mart. Kid vid has become the building block of family

entertainment, the fastest growing segment of the sell-through market.

Here's what suppliers are doing to tap this potential.

• **Buena Vista Home Video.** The Disney label, the once and future king of the genre, did well domestically with its features and titles like "Sing-Along Songs" and the "Muppets" series, distributed for Jim Henson Video.

The story was equally good abroad, says senior international marketing VP Robyn Miller, who oversaw release of "Aladdin" and "Snow White" in 25 markets. With Mattel a promotion partner in the U.K. and Spain, Burger King in Spain, McDonald's in Australia, and Pizza Hut in Korea, "we exceeded all projections," she adds, and set new records. Sales helped pull through the six-volume "Ariel's Animated Adventures," which did particularly well in the U.K., Spain, and Benelux, and "Sing-Along Songs."

Miller is lining up consumer marketing partners for "The Return Of Jafar," "The Aristocats," and "Pinocchio," all coming to Europe in the first half of '95.

• **A\*Vision Entertainment.** CEO Stuart Hersch's KidVision label released 15 "Mighty Morphin" Power Ranger titles last year. Five charted on Billboard's Top 25 list. A\*Vision also did well with "There Goes A Bulldozer," "There Goes A Fire Truck," and "Baby-sitters Club."

In February, the first two volumes of Scholastic's "The Magic School Bus"

series will ship at \$12.95 list. With animation by Nelvana Ltd., the tapes feature the voices of Lily Tomlin and Malcolm Jamal-Warner, with the theme song by Little Richard. They will be KidVision's first clamshell-package titles, notes director Mindy Mervis.

Cross-promotions involve McDonald's, Hasbro, Hallmark, Microsoft, and Sega, among others.

• **Sony Wonder.** "Ren & Stimpy: The Classics" made The Top 20 Kid Videos list, but that was only part of the story. Sony Wonder's direct title, the \$14.98 "Jungle Book," delivered 400,000 copies. Two more titles were released for the holidays—"The Night Before Christmas" and "Snow White," including "The New Adventures Of Peter Rabbit," "Pocahontas," and "The Prince And The Pauper."

Also due in February is the debut of Nickelodeon's "Rocko's Modern Life," the adventures of a transplanted wallaby from Australia, featuring a theme song by the B-52s and a "guest video" by Stimpy on one title. "We'll also have a lot of preschool titles in '95," says senior marketing VP Wendy Moss.

*(Continued on page 49)*

## Hallmark's New Message: We're In Home Video

BY EILEEN FITZPATRICK

**L**OS ANGELES—Greetings, says Hallmark.

In a holiday season message, the cards-for-all-occasions vendor announced its entry into home video. Yet Hallmark Home Entertainment is hardly a stranger to the market, and by the end of the year it should easily make the transition to the list of major independent suppliers.

Since 1990, Hallmark television fare has racked up millions for Republic Pictures and Cabin Fever Entertainment, its primary distributors. Hallmark, meanwhile, enjoyed a hefty licensing fee.

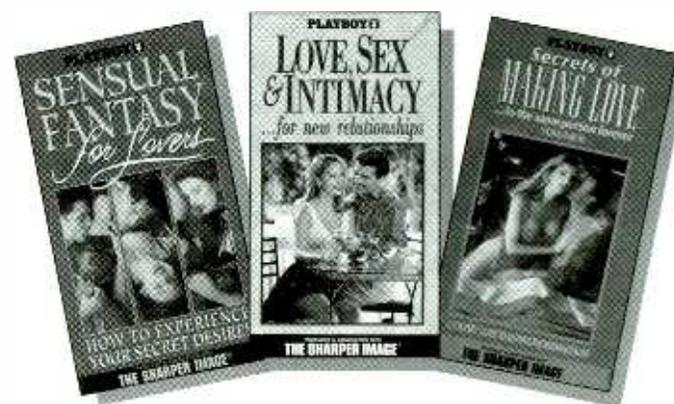
Its standard-bearers have been Republic's "Hallmark Hall Of Fame" series and Cabin Fever's "Lonesome Dove," produced by RHI Entertainment, which Hallmark acquired last April.

The decision to create Hallmark  
*(Continued on page 50)*



**Turning Leaves Into Lettuce.** Margo Cunn of the Juvenile Diabetes Foundation International receives a \$1,000 check from Media Industry Motorcycle Enthusiasts, which raised the money from its Fall Family Foliage Tour. Shown, clockwise, are Jerry Ade, president, Famous Artists Agency; Corey Schwartz, controller, Central Park Media; Masumi Homma, executive VP, Venture Group International; and John O'Donnell, managing director, Central Park Media.

## WORLD'S GREATEST LOVER



Love is in the air, so stock up now on sweet selections for Valentine's Day. From Playboy's exclusive *For Couples Only* line, this tempting trio is the ultimate Valentine for lovers everywhere. While their hearts are set aflutter, your sales will soar into the red-hot zone!



PLAYBOY HOME VIDEO

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## Retailers Report Strong Xmas Sales For CD-ROMs

**CD-ROM CHRISTMAS:** Early indications are that consumers and retailers stocked up on multimedia products for the holidays, with a few retailers indicating that CD-ROM sales met or exceeded the forecasts of many industry watchers.

Ingram Entertainment multimedia manager **David Balfour** says the distributor signed up about 100 new stores during October and November.

"We've seen more activity and interest in CD-ROM over the last two months than we have in the last year," says Balfour. Before the business upswing, Ingram serviced about 300 video accounts with CD-ROM product.

In the meantime, groceries were also taking the multimedia plunge.

"We haven't figured out why supermarkets are carrying CD-ROM, since they're usually slow in carrying new product," says Balfour. "It may be CD-ROM's broad appeal, or that supermarkets just want to offer their customers more products and services."

Balfour speculates that supermarkets are cleaning out 8-bit video game departments to make room for multimedia. On average, Ingram's supermarket accounts carry about 50 CD-ROM titles. The bulk of revenues comes from rentals, but a few accounts have dedicated sell-through sections as well.

To handle the added business, Ingram has switched its multimedia distribution center from Dallas, which is overwhelmed with video shipments, to the larger facility in Kansas City, Kan., Balfour says.

Computer-software specialty stores also reported record CD-ROM sales as consumers loaded up on titles for their new multimedia computers. "Any place that had CD-ROM product generally did well," says Egghead Software VP of merchandising and advertising **Peter Janssen**. "In general, this was the year for CD-ROM-based software."

Janssen says the retailers experienced double-digit CD-ROM growth over the holidays and outsold other formats, such as floppy discs, by as much as 50%. "We've finally reached a critical mass for CD-ROM," he says.

**ALL IN THE FAMILY:** LIVE Entertainment has picked up four lines of animated kids product, which will add over 100 new titles to its Family Home Entertainment catalog.

The acquisitions include "Hello Kitty And Friends," "The New Adventures of Gigantor," "Phantom 2040," and "Papa Beaver."

LIVE will begin distributing the first of 26 half-hour episodes of "Hello Kitty" this quarter. The series was licensed from Japanese-based gift manufacturer Sanrio Inc. The franchise generates approximately \$75 million annually from a variety of li-

censed merchandise.

Inspired by a Japanese comic book, "The New Adventures of Gigantor" is airing on the Science Fiction Channel before its home video debut. "Gigantor" debuts as a full-length feature during the first quarter of 1995. Follow-up releases will consist of 30-minute episodes. LIVE has 51 episodes of the series and controls CD-ROM distribution rights.

Also on the sci-fi front, LIVE has 26 episodes of "Phantom 2040," produced by Hearst Entertainment. The animated series, in half-hour install-

ments, revolves around an 18-year-old boy who becomes a phantom and fights the forces of evil.

In the family category, LIVE has 26 half-hour

episodes of "Papa Beaver," produced by France-based M5 International, which appears on the Nickelodeon channel.

"Papa Beaver" follows a family of beavers and the adventures they experience through the stories told by the title character.

**SHAQ ATTACK:** NBA superstar and rapper **Shaquille O'Neal** will be the latest player to be profiled in CBS/FoxVideo's on-going pro basketball series, which includes **Michael Jordan**, **Charles Barkley**, and **Magic Johnson**.

The video, "Shaquille O'Neal Larger Than Life," will hit stores Feb. 1, priced at \$19.98.

Unlike other player profiles, CBS/Fox will take full advantage of O'Neal's music career by cross-promoting it with his two albums released by Jive Records. To date, the Orlando Magic star has released "Shaq Diesel" and "Shaq Fu: Da Return." They have gone platinum and gold, respectively.

An exclusive music video of "Nobody" from "Shaq Fu" is being placed on the end of "Larger Than Life." Consumers will be alerted to the exclusive music-video offer through an on-pack sticker on all copies of the "Shaq Fu" album.

Consumers who purchase the video will also be able to buy either CD for \$11.98, \$4 off suggested retail. Cassettes will sell for \$6.98, \$3 off the regular price.

And there's more. "Life" buyers can receive a \$3 discount on "Shaq Diesel: The Music Videos," which carries a suggested list price of \$12.98. Information about the discounts will be included on all copies of the program.

Scheduled for release two weeks before the NBA All-Star Game, the video will receive additional exposure in a top 20 radio promotion and on NBA Radio throughout February.

**BLACK HISTORY MONTH:** Turner Home Entertainment celebrates



# 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
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	7	<b>SPEED</b>	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	2	10	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	3	13	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
4	4	14	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
5	5	8	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
6	9	17	<b>THE 3 TENORS IN CONCERT 1994</b> ▲	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
7	7	7	<b>TOMBSTONE</b>	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	10	7	<b>NIRVANA: LIVE! TONIGHT! SOLD OUT!!</b>	Geffen Home Video 39541	Nirvana	1994	NR	24.98
9	11	6	<b>PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
10	6	41	<b>HOW THE GRINCH STOLE CHRISTMAS!</b>	Metro-Goldwyn-Mayer MGM/UA Home Video M201011	Animated	1966	NR	14.95
11	13	42	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲	Private Music BMG Video 82163	Yanni	1994	NR	19.98
12	15	5	<b>WOODSTOCK '94</b>	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
13	14	10	<b>A CHRISTMAS STORY</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
14	8	5	<b>EAGLES: HELL FREEZES OVER</b>	Geffen Home Video 39548	Eagles	1994	NR	24.98
15	16	8	<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
16	<b>NEW</b> ▶		<b>THE LAND BEFORE TIME II</b>	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
17	19	16	<b>SLEEPLESS IN SEATTLE</b>	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
18	12	6	<b>PLAYBOY: GIRLS OF HOOTERS</b>	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
19	<b>NEW</b> ▶		<b>DISNEY SING ALONG SONGS: CIRCLE OF LIFE</b>	Walt Disney Home Video 3491	Animated	1994	NR	12.99
20	22	38	<b>AN AFFAIR TO REMEMBER</b>	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
21	<b>RE-ENTRY</b>		<b>BEETHOVEN'S 2ND</b> ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
22	24	20	<b>IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION</b>	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
23	29	6	<b>JANET JACKSON: JANET</b>	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
24	<b>RE-ENTRY</b>		<b>BEASTIE BOYS: SABOTAGE</b>	Capitol Video 77787	Beastie Boys	1994	NR	16.98
25	17	6	<b>PLAYBOY: SECRETS OF MAKING LOVE, VOL. II</b>	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
26	31	5	<b>SADE: LIVE CONCERT HOME VIDEO</b>	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
27	37	40	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
28	20	2	<b>GETTYSBURG</b>	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98
29	21	10	<b>A CHARLIE BROWN CHRISTMAS</b>	Paramount Pictures Paramount Home Video 15265	Animated	1990	NR	16.95
30	<b>RE-ENTRY</b>		<b>IN THE LINE OF FIRE</b>	Columbia Pictures Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	19.98
31	34	5	<b>GRUMPY OLD MEN</b>	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
32	26	15	<b>MIRACLE ON 34TH STREET</b>	Twentieth Century-Fox FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
33	27	13	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b> ▲	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
34	25	9	<b>GEORGE BALANCHINE'S THE NUTCRACKER</b>	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
35	<b>RE-ENTRY</b>		<b>NATIONAL LAMPOON'S CHRISTMAS VACATION</b>	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
36	18	33	<b>RUDOLPH THE RED NOSED REINDEER</b>	Family Home Entertainment 27309	Animated	1989	NR	12.98
37	23	9	<b>DEAD CAN DANCE: TOWARD THE WITHIN</b>	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
38	38	2	<b>GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2</b>	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
39	28	18	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
40	40	57	<b>WHITE CHRISTMAS: COLLECTOR'S EDITION</b>	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95

◆ 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. ◆ IFA 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. ◊ IFA 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.

**KID VID PROFITS**

(Continued from page 47)

• *Warner Home Video.* Sell-through VP Jeff Pietryzk emphasizes the importance of "building brand-name continuity with Warner's family entertainment." The studio has dipped into its catalog for at least 10 titles like "Willie Wonka And The Chocolate Factory," and "we'll have more in '95," he adds.

Pietryzk also points to the success of the five-title series of the syndicated "Animaniacs," at \$12.95. Some kid vid is featured in every Warner multititle promotion, he notes. "We'll continue to fuel the children's video pipeline."

• *Hemdale.* Prodded by the impact of "Little Nemo" in 1992, "retailers woke up to the possibilities for this type of feature," says sales VP Tom Shoen. They "want more children's and family features, and kid vid is a key part of all our pre-packs." For Easter, several animated features are due, plus acquired titles. Cross-merchandising tie-ins with Hershey and General Mills' Kix did well for both sponsors, according to marketing VP Susan Isaacs, and she expects to continue the relationships with at least one title in 1995.

• *Celebrity Home Video.* His Just For Kids label "shipped more product last year than in the last three to four," says president Noel Bloom. "For the first time, we had consistent sell-through in the Target chain and in Suncoast." Top titles included "Secret Of The Seal" and "For Better Or For Worse," based on the comic strip.

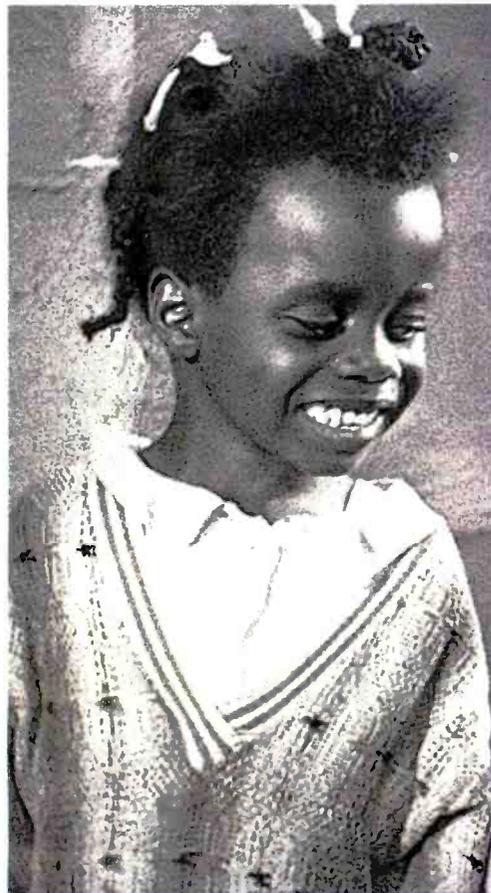
Bloom says there are steady reorderers for titles like "Scampy The Penguin," first out in '91, and the 6-year-old "The Little Fox."

This year, Celebrity will re-release "Gallivants" at \$19.95, a fully animated feature on ants that did over 50,000 units four years ago. It follows "A Journey Through Fairyland" at \$19.95, a 90-minute animated release featuring classical works by the Tokyo Philharmonic, part of a schedule offering a new title every six weeks.

"It's very difficult for an independent to get shelf space in kid vid with all the majors out there," Bloom says, "but by consistently showing we can do 30%-40% more business in the first 60 days of release, we've been lucky with a growing number of stores."

• *ABC Video.* The ABC Kids label was launched in 1994 with "The Secret Garden," on the heels of the network telecast. Coming up in February at \$12.95 is "Mr. Bumpy's Karaoke Kafe," based on the Saturday morning network show. Due later this year is an animated "The Magic Flute," which also will get a pre-sell network showing, and "Schoolhouse Rock," backed by a multimedia cross-promotion with Atlantic Records. In the planning stage is a CD-ROM joint venture with Electronic Arts.

• *BMG Video.* GM Joe Shults, who inherited a winner in the "Adventures Of Mary-Kate & Ashley," has put his imprint on the venture with the acquisition of "Skeleton Warriors," a TV series now running on CBS. The first three half-hour titles, at \$9.98 each, are due in the first quarter. "Pogs," the popular kids' game, is part of the in-store promotion.



**"Tock up now – da movie tummin!"**

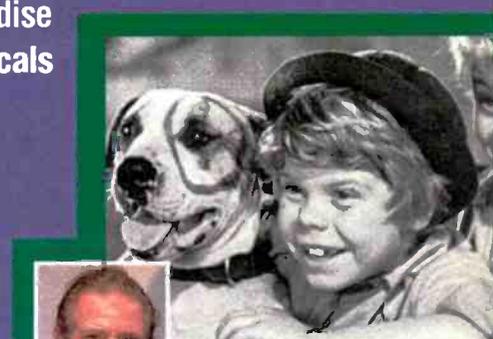
**Scheduled Release Date: February 14, 1995**

**W**hat Buckwheat is saying is "Stock up now – the movie's coming!" With the home video release of Steven Spielberg's *The Little Rascals* motion picture, the *original* Little Rascals will be even hotter than ever! These 12 digitally remastered, restored and unedited Little Rascals videos have already exceeded 2.5 million units sold – and there's no end in sight. So here's your chance to capitalize on *RascalMania* again – be sure to order enough of the *original* Little Rascals from Cabin Fever and merchandise them together with the new Little Rascals movie for even greater returns!



**BEWARE OF IMITATIONS**

The Cabin Fever *Little Rascals* video series has been digitally remastered and restored to *original production quality!* Others cannot make that claim. So be sure to look for the official "Petey" license symbol – your assurance of digitally remastered and unedited *Little Rascals* films on video – *only from Cabin Fever!*



**"CABIN FEVER'S Little Rascals are the best of the best!"**

– Tommy "Butch" Bond



**Call your distributor for details or call 1-800-42FEVER. In Connecticut call 203-863-5200.**

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All 12 videos for  
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**Order today... Oday!**

106935

# Get Your Paws On

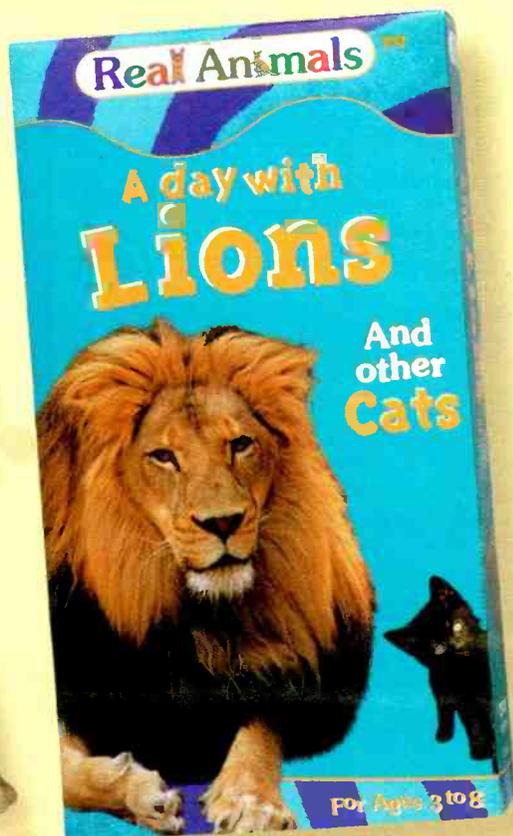
## Real Animals™

### VIDEO COLLECTION

Available  
with or  
without toy

A day  
with  
**Lions**

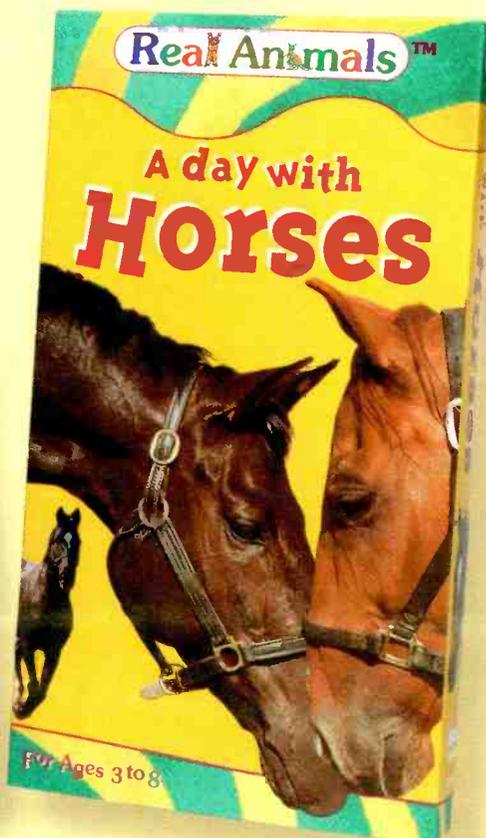
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52203-3



A day  
with  
**Horses**

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For ages 3-8

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## HALLMARK VIDEO

(Continued from page 47)

Home Entertainment was purely economic, according to newly appointed executive VP Steven Beeks, who marketed "Hall Of Fame" for Republic. "Hallmark has been incredibly aggressive about entertainment properties," Beeks says. "And they paid a lot for RHI. It's hard to do those kind of deals without ancillary revenue sources."

But the new venture won't be able to bank on "Hall Of Fame" or RHI output until 1996, when existing distribution contracts expire. Hallmark also owns Signboard Hill Productions, which is expected to yield about 10 full-length features, although also not until 1996.

To survive in the meantime, Hallmark has to acquire, and Beeks isn't wasting time. He has a four-year output deal with Samuel Goldwyn Co. for theatrical releases including "Eat Drink Man Woman," which arrives at retail in June (Billboard, Jan. 7).

Other titles include the critically acclaimed Chinese film "To Live,"; "Oleanna," based on the David Mamet play; and "The Madness Of King George," which recently opened to rave notices.

In addition, Beeks says the company will be "heavily into sell-through" by next summer. High on his list is the live-action family movie, "Napoleon," which Goldwyn has scheduled for a 1995 summer theatrical release.

"It's 99% certain the title will come out at sell-through" after its theatrical run, Beeks says. He will also tap Hallmark-owned Filination for animated titles.

None of Goldwyn's 800-900 catalog titles, distributed by numerous suppliers, are included in the Hallmark deal, however. "We hope to make Hallmark our exclusive distributor," says Goldwyn president/COO Meyer Gottlieb, "but it's enormous amount of inventory to digest. We prefer to start the relationship with the rental titles and grow from there."

Rights are slowly reverting back to Goldwyn, Gottlieb says.

Two sell-through and two more rental deals are in the cards for Beeks. "Many other independents are struggling or have failed because they haven't brought in product suitable for sell-through," he says. "You need sell-through to get through the lean rental periods."

Beeks notes that even if Hallmark were able to immediately distribute titles from RHI, Signboard Hill, and "Hall Of Fame," the product would only make up 25% of the release schedule. Hallmark expects to have a full marketing and sales staff of about 25 in place by April, whether or not the schedule is complete.

Thanks to Republic and Cabin Fever, distribution channels are already in place. In addition, Hallmark's cards and other items appear in 20,000 franchise and company-owned stores that have yet to fully exploit video. Another 25,000 independents carry the line, as well.

But while the 12 "Hall of Fame" titles have been sold in these outlets with "substantial success," says Beeks, that division has no plans to offer Hallmark Home Entertainment titles. "I can't make a commitment about sell-through product from our division," he adds, "because it hasn't been determined overall how video will work in the Hallmark stores."

# Video Previews

EDITED BY CATHERINE APPLEFIELD

## 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 	Title, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
				<b>★★ NO. 1 ★★</b>			
1	5	7		<b>LIVE! TONIGHT! SOLD OUT!!</b> Geffen Home Video 39541	Nirvana	LF	24.98
2	1	14		<b>BARBRA-THE CONCERT</b> ▲ Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
3	3	43		<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Video 82163	Yanni	LF	19.98
4	6	6		<b>WOODSTOCK '94</b> PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
5	4	6		<b>HELL FREEZES OVER</b> Geffen Home Video 39548	Eagles	LF	24.98
6	2	18		<b>THE 3 TENORS IN CONCERT 1994</b> ▲ Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
7	12	65		<b>OUR FIRST VIDEO</b> ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	8	7		<b>JANET</b> Virgin Music Video 77796	Janet Jackson	LF	19.98
9	11	37		<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
10	7	9		<b>BIG ONES YOU CAN LOOK AT</b> Geffen Home Video 39546	Aerosmith	LF	24.98
11	9	16		<b>BOYZ II MEN THEN II NOW</b> Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
12	14	15		<b>SABOTAGE</b> Capitol Video 77787	Beastie Boys	LF	16.98
13	22	13		<b>VIEUPHORIA</b> Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
14	23	10		<b>CHRISTMAS WITH VINCE GILL</b> MCA Records, Inc. MCA Music Video 11473	Vince Gill	LF	19.98
15	13	89		<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
16	10	57		<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
17	17	10		<b>CROSS ROAD</b> PolyGram Video 8006367773	Bon Jovi	LF	19.95
18	15	10		<b>THE GATE TO THE MIND'S EYE</b> ▲ Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
19	25	64		<b>GREATEST HITS</b> ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
20	28	32		<b>THE SIGN</b> ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
21	16	6		<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
22	19	62		<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
23	26	18		<b>KISS MY A**</b> PolyGram Video 8006323093	Kiss	LF	19.95
24	21	122		<b>REBA IN CONCERT</b> ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
25	33	12		<b>WAR PAINT-VIDEO HITS</b> BMG Video 66284	Lorrie Morgan	SF	12.95
26	20	133		<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
27	36	38		<b>KICKIN' IT UP</b> ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
28	RE-ENTRY			<b>INDIAN OUTLAW</b> ● Curb Video 177708	Tim McGraw	LF	16.98
29	29	57		<b>MARIAH CAREY</b> ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
30	37	7		<b>THE RECORD COMPANY MADE ME DO IT</b> Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
31	30	32		<b>ZOO TV: LIVE FROM SYDNEY</b> Island Video PolyGram Video 8006313733	U2	LF	19.95
32	RE-ENTRY			<b>I SEE IT NOW</b> A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
33	31	7		<b>FIELDS OF GOLD, THE BEST OF STING 1984-1994</b> ▲ A&M Video PolyGram Video 4400896233	Sting	LF	19.95
34	RE-ENTRY			<b>KICK A LITTLE</b> Warner Reprise Video 3-38404	Little Texas	LF	14.98
35	39	8		<b>BUILDING THE HOUSE OF LOVE</b> A&M Video PolyGram Video 4400896213	Amy Grant	LF	19.95
36	RE-ENTRY			<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
37	34	13		<b>SECRET WORLD LIVE</b> Geffen Home Video 39547	Peter Gabriel	LF	24.98
38	32	99		<b>I STILL BELIEVE IN YOU</b> ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
39	38	7		<b>PERRY COMO'S CHRISTMAS CONCERT</b> Teal Entertainment Video Treasures 5001-3	Perry Como	LF	19.98
40	RE-ENTRY			<b>THE SKILLS TO PAY THE BILLS</b> ● Capitol Video 40037	Beastie Boys	LF	14.98

● 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.

### MUSIC

**"Opera Imaginaire,"** Miramar Productions/BMG Video (206-284-2700), 50 minutes, \$19.98.

Another animated wonder from the creators of the "Mind's Eye" series, "Opera" represents the quintessential melding of music education and entertainment. Featuring works by composers such as Bizet, Mozart, and Verdi, a cavalcade of international opera stars performs the music of "Carmen," "Rigoletto," "Madame Butterfly," "The Magic Flute," and more in concert with magical animated and live-action segments that do much to enhance the story lines and inform viewers about the various composers. By turns majestic, compelling, and even humorous, this will appeal to children as well as opera novices and aficionados alike.

### CHILDREN'S

**"Rocko's Modern Life: Machine Madness,"** "With Friends Like These..." Nickelodeon/Sony Wonder, approximately 40 minutes each, \$12.98 each.

Video debut of the antics of Nickelodeon's kooky Australian wallaby is a happy occasion for children as well as the series' legion of adult fans. Hip, Emmy Award-winning show features a theme song composed and recorded by members of the B-52's. "Machine Madness" details the travails Rocko endures as he gets sucked into an infomercial and tries to find the perfect mail-order vacuum-cleaner, attempts to return from the laundromat with all of his socks, and finds creative ways to take out the garbage. "With Friends Like These" includes three episodes starring Rocko and his best buddy Heffer. Both titles include a video-only extra featuring Niek's dynamic duo, Ren and Stimpy.

### HEALTH/FITNESS

**"The Reebok Aerostep Workout,"** PolyGram Video, 54 minutes, \$19.95.

Latest entry in the Reebok Fitness series boasts the aerobics expertise of longtime trainer Gin Miller. Miller's classes are never easy, although this one—which makes use of the patented Reebok Aerostep accompaniment—can be adjusted for a variety of fitness levels. A five-segment workout, the program focuses on contouring the body via vertical and lateral

movements to ultimately achieve a sleeker, more elegant shape. Those following along at home will need a lot of space to take advantage of the program's maximum benefits.

### DOCUMENTARY

**"Life On The Reef,"** Small World Music Inc. (800-757-2277), 53 minutes, \$19.95.

Cinematographer David Hannan, the eye behind Small World's previous video release, "Coral Sea Dreaming," captures a more in-depth panorama of Australia's Great Barrier Reef. As opposed to "Coral Sea," "Life On The Reef"



contains highly educational narration about the animal and plant life that surrounds the reef region, as well as about the reproductive capabilities of the reefs themselves. Phenomenal underwater imagery is abundant, and although the video is devoid of hard and fast travel tips about Australia's popular tourist spot, it is a wonderful introduction to the area for divers and others interested in visiting the Great Barrier Reef.

### TRAVEL

**"Alpine Adventure,"** Reader's Digest Home Entertainment/International Video Network (800-846-2100), 120 minutes, \$39.96.

At the outset, two hours may seem a lengthy chunk of time to devote to one mountain range, but viewers of this well-produced program will find time flies as they take in the spirit of the majestic mountains. Spanning parts of France, Italy, Switzerland, southern Germany, and Austria, the Alps make for a wonderful gateway into the history, culture, landscape, and current tourism industry in the unique regions they rise above. Fact-filled narration coupled with breathtaking film footage combine to detail the splendor of the

French Alps, home of Western Europe's highest mountains; Italy's magical Lake Como; Austria's Tyrol region, and much, much more. A delight for armchair travelers.



