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Verve Is Forecasting A Hit For Paul Simon Trumpeter Chris Botti  
 SEE PAGE 10

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## JAMAICA'S REGGAE INDUSTRY COMES OF AGE

### Avenues Of Exposure Get More Creative

BY ELENA OUMANO

KINGSTON, Jamaica—The multi-million-dollar Jamaican music business that grew up around reggae has remained as organic as the music itself.

While the traveling sound systems—or mobile dance parties—remain a primary avenue of exposure for artists, promotion is giving way to increasingly sophisticated venues for artists, such as Recorded Exposure, the highly touted monthly new-music club showcase.

In addition, local radio station IRIE-FM is credited with bringing

reggae music and cultural issues to the fore in Jamaica. Radio station RJR and newspapers The Star and The Gleaner do weekly charts, as does the weekly X News, which gets its figures from shops with fast-moving stock, such as Diamond

Rush, Aquarius, and Derrick Harriott. Up to five other shops occasionally contribute to the top 20 or top 30 lists.

The reggae scene began in the early '60s with the start of the sound system, which still fuels the island's current multimillion-dollar industry.

In the '50s and '60s, sound systems  
*(Continued on page 101)*



REID



YVAD

### Music Thrives As Studios Proliferate

BY ELENA OUMANO

KINGSTON, Jamaica—The local studio scene in Jamaica is the focal point for a thriving music business. A majority of the facilities also run their own labels or distribution companies, and all serve as creative boiling pots for artists and DJs.

In recent years, the scene has exploded, with nearly 100 studios now dotting the Kingston-scape and at least 15 others scattered throughout the 4,400-square-mile Caribbean island. That explosion has fed a rebirth of reggae here, with a slew of new artists reaching the top 10 on various reggae charts in the last year.

"You can't swing a dead cat in Kingston without hitting a recording studio," says keyboardist/producer Peter Couch, owner of C.R.S. (Couch Recording Studio). "I was in Miami the other day, and the freight forwarder told me he'd just shipped down equipment for five studios."

Grove Recording Studio producer Steven Stewart estimates that commercial and home studios are being constructed at the rate of one per week.

"As soon as someone gets an idea that their record sales are good, they have a studio," says Stewart. "[DJ] Buju [Banton] is building a  
*(Continued on page 97)*



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### Beautiful South A Go! Discs Smash

BY MIRANDA WATSON

LONDON—For the past six years, the Beautiful South has been a regular visitor to the upper reaches of the U.K. singles charts, but until now the group's albums have rarely given pause to the likes of Michael Jackson and Phil Collins.

But that was before the release last  
*(Continued on page 123)*



THE BEAUTIFUL SOUTH

BILLBOARD SPOTLIGHTS  
**CANADA**

SEE PAGE 73

### SESAC Boosts Profile With Dylan, Diamond Signings

BY IRV LIGHTMAN

NEW YORK—Bob Dylan and Neil Diamond, two legendary writer/performers of the rock era, have switched performance-right affiliations from ASCAP to SESAC. The society's acquisition of Dylan and Diamond is the most dramatic development there since SESAC was purchased two years ago by Freddie Gershon, Stephen Swid, and Ira Smith, in association with merchant bankers Allen & Co.

Although it is the second oldest of America's three major performance-right groups—ASCAP was formed in 1914, SESAC in 1931, and BMI in 1940—it has lagged far behind the oth-

er two in terms of performance income.

But, under its new management team, SESAC has shown a new aggressiveness, including a move into Latin music repertoire and the use of Broadcast Data Systems to monitor airplay on Latin stations.

"If I were told two years ago that in 1995 we'd sign Dylan and Diamond as SESAC members, I'd have said that person was nuts," says Swid, SESAC's chairman. "Since 1940, when BMI was formed, no major writer moved to SESAC. We've finally broken down a barrier that has lasted for 54 years. It now shows that we're a real alternative, and I believe  
*(Continued on page 119)*



### DG's Karajan Set: Latest Spanish Hit

BY HOWELL LLEWELLYN

MADRID—In a country where best-selling albums are coming from such unlikely places as the chanting of cloistered monks, the Pope singing the Rosary, and the soothing movie score of "The Piano," the latest surprise is the success of a compilation of classical

*(Continued on page 120)*



KARAJAN

BILLBOARD SPOTLIGHTS  
**MIDEM '95**

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IN VIDEO NEWS

Sony, Philips Defer To Rival Videodisc Format

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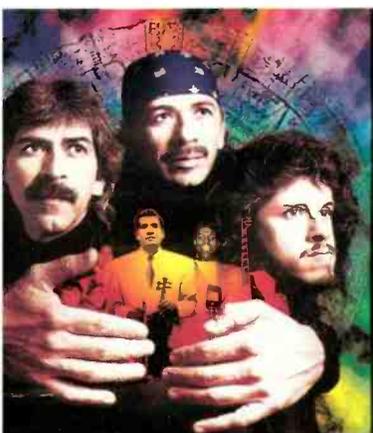
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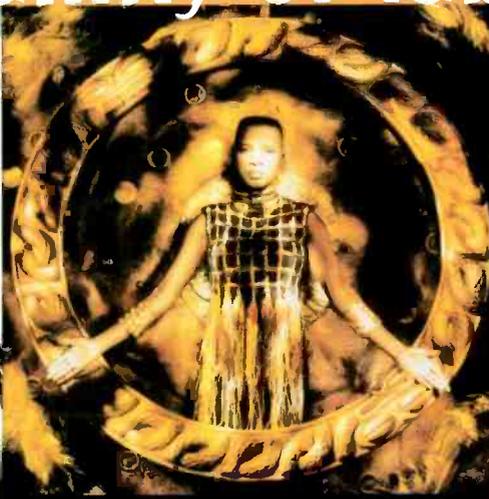
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Best Metal Performance  
"Bring The No ze"  
(from: *Live The Island Years*)



## WARREN G

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Best Rap Performance By A Duo  
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## ANGÉLIQUE KIDJO

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## MELISSA ETHERIDGE

Best Female Rock Vocal Performance "Come To My Window"  
Best Rock Song "Come To My Window"  
Best Rock Song "I'm The Only One"



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# Sony, Philips Defer To Rival Videodisc Studios Line Up Behind Toshiba/Time Warner

■ BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES—Sony and Philips have admitted that they need to evaluate “in detail” the two-sided digital videodisc format devised by their rivals, Toshiba and Time Warner. The Toshiba/Time Warner format, which is capable of playing up to 270 minutes of video on a 5-inch disc, has gained a throng of supporters among hardware manufacturers and studios.

In a statement Jan. 24, Sony and Philips, co-developers of a competing DVD unit capable of playing 135-minute movies compressed onto a single-sided 5-inch disc, say they “emphasize the advantages of one single format and are positive that they can contribute to such a format.” The statement improved the outlook for a single-format launch in 1996.

“Most battles are settled after the dust clears. This one appears to have been settled before the dust even rises,” says a movie and home-video veteran. “I think Sony and Philips will drop out.”

This anticipated retreat from a format war akin to Beta vs. VHS 15 years ago may have been prompted by a demonstration of the Time Warner and Toshiba DVD system Jan. 24 in Los Angeles that drew glittering support from Hollywood and hardware makers.

“We’re particularly happy to see today that our dream for a superior home-video system has finally come true,” said MCA president/COO Sid Sheinberg, as chairman Lew Wasserman and Clint Eastwood sat in the audience. Other endorsements came from MGM/UA chairman Frank Mancuso, Paramount Home Video president Eric Doctorow, and Turner Home Entertainment president Philip Kent.

Seated on the hardware side of the bandwagon were MCA parent Matsushita, Thomson Consumer Electronics, Pioneer, and Hitachi America.

The phrase on everyone’s lips was that the Time Warner/Toshiba standard would “revolutionize the home-entertainment industry,” chiefly because the two-sided format can play for 270 minutes. That’s double the Sony/Philips capacity, and forces Sony again to fight the battle over playing time that it lost when Matsushita introduced a VHS VCR with twice the playing time of Beta.

Beta was judged technically superior, and Sony makes the same claim for its DVD format. But most observers consider the difference irrelevant. Both systems use

MPEG-2 compression/decompression and offer picture quality superior to laserdisc and VHS, multiple audio tracks, the ability to choose screen ratios to fit television sizes, and the ability to play audio CDs.

With DVD players initially priced at \$499, Warner Home Video president Warren Lieberfarb said, “We’re offering high technology at low-technology pricing. While he took great pleasure reading Sony/Philips’ acknowledgment to the press attending the presentation, Lieberfarb was

cautious about claiming victory. Asked if the statement was a surrender, he said: “I don’t think so.”

Indeed, some Hollywood powerhouses are hesitant to commit to DVD, including Disney and 20th Century Fox, both absent from the briefing.

“We aren’t endorsing anything,” says Fox studio chief Bill Mechanic. “We haven’t decided to go forward with one or the other, or both.” Mechanic says a single format  
(Continued on page 131)

## Goldberg Addresses WB Crew, Confirms Baker, Klein Titles

■ BY CRAIG ROSEN

LOS ANGELES—The next era at Warner Bros. Records is beginning to take shape, with new chairman Danny Goldberg announcing several key executive appointments and reassuring employees that reported “mass firings” would not occur.

Although an official announcement had not been released at press time, Goldberg told label staffers that Steven Baker would become president of Warner Bros. Records “as soon as Lenny [Waronker] steps down.” Additionally, he confirmed that Howie Klein would be named president of Reprise Records, which will begin to operate as an autonomous label. The appointments of both had been widely anticipated (Billboard, Jan. 28).

Goldberg referred to Baker and Klein as “compelling magnets for talent.” Baker currently is VP/product management for Warner Bros; Klein is VP/GM of Sire.

Although Waronker has said that he has no plans to negotiate out of his contract as president, which runs through December (Billboard, Nov. 5), Goldberg’s announcement has increased speculation that Waronker could be leaving the label within weeks.

Goldberg, who was joined by Warner Music-U.S. chairman/CEO Doug Morris, addressed approximately 350 Warner Bros. Records employees at a Jan. 24 noontime meeting on a soundstage at the Warner Bros. film lot adjacent to the label’s Burbank, Calif., headquarters.

Goldberg further announced that Warn-

er Bros. senior VP of creative services Jeff Gold will be promoted to executive VP/GM of the label, while Reprise senior VP of promotion Rich Fitzgerald will serve as executive VP/GM at that label.

Goldberg added that Warner Nashville president Jim Ed Norman has signed a new five-year pact to run the unit, and that Liz Rosenberg, the VP/director of publicity primarily known for her work with Madonna, has been named senior VP. The promotion makes Rosenberg the highest-ranking executive in the label’s New York office, and the first woman at the label to ascend to that title.

Before introducing Goldberg, Morris addressed press claims that the new regime at the Warner Music Group has stripped Warner Bros. and Elektra of their identities. “Nothing is more important to me than maintaining the image and identity of the three labels,” he said. “Our goal is one of support, not interference.”

During his speech, Goldberg assured label personnel that “no shoe was going to drop” and there would be no “massive cutbacks.” He reiterated that John Beug, senior VP/creative director, would not be leaving the label.

Goldberg added that he is attempting to persuade Warner Bros. senior VP/director of A&R Michael Ostin to remain at the label, despite speculation that he may join his father, former Warner Bros. chairman/CEO Mo Ostin, at a new venture.

He also addressed Reprise’s emergence as a separate label, noting that he is “fol-  
(Continued on page 22)

### THIS WEEK IN BILLBOARD

#### WHY THEY GO TO GEORGE’S

In the “baddest part” of Chicago, George’s Music Room thrives by offering an extensive selection of R&B, hip-hop, blues, jazz, reggae, and gospel recordings. Correspondent Sari Botton reports on this South Side success story. **Page 93**

#### MUSIC’S ROLE FADES AT MILIA

Music took a less prominent role at January’s MILIA convention in Cannes, in contrast to last year. The spotlight this time was on movies, games, and software. Correspondent Phil Somerich has the story. **Page 104**

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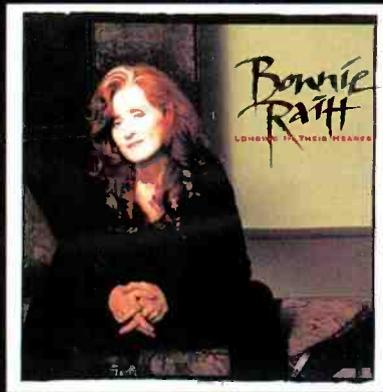
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# Commentary

## Country & Black Listeners: Not An Oxymoron

BY CLEVE FRANCIS

The relationship between the country music industry and African-Americans is one of the most interesting paradoxes in music history. Country music is enjoying its biggest boom ever and has spent millions to attract new fans, even reaching out to Europe and the Far East for them. Yet it neglects a potentially large market at home.

Recent Simmons marketing surveys reveal that 17%-24% of African-American adults (18 or older) in major country markets who listen to radio listen to country radio. Since the general perception in the country music industry, and among many African-Americans, is that blacks don't like country music, these numbers are surprising.

No one knows how many African-Americans are buying country records. Black fans are not visible at country shows. Yet many still like the music.

The Simmons data further shows that of the African-Americans interested in country music, the majority is 18-44 and mostly female. Interestingly, this is the same demographic that describes the most-sought-after white fans.

Despite the fact that country music has been marketed exclusively to nonblacks for more than 70 years, African-Americans have played a significant role in developing the music. Country music is the result of cross-pollination of African-American gospel, blues, jazz, and ragtime with white American folk music.

Few stories come as close to symbolizing country music's treatment of American blacks as the tale of the banjo. African-Americans, while still in slavery, introduced the banjo to America. White Americans later claimed the instrument, modifying and mass-producing it. Well into the 1950s, white Americans were entertained with black-face minstrel shows based on the life and times of what they portrayed as happy-go-lucky, banjo-playing slaves. This practice gave rise to popular songs such as "Old Zip Coon," "Blue-Tailed Fly," "Cotton-Eyed Joe," and "Old Dan Tucker."

Offended by these cartoon characterizations, African-Americans distanced themselves from the banjo to the point where there are few black banjo players today. The banjo became a significant instrument in country and bluegrass.

The 1920s marked the beginning of commercial country music and the beginning of its real segregation. The northern record companies (Victor, American Record Co., Okeh, Columbia, etc.) classified white rural music as "hillbilly" or "country," and black rural music as "blues." Often the "hillbilly" and "blues" records sounded strikingly similar. In 1927, for example, Columbia released "Chattanooga Blues" by a white singer because they thought from the sound that the singer was black. Similar confusion occurred on radio years later with Elvis Presley, Buddy Holly, and Charley Pride. The point is obvious: Music doesn't have a skin color.

In the early days of country music—when three-fourths of the nation was rural and radio was the main means of entertainment—many blacks listened to country music, especially variety shows like the Grand Ole Opry and the National Barn Dance. Over the

years, the black-face minstrel shows and the association of country music with Confederate marketing imagery contributed to turning most African-Americans away from the format. It didn't help when some of country's biggest stars aligned themselves with staunch segregationists and campaigned against civil rights for blacks. For many African-Americans, country music became the symbol of oppression because of its per-



**'African-Americans have played a significant role in developing country music.'**

Cleve Francis is a recording artist for Liberty Records.

ceived association with the racism of Southern whites.

Yet, despite separation by recording companies, commercial radio, and laws, black and whites have consistently come together musically. Black blues guitarists developed the thumb-style picking that became popular in country music. African-Americans influenced and taught many of country's greatest stars, among them Jimmie Rodgers (the first member of the Country Music Hall Of Fame and the "father of country music"), Merle Travis, Bill Monroe, Bob Wills (whose first recording was a Bessie Smith cover), Hank Williams Sr., Presley (whose "Don't Be Cruel" and "All Shook Up" were written by Otis Blackwell, an African-American from the Bronx), Jerry Lee Lewis, Carl Perkins, Chet Atkins, Ronnie Milsap (who has made a career of singing black-style tunes), T. Graham Brown (greatly influenced by James Brown), Razy Bailey, Lee Greenwood, Reba McEntire (influenced by Aretha Franklin), and Conway Twitty. In addition, many of Nashville's famed session players grew up playing African-American music.

Most blacks and whites believe that commercial country music has produced only one black superstar: Charley Pride. Few know the contributions of Grand Ole Opry star Deord Bailey (long overdue for induction into the Country Music Hall Of Fame), who was popular from 1926-41. Other African-Americans who have played active roles in country music include Bo Chatman & the Mississippi Sheiks, Bobby Hebb (an Opry performer with Roy Acuff in the late '50s), Ray Charles (with his trailblazing 1962 album "Modern Sounds In Country And Western Music"), Stoney Edwards (a country hitmaker for Capitol Records from 1971-76), O. B. McClinton, the Pointer Sisters (who won a country music Grammy in 1974 for "Fairytale"), Anita Pointer (who had a No. 2 country single in 1986 with duet partner Earl Thomas Conley), Ruby Falls, Big Al Downing, Dobie Gray, Lionel Richie (whose "Deep River Woman" with Alabama was a top 10 country smash and who wrote and produced Kenny Rogers' No. 1 hit "Lady"), and Alice Randall (who co-wrote Trisha Yearwood's No. 1 song, "XXX's & OOO's").