**"Montana On My Mind,"** Falcon Press (800-582-2665), 50 minutes, \$24.95.

Montana continues to attract more and more visitors each season, and this video does a fine job of displaying some of the reasons why. Less a conventional travel guide than an ode to the natural beauty of the Big Sky state, "Montana On My Mind" was inspired by the book of the same name and contains plenty of outdoor footage complemented by poetic passages, musical segments, and a smattering of commentary by author Michael Sample. Glorious cover photo will lure in city slickers looking for a great escape, and the program will keep them glued to their seats before phoning their travel agents for more information.

### INSTRUCTIONAL

**"The Great Q—Barbecue Video Cookbook,"** Tapeworm Video Distributors Inc. (805-257-4904), 50 minutes, \$14.95.

A comprehensive guide to outdoor barbecuing that includes everything from choosing types of charcoal to selecting sauces to picking



the best beef, chicken, seafood, and veggies to grill, video plays much like a visual cookbook. Production

values are noticeably unadorned, with the majority of the footage featuring the program's two hosts chatting it up around the barbecue or in the kitchen. Along with discussing savory seasonings, the video takes time to provide several health tips, including how long to cook various meats. Well-done.

**"Oh, Baby: A Guide For Big Brothers And Big Sisters,"** Skydance Productions (408-622-9441), 30 minutes, \$24.95.

Cleverly produced live-action title packs a bundle of joy for growing families. Narrated by a slightly cynical bulldog, the program uses humor and simple language to explain to toddlers what the arrival of a baby brother or sister will mean in their life. With an emphasis on making sure no one feels left out, the video also features snippets of new siblings sharing their candid feelings about their new arrivals. Also included in the package is a second half-hour video, "Those Baby Blues," aimed at parents of new siblings and featuring solid advice from Drs. Brenda Wade and Glen Aylward.

### PERFORMANCE

**"Wally McRae Live (More Or Less),"** Production West/Last Chance Recordings (800-484-9684), approximately 50 minutes, \$24.



Celebrated cowboy poet McRae recites 32 of his unique written works from his own Rucker Sky Ranch and five other locales around the state of Montana. Video features no fancy footwork or production gimmicks, but instead boasts short, clean cuts of the National Heritage Award winner evoking various images of the Wild West and its inhabitants. Among McRae's more salient poems are opener "Rain," which he fittingly delivers outdoors during a storm, "Reincarnation," "Old, Afoot And Broke," "The Cowboy Code," and "Coyote." Recommended for Big Sky country lovers only.

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.

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	7	<b>SPEED (R)</b>	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
2	3	4	<b>MAVERICK (PG)</b>	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
3	2	6	<b>WHEN A MAN LOVES A WOMAN (R)</b>	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
4	<b>NEW▶</b>		<b>BLOWN AWAY (R)</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
5	4	9	<b>GUARDING TESS (PG-13)</b>	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
6	<b>NEW▶</b>		<b>THE CLIENT (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
7	6	6	<b>BEVERLY HILLS COP III (R)</b>	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
8	<b>NEW▶</b>		<b>I LOVE TROUBLE (PG)</b>	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
9	7	6	<b>WYATT EARP (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
10	5	7	<b>CITY SLICKERS II (PG-13)</b>	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
11	8	7	<b>WITH HONORS (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
12	9	5	<b>GETTING EVEN WITH DAD (PG)</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
13	10	11	<b>THE PAPER (R)</b>	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
14	11	9	<b>THE COWBOY WAY (PG-13)</b>	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
15	13	5	<b>LITTLE BUDDHA (PG)</b>	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
16	18	18	<b>FOUR WEDDINGS AND A FUNERAL (R)</b>	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
17	12	10	<b>SIRENS (R)</b>	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
18	15	10	<b>NO ESCAPE (R)</b>	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
19	14	8	<b>THE FLINTSTONES (PG)</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
20	<b>NEW▶</b>		<b>BABY'S DAY OUT (PG)</b>	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
21	16	6	<b>COPS AND ROBBERSONS (PG)</b>	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
22	19	15	<b>THE CROW (R)</b>	Miramax Films Buena Vista Home Video 3034	Brandon Lee
23	20	9	<b>THE HUDSUCKER PROXY (PG)</b>	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
24	17	5	<b>DREAM LOVER (NR)</b>	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
25	26	13	<b>THE NIGHTMARE BEFORE CHRISTMAS (PG)</b>	Touchstone Pictures Touchstone Home Video 3603	Animated
26	21	5	<b>THE FAVOR (R)</b>	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak
27	28	13	<b>JURASSIC PARK ◊ (PG-13)</b>	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
28	24	20	<b>THE REF (R)</b>	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
29	<b>NEW▶</b>		<b>WAGONS EAST! (PG-13)</b>	Live Home Video 69991	John Candy Richard Lewis
30	25	4	<b>SIoux CITY (PG-13)</b>	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
31	22	2	<b>WIDOW'S PEAK (PG)</b>	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
32	<b>NEW▶</b>		<b>BELLE EPOQUE (R)</b>	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
33	31	14	<b>NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)</b>	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
34	30	13	<b>THE WEDDING BANQUET (R)</b>	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
35	<b>NEW▶</b>		<b>RENAISSANCE MAN (PG-13)</b>	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
36	23	7	<b>LITTLE BIG LEAGUE (PG)</b>	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
37	40	18	<b>LIKE WATER FOR CHOCOLATE (R)</b>	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
38	32	13	<b>BITTER MOON (R)</b>	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
39	29	7	<b>EVEN COWGIRLS GET THE BLUES (R)</b>	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
40	34	14	<b>FAREWELL MY CONCUBINE (R)</b>	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi

◆ 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.

## Home Video

# 'Danger,' 'True Lies' Debut As 1st Titles With Dolby Surround AC-3 Digital Sound

**LASER  
SCANS™**

by Chris McGowan

**FIVE-CHANNEL SURROUND:** Paramount's "Clear And Present Danger" (THX, wide or pan-scan, \$44.98) and FoxVideo's "True Lies" (wide or pan-scan, \$49.98) will be the first laserdisc titles to be released with Dolby Surround AC-3 Digital sound, and are set to bow on Jan. 31 and Feb. 8, respectively.

The laserdiscs will offer five separate channels of digital audio, plus a subwoofer, when played back on hardware with AC-3 decoders to be launched by Pioneer and other manufacturers in 1995. "It will have a dramatic impact on the listening experience," says Mike Fidler, Pioneer Electronics VP of new technology.

Pioneer is introducing a full line of AC-3 compatible laserdisc players this year, and will be one of several manufacturers offering A/V receivers with AC-3 decoders and demodulators. To listen to the five full digital channels and subwoofer on "True Lies" and "Clear And Present Danger," consumers will need to play the discs back with both appropriate laser players and receivers.

But it is important to note that the AC-3 configuration is fully compatible with today's laserdisc players. In other words, consumers can go ahead and purchase an AC-3 laserdisc without buying a whole new home-theater setup. "Clear And Present Danger" and other AC-3 discs provide digital stereo sound on basic systems and Dolby Surround Stereo when played back using A/V receivers with Dolby Pro Logic. And, the new AC-3 laser players will play back conventional laserdiscs.

This "backward compatibility" is important, says Fidler, since it means laser buffs can hang on to their entire existing disc library and still upgrade to the new format. AC-3 has also been chosen as the sound-delivery vehicle for HDTV broadcasts of the 1996 Olympics and is expected to be used with DBS and digital cable television,

according to Fidler. Therefore, A/V receivers with AC-3 features can be used for more than just disc playback.

The multichannel digital sound of AC-3 has been used in theaters since 1992 and promises to add exceptional audio quality and spatial realism to movie soundtracks heard at home. Dolby and Pioneer impressed the industry with a dynamic prototype AC-3 laserdisc of "The Fugitive," shown at last year's Consumer Electronics Show in Las Vegas.

Pioneer will also bow "Top Gun," "The Hunt For Red October," "Patriot Games," and "Apocalypse Now" in Dolby Surround AC-3 Digital laserdisc versions in 1995.

In other news, Pioneer was set to introduce its most inexpensive laserdisc player to date at CES. The new unit will list for about \$399 and is expected to hit the street at \$299, according to Fidler.

**TEKWAR AND TIMECOP:** MCA/Universal has two cyber-thrillers that should be especially popular with laser consumers. "TekWar" (Digital Dolby Surround Stereo, \$34.98) bows March 3 and features William Shatner and Greg Evigan as private police in the future. Due Feb. 28 is "Timecop" (THX, wide or pan-scan, Digital Dolby Surround, \$39.98), with Jean-Claude Van Damme in a sci-fi thriller that loses 43% of its image in the VHS pan-scan version. Also set for that date is the mystery "Deconstructing Sarah" with Sheila Kelley and Rachel Ticotin (\$34.98).

Preceding the above releases on Feb. 21, MCA/Universal launches a bundle of old and new titles, including

## SHELF TALK

(Continued from page 48)

black history month with five new releases from PBS Video.

Titles include "Frederick Douglass: When The Lion Wrote History," at \$19.98, and a four-title "Lincoln Box Set," at \$49.98. The individual tapes in the Lincoln set, "The Making Of A President," "The Pivotal Year," "I Want To Finish This Job," and "Now He Belongs To The Ages," are available separately for \$14.98. Street date for

the titles is Feb. 1.

**SELL-THROUGH SALE:** Orion Home Video is offering a 5% dealer discount on all catalog titles priced between \$9.98 and \$14.98 through March 1, and 10% off all \$19.98 releases.

The discounts do not apply to Fox Lorber Home Video, Major League Baseball Home Video, or Streamline Pictures product distributed by Orion.

## PICTURE THIS

(Continued from page 47)

that FSD would shield video retailers from anti-rental retaliation. "The fact of the matter is," he adds, "before VSDA wakes up, there may be legislation passed. It would fundamentally transform the retailing landscape."

**IF IT AIN'T BROKE . . .** Disney isn't going to disrupt a winning formula, so retailers can look forward to another di-

Bruce Beresford's "A Good Man In Africa" with Sean Connery and Louis Gossett Jr. (wide, \$34.98), Penelope Spheeris' "The Little Rascals" (THX, wide, \$29.98), "Tough And Deadly" with Roddy Piper (\$34.98), an Encore Edition double-feature with Edgar Allen Poe's "Murders In The Rue Morgue" and H.G. Wells' "Island Of The Lost Souls" (1932, \$59.98), "Silence Of The North" with Ellyn Burstyn and Tom Skerritt (wide, \$34.98), and the boxed set "Deanna Durbin Collection" (1936-1941, four films, \$99.98).

Out now are "Foreign Student" with Robin Givens (\$34.98), "Operation Golden Phoenix" with Jalal Merhi (\$34.98), the animated dinosaur tale "Land Before Time II" (\$24.98), and an Encore Edition double bill with "Dracula's Daughter" and "The Ghost Of Frankenstein" (1936/1942, \$59.98).

**COLUMBIA TRISTAR** has "It Could Happen To You" with Nicolas Cage and Bridget Fonda and "Naked In New York" with Eric Stoltz and Mary-Louise Parker on Jan. 31, Ake Sandgren's acclaimed "The Slingshot" Feb. 7, "The Next Karate Kid" with Pat Morita Feb. 14, and "Blue Tiger" with Virginia Madsen and Harry Dean Stanton Feb. 21 (\$34.95 apiece).

Available now is "Brain Scan" (\$34.98), in which cyber-nerd Edward Furlong encounters a horrifyingly interactive CD-ROM game that makes "Doom" look like "Just Grandma And Me."

**LASERACTIVITY:** Pioneer Electronics has a new LaserActive title—the dolphin documentary "Melon Brains" (\$80), which explores their underwater world and is described as a "fully interactive database." It was made by the Multimedia Creators' Network, which also developed the LaserActive title "3D Museum." "Don Quixote" (\$80) is an adventure that blends animation with high-resolution live-action film. And "Legacy," an environmental-based live-action game co-produced by Robert Redford, is set to ship this spring.

**PIONEER** has just released "Hans Christian Andersen" (1952, restored, \$49.95), a Pioneer Special Edition that has done wonders in reviving this enchanting Charles Vidor film about the famed Danish spinner of fairy tales (played by Danny Kaye).

"The Bishop's Wife" (1947, remastered, \$39.95) is another Pioneer Special Edition, which presents this fable about a debonair angel (Cary Grant) who comes to earth to answer the prayers of a bishop (David Niven) and ends up solving his marital and other problems. The movie garnered several Academy Award nominations.

Paramount has Martin Ritt's "Hud" (1962, remastered, wide, \$39.95), in which Paul Newman concentrates on the only four things that interest him: women, booze, big cars, and brawling (spaghetti and salad dressing came much later). Melvyn Douglas is Hud's father. Patricia Neal won an Academy Award for her role as their sympathetic housekeeper.

# Top Laserdisc 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
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	2	7	<b>SPEED</b>	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
2	1	11	<b>JURASSIC PARK</b> ♪	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
3	3	9	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
4	<b>NEW ▶</b>		<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Image Entertainment 3603	Animated	1993	PG	29.99
5	<b>NEW ▶</b>		<b>MAVERICK</b>	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39.98
6	4	15	<b>SCHINDLER'S LIST</b>	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
7	<b>NEW ▶</b>		<b>BLOWN AWAY</b>	Metro-Goldwyn-Mayer Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
8	9	25	<b>TOMBSTONE</b>	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
9	6	15	<b>ALADDIN</b>	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
10	7	15	<b>THE CROW</b>	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
11	<b>NEW ▶</b>		<b>THE CLIENT</b>	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
12	5	5	<b>WYATT EARP</b>	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid	1994	PG-13	44.98
13	14	28	<b>TOTAL RECALL</b>	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	A. Schwarzenegger	1990	R	39.95
14	<b>NEW ▶</b>		<b>THE SOUND OF MUSIC</b> ♦	Twentieth Century-Fox Image Entertainment 4267	Julie Andrews Christopher Plummer	1965	G	99.98
15	17	5	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ♦	FoxVideo (CBS Video) Image Entertainment 8167-85	Rex Harrison Audrey Hepburn	1964	G	129.98
16	<b>NEW ▶</b>		<b>EAGLES: HELL FREEZES OVER</b>	Geffen Home Video Image Entertainment 3061	Eagles	1994	NR	39.99
17	8	5	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	29.98
18	<b>NEW ▶</b>		<b>LITTLE BUDDHA</b>	Miramax Films Image Entertainment 2548	Keanu Reeves	1994	PG	39.99
19	13	17	<b>FOUR WEDDINGS AND A FUNERAL</b>	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
20	11	11	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b>	Columbia Music Video SMV Enterprises 50115	Barbra Streisand	1994	NR	49.98
21	19	15	<b>THE 3 TENORS IN CONCERT 1994</b> ▲♦	Atlantic Records Inc. A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
22	<b>NEW ▶</b>		<b>I LOVE TROUBLE</b>	Touchstone Pictures Image Entertainment 2983	Julia Roberts Nick Nolte	1994	PG	39.99
23	15	5	<b>SOUTH PACIFIC</b>	FoxVideo Image Entertainment 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	34.98
24	10	7	<b>NO ESCAPE</b>	Savoy Pictures Pioneer LDCA, Inc. 90982	Ray Liotta Lance Henriksen	1994	R	39.95
25	<b>NEW ▶</b>		<b>ONCE UPON A TIME IN THE WEST</b>	Paramount Pictures Pioneer LDCA, Inc. 34041	Charles Bronson Henry Fonda	1969	PG	49.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♪ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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**THIS WEEK...**

This year marks the 25th Anniversary of one of the true, all-time great Westerns, *Butch Cassidy and the Sundance Kid*. Last week, a deluxe widescreen special edition of the film was released featuring the 25th anniversary recollections of Paul Newman, Robert Redford, Katharine Ross, screenwriter William Goldman, director George Roy Hill, cinematographer Conrad Hall, associate producer Robert Crawford and the musical team of Burt Bacharach and Hal David.

The laserdisc boasts a full-on second audio track featuring cast and crew, a new widescreen transfer supervised by the film's cinematographer, brand new video interviews with cast and crew, revealing documents that show the forces at work in shaping a classic and theatrical trailers from the original release.

A 45-minute documentary, produced by Crawford during the film's shooting is included to fill in any of the gaps 25 years may have left. It's an impressive round-up of materials for the film that introduced *Raindrops Keep Fallin' On My Head* to the world and went on to win four Academy Awards®!

And just think, here it is 25 years later and we just may see Messrs. Newman (*Nobody's Fool*) and Redford (looking to a Best Director nod for *Quiz Show*) reunited on stage this year at the 67th Annual Academy Awards® ceremony.

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# Billboard spotlights

# PRO TAPE

## MORE THAN A FORMAT...

Audio or video, mastering or duplication: The fortunes of the music and home video industries have been inextricably tied to magnetic media - and will be into the foreseeable future. A state-of-the-technology report will be featured as part of BILLBOARD'S MARCH 11 PRO TAPE SPOTLIGHT.

Anchoring the spotlight will be the ITA's 25th Anniversary celebration-in-print. In the tradition of its 10th and 20th anniversaries, Billboard will showcase 25 years of ITA excellence in advancing the interests of its diverse membership of magnetic and optical professionals.

Please join us in this very special March 11 edition of Billboard. Ad closing is February 14. And of course, there will be bonus distribution at the ITA's Palm Springs convention.

ISSUE DATE: MARCH 11  
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JAPAN - TOKURO AKIYAMA: 813 - 326 - 27246

## Newsmakers



**With A Little Help From His Friends.** In recognition of his contributions to rock'n'roll history, most notably for his work with the Beatles, producer George Martin was recently inducted into Hollywood's Rock Walk. Pictured, from left, are Martin; Linda Thompson, wife of producer David Foster; Martin's wife, Judy; and Foster.



**Checking In.** Island recording artist Melissa Etheridge participated recently in "SoundCheck," part of the Grammy In The Schools Program. Etheridge met with 14 students prior to her concert at Atlanta's Omni Coliseum and discussed her career as a musician and songwriter. After the question-and-answer session, Etheridge met with Catherine Brewton, executive director of the NARAS Atlanta chapter, left, and Bob Williams, GM of the Omni.



**So Cool They're Hot.** Celebrating the release of the GRP's "Stolen Moments: Red Hot + Cool" are, from left, Alyson Shapero and John Carlin, marketing director and executive director/founder, respectively, of the Red Hot Organization; performer Donald Byrd; producer Earle Sebastian; Louis Jones, executive director of Stand Up Harlem, an organization that helps the homeless and people with AIDS, especially children; and performer DJ Power, who appears on the album with Digable Planets.



**More Than Words.** Relaxing after their recent performances at the National Academy of Popular Music's 15th annual Songwriter Showcase are seven unsigned songwriters chosen from nearly 100 submissions. The academy is the parent of the Songwriters Hall Of Fame. Pictured, front row, from left are songwriters Jeff Franzel, Mike Blaxill, Chris Glenn, and Frank Piazza. In the back row, from left, are vocalists Gina Breedlove and LaJuan Carter; academy projects director, MC Bob Leone; and songwriters Chris Livingston, Stephanie Salzman, and Sara Lowell.

# Pro Audio

## Light Rail To Issue Mike-Sampling CD-ROM

■ BY PAUL VERNA

NEW YORK—Thanks to the entrepreneurial efforts of pro audio veteran David Schwartz, recording enthusiasts will soon have access to a CD-ROM that will enable them to sample up to 70 leading microphones.

Schwartz, co-founder and former editor of *Mix* magazine, plans to release the microphone title through a new interactive publishing company, Light Rail Communications, that he and partner Jeff Bingham have formed.

Titled the "Allen Sides Microphone Cabinet," Light Rail's maiden release will feature sound bites from approximately 35 instruments as recorded through some 70 mikes. Award-winning engineer Sides is currently re-

recording the audio reference tracks with top studio musicians at Ocean Way Studios in Los Angeles.

Schwartz says, "Allen Sides' collection of mikes, new and vintage, and his studio facilities allow for the comparison of various microphones on the same instrument playing virtually the same sound." He adds that the audio tracks will go through "the most pristine signal path" possible, in Red Book audio.

A user's ability to gauge the sound of a microphone from the "Cabinet" CD-ROM will be "directly proportional" to his or her playback system, Schwartz says. "We will put very strong suggestions on the package to optimize the signal path from the output of this thing."

One of the strengths of the "Cabinet" is a series of application tips intended to give the user added insight into each product. Schwartz says, "For every microphone, every instrument, and every setting—every combination—there will be a description from Allen as to how to get maximum performance out of that situation. What kind of rolloff on a microphone might be recommended, what distance, what angle to the sound source? It will be as much of an instruction as we can provide with this medium right now."

In addition, users will be able to look up information they might find in a print medium, such as curves, dynamic range, and other specs.

The sound bites consist of low, middle, and high tones on each instrument,



Shown at Ocean Way Recording, from left, are engineer Allen Sides and Light Rail chairman David Schwartz.

## For Producer-Engineer Richard Dodd, The Magic Is In The Recorded Moment

■ BY RICK CLARK

The common sonic element between Tom Petty's new "Wildflowers" album, the two Traveling Wilburys' records, George Harrison's platinum comeback "Cloud Nine," country artist Marty Brown's acclaimed "Cryin', Lovin', Leavin'," Boz Scaggs' latest ("Some Change"), and the upcoming new Sire Records project Wilco is the touch of Richard Dodd. He is a brilliant engineer, producer, and mix master whose work reveals a commitment to capturing the emotional poetry of the creative moment.

"It has to be immediate," says Dodd, referring to the feel of the records he produces. "I am just an ordinary person, and if it doesn't grab me, then I doubt it will grab anybody else. I will forfeit technicalities in favor of immediacy. There are no wrongs, and if there are, I make sure that I don't know them."

He adds that producers can "ruin everything" with reverbs and delays, hiding "a perfectly good performance and killing a song. When all you've got is a person with a good-quality, interesting voice, the more you put that up front and say, 'Here I am. I mean this,' the more credible it is."

Speed is essential to achieving immediacy, according to Dodd. He says, "If someone is ready to rock, you should be ready to put the light on. The greatest sound in the world, if it comes five minutes after the performer peaked, is a bad sound."

While many engineers and producers choose to work in the most sophisticated studio environments their budgets allow, Dodd—who lives south of Nashville—is content to seek out

magic in seemingly uncontrollable and underequipped recording environments.

"I have one thing that I take with me whenever I mix, and it is not a piece of equipment. It is an attitude of, 'I'm going to make this thing work,'" says Dodd, whose rough mix of Tom Petty & the Heartbreakers' "Mary Jane's Last Dance" was done on a 15-year-old Sound-



DODD

craft 1600 board.

"The most important criteria to me is understanding the song and knowing what is wanted, because it is not my record," he adds. "I'm hoping to do better than the other people involved imagined it would be. That is my philosophy."

Although Dodd will work in the digital medium, he favors analog. Unlike many engineers, he prefers the organic spirit of manual mixing, noting that most clients describe those mixes in terms of how they "feel" rather than in more technical terms.

One recent Dodd production is Epic Records artist Misato Watanabe, an established, million-selling star in Japan. For that project, Dodd had to come up with new tracks in Nashville, match them to a pre-existing Watanabe vocal track, and present the results to the artist and label representatives in Tokyo via the ISDN EdNet T-1 link.

"Masterfonics, here in Nashville, has an EdNet linkup," explains Dodd, who credits Phil Ramone, Frank Sinatra's "Duets" producer, with turning him on to the technology. "I took a DAT there of the track, they made a phone call, and we booked 15 minutes time—which is the minimum you can book. Within the hour, I was able to know that they liked what I had done,

and we went full steam ahead. Normally, if I had sent them a DAT and waited, it would have been the following Wednesday before I could have gotten a reply. As it was, it was effectively instant."

While Dodd feels that the EdNet sound quality is less than perfect, he says it is "actually no worse than FM radio quality, with the crunchiness of MiniDisc, and we listen to that quality of sound all the while anyway. If it was the only way you could meet a deadline, then this system is fantastic. If you don't need to meet your deadline, then you don't need to use the system. It is really a time factor."

In the 3 1/2 years he has been in Nashville, Dodd has seen the local studio scene develop to the point where there are specialized facilities for almost any recording requirement. He lists the Battery, Emerald, and Treasure Isle as his favorite studios.

Despite Nashville's dramatic growth as a recording mecca, Dodd is perplexed by the paranoid tendencies he has observed in the city's studio circuit.

Recounting a recent session, he says, "The second engineer didn't understand why I would leave the documentation and put my sounds on tape in case the tracks needed to be remixed. Usually, apparently, you erase all of your added stuff here!"

"Basically, that is the moment and let's bless the fact that we can record it. Let's get on and look forward to the next one," says Dodd, who is currently producing Atlantic Records duo Billy Pilgrim.

"I am often asked, 'What is your favorite project you have worked on?' I usually say, 'Hopefully, the next one.' After all, they have all been great in their own way."

Dodd is represented by Mike Dixon Management in Franklin, Tenn.

followed by a passage that spans a wide tonal range. The instruments include standard rock'n'roll gear—drums, acoustic and electric guitars, acoustic and electric basses, acoustic keyboards—as well as strings, horns, and other orchestral equipment. The microphone selection encompasses a broad spectrum of vintage and new models from various manufacturers.

The combinations of mikes and instruments range from "things that are popularly used to things that Allen uses with great results that might not be too common," Schwartz says.

The "Allen Sides Microphone Cabinet," which follows a jukebox motif, is due for release in the spring at a yet-

to-be-determined price. It will be issued on a Mac/PC hybrid CD-ROM and marketed to professional studio engineers, home-studio enthusiasts, and students of recording, according to Schwartz. The "Cabinet" title is a joint project between Light Rail and Cardinal Business Media of Fort Washington, Pa., which purchased *Mix* in March 1994.

Another venture for Light Rail—independently of Cardinal—will be a quarterly hybrid CD-ROM publication titled *Control*, also geared toward audio fanatics. *Control* is expected to debut May 30 at the Music And Multimedia '95 expo in San Francisco.

(Continued on next page)

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### SWITZERLAND

**S**TUDER has retargeted its Dyaxis II range of digital audio workstations with the introduction of customized broadcast and video/film post versions.

The IIbv is a scaled-down Dyaxis II without synchronization or expansion capabilities, aimed at the radio production market; the IIi InterMix processor version—aimed at post and general production work—sports Dyaxis II compatibility with on-board mixing, dynamically assignable mix busses, and the ability to stack three IIi processors for 24-track disc recording, 48 mixer strips, and 72 IOs.

Dyaxis II systems can now also be integrated with a new dedicated hardware edit controller panel similar to that employed on the MultiDesk control surface.

### NORWAY

**M**ASTERING FACILITY Masterhuset in Oslo, which claims 90% of the Norwegian mastering market, has bought a pair of Quedest HQ210 studio monitors after two months' listening and comparison tests.

"We handle a huge variety of music,

from classical through rock and folk. The system always gives us an excellent reference," says Masterhuset managing director Ola Johansen.

### DENMARK

**N**ORDISK FILM AND Broadcast in Valby has upgraded with the construction of a new facilities block with two Avid AudioVision/Yamaha DMC1000 and one AMS-Logic 2-equipped dubbing suites. Founded in 1906, the film studios are the oldest in the world that are still in use, although the company now has divisions that also handle television production and commercials.

The new audio building was designed by acoustician Andy Munro and features three dubbing rooms with DynaudioAcoustics M3 monitoring. The flagship 24-fader Logic 2 room is being run with six Tascam DA88s and an AudioVision, and has an adjoining foley ADR stage.

"It's a multipurpose room where we're going to do commercials, television, Dolby Surround, and Dolby stereo films," says head of sound Nalle Hansen. "Initially, we didn't want to buy such an expensive console, but after looking at the alternatives and the prospects, we chose to find the money because we could see

(Continued on next page)

## EUROSOUNDS

(Continued from preceding page)

the potential."

### BELGIUM

**PHILIP MARTENS** of Sberman and Cook, one of the composer/producers behind techno dance band **2 Unlimited** and the hits "Workaholic," "Tribal Dance," and "Maximum Overdrive," has bought a Soundtracs Jade 40-channel patchbay desk. "You can't buy a better console if you compare price, facilities, and quality," says Martens, who is currently working with clients **Petra**, the **Shaa-na Girls**, and **Good Shape**.

### FRANCE/SPAIN

**SOUND HIRE COMPANY** Dis-  
**Billboard**

patch used a Meyer MSL-5-based system for **Patrick Bruel's** concert at the POPB in Paris, and Audio Performance in Spain used MSL-5s for three concerts at the Palau St. Jordi/Olympic Pavilion in Barcelona, featuring opera stars **José Carreras**, **Plácido Domingo**, and **Montserrat Caballé**.

### GERMANY

**BROADCASTER BAYERISCHER Rundfunk** has bought three Avid 8-track AudioVisions, seven 8-track AudioStations, and one 16-track AudioStation for tracking trailers, documentaries, and dramas. BR will train 25 editors and sound engineers on the digital audio workstations and will

save time by transferring files directly from its four Avid MediaComposers and Filmcomposer picture-editing systems.

### POLAND

**FOLLOWING THE OPENING** in November of branch offices in the Czech Republic and Hungary, Sony Broadcast And Professional Europe says it has completed its expansion in Eastern Europe with the opening of a Polish office headed by **Tadeusz Cichowicz**.

"Sony has been integral part of the Polish broadcast industry for many years," says Cichowicz. "With the abandonment of Secam, Polish broadcast professionals are looking to be an

even more powerful force within the cultural climate of Europe."

### U.K.

**TL AUDIO'S** 8:2 tube mixer was used by Abbey Road to record an **Emily Van Evera** solo vocal session at St. Andrew's Church in Tootington, Gloucestershire. Engineer **Alex Macou** describes the affordable desk as "compact, light, and very user-friendly."

"The desk was extremely quiet electrically, and the monitor mixes we did on the day could very easily be used as a master," he adds.

**Ex-Led Zeppelin** bassist and prolific producer **John Paul Jones** also used an 8:2 to record a string quartet session at Real World Studios in Bath while producing American band **Heart**.

**MIKE WALKER AND PAUL Groothuis'** sound design for **Cameron Macintosh's** production of **Lionel Bart's** musical "Oliver!" at

the London Palladium employs 40 Canon V100 background speakers around the auditorium as a surround-sound system for orchestral enhancement and multiple-source sound effects.

"The concept of imaging and focus in live theater is critical to the audience's perception of it being a live show," says **Walker**.

**THE PRO-BEL GROUP**—whose companies include Trilog, Cadniqués, and Procion ICS—has restructured to form another company, called Pro-Bel Software, which will combine the resources of Procion ICS with the software department of Pro-Bel, plus additional staff.