In addition to singing and writing country

hits, African-Americans also have produced them. Booker T. Jones produced Willie Nelson's "Stardust" and a double-album by Nelson and Leon Russell. Richie also produced Rogers' "Share Your Love," and Henry Glover, of King Records, produced Moon Mullican and the Delmore Brothers in the late 1940s.

There was a time when the scope of country music was so narrow that it prevented many whites from embracing it. But despite longstanding themes of lying, cheating, drinking, and crying, the music has kept itself clean and fairly close to its original themes of family, love, country, and home. In today's crime-infested society, country music's reassuring themes are welcomed by many, including African-Americans.

To further illustrate the variety and changes in the musical tastes of African-Americans, the John Michael Montgomery country hit "I Swear" became an urban hit for the group All-4-One. Black pop artist Gerald Levert released the contemporary country song "I'd Give Anything" (a hit for Boy Howdy under the title "She'd Give Anything"), and it became a smash on urban radio. Black superstar Babyface hit No. 1 with the acoustic country-flavored "When Will I See You Again."

Yet, in the industry itself, there are but a handful of black background singers, one black executive, two blacks signed to major country labels, one black session player, and a few blacks in road bands and country videos.

I challenge the industry to do the marketing research necessary to take full economic and artistic advantage of this growing group of country music lovers.

## LETTERS

### THANK YOU, BILLBOARD

Thank you for the bound copy of Billboard's 100th Anniversary issue. Billboard has meant a lot to the industry. I have found your writers, in particular Ed Christman, to be very objective and honest in all of our dealings and in their reporting, unlike some press people.

Also, I want to commend Billboard for its donation toward an annual scholarship program.

James E. Bonk  
 President/CEO  
 Camelot Music  
 North Canton, Ohio

### VALUABLE REFERENCE TOOL

Thank you for the wonderful hardbound edition of the 100th Anniversary issue of Billboard. My regular issue has gotten somewhat battered and as it is one of those publications to which one constantly wants to refer, it's much appreciated having an issue that can physically take constant referral.

As a footnote, I was very much impressed with the inaugural issue of Music Monitor and wish you much success with it.

Jonathan Morrish  
 Director, corporate press and PR  
 Sony Music Entertainment U.K. Ltd.  
 London

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

# C+C Music Factory's David Cole Dies At 32

BY LARRY FLICK

NEW YORK—David Cole, who with partner Robert Clivilles brought streetwise club rhythms to top 40 radio, died Jan. 24 due to complications from spinal meningitis. He was 32 years old.

Along with Clivilles, Cole achieved worldwide fame for his songwriting and production of numerous hits by such artists as Mariah Carey, Whitney Houston, and Aretha Franklin. Their greatest success was under the guise of C+C Music Factory, the renegade dance music group that cracked into top 40 radio with the 1991 Grammy-nominated smash "Gonna Make You Sweat" (Columbia). C+C's subsequent hits, "Here We Go" and

"Things That Make You Go Hmmm," triggered a series of copycat groups and helped swing the top 40 format in a dance direction.

The group was produced by Clivilles and Cole and featured Cole's keyboard playing, along with vocals by Martha Wash and Clivilles/Cole discoveries Freedom Williams and Zelma Davis. The act's debut was honored with an estimated 28 awards, including five Billboard Music Awards, five American Music Awards, and two MTV Video Music Awards.

(Continued on page 114)



COLE

# Dance Community Seeks Action On Mixing Credits, Union Plans

BY CRAIG ROSEN and BRETT ATWOOD

SAN FRANCISCO—If the dance community is to thrive, the troops must mobilize. That was the message—albeit tongue-and-cheek—of the keynote address by deConstruction Records co-presidents/founders Pete Hadfield and Keith Blackhurst at the second annual Billboard Dance Music Summit, held Jan. 18-20 at the ANA Hotel here.

Although Hadfield and Blackhurst delivered their call to arms in a flippant, light-hearted manner, conference attendees heeded the call and vowed to mobilize on a number of fronts:

- In a meeting on remixing, industry professionals decided to retire the credit "remixed by" in favor of "mix produced by," since the former term does not acknowledge the creativity involved

in many post-productions in which the track is completely reconstructed. Also, producers and their representatives vowed to fight for songwriting credits and royalties.

- During a discussion among club DJs, attendees signed a registration sheet with the hopes of forming a much-talked-about union.

- Similarly, at the women-in-dance-music session, female label personnel, producers, and DJs were solicited to form their own network.

- In discussions on independent labels and distribution, key players vowed to continue forging their own paths, despite the increasing difficulty of doing business with major retail chains, some of whom have struck exclusive ties with the larger indie distributors (Billboard, Oct. 8).

- In a session about the future of Billboard's dance charts, associate publisher Michael Ellis and dance-chart manager Ricardo Campanioni spoke about the possibility of a mix-show chart based on Broadcast Data Systems information. They also discussed the possible installation of monitoring devices in dance clubs in hopes of developing a more ac-

curate Club Play chart. Attendees seemed generally receptive to the possibilities of the charts, which are only in the discussion phase.

A more immediate concern at the conference was the role of the "remixer," which was discussed during a Jan. 18 session facilitated by Epic Records' Frank Ceraolo and Def Mix Productions' David Morales.

"It's become more of a reproduction role," said Def Mix Productions head Judy Weinstein, who manages Frankie Knuckles and Morales. "These guys are now expected to reprogram, refigure, and rewrite. In those cases, we should fight for publishing and royalties, too."

Morales said an "incredible amount" of post-production work went into his mix production of Gloria Estefan's cover of "Turn The Beat Around" and Mariah Carey's "Dreamlover." In both cases, new instrumentation and vocals were added for the club versions.

"We need to determine when the remixer is entitled to a portion of the royalty for songs they rework," said Candy Drown, a manager at Rondor Music.

(Continued on page 123)

# Industry Readies Relief Efforts For Kobe Earthquake

BY STEVE McCLURE

TOKYO—The massive earthquake that struck the western Japanese city of Kobe Jan. 17, leaving more than 5,000 people dead and thousands homeless, has spurred people from all over Japan and the rest of the world to volunteer to help with relief work.

Japan's music industry, specifically the Recording Industry Assn. of Japan, is among those doing its part to help. The RIAJ on Jan. 23 announced it was setting up an earthquake relief committee headed by association chairman Shugo Matsuo to coordinate efforts to help Kobe record stores and other music industry-related people and businesses affected by the quake.

The committee will survey damage to industry-related facilities, send emergency relief, and plan charity events.

The Kansai (western Japan) branch of the Japan Record Stores' Assn. is also trying to organize relief efforts for its members in the affected area.

One industry source says that as many as 50 Kobe-area record stores are out of action following the temblor.

Sannomiya, one of the worst-hit parts of Kobe, is where Virgin and Tower both have stores. Virgin Megastores Japan GM Mike Inman says all 40 of the store's employees are OK. "The damage to the store itself is fairly minor," he says, adding that it could take as long as six months to get the 10,000-square-foot store back in shape.

"To be quite honest, the city is in such a state of disruption that to open it any earlier is not a priority anyway," Inman says.

Tower Records Far East managing director Keith Cahoon says that four Tower stores—in Osaka, Himeji, Kyoto, and Kobe—were damaged by the quake. No Tower employees were injured, but two staffers' homes were destroyed by fire.

"The Kobe store suffered heavy

(Continued on page 114)



**Alan's Songs.** Country singer/songwriter Alan Jackson announces his exclusive worldwide co-publishing agreement with Warner/Chappell Music Inc. The multimillion-dollar deal includes Jackson's entire back catalog as well as all future material. Jackson penned 13 of his 16 No. 1 country hits, as well as writing No. 1 country songs for Randy Travis and Clay Walker. Shown in back row, from left, are Malcolm Mimms, Jackson's attorney, of Loeb & Loeb; Rick Shoemaker, Warner/Chappell executive VP, creative; and Tim Wippenman, Warner/Chappell senior VP and executive GM, Nashville. In front row, from left, are Les Bider, Warner/Chappell chairman/CEO; Jackson; and Gary Overton, Jackson's manager.

# Blockbuster Signs Swimsuit Vid Exclusive Chain To Offer Sports Illustrated Title For \$5.99

BY SETH GOLDSTEIN

NEW YORK—Sports Illustrated would rather swim with Blockbuster than risk sinking with the rest of the retail community.

The Time Warner magazine and Blockbuster have signed a deal that gives the home entertainment giant two months to sell the "1995 Sports Illustrated Swimsuit Video" for as low as \$5.99 before anyone else—mass merchants included—can stock the release. Few will when the exclusive ends, since the mid-April deadline is generally when sales of SI's annual beauty parade dwindle.

Word of the agreement drew predictable negative responses from the Video Software Dealers Assn. and merchants like Best Buy. "It does

raise questions of unfair competition," says Best Buy merchandising VP Jeff Abrams. "It will cause customers a lot of confusion that's going to make retailers look bad." But at the same time, Abrams sees the title as a "ho-hum" addition to a series that's never been a standout.

"Swimsuit" is the second exclusive for Blockbuster, which late last year offered a version of a Barbra Streisand concert video that had two selections missing from the Sony Music cassette available elsewhere. Although Blockbuster isn't commenting, sales are thought to have been modest.

Nevertheless, Sports Illustrated is hoping Blockbuster, not known for its sell-through prowess, can rejuvenate demand for a program that has skid-

# New Look For Billboard's Editorial Staff In London

LONDON—Billboard has reorganized its international operations here, with new responsibilities for several members of the editorial team. The changes, which take immediate effect, are designed to expand and enhance the publication's coverage of music and markets worldwide.

Doninic Pride is named international music editor for Billboard, responsible for directing and implementing all international artists and music coverage. He will be working with the magazine's network of international bureau chiefs—including Wolfgang Spahr in Germany, Steve McClure in Tokyo, and Mike Levin in Hong Kong—and correspondents around the globe. In particular, he will be developing a new series of Billboard Reports from various markets.

Pride has been European news editor since November 1992. He is succeeded in that post by Jeff Clark-Meads, who rejoins Billboard from its European sister publication Music & Media, where he

has been U.K. bureau chief for the past 15 months.

Clark-Meads will direct all aspects of the publication's European news coverage, working with correspondents in each territory. He previously was part of Billboard's international editorial team in 1991-92.

Thom Duffy continues as Billboard's international deputy editor, while adding responsibilities for international special issues. In that role, he takes charge of all international supplements and specials, working with Los Angeles-based director of special issues Gene Sculatti and associate director Dalet Brady.

Duffy assumes the special-issues responsibilities from Peter Jones, who has retired from Billboard after more than 20 years with the company. Duffy, who has been based in London for the past two years, will continue to write the Home & Abroad column, a fixture of Billboard's international section.

"This is our strongest international editorial team in years," says Billboard international editor in chief Adam White. "It reflects a diverse, dynamic range of skills and experience—which is just as well, because the rate of change in the international marketplace requires all of us to work harder and smarter at providing the best editorial reporting and analysis in the music and home entertainment business."



DUFFY



PRIDE



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# Artists & Music

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## 28 Years Later, Beach Boys Flash 'Smile'

### Capitol To Issue Band's 'Lost' Sounds

■ BY CHRIS MORRIS

LOS ANGELES—Lewis Shiner's 1993 novel "Glimpses" contains what may be the ultimate rock'n'roll wish-fulfillment fantasy: A troubled stereo repairman and ex-musician named Ray Shackelford is blown back through time to 1966, where he convinces Brian Wilson to complete the Beach Boys' fabled album "Smile."

Wilson succeeds in fiction where he could not in fact. "Smile"—an overwhelmingly ambitious work that Wilson referred to as "a teenage symphony to God"—turned out to be, in critic Paul Williams' eloquent phrase, "the album . . . that flew too close to the sun." Set for release 28 years ago as Capitol Records (D)T 2580, the album never hit the streets; Beach Boys historian David Leaf justly calls it "one of the greatest 'what ifs' in pop culture history."

However, Capitol is beginning

work on a three-CD compilation, tentatively titled "The 'Smile' Era." The set, targeted for an August street date, will bring together significant portions of Wilson's elusive unfinished masterpiece for fans who have pined for the album's official release.



WILSON

Capitol director Wayne Watkins, who is serving as executive producer of the forthcoming set, says the package is styled to solve certain critical problems that have dogged "Smile" over three decades.

He asks, "How do you deal with arguably the greatest record never released in a way that, No. 1, satisfies the fan base; No. 2, does Brian and the Beach Boys some sort of justice;

*(Continued on page 127)*

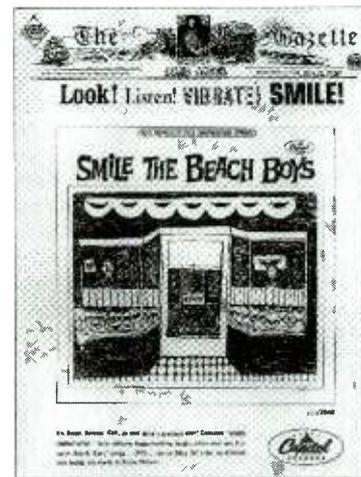
### Book Probes Elusive Album's Production

■ BY GENE SCULATTI

Few albums can claim the distinction of being the subject of a full-length book. The forthcoming publication of "Look! Listen! Vibrate! Smile!" by Beach Boys authority Domenic Priore ensures that the legendary '60s album, "Smile," will remain a prominent member of an exclusive club.

The book, originally published in 1988, is a compilation of articles, interviews, and ruminations on the making of "Smile."

In anticipation of Capitol Records' reassembly of the "Smile" CD (see story, this page), San Francisco-based pop-culture imprint Last Gasp will publish the 300-page large-format paperback this spring with a \$19.95 list price. Targeted at hardcore fans and the curious, "Look! Listen! Vibrate! Smile!" will be available in record stores, comic-book shops,



and "any outlet that wants it," says Last Gasp spokesman Eric Gilbert.

Priore published the first edition himself, selling more than 6,000 copies at \$15.95 each, through Rhino *(Continued on page 127)*

## A Different McLachlan Seen On Arista Mixed-Mode Set

■ BY MARILYN A. GILLEN

NEW YORK—The fans who sent Sarah McLachlan's "Fumbling Towards Ecstasy" soaring past platinum are in for a sweet surprise: There's more where that came from.

"Came from" being the operative words for "The Freedom Sessions," McLachlan's new "mixed mode" Nettwerk/Arista album that features raw, sparer takes on seven of the songs from "Fumbling,"

as well as one new track, a kickin' cover of Tom Waits' "Ol'55," and a bonus multimedia track that offers computer owners access to more than 30 minutes of video footage, photographs, audio- and videoclips from earlier albums, personal narration, and more.

The album, out now in Canada and due March 28 in the U.S., will be priced as a standard CD release at \$15.98 (the tape version is \$7.98). "We want Sarah's fans to buy 'The Freedom Sessions' regardless of whether or not they have the capability to play the multimedia presentation, and we are pricing it accordingly," says Dick Wingate, Arista senior VP of marketing. "We see the multimedia track as a pure bonus track."

For McLachlan, who has just been nominated for a Grammy award, the music also stands alone. "This is the early stuff, some of the different paths the songs traveled on their way to becoming the 'Fumbling' versions," she says of the original concept behind "Freedom Sessions." "I

love the way those songs came out [on 'Fumbling'], but I also love these [versions] for what they are, which is not exactly polished or perfect, but that capture something of the moment."

The moment that sparked "Ol'55," for instance, occurred somewhere in the wee hours of the morning, she recalls, after a night colored by red wine. "We'd been recording in Montreal for the weekend, and it was late at night, and we just felt like trying this out for fun," she says. "We didn't all know it that well, and were mouthing chord changes to each other."

*(Continued on page 131)*



**The Way That She Is.** RCA's lucky songbird Martina McBride wears her Heatseekers T-shirt, earned for her sophomore album's climb to the top of the Heatseekers chart. The album, "The Way That I Am," spent six weeks as the No. 1 Heatseekers title, the longest reign on that chart ever posted by a country artist. McBride is the first female country performer to become a No. 1 Heatseeker, and only two other country acts—Toby Keith and the Mavericks—reached that plateau before her. Shortly after this photo was taken, McBride celebrated another landmark—the birth of a daughter, Delaney Katharine McBride.

## Columbia Peanuts Set Is Marsalis Family Affair

■ BY JEFF LEVENSON

NEW YORK—Wynton Marsalis, clearly among the highest earners in jazz, has decided to work for, eh, Peanuts. That's because his forthcoming Columbia album, "Joe Cool's Blues," features music originally written for the 1987 television program, "This Is America Charlie Brown: The Wright Brothers At Kitty Hawk."

The Marsalis album, newly recorded, is scheduled for release March 7.

Has Marsalis, who routinely visits music departments and school rooms conducting master classes and concerts for young people while waving high the banner of classic jazz, always been a fan of Peanuts? "Absolutely," the trumpeter says, recalling his childhood tele-viewing days. "Everybody knew those Charlie Brown specials. They were the only time you heard people swinging on TV."

"Joe Cool's Blues" not only showcases the brass man's compositional talents writing for children, it also features another individual who is clearly responsible for the primacy of the Marsalis name—father Ellis Marsalis. On the album, the pianist patriarch reprises, trio-style, tunes by West Coast compatriot Vince Guaraldi, who scored 16 Peanuts shows before his death in 1976. The elder Marsalis regards him as a pathfinder.

"Guaraldi was almost coura-



MARSALIS

*(Continued on page 120)*

## Verve Forecasting Botti Will Blow Away Pop, Jazz Fans

■ BY JIM BESSMAN

NEW YORK—As the ad copy on his CD sampler states, trumpeter Chris Botti's debut album "First Wish" allows Verve Forecast to present "a new direction in instrumental popular music." The direction gives the Verve Group's new contemporary jazz line its own "new beginning," says PolyGram Classics & Jazz president Chris Roberts.

"One of the reasons we're so committed to Chris is that musically, he represents a real new beginning for Verve Forecast," says Roberts of Botti, who in recent years has been a fixture in Paul Simon's band. "While Chris comes from a jazz background, his reference points are really more pop. So he points us in more directions than we've had the opportunity to explore before, like adult contemporary and adult alternative, or even college alternative, which you don't

think of when you think of a jazz label."

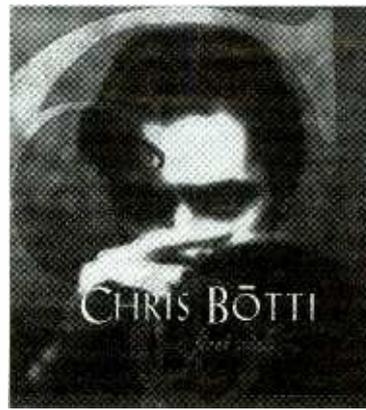
"First Wish" comes out Feb. 28, led the preceding week by the first focus track, "Like I Do Now." The song features lyrics and vocals by Edie Brickell, making it a natural for the formats targeted by Verve Forecast. But the entire album, which is otherwise instrumental but based largely on Botti's vocal heroes, shows programming appeal.

"It just sucks you in," says Kelly Cole, music director of San Diego adult contemporary station KIFM. "The vocal with Brickell blew my socks off, but the whole album is very erotic and seductive: His trumpet work is very intimate—he never screams at you with it, but speaks to you intimately, with a great backup lineup. We'll definitely play it."

Botti's mentor, Paul Simon, says, "His compositions are very songlike. Though he comes from jazz, he's try-

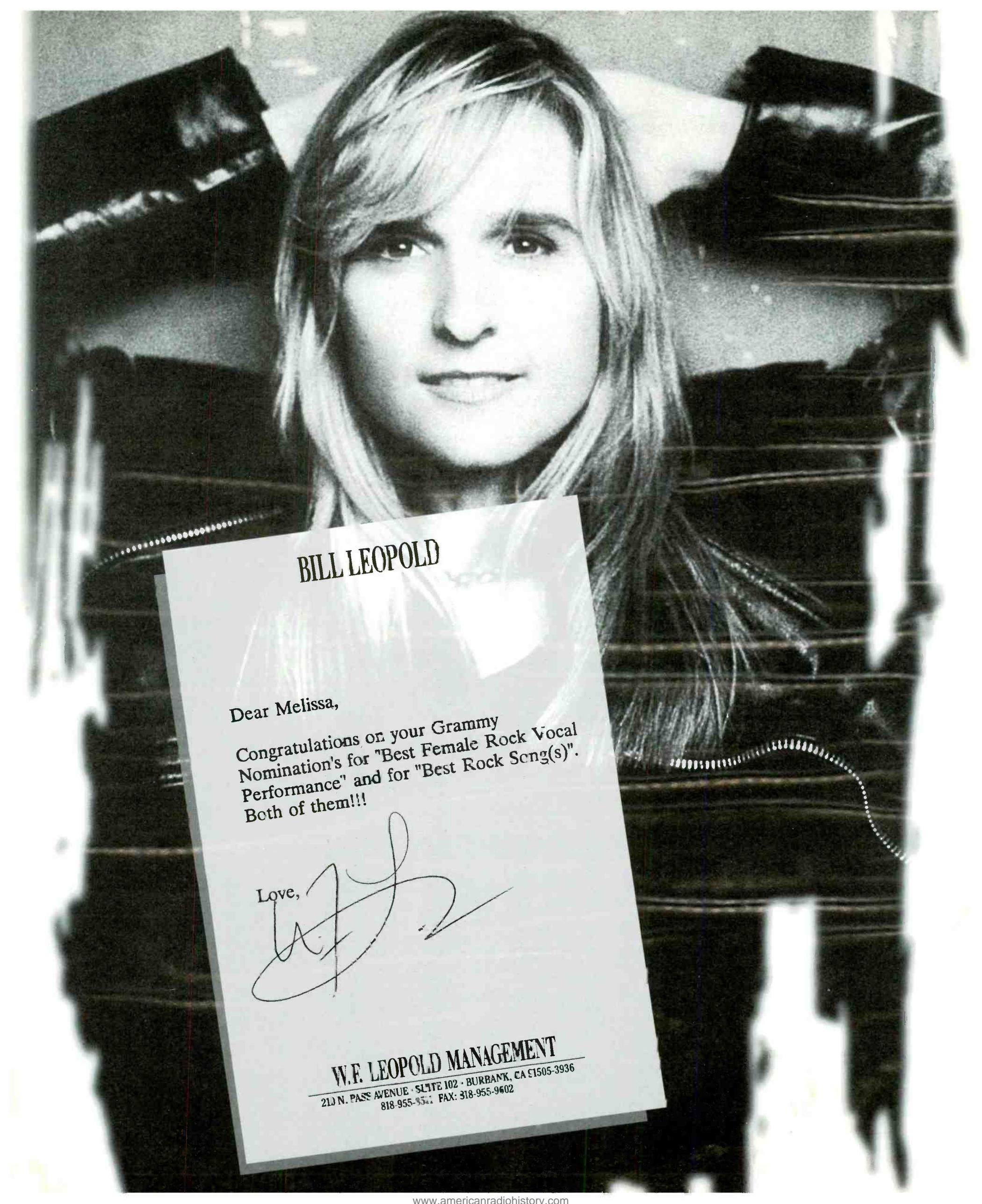
ing to find that elusive niche that doesn't turn back on jazz roots, but at the same time moves into the pop field such that you can sell enough records to warrant being with a major label."

Botti, an Oregonian who is managed by Simon's partner and produc-



tion manager Marc Silag of Right Side Management, was mainly involved in studio work after moving to New York in 1985, after studying at the University of Indiana's jazz school. He's been in Simon's band since 1990, serving in the 15-month "Born At The Right Time" world tour supporting Simon's "Rhythm Of The Saints" album, as well as Simon's more recent "Concert Of A Lifetime" shows with Art Garfunkel.

"To see how he shaped a band which had four of the five of the best African guitar players, flanked by four of the best Brazilian percussionists, flanked by the likes of Michael Brecker, Richard Tee, and Steve Gadd, was incredible to me," says Botti of his Simon stint. But his pop-song influences and prior session work also impacted "First Wish." While he cites Miles Davis, Woody Shaw, and Chet Baker as important *(Continued on page 131)*

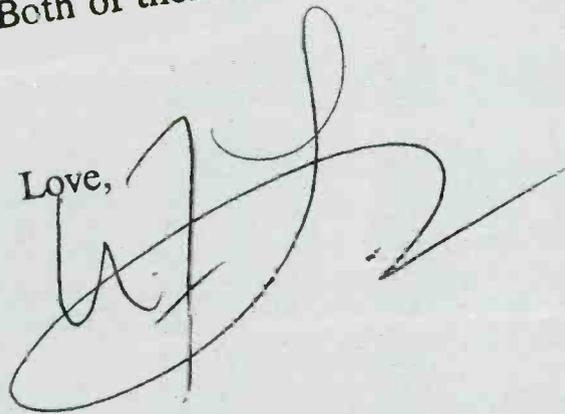


**BILL LEOPOLD**

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## Polydor Gives Chronicles Treatment To JB's, Ayers

BY J.R. REYNOLDS

LOS ANGELES—Acid-jazz fans and lovers of nostalgic R&B will be the main targets when Polydor releases two new titles in the Chronicles series: Roy Ayers' "Evolution: The Polydor Anthology" and the JB's "Funky Good Time: The Anthology." Both sets are due Feb. 28.

The '70s funk-and-jazz stylings of Ayers and the JB's are among the core influences of acid jazz, which first arose in the U.K. in the late '80s.

Harry Weinger, director of A&R/catalog for the Chronicles series, says the decision to release both anthologies now, when interest in acid jazz is at an all-time high, is a coincidence.

"The original fans of these artists have been ready for this for a while, and this was our opportunity to put the project together," says Weinger. "But we're fortunate to have the anthologies out right now, and we'll try to take advantage of [acid jazz's] popularity."

Weinger describes acid jazz as "groove" music with solos. He says Ayers' arranging style is a perfect fit with acid jazz. "He could take jazz and then find the funk," Weinger says. "He put the soul on top and the groove on the bottom. He evolved from being a jazzy artist to a dance artist."

The Ayers release, a two-CD set packaged in a slipcase, includes a 24-page essay/photo booklet. The set features tracks, in chronological order, from Ayers' 20-album career with Polydor. (Ayers also recorded with Columbia from 1984-86.)

The JB's set is a two-CD, 30-track chronological compilation, also packaged in a slipcase with a 24-page booklet. The collection spans the band's recording sessions from 1970-76.

As vibraphonist/singer/producer, Ayers recorded with flutist Herbie Mann in the '60s before forming his group Ubiquity in 1970.

Ayers has been heavily sampled by

contemporary artists such as Mary J. Blige, Brand Nubian, Coolio, and Digable Planets.

In 1993, he collaborated with rapper Guru on the highly touted hip-hop/jazz album "Jazzmatazz."



But Ayers is perhaps best known for his jazz-fusion anthem "Everybody Loves The Sunshine," from the 1976 album of the same name. The song was not released as a single.

When Ayers began recording, his albums were criticized for being neither jazz nor R&B.

Says Weinger, "They were trying to fit him into a compartment that really didn't exist at the time. Nobody

(Continued on page 22)

## After Delay, RCA Readies Nilsson Box 'Personal Best' Was One Of Singer's Last Projects

BY DON JEFFREY

NEW YORK—A double-album boxed set of Harry Nilsson tracks, delayed since last April because of the songwriter's death, is coming out on RCA Feb. 28.

Called "Personal Best—The Harry Nilsson Anthology," the set contains 48 songs recorded from 1967-77 on RCA and selected by Nilsson in the months before he died of a heart attack on Jan. 15, 1994, at the age of 52.

The compilation begins with the autobiographical "1941," a track from his first album on RCA, "Pandemonium Shadow Show," and includes other original and popular compositions like "Without Her," "One" (from his second album, "Aerial Ballet,"), and "I Guess The Lord Must Be In New York City" (from his third album, "Harry"). From his biggest-sell-

ing recording, "Nilsson Schmilsson" (produced by Richard Perry and nominated for the 1972 Grammy for album of the year) are the top 40 hits "Coconut" and "Jump Into The Fire." That album was certified gold by the Recording Industry Assn. of America in 1972.



NILSSON

The boxed set also includes songs popularized by Nilsson but written by others, such as "Without You" by Pete Ham and Tom Evans of Badfinger. Nilsson's only No. 1 single, "Without You," earned him the Grammy for best male pop vocal performance in 1972.

Also included is the Fred Neil song "Everybody's Talkin'," for which

Nilsson won his first Grammy. The song was from the soundtrack of the 1969 Oscar-winning movie "Midnight Cowboy" and became a top 10 hit that brought Nilsson widespread public attention.

There are also four previously unreleased tracks: "Miss Butter's Lament," "As I Wander Lonely," "Girlfriend," and "Wasting My Time."

Nilsson rewrote "Girlfriend," which became "Best Friend," the theme song for the TV show "The Courtship Of Eddie's Father." Bill Lacey, who did the audio restoration on the anthology, says the original master for "Girlfriend" had to be substantially edited because it contained a lot of "goofing around in the studio." He says that in January 1994, he got a call from the compilation producer,

(Continued on page 127)



**25th Anniversary.** Atlantic executives present four-time Grammy winner Roberta Flack with a plaque featuring the covers of all her Atlantic albums. The presentation was made at a party in New York celebrating Flack's 25 years with the label. Flack's current album, "Roberta," has earned her a Grammy nomination for best traditional pop vocal performance. Shown, from left, are Arif Mardin, Atlantic senior VP; Flack; Ahmet Ertegun, Atlantic Group chairman/CEO; and party host Howard Gilman.

## U.K.'s 'Boogieman' John Bares Soul For Naked Debut

BY DOMINIC PRIDE

LONDON—With a sound that could be Bob Marley, James Brown, and Lenny Kravitz all sharing the same body, Eon "Boogieman" John is making his debut here on the new U.K. independent label Naked Records.

"Better World," due out Monday (30), is the first single by John, former front man of Virgin-signed band Honeychild. It also marks the debut of Naked, the imprint started by two former members of Curiosity Killed The Cat, bassist Nick Thorp and drummer Miguel Drummond.

Blending idealistic lyrics with a pumping, funky bassline and shades of jazz and reggae, topped with slices of Hammond organ, "Better World" is produced by Eg (aka Francis White) of Eg & Alice, whose 1991 album, "24 Years Of Hunger," earned unanimous acclaim.

If the singers John admires come

out in his own performance, it's no surprise, he says. "From the early age my parents used to put me down in front of the keyboard and hope I'd sing like Otis Redding, Bob Marley, or James Brown," John says. "But for me, the technique I most admire is Billie Holiday. When she sings, it's like making a meal out of grass."



JOHN

Born in Guyana, John was educated in the U.S., where he toured as an entertainer. After spending his young adulthood hanging around Jamaica's music scene, John now lives in the U.K.

John's first tracks were laid down in Jamaica, when he lived for nearly a year when he was 18 years old. "It was like little Hollywood to me, just

(Continued on page 24)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Nonesuch Records in New York names **Robert Hurwitz** president, **David Bither** senior VP, and **Carole Yaple** VP of artist development. They were, respectively, senior VP/GM of Nonesuch, senior VP/GM of Elektra Entertainment, and senior director of artist development at Nonesuch.

**Jon Leshay** is appointed senior VP of special projects for Columbia Records in New York. He was senior VP of promotion at Elektra Entertainment.

**Doug Daniel** is named senior VP of black music promotion for Elektra Entertainment in New York. He was VP of black music promotion at Arista.

**Julie Greifer Swidler** is named senior VP of business and legal affairs for Mercury Records in New York. She was VP of legal affairs/assistant general counsel at PolyGram.

**Brian Samson** is named national



HURWITZ



BITHER



LESHAY



DANIEL



SWIDLER



ESPOSITO



WINNIKOFF



BENDALL

director of promotion and marketing, rap music, black music division of MCA Records in Los Angeles. He was road manager for Mercury artists Ill and Al Skritch.

**Charles Mierswa** is appointed senior director of finance projects at EMI Records Group North America in New York. He was director of finance at Sony Music.

**Tara Griggs-Magee** is named label director of Verity Records in New York. She was director of A&R for Benson Music Group in Nashville.

**Rhoda Lawrence** is named urban marketing manager for Arista in New York. She was mainstream product development coordinator for BMG.

**Kathe Charas** is promoted to marketing manager for GRP International in New York. She was manager of national advertising.

**DISTRIBUTION.** **John Esposito** is named VP of field sales for PolyGram Group Distribution in New York. He was chief operating officer of the music and movies software di-

vision of Nobody Beats The Wiz.

**Kenneth Alterwitz** is named VP of sales for Valley Record Distributors Inc. in Woodland, Calif. He was senior VP of sales for Alliance Entertainment Corp.

**PUBLISHING.** EMI Music Publishing in New York names **Paul Morgan** creative director and **Steven Patch** associate director. They were, respectively, catalog and artist development manager at EMI Music in London and creative manager at EMI Music in New York.

**RELATED FIELDS.** Sony Wonder in New York names **Alan Winnikoff** VP of media relations and **Deborah Strafella** manager of public relations. They were, respectively, senior director of media relations for Sony Wonder and an independent communications consultant.

**Jennifer Bendall** is promoted to VP of government affairs for the Recording Industry Assn. of America in Washington, D.C. She was director of congressional relations and assistant general counsel.

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# Faith No More Seeks Fool's Gold

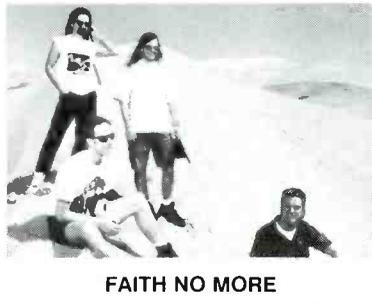
## Slash/Reprise Set Defies Simple Labels

BY DAVID SPRAGUE

NEW YORK—For more than a decade, Faith No More has treated listeners to a steady diet of provocation, ensuring that no off-the-rack labels will be applied to the band. But rather than bemoan the marketing challenge posed by the group's unpredictability, executives at both Slash and Reprise think it can be used to the quintet's advantage on its forthcoming album, "King For A Day, Fool For A Lifetime."

"Some people will get it, and some won't," says Slash president Bob Biggs. "But if you accept this band for what it is—complex, anti-authoritarian, very much of its own making—you'll come to the conclusion that this is a great record."