**Ray Hartman**, chairman of the Pro-Bel Group, which provides systems and services for the processing, management, and distribution of multimedia signals, says the market has changed, with a greater emphasis now placed on the control of systems.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 7, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	HERE COMES THE HOTSTEPPER Ini Kamoze/ S. Remi (Columbia)	CREEP TLC/ D. Austin (Laface/Arista)	PICKUP MAN Joe Diffie/ J. Slate J. Diffie (Epic)	WHEN I COME AROUND Green Day/ R. Cavallo (Reprise)	TOOTSEE ROLL 69 Boyz/ 95 South (Rip-It)
RECORDING STUDIO(S) Engineer(s)	PALM TREES/ THE CRIB (New York) Salaam Remi	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	SOUNDSHOP (Nashville) Mike Bradley John Dickson	FANTASY (Berkeley, CA) Neil King	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead
RECORDING CONSOLE(S)	Trident Series 65B	SSL 6056E/G	Sony 3348	Neve 8108/ Trident Series 80	Euphonix
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Tascam ATR-80	Otari MTR-100	Studer A827	Studer A800	Digital Design Pro- Tools
STUDIO MONITOR(S)	Westlake BBS-M10 Yamaha NS10M	Custom TAD	Westlake BBSM 15 Yamaha NS10	Custom Augsperger UREI 813 Sierra Hidley SMIII	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 499	
MIX DOWN STUDIO(S) Engineer(s)	SOUNDWORKS (New York) Gary "Mon" Noble	D.A.R.P. (Atlanta, GA) Alvin Speights	SOUNDSHOP (Nashville) Mike Bradley John Dickson	DEVONSHIRE (Los Angeles) Jerry Finn	BASS STATION (Orlando, FL) Barry Dufae C.C. Lemonhead
CONSOLE(S)	SSL 4000E G Comp.	SSL 4056G	Trident Vector 432	Neve 8128 with Flying Faders	Euphonix
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-90	Studer A827	Studer A820	Studer A827	Digital Design Pro- Tools
STUDIO MONITOR(S)	Yamaha NS10M UREI 813	Custom TAD	Westlake BBSM 15 Yamaha NS10	Custom Augsperger	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 499	Ampex 499	
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Carlton Batts	HIT FACTORY MASTERING Herb Powers	GEORGETOWN MASTERS Denny Purcell	GATEWAY Bob Ludwig	FULLER SOUND Rodney Fuller
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	Sony Manufacturing	WEA Manufacturing	AMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sony Manufacturing	WEA Manufacturing	AMI

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## LIGHT RAIL ISSUES MIKE-SAMPLING CD-ROM

(Continued from preceding page)

While the price has not been determined, Schwartz says most specialized CD-ROM periodicals fall into the \$12.95-per-issue range.

Control will address a host of industry topics in the style of a print medium, but with the added bonus of letting the "reader" sample equipment and techniques.

The interactive publication will be distributed through conventional and alternative channels, according to Schwartz. He says increased retail exposure of CD-ROM in musical instrument and software stores has opened doors for a project like Control, and the explosion of online usage will enable the magazine to reach even greater numbers of people.

"We're working as creatively in our marketing as in our content development to find new and more efficient ways to get to people, using the technologies that exist today," says Schwartz. "It's getting so that there's a tremendous opportunity of ways to get to people with specific interests. It's extremely satisfying to find more direct routes, so we'll be putting a lot of effort into that."

Schwartz says he founded Light Rail partially out of a desire to plunge into the brave new world of interactivity

that he had long observed as a journalist.

"I've been interested in what's going on in the interactive world for about 10 years, since I first started hearing about it and felt like I was tracking it from the 50-yard-line seats but not from the playing field," he says. "As time went on, though, it appeared that more things about it were not only of personal interest to me, but also the evolutionary direction that a lot of media publishing is moving in is something I very much wanted to be a part of."

Light Rail's "editorial staff" consists of a loose assemblage of people "from different disciplines who have some sort of commonality," says Schwartz. This group includes a network of freelance "digital journalists," who function as "mini-production crews around the country where a particular story is going, and they're there with camera, tape recorder, and notebook."

Because of its interactive orientation, Control is bound to get out of control now and then. Schwartz says he is "looking forward to some of the accidents, some of the things that we don't count on that all of a sudden just show up."



**Uncle Floyd.** RCA Records artist Floyd Cramer has been at Emerald Studios in Nashville working on several projects for the label. Shown, from left, are arranger Steve Mauldin, Cramer, RCA Special Products director of licensing Felicia Gearhart, RCA Special Products A&R director Hank Hoffman, and Emerald GM Milan Bogdan.

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(Continued on page 58)

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# Update

## 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. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 10-11, **NARM Technical Conference**, Fort Lauderdale Marina Marriott, Fort Lauderdale, Fla. 609-596-2221.

Jan. 12-15, **Performance Magazine's 15th Annual Summit Conference**, Doral Resort and Country Club, Miami. Shelly Watkins, 817-338-9444.

Jan. 13-16, **MILIA Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, **Billboard Dance Music Summit**, ANA Hotel, San Francisco. Melissa Subatch, 212-536-5018.

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, the 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, France. 212-689-4220.

### FEBRUARY

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. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San

Diego. 609-596-2221.

Feb. 27, **NARAS MusiCares "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 21-25, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

### APRIL

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.



**Feed The World.** Motown recording artist Stevie Wonder announces that he will conduct an 11-city Natural Wonder/Charge Against Hunger Tour, accompanied by a symphony orchestra, in support of American Express' Charge Against Hunger campaign. The tour is a prelude to Wonder's upcoming arena tour in the spring, for which American Express is also a sponsor, to promote the February release of his "Conversation Peace" album. In addition, the album's song "Take The Time Out" will be released as a single, with a portion of sales proceeds going to Charge Against Hunger and Share Our Strength. Shown, from left, are Michael Mitchell, senior VP of communications, Motown; Andrew Wing, VP of business development/assistant to the president, American Express Travel Related Services Co. Inc.; Rod McGrew, president/CEO, Love & Happiness Productions (consultant to Wonder and American Express); Wonder; and Herb Karlitz, president, Karlitz & Co. Inc. (an entertainment marketing/corporate counseling firm).

## LIFELINES

### BIRTHS

Boy, Casey Dylan, to **Dale Jarvis and Nikki Nelson**, Dec. 7 in Nashville. He is a songwriter and musician. She records for DKC Records and was formerly lead vocalist for Highway 101.

Girl, Sarah Catherine, to **Marty and Robin Roe**, Nov. 27 in Nashville. He is lead singer for Arista Records' Diamond Rio.

Boy, Waylon Nelson, to **Mark and Tracie Chesnutt**, Dec. 8 in Beaumont, Texas. He is a recording artist for MCA Records.

Girl, Rachael Elizabeth, to **Rick and Avonnia Rick Alter**, Dec. 11 in Nashville. He manages BlackHawk, Nicolette Larson, Irene Kelley, and Greg McDougal.

Boy, Philip William, to **Stephen and Tamara Prendergast**, Dec. 16 in Los Angeles. He is VP of international marketing for Zoo Entertainment/BMG Music. She was formerly with Head Office Management.

Boy, Ryan Holland, to **Mark Finkelstein and Kathleen Hendrickson**, Dec. 18 in New York. He is the president of Strictly Rhythm Records.

Girl, Delaney, to **John and Martina McBride**, Dec. 22 in Nashville. He owns a Nashville-based sound company. She is a recording artist for RCA Records.

Boy, Elijah Judd, to **Arch B. Kelley III and Wynonna Judd**, Dec. 23 in Nashville. She is a recording artist for MCA Records.

### DEATHS

E.E. "Si" **Siman**, 73, of cancer, Dec. 16 in Springfield, Mo. A music publisher and talent scout, Siman was a key fig-

ure in establishing the Ozark Jubilee in Springfield, one of the early country music shows to air regularly on network television. He was co-owner of Earl Barton Music until 1987, when he and his partner sold the company to Rolf Budde Musikverlage of Germany. Among the country stars Siman assisted early in their careers were Chet Atkins, Brenda Lee, and Porter Wagoner. Siman's survivors include his son, Scott, who is senior VP at Sony Music in Nashville.

**Dale Franklin**, 54, of cancer, Dec. 24 in Nashville. She was a founder and first executive director of the Nashville Music Assn. (later named the Nashville Entertainment Assn.) and of Leadership Music. In the late 1960s, she was assistant manager of the Fillmore East in New York and served as lodging and transportation director for performers at the original Woodstock Festival. She also served as manager and road manager for New Riders Of The Purple Sage and assistant manager for the Grateful Dead. Franklin was active in many industry and community groups, among them the W.O. Smith Community Music School, Summer Lights, and SOURCE (an organization for women in the entertainment business).

**Nathan I. Daniel**, 82, of a heart attack, Dec. 24 in Honolulu. Daniel was a pioneer inventor, designer, and manufacturer of electric guitars and amplifiers, and was granted at least eight patents. He was best known for his Danelectro brand amplifiers and guitars, which were popular during the '50s and '60s and today are collector's items. His innovations included the first six-string bass; 31-fret "Guitarlin"; a convertible acoustic/electric guitar; a guitar neck tilt adjustment system; and guitar necks reinforced with twin steel I-beams. In 1966, Daniel sold the business to MCA, which closed it in 1969.

## GOOD WORKS

**BANDS ON THE MARK:** Two bands native to Seattle, **Pearl Jam** and **Soundgarden**, and the **Beastie Boys** announced donations totaling \$35,000 to the Seattle-based Chicken Soup Brigade, an AIDS service agency. Pearl Jam pledged \$15,000, while Soundgarden and the Beastie Boys together designated Chicken Soup Brigade as the recipient of \$20,000 from the bands' work on the Red Hot Organization's "No Alternative" AIDS benefit compilation album. Chicken Soup Brigade provided services to more than 850 people living with AIDS in King County in 1994. Staff and volunteers prepared and delivered 48,750 bags of groceries, cleaned the homes of 360 clients, and provided 1,932 rides to and from medical appointments. For more info, contact **Judy Werle** at 206-325-0684.

**MAKING WOMEN AWARE:** MTV Networks and singer **Sheryl Crow** have begun to promote the sale of the "Women For Women" album from Hammer & Lace Records, with distribution by PolyGram Group Distribution. The project was designed to raise breast health awareness among MTV's 58 million viewers. Crow is part of an MTV-produced commercial that highlights the album's toll-free order number, 800-877-SONG. MTV also has produced a breast health public service announcement on early detection of breast cancer. The commercial started Nov. 26, while the PSA began running Dec. 17. Crow is among 14 performers on the album. "Women For Women" was launched in October, National Breast Cancer Awareness Month,

kicking off special marketing and sales activities prior to the Mercury Records retail music release set for March 1995. One dollar from the sale of each CD and cassette will benefit the National Alliance of Breast Cancer Organizations (NABCO), a network of 350 member organizations that provides information, assistance, and referral to anyone with questions about breast cancer and acts as a voice for the interests and concerns of breast cancer survivors and women at risk. For more info, contact **Mark Satlot** or **Karen Wiessen** at 718-522-7171; **Patricia Kiel** or **Tess Arevalo** at 212-333-8576/8595; or **Irene Fu** at

212-258-8762.

**ANTI-GUN DOLLARS:** HBO Home Video has made a \$5,000 donation to the Goods For Guns Foundation's annual guns exchange, taking place through January. HBO Video says the gift was inspired by the Feb. 21 video release of "Mi Vida Loca (My Crazy Life)," which illustrates the lives and futures of inner-city kids. The guns exchange kicked off Dec. 19 at eight police precincts throughout the New York metropolitan area. For more info, call **Betsy Boesel Sagges** or **Kim Light** at HWH Public Relations, 212-355-5049, or fax 212-593-0065.

## WARNER, NEST TEAM UP ON KIDS' PROGRAMS

(Continued from page 6)

Warner Bros. is currently attempting to establish a TV network. "We want the fullest possible exposure" for family entertainment, says Linen. "If you want to be a major factor in music, you need the presence of nontheatrical video programming." However, he cautions, "We have no plans for retail distribution at this moment."

Warner Music's sole focus is tapping into the 7 million-name Time Warner database of active buyers of children's product when the joint venture launches in March. It gets under way with three titles: "Pocahontas" (taking advantage of Disney's self-titled theatrical feature), "Louis Pasteur," and "Alexander Graham Bell."

Price hasn't been decided, according to Nest Entertainment

product marketing manager Leslie Nunn. But it's bound to be well below the \$29.95 Nest now charges to fill a direct-response order. "They've done well," Nunn claims, in the face of kid-vid competition that in stores keeps prices lower than \$14.95 and often under \$10.

Nest also pitches its video series on the Old and New testaments, which are not part of the Warner Music deal. Neither is Nest's next movie, "Feathertop," due for theatrical release in 1996.

New Line and distributor Turner Home Entertainment are bringing "The Swan Princess" to retail in midyear. A month earlier, Nest begins a direct-response campaign, offering a cassette of the movie and a soundtrack audiotape for \$29.95.



**Star Flash.** "Weird Al" Yankovic, front, hangs out with folks from XHRM (The Flash) San Diego. Pictured with Yankovic, from left, are assistant MD Brynn Capella, a Flash listener/winner, and morning jock Bruce Wayne.

## Free-Form Radio Still On The Dial Stations Offer Progressive Programming

■ BY STEVE KNOPPER

Thirty years ago, during the dawn of FM rock radio, a disc jockey could have aired jazz, rock, psychedelic garage music, and blues in the same hour. Those days of "free-form" radio, where the jocks could play whatever they wanted, have been virtually eliminated under strict formats and corporate buyouts.

But free-form hasn't died out completely. You can, on the Stanford University college station KZSU San Francisco, still occasionally find three straight hours of death metal. On Los Angeles' community station, KCRW, you can be the first to hear a single by Beck, That Dog, or Bush. Some afternoons, on the Annapolis, Md., rock station WRNR-FM, you can hear big

bands whose radio days came and went more than 40 years ago.

"We are free-form. We do a little programming into the log, and then our guys do what they want," says Jake Einstein, WRNR's executive VP, CEO, and part owner. "It's 'noncorporate rock'... We don't play emphasis cuts. We play the album deep. And that's why we appeal. We're the true alternative."

WRNR, which Einstein bought and reformatted last year, is one of the few noncollege, noncommunity radio stations in the country that defines itself as free-form. It exists because the 77-year-old Einstein, who calls himself "the oldest hippie in town," refuses to run a radio station any other way.

In 1966, a young man walked into Einstein's office at WHFS Annapolis, Md., with a box of Joe Cocker, Frank Zappa, and Richie Havens tapes. The station, Einstein recalls, immediately took Peggy Lee and Frank Sinatra off the air in favor of the new tapes. Overnight, WHFS became "progressive," and it was so successful Einstein sold it in 1983 for \$2.2 million.

In those days, progressive radio was an experimental, passionate, and eclectic backdrop for the counterculture. "It was a very unique time," recalls Norm Winer, VP of programming for Chicago album alternative station WXRT. When ex-VP Spiro Agnew and the FCC began calling for more management control in the mid-'70s, Winer says, free-form radio started giving way to more rigid playlists and formats.

In his 1991 book "Radio Waves: Life And Revolution On The FM Dial," Los Angeles DJ Jim Ladd blamed greed and corporations for killing what he called "the electronic fire that had helped to spark a generation." But Winer, who also worked for progressive radio in those days, has a less romantic view.

"What led to the demise of free-form radio was self-indulgence, oddly enough," Winer says. "There were a handful of personalities who were magical. And maybe it was that the audience was more receptive. But the fact is, radio has taken much less prominence in people's lives. It's much more background. We're aware of that."

Winer's station—an early architect of the growing album alternative format—touches down halfway between free-form and highly programmed album rock. Album alternative stations, which emphasize staffers' passion for the music they play, have helped Sheryl Crow, the Gin Blossoms, Counting Crows, and other new acts become pop stars. But the stations—relying on playlists of R.E.M., 10,000 Maniacs, Peter Dinklage, and Bonnie Raitt—can come off as regimented as any traditional album rock station.

This is not the case at Stanford University's KZSU, which proudly and defiantly avoids all record company influence. The station's programmers—half students and half community volunteers—build a playlist of 350 to 400 songs a week. DJs are supposed to

play 10 of those songs per three-hour shift.

"We're not for sale," says Chanel Wheeler, one of the station's two MDs. "Sending me free copies, sending me free passes... there's a game that [record companies] expect you to play. But we choose entirely by ourselves what we want to play. What the buzz is on it—all of that's completely irrelevant to us."

This contempt for the music industry, which has been common at college radio stations since punk rock's wake in the early '80s, can be vexing for record labels. Matt Pollack, Elektra's VP of alternative promotion in New York, is an enthusiastic supporter of free-form radio. He acknowledges, though, that dealing with DJs and managers who couldn't care less about hit singles and emphasis cuts is difficult. It also requires more manpower to work with every one of a station's DJs as opposed to one central programmer or consultant. "But it's a lot more loyal, also," he says. "It's pretty satisfying if you're able to influence someone."

KCRW, National Public Radio's flagship community station, is among the most powerful free-form radio stations in the country. Its MD, Chris Douridas, hosts a program called "Morning Becomes Eclectic," which claims to have been the first to air Beck's hit single "Loser" and typically helps lesser-known West Coast bands find record deals. In Los Angeles, KCRW is literally the alternative to the alternative, a station where you can find songs that are too radical even for the adventurous modern rock station KROQ.

Douridas says KCRW's audience has a "voracious appetite for the unknown and heretofore unexplored." But, while record companies and other radio stations listen closely to the new music on KCRW, Douridas doesn't expect his brand of free-form to develop into a local or national trend. "Commercial radio has to think about advertising revenues. They have to zoom in on a certain demographic," he says. "Our bottom line is how well the fund drive does. As long as those numbers are up, which they are, we're on track."

Will free-form catch on, the way it did in the '60s, with the commercial FM market? Not likely, say the managers of community and college stations.

Paul Metters, MD of the community station KGNU Boulder, Colo., acknowledges that relying on DJs' tastes and personalities can be risky. "Everybody has their bad day," he says. "Maybe the DJ's not into it. Maybe their segues are alienating, and you're stuck with them for the next three hours." This is part of the risk and excitement of free-form radio, he says, but commercial stations "can't take that chance."

KZSU's Wheeler is more straightforward about the chances for commercial, free-form FM stations. "If the music industry stays as it is, no," she says. "There's no way a free-form station could exist in a commercial market."

## Radio Express Bows 'World Chart Show' Veterans Of 'AT 40' Count Down Int'l Hit Music

■ BY CARRIE BORZILLO

LOS ANGELES—Just as "American Top 40" became a household name and top 40 radio became an industrywide term, Radio Express' Tom Rounds and Ron Jacobs—who helped created "AT 40" 25 years ago—hope their new countdown, "The World Chart Show," and the term for its music, IHR (international hit radio), will also catch on.

Rounds served as president of Watermark, which launched "AT 40" in 1970, while Jacobs was VP at the company. Rounds also was president of the merged ABC/Watermark from 1982 until he co-founded Los Angeles-based Radio Express in 1985.

Today, Rounds is president of Radio Express, which will cease distributing "AT 40" internationally this month. Jacobs is executive producer of "The World Chart Show," which bows the weekend of Feb. 4-5. Darryl Morden, who produced and wrote "AT 40," and Brandon d'Amore, who engineered "AT 40," serve as line producers for the new show.

"The World Chart Show" is part of Radio Express' new alliance with ABC Radio International, which has selected Radio Express to develop new programming for stations and networks around the world.

The four-hour weekly program counts down the top 36 pop hits from around the world, compiled from playlists of approximately 150 radio stations in 67 countries.

The genesis of "The World Chart Show" actually came in November 1992, when Radio Express began the 40-position world chart "as a fun project to do," says Rounds. The chart was



Adrienne Walker and Joe Cipriano were chosen out of more than 1,400 applicants to host "The World Chart Show."

says. "Now, there is at least one in every major city, except in the Mideast and Iran and Iraq."

While "AT 40" was successful internationally, Rounds and Jacobs say it was still more of an "American experience." "The World Chart Show," on the other hand, has a distinctively international appeal. Like an American top 40 station, the show has the upbeat delivery; however, traditional jingles and bumpers have been scrapped in favor of rhythmic percussive sounds such as the drums heard when the show approaches the No. 1 song.

Rounds and Jacobs say they aren't planning to pitch domestic affiliates unless there's a serious demand for it. "We don't want to lose our focus," Rounds says.

For a sampling of the music on the show, here are the top 10 songs on Radio Express' Dec. 24 world chart: Bon Jovi, "Always"; Sheryl Crow, "All I Wanna Do"; Madonna, "Secret"; Ace Of Base, "Living In Danger"; Pato Banton, "Baby Come Back"; Luther Vandross and Mariah Carey, "Endless Love"; Gloria Estefan, "Turn The Beat Around"; Sting, "When We Dance"; Tom Jones, "If I Only Knew"; and Youssou N'Dour & Neneh Cherry, "7 Seconds."

While most of the artists on this chart are American acts, Rounds says the company's goal is to have half of the material on the show come from outside the U.S.

Features on the show include "Border Breakouts," which is a report from a foreign correspondent from such countries as Brazil, Chile, Mexico, Australia, England, Lebanon, Japan, Trinidad, Finland, Spain, China, Germany, Taiwan, South Africa, Portugal, and Norway.

Tour dates, music news, interviews, celebrity IDs, trivia, and contests are mixed in with the countdown. Radio Express plans to have one out of every four shows broadcast on location.

(Continued on page 64)

licensed to more than 100 stations worldwide.

"The world chart developed out of a need from stations who wanted to know what other stations around the world were playing," Jacobs says.

After an extensive talent search for a host in summer 1994, Radio Express found a pair of hosts right in its own back yard: former KIIS Los Angeles jock Joe Cipriano, who is also the voice of FOX-TV, and former KOST Los Angeles jock Adrienne Walker. The two were chosen out of the more than 1,400 radio personalities who applied for the gig.

While Cipriano and Walker serve as the hosts for the English-language version, stations have the option to translate the show into their native tongues. The company's goal is to have the show airing in 30 languages by the middle of 1995.

The show is offered partly for barter and partly for cash, with clients signing on as sole sponsors. So far, Coca-Cola has signed on as a sponsor in Latin America.

Rounds says the timing is right for a show of this sort because music and popular culture are more universal now than they have ever been.

"A show like this really couldn't have been done until the '90s because there weren't enough capital cities playing the same genre of music," Rounds



# 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.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★				
1	2	1	20	I'LL MAKE LOVE TO YOU MOTOWN 2257 ◆ BOYZ II MEN 3 weeks at No. 1
2	1	2	17	I'M THE ONLY ONE ISLAND 854 068 ◆ MELISSA ETHERIDGE
3	3	4	19	ALL I WANNA DO A&M 0702 ◆ SHERYL CROW
4	5	8	14	ALWAYS MERCURY 856 227 ◆ BON JOVI
5	8	3	15	SECRET MAVERICK/SIRE 18035/WARNER BROS. ◆ MADONNA
6	9	7	8	THE SWEETEST DAYS WING 851 110/MERCURY ◆ VANESSA WILLIAMS
7	12	15	5	LOVE WILL KEEP US ALIVE GEPHEN ALBUM CUT EAGLES
8	4	5	16	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX ◆ GLORIA ESTEFAN
9	7	6	11	YOU GOTTA BE 550 MUSIC 77551 ◆ DES'REE
10	10	10	37	IF YOU GO SBK 58165/EMI ◆ JON SECADA
11	13	9	21	CIRCLE OF LIFE HOLLYWOOD 64516 ◆ ELTON JOHN
12	11	11	34	WILD NIGHT MERCURY 858 738 ◆ JOHN MELLENCAMP
13	14	17	7	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940 ◆ MARTIN PAGE
14	15	13	38	COME TO MY WINDOW ISLAND 858 028 ◆ MELISSA ETHERIDGE
15	17	16	25	BUT IT'S ALRIGHT ELEKTRA 64524 ◆ HUEY LEWIS & THE NEWS
★★★ AIRPOWER ★★★				
16	20	20	8	HOUSE OF LOVE A&M 0802 ◆ AMY GRANT WITH VINCE GILL
17	18	19	8	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT RICHARD MARX
18	16	12	12	WHEN WE DANCE A&M 0846 ◆ STING
19	19	14	23	LUCKY ONE A&M 0724 ◆ AMY GRANT
20	25	21	13	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI ◆ JOSHUA KADISON
★★★ AIRPOWER ★★★				
21	23	28	3	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS. ◆ MADONNA
★★★ AIRPOWER ★★★				
22	24	30	5	ON BENDED KNEE MOTOWN 860 244 ◆ BOYZ II MEN
23	21	24	19	I'LL STAND BY YOU SIRE 18160/WARNER BROS. ◆ PRETENDERS
24	22	23	7	MENTAL PICTURE SBK 58272/EMI ◆ JON SECADA
25	28	26	22	WHEN CAN I SEE YOU EPIC 77550 ◆ BABYFACE
26	27	25	12	ONCE IN A LIFETIME COLUMBIA ALBUM CUT MICHAEL BOLTON
27	31	31	25	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS. ◆ SEAL
28	32	27	8	MISSING YOU COLUMBIA 77760 ◆ STEVE PERRY
29	30	32	10	ONLY ONE ROAD 550 MUSIC 77661 CELINE DION
30	29	29	20	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917 FOUR SEASONS
31	33	34	20	WHISPER YOUR NAME COLUMBIA 77718 ◆ HARRY CONNICK, JR.
32	36	36	4	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND ◆ 4 P.M.
33	34	37	4	HOLD MY HAND ATLANTIC 87230 ◆ HOOTIE & THE BLOWFISH
34	35	39	3	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT ◆ HUEY LEWIS & THE NEWS
35	37	33	14	IF I'M NOT IN LOVE REUNION 64216/RCA KATHY TROCCOLI
36	39	40	4	LIVING IN DANGER ARISTA 1-2754 ◆ ACE OF BASE
★★★ HOT SHOT DEBUT ★★★				
37	NEW ▶	1		ALWAYS AND FOREVER LV 77735/EPIC ◆ LUTHER VANDROSS
38	RE-ENTRY	26		THE WAY SHE LOVES ME CAPITOL 58167 ◆ RICHARD MARX
39	RE-ENTRY	23		UNTIL I FALL AWAY A&M ALBUM CUT ◆ GIN BLOSSOMS
40		3		ALLISON ROAD A&M ALBUM CUT ◆ GIN BLOSSOMS

○ 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	—	2	LOVE IS ALL AROUND LONDON 857 580/ISLAND ◆ WET WET WET
2	2	2	7	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543 ◆ ELTON JOHN
3	3	1	4	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA ◆ TONI BRAXTON
4	4	3	6	ANYTIME YOU NEED A FRIEND COLUMBIA 77499 ◆ MARIAH CAREY
5	9	9	17	THE SIGN ARISTA 1-2653 ◆ ACE OF BASE
6	6	4	11	BEAUTIFUL IN MY EYES SBK 58099/EMI ◆ JOSHUA KADISON
7	7	7	14	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS. ◆ MADONNA
8	8	6	10	I SWEAR BLITZZ 87243/ATLANTIC ◆ ALL-4-ONE
9	10	—	25	PLEASE FORGIVE ME A&M 0422 ◆ BRYAN ADAMS
10	—	8	3	STAY (I MISSED YOU) RCA 62870 ◆ LISA LOEB & NINE STORIES

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio One Owner/CEO Building An Empire Cathy Hughes Paves The Way For Blacks, Women

THE LIST of people who would consider Radio One Inc. owner/CEO Cathy Hughes successful is a long one. It does not, however, include Hughes, who has a different definition of achievement than most broadcasters.

"People view my success in terms of the number of stations my company owns," she explains. "I think of it in terms of the number of job opportunities I provide for African-Americans . . . I will feel successful when I have a minimum of 500 broadcasters working for me. The more African-Americans I can get into management, ownership, and on-air and sales opportunities, the better the industry will be."

Strong-willed, opinionated, and passionate about the radio industry, Hughes, 47, is building a growing broadcasting empire that currently includes WOL and WMMJ Washington, D.C., and Baltimore outlets WOLB, WERQ, and WWIN-AM-FM. She is also in the process of completing a \$34 million acquisition of WKYS Washington, D.C., from Albimar Broadcasting, and expects to close that deal—the largest in history for a black-owned station—in March.

In a separate deal, her son Alfred Liggins, who serves as president/GM of Radio One, is in the process of acquiring his first station, WQUL Atlanta, for \$4.5 million. Hughes says that property will not be part of Radio One.

Hughes' accomplishments would be considered noteworthy for any broadcaster, but for an African-American woman in a white male-dominated industry, they are even more remarkable. Her radio career began when she landed the GSM job at D.C. R&B station WHUR in 1973, making her the first female GSM in the market. She claims to have increased the station's billing from \$250,000 a year to \$3 million in 18 months, an achievement that led to her ascension to the GM chair at WHUR, another first for a woman in the market.

She later left WHUR for crosstown gospel start-up WYCB "for the opportunity to learn how to build a facility. I knew I knew how to run a facility," she says. Her six-month stay there was unhappy, but it was ultimately what convinced her to pursue ownership.

In 1980, she obtained financing and purchased AM station WOL. Over the objections of her lenders, who wanted a less expensive AC or gospel format, Hughes' chose to put the station on the air with a N/T format targeting the black audience. That didn't last long.

"We did a format search, which showed that the one area no one was addressing was news and information" for the black audience, she says. "I have to admit that I was terribly naive. I was correct in my analysis that that was needed in the marketplace, [though] I was very naive in terms of cost. Talk and news is the most expensive format. I had a 1,000-watt signal that had been through a payola scandal [and had to overcome] the whole stigma of the station being dead. Also at this time, we had the advent of FM. It was being recognized as the giant of music formats."

After 14 months as a struggling talk station, "the bank pulled the plug and said I had to return to the music or face foreclosure. I said morning drive would have to remain N/T and information. They said they would not approve a salary for that slot, so I became a talk show host."

That was in 1982, and she has been on the air ever since, mostly in morning drive. With Liggins now earning his MBA at Wharton, Hughes has "willingly" taken on many of his responsibilities, an added burden that precluded doing morning radio. For the time being, therefore, she's hosting afternoons at WOL, but she intends to return to mornings when Liggins graduates in May.

It took about six years for WOL to get on stable financial footing, but the first thing the stubborn Hughes did

when the station reached that level was to start adding news and information programming back in. The station is now all N/T.

"After nearly 15 years of being in bed with my lenders, I have convinced them that I do not believe in programming the easiest way and I do not believe that an owner has the right to program for profit only," Hughes says. "I believe it has to have some social values."

That attitude, coupled with her race and gender, has made it hard for Hughes to build her group. "It's still very difficult for African-Americans to get lenders to finance broadcast ventures," she says. "It's doubly difficult if you're black and a woman. I had to be making a profit before they would lend [again]."

In 1987 that finally happened at WOL, and the lenders opened their wallets again, allowing Hughes to purchase WMMJ (Magic 102.3), which she calls "the baby FM in the market." Since then, that "baby" station has managed to beat both rivals, WHUR and WKYS, at various times.

In 1992, she purchased WWIN-AM-FM from another prominent black broadcaster, Ragan Henry. "It brought me great joy, because we bought them from an African-American, which meant we were keeping it in the family," Hughes says.

The next year, she closed on the additional two Baltimore properties.

While Hughes strives to create opportunities for African-Americans, she endeavors to instill in her employees a respect for other broadcasters. She disapproved of the recent situation in New York in which black-owned WBSL called white-owned rivals WRKS and WQHT "plantation stations" (Billboard, Dec. 24). "Two wrongs don't make it right," she says. "If you are committed to your peoplehood, that doesn't require a put-down of other people. I always tell my people not to put down what the white stations are doing in the market. Everyone is proud of their culture and community, and I don't think you win a ratings war that way."

In addition to creating new jobs for black broadcasters, Hughes is particularly interested in opening doors for women in the business. "As I create opportunities for African-American broadcasters, I put special emphasis on positions for women in management," she says, pointing to Terri Avery, the director of programming for all six Radio One stations, as an example.

"I have consistently made certain that under the male domination of my son . . . I'm more concerned about his EEO than the FCC is," she says.

Despite her extraordinary career, the thing Hughes is most proud of is her son, who grew up in radio stations and eventually chose the business for himself. "My concern was that he not be in the shadow of his mother," she says.

When Liggins first joined the business 11 years ago, Hughes refused to pay him a salary, insisting he work on a commission basis. "I am accused of being 10 times harder on him than anyone else," she admits.

Hughes says Liggins is now more knowledgeable about contemporary management styles than she is. "I came through the mom-and-pop era, and we're no longer a mom-and-pop operation. Often times, family corporations [flounder] because the parent doesn't know when its time for the child to become an adult and take over the reins."

Hughes says her two happiest days in 1995 will be when Liggins graduates and when he closes on WQUL. "I told him I wanted him to have the same fear go through his body that I had when he realizes that the bottom line is his own . . . Financially, emotionally, psychologically, and spiritually, it was time for him to have his own operation that was not started by his mother, who's also his boss."

PHYLLIS STARK



**CATHY HUGHES**  
Owner/CEO  
Radio One



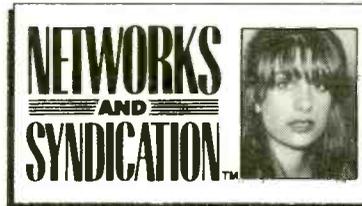
**Channel Surfing.** WCHZ "Channel Z" Augusta, Ga., celebrates its second anniversary with some help from James Brown. Pictured, from left, are station GM Tony Powers; MD Julie Hoyt; Brown; jock Super Frank; and Yamma Brown, daughter of James Brown.

## Radio Vets Create National Ad Rep Firm Also: Cuomo, Ollie Pondering The Politics Of Talk

LOS ANGELES—Two national radio veterans, **David Landau** and **Ken Williams**, have joined forces to create a new advertising sales representation and affiliate relations management company called MultiVerse Networks.

Landau will be president and CEO based in New York, while Williams will serve as chairman of the company, based in Los Angeles.

Williams most recently served as VP/managing director at MediaAmerica and formerly was DIR Broadcasting's VP of business affairs. Landau previously was senior VP of Global Marketing Resources and served as



by Carrie Borzillo

executive VP of sales and also was president of Unistar Radio Networks.

The company's first client is SMI Broadcasting, which produces "The Dr. Laura Schlessinger Show." MultiVerse Networks will handle national advertising for the show, while Radio Today Entertainment will continue to handle affiliate marketing.

### AROUND THE INDUSTRY

SJS Entertainment is now offering "Decade: The Ultimate '70s Production Library." The weekly news service for morning shows includes '70s movie clips, television theme songs, comedy, and news events of the decade. A daily encyclopedia of '70s facts and trivia called "Daily Plan-It" is also included.

Sources say that **Mario Cuomo** has talked with both EFM Media and ABC Radio Networks about a possible talk show and that **Oliver North** has approached WW1 about a program as well.

MediaAmerica's environmental and technology feature, "Pulse Of The Planet," celebrated its 1,000th show on Dec. 23. The show, hosted and produced by **Jim Metzner**, is heard on 200 stations in 120 countries, including WJR Detroit, KTRH Houston, and KIRO Seattle.

OK Broadcasting Group Inc. bowed the weeknight three-hour call-in show "The Jerry Pippin Las Vegas Radio Show" on Jan. 2.

"Sports Byline USA" expands to weekends, beginning Jan. 28. The

show, hosted by **Ron Barr**, had been offered only on weeknights. The eight hours of weekend programming includes "Sports Overnight Update-Weekend" from 10-11 p.m. (EST); "Sports Byline USA-Weekend" featuring "Regular Guys Talkin' Sports," hosted by **Andrew Saltzman**, from 11 p.m.-2 a.m. (EST); and "Sports Tomorrow-Weekend" from 2-6 a.m. (EST).

American Urban Radio Networks continues to support the United Negro College Fund by producing, along with On Mic Productions, a series of snippets from the "15th Annual Lou Rawls Parade Of Stars," starting Jan. 7, for stations in the top 10 markets.

Sound Source has inked a distribution agreement with the South African Broadcasting Corp. to broadcast its "Just For Laughs" series on Radio 5.

National Public Radio has reorganized its news staff in its Washington, D.C., headquarters. **Pete Michaels** is upped from senior editor of the newscasts unit to executive producer in charge of newscasts, talk programming, and live events. **Peggy Girshman** is upped from deputy senior editor of the science desk to acting deputy managing editor. **Rob Stein**, who was an editor on the science desk, will take over Girshman's old job. **Michele DuBach** is upped from deputy senior editor to senior editor of the Washington desk.

Westwood One Radio Networks has created a new promotion area in its sales department with **Lisa Valentine** joining as director of promotion marketing and **Stephanie Brown** joining as promotion coordinator in the New York office. Valentine and Brown were director of promotion services and promotion assistant at MediaAmerica, respectively.

**Laura Gonzo** joins SW Networks as manager of affiliate marketing. She was an affiliate sales representative at Major Networks.

Premiere Radio Networks Western sales manager **Sue Swenson** adds VP stripes.

**Rob Scolaro** joins SportsFan Radio Network as director of marketing communications and network staffer **Graham Young** has been upped to marketing communications manager. Scolaro most recently was with a New York-based public relations firm and also at WFAN New York.

Major Broadcasting, which syndicates radio shows by **Bob Costas**, **Harry Caray**, and **Michael Reagan**, is getting into the television business with its new division, Major Television. Former WWOR-TV Chicago VP/program development **Robert Woodruff** joins as president.

Its first offering is "Downey," a daily one-hour talk show starring **Morton Downey Jr.**, which debuts in Chicago on WCIU-TV on Jan. 16. Major plans to roll it out nationally in the fall. Woodruff was executive producer of the original "Morton Downey Jr. Show" and created "The Richard Bey Show."

**Casey Kasem** is hosting a new cable television video show, "Casey's Top 10," on E! Entertainment Television. The weekly, 60-minute show premiered Dec. 24.

## New GOP Regime Takes Hold In Congress Republicans Pick New Telcom Subcommittee Members

BY BILL HOLLAND

WASHINGTON, D.C.—With the 104th Congress convening Jan. 4, House majority Republicans have selected 15 members for the Telecommunications Subcommittee. However, minority Democrats still haven't completed their selection of subcommittee members.

"It should be sometime this week," says a minority spokesman.

Republicans on the subcommittee, chaired by Jack Fields of Texas, include Carlos Moorehead, California; Michael Oxley, Ohio; Dan Schaefer, Colorado; Joe Barton, Texas; J. Dennis Hastert, Illinois; and Cliff Stearns, Florida.

Also named: Bill Paxon, New York; Paul Gillmor, Ohio; and Scott Klug, Wisconsin. Freshmen named are Chris Cox, California; Dan Frisa, New York; Rick White, Washington; and Tom Coburn, Oklahoma.

Senior Republican Tom Bliley, Va., will be a "floating" ex-officio member.

Republicans have promised to hit the ground running and will be attempting to pass legislation—starting from the first day—that will come through the party's "Contract With America." However, no telecommunications issues are part of that priority platform.

Nevertheless, new chairman Fields has already made it clear he intends to keep a close watch on the FCC budget by asking the Budget Committee to lend a staffer to study commission spending.

On the Senate side, a spokesman for the Commerce Committee, now chaired by Sen. Larry Pressler, R-S.D., says that there will be a Communications Subcommittee in the new Congress, which contradicts earlier reports that Pressler considered folding the subcommittee into the full committee.

However, Republican leaders still haven't announced the name of a new subcommittee chairman or a list of members.

"That'll be coming soon, after

[the members] are back in session and everything settles down," says the staffer.

Chairman Pressler, however, has already floated a draft outline for a telecommunications reform package. That reform "superhigh-



way" bill may call for the easing of broadcast ownership restrictions (an issue already being addressed at the FCC) and allowing broadcasters to use part of their spectrum for nonbroadcast uses.

### NAB FILES DIGITAL RADIO DISSENT

The National Assn. of Broadcasters filed a challenge at the FCC Dec. 27 contradicting assertions in a report by CD Radio Inc.,

a satellite (digital) radio proponent.

NAB's critique says the report "erroneously discounts the competitive effects of satellite radio on local radio service nationwide" and the ability of satellite stations "to serve local needs."

Mobile satellite radio service would hit small-market radio hard, according to the NAB response paper, which points out that "stations in smaller markets have much lower cash flow margins." NAB also noted that satellite radio "will provide virtually no opportunity for diversification of ownership and will have virtually no public interest nor minority employment obligations."

In other NAB news, the association has announced Feb. 6-7 as the dates for the radio station group owner fly-in here. Feb. 6 is also the entry deadline for NAB's Crystal Awards nominees.

## Australian Net To Cultivate New Music

BY KATHERINE TULICH

SYDNEY—Austereo, Australia's leading radio network, has launched the single largest commitment to the Australian music industry ever undertaken by a radio network, encompassing the search for new talent, the funding of recording of new artists, and a significant on-air commitment to the promotion and airplay of new Australian music.

The network, whose six FM stations hold 25.7% of the radio audience under 40, will commit more than half a million dollars and their resources to the development and promotion of new contemporary music in Australia.

While radio stations here are required to play 30% Australian content, they have come under criticism for playing too many oldies and not supporting new talent.

"The criticism hasn't fallen on deaf ears and, as the major network in the country, it is our intention to

lead the radio industry into more support for Australian music," says Sean Pickwell, national promotions and marketing director for Austereo.

Pivotal to the initiative will be a national search for new talent. From entries from 1,000 unsigned bands, 40 acts will be selected to perform at a series of showcase events at the Melbourne Music Festival held in February. In conjunction with Sony Music, Austereo will also fund the production of a debut album by one of the acts, and one band will be invited to perform at the Music West Festival in Canada next May.

Every month Austereo and Sony Music will award young, up-and-coming bands free time in a recording studio to enable them to record high-quality demo tapes to present to record companies and promoters.

Austereo will also establish an independent working committee that will include leading representatives from the music industry, who will

consult with the network on emerging Australian music trends and opportunities for the further involvement of the network's stations in the development and promotion of new Australian music. The network also intends to instigate a national weekly program that will play only new Australian music.

The network has already given over free air time in a series of weekly ads that highlight new Australian tracks that are not necessarily on the playlist, but advise listeners to check out the music in their nearest record store.

"Australian music is pivotal to the success of the stations, as radio is pivotal to the success of new music," says Paul Thompson, Austereo's managing director. "The Austereo New Music Initiative is more than a slogan—it is a commitment to the discovery of new artists and the successful development of new Australian music. This company's extensive resources are committed to this long-term project."

FOR LONDON'S BUSH, the band's single "Everything Zen" (Trauma/Interscope) has been something of a self-fulfilling prophecy, proving that everything has its place in the universe. The song is No. 10 on the Modern Rock Tracks chart. "I had [the phrase] 'Everything Zen' in the back of my head for a while," says Bush singer Gavin Rossdale. "When I wrote that song, the band was kind of doing good. We weren't signed or anything. In fact, when we were doing the demo of it, the guy who signed us, Robert Kahane, came to the studio. He'd heard the other stuff and was flying from Los Angeles to take care of a couple things, of which we were one of them. He came to this real rundown studio in a place called Harlesden, apparently the biggest ghetto in Europe, just a very dark place. And he came into

the studio, and we didn't know who he was or anything. And that was the track that was playing, and I think he really wanted to sign us then. That was pretty cool. 'Everything Zen' has turned out to be great. I kind of owe that track a lot."



As Rossdale explains, lyrically the volcanic track is a collection of various references "flying in from all directions." One reference—"Dave's on sale again/We

kissy kiss in the rear view"—sprang from an interview Rossdale came across in England's New Musical Express magazine. At the time, "There was an upsurge of that band Suede. They were the greatest thing that ever happened, apparently. And there was a whole interview with David Bowie and Suede in NME; they interviewed each other. You know, very cozy and stuff. I don't know, from the outside looking in, it just seemed that they would get 'kissy kiss in the rear view.' The idea of two people talking in the back of car being interviewed, loving each other's work and everyone's patting each other on the back. That's the original thought process with me, but then it kind of takes off from there."

Rossdale insists that the lines "We're so bored/You're to blame" do not refer to the Thin White Duke.

Billboard® FOR WEEK ENDING JANUARY 14, 1995

Album Rock Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	1	2	6	BETTER MAN VITALOGY	PEARL JAM EPIC
*** AIRPOWER ***					
2	NEW	1	1	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
3	2	1	11	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
4	3	4	22	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
5	4	3	14	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
6	6	6	7	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
7	5	5	11	BLIND MAN BIG ONES	AEROSMITH GEFFEN
8	7	7	17	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
9	9	10	6	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
10	8	8	16	SELF ESTEEM SMASH	OFFSPRING EPITAPH
11	11	9	11	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	10	11	5	BRIDGE PROMISED LAND	QUEENSRYCHE EMI
13	12	14	6	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
14	14	12	11	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
15	13	13	5	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
16	16	17	21	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
17	15	15	12	A CONSPIRACY AMORICA	THE BLACK CROWES AMERICAN/REPRISE
18	17	20	4	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
19	18	18	9	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
20	19	16	17	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
21	22	21	9	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
22	26	31	3	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
23	20	19	12	OUT OF TEARS VOODOO LOUNGE	ROLLING STONES VIRGIN
24	24	26	9	PLOWED ROTTING PINATA	SPONGE CHAOS
25	23	23	7	MOTHERLESS CHILD FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
26	27	28	4	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
27	21	24	7	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
28	25	22	8	NEED YOUR LOVIN' BUST A NUT	TESLA GEFFEN
29	28	29	5	TIJUANA JAIL PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
30	33	34	25	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
31	34	36	21	BASKET CASE DOOKIE	GREEN DAY REPRISE
32	38	27	13	GALLONS POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
33	30	30	8	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL
34	29	32	4	IF YOU DON'T LOVE ME (I'LL KILL MYSELF) NECKTIE SECOND	PETE DROGE AMERICAN/REPRISE
35	31	35	4	TALKIN' SEATTLE GRUNGE ROCK BLUES SONGS FOR THE DAILY PLANET	TODD SNIDER MARGARITAVILLE/MCA
36	40	37	13	GET OVER IT HELL FREEZES OVER	EAGLES GEFFEN
37	39	—	2	SPARKS WILL FLY VOODOO LOUNGE	ROLLING STONES VIRGIN
38	32	39	3	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
39	RE-ENTRY	25	25	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
40	37	40	19	YELLOW LEDBETTER	PEARL JAM EPIC

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 14, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	1	2	7	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
2	2	1	8	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
3	3	4	7	BETTER MAN VITALOGY	PEARL JAM EPIC
4	4	3	11	BUDDY HOLLY WEEZER	WEEZER DGC/GEFFEN
5	6	10	4	LOVE SPREADS SECOND COMING	THE STONE ROSES GEFFEN
6	7	9	8	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
7	5	6	16	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
8	8	5	14	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
9	10	16	5	SOUR TIMES DUMMY	PORTISHEAD GO!DISCS/LONDON/ISLAND
10	9	12	6	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
11	11	8	22	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
12	12	14	6	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
13	13	7	14	DOLL PARTS LIVE THROUGH THIS	HOLE DGC/GEFFEN
14	18	20	24	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
15	15	19	22	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
16	14	11	9	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
17	17	13	19	SEETHER AMERICAN THIGHS	VERUCA SALT DGC/GEFFEN
18	16	15	14	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
19	19	22	7	HALAH SHE HANGS BRIGHTLY	MAZZY STAR CAPITOL
20	20	24	4	PIGGY THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
21	21	18	18	SUPERNOVA WHIP SMART	LIZ PHAIR MATADOR/ATLANTIC
22	26	28	6	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
23	25	30	3	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
24	28	29	6	CORDUROY VITALOGY	PEARL JAM EPIC
25	22	21	10	GIRL, YOU'LL BE A WOMAN SOON "PULP FICTION" SOUNDTRACK	URGE OVERKILL MCA
26	29	23	24	SELF ESTEEM SMASH	OFFSPRING EPITAPH
27	40	—	2	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
28	27	25	8	YOU SUCK THE MURMURS	THE MURMURS MCA
29	23	17	15	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES NOTHING/INTERSCOPE
30	31	34	4	ROOTS RADICAL LET'S GO	RANCID EPITAPH
31	24	27	11	THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC	AIMEE MANN GIANT/IMAGO
32	30	26	16	SUPERSONIC DEFINITELY MAYBE	OASIS EPIC
33	33	—	2	ODE TO MY FAMILY NO NEED TO ARGUE	THE CRANBERRIES ISLAND
34	32	37	17	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
35	RE-ENTRY	16	16	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
36	RE-ENTRY	20	20	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
37	35	—	2	GREEN MIND DINK	DINK CAPITOL
38	37	—	2	BRIGHT YELLOW GUN UNIVERSITY	THROWING MUSES SIRE/REPRISE
39	RE-ENTRY	25	25	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
40	36	—	2	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN



HITS!  
IN  
TOKIO

Week of December 25, 1994

- 1 All I Want For Christmas Is You / Mariah Carey
- 2 The Sweetest Days / Vanessa Williams
- 3 No More Blue Christmas / Natalie Cole
- 4 Love Spreads / The Stone Roses
- 5 If I Only Knew / Tom Jones
- 6 Sure / Take That
- 7 La Vie En Rose / Nadege
- 8 I'll Be On My Way / The Beatles
- 9 It Should Have Been You / Blacknuss Allstars
- 10 Stillness In Time / Jamiroquai
- 11 Be Happy / Mary J. Blige
- 12 Make It Easy On Yourself / Amar
- 13 Creep / TLC
- 14 I Will Always Love You / Take 6
- 15 On Bended Knee / Boyz II Men
- 16 When We Dance / Sting
- 17 Sweet Love / Sandy Reed
- 18 Get Over It / Eagles
- 19 Micky S' En Balance / Fabian
- 20 Sympathy For The Devil / Guns N' Roses
- 21 Baby Come Back / Pato Banton
- 22 Have Yourself A Merry Little Christmas / Lucy Kent
- 23 Free / Carrol Thompson
- 24 How Far / Dee C. Lee
- 25 I Believe / Thriller U
- 26 I Know / Dionne Farris
- 27 Speed / Billy Idol
- 28 Haruyo Koi / Yumi Matsutoya
- 29 All It Takes / Hanne Boel
- 30 Shame / Zhane
- 31 Spin The Black Circle / Pearl Jam
- 32 Jolie / Cosa Nostra
- 33 Secret / Madonna
- 34 Georgy Porgy / Will Lee
- 35 If You Want / Luciana
- 36 Space Cowboy / Jamiroquai
- 37 The Way We Are / The Affair
- 38 Real Love / Lizabone
- 39 Happy Go Lucky Santaman / C&C You See? (Chris Peppler & Chija)
- 40 With A Smile / Burt Bacharach
- 41 True Faith 94 / New Order
- 42 How Do You Stop / Joni Mitchell
- 43 For Once In My Life / Frank Sinatra, Gladys Knight & Stevie Wonder
- 44 Nocturnal Sunshine / Me'shell Ndegeocello
- 45 Turn The Beat Around / Gloria Estefan
- 46 Waiting For You / Think Twice
- 47 Everybody Goes / Mr. Children
- 48 Living In Danger / Ace Of Base
- 49 Free/Sail On / Chante Moore
- 50 Do You Wanna Get Funky/Got To Be Real / C+C Music Factory

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



## Sports Talk Muscles In On Airwaves As Ninth Most Programmed AM Format

**S**PORTS TALK RADIO has been labeled "talk radio's new hot spot" by the M Street Journal, which tracks format trends. As of last month, M Street counted 116 stations programming sports as their primary format, up from just a handful a few years ago. It is now the ninth most programmed format on the AM dial.

Not surprisingly, therefore, the new year brought with it several new sports talk stations. Paxson Communications flipped WWZN (formerly WGTO) Orlando, Fla., from N/T to sports Jan. 2. Also, WBND Cincinnati split off from simulcasting country WNKR Williamstown, Ky., in favor of sports Jan. 1 and will be filing for new calls. This makes the second Cincinnati station to adopt the format this year, following WUBE-AM's recent switch (Billboard, Jan. 7).

WBND sports director **Randy Wilson** has put together a lineup that includes the syndicated **Pete Rose** show from 7-9 p.m. and the Sports-Fan net from 9 p.m.-6 a.m. Kentucky Post columnist **Richard Skinner** hosts a live afternoon show.

Back at WWZN, the station will now be known as "the Team." The lineup includes local sports personalities **Jerry O'Neill**, **Greg Warmouth**, and **Marc Daniels** plus ESPN's "Fabulous Sports Babe." The station will use programming from the Team network in afternoons, nights, and overnights.

In other news, combined local and national revenues were up 16% last November over the same month in 1993. That gain is based on a 14% local revenue gain and a 23% national revenue increase.

For the period of January through November 1994, combined revenues were up 12% over the previous year's same period. Local revenues jumped 11%, and national revenues were up 14%.

### WRKS GETS SMOOTH

**WRKS** New York has completed its evolution from mainstream R&B to R&B adult and is using the positioner "smooth R&B and classic soul."

**David Bernstein** joins **WOR** New York as PD replacing **Ed Walsh**, who exited. Bernstein, who was most recently at **MJI Broadcasting**, previously programmed Boston outlets

### 'WORLD CHART SHOW'

(Continued from page 60)

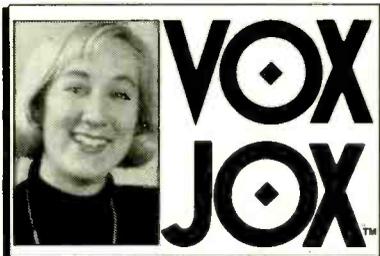
Another feature of the show will be educational and inspirational environmental segments. "The World Chart Show" has formed an alliance with the Nature Conservancy and has committed to helping preserve reefs and rain forests.

All of the promotions conducted with the show will benefit the Nature Conservancy. To tie in with the nonprofit organization's "Last Great Places" conservation projects, the show will take listeners to various lands both literally—via yearly trip giveaways—and figuratively, via a theater-of-the-mind approach on the air.

**WBZ, WRKO, and WHDH.**

**Bill Tanner** and **Pio Ferro** take over as VP/programming and PD, respectively, at **KTNQ/KLVE** Los Angeles, replacing former PD **Adrian Lopez**. Both arrive from **WXDJ** Miami where Tanner was a consultant and Ferro programmed. Also, **Maria Nava** is upped from the PD's assistant to MD, filling a new position at **KTNQ/KLVE**.

**WYXR** Philadelphia has gone more current intensive and added



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

Motown and disco records to spice up the playlist, according to PD **Chuck Knight**. The station is now known as "the new sound of Philadelphia." Former **WYXR** morning man **Chuck Kelley** returns for that shift, last filled by **Matt Alan**. Kelley was most recently working in Virginia Beach, Va.

**WMXD** Detroit PD **Kris McClelland** has resigned. No replacement has been named; send T&Rs to OM **Steve Hegwood**.

**KCFX** Kansas City, Mo., evolves from classic rock to a rock-based '70s oldies format and picks up the new handle "The Greatest Rock'n'Roll Of The '70s." Only about 20% of the music has changed, with some product being dropped in favor of more mass appeal '70s music.

**EZ** Communications, owner of **WEZB** (B97) New Orleans, has entered into an agreement to purchase crosstown **WRNO** from Communications Corp. for \$7.5 million and has begun operating **WRNO** under a local marketing agreement. **WRNO** flips from album rock to '70s-based oldies as "the River." B97 PD **Scott Wright** is upped to OM for both stations plus crosstown AM **WBYU**, which **EZ** is also in the process of buying. B97 APD/MD **Joey Giovingo** adds PD duties at **WRNO**, replacing **Bill May**, who exits.

Syndicated morning man **Howard Stern** moves from **WRNO** to B97, replacing **John Walton** and **Rick Rumble**, who exited last week. **WRNO** will run without jocks for the next several months. Also, B97 music coordinator **Lee Cagle** is upped to promotion director of B97 and **WRNO**.

**WKSS** (Kiss 95.7) Hartford, Conn., OM **Jeremy Savage** is upped to VP/operations for parent company Precision Media Corp. **WKSS** PD **Jay-Beau Jones** becomes VP/programming for Precision.

**WBBO** Greenville, S.C., flips from top 40 to new country as **WFNQ** ("the new 93Q Country"). The format, which will consist en-

tirely of '90s country records, is launching with 19,095 songs in a row, which should last about five weeks. OM **Jeff Garrison** adds PD duties, replacing the exiting **Bill McCown**. The air staff also exits, although some jocks will be able to reapply for those jobs.

Two Paxson Communications stations, **WZTA** Miami and **WAIA** Jacksonville, Fla., have dropped the syndicated **Ron Bennington** and **Ron Diaz** show. In a press release, **WZTA** PD **Neal Mirsky** said, "It was clear that the Ron & Ron show, which had once been a top three ranker, was in deep trouble ratings-wise, and it was time to make a change."

In a statement of their own, the syndicated jocks blamed the Paxson decision on their recent on-air revelation that **Diaz's** wife has AIDS. According to their statement, "This news comes as a surprise, as Paxson Communications, who learned of the news of Mrs. Diaz's illness approximately one month prior to the on-air announcement, had pledged their full backing and complete support."

At **WZTA**, **Ron & Ron** are replaced by former **WSHE** Miami morning men **Paul Castronovo** and **Ron Brewer**. At **WAIA**, PD **Jim Randall** moves into mornings.

**NewCity Communications** picks up **KTFX** Tulsa, Okla., from Central Broadcasting and flips the station from country to '70s oldies, joining crosstown **KCMA** in the format. **NewCity** owns crosstown **KRMG/KWEN**, managed by **Rod Krebs**, who now oversees **KTFX**. **Bill Payne**, who owned and programmed **KTFX**, exits.

**Greg Mozingo**, PD at **WCOS-FM** Columbia, S.C., moves to **KSSN** Little Rock, Ark., for the PD job last filled by **Joe Logan**. **Mozingo** also will host an undetermined air shift at **KSSN**. Meanwhile, **WCOS** GM **Jimmy Collins** is accepting T&Rs for the PD vacancy.

Former **WEDJ** Charlotte, N.C., PD **Mike Donovan** joins **Vallie Consulting** in the consultant job vacated when **Randy Lane** exited to program **KYSR** Los Angeles.

Contrary to a report in the Dec. 24 issue, the PD job at **KBOS** (B95) Fresno, Calif., has not been filled. President **Steve Miller** is still looking for T&Rs. MD **Mark Adams** remains acting PD.

### CALL LETTER CHANGES

**WJPC-AM-FM** Chicago officially changes to **WEJM-AM-FM**.

**WMTG** Detroit flips to **WDOZ** for its new children's radio format.

**KBZS** San Diego becomes **KBZT**.

**WLWZ** Greenville, S.C., changes calls to **WXWX** for its new modern rock format.

**KJBO** Albuquerque, N.M., picks up the calls **KHFN** for its new N/T format.

**KESY-AM** Omaha, Neb., changes calls to **KBBX** for its new "Urban Gold" format.

**KRQC** Monterey, Calif., picks up the new calls **KHTX** for its new old-

## newsline...

**DENNIS CIAPURA** exits his job as executive VP for operations at Noble Broadcast Group to join **SFX Broadcasting Inc.** and the **Sillerman Cos.** in a senior management position.

**SHEILA MULCAHEY**, former AE at **WJMK** Chicago, is the new GM at **KTCJ/KTCZ** Minneapolis. She replaces **Doug Brown**, who exits.

**SCOTT FEY** joins **New World Communications** to head new business development. **Fey** previously was GM at **KYLZ/KYLD** San Francisco.

**MARIANNE BELLINGER** joins **Metromedia International** as project manager for China and India. She will lead the company's Far East expansion. **Bellinger** previously was director of international operations at **Capital Cities/ABC**.

**JIM PEACOCK** has been upped from director/research to VP/research at the **Arbitron Co.** Also, **Brad Feldhaus** is upped from manager/radio product to director, information processing. He heads a new division that integrates all aspects of diary edit, station information, diary processing, and report production procedures.

**STATION SALES:** **KMGG** Santa Rosa, Calif., from **Liggett Broadcast Group** to **Pacific Radio Corp.**, for \$1.4 million.

**SALE CLOSINGS:** **KCKI** Tulsa, Okla., from **Boulder Broadcasting** to local marketing agreement partner **Great Empire Broadcasting**, owner of crosstown **KVOO-AM-FM**, for \$1.2 million.

**TONY QUIN**, former executive VP of **Filmhouse**, has formed a new television marketing and production company for radio stations as part of a joint venture with **Chuck Blore Co.** The new venture, **IQ Television Group**, is based in Atlanta.

ies format.

**WWHL** Daytona Beach, Fla., flips to **WMYM**.

### PEOPLE: SHERMAN UPPED AT KODA

**Marc Sherman**, MD/afternoon jock at **KODA** (Sunny 99.1) Houston, adds APD stripes.

Former **KROQ** Los Angeles P/T jock **Shark** lands the afternoon shift at **KRQT** Houston.

On the heels of former **RCA** national alternative promotion rep **Lisa Worden's** appointment to the MD gig at **KROQ**, **Zeke Piestrup** is upped from music department assistant to music coordinator at **KROQ**.

**Efren Sifuentes** is upped from swing to middays at **KMEL** San Francisco. He replaces **Michael Erickson**, who previously was promoted to APD.