"King For A Day, Fool For A Lifetime," which will be issued on Slash/Reprise/Warner Bros. on March 14, is slightly more centered than the gold-certified 1992 release "Angel Dust," but it's by no means short on



FAITH NO MORE

risk. While the 14-song set veers from Philly-soul balladry (the string-laden "Evidence") to avant-garde shrieking ("Cuckoo For Caca"), bassist/co-founder Billy Gould views it as listener-friendly.

"In my eyes, this is more of a rock'n'roll record than 'Angel Dust.' Last time, we pulled off a record that was a little bit risky—not at all rock—and that gave us the confidence to do this one," says Gould. "If this record goes down the toilet, I'll still have that confidence."

# Zoo Hopes New Sweet Set Will Be '100%' Success

BY RICK CLARK

MEMPHIS—Fans of the breezy pop smarts found on Matthew Sweet's acclaimed 1992 album "Girlfriend" should find that his new Zoo Records album, "100% Fun," more than lives up to its name.

"I wanted to make a simpler, more direct record," says Sweet. "I think this record has elements of 'Girlfriend' and [1993's] 'Altered Beast.' It has got a little bit of the darker

and more melancholy stuff, but there are more tunes."

"100% Fun" arrives in stores March 14.

Sweet's manager, Russell Carter, says, "When Matthew set out to do this record, he said, 'I've got to warn you. It's going to be very poppy.' That was just fine with me, because I love pop music. Pop music in Matthew's mind is a classic singer/songwriter pop artistry like the Beatles and Beach Boys. It's not like modern-day pop. When you listen to this, there are clearly a lot of hooks and harmonies that are reminiscent of those bands."

"100% Fun" was recorded at Southern Tracks in Atlanta and produced by Brendan O'Brien, whose well-documented credits include Pearl Jam and Stone Temple Pilots.

"When Brendan and I talked about making a record together, he said, 'The only thing I care about is songs, songs, songs. I want really tuneful songs.' I said, 'That's no problem, because that is already what I am doing,'" says Sweet, laughing. "I was very pleasantly sur-

(Continued on page 16)



MATTHEW SWEET



Rob Halford

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The new album is the band's first since the less-than-amicable departure of guitarist/co-founder Jim Martin, a personnel change Gould likens to "running a race with both legs instead of one bum leg." Martin's replacement, Trey Spruance—also a member of singer Mike Patton's second band, Mr. Bungle, siphoned off some of the sonic heavy metal on record, but he declined to remain with the band for a grueling tour that begins in mid-April. New guitarist Dean Menta will tour with the band.

"Touring is obviously significant for Faith No More," says Warner (Continued on page 25)



**Berry, Berry Good.** The Cranberries are surrounded by Island reps following the Irish group's sold-out show at New York's Beacon Theater. Shown, from left, are Dave Yeskel, VP sales and field marketing, Island Records; Steve Leeds, VP of alternative radio and video promotion, Island; Joe Riccitelli, VP of promotion, Island; Cranberries Fergal Lawler, Mike Hogan, and Dolores O'Riordan; Sky Daniels, senior VP of promotion, Island; Noel Hogan of the Cranberries; Ed Green, associate director of top 40 promotion, Island; Jonas Nachsin, director of marketing, Island; and Hooman Majd, senior VP, Island.

# John Reboots Rocket Label Via Island; '95 'Jesus Christ Superstar' Needs Saving

ROCKET MAN: Elton John has reactivated his Rocket Records label in the U.S. In the late '70s, the label, distributed through RCA, was the American home for such acts as Kiki Dee, Judy Tzuke, Cliff Richard, Brenda Russell, and Neil Sedaka. The imprint has been John's home (via Phonogram) outside of the U.S. for several years, and now will be his new home in the U.S. as well. Marketing and promotion will be handled through Island Records, with distribution through PGD.

John's longtime manager, **John Reid**, will head the New York-based label, which has a staff of five. "At the moment, Elton and I are the decision makers. In due time, we'll be adding people, but we'll keep it like this until the label starts to grow," says Reid.

"We're looking for maybe three to four acts in the first year or so," he says. The first signing is an L.A.-based singer/songwriter named **Ryan Douglas**, whom, Reid says, "we've been kind of nurturing for a couple of years." His debut will be out this summer. Like the '70s incarnation of Rocket, Reid says he'll also consider international releases that have no U.S. affiliation. "We're not ruling anything out."

The label's game plan has altered slightly since PolyGram acquired John's new album from MCA, instead of waiting for his contract to lapse after issuing the upcoming album. "My intention was to release a couple of albums before Elton had a release on Rocket, but that's been turned around," says Reid. John's album, "Made In England," will be released on Rocket/Island March 21. The first single, "Believe," will come out later this month.

LOSING MY RELIGION: As I headed to the Paramount Theater last week to see a revival of "Jesus Christ Superstar," I was filled with nostalgic eagerness. The 1973 movie soundtrack played a major role in my youth. "I Don't Know How To Love Him" applied to all my young crushes, while, taken on a more literal level, the sadness of "Gethsemane" brought me to tears.

After seeing the production, all I can say is that some things should remain a memory. There is no doubt in my mind that the raising of the Stanley Cup banner at the New York Rangers' game the next night was the far superior religious experience.

Ted Neeley, who you think would have aged out of the role by now, is still playing Jesus, just as he did in the movie and on Broadway in the '70s. There's no denying that the role of Jesus Christ is a pretty thankless one. He mainly stands there looking beatific while his worshipers frolic around him. Every now and then, Neeley would let out a screech while singing that could peel the paint off

a '65 Mustang. I don't mean to be sacrilegious, but by the end I didn't care what shut him up, I just wanted him to stop.

The whole production was dreadful, but in a mesmerizing way. Sort of like when you can't stop watching "Gilligan's Island" marathons for fear you'll miss the episode when the Professor turns two coconuts into a radio... Except the cast of "Gilligan's" could act.

But **Andrew Lloyd Webber** saves the worst sin for the end. In a whiz-bang special effect, Jesus ascends to heaven right off the cross. Forget about the tomb, the rolling back of the stone, the "And on the third day, he rose" part. Why let the Scriptures get in the way of the spectacle? Just say no.

THIS AND THAT: After a stint on Epic Records, **Sepultura** has returned to Roadrunner Records... Here's potential for confusion. Death Row/Interscope artist

**Jewell's** first single, "Woman To Woman," just charted on the Hot 100. Interscope is distributed by the Atlantic Group. Atlantic Records, obviously also a part of the Atlantic Group, is launching a new singer/songwriter named **Jewel**. The two sound nothing alike, but we predict warehouse headaches on this one... As part of its 20th anniversary season, "Austin City Limits" will feature a **Stevie Ray Vaughan** retrospective. Set to air April 1, the episode will feature Vaughan performances going back to 1983... The National Abortion And Reproductive Rights Action League and the Women's Health Action Mobilization will split \$170,000 donated by Rykodisc from the sale of "Born To Choose," a 1993 release that featured rare and unreleased tracks by such artists as **Soundgarden**, **R.E.M.** with **Natalie Merchant**, and **Matthew Sweet**.

ON THE ROAD: **Jimmy Plant** and **Robert Page** begin their yearlong world tour Feb. 26 at the Pensacola (Fla.) Civic Arena. The outing also will include stops in Europe, Southeast Asia, Australia, Japan, and South America. Joining Plant and Page on stage will be a core band of bassist **Charlie Jones**, drummer **Michael Lee**, guitarist/banjo player **Porl Thompson**, hurdy-gurdy player **Nigel Eaton**, and keyboardist **Ed Shearmur**. They will be joined by an eight-member Egyptian string and percussion ensemble. Additionally, local orchestras will accompany them at each gig... **Luscious Jackson** will be logging time opening for **the Beastie Boys** in Europe in February. After headlining some dates in the U.K., the band will return stateside in time to open for **R.E.M.** starting May 31... **Bloodline** will continue on a club tour through March 4... Tenor saxophonist **Richard Elliot** will tour behind his album "After Dark" March 2-April 2.



by Melinda Newman

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## MUSIC PUBLISHING

### THEY'RE PLAYING MY SONG

With its hauntingly beautiful melody and mystifying Japanese lyrics, "Sukiyaki," written by Hachidai Nakamura and Rokusuke Ei, was an international smash back in 1963. In April 1981, Taste Of Honey took the song, with newly written English lyrics, to No. 3 on Billboard's Hot 100. Inspired by the latter version, 4 P.M. (short for "For Positive Music") has taken a refreshing, '90s doo-wop version of the song into the top 10, and it's beginning to catch fire in Japan.

Edited-By Peter Cronin

#### SUKIYAKI

Published by Toshiba-EMI Music Publishing Co. Ltd./administered by Beechwood Music Corp. (BMI)

Cover songs have never been a priority for 4 P.M., but when the members of the Baltimore-based vocal group sunk their teeth into "Sukiyaki," they knew they'd found something special. "Sukiyaki" came to us right after we signed our recording contract," says 4 P.M. lead singer Ray Pena. "The idea of doing the song came from Eddie O'Loughlin, the president of our label [Next Plateau]. We were all pretty familiar with Taste Of Honey's English-language version, but we didn't have much knowledge of the original Japanese version. We're working on learning a verse in Japanese right now, because we're getting ready to take a trip to Japan . . . As a band, we started out doing originals and we had this unique sound, so it was difficult for us to do cover tunes. When we did cover a song, we always ended up changing it completely into something more our style, but we wanted to make sure we didn't take 'Sukiyaki' too far away from what it was. It's a melody that really attracts people, and we didn't want to lose that. And just doing it a cappella is something new for the song. The single debuted about a week ago in Japan, and we just found out that we sold over 11,000 singles in the first week. It is just totally overwhelming for us."



4 P.M.

### SWEET'S '100% FUN' NEW ALBUM

(Continued from page 14)

prised how we saw things the same way. It was a very easy record to make. I think we spent about five weeks, and it was pretty much mixed at that point."

From the exuberant first single, "Sick Of Myself," to the beautifully melancholy "Smog Moon," "100% Fun" is arguably Sweet's finest album to date.

Brad Hunt, Zoo Records senior VP of marketing, says that other possible focus tracks include "We're The Same," "Giving It Back," "Walk Out," and particularly "Smog Moon."

"That song was pretty much passed over in demo form, but Russell Carter and my parents went manic over it," says Sweet. "They kept calling me in the studio, saying, 'You've got to do this song.' I agreed to do a basic track for it. When I went out to sing it, Brendan came out in the room and said, 'There's something about this song that is really making me excited. You are singing it great. There's going to be a place for it on the record.' It has amazed me at how popular that song has become, even for people who don't normally like those kinds of songs."

Zoo is planning to target the album to Sweet's traditionally supportive college-radio market, as well as to modern rock, album alternative, and album rock.

"The college audience has been very loyal to Matthew, and we are in

the process of setting up regional conference calls between the 23rd and the 24th of February with college programmers, prior to them receiving the product in hand," says Hunt. "The demands of touring are hard on an artist, but we are going to try and do more one-on-one interviews with college-station people throughout the country."

Zoo says that Sweet's tuneful pop should find a place in the increasingly aggressive sounding playlists on commercial alternative stations, but it is quick to stress the artist's multiformat appeal.

"We think that Matthew can chart exceptionally well on Triple A. You have got to be able to take care of the upper demographic," says Hunt.

"Ideally, I think Matthew fits in where no one else is. I don't know that there is anyone else playing pure pop music that rocks as much as Matthew's," says Carter. "I believe that Matthew works well alongside bands like Candlebox, Offspring, and Green Day, but he probably matches more of the mainstream. There are 30 or 40 CHR stations that play those bands as well, and Matthew would presumably get on those [stations]."

"In a way, I feel that commercial alternative radio is more narrow now than when it encompassed me doing 'Girlfriend,'" says Sweet. "In a way, I feel that my strongest songs are

my ballads, and you don't even hear [ballad] hits on alternative. If I have any kind of dream, it is that those songs will get some kind of airplay."

In fact, "Altered Beast" received little of the commercial alternative radio support that its predecessor garnered. In hindsight, Carter looks at that album as "a transition."

"When 'Altered Beast' came out, I think we were a little bit ahead of ourselves," Carter says. "We anticipated things happening before they happened. We were euphoric from 'Girlfriend.'"

"Altered Beast," which moved less than 300,000 units—compared with nearly 500,000 for "Girlfriend"—more than served its purpose. "We weren't as successful at radio [as we were with 'Girlfriend'], but Matthew's career progressed very nicely during that stage," says Carter. "He went from selling out clubs to sell-out theaters, which is a major transition in someone's career. That happened behind 'Altered Beast.'"

"Altered Beast" as well as "Girlfriend" and "100% Fun" will all come out on vinyl Feb. 28. Zoo has struck a deal with Classic Vinyl from Los Angeles to manufacture regular and audiophile versions of the three albums. BMG will distribute the regular vinyl, while Classic Vinyl also will service the audiophile versions to its outlets.



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SONG OF THE YEAR, *I Swear*, **GARY BAKER &  
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**THE MAGIC SCHOOL BUS: FUN WITH SOUND,** *Various Artists*

BEST SPOKEN WORD OR NON-MUSICAL ALBUM, *Get In The Van: On The  
 Road With Black Flag*, **HENRY ROLLINS**

BEST ALTERNATIVE MUSIC PERFORMANCE, *Under The Pink*, **TORI AMOS**

BEST TRADITIONAL POP VOCAL PERFORMANCE, *Roberta*, **ROBERTA FLACK**

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RECIPIENT OF THE RECORDING ACADEMY'S 1994-95 TRUSTEES AWARD, **NESUHI ERTEGUN**

BEST ALBUM NOTES, **BEAUTY IS A RARE THING—THE COMPLETE ATLANTIC  
 RECORDINGS**, (*O-nette Coleman*) *Yves Ecauvais, Don Cherry, Ornette Coleman &  
 Robert Palmer*, Album Notes Writers • **OTIS! THE DEFINITIVE**, (*Otis Redding*),  
*Carol Cooper, Steve Greenberg & Jaime Wolf*, Album Notes Writers

ALBUM OF  
 THE YEAR

**THE 3 TENORS IN CONCERT  
 1994, Jose Carreras,**

*Placido Domingo &  
 Luciano Pavarotti with  
 Zubin Mehta, Tibor Rudas, Producer*

BEST COUNTRY SONG, *I Swear*, **GARY BAKER &  
 FRANK J. MEYERS**, Songwriters

BEST FEMALE ROCK VOCAL PERFORMANCE, *Supernova*,  
**LIZ PHAIR**

BEST MALE COUNTRY VOCAL PERFORMANCE, *I Swear*,  
**JOHN MICHAEL MONTGOMERY**

BEST CONTEMPORARY JAZZ PERFORMANCE, *Is What It Is*, **MIKE STERN**

BEST REGGAE ALBUM, *Rise & Shine*, **ASWAD**, *Strongg*, **BLACK UHURU**,  
*Reggae Dancer*, **INNER CIRCLE**

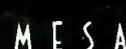
BEST SPOKEN COMEDY ALBUM, *The Jerky Boys 2*, **THE JERKY BOYS**

BEST RECORDING PACKAGE - BOXED, *Songs Of The West*, (*Various Artists*)  
**GEOFF GANS & COCO SHINOMIYA**, Art Directors

PRODUCER OF THE YEAR, **DAVID FOSTER**, (*For All-4-One, Gerald Levert,  
 Kenny Rogers & others*), **BRENDAN O'BRIEN**, (*For Stone Temple Pilots & others*)

BEST MUSIC VIDEO, SHORT FORM, **LUCAS WITH LID OFF**, *Lucas*;  
*Georges Bermann*, Video Producer; *Michel Gondry*, Video Director

## THE ATLANTIC GROUP

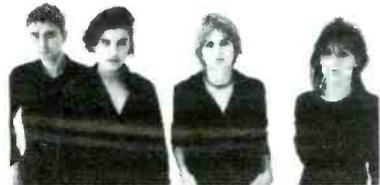


## Elastica Extends Itself To U.S. U.K. Act To Make Geffen Debut

BY STEVEN MIRKIN

NEW YORK—Justine Frischmann, singer/guitarist for the highly touted U.K. band Elastica, knows the perils of British hype and glory, especially in terms of turning U.K. press overstatement into American record sales.

An early member of the Suede U.K. and romantically connected to Blur's



**ELASTICA.** Justin Welch, Justine Frischmann, Donna Matthews, and Annie Holland.

Damon Albarn, she has heard the war stories and admits that trying to conquer the U.S. sounds "daunting." But she's "not too worried about it," she says. "I'm happy to play some gigs and put some records out and see what happens."

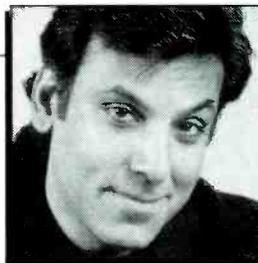
The British response to her band, whose Geffen self-titled debut will come out March 14, has been overwhelming: The group garnered eight magazine-cover mentions by the time

its second U.K. single, "Line Up," was released (Billboard, March 19, 1994). But she also knows that recent history is filled with the battered hulks of mightily praised British bands that barely survived America: Suede U.K. rubbed people the wrong way, Blur failed to make a substantial impression, S\*M\*A\*S\*H wasn't.

To avoid overexposure, the band (Frischmann; Donna Matthews, guitar and vocals; Annie Holland, bass; Justin Welch, drums) took a six-month sabbatical from interviews and performances last year. For band manager Chris Morrison, the break—during which negotiations with Geffen were completed and the band recorded the album—put matters in perspective. "You can put too much of a reliance on the press telling people how great someone is, and to a degree it can have a counterproductive effect," he says.