**KSFO** San Francisco has unveiled a new lineup for its all-conservative "Hot Talk 560" format, which launched Jan. 2. **J. Paul Emerson**, formerly of crosstown **KFRC**, hosts mornings, replacing **Jeff Blazy**, who exits. **Tom Kamb**, who previously did fill-ins at crosstown **KGO**, hosts late mornings, followed by the syndicated **Ken Hamblin** show. They replace the syndicated "Fabulous Sports Babe" show and local host **Shann Nix**. Weekender **Michael Savage** is upped to afternoons. He is followed by syndicated shows from **Michael Reagan**, **Pat Buchanan**, and **Art Bell**. Also out in the shuffle are local night host **Emil Guillermo** and syndicated shows from **Tom Leykis** and **Dr. Laura Schlesinger**.

**Kevin Kitchens**, from **WRMF** West Palm Beach, Fla., and **Chick McGee**, from **WFBQ** Indianapolis, are the new morning team at **KGB** San Diego. They replace the former team, which moved across town to

**KIOZ**. **Denise Westood**, a P/T jock who had been filling in mornings, will stay on at **KGB** in some capacity, says PD **Clark Ryan**.

At **WRMF**, PD **Russ Morley** is accepting T&Rs for a person to join the morning team. At **WFBQ**, **McGee's** morning sidekick/sports reporter job is being handled by fill-in host **Dave Wilson** for now.

Longtime **WOCL** Orlando, Fla., morning man **Bill Gable** segues to crosstown **WMMO** for that shift. **WMMO** PD **Paul Warren** is trying to find a home within the company for former morning man **Paul Resnick**.

**WSPK** (K104) Poughkeepsie, N.Y., night jock **Scotty Mac** moves to afternoons, replacing **Stevie T**, who is now concentrating on a syndication project. **Kenny Wilde** is upped from weekends to nights.

Former **WMHK** Columbia, S.C., personality **Rusty Rabon** returns to the station as morning co-host and news reporter. He previously was MD and morning co-host there from 1986-1992. He will also produce the syndicated "Radio Bible Conference" program.

**Warren Duffy**, afternoon jock at **Salem Communications' KKLA** Los Angeles, will begin simulcasting his show on sister station **KLFE** Riverside, Calif., this month. **Duffy** also is negotiating to have his show broadcast nationwide via the **Salem Radio Network**.

**Debbie Gurney-Stark** has been upped from AE to the new position of marketing and promotions manager at **Jones Satellite Networks**.

Finally, we're very sorry to report the Jan. 3 death of veteran Detroit radio newsman **Byron MacGregor**, 46, of complications from pneumonia. **MacGregor** was best known for his work at **CKLW** and also logged time at **WWJ**, **WLLZ**, and **WCSX**.

# ISLAND'S AFRICA FETE EYES MORE DATES, NEW MARKETS

(Continued from page 1)

temporary Western sounds and records for Island's Mango Records label; Mango group Boukman Eksperyans, from Haiti, known for spiritually uplifting messages and music that embraces the trance-like rhythms of vodou and the influences of soca, calypso, and reggae; Tabu/Motown artist Femi Kuti, son of renowned African musician Fela Kuti, from Nigeria, whose Afropop sound draws from jazz and funk; and

influential female artist Oumou Sangare, who has been called the "Madonna from Mali" and whose World Circuit Records album "Ko Sira" is distributed by Rounder in the U.S.

"When Africa Fete started, some people unfortunately thought of it as a tool for the Mango label," says Yee. "But last year, TriStar/Sony was involved with the band Kassav, and this year we have four bands, two of which

are on other labels. Our goal is to promote African music, and it doesn't matter what label it's on as long as it's good. We also try to get a variety of acts, both geographically and musically, and we've really achieved that this year."

The tour will start in June, probably on the West Coast, and will move across the country, Yee says. Dates are still being worked out, but Yee expects a four-week tour with 20-23 dates—more than double 1994's 10-date tour. Last year, she says, the concerts drew a combined total of about 100,000 people. The show at Central Park's Summerstage drew an estimated 15,000, she says, and was filmed by French TV station Gedeon, which broadcast an hourlong TV special in France, Germany, and Switzerland.

So far, venues in 17 cities have expressed interest in this year's tour, Yee says. "It looks like half the dates will be outdoors, which gives us space to expand the cultural exhibit, as opposed to just having two little booths in the foyer of an indoor theater."

In addition to the U.S. dates, Yee hopes to arrange some international shows. The tentative plan is to have Africa Fete appear at the 20th annual Angouleme festival in France in May, followed by dates in Montreal, Toronto, Jamaica, and/or Nassau. The U.S. tour would run through June, and in July, Africa Fete may appear at the Montreux Jazz Festival.

"The timing works out well, and a lot of the artists are from Francophile countries, so we've gotten a lot of coverage from France in the past. Last



OUMOU SANGARE

before the U.S. tour starts. Last year's compilation reached No. 11 on Billboard's World Music Albums chart. The album will be sold at the Africa Fete shows and at retail. There are no plans to record the shows, "but it's always a possibility," Yee says.

In addition to the album, the tour will be promoted with a grassroots effort, Yee says. In each city, "We'll contact local stores, African restaurants, and arts and crafts places, and those places will pass out flyers to the African community. Last year, for example, we passed out 10,000 flyers at an African street festival in Brooklyn." Island will also place co-op ads with stores, put up posters in cities that allow it, and conduct ticket giveaways on college and public radio.

The biggest publicity for Africa Fete comes from the press, Yee says, noting that the event has been covered by CNN as well as numerous music publications.

Yee expects to broaden the tour's audience with a number of low-cost concerts. Last year, she says, five of the 10 shows had ticket prices of \$10 or less; two of those five shows were free. This year, the target is for a third of the shows (probably about seven) to be less than \$10.

"We'd like to be an event where you can take your family out and introduce this music to your children without it being a money issue," Yee says. She also hopes to feature on-site cultural workshops where children can play African drums or paint their own African masks, and hopes to arrange field trips for elementary schools.

## Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 80 top 40/mainstream and 32 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>				<b>★ ★ NO. 1 ★ ★</b>
1	2	19	ANOTHER NIGHT REAL MCCOY (ARISTA) 6 wks at No. 1	1	1	14	ON BENDED KNEE BOYZ II MEN (MOTOWN) 7 wks at No. 1
2	1	10	ON BENDED KNEE BOYZ II MEN (MOTOWN)	2	3	11	CREEP TLC (LAFACE/ARISTA)
3	3	15	ALWAYS BON JOVI (MERCURY)	3	2	16	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
4	4	21	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	4	4	14	I WANNA BE DOWN BRANDY (ATLANTIC)
5	8	5	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	5	5	8	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
6	6	10	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	6	6	20	ANOTHER NIGHT REAL MCCOY (ARISTA)
7	5	10	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	7	7	13	YOU WANT THIS JANET JACKSON (VIRGIN)
8	7	12	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	8	10	7	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)
9	10	18	YOU GOTTA BE DE'REE (550 MUSIC)	9	9	7	I MISS YOU N II U (ARISTA)
10	12	8	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)	10	8	8	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
11	14	23	100% PURE LOVE CRYSTAL WATERS (MERCURY)	11	11	23	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
12	11	12	YOU WANT THIS JANET JACKSON (VIRGIN)	12	12	9	SHAME ZHANE (HOLLYWOOD/JIVE)
13	15	6	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	13	16	5	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
14	18	22	ALL I WANNA DO SHERYL CROW (A&M)	14	13	11	EVERY DAY OF THE WEEK JADE (GIANT)
15	16	23	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	15	15	25	NEVER LIE IMMATURE (MCA)
16	17	9	EVERY DAY OF THE WEEK JADE (GIANT)	16	21	15	TOOTSEE ROLL 69 BOYZ (RIP-IT)
17	13	15	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)	17	19	4	CONSTANTLY IMMATURE (MCA)
18	19	13	ALLISON ROAD GIN BLOSSOMS (A&M)	18	18	6	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
19	20	8	ZOMBIE THE CRANBERRIES (ISLAND)	19	17	14	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)
20	21	21	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	20	20	20	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
21	23	17	NEW AGE GIRL DEADEYE DICK (HCHIBAN)	21	23	17	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
22	27	4	CREEP TLC (LAFACE/ARISTA)	22	27	3	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
23	24	23	DECEMBER 1963 FOUR SEASONS (CURB)	23	24	7	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
24	25	8	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	24	26	5	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QWEST/WARNER BROS.)
25	26	16	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	25	22	10	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
26	22	13	LIVING IN DANGER ACE OF BASE (ARISTA)	26	25	10	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
27	28	14	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	27	29	23	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
28	29	9	BLIND MAN AEROSMITH (GEFFEN)	28	28	15	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
29	30	6	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	29	32	3	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
30	31	3	WHEN I COME AROUND GREEN DAY (A&M/REPRISE)	30	30	4	FUNKY MELODY STEVIE B (THUMP)
31	34	2	BUDDY HOLLY WEEZER (DGC/GEFFEN)	31	33	25	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
32	36	2	BANG AND BLAME R.E.M. (WARNER BROS.)	32	34	2	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
33	35	8	RAIN KING COUNTING CROWS (DGC/GEFFEN)	33	31	5	PROMISE ME LIL SUZY (METROPOLITAN)
34	33	6	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	34	RE-ENTRY		THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)
35	32	7	MENTAL PICTURE JON SECADA (SBK/EMI)	35	38	12	LIVING IN DANGER ACE OF BASE (ARISTA)
36	38	18	BASKET CASE GREEN DAY (REPRISE)	36	36	9	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
37	37	15	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	37	RE-ENTRY		FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
38	40	2	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)	38	NEW		BABY BRANDY (ATLANTIC)
39	39	14	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	39	RE-ENTRY		FUNKDAFIED DA BRAT (SO SO DEF/CHAOS)
40	NEW		BAD REPUTATION FREEDY JOHNSTON (ELEKTRA)	40	37	2	FOE THA LOVE OF S BONE THUGS N HARMONY (RUTHLESS)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

## RAY PHIRI REJOINS HIS OLD GROUP, RECORD LABEL

(Continued from page 1)

Back with Stimela, the group he steered to fame in the '80s, he regards the band's creative resurgence on its new album, "Don't Ask Why" (Gallo), as symbolic of the spirit of unity in the new South Africa.

While recording and touring with Simon propelled him to the forefront of international music, it also led to a split with Stimela, and with his local record company, Gallo, after a 20-year association.

His solo release after the split, "People Don't Talk So Let's Talk," was released by independent local outfit Rampant Records and licensed internationally to PolyGram, but disappeared without a whiff of critical or commercial success. Meanwhile, the 1991 Stimela album, "Siyaya," recorded while Phiri was on tour with Simon, was critically acclaimed, winning the award for the best pop album in the local equivalent of the Grammy Awards. It proved that Phiri was not central to the group's artistic strength and opened the way to the official split.

Nevertheless, Stimela never achieved the presence that Phiri's vision had inspired, even while Phiri himself struggled to find his niche as a solo artist. The band's follow-up album, "Khululani," was a finely crafted effort, but lacked a creative edge.

The band and its one-time mentor had little difficulty in burying the hatchet to record a new album, says Phiri, particularly at a time of unity between the people of South Africa.

"There is a reconciliation thing in the 1990s—reconcile your thoughts and your ideas to free up your vision of the future. This album is very much part of the process."

His homecoming has been seen by the band's followers as a symbolic rec-

onciliation between those who stayed behind in South Africa and the prodigals who were seen to defy the cultural boycott during this country's apartheid-era musical isolation.

Isaac Mtshali, the drummer who also appeared on the "Graceland" album and tour, but stayed with Stimela, describes the re-grouping as "a fish back in water."

He concurs with a legion of Stimela fans, who helped the band ring up gold records (25,000 units in South Africa) with its first two albums in 1984 and 1985, and a subsequent string of platinum (50,000 units); the 1986 album "Look Listen & Decide" notched 150,000 units.

After the "Graceland" tour, Phiri and Mtshali returned to record "The Unfinished Story" with Stimela. It also went platinum, as did the live album recorded on the sell-out "Unfinished Story" tour.

By this time, Phiri was working regularly with the likes of Joan Baez, Laurie Anderson, and Willie Nelson, and his diversions showed in Stimela's next album, "Trouble In The Land Of Plenty," which failed to ignite fans. An unmemorable second live album, "Second Half," which coincided with Simon's "Born At The Right Time" tour in 1991, was the breaking point for the group, and Phiri walked into the wilderness lashing out at his former partners, record company, and the media. He has put that debacle behind him now, especially in light of his country's transition.

"To me, democracy means one thing—to be responsible for my thoughts and action," says Phiri. "The time of pointing fingers at anyone to vent anger is over."

Phiri's absence, ironically, has had

one clearly positive consequence: It enabled backing singer Nana Motijoane to come into the spotlight, with a distinctive voice that gave the last incarnation of Stimela a clear identity. Consequently, Phiri's return did not automatically consign Motijoane to the background again. On "Don't Ask Why," he shared the lead vocal credits with the ever-humble Phiri, providing the album with a far greater range of style and substance than any previous Stimela effort.

The fans have responded with relish, and Christmas sales appeared to be pushing the album swiftly to gold. The response on radio has been equally enthusiastic. The key radio station in Stimela's market, the township-oriented Radio Metro, with its strong bent toward international music, has played the group in equal rotation with its most popular international acts.

"The album is very competitive, highly so, given the international music it's up against," says Radio Metro station manager Grant Shakoane. "Listeners have called in one after the other to express their appreciation of the music, because the sound is back to its unique, original style."

"We're playing it frequently, not only because we like it but because people want it. It's good for us and good for our business to get such a strong interest in a South African record."

The surprising thing, says Shakoane, is that the demand hasn't been fueled as much by the news of the reunion as by the quality of the music itself, so it didn't peak on release and then fade. "The more we've played it, the higher has been the demand. Interest is, in fact, still growing, and it looks like it will end up as one of our top albums for the year."

# 37th Annual Grammy Awards: Final Nominations

## RECORD OF THE YEAR

**I'll Make Love To You**, Boyz II Men, Motown. Producer: Babyface; **He Thinks He'll Keep Her**, Mary Chapin Carpenter, Columbia. Producers: Mary Chapin Carpenter & John Jennings; **All I Wanna Do**, Sheryl Crow, A&M. Producer: Bill Bottrell; **Love Sneakin' Up On You**, Bonnie Raitt, Capitol. Producers: Bonnie Raitt & Don Was; **Streets Of Philadelphia**, Bruce Springsteen, Columbia. Producers: Chuck Plotkin & Bruce Springsteen.

## ALBUM OF THE YEAR

**MTV Unplugged**, Tony Bennett, Columbia. Producer: David Kahne; **The 3 Tenors In Concert 1994**, Jose Carreras, Placido Domingo & Luciano Pavarotti with Zubin Mehta, Atlantic. Producer: Tibor Rudas; **From The Cradle**, Eric Clapton, Reprise. Producers: Eric Clapton & Russ Titelman; **Longing In Their Hearts**, Bonnie Raitt, Capitol. Producers: Bonnie Raitt & Don Was; **Seal**, Seal, ZTT/Sire/Warner Bros. Producer: Trevor Horn.

## SONG OF THE YEAR

**All I Wanna Do**, David Baerwald, Bill Bottrell, Wyn Cooper, Sheryl Crow & Kevin Gilbert, songwriters; **Can You Feel The Love Tonight**, Elton John & Tim Rice, songwriters; **Circle Of Life**, Elton John & Tim Rice, songwriters; **I Swear**, Gary Baker & Frank J. Meyers, songwriters; **Streets Of Philadelphia**, Bruce Springsteen, songwriter.

## BEST NEW ARTIST

**Ace Of Base**, Arista; **Counting Crows**, Geffen; **Crash Test Dummies**, Arista; **Sheryl Crow**, A&M; **Green Day**, Reprise.

## POP

### BEST POP VOCAL PERFORMANCE, FEMALE

**Hero**, Mariah Carey, Columbia; **All I Wanna Do**, Sheryl Crow, A&M; **The Power Of Love**, Celine Dion, 550 Music/Epic; **Longing In Their Hearts** (Track from "Longing In Their Hearts"), Bonnie Raitt, Capitol; **Ordinary Miracles**, Barbra Streisand, Columbia.

### BEST POP VOCAL PERFORMANCE, MALE

**The Most Beautiful Girl In The World**, Artist Formerly Known As Prince, NPG Records/Bellmark; **Said I Loved You . . . But I Lied**, Michael Bolton, Columbia; **Can You Feel The Love Tonight**, Elton John, Hollywood Records; **Prayer For The Dying**, Seal, ZTT/Sire/Warner Bros.; **Love The One You're With** (Track from "Songs"), Luther Vandross, Epic/LV Records.

### BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**The Sign**, Ace Of Base, Arista; **I Swear**, All-4-One, Blitzz/Atlantic; **MMM MMM MMM**, Crash Test Dummies, Arista; **Stay (I Missed You)**, Lisa Loeb & Nine Stories, RCA; **I'll Stand By You**, Pretenders, Sire/Warner Bros.

### BEST POP VOCAL COLLABORATION

**All For Love**, Bryan Adams, Rod Stewart & Sting, A&M; **Moonglow** (Track from "MTV Unplugged"), Tony Bennett & k.d. lang, Columbia; **Funny How Time Slips Away** (Track from "Rhythm, Country & Blues"), Al Green & Lyle Lovett, MCA; **Wild Night**, John Mellencamp with Me'Shell NdegéOcello, Mercury; **Endless Love**, Luther Vandross & Mariah Carey, Columbia.

### BEST POP INSTRUMENTAL PERFORMANCE

**Cruisin'**, Booker T & the MG's, Columbia; **Sentimental**, Kenny G, Arista; **The Star Spangled Banner** (Track from "Baseball Original Soundtrack Re-

cording"), Branford Marsalis & Bruce Hornsby, Elektra Nonesuch; **Theme From NYPD Blue** (Track from "Inventions From The Blue Line"), Mike Post, American Gramophone; **I'm Forrest . . . Forrest Gump (The Feather Theme)** (Track from "Forrest Gump: Original Motion Picture Score"), Alan Silvestri, Conductor, Epic Soundtrax.

### BEST POP ALBUM

**The Sign**, Ace Of Base, Arista; **The 3 Tenors In Concert 1994**, Jose Carreras, Placido Domingo & Luciano Pavarotti with Zubin Mehta, Atlantic; **I Love Everybody**, Lyle Lovett, Curb/MCA; **Longing In Their Hearts**, Bonnie Raitt, Capitol; **Seal**, Seal, ZTT/Sire/Warner Bros.

### BEST TRADITIONAL POP VOCAL PERFORMANCE

**MTV Unplugged**, Tony Bennett, Columbia; **Roberta**,



Hard rock act Soundgarden earned four nominations, including best rock album and best rock song.

**Roberta Flack**, Atlantic; **Moonlight Becomes You**, Willie Nelson, Justice Records; **Duets**, Frank Sinatra, Capitol; **The Concert**, Barbra Streisand, Columbia.

## ROCK

### BEST FEMALE ROCK VOCAL PERFORMANCE

**I'm Gonna Be A Wheel Someday** (Track from "Fast Track To Nowhere"), Sheryl Crow, A&M; **Come To My Window**, Melissa Etheridge, Island; **Supernova** (Track from "Whip-Smart"), Liz Phair, Matador Records/Atlantic; **Circle Of Fire** (Track from "Martini & Bikinis"), Sam Phillips, Virgin; **Love Sneakin' Up On You**, Bonnie Raitt, Capitol.

### BEST MALE ROCK VOCAL PERFORMANCE

**Loser**, Beck, DGC; **Red Rain** (Track from "Secret World Live"), Peter Gabriel, Geffen; **In The Garden/You Send Me/Allegory** (Track from "a night in san francisco"), Van Morrison, Polydor; **Streets Of Philadelphia**, Bruce Springsteen, Columbia & Epic Soundtrax; **Philadelphia** (Track from "Philadelphia: Music From The Motion Picture"), Neil Young, Epic Soundtrax.

### BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**Crazy**, Aerosmith, Geffen; **Round Here** (Track from "August & Everything After"), Counting Crows, DGC; **Basket Case**, Green Day, Reprise; **All Apologies** (Track from "In Utero"), Nirvana, DGC; **Daughter** (Track from "Vs."), Pearl Jam, Epic Associated.

### BEST HARD ROCK PERFORMANCE

**I Stay Away** (Track from "Jar Of Flies"), Alice In Chains, Columbia; **Sabotage**, Beastie Boys, Capitol; **Longview** (Track from "Dookie"), Green Day, Re-

prise; **Go** (Track from "Vs."), Pearl Jam, Epic Associated; **Black Hole Sun** (Track from "Superunknown"), Soundgarden, A&M.

### BEST METAL PERFORMANCE

**Bring The Noise** (Track from "Live—The Island Years"), Anthrax with Public Enemy, Island; **99 Ways To Die** (Track from "The Beavis & Butt-head Experience"), Megadeth, Geffen; **I'm Broken** (Track from "Far Beyond Driven"), Pantera, EastWest Records America; **Liar**, Rollins Band, Imago; **Spoonman** (Track from "Superunknown"), Soundgarden, A&M.

### BEST ROCK INSTRUMENTAL PERFORMANCE

**Shapes Of Things** (Track from "Full Circle"), Dixie Dregs, Capricorn; **Marooned** (Track from "The Division Bell"), Pink Floyd, Columbia; **Leave That Thing Alone!** (Track from "Counterparts"), Rush, Atlantic/Anthem; **Lu/Amor Y Vida** (Track from "Brothers"), Santana, Guts & Grace/Island; **All Alone** (Track from "Time Machine"), Joe Satriani, Relativity.

### BEST ROCK SONG

**All Apologies**, Kurt Cobain, songwriter; **Black Hole Sun**, Chris Cornell, songwriter; **Come To My Window**, Melissa Etheridge, songwriter; **I'm The Only One**, Melissa Etheridge, songwriter; **Streets Of Philadelphia**, Bruce Springsteen, songwriter.

### BEST ROCK ALBUM

**Vs.**, Pearl Jam, Epic Associated; **Monster**, R.E.M., Warner Bros.; **Voodoo Lounge**, Rolling Stones, Virgin; **Superunknown**, Soundgarden, A&M; **Sleeps With Angels**, Neil Young & Crazy Horse, Reprise.

## ALTERNATIVE MUSIC

### BEST ALTERNATIVE MUSIC PERFORMANCE

**Under The Pink**, Tori Amos, Atlantic; **God Shuffled His Feet**, Crash Test Dummies, Arista; **Dookie**, Green Day, Reprise; **Fumbling Towards Ecstasy**, Sarah McLachlan, Arista; **The Downward Spiral**, Nine Inch Nails, Nothing/TVT/Interscope.

## R&B

### BEST FEMALE R&B VOCAL PERFORMANCE

**Body And Soul**, Anita Baker, Elektra; **Breathe Again**, Toni Braxton, LaFace Records; **A Deeper Love**, Aretha Franklin, Arista; **I Don't Want To Know**, Gladys Knight, MCA; **If That's Your Boyfriend (He Wasn't Last Night)**, Me'Shell Ndegé-Ocello, Maverick/Sire.

### BEST MALE R&B VOCAL PERFORMANCE

**When Can I See You**, Babyface, Epic; **I'm Ready**, Tevin Campbell, Qwest/Warner Bros.; **Wait For The Magic** (Track from "Tenderness"), Al Jarreau, Reprise; **Always And Forever** (Track from "Songs"), Luther Vandross, Epic/LV Records; **Practice What You Preach**, Barry White, A&M.

### BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

**I'll Make Love To You**, Boyz II Men, Motown; **Please Send Me Someone To Love** (Track from "Philadelphia: Music From The Motion Picture"), Sade, Epic Soundtrax; **Whatta Man**, Salt-N-Pepa with En Vogue, Next Plateau/London; **If Anything Ever Happened To You**, BeBe & CeCe Winans, Capitol.

### BEST R&B SONG

**Body And Soul**, Rick Nowels & Ellen Shipley, songwriters; **If That's Your Boyfriend (He Wasn't Last Night)**, Me'Shell NdegéOcello, songwriter; **I'll Make Love To You**, Babyface, songwriter; **When Can I See You**, Babyface, songwriter; **You Mean The World To Me**, Babyface, L.A. Reid & Daryl Simmons, songwriters.

### BEST R&B ALBUM

**Rhythm Of Love**, Anita Baker, Elektra; **II**, Boyz II Men, Motown; **I'm Ready**, Tevin Campbell, Qwest/Warner Bros.; **Just For You**, Gladys Knight, MCA; **Plantation Lullabies**, Me'Shell NdegéOcello, Maverick/Sire/Reprise; **Songs**, Luther Vandross, Epic/LV Records.

## RAP

### BEST RAP SOLO PERFORMANCE

**Fantastic Voyage**, Coolio, Tommy Boy; **Flava In Ya Ear**, Craig Mack, Bad Boy; **U.N.I.T.Y.**, Queen Latifah, Motown; **Gin & Juice**, Snoop Doggy Dogg, Death Row/Interscope; **This DJ**, Warren G, Violator/RAL.

### BEST RAP PERFORMANCE BY A DUO OR GROUP

**Ease My Mind**, Arrested Development, Chrysalis

Records/ERG; **I Ain't Goin' Out Like That**, Cypress Hill, Ruffhouse/Columbia; **Nuttin' But Love**, Heavy D & the Boyz, MCA/Motown; **None Of Your Business**, Salt-N-Pepa, Next Plateau/London; **Regulate** (Track from "Regulate . . . G Funk Era"), Warren G & Nate Dogg, Violator/RAL.

## COUNTRY

### BEST FEMALE COUNTRY VOCAL PERFORMANCE

**Shut Up And Kiss Me**, Mary Chapin Carpenter, Columbia; **Is It Over Yet**, Wynonna, Curb/MCA; **How Can I Help You Say Goodbye**, Patty Loveless, Epic; **Independence Day**, Martina McBride, RCA; **She Thinks His Name Was John**, Reba McEntire, MCA.

### BEST MALE COUNTRY VOCAL PERFORMANCE

**Thinkin' Problem** (Track from "Thinkin' Problem"), David Ball, Warner Bros.; **Your Love Amazes Me** (Track from "John Berry"), John Berry, Liberty; **When Love Finds You**, Vince Gill, MCA; **I Swear**, John Michael Montgomery, Atlantic; **Pocket Of A Clown** (Track from "This Time"), Dwight Yoakam, Reprise.

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

**Blues For Dixie** (Track from "Tribute To The Music Of Bob Wills & the Texas Playboys"), Asleep At The Wheel with Lyle Lovett, Liberty; **Love A Little Stronger**, Diamond Rio, Arista; **When You Say Nothing At All** (Track from "Keith Whitley—A Tribute Album"), Alison Krauss & Union Station, BNA Records; **What A Crying Shame**, the Mavericks, MCA; **Baby Likes To Rock It**, the Tractors, Arista.

### BEST COUNTRY VOCAL COLLABORATION

**Teach Your Children** (Track from "Red Hot + Country"), Suzy Bogguss, Alison Krauss & Kathy Mattea with Crosby, Stills & Nash, Mercury; **The Devil Comes Back To Georgia**, Johnny Cash, Marty Stuart & Travis Tritt, Warner Bros.; **Patches** (Track from "Rhythm Country & Blues"), George Jones & B.B. King, MCA; **I Fall To Pieces**, Aaron Neville & Trisha Yearwood, MCA; **Silver Threads And Golden Needles**, Dolly Parton, Loretta Lynn & Tammy Wynette, Columbia.

### BEST COUNTRY INSTRUMENTAL PERFORMANCE

**Young Thing** (Track from "Read My Licks"), Chet Atkins, Columbia; **Kaw-Liga** (Track from "Roy Clark & Joe Pass Play Hank Williams"), Buster Ann Mu-



Me'Shell NdegéOcello makes a strong showing with four nominations, including best R&B album.

**Appalachian Dream** (Track from "Love A Little Stronger"), Diamond Rio, Arista; **Keep On The Sunny Side** (Track from "Red Hot + Country"), Randy Scruggs with Earl Scruggs & Doc Watson, Mercury; **Marty Stuart Visits The Moon** (Track from "Love and Luck"), Marty Stuart, MCA.

### BEST COUNTRY SONG

**How Can I Help You Say Goodbye**, Burton Banks Collins & Karen Taylor Good, songwriters; **I Swear**, Gary Baker & Frank J. Meyers, songwriters; **Independence Day**, Gretchen Peters, songwriter; **Shut Up And Kiss Me**, Mary Chapin Carpenter; **When Love Finds You**, Vince Gill & Michael Omartian, songwriters.

### BEST COUNTRY ALBUM

**Tribute To The Music Of Bob Wills & The Texas Playboys**, Asleep At The Wheel, Liberty; **Stones In The Road**, Mary Chapin Carpenter, Columbia; **When Love Finds You**, Vince Gill, MCA; **Read My Mind**, Reba McEntire, MCA; **The Song Remembers When**, Trisha Yearwood, MCA.

### BEST BLUEGRASS ALBUM

**Flashback**, J.D. Crowe & the New South, Rounder; **A Deeper Shade Of Blue**, Del McCoury, Rounder;

**When The Roses Bloom In Dixieland**, the Osborne Brothers, Pinnacle Records; **Like We Used To Be**, the Seldom Scene, Sugar Hill; **The Great Dobro Sessions**, Jerry Douglas & Tut Taylor, producers (various artists), Sugar Hill.

## NEW AGE

### BEST NEW AGE ALBUM

**Acoustic Planet**, Craig Chaquico, Higher Octave; **Mandala**, Kitaro, DOMO; **The Garden**, Michael Nesmith, Rio; **Turn Of The Tides**, Tangerine Dream, Miramar; **Prayer For The Wild Things**, Paul Winter, Living Music.

## JAZZ

### BEST CONTEMPORARY JAZZ PERFORMANCE

**Out Of The Loop**, Brecker Brothers, GRP; **Twelve Moons**, Jan Garbarek Group, ECM; **The Sun Don't Lie**, Marcus Miller, PRA; **Is What It Is**, Mike Stern, Atlantic Jazz; **Run For Your Life**, Yellowjackets, GRP.

### BEST JAZZ VOCAL PERFORMANCE

**Keeping Tradition**, Dee Dee Bridgewater, Verve; **I Love You, Paris**, Shirley Horn, Verve; **We'll Be Together Again**, Lena Horne, Blue Note; **Mystery Lady (Songs Of Billie Holiday)**, Etta James, Private Music; **Blue Light 'Til Dawn**, Cassandra Wilson, Blue Note.

### BEST JAZZ INSTRUMENTAL SOLO

**African Skies** (Track from "Out Of The Loop"), Michael Brecker, soloist (the Brecker Brothers), GRP; **Prelude To A Kiss** (Track from "Elegy In Blue"), Benny Carter, soloist; **Lush Life** (Track from "Expressions"), Chick Corea, soloist, GRP; **Alone Together** (Track from "Always Say Goodbye"), Charlie Haden, soloist, Verve; **Pinocchio** (Track from "A Tribute To Miles"), Wayne Shorter, soloist (various artists), Qwest/Reprise.

### BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

**Elegy In Blue**, Benny Carter, MusicMasters; **A Tribute To Miles**, Ron Carter, Herbie Hancock, Wallace Roney, Wayne Shorter & Tony Williams, Qwest/Reprise; **Always Say Goodbye**, Charlie Haden Quartet West, Verve; **Tenor Legacy**, Joe Lovano, Blue Note; **Rapsodia**, Gonzalo Rubalcaba, Blue Note.

### BEST LARGE JAZZ ENSEMBLE PERFORMANCE

**Desert Lady/Fantasy**, Toshiko Akiyoshi, Columbia; **Big Band Theory**, Carla Bley, ECM; **Only In New York**, Bob Mintzer Big Band, DMP; **Evanescence**, Maria Schneider Jazz Orchestra, Enja; **Journey**, McCoy Tyner Big Band, Birdology/Verve.

### BEST LATIN JAZZ PERFORMANCE

**Taboo**, Ray Barretto & New World Spirit, Concord Picante; **944 Columbus**, Mario Bauza & the Afro-Cuban Jazz Orchestra, Messidor; **Crossroads**, Jerry Gonzalez & the Fort Apache Band, Milestone; **Palmamas**, Eddie Palmieri, Elektra Nonesuch/American Explorer Series; **Danzon (Dance On)**, Arturo Sandoval, GRP.

## GOSPEL

### BEST ROCK GOSPEL ALBUM

**To Extremes**, DeGarmo & Key, Benson; **Going Public**, Newsboys, Star Song; **Wake-Up Call**, Petra, DaySpring; **Squint**, Steve Taylor, Warner Alliance; **Strong Hand Of Love—A Tribute To Mark Heard**, Various Artists, Dan Russell, producer, Fingerprint/Myrrh.

### BEST POP/CONTEMPORARY GOSPEL ALBUM

**The Light Inside**, Gary Chapman, Reunion; **Heaven In The Real World**, Steven Curtis Chapman, Sparrow; **Mercy**, Andrae Crouch, Qwest/Warner Bros.; **Beyond All The Limits**, Damelle Harris, Benson Music Group; **First Christmas**, BeBe & CeCe Winans, Capitol.

### BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS GOSPEL ALBUM

**Tell It Again**, Wendy Bagwell & the Sunliters, Canaan; **High And Lifted Up**, the Cathedrals, Canaan; **The Door**, Charlie Daniels, Sparrow; **I Know Who Holds Tomorrow**, Alison Krauss & the Cox Family, Rounder; **Just Stopped By**, the Torchmen, SCD.

### BEST TRADITIONAL SOUL GOSPEL ALBUM

**I Will Trust In The Lord . . .**, Reverend James Moore, Malaco; **"Live" With The Georgia Mass Choir—Feels Like . . .**, Dorothy Norwood, Malaco;

(Continued on next page)

## MICHAEL JACKSON APPEALS PLAGIARISM RULING

(Continued from page 9)

The temporary injunction is so far relevant only in Italy, but it would become binding worldwide if the sentence is confirmed in 120 days, say sources here, although such a decree would be virtually impossible to enforce.

Bano, confident that the ruling would not be overturned, says, "Out of so much negative news recently, at last something good. After three years [in court], we were found to be on the right side. If I get compensation, I will give 10% to my son, who discovered the affair."

Bano has been a popular middle-of-

the-road singer/songwriter in Italy since the '60s. He formed a successful singing duo with his wife, Romina Power (daughter of the late Hollywood actor Tyrone Power), that achieved top 10 album success in several European countries.

The disappearance of their teenage daughter Ylenia has overshadowed the couple's career for the past 18 months. She was last seen in New Orleans, where a street musician in jail for a narcotics offense says he befriended her shortly before she was last heard of by family and friends.

## GRAMMY AWARDS NOMINATIONS

(Continued from preceding page)

**Songs Of The Church**—Live In Memphis, Alberta Walker, Benson; **In His Place**, the Williams Brothers, Blackberry; **Come Thou Almighty King**, Rev. Timothy Wright (& the N.Y. Fellowship Mass Choir), Savoy.

### BEST CONTEMPORARY SOUL GOSPEL ALBUM

**Save The World**, Yolanda Adams, Tribute; **The Live Experience**, Helen Baylor, Word; **Matters Of The Heart**, Commissioned, Benson; **To A Higher Place**, Tramaine Hawkins, Columbia; **Join The Band**, Take 6, Reprise.

### BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

**Through God's Eyes**, Rev. Milton Brunson, choir director, the Thompson Community Singers, Word; **Live . . . A Celebration Of Praise**, O'Landa Draper, choir director (the Associates), Word; **Kings & Kingdoms**, Edwin Hawkins, choir director (Music & Arts Seminar Mass Choir), Intersound; **We Haven't Forgotten You**, Kurt Carr, choir director (the Los Angeles Gospel Messengers), Savoy; **Live In Atlanta At Morehouse College**, Hezekiah Walker, choir director (the Love Fellowship Crusade Choir), Benson.

### LATIN

#### BEST LATIN POP ALBUM

**El Camino Del Alma**, Cristian, Fonovisa; **De Mi Alma Latina**, Placido Domingo, EMI Latin/Angel; **Gracias Por Esperar**, Juan Gabriel, Ariola; **Vida**, La Mafía, Sony Discos; **Segundo Romance**, Luis Miguel, WEA Latina.

#### BEST TROPICAL LATIN ALBUM

**Master Sessions Volume 1**, Cachao, Crescent Moon/Epic; **Luis Enrique**, Luis Enrique, Sony Tropical; **Fogaraté!**, Juan Luis Guerra 440, Karen/BMG; **La Aventura**, Orquesta De La Luz, Ariola; **Cara De Niño**, Jerry Rivera, Sony Tropical.

#### BEST MEXICAN/AMERICAN ALBUM

**Dime Cuando Volveras**, Ramon Ayala Y Los Bravos Del Norte, Freddie Records; **Recuerdo A Javier Solis**, Vikki Carr, Sony Latin; **Recordando A Los Panchos**, Vicente Fernandez, Sony Discos; **La Diferenzia**, La Diferenzia, Arista Texas; **El Bronco**, Los Terribles Del Norte, Freddie Records; **Amor Prohibido**, Selena, EMI Latin.

#### BEST TRADITIONAL BLUES ALBUM

**From The Cradle**, Eric Clapton, Reprise; **Living The Blues**, James Cotton, Verve; **Trouble No More**, John Hammond, Pointblank/Charisma; **In My Time**, Charlie Musselwhite, Alligator; **Ain't Enough Comin' In**, Otis Rush, This Way Up/Mercury.

#### BEST CONTEMPORARY BLUES ALBUM

**Shame + Sin**, the Robert Cray Band, Mercury; **Father Father**, Pops Staples, Pointblank; **Force Of Nature**, Koko Taylor, Alligator; **Strange Pleasure**, Jimmie Vaughan, Epic; **Bow Wow**, Johnny "Guitar" Watson, Wilma Records.

### FOLK

#### BEST TRADITIONAL FOLK ALBUM

**L'Echo**, BeauSoleil, Forward; **Ritual—Le Mystere Des Voix Bulgares**, (the Bulgarian State Television Female Vocal Choir), Dora Hristova, conductor, Elektra Nonesuch; **World Gone Wrong**, Bob Dylan, Columbia; **Liph'iqiniso**, Ladysmith Black Mambazo, Shanachie; **Wheel Of Fortune**, John Renbourn & Robin Williamson, Flying Fish; **Third Annual Farewell Reunion**, Mike Seeger, Rounder.

#### BEST CONTEMPORARY FOLK ALBUM

**American Recordings**, Johnny Cash, American; **Cover Girl**, Shawn Colvin, Columbia; **My Life**, Iris DeMent, Warner Bros.; **Flyer**, Nanci Griffith, Elektra; **Swamp Ophelia**, Indigo Girls, Epic.

### REGGAE

#### BEST REGGAE ALBUM

**Rise And Shine**, Aswad, Mesa; **Strongg**, Black Uhuru, Mesa; **Light My Fire**, Dennis Brown, Heart-beat; **Reggae Dancer**, Inner Circle, Big Beat/Atlantic; **Stir It Up**, Various Artists, Columbia; **Crucial!** Roots Classics, Bunny Wailer, Shanachie.

### WORLD MUSIC

#### BEST WORLD MUSIC ALBUM

**Love & Liberté**, Gipsy Kings, Elektra Musician; **Angelus**, Milton Nascimento, Warner Bros.; **The Guide (Wommat)**, Youssou N'Dour, Chaos/Columbia; **Talking Timbuktu**, Ali Farka Toure with Ry Cooder, Hannibal; **Sabsylma**, Zap Mama, Luaka Bop/Warner Bros.

### POLKA

#### BEST POLKA ALBUM

**Always . . . Forever . . . And A Day**, Eddie Blazonczyk's Versatones, Bel-Aire Records; **Your Polka Sweethearts**, Happy Louie & Juicia's Polka Band,

Ha-Lo Records; **Jan Lewan & His Orchestra**, Jan Lewan, JRD Records; **Music & Friends**, Walter Ostanek Band, WRS; **Polka Your Troubles Away**, Jimmy Sturr & His Orchestra Featuring Johnny Karas, Rounder.

### CHILDREN'S

#### BEST MUSICAL ALBUM FOR CHILDREN

**Bananaphone**, Raffi, Michel Creber & Raffi, producers, Shoreline/MCA; **The Lion King (Original Motion Picture Soundtrack)**, Various Artists, Marc Mancina, Jay Rifkin, Chris Thomas & Hans Zimmer, producers, Walt Disney Records; **Little Sleepy Eyes**, Various Artists, J. Aaron Brown, Otis Forrest & David R. Lehman, producers, Jaba Records; **The**



Green Day is one of several acts earning nominations with debut albums.

**Manhattan Transfer Meets Tubby The Tuba**, The Manhattan Transfer, Joseph Magee & Timothy Russell, producers, Summit Records; **Return To Pooh Corner**, Kenny Loggins, Kenny Loggins, Terry Nelson & David Pack, producers, Sony Wonder.

#### BEST SPOKEN WORD ALBUM FOR CHILDREN

**Aladdin And The Magic Lamp**, John Hurt, Brian Gleeson, Mickey Hart & C.W. Rogers, producers, BMG Kidz; **The Creation**, Amy Grant, Bela Fleck, Brian Gleeson & Craig Rogers, producers, BMG Kidz; **Johnny Appleseed**, Garrison Keillor, Ken Hoin & Mark O'Connor, producers, Rabbit Ears; **The Lion King Read-Along (Original Cast)**, Robert Guillaume, Ted Krzyko & Randy Thomton, producers, Walt Disney Records; **The Magic School Bus: Fun With Sound**, Various Artists Including Lily Tomlin & Carol Channing, John Wynne, producer, TW Kids.

### SPOKEN-DOCUMENTARY

#### BEST SPOKEN WORD OR NONMUSICAL ALBUM

**Baseball (Geoffrey C. Ward & Ken Burns)**, Ken Burns, Random House Audio; **The Bible (The New Testament)**, Gregory Peck, Olive Branch; **Get In The Van: On The Road With Black Flag (Henry Rollins)**, Henry Rollins, Time Warner Audiobooks; **Hamlet (William Shakespeare)**, Kenneth Branagh (& the Renaissance Theatre Company), BDD Audio; **Schindler's List (Thomas Keneally)**, Ben Kingsley, Simon & Schuster Audio.

### COMEDY

#### BEST COMEDY ALBUM

**Attention Butt Pirates And Lesbians**, Judy Tenuta, Goddess Records; **The Jerky Boys 2**, the Jerky Boys, Select; **Live From Hell**, Sam Kinison, Priority; **The Official Politically Correct Dictionary And Handbook (Henry Beard & Christopher Cerf)**, Christopher Cerf, Dove Audio; **They're All Gonna Laugh At You**, Adam Sandler, Warner Bros.

### MUSICAL SHOW

#### BEST MUSICAL SHOW ALBUM

**Andrew Lloyd Webber's Sunset Blvd.** (American Premiere Cast With Glenn Close), Andrew Lloyd Webber & Nigel Wright, producers (Don Black & Christopher Hampton, lyricists, Andrew Lloyd Webber, composer), Really Useful Records; **Beauty And The Beast: A New Musical (Original Broadway Cast)**, Bruce Botnick & Alan Menken, producers (Howard Ashman and Tim Rice, lyricists, Alan Menken, composer), Walt Disney Records; **Crazy For You (Original London Cast)**, Paul Gemignani & Stewart Mackintosh, producers (Ira Gershwin, lyricist, George Gershwin, composer), RCA Victor; **Passion (Original Broadway Cast)**, Phil Ramone, producer (Stephen Sondheim, lyricist, Stephen Sondheim, composer), Angel; **Rodgers And Hammerstein's Carousel (1994 Broadway Cast)**, Jay

Landers & Tony McAnany, producers (Oscar Hammerstein, lyricist, Richard Rodgers, composer), Angel.

### COMPOSING

#### BEST INSTRUMENTAL COMPOSITION

**A Mis Abuelos (Track from "Danzon (Dance On)")**, Arturo Sandoval, composer (Arturo Sandoval), GRP; **African Skies (Track from "Out Of The Loop")**, Michael Brecker, composer (the Brecker Brothers), GRP; **Elegy In Blue (Track from "Elegy In Blue")**, Benny Carter, composer (Benny Carter), MusicMasters; **Ellington-Strayhorn Suite (Track from "Black, Brown & Beige")**, Louie Bellson, composer (Louie Bellson), MusicMasters; **Evanescence (Track from "Evanescence")**, Maria Schneider, composer (Maria Schneider Jazz Orchestra), Enja.

#### BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

**The Lion King (Instrumental Tracks)**, Hans Zimmer, composer, Walt Disney Records; **Little Buddha**, Ryuichi Sakamoto, composer, Milan; **Schindler's List**, John Williams, composer, MCA; **The Shawshank Redemption**, Thomas Newman, composer, Epic Soundtrax; **Wolf**, Ennio Morricone, composer, Columbia/Sony Classics.

#### BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

**Can You Feel The Love Tonight (From "The Lion King")**, Elton John & Tim Rice, songwriters (Elton John), Walt Disney Records; **Circle Of Life (From "The Lion King")**, Elton John & Tim Rice, songwriters (Elton John), Walt Disney Records; **The Day I Fall In Love (From "Beethoven's 2nd")**, James Ingram, Clif Magness & Carole Bayer Sager, songwriters (Dolly Parton & James Ingram), Columbia; **I'll Remember (From "With Honors")**, M. Ciccone, Patrick Leonard & Richard Page, songwriters (Madonna), Maverick; **Streets Of Philadelphia (From "Philadelphia")**, Bruce Springsteen, songwriter (Bruce Springsteen), Columbia & Epic Soundtrax.

### ARRANGING

#### BEST ARRANGEMENT ON AN INSTRUMENTAL

**A Mis Abuelos (Track from "Danzon (Dance On)")**, Richard Eddy & Arturo Sandoval, arrangers (Arturo Sandoval), GRP; **Bebop (Track from "Desert Lady-Fantasy")**, Toshiko Akiyoshi, arranger (Toshiko Akiyoshi Jazz Orchestra), Columbia; **Ellington-Strayhorn Suite (Track from "Black, Brown & Beige")**, Louie Bellson, arranger (Louie Bellson), MusicMasters; **In The Wee Small Hours Of The Morning (Track from "Night And Day—Celebrate Sinatra")**, Nan Schwartz Mishkin, arranger (John Williams & the Boston Pops Orchestra), Sony Classical; **Three Cowboy Songs (Track from "The Orchestral Album")**, Dave Grusin, arranger (Dave Grusin), GRP.

#### BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

**Ability To Swing (Track from "That Secret Place")**, Patti Austin, Jerry Hey, Bob James, Lee Ritenour & Mervyn Warren, arrangers (Patti Austin), MCA/GRP; **Circle Of Life (Track from "The Lion King: Original**

**Motion Picture Soundtrack")**, Andrae Crouch, Lebo Morake & Hans Zimmer, arrangers (Carmen Twillie), Walt Disney Records; **I Can't Make You Love Me (Track from "Love, Nancy")**, Jeremy Lubbock, arranger (Nancy Wilson), Columbia; **I've Got A Crush On You (Track from "Duets")**, Patrick Williams (& Nelson Riddle), arrangers (Frank Sinatra & Barbra Streisand), Capitol; **Without A Word Of Warning (Track from "A Tribute To Bing Crosby, Paramount's Greatest Singer")**, Alan Broadbent, arranger (Mel Torme), Concord Jazz; **Young At Heart (Track from "It Could Happen To You: Music From The Motion Picture")**, Johnny Mandel, arranger (Tony Bennett & Shawn Colvin), Columbia.

### MUSIC VIDEO

#### BEST MUSIC VIDEO, SHORTFORM

**Agolo**, Angelique Kidjo, Arno Moria, video producer, Michel Meyer, video director, Island; **Lucas With The Lid Off**, Lucas, Georges Mermann, video producer, Michel Gondry, video director, Big Beat/The Atlantic Group; **Fire On Babylon**, Sinead O'Connor, Georges Berman, video producer, Michel Gondry, video director, Chrysalis; **Go West**, Pet Shop Boys, Megan Hollister, video producer, Howard Greenhalgh, video director, EMI; **Love Is Strong**, the Rolling Stones, Sean Chaffin, video producer, David Fincher, video director, Virgin; **Jurassic Park, "Weird Al" Yankovic**, Scott Nordlund & Mark Osborne, video producers and directors, Scotti Bros./Imaginary Entertainment.

#### BEST MUSIC VIDEO, LONGFORM

**A Prokofiev Fantasy With Peter And The Wolf**, Claudio Abbado Conducting the Chamber Orchestra Of Europe, Sting, narrator, Joanna Beresford & Frances Peters, video producers, Steve Bendelack, Roger Law & Christopher Swann, video directors, A Spitting Swanns Limited Production; **Devotional**,



Liz Phair joins other women rockers vying for the reinstated female rock performance award.

Depeche Mode, Richard Bell, video producer, Anton Corbijn, video director, Warner Reprise Video; **Ravel: Bolero; Mussorgsky: Pictures At An Exhibition**, Charles Dutoit Conducting Orchestre Symphonique de Montreal, Niv Fichman, video producer, Bernar Hebert, Adrian Marthaler

& Barbara Willis Sweete, video directors, London Records; **The Girlie Show—Live Down Under**, Madonna, Marty Callner, video producer, Mark "Aldo" Miceli, video director, Warner Bros./Maverick Home Video; **Zoo TV—Live From Sydney**, U2, Ned O'Hanlon & Rocky Oldham, video producers, David Mallet, video director, PolyGram Video.

### ALBUM NOTES

#### BEST ALBUM NOTES

**Beauty Is A Rare Thing—The Complete Atlantic Recordings**, Yves Beauvais, Don Cherry, Ornette Coleman & Robert Palmer, album notes writers (Ornette Coleman), Rhino; **The Complete Bud Powell On Verve**, Francis Pandras, Celia Powell, Peter Pullman, Sonny Rollins & Horace Silver, album notes writers (Bud Powell), Verve; **Louis Armstrong: Portrait Of The Artist As A Young Man, 1923-1934**, Dan Morgenstern & Loren Schoenberg, album notes writers (Louis Armstrong), Columbia/Legacy; **Otis! The Definitive Otis Redding**, Carol Cooper, Steve Greenberg & Jaime Wolf, album notes writers (Otis Redding), Rhino; **Sam Cooke's Sar Records Story 1959-1965**, Peter Guralnick, album notes writer (Various Artists), ABKCO.

### HISTORICAL

#### BEST HISTORICAL ALBUM

**Andres Segovia: A Centenary Celebration**, Israel Horowitz, compilation producer (Andres Segovia), MCA Classics; **The Complete Decca Masters (Plus)**, Ron O'Brien, compilation producer (Judy Garland), MCA; **The Complete Ella Fitzgerald Songbooks On Verve**, Michael Lang, compilation producer (Ella Fitzgerald), Verve; **Louis Armstrong: Portrait Of The Artist As A Young Man, 1923-1934**, Dan Morgenstern & Nedra Olds-Neal, compilation producers (Louis Armstrong), Columbia/Legacy; **The Song Is You**, Paul Williams, compilation producer (Tommy Dorsey & Frank Sinatra), RCA; **Songs Of The West**, James Austin & Randy Poe, compilation producers (Various Artists), Rhino.

### ENGINEERING

#### BEST ENGINEERED ALBUM (NONCLASSICAL)

**The Division Bell**, Andrew Jackson, engineer (Pink Floyd), Columbia; **I'm Alive**, Ed Cherney, Paul Dieter & Rik Pekkonen, engineers (Jackson Browne), Elektra; **Longing In Their Hearts**, Ed Cherney, engineer (Bonnie Raitt), Capitol; **Rhythm, Country & Blues**, Chuck Ainlay, Ed Cherney, Roger Nichols, Rik Pekkonen, Don Smith & Bob Clearmountain, engineers (Various Artists), MCA; **Seal**, Robin Barclay, Sean Chenery, Steve Fitzmaurice, Gregg Jackman, Steve MacMillin, Carmen Rizzo, Tim Weidner & Paul Wright, engineers (Seal), Sire.

#### PRODUCER (NONCLASSICAL)

#### PRODUCER OF THE YEAR (NONCLASSICAL)

David Foster; Trevor Horn; Jimmy Jam & Terry Lewis; Brendan O'Brien; Don Was.

Complete Grammy nominations in the classical field will appear in next week's *Billboard*.

## GRAMMY OFFERS OPEN ARMS TO A NEW GENERATION OF TALENT

(Continued from page 9)

Other developing talents receiving first-time nominations are Beck, Liz Phair, Lisa Loeb & Nine Stories, Sam Phillips, and Rollins Band.

Nominees from previous years also made an impact. The other artists collecting four nominations—country crooner Carpenter, hard rock band Soundgarden, songwriter Tim Rice, classical producer/singer Cheryl Studer, and R&B veteran Luther Vandross—have all won Grammys in years past.

Other Grammy favorites receiving nominations this year include eight-time winner Clapton, whose "From The Cradle" was also nominated for best traditional blues album; Tony Bennett, who received three nominations; Boyz II Men, three nominations; Barbra Streisand, two nominations; and Frank Sinatra, with one nomination.

NARAS members remembered the late Kurt Cobain, nominating Nirvana's "All Apologies" as best rock performance with vocal and best rock song.

Making a welcome return following a year when female rockers made more noise than ever is the female rock performance category, which pits Crow's "I'm Gonna Be A Wheel Someday" against Melissa Etheridge's "Come To My Window," Phair's "Supernova," Phillips' "Circle Of Fire," and Raitt's "Love Sneakin' Up On You."

Only recordings released between Oct. 1, 1993, and Sept. 30, 1994, are eligible for nominations. NARAS' more than 7,000 voting members will determine the winners.

The Grammy Awards ceremony will be telecast to 140 countries worldwide on March 1, when it returns to the Shrine Auditorium in Los Angeles. Last year's show was in New York. Co-

median/actor Paul Reiser will host the event.

NARAS president/CEO Michael Greene cites the efforts of "pro-active" L.A. Mayor Richard Riordan as the catalyst in driving the organization's return to L.A.

Riordan already has taken several steps toward alleviating the logistical problems that have plagued the Grammy ceremony in its most recent L.A. incarnations, Greene says. In addition, Riordan has demonstrated a firm commitment to the special projects embraced and promoted by NARAS, the academy president notes.

"Los Angeles has made a commitment to music and to furthering music education throughout the year, which is very important to NARAS," he says.

Assistance in preparing this story was provided by Deborah Russell.

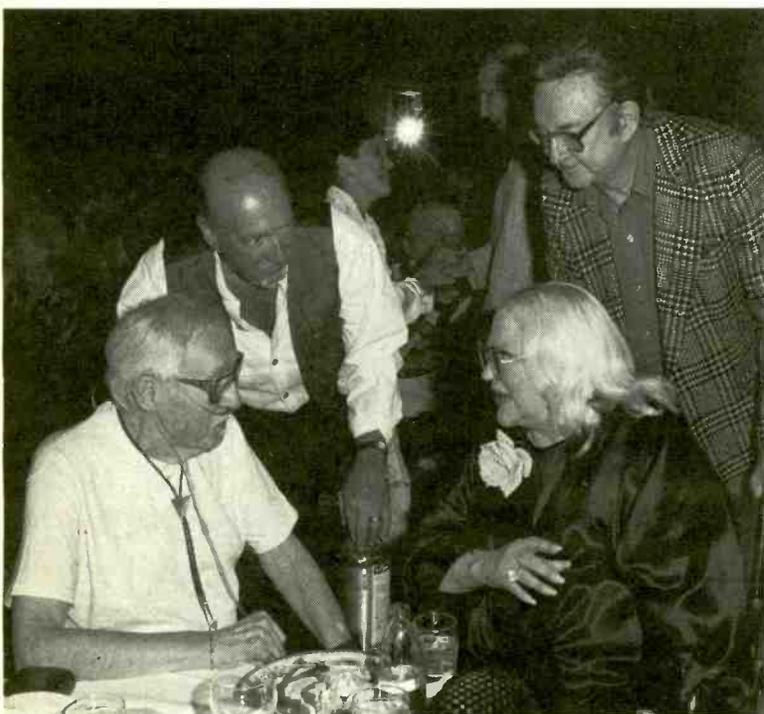
# Newsmakers



**"Pure" Gold.** Mercury artist Crystal Waters celebrates gold certification of her single "100% Pure Love" and her signing to the Ford modeling agency with label execs. Shown in the back row, from left, are Ed Eckstine, Mercury president; Bruce Carbone, senior director of A&R, modern/dance music; Waters; Franco Lemello, national manager of dance/crossover promotion, East Coast; David Leach, senior VP of promotion; and Josh Ziemann, senior director of marketing. In front is Waters' manager, Vito Bruno of AMPM Entertainment.



**Kids In The "Hall."** Socializing at the New York University Musical Theatre Hall Of Fame Gala are, from left, Betty Comden, Adolph Green, Gwen Verdon, and Mrs. Jule Styne. At the Gala, Comden, Green, Verdon, and George Abbott received NYU Musical Theatre Hall Of Fame Awards, and Mary Martin, Cole Porter, Irving Berlin, and Yip Harburg were inducted into the NYU Musical Theatre Hall Of Fame.



**Birthday Wishes.** Paying tribute to pianist Jimmy Rowles, bottom left, at his 76th birthday party are singer Peggy Lee, bottom right; Herbie Mann, top left, president of Rowles' label, Kokopelli Records; and longtime friend Steve Allen. Mann honored Rowles with a flute rendition of "Happy Birthday," and Allen performed an original piano composition.



**Art And Music.** An artistic collage tribute to the late songwriter Sammy Cahn is presented to Frank Military, right, senior VP of Warner/Chappell Music and Cahn's longtime friend and publisher. The collage is part of a series of tributes to American songwriters created by Canadian artist Hans Hirschfeld. A group of the works will be shown in the Songwriters Hall Of Fame Museum upon its completion. Shown presenting the collage is Ren Grevatt, publicist for the National Academy Of Popular Music, custodian for the Hall Of Fame and U.S. representative for Hirschfeld.



**Making Beautiful Music Together.** Celebrating the release of "Frank Sinatra Duets II" at a Capitol Records listening party, from left, are Patrick Williams, conductor and arranger for "Duets" and "Duets II"; Frank Sinatra Jr.; Gary Gersh, president/CEO, Capitol Records; and recording artists Eydie Gorme and Steve Lawrence.



**Good Conduct.** Violinist Leila Josefowicz celebrates her signing to Philips Classics. Shown backstage at her debut concert at Carnegie Hall, from left, are Sir Neville Marriner, conductor of the Academy Of St. Martin In The Fields; Dr. Hans Kinzl, president, Philips Classics Productions; Josefowicz; Costa Pilavachi, director of A&R, Philips Classics Productions; and Chris Roberts, president, PolyGram Classics & Jazz.



**"House" Party.** Norwegian instrumental artist Oystein Sevag is congratulated on his worldwide signing to Warner/Chappell Music. Sevag's new Windham Hill album, "Global House," was released in Europe in November and is due out in the U.S. in February. Shown, from left, are Patrick Conseil, international creative services director, Warner/Chappell New York; Sevag; and Steve Yanovski, Sevag's manager.



**Publishing Conference.** Publishing executives, artists, and songwriters socialized at a cocktail reception hosted by PolyGram Music Publishing Group at Cicada Restaurant in Los Angeles, coinciding with the company's International Publishing Conference the week of Nov. 7. More than 250 guests attended the reception and enjoyed performances by PolyGram artists Jules Shear, Brian McKnight, and Eddie Chacon of Charles & Eddie. Shown, from left, are Chacon; David Simone, president, PolyGram Music Publishing Group; Shear; songwriter Bernie Taupin, owner of Cicada; David Hockman, chief executive, PolyGram International Music Publishing Ltd.; and McKnight.

# HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

**T**LC's "Creep" (Arista) is virtually tied with **Boyz II Men's** "On Bended Knee" (Motown) and has a good chance to succeed "Knee" at No. 1 next week based on "Creep's" airplay increase this week. Due to a massive post-holiday sales decrease (as expected), very few titles show sizable point gains. **Madonna's** "Take A Bow" (Maverick/Sire/Warner Bros.) is the biggest point gainer inside the top 10. "Bow" is also the only record inside the top 10 to post a sales increase. This strong gain was probably aided by multiple airings of her MTV special "No Bull—The Making Of Take A Bow" over the holiday weekend. "Bow" is No. 1 at WDJX Louisville, Ky., but is still a long way from No. 1 nationally, as the top two records are far ahead of all other contenders.

**I**NSIDE THE TOP 20, the only other serious gainer is the multiple-week Airplay Greatest Gainer **Corona** with "The Rhythm Of The Night" (East-West). Like almost every other record inside the top 20, "Night" is off slightly in sales and is up again in airplay. "Rhythm" is top five at WXKS Boston; KTFM San Antonio, Texas; and KRQQ Tucson, Ariz.

**I**NSIDE THE TOP 40, two other records stand out with significant overall gains: "Hold My Hand" by **Hootie & the Blowfish** (Atlantic) and "Every Day Of The Week" by **Jade** (Giant). "Hand" has already cracked the top 10 at WSTW Philadelphia, KDGE Dallas, and WZPL Indianapolis. Jade is top 10 at KDON Monterey/Salinas, Calif., WHJX Jacksonville, Fla., and KZHT Salt Lake City. **Babyface's** "When Will I See You Again" (Epic) and **John Mellencamp's** "Wild Night" (Mercury) made surprising turnarounds on the chart due to increased airplay during year-end countdown programs. **Crystal Waters's** "100% Pure Love" (Mercury) is up even more dramatically, due to countdown airplay. It is still in the top 10 at KIIS Los Angeles and is now in the top 10 at WHTZ New York. As a result of these factors, "100%" wins this week's Greatest Gainer/Airplay award. **Toni Braxton's** double-sided "I Belong To You"/"How Many Ways" (Arista) was the next-biggest airplay gainer among newer records on the chart, helped by top 10 airplay rankings at KRQQ Tucson; WVKL Toledo, Ohio; and KKLQ San Diego.

**T**HIS WEEK'S Greatest Gainer/Sales (for records outside the top 20) is **Nine's** "Whatcha Want" (Profile). "Whatcha" is the third-biggest overall gainer outside the top 20, with early airplay breaking at WERQ Baltimore and WQHT New York. **Soul For Real's** "Candy Rain" (Uptown/MCA) is the biggest overall gainer below the top 20, and posts the second-biggest sales gain on the entire chart, also helped by WERQ Baltimore and WQHT New York, in addition to WPGC Washington, D.C. After "Whatcha" and "Candy," **Craig Mack's** "Get Down" (Arista) is the third-biggest sales gainer outside the top 20. "Get" is the second-biggest overall gainer below the top 20 and the third-biggest overall gainer on the entire chart. "Get," too, is receiving early airplay at WERQ Baltimore, WPGC Washington, and WQHT New York.

## BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	5	<b>SOUR TIMES</b> PORTISHEAD (LONDON/ISLAND)
2	3	7	<b>PARTY</b> DIS-N-DAT (EPIC STREET/EPIC)
3	—	1	<b>COCKTALES</b> TOO SHORT (DANGEROUS/JIVE)
4	—	3	<b>TAKE YOU THERE</b> PETE ROCK & C.L. SMOOTH (ELEKTRA)
5	—	1	<b>WHINEY, WHINEY</b> WILLI ONE BLOOD (RCA)
6	12	6	<b>ONLY ONE ROAD</b> CELINE DION (550 MUSIC)
7	11	2	<b>NIGHT IS FALLIN' IN MY HEART</b> DIAMOND RIO (ARISTA)
8	25	3	<b>VOCAB</b> FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
9	13	3	<b>THAT'S JUST WHAT YOU ARE</b> AIMEE MANN (IMAGO)
10	14	4	<b>FAT BOY</b> MAX-A-MILLION (S.O.S.)
11	19	2	<b>THIS LIL' GAME WE PLAY</b> SUBWAY (BIV 10/MOTOWN)
12	18	7	<b>GIT UP, GIT OUT</b> OUTKAST (LAFACE/ARISTA)
13	23	2	<b>CAN I STAY WITH YOU</b> KARYN WHITE (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	24	2	<b>WHERE I WANNA BE BOY</b> MISSJONES (STEP SUN)
15	—	9	<b>ROUND &amp; ROUND</b> MIRANDA (SUNSHINE)
16	16	8	<b>ROCKAFELLA</b> REDMAN (RAL/ISLAND)
17	8	4	<b>STORM IN THE HEARTLAND</b> BILLY RAY CYRUS (MERCURY)
18	10	8	<b>HEADLINE NEWS</b> "WEIRD AL" YANKOVIC (SCOTTI BROS.)
19	—	4	<b>WE RUN THINGS (IT'S LIKE DAT)</b> DA BUSH BABEES (REPRISE)
20	—	1	<b>WOMAN TO WOMAN</b> JEWELL (DEATH ROW/INTERSCOPE)
21	—	1	<b>TURN IT UP</b> RAJA-NEE (PERSPECTIVE)
22	—	1	<b>SUPA STAR</b> GROUP HOME (PAYDAY/FFRR)
23	15	7	<b>RICH GIRL</b> MICHIE ONE & LOUCIE LOU (VP)
24	—	3	<b>LICK IT</b> ROULA (S.O.S.)
25	7	5	<b>WHEN THE THOUGHT OF YOU . . .</b> DAVID BALL (WARNER BROS.)

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

## ARISTA'S 'BOYS' SOUNDTRACK FEATURES FEMALES

(Continued from page 1)

Nicks, Annie Lennox, and others.

The alternative-oriented soundtrack accompanies the New Regency Productions film "Boys On The Side," which teams actresses Whoopi Goldberg, Drew Barrymore, and Mary-Louise Parker in a story about the unique nature of female friendship and bonding. The film, directed by Herbert Ross, is due to be released Feb. 3 to more than 2,000 theaters across the U.S.

"This is kind of like an 'of the women, for the women, by the women' type of thing," says Mitchell Leih, VP of music for New Regency Productions.

Lieb developed the all-female film soundtrack with Arista president/CEO (and album executive producer) Clive Davis, VP of Arista soundtracks Jacquie Perryman, and Arista executive VP/GM Roy Lott. Lieb says it was clear from the start that the album, like the film, did not need a leading male artist to ensure the product's wide audience appeal.

"I don't think we would have been true to the film—to the vision of the characters and the spirit of the movie—to have gone out of our way to have a big male artist on the soundtrack," Lieb says. "On the marketing level, you want the widest audience. But we've all learned that the core, base, root audience is the most important. You have to be true to the movie. It's about women; this just makes sense."

The "Boys On The Side" soundtrack is anchored by the Bonnie Raitt version of Roy Orbison's "You Got It," the first single off the album. The song is performed in the film by Goldberg, who portrays a down-on-her-luck singer biding her time on the roadhouse circuit. The film tracks her life-changing cross-country pilgrimage with rideshare partners Parker and Barrymore.

The film's stars appear in a music videoclip of "You Got It," which was reeled in early January by Planet Pictures director Gerry Wenner. Others appearing in the clip are Don Was, who produced the track, and guitarist Wendy Melvoin of Wendy & Lisa fame.

The single is scheduled for service in mid-January to a variety of radio formats, from album rock and modern rock to top 40 and album alternative outlets, says Arista's Lott. VH1 has committed to programming the clip as early as Friday (13), he says. A crew from the music video network was on the set during the music video production, and a feature about the film is slated for a segment on VH1's "Flix" program.

Mid-February will see the release of the album's second single, "Power Of Two," by Indigo Girls. The duo appears in the film as members of a bar band that welcomes Goldberg into its ranks. The track is on the group's latest Epic outing, "Swamp Ophelia," and Epic will release the single and video with Arista's promo support and creative input.

Other tracks include the Cranberries' "Dreams"; Annie Lennox's "Why"; Joan Armatrading's "Willow"; Crow's cover of Derek & the Dominos' "Keep On Growing"; Jonell Mosser's version of the Robert Johnson blues classic "Crossroads"; the Pretenders' recording of Morrissey's "Every Day Is Like Sunday"; and Sarah McLachlan's rendition of Tom Waits' "Ol' 55."

The soundtrack also features two songs written specifically for the film: Crow's "Somebody Stand By Me," per-

formed by Nicks, and Etheridge's "I Take You With Me."

Leib says it was the Etheridge track that helped attract the interest of Arista, which was his ideal choice for a musical partner for the film.

"I'm very song-driven and wanted a creative record executive who gets involved hands-on, because my job is so demanding from a production end," says Leib. "Clive got it right away."

Arista's Lott notes that the marketing campaign tied to the album will not overemphasize its all-female nature. Instead, the product will be "worked as a top-level draw from a record standpoint."

"What this album does provide is a generally consistent voice," Lott says. "It doesn't play as a series of disparate tracks. Soundtrack albums like that tend to live on after the film."

## R.E.M. OKs TICKETMASTER FOR TOUR

(Continued from page 8)

continue to tour and business goes on. Fundamentally, what everyone misses, is that we're running a business."

Commenting on R.E.M.'s decision to use Ticketmaster, Pearl Jam manager Kelly Curtis says, "We really don't expect any band to do what we did last summer. It's not fair to them."

In addition to the May 5 show, the following dates have been confirmed for R.E.M. concerts in North America: May 6, Las Vegas; May 7, San Diego; May 9, Inglewood, Calif.; May 12, Anaheim, Calif.; May 14, Devore, Calif.; May 16, Mountainview, Calif.; May 19, Portland, Ore.; May 20, Vancouver, B.C., Canada; May 21, George Washington, Wash.; May 24, Salt Lake City; May 25, Englewood, Colo.; May 28, Kansas City, Kan.; May 30, Minneapolis; May 31, Milwaukee; June 2, Chicago; June 6, Auburn Hills, Mich.; June 9, Columbus, Ohio; June 10, Burgettstown, Pa.; June 13, Toronto; June 16, Mansfield, Mass.; June 22, New York.

As for Pearl Jam, after it opted to sit out last summer, the band vowed that it would find a way to tour in 1995 without the aid of Ticketmaster, or venues that have contracts with the ticket giant.

"We'll do it," says Curtis. "We've made our bed; now we'll sleep in it. But it's a pain in the ass." Pearl Jam is committed to two one-month swings through America this summer, totaling 40 dates.

To pull off the feat, it must uncover alternative locations for concerts, as well as find a new ticket distribution system. Two enormous, unprecedented tasks.

"Our shit has to be so much more together," says Curtis, noting that "the moment we screw up, fingers are going to be pointing our way."

## WARNER CLASSICAL

(Continued from page 6)

who is expected to assume a marketing role.

In a prepared statement, Warner Music International chairman/CEO Ramon Lopez describes the creation of the new Atlantic unit as "a vital step in ensuring [that classical product] has the necessary marketing and organizational resources to ensure its growth in what is undoubtedly going to be a most promising future."

Also in prepared remarks, Warner Music Group chairman/CEO Robert Morgado says the new arrangement "positions us to reach much wider audiences in the U.S."

Similarly, Doug Morris, Warner Music U.S. chairman/CEO, says, also in a prepared statement, "Atlantic's success in marketing a wide spectrum of musical genres makes the company ideally suited to work hand in hand with [the new group] to ensure that all our releases in this rich field receive maximum exposure."

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JANUARY 14, 1995



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
1	1	3	3	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 2 weeks at No. 1	<b>THE HITS</b>	1
2	3	2	6	<b>PEARL JAM</b> EPIC 66900* (10.98 EQ/16.98)	VITALOLOGY	1
3	4	6	18	<b>BOYZ II MEN</b> ▲ <sup>3</sup> MOTOWN 0323 (10.98/16.98)	II	1
4	7	8	47	<b>GREEN DAY</b> ▲ <sup>3</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	4
5	5	4	8	<b>EAGLES</b> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
6	9	9	33	<b>OFFSPRING</b> ▲ <sup>3</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
7	8	10	9	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
8	15	15	9	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN 24716 (12.98/17.98)	BIG ONES	6
9	11	12	9	<b>TOM PETTY</b> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
10	12	13	13	<b>THE CRANBERRIES</b> ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
11	13	11	31	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
12	17	21	7	<b>TLC</b> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	12
13	2	1	9	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
14	14	14	14	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
15	21	17	11	<b>BON JOVI</b> ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
16	34	32	11	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
17	6	5	9	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3
18	40	40	21	<b>WEEZER</b> ● DGC 24629/GEFFEN (10.98/15.98) <b>HS</b>	WEEZER	18
19	19	20	10	<b>MADONNA</b> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
20	18	18	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
21	23	24	5	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	9
22	24	25	30	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
23	29	30	41	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659/AG (9.98/13.98)	NOT A MOMENT TOO SOON	1
24	16	19	67	<b>MELISSA ETHERIDGE</b> ▲ <sup>2</sup> ISLAND 848660 (10.98/15.98)	YES I AM	16
25	26	23	58	<b>ACE OF BASE</b> ▲ <sup>2</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
26	38	37	60	<b>CANDLEBOX</b> ▲ <sup>2</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
27	27	29	8	<b>STING</b> A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
28	25	26	8	<b>SADE</b> EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
29	37	34	18	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	29
30	10	7	4	<b>THE BEATLES</b> APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
31	28	31	44	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 540126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	8
32	36	41	12	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
33	20	22	16	<b>ERIC CLAPTON</b> ▲ <sup>2</sup> DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
34	35	38	55	<b>COUNTING CROWS</b> ▲ <sup>2</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
35	61	65	25	<b>BONE THUGS N HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
36	60	62	30	<b>WARREN G</b> ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
37	50	54	43	<b>SOUNDGARDEN</b> ▲ <sup>3</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
38	57	67	14	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	38
39	32	33	26	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
40	54	58	13	<b>SMASHING PUMPKINS</b> ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
41	53	56	25	<b>HOOTIE &amp; THE BLOWFISH</b> ● ATLANTIC 82613/AG (10.98/15.98) <b>HS</b>	CRACKED REAR VIEW	41
42	43	47	13	<b>BARRY WHITE</b> ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
43	48	49	14	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
44	62	66	43	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
45	64	74	36	<b>LIVE</b> ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
46	41	36	11	<b>GLORIA ESTEFAN</b> ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
47	42	42	8	<b>JIMMY PAGE &amp; ROBERT PLANT</b> ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
48	39	39	16	<b>ANITA BAKER</b> ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
49	68	69	11	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
50	46	46	27	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
51	76	71	6	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
52	58	60	21	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	52
53	49	52	8	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	26
54	81	81	6	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	54

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
55	82	82	7	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
56	45	45	13	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
57	79	90	27	<b>HOLE</b> ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
58	74	77	9	<b>MEGADETH</b> CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
59	69	68	14	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
60	31	27	44	<b>YANNI</b> ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
61	47	48	25	<b>ROLLING STONES</b> ▲ <sup>2</sup> VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
62	77	80	64	<b>SALT-N-PEPA</b> ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
63	51	50	15	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
64	55	51	19	<b>AMY GRANT</b> ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
65	22	16	7	<b>FRANK SINATRA</b> CAPITOL 28103 (11.98/17.98)	DUETS II	9
66	63	61	23	<b>JOE DIFFIE</b> ● EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
67	80	84	28	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
68	59	57	36	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
69	56	53	8	<b>VARIOUS ARTISTS</b> A&M 540289 (19.98/32.98)	WOODSTOCK 94	50
70	70	70	38	<b>ALL-4-ONE</b> ▲ <sup>2</sup> BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
71	102	105	11	<b>VERUCA SALT</b> MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) <b>HS</b>	AMERICAN THIGHS	71
72	106	87	6	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
73	78	79	49	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
74	108	114	165	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
75	94	102	75	<b>SMASHING PUMPKINS</b> ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
76	73	64	4	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	61
77	52	55	111	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
78	135	173	3	<b>SOUNDTRACK</b> COLUMBIA 66791 (10.98 EQ/16.98)	★★★ GREATEST GAINER ★★★ READY TO WEAR (PRET-A-PORTER)	78
79	93	94	27	<b>69 BOYZ</b> RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	63
80	33	35	14	<b>BARBRA STREISAND</b> ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
81	65	63	30	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
82	72	76	70	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
83	30	28	18	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
84	96	96	159	<b>PEARL JAM</b> ▲ <sup>2</sup> EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
85	44	43	42	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT	3
86	84	85	85	<b>JANET JACKSON</b> ▲ <sup>2</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
87	83	91	59	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
88	89	116	20	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
89	119	135	16	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
90	88	99	21	<b>IMMATURE</b> MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTYME IS OVER	88
91	91	83	10	<b>VARIOUS ARTISTS</b> TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	82
92	124	133	67	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
93	113	119	177	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
94	111	100	29	<b>SOUNDTRACK CAST</b> ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
95	127	106	6	<b>REDMAN</b> RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
96	99	101	11	<b>QUEENSRYCHE</b> ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
97	103	98	15	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
98	87	88	77	<b>TONI BRAXTON</b> ▲ <sup>2</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
99	122	138	31	<b>BEASTIE BOYS</b> ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
100	110	107	89	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN 24455 (10.98/16.98)	GET A GRIP	1
101	101	93	8	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73
102	148	150	24	<b>COOLIO</b> ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
103	116	112	8	<b>SOUNDTRACK</b> HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
104	143	154	58	<b>SNOOP DOGGY DOGG</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
105	183	—	2	<b>SOUNDTRACK</b> RCA 66523 (9.98/15.98)	★★★ PACESETTER ★★★ DUMB AND DUMBER	105
106	133	146	26	<b>MAZZY STAR</b> ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
107	117	121	8	<b>SHAQUILLE O'NEAL</b> JIVE 41550* (10.98/15.98)	SHAQ-FU: DA RETURN	67
108	90	89	13	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	37

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



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**DEMAND IT.**



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
109	98	110	39	PINK FLOYD	THE DIVISION BELL	1
110	120	126	47	SOUNDTRACK	REALITY BITES	13
111	107	124	46	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	50
112	104	111	14	ALABAMA	GREATEST HITS III	90
113	151	157	27	DA BRAT	FUNKDAFIED	11
114	86	86	111	SOUNDTRACK	THE BODYGUARD	1
115	121	141	32	AALIYAH	AGE AIN'T NOTHING BUT A NUMBER	18
116	129	129	40	SOUNDTRACK	THE CROW	1
117	115	125	90	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE	30
118	109	115	9	THE BLACK CROWES	AMERICA	11
119	67	59	12	BARRY MANILOW	SINGIN' WITH THE BIG BANDS	59
120	114	117	32	TOAD THE WET SPROCKET	DULCINEA	34
121	71	73	25	HARRY CONNICK, JR.	SHE	16
122	123	123	46	FAITH HILL	TAKE ME AS I AM	59
123	92	92	66	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
124	97	97	4	VARIOUS ARTISTS	THE UNPLUGGED COLLECTION VOLUME ONE	97
125	100	95	60	CELINE DION	THE COLOUR OF MY LOVE	4
126	160	163	19	CHANGING FACES	CHANGING FACES	25
127	137	152	79	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
128	147	159	106	STONE TEMPLE PILOTS	CORE	3
129	156	151	33	JOHN BERRY	JOHN BERRY	85
130	125	122	14	LITTLE TEXAS	KICK A LITTLE	51
131	197	197	12	THUG LIFE	VOLUME I	42
132	139	131	48	BLACKHAWK	BLACKHAWK	98
133	130	130	17	GERALD LEVERT	GROOVE ON	18
134	165	180	63	PEARL JAM	VS.	1
★★★ HOT SHOT DEBUT ★★★						
135	NEW	1	1	SOUNDTRACK	STREET FIGHTER	135
136	184	179	8	KEITH MURRAY	THE MOST BEAUTIFUL THING IN THIS WORLD	34
137	118	113	70	GARTH BROOKS	IN PIECES	1
138	164	161	8	AARON TIPPIN	LOOKIN' BACK AT MYSELF	138
139	75	75	12	GEORGE WINSTON	FOREST	62
140	178	188	40	SOUNDTRACK	DAZED AND CONFUSED	70
141	179	198	49	ALICE IN CHAINS	JAR OF FLIES (EP)	1
142	146	184	13	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING	34
143	180	195	19	SOUNDTRACK	NATURAL BORN KILLERS	19
144	155	147	30	TRACY BYRD	NO ORDINARY MAN	93
145	166	164	9	DES'REE	I AIN'T MOVIN'	145
146	152	118	3	SOUNDTRACK	INTERVIEW WITH THE VAMPIRE	118
147	173	174	14	TOBY KEITH	BOOMTOWN	46
148	149	144	14	CLAY WALKER	IF I COULD MAKE A LIVING	50
149	RE-ENTRY	5	5	SLICK RICK	BEHIND BARS	51
150	193	192	60	R. KELLY	12 PLAY	2
151	141	134	29	DAVID BALL	THINKIN' PROBLEM	53
152	RE-ENTRY	10	10	CRAIG MACK	PROJECT: FUNK DA WORLD	21
153	163	—	85	THE JERKY BOYS	THE JERKY BOYS	80
154	145	140	10	VARIOUS ARTISTS	SKYNYRD FRYNDS	56

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
155	85	72	8	NEIL DIAMOND	THE CHRISTMAS ALBUM VOLUME II	51
156	198	—	13	LIZ PHAIR	WHIP-SMART	27
157	RE-ENTRY	5	5	BAD RELIGION	STRANGER THAN FICTION	87
158	140	148	31	SEAL	SEAL	20
159	192	—	13	JADE	MIND, BODY & SONG	80
160	128	127	117	ALAN JACKSON	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
161	194	194	14	MARK CHESNUTT	WHAT A WAY TO LIVE	98
162	112	108	28	JOHN MELLENCAMP	DANCE NAKED	13
163	105	104	254	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
164	168	166	27	PAM TILLIS	SWEETHEART'S DANCE	51
165	RE-ENTRY	3	3	BLACK SHEEP	NON-FICTION	107
166	170	169	19	PATTY LOVELESS	WHEN FALLEN ANGELS FLY	60
167	167	156	38	COLLECTIVE SOUL	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
168	175	136	6	TRISHA YEARWOOD	THE SWEETEST GIFT	105
169	144	155	16	GLADYS KNIGHT	JUST FOR YOU	53
170	RE-ENTRY	76	76	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
171	158	143	6	PRINCE	PRINCE (THE BLACK ALBUM)	47
172	161	160	43	THE MAVERICKS	WHAT A CRYING SHAME	54
173	RE-ENTRY	70	70	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	45
174	189	—	202	ENIGMA	MCMXC A.D.	6
175	134	142	45	JOSHUA KADISON	PAINTED DESERT SERENADE	69
176	169	171	97	BROOKS & DUNN	HARD WORKIN' MAN	9
177	185	176	5	DOUG STONE	GREATEST HITS VOLUME 1	168
178	RE-ENTRY	4	4	VARIOUS ARTISTS	MICKEY UNWRAPPED	173
179	191	200	72	BABYFACE	FOR THE COOL IN YOU	16
180	187	177	120	QUEEN	GREATEST HITS	11
181	RE-ENTRY	46	46	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	129
182	190	196	46	ENIGMA	THE CROSS OF CHANGES	9
183	138	128	32	JON SECADA	HEART, SOUL & A VOICE	21
184	RE-ENTRY	6	6	CHANTE MOORE	A LOVE SUPREME	64
185	RE-ENTRY	25	25	NIRVANA	INCESTICIDE	39
186	142	149	123	ERIC CLAPTON	UNPLUGGED	1
187	131	145	163	ENYA	SHEPHERD MOONS	17
188	196	185	11	DIAMOND RIO	LOVE A LITTLE STRONGER	100
189	182	190	120	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	6
190	RE-ENTRY	58	58	BRYAN ADAMS	SO FAR SO GOOD	6
191	126	103	9	WILLIE NELSON	HEALING HANDS OF TIME	103
192	NEW	1	1	TYPE O NEGATIVE	BLOODY KISSES	192
193	RE-ENTRY	28	28	MARTINA MCBRIDE	THE WAY THAT I AM	106
194	RE-ENTRY	23	23	VARIOUS ARTISTS	MTV PARTY TO GO, VOLUME 5	36
195	132	137	34	KENNY LOGGINS	RETURN TO POOH CORNER	65
196	RE-ENTRY	26	26	SAMMY KERSHAW	FEELIN' GOOD TRAIN	73
197	66	44	8	NATALIE COLE	HOLLY & IVY	36
198	RE-ENTRY	55	55	AARON HALL	THE TRUTH	47
199	RE-ENTRY	36	36	SOUNDTRACK	ABOVE THE RIM	2
200	RE-ENTRY	9	9	SLAYER	DIVINE INTERVENTION	8

### TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 79	Brandy 38	Joe Diffie 66	The Jerky Boys 88, 153	John Michael Montgomery 73	Rolling Stones 61	Murder Was The Case 16	MTV Party To Go Volume 6 54
Aaliyah 115	Toni Braxton 98	Celine Dion 125	Joshua Kadison 175	Chante Moore 184	Sade 28	Natural Born Killers 143	Skynyrd Frynds 154
Ace Of Base 25	Brooks & Dunn 43, 176	Eagles 5	Toby Keith 147	Keith Murray 136	Sall-N-Peppa 62	Pulp Fiction 32	The Unplugged Collection Volume One 124
Bryan Adams 190	Garth Brooks 1, 137	Enigma 174, 182	R. Kelly 150	Willie Nelson 191	Adam Sandler 181	Ready To Wear (Pret-A-Porter) 78	Woodstock 94 69
Aerosmith 8, 100	Tracy Byrd 144	Enya 187	Sammy Kershaw 196	Nine Inch Nails 44	Scarface 49	Reality Bites 110	Veruca Salt 71
Alabama 112	Candlebox 26	Gloria Estefan 46	Gladys Knight 169	Nirvana 7, 74, 92, 185	Seal 158	Street Fighter 135	
Alice In Chains 141	Mariah Carey 17, 82	Melissa Etheridge 24	Tracy Lawrence 97	The Notorious B.I.G. 89	Jon Secada 183	SOUNDTRACK CAST	Clay Walker 148
All-4-One 70	Mary Chapin Carpenter 56	Jeff Foxworthy 52	Gerald Levert 133	Offspring 6	Bob Seger & The Silver Bullet Band 20	The Lion King Sing-Along (EP) 94	Weezer 18
Babyface 179	Carreras, Domingo, Pavarotti (Mehta) 83	Kenny G 13, 77	Little Texas 130	Shaquille O'Neal 107	Frank Sinatra 65	Spice 1 72	Barry White 42
Bad Religion 157	Changing Faces 126	Warren G 36	Live 45	ORIGIONAL LONDON CAST	Slayer 200	Sling 27	Vanessa Williams 76
Anita Baker 48	Mark Chesnutt 161	Vince Gill 81	Kenny Loggins 195	Phantom Of The Opera Highlights 163	Slick Rick 149	Doug Stone 177	George Strait 53, 189
David Ball 151	Eric Clapton 33, 186	Yngwie Malmsteen 117	Patty Loveless 166	Jimmy Page & Robert Plant 47	Smashing Pumpkins 40, 75	Stone Temple Pilots 22, 128	Barbra Streisand 80
Beastie Boys 99	Natalie Cole 197	Amy Grant 64	Craig Mack 152	Pearl Jam 2, 84, 134	Snoop Doggy Dogg 104	George Strait 53, 189	Yanni 60
The Beatles 30	Collective Soul 167	Green Day 4	Madonna 19	Tom Petty 9	Soundgarden 37	Barbra Streisand 80	Trisha Yearwood 168
Benedictine Monks Of Santo Domingo De Silos 85	Harry Connick, Jr. 121	Aaron Hall 198	Madonna 19	Tom Petty & The Heartbreakers 87	SOUNDTRACK	Thug Life 131	
John Berry 129	Coolio 102	Jimi Hendrix 170	Madonna 19	Pink Floyd 109	Above The Rim 199	Pam Tillis 164	
Clint Black 108	Counting Crows 34	Faith Hill 122	Mazzy Star 106	Prince 171	The Bodyguard 114	Aaron Tippin 138	
The Black Crowes 118	The Cranberries 10, 127	Hole 57	Martina McBride 193	Queen 180	The Crow 116	TLC 12	
Blackhawk 132	Sheri Roux 31	Hootie & The Blowfish 41	Reba McEntire 68, 123	Queensryche 96	The Crow 116	Toad The Wet Sprocket 120	
Black Sheep 165	Billy Ray Cyrus 101	Ice Cube 51	Tim McGraw 23	R.E.M. 14	The Crow 116	The Tractors 29	
Blackstreet 67	Da Brat 113	Immature 90	Sarah McLachlan 111	Rage Against The Machine 173	The Crow 116	Type O Negative 192	
Mary J. Blige 21	Dave Matthews Band 142	Alan Jackson 50, 160	Megadeth 58	Redman 95	The Crow 116	Luther Vandross 63	
Bon Jovi 15	Des'ree 145	Janet Jackson 86	John Mellencamp 162		The Crow 116	VARIOUS ARTISTS	
Bone Thugs N Harmony 35	Diamond Rio 188	Jade 159	Metallica 93		The Crow 116	Jack Rock Volume 1 91	
Boyz II Men 3	Neil Diamond 155		Method Man 55		The Crow 116	Mickey Unrapped 178	
					The Crow 116	MTV Party To Go, Volume 5 194	

*"... Anyone who wants the whole show Re, Mi, Fa, Sol, La, Ti, Do,  
He will find himself with no show. Better play the note you know..."*

One Note Samba



*Antonio Carlos Jobim*  
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## ACE OF BASE, 'LION KING' LEAD RECORD CERTS

(Continued from page 8)

set, "The Sign," ended 1994 tied as the year's bestselling releases at 7 million units apiece.

In December, Boyz II Men's "II" matched the quintuple-platinum sales of its predecessor, the group's 1991 debut "Cooleyhighharmony." The two share the distinction of being the bestselling albums by an R&B act.

Mariah Carey continued her solid-platinum ways with her seasonal album "Merry Christmas," which surpassed sales of 3 million to become her fifth multimillion-selling set for Columbia. The yuletide package, which was released in late October, was simultaneously certified multiplatinum, platinum, and gold.

Gloria Estefan also enjoyed a big month: she attained double-platinum status for her 1991 Epic set, "Into The Light"; and platinum for last year's "Hold Me, Thrill Me, Kiss Me" and her '93 seasonal set "Christmas Through Your Eyes." Her 1989 album with Miami Sound Machine, "Cuts Both Ways," vaulted to triple-platinum.

The news that George Michael's "Faith" album was certified for sales of 9 million may have come as cold comfort to the artist, who recently lost a suit in the U.K. against Sony over his Columbia contract. "Faith" was the top catalog certification in December.

In the comeback department, sexy soul man Barry White notched simultaneous platinum and gold awards for his A&M album "The Icon Is Love" and scored a gold single for "Practice What You Preach." White's last certified album came in 1979.

First-time platinum achievers included country singers Collin Raye (Epic), Patty Loveless (Epic), and Joe Diffie (Epic); and rapper Scarface (Noo Trybe/Virgin).

Neil Diamond's 31st gold album certification, for his '94 Columbia release "Christmas Album Volume II," further solidified his position in second place among male gold album artists; Elvis Presley hangs in at No. 1 with 61 gold discs.

Debuting gold album artists included modern rock unit Weezer (DGC); dancehall artist Patra (Epic); hip-hop units Blackstreet (Interscope) and Fu-Schnickens (Jive); English alternative act James (Mercury); and sultry vocalist Sophie B. Hawkins (Columbia).

With her 15th gold single, "You Want This" (Virgin), Janet Jackson becomes the female solo artist with the most gold singles. She tops Aretha Franklin (with 14) and leads Madonna (13) and Donna Summer (12).

A complete list of December RIAA certifications follows.