Although many of the bands branded along with Elastica as part of the unfortunately named "New Wave of the New Wave" movement seem more hype than talent, Elastica is the real thing, playing terse, aggressively strummed guitar pop. The album's 16 songs are impressive in their breadth, from the punky swagger of "Stutter" to the modal drone of "Indian Song" and the tinkertoy interlocking patterns of "2:1."

(Continued on page 24)



by Jeff Levenson

**THEY SHOOT TRUMPETERS.** Don't They? Late last year a rumor made the rounds that Wynton Marsalis was taking a hiatus from touring—something about feeling burnt and beleaguered, in need of a rest. That he needs R&R hardly seems to be in question: The guy does more with 24 hours than most of us do with 48, and he has been in the middle of an ideological hubbub at Lincoln Center that's tested his views on race, music, institutional authority, and proprietorship (*Who owns this jazz, anyway?*).

However, the truth is that he is not taking a break, but merely redirecting himself. His seven-piece band (which just finished recording his 1994 masterwork "Blood On The Fields," slated for release by Columbia in '96) is no more. His new touring band, which he hopes to loosen up in February, includes pianist Eric Reed (a holdover from the septet), bassist Reuben R. Rogers, and drummer Ali Jackson Jr.

**DEPARTMENT OF FULL CIRCLE** (And Some): The United States Information Agency, an independent foreign affairs organization within the executive branch of the government, promotes mutual understanding between countries abroad by sponsoring cultural and educational activities. This year, the agency, working in tandem with the Thelonious Monk Institute, is sending a group of musicians called the **Jazz Ambassadors** to South Africa. The band is fronted by Lisa Henry, the singer who finished second in this year's Monk Instrumental Competition but was

awarded the first ever USIA Jazz Ambassador prize. Her backing band consists of high finishers in previous Monk competitions: Ted Rosenthal (piano), Nat Reeves (bass), Harold Summey Jr. (drums), and artistic director Patrick Zimmerli (saxophone). Their stops—taking them through March—include Mozambique, Swaziland, Mauritius, Madagascar, Ethiopia, and Eritrea.

**NICE WORK** If You Can Get It: Once again those tropical hot spots beckon—cool jazz, blue waters, and small pink umbrellas adorning frosty glasses of knock-you-on-your-ass fruit drinks. The St. Lucia Jazz Festival has announced its lineup for '95. Scheduled for May 11-14 (not quite the height of tourist season, but that's exactly the point), the fest features programming sure to satisfy every jazz taste: Michel Petrucciani, Johnny Griffin, War, the Jazz Explosion (a festival band featuring George Duke, Rachelle Ferrell, and Gerald Albright), Arturo Sandoval, Al Jarreau, Tito Puente, Jonathan Butler, Angela Bofill, Peabo Bryson, Roy Ayers, the Pan Jazz Conversations, and Eric Reed.

**MAKE IT TREY:** Eric Reed, who has shown up now in two of the above items, gets the much-coveted end-of-column placement, what with news of his latest from MoJazz. "The Swing And I" is a worthy successor to his label debut, "It's All Right To Swing," and it suggests that the pianist possesses precisely the right stuff to become the most successful of Marsalis' alumni. He plays smart, tasty, and spiritual; knows Erroll Garner, Ahmad Jamal, and Bill Evans; digs the concept of swing (even if his album titles do stretch the limits of semantic cuteness); looks swell in front of the cameras; and, he's a good guy, to boot. Need more?



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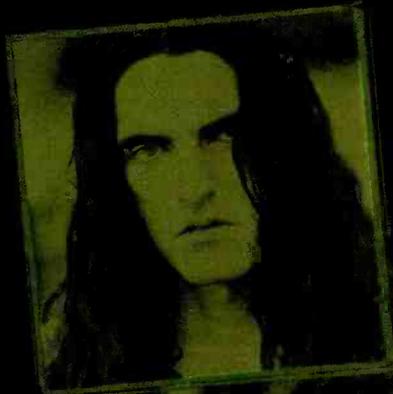
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## Artists & Music

### Famous Music, Staying Put, Has Top Year In Revenues

**WORKING OUT FOR THE** Best: Through much of last year, Famous Music was thought to be headed toward new ownership, which would end its 66-year association as the music publishing wing of Paramount Pictures.

Now, with Paramount parent Viacom apparently deciding to keep the company, which was said to command a price of up to \$200 million if sold, Famous Music chairman/CEO **Irwin Robinson** can look back more comfortably at a year that was the company's most profitable ever—an increase of 29% over 1993, while revenues also hit an all-time high, climbing 15.5% over 1993 (Famous does not provide dollar figures).

Robinson, in fact, says he is that much more "pleased that all this success came during 1994, a year of uncertainty over Famous Music's future. It buoyed our spirits and carried us forward." Plans, it should be noted, were in the works to draw up an official prospectus, but a formal document never reached potential buyers.

Robinson, with more than three decades of key posts within the music publishing community, joined Famous in May 1992 and made his first major executive assignment in November of that year, when he brought in **Ira Jaffe**, a longtime associate of Robinson's in other publishing jobs such as Chappell Music and EMI Music. Famous, Robinson says, now has a creative and administrative staff of 42, more than when he came aboard. He still has posts to fill as a result of staffers who left the company as word of last year's impending sale spread.

The creative plan of Robinson and Jaffe was to start an aggressive program of signing contemporary acts. Coming on board since then were **4 Non Blondes**, **Boyz II Men**, **Bjork**, **Letters To Cleo**, and writer/producers such as **DJ Batt-ecat**, **Steve Dorff**, **Phil Galdston**, **Lulu**, and **Billy Lawrie**, among others.

Also, the pair diversified via creative partnerships with **Queen Latifah's Flavor Unit Music**, **Thirsty Ear Music**, **Teddy Riley's** writing group, and Latin writer/producers **K.C. Porter** and **Rodolfo Castillo**.

And to bolster an already huge supply of classic pop, composer **Marvin Hamlisch** was brought on, as well as the U.S. rights to the **Andrew Lloyd Webber/Don Black**-scored smash "Sunset Boulevard."

These contemporary signings led to a number of hits, including performances by **Crystal Waters** (now a Famous writer), **Vanessa**

**Williams**, **Shenandoah**, **Chante Moore**, **Boyz II Men**, **Kenny G**, **Bon Jovi**, **Toni Braxton**, **Reba McEntire**, **Vince Gill**, and **Dr. Dre**.

Robinson also reports new signings composer **James Newton Howard** and **General Public**.

Robinson, who will attend **MIDEM** in Cannes next week (40% of Famous' business is done abroad), says the company will continue its natural involvement as the music publishing rep for **Paramount Pictures** product. "I'll be

reading new scripts when I get back from **MIDEM**," says Robinson. He hopes future films will measure up to successful soundtracks

such as "Forrest Gump," "Nobody's Fool," "I.Q.," "Star Trek Generations," and "Clear And Present Danger."

With Famous apparently staying in place, Robinson himself has extended his contractual relationship with the company to stay at the helm at least through most of 1997.

**A REDISCOVERY:** Several decades ago, **Remo Capra** was a successful **Columbia Records** crooner. Although it's not generally the domain of **Words & Music** to cite LP-era works without a decided musical theater/film bent, the **Sony Music Special Products** reissue of Capra's 1960 album, "Just Say I Love Her," now under the title of "Romantic Standards," reflects the high quality of songs not penned for the theater or musical film.

Some examples are "Fools Rush In," "Day By Day," and "Just Say I Love Her," as well as an unfamiliar beauty by the late lyricist **John LaTouche** and composer **Ulpio Minucci** called "After A While." The song shouldn't be confused with another gem (hardly a lost one), "Once In A While," a 1937 copyright by **Bud Green** (words) and **Michael Edwards** (music).

As for Capra, who is accompanied by an orchestra under the direction of redoubtable arranger/conductor **Frank De Vol**, his vocals are intimate and elegantly sentimental. He still performs and is working on projects that might bring him back to discs.

**PRINT ON PRINT:** The following are the best-selling folios from **Warner Bros. Publications**:

1. **Green Day**, "Dookie."
2. **Smashing Pumpkins**, "Siamese Dream."
3. **Neil Young & Crazy Horse**, "Sleeps With Angels."
4. **Eagles** "Complete, Vol. 2."
5. **Led Zeppelin** "Complete."



by Irv Lichtman

SONG OF THE YEAR  
*Can You Feel the Love Tonight*  
Elton John & Tim Rice

*Circle of Life*  
Elton John & Tim Rice

BEST MALE POP VOCAL PERFORMANCE  
*Can You Feel the Love Tonight*  
Elton John

BEST MUSICAL ALBUM FOR CHILDREN  
*The Lion King*  
(Original Motion Picture Soundtrack)  
Mark Mancina, Jay Rifkin,  
Chris Thomas & Hans Zimmer, Producers

BEST INSTRUMENTAL COMPOSITION  
WRITTEN FOR A MOTION PICTURE  
OR FOR TELEVISION

*The Lion King* (Instrumental Tracks)  
Hans Zimmer, Composer

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

*Circle of Life* (from *The Lion King*)  
Elton John & Tim Rice, Songwriters

BEST INSTRUMENTAL ARRANGEMENT  
WITH ACCOMPANYING VOCAL(S)

*Circle of Life* (from *The Lion King*)  
Lebo M & Hans Zimmer, Arrangers;  
Mbongeni Ngema,  
Additional Vocal Arrangement

BEST SPOKEN WORD  
ALBUM FOR CHILDREN

*The Lion King Read-Along*  
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Ted Kryczko & Randy Thornton, Producers

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Tim Rice, Lyricists; Alan Menken, Composer)



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# Artists & Music

## GOLDBERG ADDRESSES WARNER BROS. CREW

(Continued from page 4)

lowing a plan of natural evolution" that was in place long before he took the reins of Warner Bros.

One of the priorities for splitting Warner Bros. and Reprise is to develop "a separate A&R face to help us sign artists," Goldberg said. He added that he would determine how the split would affect other departments at a later date.

Goldberg also said that Warner Bros. VP of A&R Karin Berg had completed a deal with Matador Records, which will bring alternative band Pavement to Warner Bros., although the band's first album under the deal, expected in April, will carry the Matador logo.

Goldberg, who referred to himself as the "Forrest Gump of the record business," admitted that it is "impossible to live up to the standards that Mo set,"

but when he was offered the chairmanship at Warner Bros. he was not going to turn the position down.

Goldberg once again vowed that the label would continue its famed dedication to artists, forged by Ostin and Waronker.

Goldberg maintained that label staffs should recognize the fact that "we can't go back in time. Nothing can diminish the accomplishments of Mo and Lenny, but we can't turn back the clock. This company now becomes what we make it from this moment . . . This company's future and present will be every bit as radiant as its past. If we screw up, we have no one but ourselves to blame."

He added that his mandate is "trying to attract artists [while] not screwing up a system that fundamentally works." However, he continued, "We have to make the numbers work."

## POLYDOR ISSUES CHRONICLES PACKAGES FOR JB'S AND AYERS

(Continued from page 12)

body thought that maybe it was a completely different thing."

The JB's were James Brown's backup musicians for six years, beginning in 1970. The group recorded five instrumental albums, plus a dozen single-only releases. Its most famous release, "Doing It To Death," was certified gold and remained at No. 1 for two consecutive weeks on Billboard's Best Selling Soul Singles chart in 1973.

Like Ayers, the JB's meshed several genres, but the group was more heavily weighted with funk. The band also utilized more instrumental solos than Ayers. Trombonist and arranger Fred Wesley and saxman Maceo Parker were the primary soloists.

Wesley has no definite explanation for the popular resurgence of '70s music, but says acid jazz has revitalized his career. He completed a successful U.K.

tour in 1993.

Says Wesley, "When synthesizers came in and eliminated a lot of the producing and arranging, I picked up my horn and began doing shows without using any of the old James Brown tunes. They ate it up."

Polydor plans marketing campaigns heavily slanted toward consumers of acid jazz and nostalgic R&B.

An advance cassette mailer of the anthologies was shipped to the press in early January. A promotion-only LP, featuring Ayers on one side and the JB's on the other, is being shipped Wednesday (31).

Says Al Jones, national director of black artist development for PGD, "We've created a six-track, double-sided vinyl promotion record for colleges, clubs, retail, and the old school circuit—like beauty shops and barber shops."

Though no singles are planned, emphasis tracks will be identified and promoted at college, R&B, and top 40/rhythm stations.

Says classic R&B hits KACE Los Angeles PD Kevin Fleming, "We're currently playing the only JB's record we can find, 'Doing It To Death.' We'd play more if we could find it. Until recently, it's been hard to find the older stuff. The best thing they can do is reissue this stuff on CD."

PolyGram is releasing a Black History Month "old school" sampler in early February that includes tracks from both anthologies.

Local PGD sales offices will tie in Black History Month events at chains and indies and in various markets.

PolyGram hopes the anthologies will be placed in new release bins as opposed to catalog sections.

Says Jones, "James Brown is not in the oldies section, and we want to position them up front. Retailers who know what's happening [regarding acid jazz] will put it up front."

Similar but not identical anthologies of Ayers and the JB's material were released in 1993 by Polydor in the U.K.



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES SHERYL CROW	Rose Bowl Pasadena, Calif	Jan 21	\$3,860,335 \$85/\$50/ \$35	65,035 sellout	Avalon Attractions
EAGLES	ARCO Arena Sacramento, Calif	Jan 18	\$1,065,734 \$87/\$52	14,102 sellout	Bill Graham Presents
EAGLES	San Jose Arena San Jose, Calif	Jan 17	\$962,849 \$87/\$52	13,562 sellout	Bill Graham Presents
BOYZ II MEN BABYFACE BRANDY	San Jose Arena San Jose, Calif	Jan 6	\$522,890 \$40/\$30	13,500 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	Great Western Forum Inglewood, Calif	Jan 7	\$514,645 \$45/\$35	14,186 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	MGM Grand Garden Las Vegas	Jan 5	\$511,265 \$40/\$30	13,500 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	Centrum In Worcester Worcester, Mass	Jan 17	\$479,270 \$45/\$35	12,200 sellout	Haymon Entertainment
BOYZ II MEN BABYFACE BRANDY	ARCO Arena Sacramento, Calif	Jan 8	\$427,875 \$40/\$30	12,000 sellout	Haymon Entertainment
PHISH	Boston Garden Boston	Dec 31	\$355,673 \$23.50	15,135 sellout	Don Law Co
BOYZ II MEN BABYFACE BRANDY	Reunion Arena Dallas	Jan 10	\$319,189 \$40/\$30	11,224 12,000	Haymon Entertainment

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# Dave Matthews Band

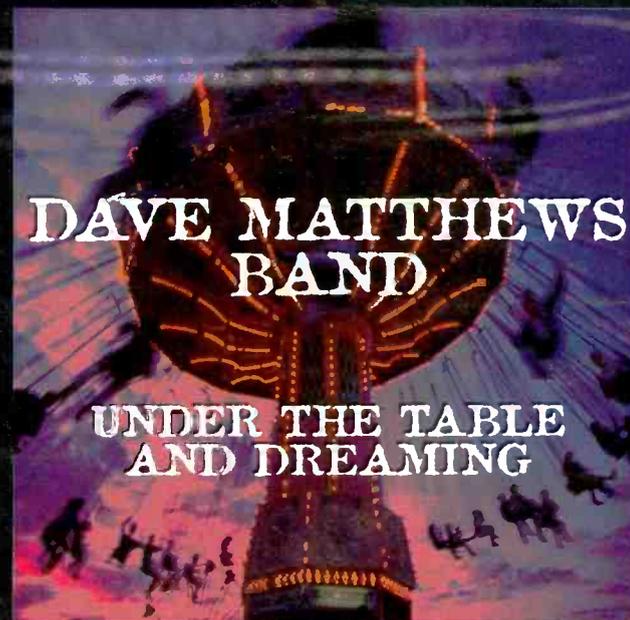
## Under The Table And Dreaming

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February 5 New Haven, CT/Palace Theatre  
February 7 Northampton, MA/Smith College  
February 8 Albany, NY/Palace Theatre  
February 10-11 Philadelphia, PA/Tower Theater  
February 12 University Park, PA/Penn State  
February 14-15 Richmond, VA/Carpenter Center  
(with The Richmond Symphony)  
February 17 New Orleans, LA/House of Blues

February 20 Syracuse, NY/Landmark Theatre  
February 21 Manchester, NH/N. H. College  
February 23-24 New York, NY/Roseland Ballroom  
February 25 Easton, PA/Kirby Fieldhouse  
March 21 Glasgow, Scotland  
March 22 London, England  
March 23 Paris, France  
March 25 Madrid, Spain  
March 27 Milan, Italy  
March 28 Munich, Germany  
March 29 Cologne, Germany  
March 30 Amsterdam, The Netherlands  
March 31 Hamburg, Germany  
April — Copenhagen/Stockholm



## ELASTICA EXTENDS ITSELF TO U.S.

(Continued from page 18)

Those old enough to remember will hear echoes of the Adverts, Buzzcocks, Only Ones, Stranglers, Wire, and the Fall; those who don't will find an album of artfully constructed songs filled with strong melodies, inventive harmonies, angular guitar figures, and insistent, hooky choruses that implant themselves permanently in your brain. It would not be too long a stretch to imagine the band headlining at CBGB, circa 1978.

In fact, Geffen A&R exec Mark Kates thinks the band's live performances are one of its greatest strengths. While he was intrigued by the band's first single, "Stutter," a "jaw-dropping . . . absolutely stunning" performance was a decisive factor in his pursuing the band, he says.

Although signed to Geffen worldwide, Elastica remains on Deceptive, the independent label that released its singles, in the U.K. While Geffen

would have liked the British market, Kates says Deceptive has done a good job promoting the band, and Elastica is "probably 18 months ahead [in its career] in the U.K."

Geffen also allowed Sub Pop to release a limited edition, vinyl-only pressing of "Stutter" domestically last summer. The Seattle label approached Elastica, and Morrison felt it was a good way to "introduce the band without making a furor about it." Kates wasn't initially thrilled with the idea, but agreed it was a "great way to launch a band in this country." He adds, "It wasn't as premeditated on our part as people might expect."

In September, Geffen brought out its own edition of "Stutter" in both 10-inch colored vinyl and CD versions. According to Ray Farrell of Geffen's sales department, the label pressed about 20,000 copies. He would not give sales figures, but says the label was "pleased" with the result. "We wanted to have something out there," although "there wasn't any pressure to put it on the radio," he says. Kates says the single did well on college radio, with the video appearing a few times on "120 Minutes." A second single, "Connection," is due Feb. 14, with a video to follow.

Although "Stutter" did little at modern rock stations, indications are that after a long romance with American music, the format is once again open to British music. Oasis, the Stone Roses, Bush, and Portishead are all enjoying top 10 hits on Billboard's Modern Rock Tracks chart (Billboard, Jan. 26).

Both the band and the label are wary of overhyping the album; therefore, promotions will initially concentrate on independent stores where "Stutter" performed well. "We're going to try to keep this somewhat cult-oriented," Farrell says. "Your average alternative fan isn't really going to know what's going on except if they hit the cooler stores." He expects to bring in the chains sometime after the second single.

Self-professed "vinyl junkies" (Frischmann was impressed when she saw 7-inch singles in the offices of Geffen staffers), the band has written and designed a special fanzine that will be available only with the album's vinyl version, which will have a run of between 10,000 and 15,000 units.

A 15-city club tour is scheduled to start in late February. Morrison is especially concerned about the shows becoming media events. "When you play to the industry, you're playing to very skeptical, cynical people. If there are fee-paying members of the public who wish to attend, that's who I would like to attend." Farrell plans to pull seats for most shows and distribute them to stores, where they will be used in promotional contests. Morrison expects to bring the band back later this year, but only if there is some kind of alternative chart action.

Frischmann, for her part, is quite sanguine about the matter. "I'm really looking forward to playing in America. I'm a fan; I know how difficult it is to have an open mind about a band if you've read a lot about them. It will be nice to go somewhere where people haven't heard the hype and approach it fresh."



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## 'BOOGIEMAN' JOHN BARES SOUL

(Continued from page 12)

walking around and seeing people like Ziggy Marley and Peter Tosh just walking around the streets." His first album, "Code Blue," recorded in downtime at Tuff Gong studios, never saw the light of day.

After a spell in the U.S. with the reggae-funk band I-Culture, John moved to the U.K. For a time, he fronted the combo Honeychild and met up with Curiosity Killed The Cat's Thorp, who managed Honeychild and eventually left to play bass with John, when he supported the likes of Pop Staples on his occasional forays into the U.K.

The word "Boogiemán" John appropriated for his name comes from his interest in the original and occult culture of Guyana and its trancelike "Kwe Kwe" dancing. "In those cultures, the roots of music run very deep. Me and my friends are always talking about that weird side of things, so they call me the 'Boogiemán.'"

John currently is busy doing London showcases and working out which songs to put on the album. So far, three songs have been recorded in the studios built in the garage at Eg's home; the earliest possible date for an album release is May.

"We're not going to hold back, releasing one single and then another if the first goes OK," says Naked's Mig Drummond. "I know we're in a situation where we're introducing an artist who isn't really known, and we're competing against majors, but at the same time we've got belief and energy on our side."

"The good thing . . . is that we've been down this road before. We know how to create excitement, we've done it in the band."

Drummond says, "I can remember the excitement I felt when I went to see Terence Trent D'Arby before he was signed, and I've not seen anything like that until [I saw] Eon."

Naked Records came about as a result of Drummond and Thorp's frustration with the A&R experiences at other labels. At their old label, Phonogram, Curiosity had argued with A&R staff over the choice of producers and, eventually, got their own choice in Steve Levine. The last album recorded for Phonogram was never issued, and the band split up.

"It was really frustrating when we heard Jamiroquai because I think that's the kind of thing we started off doing," says Drummond.

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## FAITH NO MORE'S FOOL

(Continued from page 14)

Bros. product manager Peter Rauh. "We'd like to reintroduce the band market by market, starting with a small theater tour through selected major cities. The band has absolutely exploded overseas, so that will be the focus immediately thereafter."

In the interim, Rauh hopes that Faith No More will retain a high stateside profile thanks to a video for the first single, "Digging The Grave." The band has had success with video in the past, notably with the 1990 clip supporting the top 10 hit "Epic," which became a long-running MTV staple.

"The ideal way to expose a band like ours is through something that's pretty much unformatted," says Gould. "We're not a heavy metal band, we're not a soul band, we're not a pop band... there's really no easy place for us on radio, but video allows for more freedom."

Rauh agrees that visual elements will be a key component in the initial retail push, as will a number of April Fool's Day promotions that play off the album's title. "You don't get those kinds of opportunities handed to you very often," Rauh says, "unless it's another 'Friday The 13th' movie."

The label will take a two-pronged approach to radio, where Faith No More has had support on both harder-edged album and alternative outlets. "I hate to think of a singles strategy with a band this diverse," but there are a number of cross-format possibilities," Rauh says. "Digging The Grave" will go to radio in mid-February.

A two-record vinyl set, limited to 10,000 copies, will precede the CD and cassette release of "King For A Day, Fool For A Lifetime" by two weeks.

"The vinyl run will be limited, but we're taking pains to make sure it's a quality item," says Rauh, noting that both metal and alternative-skewed mom and pop stores are the target for the LP. "Technically, it could fit on a single album, but it just didn't sound as good."

While Faith No More made its first major inroads into the public consciousness with 1989's "The Real Thing," which sold more than 1 million copies, the core members—Gould, keyboardist Roddy Bottum, and drummer Mike Bordin—have been together more than 12 years. The band ran through several vocalists—Chuck Mosley had the longest stint, singing on the first two Faith No More albums—before settling on the animated Mike Patton, whose antics have drawn considerable attention.

"We're not a band of personalities, and if we are, we don't want to exploit that," says Gould. "The important thing is to keep making interesting records, so that's what people will come to expect."

"One thing I didn't like about 'The Real Thing' was the way we were being marketed. I don't think it was representative of us—it was too restrictive," Gould says. "We got very defensive, and maybe a little bit negative, a little bit hostile about having labels stuck on us, which was good, because then the labels stopped coming."



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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
			COMPILED FOR WEEK ENDING FEB. 4, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			★★★ <b>No. 1</b> ★★★	
1	1	5	<b>PORTISHEAD</b> GO!DISCS/LONDON 528553/ISLAND (10.98/15.98)	DUMMY
2	—	1	<b>THE ROOTS</b> DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!!??!
3	2	30	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
4	6	4	<b>BUSH</b> TRAUMA/INTERSCOPE 92531/AG (10.98/15.98)	SIXTEEN STONE
5	4	6	<b>THE FLAMING LIPS</b> WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE SATELLITE
6	3	3	<b>WADE HAYES</b> COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
7	5	27	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
8	7	28	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
9	9	7	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
10	—	1	<b>THROWING MUSES</b> SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
11	10	66	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	11	8	<b>OASIS</b> CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
13	8	71	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
14	13	6	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
15	30	21	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
16	15	17	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
17	17	5	<b>RANCID</b> EPITAPH 86434* (9.98/15.98)	LET'S GO
18	12	12	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
19	14	20	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
20	26	3	<b>SPONGE</b> CHAOS 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA

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	16	47	<b>RACHELLE FERRELL</b> ● MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
22	18	36	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
23	25	3	<b>TODD SNIDER</b> MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
24	22	12	<b>VICIOUS</b> EPIC STREET 57857/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
25	19	24	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
26	20	9	<b>K-DEE</b> LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
27	—	1	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	—	1	<b>DEION SANDERS</b> BUST IT 2421 (10.98/16.98)	PRIME TIME
29	21	20	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
30	23	13	<b>DEAD CAN DANCE</b> 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
31	32	4	<b>DRU DOWN</b> RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME
32	34	17	<b>FREEDY JOHNSTON</b> ELEKTRA 61655/EEG (10.98/15.98)	THIS PERFECT WORLD
33	—	1	<b>RICHARD CLAYDERMAN</b> RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD
34	33	12	<b>LIL 1/2 DEAD</b> PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
35	—	4	<b>MARCUS ROBERTS</b> COLUMBIA 66437 (10.98 EQ/15.98)	GERSHWIN FOR LOVERS
36	27	13	<b>LORDS OF ACID</b> WHITE LABELS/AMERICAN 45574*WARNER BROS. (10.98/16.98)	VOODOO-U
37	28	13	<b>BUDDY GUY</b> SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
38	37	2	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
39	39	2	<b>N I I U</b> ARISTA 18751 (9.98/15.98)	N I I U
40	24	3	<b>SHENANDOAH</b> COLUMBIA 64183 (5.98 EQ/9.98)	SUPER HITS

## POPULAR UPRIISINGS™

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

**ATLANTIC'S GEM:** Atlantic Records has a gem of a singer/songwriter on its hands with the 20-year-old Alaska-bred, San Diego-based **Jewel Kilcher**, known simply as Jewel.

Her live debut, "Pieces Of You," due Feb. 28, features gifted storytelling with compelling vocals, ranging from the powerful and passionate sounds of **Janis Joplin** to the

moting Jewel via what it calls "residency tours," in which the artist will play a coffeehouse or small venue about once a week for a month or so. She plays San Francisco, Claremont, Calif., and Palo Alto, Calif., in January; Washington, D.C., Philadelphia, Boston, and New York in February; and Toronto; Madison, Wis.; Detroit; Columbus, Ohio; and various high schools in March.

Booklets containing Jewel's poetry and lyrics will be handed out at the free acoustic performances.

On the radio front, a six-song EP dubbed "Save The Linoleum," containing the emphasis track "Who Will Save Your Soul" was serviced to college radio Jan. 20. The song garnered No. 1 requests at modern rock XTRA-FM (91X) San Diego in December, when it was serviced on the label's first-quarter sampler.

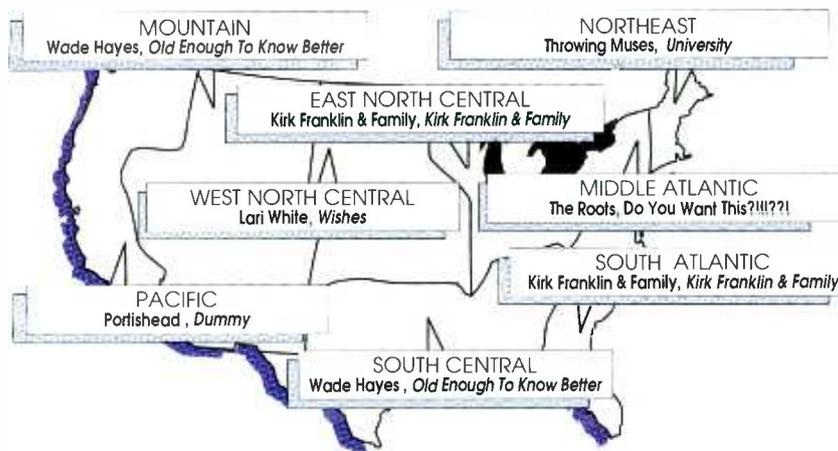
"Who Will Save Your Soul" and "I'm Sensitive" will be serviced to album alternative radio in late February or early March.

**MOMENTOUS DEBUT:** After performing with such renowned jazz artists as **Marcus Roberts** and **Elvin Jones** and being taken under the wing of **Wynton Marsalis**, the long-awaited debut recording by jazz trumpeter **Nicholas Payton** finally makes its way to record stores.



**Skunk Punk.** Skunk Records' Sublime is in the new wave of California punk bands scoring on modern rock radio. "Date Rape"—from the band's 1992 debut, "40 Oz. To Freedom"—is the top-requested song at KROQ L.A. and KOME San Jose, Calif.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Lari White, Wishes	1. The Roots, Do You Want More?!!!!??!
2. Wade Hayes, Old Enough To Know Better	2. Type O Negative, Bloody Kisses
3. Portishead, Dummy	3. Bush, Sixteen Stone
4. Martina McBride, The Way That I Am	4. Kirk Franklin/Family, Kirk Franklin/Family
5. The Flaming Lips, Transmissions From...	5. The Flaming Lips, Transmissions From...
6. Deadeye Dick, Different Story	6. Portishead, Dummy
7. 4 P.M., Now's The Time	7. Sponge, Rotting Pinata
8. Bush, Sixteen Stone	8. Corrosion Of Conformity, Deliverance
9. Adam Sandler, They're All Gonna Laugh...	9. Luscious Jackson, Natural Ingredients
10. Shenandoah, In The Vicinity Of The Heart	10. Rusted Root, When I Woke

Verve Records will release the 21-year-old's debut, "From This Moment," Feb. 28. **Del-feayo Marsalis** produced the album, which features six Pay-

ton originals. Payton, who picked up the trumpet at age four, came to the attention of the trumpet-playing Marsalis when he

called Payton's father, **Walter**, a New Orleans bassist. After realizing who was on the phone, the young Payton picked up his instrument and began playing over the phone for Marsalis.

Marsalis sent Payton tapes to study and recommended him to such band leaders as **Roberts** and **Jones**.

Verve's plan of attack in promoting Payton, who waited to record his debut until he was ready, concentrates on extensive

touring, press exposure with the help of an electronic press kit, jazz radio, and, due to his age, colleges.

His first tour, which kicks off in February and runs through April, includes a showcase at the Gavin Seminar in New Orleans and a six-night stint at the Village Vanguard in New York as part of "Verve's Next Generation

at the Village Vanguard" celebration of the venue's 60th anniversary.

Payton likely will tour colleges at the end of the year. In February, Verve will service a promotional CD sampler, "Verve's Next Generation," to retailers, press, and colleges, featuring Payton and six other artists on the label.

**Chuck Mitchell**, VP/GM of Verve, says the label is targeting not only the "hard-core jazz buyer, but those who buy four or five jazz records a year and

have other interests. He's such a comprehensive player and loves and understands the music in a way that is congruent with his youth and wise beyond his years."

**ROAD WORK:** Roadrunner's **Kevin Salem** embarks on a monthlong tour in support of his debut, "Soma City," on Saturday (28), including a Feb. 1 gig at T.T. The Bear's Place in



**Bringing It Home.** "Daddy's Home," from Spanish Fly's Upstairs debut "Anything You Want," due Tuesday (31), was the top 40/rhythm-crossover song with the most new airplay the week of Jan. 20. KHQT (Hot 97.7) San Jose, Calif., KSFM (FM102) Sacramento, Calif., and KTFM San Antonio, Texas, are among its early believers.

Boston, which is part of the "Safe and Sound: A 5-Day Benefit in Response to the Brookline Clinic Violence" series. Fellow Bostonians **Scarce**, **Mary Lou Lord**, and **Miles Dethmuffen** are also on the bill that night.

# VIRGIN RECORDS SALUTES ITS GRAMMY NOMINEES



## Rolling Stones

Best Rock Album • Best Music Video, Short Form • Producer of the Year (Don Was)



## Sam Phillips

Best Female Rock Vocal Performance



## John Hammond

Best Traditional Blues Album



## Pops Staples

Best Contemporary Blues Album



## R&B Changed, Charged By '60s Political Songs Stepped Into Limelight

Throughout February, *Billboard* will commemorate Black History Month with a series of articles on the evolution of black songwriting in America. This first installment covers the '60s.

BY DAVID NATHAN

LOS ANGELES—More than any other period in music history, the '60s can be regarded as the decade that changed the course of contemporary R&B lyrics.

Soul music of that decade inherited its lyrical influences most directly from '40s-rooted R&B, gospel, and urban blues.

W X O K - A M Baton Rouge, La., broadcaster E. Rodney Jones, an industry veteran of 44 years, considers the '60s a transition period during which the basics of today's R&B music were formed.

"Black music was changing," Jones says. "Prior to the '50s, we had the ethnic sound of the blues. Then as the '50s continued, rhythm became an important element."

"By the time the '60s began, we had the basics for what we're doing today in black music. I consider the '60s one of the greatest periods and most important eras in musical history for African-Americans."

### Reggae Company VP Branches Out Into Rap With Break A Dawn Label

BY HAVELOCK NELSON

NEW YORK—VP Records, a top U.S. distributor of reggae music, has formed a rap arm, Break A Dawn Records. The new label is headed by CEO Christopher Chin, who also is president of VP. Its other key executives are VP David Sanguinetti and James Goring, who will oversee marketing and promotion.