### MULTIPLATINUM ALBUMS

George Michael, "Faith," Columbia, 9 million.  
Soundtrack, "Footloose," Columbia, 8 million.  
Soundtrack, "The Lion King," Walt Disney, 7 million.  
Ace Of Base, "The Sign," Arista, 7 million.  
Aerosmith, "Get A Grip," Geffen, 6 million.  
Boyz II Men, "II," Motown, 5 million.  
C&C Music Factory, "Gonna Make You Sweat," Columbia, 5 million.  
Counting Crows, "August And Everything After," Geffen, 5 million.  
Spin Doctors, "Pocket Full Of Kryptonite," Epic, 4 million.  
Bonnie Raitt, "Nick Of Time," Capitol, 4 million.  
Gloria Estefan & Miami Sound Machine, "Cuts Both Ways," Epic, 3 million.  
Soundtrack, "Forrest Gump," Epic Soundtrax, 3 million.  
Offspring, "Smash," Epitaph, 3 million.  
Mary Chapin Carpenter, "Come On, Come On," Columbia, 3 million.  
Reba McEntire, "It's Your Call," MCA, 3 million.  
Mariah Carey, "Merry Christmas," Columbia, 3 million.  
Gloria Estefan, "Into The Light," Epic, 2 million.  
Electric Light Orchestra, "Greatest Hits," Epic, 2 million.  
Aldo Nova, "Aldo Nova," Epic, 2 million.  
R.E.M., "Monster," Warner Bros., 2 million.  
Barbra Streisand, "Back To Broadway," Columbia, 2 million.  
Megadeth, "Countdown To Extinction," Capitol, 2 million.

Vince Gill, "Pocket Full Of Gold," MCA, 2 million.  
Trisha Yearwood, "Trisha Yearwood," MCA, 2 million.  
Rolling Stones, "Voodoo Lounge," Virgin, 2 million.

### PLATINUM ALBUMS

Brooks & Dunn, "Waitin' On Sundown," Arista, their third.  
Collin Raye, "All I Can Be," Epic, his first.  
Patty Loveless, "Only What I Feel," Epic, her first.  
Joe Diffie, "Honky Tonk Attitude," Epic, his first.  
Stevie Ray Vaughan & Double Trouble, "Live Alive," Epic, his seventh.  
Mary Chapin Carpenter, "Stones In The Road," Columbia, her second.  
Amy Grant, "House Of Love," A&M, her seventh.  
Scarface, "The Diary," Noo Trybe/Virgin, his first.  
The Cranberries, "No Need To Argue," Island, their second.  
Soundtrack, "Murder Was The Case," Death Row/Interscope.  
Keith Sweat, "Get Up On It," Elektra, his fourth.  
R.E.M., "Monster," Warner Bros., its fifth.  
Queensryche, "Promised Land," EMI, its third.  
James Taylor, "New Moon Shine," Columbia, his ninth.  
Mary Chapin Carpenter, "Shooting Straight In The Dark," Columbia, her third.  
Barry White, "The Icon Is Love," A&M, his third.  
Megadeth, "Rust In Peace," Capitol, its third.  
Richard Marx, "Paid Vacation," Capitol, his fourth.  
Bob Seger & The Silver Bullet Band, "Greatest Hits," Capitol, his 10th.  
Gloria Estefan, "Christmas Through Your Eyes," Epic, her seventh.  
Gloria Estefan, "Hold Me, Thrill Me, Kiss Me," Epic, her eighth.  
Bon Jovi, "Crossroad," Mercury, its sixth.  
Jimmy Buffett, "Fruitcakes," MCA, his fifth.  
Trisha Yearwood, "The Song Remembers When," MCA, her third.  
Travis Tritt, "Ten Feet Tall & Bulletproof," Warner Bros., his fourth.  
Jimmy Page & Robert Plant, "No Quarter," Atlantic, their first as a duo.  
Mariah Carey, "Merry Christmas," Columbia, her fifth.  
Ricky Van Shelton, "Greatest Hits Plus," Columbia, his fifth.  
Soundtrack, "Pulp Fiction," MCA.  
Doug Stone, "I Thought It Was You," Epic, his second.

### GOLD ALBUMS

Brooks & Dunn, "Waitin' On Sundown," Arista, their third.  
Weezer, "Weezer," DGC, its first.  
Kenny Loggins, "Return To Pooh Corner," Sony Wonder/Columbia, his eighth.  
Patra, "Queen Of The Pack," Epic, her first.  
Celine Dion, "Unison," Epic, her third.  
George Jones, "Wine Colored Roses," Epic, his sixth.  
Aldo Nova, "Subject: Aldo Nova," Epic, his second.  
Mary Chapin Carpenter, "Stones In The Road," Columbia, her fourth.  
Neil Diamond, "Christmas Album Volume II," Columbia, his 31st.  
Soundtrack, "Cool Runnings," Chaos/Columbia.  
Amy Grant, "House Of Love," A&M, her 10th.  
Scarface, "The Diary," Noo Trybe/Virgin, his third.  
The Cranberries, "No Need To Argue," Island,

their second.  
Soundtrack, "Murder Was The Case," Death Row/Interscope.  
Blackstreet, "Blackstreet," Interscope, its first.  
Patti LaBelle, "Gems," MCA, her fourth.  
Steven Curtis Chapman, "Heaven In The Real World," Sparrow, his second.  
Steven Curtis Chapman, "For The Sake Of The Call," Sparrow, his third.  
Slayer, "Divine Intervention," American, its fourth.  
R.E.M., "Monster," Warner Bros., its ninth.  
Fu-Schnickens, "F.U.—Don't Take It Personal," Jive, their first.  
Clint Black, "One Emotion," RCA Nashville, his fifth.  
Soundtrack, "Pulp Fiction," MCA.  
Sophie B. Hawkins, "Tongues & Tails," Columbia, her first.  
Barry Manilow, "Singin' With The Big Bands," Arista, his 18th.  
Najee, "Just An Illusion," Columbia, his second.  
Queensryche, "Promised Land," EMI, its third.  
Barry White, "The Icon Is Love," A&M, his ninth.  
Gloria Estefan, "Hold Me, Thrill Me, Kiss Me," Epic, her ninth.  
Basia, "The Sweetest Illusion," Epic, her third.  
Bob Seger & The Silver Bullet Band, "Greatest Hits," Capitol, his 10th.  
Little Texas, "Kick A Little," Warner Bros., its third.  
Bon Jovi, "Crossroad," Mercury, its sixth.  
James, "Laid," Mercury, its first.  
Lynyrd Skynyrd, "The Boxed Set," MCA, its 10th.  
Jimmy Page & Robert Plant, "No Quarter," Atlantic, their first as a duo.  
George Winston, "Forest," Windham Hill, his fifth.  
Mariah Carey, "Merry Christmas," Columbia, her fifth.  
Marty Robbins, "Biggest Hits," Columbia, his third.  
Marty Robbins, "Marty's Greatest Hits," Columbia, his fourth.  
Crystal Gayle, "Crystal Gayle's Greatest Hits," Columbia, her fifth.  
Crystal Gayle, "These Days," Columbia, her sixth.  
Dolly Parton, "Home For Christmas," Columbia, her 13th.  
Vern Gosdin, "10 Years Of Greatest Hits (Newly Recorded)," Columbia, his second.  
Statler Brothers, "Atlanta Blue," Mercury, its 10th.  
Statler Brothers, "10th Anniversary," Mercury, its 11th.  
Various Artists, "Skynyrd Frynds," MCA.  
Joe Diffie, "Regular Joe," Epic, his third.

### MULTIPLATINUM SHORT-FORM ALBUMS

Bone Thugs N Harmony, "Creepin' On Ah Come Up," Relativity, 1 million.  
Mariah Carey, "MTV Unplugged EP," Columbia, 3 million.

### PLATINUM SINGLES

Ini Kamooze, "Here Comes The Hotstepper," LaFace/Arista, his first.

### GOLD SINGLES

Janet Jackson, "You Want This," Virgin, her 15th.  
Barry White, "Practice What You Preach," A&M, his sixth.  
TLC, "Creep," LaFace/Arista, its fourth.

CHRIS MORRIS

## HOUSE OF BLUES

(Continued from page 6)

tutional sites such as colleges and government offices.

"That's something we wanted to acknowledge and address," says Schiller; "so we decided to record the show and then break it down into video segments that we could then reprogram and post back on the Web for everybody to see. We want this to be accessible; it's not a gimmick."

The concert will be the first in an ongoing online series, dubbed House Of Blues Backstage Pass, initially slated to be staged bimonthly. Schiller says House Of Blues shows to be broadcast online will be carefully chosen, with an eye toward highlighting exceptional and/or unique programming that underscores the House Of Blues' larger focus on blues education and entertainment.

The series will be "advertiser-supported," Schiller says, with participation from companies such as Tower Records. Schiller says Tower's role will include posting online coupons for albums by featured artists that could be downloaded and presented at stores.

House Of Blues also is in the process of setting up its own Internet Web site and plans to establish House Of Blues programming on commercial services as well, with content tailored to the various venues, says Schiller. "We are looking at it right now as nonexclusive," he says.

Sales of House Of Blues-themed merchandise, as well as tickets to House Of

Blues shows, are planned to be a part of the online activities, Schiller says, noting that extensive surveys of online users found an untapped demand for such offerings.

On the software side, House Of Blues New Media plans to establish a variety of alliances with leading software developers and distributors to create a brand line of House Of Blues Software products utilizing its content and assets. Art and music educational software based on the International House Of Blues Foundation curriculum, interactive music titles making use of live performances taped at the clubs, video games, and screen savers are among the products envisioned by the company.

"We are not becoming a computer software development house or looking to get into computer distribution," Schiller says. "What we want to do is strike the right alliances to ensure the quality of the House Of Blues Software name."

One of the initial HOB products to emerge from the software side likely will be a music-based magazine, Schiller says. "Full-blown" CD-ROM projects are still many months away.

Schiller's division also will work with the company's music label to evaluate opportunities and approaches for creating "enhanced CD" titles, which are playable on both audio CD decks and multimedia computers.



by Geoff Mayfield

**DOWNSHIFT:** This is the fourth January since Billboard began using SoundScan data, so seasoned chart observers will not be surprised to find that the sales charts in this issue—which reflect sales from the week that fell between Christmas and New Year's Day—are down from the previous week. This is actually a strong week for music merchants, good for about double the sales of an average week, but there is no way that sales from this period can match those rung during the height of the Christmas shopping rush. Thus, only six of the albums on The Billboard 200, and none of the 75 titles on Top Country Albums, register any sort of increases over the previous week.

**HONOR ROLL:** Considering that album sales wind down this time of year, and that Hollywood heats up as the year draws to a close, it is not surprising to see that The Billboard 200's Greatest Gainer and Pacesetter awards both go to soundtracks. The largest unit gain is modeled by the "Ready To Wear" album (135-78, with a pickup of almost 4,000 units), while the "Dumb And Dumber" set shows the chart's largest percentage gain (183-105 on a modest 14% increase). The latter was the No. 1 film at the box office during a record-breaking New Year's weekend, while the former ranked No. 13. The only other entries that show any kind of gain this week: Thug Life (197-131, though sales are practically flat with the prior week), the "Street Fighter" soundtrack (Hot Shot Debut at No. 135), Slick Rick (who re-enters at No. 149 on a 1% gain), and Bad Religion (re-entry at No. 157, a 3.5% gain).

**SO, WHERE DO ALL the bullets come from?** As most chart hawks know, Billboard grades on the curve when it comes to bullet criteria. When sales soar, we raise the criteria. When sales plummet from those posted in the prior week, we adjust downward. A bullet on a sales chart indicates a title was among that list's stronger sellers, an accomplishment that is relative to the week's business climate. So, in this unique week, and in the next few to come, we actually give bullets to titles that post the chart's smaller decreases. After all, the 4.46% drop experienced by Bone Thugs N Harmony at No. 35 is a strong performance when you consider that six of the top 10 albums each suffered declines of more than 40%.

**POSTING POLICIES:** Although bullet criteria is more liberal in a soft week, we figure the winner of a Greatest Gainer should at least show some sort of gain—one unit, even. Since none of the albums on the country list showed any gains, that chart has no Greatest Gainer. This rule, however, does not apply to the percentage-based Pacesetter award; so, with a 24% slide, No. 25 Toby Keith wins the nod on Top Country Albums... This week's charts reflect the start-of-year distribution changes that find Curb moving from CEMA to WEA via the Atlantic Group, and WEA's EastWest imprint shifting from Atlantic to Elektra.

**YOUTHFUL TURNOUT:** Looks like moms and dads hit the department stores and let the kids loose in the record stores. A lot of the bullets on The Billboard 200 are earned by rap acts, while a decent number of alternative rockers also bullet, trends that indicate younger consumers were busy. Conversely, a number of artists who appeal to more mature tastes fell off this week's list, including Bonnie Raitt, Lyle Lovett, Carly Simon, Tony Bennett, the first Carreras/Domingo/Pavarotti album, and Joni Mitchell. Several of these should re-enter in subsequent weeks... If you want to appreciate the sales bases enjoyed by No. 1 Garth Brooks and No. 2 Pearl Jam, consider that both see declines of more than 300,000 units yet still ring awesome one-week totals: Brooks with more than 516,000 units, Pearl Jam with 377,000 units.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
23,691,000	39,236,000	DOWN 39.6%	21,878,000	UP 8.3%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
713,691,000	683,196,000	UP 4.5%		
FOCUS ON CD ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
14,089,000	23,988,000	DOWN 41.2%	11,669,000	UP 20.7%
YEAR-TO-DATE CD ALBUM SALES				
YTD (1994)	YTD (1993)	CHANGE		
368,300,000	304,303,000	UP 21%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

## ASIAN RECORD INDUSTRY COULD PREVENT CHINA-U.S. TRADE WAR

(Continued from page 1)

presented to the USTR when the two sides meet Jan. 18 or 19, two days after the IFPI holds its annual Asian meeting in Hong Kong.

The Feb. 4 deadline for trade sanctions comes after years of complaints from U.S. businesses, discussions with the U.S. trade representative, and mounting warnings from the USTR.

Current USTR chief Mickey Kantor, who had been following administration policy to give China more time to mount copyright enforcement efforts in hopes that it would also remedy human rights violations, finally elevated China to the Special 301 Priority Watch List in late 1993. He issued a clear warning that negotiation time was running out.

"If China wants to let the U.S. out of [a trade war], it can only do it with

CDs, because nothing else has even the [remotest] potential for meeting U.S. demands for copyright protection," says J.C. Giouw, regional IFPI director in Hong Kong. "Likewise, if the U.S. wants [a war], it can ignore the record industry altogether and focus on movies or computer software, where there are fewer solutions."

With the balance more precarious than ever before, future negotiations will undoubtedly be the most volatile yet. The USTR remains adamant about tying market access into the copyright talks—a move vehemently opposed by Beijing—while China is convinced it has done as much as it can in the past year.

The Recording Industry Assn. of America estimates that losses from piracy in China were \$345 million in

1993—\$300 million of that stemming from exports by Chinese pirate factories to other countries. Total losses to piracy in China of U.S. sound recordings, movie videos, computer software, and books is estimated at \$1 billion, according to Intellectual Property Alliance figures.

"First they denied that illegal CD factories even existed," Berman explains. "Then we said, 'Well, we have the plant locations; do you want them?' Then they said, 'Well, our new laws will take care of that.'"

A main bargaining chip will be a Source Identification, or "SID," code registration system imposed on CD manufacturers in China. SID provides a means of identifying the source of the mastering and manufacturing of digital carriers; it is ap-

plied to the surface of a CD during the manufacturing process. Since Dec. 12, 1994, 26 of the country's 29 known plants have instituted the system. Yet millions of pirate CDs from Chinese factories still flood world markets.

The U.S. trade sanctions will be aimed at state-run clothing, consumer electronics, footwear, and games and toys factories, many of which have links to Chinese government leadership.

On Dec. 24, Chinese trade officials warned the U.S. to back off the threat of trade restrictions or else face "counter retaliatory measures" that would include suspended ties with the International Intellectual Property Alliance, suspended joint-venture plans, and tariffs on restricted imports.

To avert the sanctions, Chinese officials would have to pledge not only a crackdown on the illegal CD factories but also give concrete assurances that equally rampant piracy of U.S. movies, videos, computer software, and books will be stopped. Chinese officials would have to pledge increased supervision over licensing of factories, enforcement of current civil penalties, immediate addition of criminal penalties to Chinese copyright laws, and coordinated, tougher enforcement policies by government agencies.

Civil penalties, when imposed, have been viewed by the pirates as a cost of doing business.

## ABRUNHOSA PRAISED IN PORTUGAL

(Continued from page 1)

iversity. In public appearances, Abrunhosa wears an assortment of sunglasses and a raffish hat designed by top stylist Boli, a fashion followed by thousands of his fans, both male and female. He calls himself a "romantic and revolutionary" man.

The hysteria for Abrunhosa in Portugal is on the scale of Beatlemania in the 1960s or today's Boyz II Men in the U.S. His audiences range from kids to grandparents, who enjoy a type of attractive and danceable music never before played in this way in Portugal. In fact, he started a music revolution in this country, where the majority of DJs and record buyers were always somewhat reluctant to accept music with jazzy foundations.

Abrunhosa's success started last June when dance clubs in Oporto and Lisbon started playing the romantic song "Nao posso mais" (I Can't Stand It Any Longer), taken from the album "Viagens." But the key song in venues all over the country was "Talvez Foder" (literally, "Maybe Fuck," and best translated as "like hell"), which addresses the social and political situation in Portugal, including the increase in poverty in some districts and the controversial teaching system and organization in Portuguese schools and universities.

He asks the audience, "What to do about that?" and the response is a chorus of "Talvez Foder." The song

is not included on the album.

The performances in Lisbon and Oporto featured such jazzy numbers as "So What" (by Miles Davis) and "Shake Everything U Got" (by Parker), plus songs from the album "Viagens." All live performances by Parker were highly rated by reviewers, who considered him a superb attraction.

Parker said he was proud to play with such good musicians and added, "I enjoy being part of this tour because I identify with the feelings of the songs."

Radio has found Abrunhosa a ratings puller. Sergio Magalhaes, DJ/producer of the acid jazz and hip-hop program "Proposta Indecente" (Indecent Proposal) on state radio station Antena 1 in Oporto, says: "Some radio stations rejected my 'proposal' before it was accepted by Antena 1's PDs. That [acceptance] was thanks to Pedro Abrunhosa, because when 'Viagens' arrived, listeners understood the message of my music, and the audience figures rose incredibly after that."

Retail has also found a solid foundation in Abrunhosa: Paulo Lopes, owner of the Mr. Cool record shop at Carlos Alberto Square in Oporto, says, "I've been in the Portuguese record business for 14 years and I've never had such a good, steady seller as Abrunhosa's CD 'Viagens.' Past albums such as 'Mingus e os Samurais' by Rui Veloso and 'Nazareno' by Frei Hermano da Camara were

strong sellers, but the sales did not last as long when they were at the top, in the way that 'Viagens' did."

Interest in "Viagens" is beginning to grow outside Portugal; the album is breaking in Italy, Finland, and Spain.

The artist is taking a break, but soon will concentrate his efforts on making a new album and plans to play Portuguese stadiums and then tour abroad in Spain, Italy, Finland, Japan, and Brazil.

## MAJORS TAKE 50% STAKE IN V MUSIC CHANNEL

(Continued from page 6)

understanding of the markets," says Paul Ewing, VP and regional director of Warner Music International Southeast Asia, the leading force behind the deal. "Why would anyone want to start making changes with something so successful?"

"V's progress during this year has been nothing short of amazing," Ewing adds. "Our people in Taiwan want to get their videos on V because they feel it is as important as any of the terrestrial stations."

A large part of the record companies' investment capital will be used by STAR to continue localizing V's programming. The channel is split into two beams: a northern, Mandarin signal serving mainly Taiwan, Hong Kong, and China; and a southern, English one geared toward India. The majority of videos on both signals are of local artists.

Channel V is not the first international music channel involvement on the part of several of the majors. In Germany, Warner, Sony, EMI, and PolyGram are partners in the German-language music video channel Viva. "With the success of Viva in Germany, these guys know that if a certain type of programming works, it is best not to tamper with it," says Atyeo. "But it also gives us the confidence to change ourselves because we are part of the record companies' strategic thinking. It will bring access to new markets, which is worth a great deal, because Asian music television is still trying to find its place in Asia."

The extent of local content was the main issue behind the STAR-MTV split. MTV felt STAR was replacing MTV's format too rapidly with local material.

When MTV returns, reportedly from Singapore, it will broadcast twin English and Mandarin signals. Many analysts feel that the STAR-record

company deal, plus MTV's 10-month absence from Asia's airwaves, may prove too big an obstacle for the U.S.-based music network.

Bill Roedy, president, international, MTV Networks is confident that MTV will be able to compete successfully with V, but adds, "The announcement only heightens our concern about the increasingly collusive activities by the record companies, which are already under investigation by the U.S. Justice Department and the European Commission."

Specifically, the Justice Department is investigating whether a new music video channel venture proposed by Warner, Sony, PolyGram, EMI, and BMG would violate antitrust regulations. In Europe, the European Commission is investigating VPL, the European video performance licensing body, at MTV Europe's behest.

MTV remains active in expanding its Asian reach. It is in 12 million Indian homes for 2.5 hours daily, and will air in South Korea, Taiwan, and Thailand in the next few months.

Perhaps the most important aspect of V's partnership with the labels is the effect it will have on the music industry as a whole. Until now, repertoire owners and media have been extremely separate entities.

Thailand's market leader, Grammy, is the only domestic record company to be seriously involved in music television. With the heavyweight labels behind V, it is possible that many of the larger domestic labels will start to consider investments of their own.

So far in Asia, there are nine music channels, although only four broadcast 24 hours a day. Industry research reveals that by the end of 1995 there could be as many as 40 dedicated music channels.



### DANCE SUMMIT

ISSUE DATE: JANUARY 21  
CLOSED

### FRANCE

ISSUE DATE: JANUARY 28  
CLOSED

### MIDEM

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### CANADA

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### MIAMI

ISSUE DATE: FEBRUARY 11  
AD CLOSE: JANUARY 17

### ENTER\*ACTIVE

#### FILE I (Games)

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 17

### UK SPOTLIGHT

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

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AD CLOSE: FEBRUARY 16

### PRO TAPE

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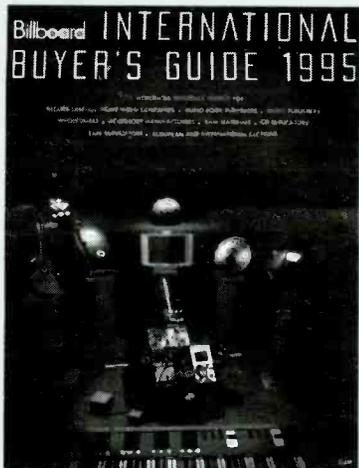
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

### BRIAN WILSON, NOT MISSING

Responding to West Coast reports that **Brian Wilson** was missing after being cited as a no-show at a **Beach Boys'** reunion at Lake Tahoe New Year's weekend (even though Wilson states that there was no contractual obligation to appear), Wilson issued an exclusive statement to Bulletin. "Happy New Year! And despite the reports you've seen in the papers, I am not missing," he says. Wilson goes on to note that he's just finished work on **Don Was'** documentary "I Just Wasn't Made For These Times," which debuts this month at the Sundance Film Festival, along with a soundtrack release that includes Beach Boys' favorites. He also notes collaborations with **Van Dyke Parks** for a new Warner album, "Orange Crate Art," tracks for the upcoming **Doc Pomus** and **Harry Nilsson** tribute albums, and a "[solo] album I'll be recording later this year."



WILSON

with new artists, some acts from existing Atlantic labels will be shifted to TAG. Some acts will be distributed by WEA, others by ADA. Turkkan will report to Atlantic president **Val Azzoli** and **Craig Kallman**, who also remains head of Atlantic's Big Beat imprint.

### B'BUSTER MULTIMEDIA RENTAL TEST

Blockbuster Video will soon have 50 stores testing multimedia rentals—35 due in major urban markets throughout the U.S., joining 15 of the original 57 in the San Francisco area. The new locations for the 90-120-day trial weren't chosen at press time, but the chain expects to begin installing five "platforms"—IBM, Apple, Sega CD, 3DO, and Philips CD-i—in January.

### JIVE'S WEISS NAMED PRESIDENT

Look for official word soon on the promotion of **Barry Weiss** to president of Jive Records. The elevation, from his previous post of senior VP/GM, comes on the heels of the label's completion of its best sales year ever. Weiss has been at the Clive Calder label for 12 years.

### ATLANTIC BOWS NEW IMPRINT

Atlantic Records is launching a new alternative imprint, TAG Records, which will be headed by exec VP/GM **Leyla Turkkan**, formerly with Columbia Records. Atlantic's Seed Records will be folded into the label, which will have an A&R and promotion staff of up to 10 people. Along

### BREEST EXITS SONY CLASSICAL

Following word circulating in classical circles, Sony Classical acknowledged in Hamburg Jan. 3 that its president, **Gunther Breest**, had resigned effective Jan. 1 for "personal reasons." He ended a six-year stay at the label, during which he moved its HQ

from New York to Hamburg. In a brief interview, Breest says he was not prepared to compromise classical A&R in favor of the more popular approach favored by Sony senior management. At press time, Sony Music had no comment on Breest's remarks. Highly regarded, Breest, who will consult for the label, was recruited from Deutsche Grammophon, a move considered a coup by Sony Corp. of Japan president/CEO **Norio Ohga**, a classical baritone and conductor.

### A PIETER RETURNS TO BMG PUB

**Pieter Van Bodegraven** has returned to the BMG Music Publishing fold as European creative director, based in the Netherlands. He and **Peter Schoonhoven** had left the company's unit in Holland last fall as joint managing directors of BMG's Two P(i)eters Music, which the pair had founded (Bulletin, Oct. 8, 1994).

### HEIMERS TO EXIT BMG ENT.

**Trish Heimers** is leaving her post as VP of corporate communications at BMG Entertainment to enter the documentary film production field, effective March 1. Named to replace her is **Dennis Petroskey**, formerly VP of communications at **Rupert Murdoch's** Fox Inc. Like Heimers, he will report directly to BMG Entertainment chairman/CEO **Michael Dornemann**.

## 'She's Got The Cutest Little Babyface'

**BABYFACE** CAN TAKE A great big bow as he collects his 32nd top 10 single on the Hot 100 as a songwriter. It's his first collaboration with **Madonna** and his first top 10 hit since "I'll Make Love To You" by **Boyz II Men**, which still registers at No. 10. Babyface's first top 10 composition on the pop side was "Rock Steady," a No. 7 hit for the **Whispers** in 1987.

"Take A Bow" is Madonna's 28th top 10 hit, tying her with **Stevie Wonder** in third place on the list of artists with the most top 10 hits on the Hot 100. Only **Elvis Presley** with 38 and the **Beatles** with 33 have had more.

"Take A Bow," which moves 12-8, is Madonna's third consecutive top 10 hit following "I'll Remember" and "Secret." After her initial chart single "Holiday" peaked at No. 16 in 1984, she scored 17 top 10 hits in a row, a string broken by "Oh Father" in 1990.

Then came eight more top 10 hits, interrupted by "Bad Girl" in 1993. Now the Material Girl is working on her third string of top tenners, which should continue as she mines singles from "Bedtime Stories."

Back to **Boyz II Men** for a moment. **William Simpson** of Los Angeles kicks off his 1995 contributions to Chart Beat by noting that "I'll Make Love To You" is in the top 10 for the 22nd consecutive week, breaking the 21-week record set by Presley with "Don't Be Cruel" and "Hound Dog" in 1956.

In other **Boyz** news, the quartet has two top 10 hits for the eighth week in a row, as "On Bended Knee" remains No. 1 for the fifth week. That gives the Motown group a total of 31 weeks at the top. Only **Elvis** (79), the **Beatles** (59), and **Michael Jackson** (36) have had more weeks at No. 1 in the rock era. Over on the Hot Adult Contemporary chart, **Boyz** rules with "I'll Make Love To You," which returns to No. 1.

**BIG FIVE-0:** It's not unexpected, but it's momentous enough to be entered in the record books: the **Four Seasons** set a new benchmark for number of weeks on the Hot 100. "December 1963 (Oh, What A Night)" slips one place, 29-30, in its 50th week. That's the longest run of any single in the chart's history, beating the old record set by **Tag Team** with "Whoomp! (There It Is)" at 45 weeks. With the **Seasons** still in the top 30, is it possible the **Curb** single will hit the 60-week mark?

And speaking of **Tag Team**, the duo is back on the Hot 100 for the first time since "Whoomp!" disappeared. Of course, "Whoomp!" will never disappear completely. As proof, **Tag Team** teams up with **Mickey, Minnie, and Goofy** to enter at No. 97 with "Whoomp! (There It Went)" from "Mickey Unrapped," which returns to **The Billboard 200**

at No. 178.

**MOVIE MADNESS:** "The Bodyguard" was the biggest soundtrack of 1993, "The Lion King" took that honor in 1994, and the battle for 1995's most successful soundtrack has begun. For the second week in a row, the **Hot Shot Debut** on **The Billboard 200** belongs to a soundtrack. Last week's winner was "Dumb And Dumber," RCA's best entry since "Reality Bites," and this week "Street Fighter" jumps on at No. 135. Elsewhere on the chart, "Murder Was The Case" leaps back up to No. 16 and "Ready To Wear (Pret-A-Porter)" is the Greatest Gainer, bounding 135-78. "The Bodyguard" is still on **The Billboard 200**, sliding to No. 114 in its 111th week, and "The Lion King," which could contain this year's Oscar-winning song, moves back up to No. 11.

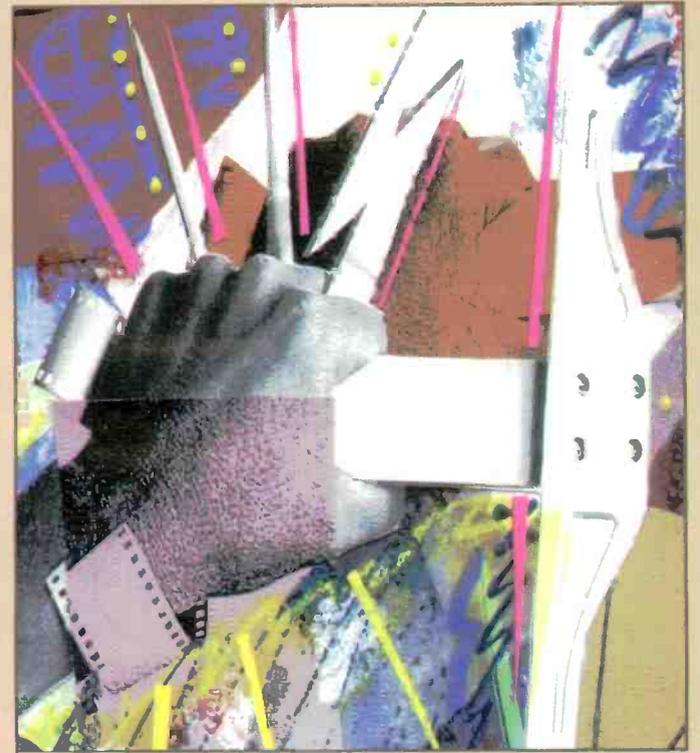


by Fred Bronson



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