Break A Dawn will be jointly distributed by VP, which will concentrate on the New York area, and Alliance Entertainment Corp., which will look after major national accounts. According to Goring, AEC also will assist Break A Dawn with radio promotion.

The company's first release, the single "It Don't Matter" by the Freeport, N.Y.-based duo 10 Thieves, will be available commercially Feb. 7. To excite interest in the single, Break A Dawn mailed out about 100 copies to New York-area underground DJs and mix-show jocks in November. Since then, the single has been receiving airplay on several area radio outlets, including WQHT (Hot 97), WNYU, and WNWK.

"We figured we had to have New York hooked before concentrating on anywhere else," says Goring. "We want

The '60s gave birth to more classic R&B tunes than any other—from the Miracles' 1965 Tamla release, "Ooo Baby Baby," which reached No. 4 on the Hot Rhythm & Blues Singles chart, to Stax artist Eddie Floyd's "Knock On Wood," which was No. 1 on the Top Selling R&B Singles chart a year later.



MAYFIELD

Dozens of other R&B songs from the '60s became pop standards, including "When A Man Loves A Woman," "Ain't Nothing Like The Real Thing," "Walk On By," "Respect," "I Heard It Through The Grapevine," and "In The Midnight Hour."

While themes of love and romance remained prevalent in songs throughout the decade, a socially conscious style of songwriting also began evolving. The melding of emerging civil rights songs with soul music inevitably changed the way most black artists would approach their craft.

Recording artists who helped provide lyrical ammunition in the struggle for civil rights included Curtis Mayfield (through his work with the Impressions and later as a solo artist), James Brown, Nina Simone, and the Staple Singers.

In much the same way that rap became the so-called "CNN of the streets" in the '90s, protest and self-

empowerment songs recorded in the '60s mirrored everyday social conditions facing black Americans.

Bellmark Records president/owner Al Bell, who worked at Stax Records beginning in 1965, says R&B music was and remains a reflection of the socioeconomic conditions of black Americans.

Bell says, "As we began embarking upon change, the songs we sang started becoming different. It's not that we stopped singing love songs; we just added songs that reflected our growing assertiveness. James Brown's 'Say It Loud—I'm Black And I'm Proud' was a pivotal anthem, and tunes by Curtis Mayfield like [the Impressions'] 'Keep On Pushing' and 'We're A Winner' reflected what was going on in the [black] environment."

(Continued on page 29)



Four Singers And A Director. Vocal quartet Y?-N-VEE kicks it with actress Jada Pinkett, center, who directed the video for "I'm Going Down," the current single from the group's self-titled DJ West/RAL album. Pictured with Pinkett, from left, are Y?-N-VEE's Wayne, Yeaz, Nic-Nam, and Sonshine.

## Street Labels Prop Up Majors' Profits; Bad Boy, So So Def, Loud Were '94 Hits

NEW SCHOOL EXECS: Young R&B/hip-hop producer talents continue to get their shots as major labels create joint ventures, partnerships, and imprint opportunities to fuel their rosters.

Many one-hit wunderkind are getting chance-of-a-lifetime opportunities to run their own operations—a good deal for them. The downside to this phenomenon is that older veteran producers with extended hit-track records are being passed over.

Perhaps the trend will change, but until then, the following are the young guns (some older than others) who stirred things up on the R&B tip in 1994.

Uptown president Andre Harrell continues to make impressive creative strides. His MCA-distributed label charted 17 singles and albums in 1994. With a steady stream of records from acts like Jodeci, Heavy D & the Boyz, and Mary J. Blige—along with debut acts Horace Mann and Soul IV Real—Harrell is one to watch in 1995.

President Jermaine Dupri's So So Def/Columbia demonstrated hit-making firepower by delivering winning titles from Xscape and Da Brat. The two acts scored eight charted singles and albums between them, placing the label in the top-15 R&B labels for 1994.

As president of Arista-distributed Bad Boy Entertainment, Sean "Puffy" Combs demonstrated a Midas touch with artists. Last year, Combs scored gold-certified records with Bad Boy's first two artists, the Notorious B.I.G. and Craig Mack.

Arista also is looking for big things from its other distributed labels, including Dallas Austin's Rowdy and R & Beats labels and Vassal Benford's Vaz Records.

Shug Knight continues his winning ways as head of Death Row, tapping resources like Snoop Doggy Dogg, Dr. Dre, and new vocalist Jewell.

Loud president Steven Rifkind made noise with Wu Tang Clan's '94 set, which was certified gold. Rifkind's underground act Tha Alkaholiks is already stirring up things in '95.

CEO Keir "Kay Gee" Gist (of Naughty By Nature) and president Charm Warren Celestine guided Illtown's Zhane to gold-certified status. Zhane led all new R&B art-

ists' overall charting totals with one album and three singles in 1994.

Violator/RAL president Chris Lighty scored with Warren G's debut set, while partners Greg Jessie and Anthony Lewis helmed Outburst/RAL to smooth seas with Domino's bow. Kenny "Smoove" Kornegay proved his worth as president/CEO of Spoiled Rotten Entertainment/Atlantic when debut act Changing Faces' disc went to No. 1 on the Top R&B Albums chart.

FROM THE PSYCHIC adviser: Quincy Jones will receive this year's Jean Hersholt Humanitarian Award on March 27 at the 67th annual Grammy Awards... Caron Wheeler is re-joining Soul II Soul for a May-scheduled reunion album on Virgin... Look for two Virgin-released Isaac Hayes albums

in May—one instrumental and one vocal... The artist formerly known as Prince will begin "The Gold Experience" European tour March 3. A U.S. tour, scheduled for spring, is in the works... The ninth annual Soul Train Music Awards will honor vocalist Diana Ross with its Heritage Award for career achievement. The two-hour prime-time special will be telecast live from the Shrine Auditorium March 13 in Los Angeles. Motown will release Ross' upcoming album in the spring.

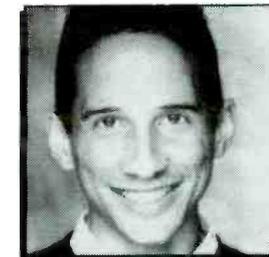
CATCHING UP: Stevie Wonder's concert at L.A.'s Universal Amphitheater was primo perfecto. He mesmerized the capacity crowd for nearly two hours. With full-string orchestra in tow, Wonder guided concert-goers through the meat of his Motown career without missing a beat.

Backing Wonder was Perspective recording quartet For Real, which delivered an unintrusive performance—except during the group's featured number, "You Don't Know Not-hin'," which brought the crowd to its feet... Veteran sound-track supervisor Paul Stewart was charged with Russell Simmons' hip-hop history film project "The Show," scheduled for spring release.

IN THE HOUSE: The House Of Blues in Los Angeles recently hosted an R&B extravaganza featuring some of the (Continued on page 30)



by J. R. Reynolds





**SWEET RAIN:** "Candy Rain" by Soul For Real (Uptown) continues to storm up the Hot R&B Singles chart, moving 5-3. It has the largest increase in total points on the entire chart. With movements like this, No. 1 is certainly within its reach and possible as soon as next week. "If You Love Me" by Brownstone (MJJ) continues to grow in airplay but is unable to overtake "Creep" by TLC (LaFace). Maybe the new remixes will give "If You Love Me" the boost it needs to go to the top. It's also possible that "Creep" will hang in there for another week or so. It's still anybody's game—stay tuned.

**ON YOUR MARK:** There are six records lined up and ready to make that mad dash for the top of the Hot R&B Singles chart. It all starts with "Big Poppa" by the Notorious B.I.G. (Bad Boy) at No. 12. Hot on the Notorious B.I.G.'s heels is "Can I Stay With You" by Karyn White (Warner Bros.) at No. 13, which ranks No. 1 at KJMS Memphis and is top five at seven others. "Constantly" by Immature (MCA) is also making a strong showing in both sales and airplay. "Constantly" is top five at WROU Dayton, Ohio, and WOWI Norfolk, Va. Then comes "This Lil' Game We Play" by Subway (Biv 10) at No. 15, which ranks top five at KKDA Dallas, KMJJ Shreveport, La., and KMJM St. Louis. "Woman To Woman" by Jewell (Interscope), at No. 17, is top five at four stations, including WZAK Cleveland, WROU, and WKYS Washington, D.C. Last but certainly not least is the Hot Shot Debut, "Baby" by Brandy (Atlantic), at No. 17. "Baby" is already No. 1 at KMJM and No. 2 at WUSL Philadelphia.

**DON'T JUDGE A BOOK BY ITS COVER:** "I Miss You" by NIIU (Arista) makes a deceptive backward move on the chart this week, slipping to No. 18. It gains points, however, and is pushed back only because even stronger records are jumping over it. "I Miss You" is No. 3 at WBLX Mobile, Ala., and WPLZ Richmond, Va., and it is top 10 at five other stations, including KKDA Dallas, KJMZ Dallas, and WAMO Pittsburgh.

**LET'S DO IT AGAIN:** "Where I Wanna Be Boy" by missjones (Step Sun) has earned the Greatest Gainer Airplay award again. This its third time. "Where I Wanna" is No. 1 at WMYK Norfolk, Va., and top 10 at 10 other stations, including WQMG Greensboro, N.C., WOLF Syracuse, N.Y., and WGZB Louisville, Ky. "Think Of You" by Usher (LaFace) wins the Greatest Gainer Sales honors this week. It debuts at No. 47 on the Hot R&B Singles Sales chart.

**RECORDS TO WATCH:** "Dance 4 Me" by Christopher Williams (Giant) was last week's Hot Shot Debut and is growing steadily. In its second week, it is already top 10 at WCDX Richmond, Va., WBLS New York, and KJMS Memphis. Another record to keep your eye on is "Freak Like Me" by Adina Howard (Mecca Don). It debuts at No. 50 on the Hot R&B Singles chart and is already top five at KTOW Tulsa, Okla., and WZFX Fayetteville, N.C.

**IT'S SO HARD TO SAY GOODBYE:** I would like to offer my sincere condolences to the family and friends of David Cole, who passed away recently. David and his partner, Robert Clivilles, produced songs for some of the top names in music, including Whitney Houston, Mariah Carey, and Aretha Franklin, along with their own group, C+C Music Factory. I will miss him.

## R&B

### '60s Were Pivotal Era For Black Acts And Businesses

If the '50s was the decade African-Americans began making inroads in different areas of the music industry—including personal management, label ownership, and staffing at radio and major record companies—the '60s might be deemed the golden age of black music.



GAYE

It was the period that saw the emergence of companies such as Vee-Jay and Chess in Chicago, Motown Records in Detroit, Stax and Hi in Memphis, Minit in New Orleans, and Sue and Scepter in New York.

Labels like Atlantic, Duke/Peacock, Kent/Modern, Brunswick, Okeh, and Mercury also were making an impact in R&B.

It was the decade in which the vast majority of the genre's legendary figures—including James Brown, Bobby Bland, Sam Cooke, and Jackie Wilson—started achieving mainstream success.

It also was a time when countless legendary careers began.

During the '60s, names like Marvin Gaye, the Miracles, the Temptations, Aretha Franklin, the Supremes, Otis Redding, the Impressions, Stevie Wonder, Dionne Warwick, Gladys Knight & the Pips, Patti LaBelle & the Blue Belles, the O'Jays, the Drifters, the Isley Brothers, Martha & the Vandellas, the Marvelettes, Booker T. & the MG's, Jr. Walker

(Continued on next page)

### R&B CHANGED BY '60S

(Continued from preceding page)

The Impressions' 1964 ABC/Paramount single "Keep On Pushing" peaked at No. 10 on the Hot 100 (there were no R&B charts from Nov. 30, 1963-Jan. 23, 1965).

The trio's 1968 ABC release "We're A Winner" reached No. 1 on the Best Selling Rhythm & Blues Singles chart. The same year, James Brown's King hit "Say It Loud..." spent six weeks at No. 1 on the same chart.

Immense social change was altering the fabric of American life in the '60s, and soul music directly reflected the struggles, hopes, and aspirations of millions of black men and women.

"Music was huge as it related to [the] civil rights movement," says 33-year radio veteran and current WGOK-AM Mobile, Ala., PD Charles "Mad Hatter" Merritt. "It put a lot of steam into black people as we began identifying our quest for freedom from the degradation we'd experienced."

"Black radio stations took an active role in stimulating audiences toward Dr. [Martin Luther] King's dream," Merritt says. "Radio personalities like the Magnificent Montague [in Los Angeles], Milton 'Butterball'"

(Continued on next page)

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	3	<b>BIG POPPA/WARNING</b> (C) (D) (T) BAD BOY 7-9015/ARISTA	★ ★ ★ <b>NO. 1</b> ★ ★ ★ ◆ THE NOTORIOUS B.I.G. 2 weeks at No. 1
2	2	5	6	<b>GET DOWN</b> (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
3	4	6	4	<b>COCKTAILS</b> (C) (T) DANGEROUS 42255/JIVE	★ ★ ★ <b>GREATEST GAINER</b> ★ ★ ★ ◆ TOO SHORT
4	3	1	36	<b>TOOTSEE ROLL ▲</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
5	7	8	9	<b>WHUTCHA WANT?</b> (C) (T) PROFILE 5426	◆ NINE
6	9	9	12	<b>KITTY KITTY</b> (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
7	5	2	13	<b>I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)</b> (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
8	8	7	13	<b>BRING THE PAIN</b> (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
9	6	3	26	<b>FLAVA IN YA EAR ▲</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
10	10	12	7	<b>MAD IZM</b> (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
11	12	—	2	<b>TOUR</b> (C) (T) SIGNET 162/RAL	CAPLETON
12	15	35	11	<b>NIKA</b> (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
13	16	14	8	<b>RECORD JOCK</b> (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
14	13	11	25	<b>THUGGISH RUGGISH BONE</b> (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
15	11	10	16	<b>THE MOST BEAUTIFULLEST THING IN...</b> (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
16	17	24	3	<b>RODEO</b> (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
17	14	13	14	<b>BLACK COFFEE</b> (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
18	23	27	13	<b>PIMP OF THE YEAR</b> (C) (T) RELATIVITY 1223	◆ DRU DOWN
19	33	29	6	<b>PROCEED I</b> (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
20	21	31	10	<b>DAAAM!</b> (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
21	18	16	21	<b>PLAYAZ CLUB</b> (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
22	<b>NEW</b>	1	1	<b>OH YEAH!</b> (C) (D) (T) ILLTOWN/MAD SOUNDS 631 243/MOTOWN	◆ ROTTIN RAZKALS
23	26	23	12	<b>VOCAB</b> (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
24	24	22	15	<b>TIC TOC</b> (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
25	29	15	8	<b>THA BUTTERFLY</b> (C) (D) (M) (T) (X) SO-LO JAM B107/INTERSOUND	WAY 2 REAL
26	20	20	4	<b>NUTTIN BUT FLAVOR</b> (C) (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX/GHETTO CELEBS
27	30	33	13	<b>HEAVEN &amp; HELL</b> (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
28	25	17	21	<b>PARTY</b> (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
29	27	19	12	<b>ROCKAFELLA</b> (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
30	36	37	6	<b>SUPA STAR</b> (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
31	19	32	31	<b>TAKE IT EASY</b> (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
32	22	21	17	<b>BREAKDOWN</b> (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
33	28	18	17	<b>FA ALL Y'ALL</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
34	31	26	16	<b>GIT UP, GIT OUT</b> (C) (M) (T) (X) LAFACE 2 4085/ARISTA	◆ OUTKAST
35	32	34	9	<b>RIDE OUT</b> (C) (M) ATTITUDE 17021	◆ D.J. TRANS
36	37	40	9	<b>TAKE YOU THERE</b> (C) (T) ELEKTRA 64496/EEG	◆ PETE ROCK & C.L. SMOOTH
37	34	30	10	<b>DO YOU SEE</b> (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
38	39	25	13	<b>BIOLOGICAL DIDN'T BOTHER</b> (C) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
39	43	41	11	<b>SCALP DEM</b> (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
40	35	28	24	<b>JUICY/UNBELIEVABLE ●</b> (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
41	46	36	11	<b>BEHIND BARS</b> (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
42	38	38	27	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
43	45	39	21	<b>I'LL TAKE HER ●</b> (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
44	<b>RE-ENTRY</b>	12	12	<b>BUCK EM DOWN</b> (C) (M) (T) (X) WRECK 20125/NERVOUS	◆ BLACK MOON
45	40	44	5	<b>SWING YOUR OWN THING</b> (C) (D) (T) PMD 66475/RCA	◆ PMD
46	<b>RE-ENTRY</b>	15	15	<b>STRAP ON THE SIDE</b> (C) (T) JIVE 42232	◆ SPICE 1
47	<b>NEW</b>	1	1	<b>MONEY, HOUSES, &amp; CLOTHES</b> (C) (M) (T) POPPA Q/DJ WEST 120 045/RAL	◆ MEL-LOW
48	<b>RE-ENTRY</b>	18	18	<b>I USED TO LOVE H.E.R.</b> (C) (T) RELATIVITY 1209	◆ COMMON SENSE
49	41	43	29	<b>NONE OF YOUR BUSINESS</b> (C) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
50	<b>RE-ENTRY</b>	12	12	<b>BACK UP OFF ME!</b> (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER

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.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	6	<b>SUPA STAR</b> GROUP HOME (PAYDAY/FFRR)
2	—	1	<b>OH YEAH!</b> ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
3	5	10	<b>HEAVEN &amp; HELL</b> RAEKWON FEAT. GHOST FACE KILLER (LOUD)
4	6	5	<b>GET IT RIGHT</b> LSO (UTOPIA/BELLMARK)
5	7	17	<b>RUNNING AWAY</b> NICOLE (AVENUE)
6	17	2	<b>SITUATION: GRIMM</b> MISTA GRIMM (550 MUSIC/EPIC SOUNDTRAX)
7	—	1	<b>I NEVER STOPPED LOVING YOU</b> PATTI LABELLE (MCA)
8	13	11	<b>DISTANT LOVER</b> BETTY WRIGHT (MSB/SMG)
9	—	1	<b>SEX ON THE BEACH</b> WHITEHEAD BROS. (MOTOWN)
10	15	5	<b>PRETTY (BEFORE I GO TO BED)</b> RAYVON (VP)
11	12	11	<b>I DO</b> PATRICE RUSHEN (SIN-DROME)
12	25	5	<b>STRANGE</b> BOOGEYMENSTERS (PENDULUM/EMI)
13	10	11	<b>FRONT, BACK &amp; SIDE TO SIDE</b> UNDERGROUND KINGZ (JIVE)

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

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING FEB. 4, 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	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	8	MARY J. BLIGE	UPTOWN 11156/MCA (10.98/15.98) 5 weeks at No. 1	MY LIFE 1
2	2	2	10	TLC	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL 2
3	3	3	21	BOYZ II MEN	MOTOWN 0323 (10.98/16.98)	II 1
4	4	—	2	BROWNSTONE	MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP 4
5	5	—	2	SMIF-N-WESSUN	WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ' 5
6	9	7	17	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 6
7	7	8	19	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE 3
8	6	4	16	BARRY WHITE	A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE 1
9	8	9	9	ICE CUBE	PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES 3
10	10	5	14	SOUNDTRACK	DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE 1
(11)	17	—	2	SOUNDTRACK	550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING 11
12	11	6	14	SCARFACE	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY 2
13	13	12	10	METHOD MAN	DEF JAM/RAL 52383*/ISLAND (10.98/16.98)	TICAL 1
14	16	10	17	SOUNDTRACK	MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC 1
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
(15)	22	20	7	KIRK FRANKLIN & FAMILY	GOSPO-CENTRIC 72119/SPARROW (9.98/13.98) <b>HS</b>	KIRK FRANKLIN & FAMILY 15
16	14	11	31	BLACKSTREET	INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET 7
17	12	13	19	ANITA BAKER	ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE 1
18	21	16	11	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 7
19	15	14	31	BONE THUGS N HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP) 2
20	20	19	20	GERALD LEVERT	EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON 2
21	18	17	15	THUG LIFE	INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1 6
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
(22)	NEW	1	1	THE ROOTS	DGC 24708/GEFFEN (10.98/15.98) <b>HS</b>	DO YOU WANT MORE?!!!!!! 22
23	19	15	10	SPICE 1	JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE 2
24	23	18	9	REDMAN	RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE 1
25	24	23	19	GLADYS KNIGHT	MCA 10946 (10.98/15.98)	JUST FOR YOU 6
(26)	26	27	18	CRAIG MACK	BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD 6
27	30	26	34	69 BOYZ	RIP-IT 6901 (8.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD 13
28	29	25	10	CHANTE MOORE	SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME 11
(29)	32	—	2	95 SOUTH	RIP-IT 9501* (10.98/16.98)	ONE MO' GEN 29
30	27	21	11	SOUNDTRACK	HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME 14
31	28	24	18	LUTHER VANDROSS	LV 57775*/EPIC (10.98 EQ/16.98)	SONGS 2
32	25	22	11	KEITH MURRAY	JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD 5
33	31	28	7	VANESSA WILLIAMS	WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS 25
(34)	38	33	12	K-DEE	LENCH MOB 1002 (10.98/15.98) <b>HS</b>	ASS, GAS OR CASH (NO ONE RIDES FOR FREE) 33
(35)	43	30	25	IMMATURE	MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTYME IS OVER 26
36	35	35	12	R.B.L. POSSE	IN-A-MINUTE 8700 (9.98/15.98) <b>HS</b>	RUTHLESS BY LAW 23
37	39	54	10	HOWARD HEWETT	CALIBER 21008 (9.98/14.98)	IT'S TIME 37
38	33	31	22	CHANGING FACES	SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES 1
39	36	29	9	SLICK RICK	DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS 11
40	42	39	104	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) <b>HS</b>	RACHELLE FERRELL 25
41	37	36	17	JADE	GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG 16
42	34	32	11	H-TOWN	LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK 21
43	41	45	30	BIG MIKE	RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS 4
44	40	52	17	KARYN WHITE	WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT 22
45	44	37	114	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
46	52	43	12	VICIOUS	EPIC STREET 57857*/EPIC (9.98 EQ/15.98) <b>HS</b>	DESTINATION BROOKLYN 42
(47)	61	61	22	THE JERKY BOYS	SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2 16

48	48	62	17	JOHNNY "GUITAR" WATSON	WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW 48
49	49	38	11	PETE ROCK & C.L. SMOOTH	ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT 9
50	45	34	7	SOUNDTRACK	PRIORITY 53948 (10.98/16.98)	STREET FIGHTER 34
51	46	40	80	TONI BRAXTON	LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON 1
52	47	50	14	MEN AT LARGE	EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL 17
(53)	62	49	35	AALIYAH	BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER 3
54	59	53	30	KEITH SWEAT	ELEKTRA 61550*/EEG (10.98/16.98)	GET UP ON IT 1
55	53	42	63	R. KELLY	JIVE 41527 (10.98/15.98)	12 PLAY 1
(56)	63	58	30	DA BRAT	SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED 1
57	50	46	33	WARREN G	VIOLATOR/RAL 52335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA 1
58	55	55	61	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE 1
59	66	59	13	LIL 1/2 DEAD	PRIORITY 53937* (9.98/15.98) <b>HS</b>	THE DEAD HAS ARISEN 39
60	54	57	21	U.G.K.	JIVE 41524 (8.98/15.98) <b>HS</b>	SUPERTIGHT 9
61	56	51	9	VARIOUS ARTISTS	TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6 41
62	67	67	75	BABYFACE	EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU 2
63	58	44	12	BRAND NUBIAN	ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING 13
64	60	48	88	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	JANET. 1
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
(65)	78	96	8	THE DAYTON FAMILY	PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND 42
66	51	41	9	PRINCE	WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM) 18
(67)	76	76	3	VARIOUS ARTISTS	LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P. 67
68	57	47	7	BLACK SHEEP	MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION 24
69	68	56	69	AARON HALL	SILAS 10810/MCA (9.98/15.98)	THE TRUTH 7
70	70	63	18	BEBE & CECE WINANS	CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS 19
(71)	72	68	73	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
(72)	79	—	9	GOLDY	DANGEROUS 41554/JIVE (10.98/15.98) <b>HS</b>	IN THE LAND OF FUNK 28
73	64	66	39	OUTKAST	LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK 3
(74)	RE-ENTRY	20	20	USHER	LAFACE 26008/ARISTA (9.98/15.98) <b>HS</b>	USHER 25
75	75	70	12	LORDS OF THE UNDERGROUND	PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK 16
(76)	84	73	11	SHAQUILLE O'NEAL	JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN 19
77	65	64	9	J. LITTLE	ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN 64
78	74	92	16	DRU DOWN	RELATIVITY 1222 (9.98/16.98) <b>HS</b>	EXPLICIT GAMES 46
79	69	71	4	HAVOC & PRODEJE	G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME 69
80	73	60	67	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY 6
81	77	69	113	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
(82)	87	91	26	BARRY WHITE	MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS 82
(83)	RE-ENTRY	3	3	CAMEO	W2F 3003/RAGING BULL (10.98/16.98)	IN THE FACE OF FUNK 83
84	80	82	16	NAJEE	EMI 30789 (10.98/15.98)	SHARE MY WORLD 23
(85)	RE-ENTRY	53	53	WU-TANG CLAN	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 8
86	81	72	35	HEAVY D & THE BOYZ	UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE 1
87	90	99	29	EIGHTBALL & MJG	SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN 11
(88)	94	84	18	VARIOUS ARTISTS	THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1 52
89	83	79	37	ALL-4-ONE	BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE 12
90	95	—	2	N II U	ARISTA 18751 (9.98/15.98) <b>HS</b>	N II U 90
91	82	85	26	ABOVE THE LAW	RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE 15
92	96	—	2	DEION SANDERS	BUST IT 2421 (10.98/16.98) <b>HS</b>	PRIME TIME 92
93	86	83	40	SOUNDS OF BLACKNESS	PERSPECTIVE 9006 (9.98/15.98) <b>HS</b>	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM 15
94	93	74	33	PATTI LABELLE	MCA 10870 (10.98/15.98)	GEMS 7
95	91	88	36	NORMAN BROWN	MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM 21
96	97	97	25	MC EHT FEATURING CMW	EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED 1
(97)	NEW	1	1	11/5	DOGDAY 3000* (9.98/15.98)	FIENDIN 4 THA FUNK 97
(98)	RE-ENTRY	6	6	O.C.	WILD PITCH 30928*/EMI (10.98/15.98) <b>HS</b>	WORD...LIFE 34
99	99	—	8	LO-KEY?	PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE 64
(100)	RE-ENTRY	15	15	COMMON SENSE	RELATIVITY 1208* (9.98/16.98) <b>HS</b>	RESURRECTION 27

○ 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.

## R&B CHANGED, CHARGED BY '60S

(Continued from preceding page)

Smith, and Nickie Lee in Florida were using the airwaves to liberate people."

"The latter part of the '60s could be considered the height of romanticism among those of us who made up the components of the art we call music," says Bell, who also contributed his songwriting talents at Stax. "They were wonderful years—the years when we were experiencing much change."

By decade's end, the R&B charts frequently contained not only relationship-oriented songs—like Johnnie Tay-

lor's "Who's Making Love," Jerry Butler's "Hey, Western Union Man," and the Dells' "Stay In My Corner," but also featured potent musical statements like the Impressions' "Choice Of Colors" and "Everyday People" by Sly & the Family Stone.

As the '70s began, black music came into its own, attracting a following outside the U.S. and establishing itself as a rich source of income throughout the record business worldwide.

Next week: the '70s—a decade of fun and funk.

## '60S WERE PIVOTAL ERA FOR BLACKS

(Continued from preceding page)

& the All Stars, Joe Tex, Four Tops, Wilson Pickett, Sam & Dave, Jerry Butler, and Aaron Neville first graced Billboard's black music charts.

These developments helped make the decade a vibrant, exciting time for everyone involved in the creation, production, marketing, and promotion of black music.

Says Charles "Mad Hatter" Merritt, PD at WGOK-AM Mobile, Ala., "Doors were opening, and black artists were making major strides. For the first time, there

was a lot of money to be made in R&B as the artists became dominant in the general marketplace."

Bellmark Records president Al Bell, who began his career in the early '60s, recalls that the movers and shakers in the industry were all music lovers. "The decision makers were creative people, and there was an appreciation, passion, and love for the music they were producing," he says. "In my opinion, it was also a period that produced some of the greatest songs ever."

DAVID NATHAN

## THE RHYTHM & BLUES

(Continued from page 28)

hottest talents in music. Included in the soul spectacular were For Real, Brownstone (MJJ), Tanya Blount (Island), Trisha Covington (Columbia), EVE (Gasoline Alley), the Whispers (Capitol), Howard Hewett (Caliber), and Jesse Campbell (Capitol). Former Motown act Identity Crisis was the house band.

The evening was produced by Khalid Asharri.

Despite the long lineup, the show went quickly, with each act performing two songs, one with the house band and the other a cappella.

# DAVID COLE

---

*A* CONTEMPORARY PIONEER WHO  
SHONE SO BRIGHTLY WITH GRACE,  
STYLE AND A RARE LOVE OF MUSIC.  
HIS VISION WILL ALWAYS BE WITH  
US AND HE WILL BE DEEPLY MISSED.

---

CLIVE DAVIS AND  
THE ENTIRE ARISTA FAMILY

### VP BRANCHES OUT

(Continued from page 28)

Dennis Brown, and Augustus Pablo.

In 1979, the company relocated to Queens, N.Y., and began to act as a link between Jamaica's many indies and the growing reggae market in North America. VP has presented early albums by such artists as Yellowman, Supercat, and Lee Perry to American ears. In recent years, VP has become the vinyl distributor for EastWest's reggae roster, including Terror Fabulous. Additionally, it has become involved in the growing reggae crossover market.

According to Goring, Break A Dawn is an outgrowth of the cross-pollination of reggae and hip-hop during the last few years. "Hip-hop is exploding into the mainstream," he says. "It was a logical next step for VP Records."



**Bad Boys.** Arista president Clive Davis, right, congratulates Bad Boy Entertainment president Sean "Puffy" Combs on the success of Bad Boy/Arista albums by rap artists the Notorious B.I.G. and Craig Mack. Mack's "Project: Funk Da World" and B.I.G.'s "Ready To Die" have been certified gold by the Recording Industry Assn. of America. Both artists are headlining nationwide tours.

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## Divas Unplugged Icing On Rich 2nd Dance Summit

IN THE END, the second annual Billboard Dance Summit was largely fueled by the raw power of artists and music—with a heaping dose of passion from the people behind the scenes who keep the wheels of business rapidly spinning.

Throughout the Jan. 18-20 meet at the ANA Hotel in San Francisco, about 400 citizens of the international club community gathered to examine the issues and begin eliminating obstacles that litter the path that leads to internal harmony and industry credibility. We were moved by the honesty and energy that registrants funneled into the various discussion groups, which ranged from educational meetings on crossover radio and indie distribution to alcoholism and career focus. None of these sessions would have worked without 100% audience participation. And we were slightly stunned and thoroughly pleased to see so many egos tucked away in an effort to achieve true progress. There is no doubt that clubland is maturing. With each discussion, we could feel the community finally start to shed its many layers of victimization. Can a bona fide revolution that demands higher visibility and respect be in the offing? We are at the edge of our seat.

For us, no portion of the Summit was as exhilarating or satisfying as the various showcase performances. Ultimately, it is the artistry of dance music that has inspired and motivated us to pen this column for the last four-plus years. Watching the music come to vivid life on stage only served to further solidify our purpose.

The Summit was launched by Divas Unplugged, an evening designed to pay homage to some of the best voices in dance music. The seed of the show's concept was planted at last year's conference, when **Rozalla** brought a DAT-propelled event to a rousing halt with a piano-charged rendition of the Gershwin classic "Summertime." Hearing the Epic siren's voice soar in a way that none of her recordings had previously captured triggered the belief that a showcase of this nature was long overdue.

Held at the atmospheric cabaret Club 181, the event was designed to offer a broad cross section of vocal styles. **Dajae** injected a splash of church-like blues and gospel, while **Joi Cardwell** comfortably played the role of smooth chanteuse. **Eve Gallagher** displayed the influence of her longtime mentor, **Boy George**, with well-choreographed flair and melodrama, while **Saundra Williams**—the baby of the bunch—proved to be down-home and funky. **Jimmy Somerville** reminded everyone that divas *do* come in both genders, and **Kristine W.** exuded the kind of Las Vegas flash that would have made **Lola Falana** proud. They worked under the imaginative music direction of **Vincent Vero**, who successfully illustrated the melodic strength of the house material at hand, while breathing hearty street rhythms into an armful of R&B and pop covers. Icing on the cake was the agile support of a five-piece band, mostly comprised of San Francisco talent, and the turntable musings of DJ **Bill Coleman**.

Perhaps the most amazing aspect of Divas Unplugged was how quickly the performances came together. The musicians, singers, and Vero met for the first time roughly 24 hours before show time, bravely embarking on an intensive rehearsal spree that could have brought out the worst in even the most confident pro. Fortunately, lots of good humor, fairly even tempers, and basic survival instincts prevailed. Actually, we could not help but step back from the flurry of activity and quietly giggle as Club 181 took on the "let's-put-on-a-show-in-the-barn" tone of an old **Mickey Rooney/Judy Garland** film.

This frantic-but-communal feeling accelerated during the final hours of rehearsal, which included an im-



by Larry Flick

promptu sprint to a local fabric store with **Kristine**—where we ran into **Green Day's Billie Joe** and wife—in an effort to spruce up a woefully ugly pair of stage curtains. We forever will remember the image of **Kristine**, decked in frosty pink lipstick and a fierce brunette wig that had to be stolen from **Ann-Margret's** closet, as she rifled through bargain tables of glitter rags. One of the defining moments of the day occurred as **Kristine** wobbled on a rickety chair in the late afternoon—armed with 10 yards of gold lamé and a box of pins—transforming the curtains into two gloriously tacky and flashy gold columns, while **Gallagher**, covered in a dramatic cape and with inch-long red nails, playfully worked through a rough version of "Love Come Down," and **Cardwell** joked with soundman supreme **Carter Dyal**. Oh, and did we mention that Canadian filmmaker **Joi Corion** and crew were stomping around the venue preparing to shoot footage for a documentary on the history of house music? As we swallowed more aspirin and a couple of Roloids, we could see the mayhem slowly turn into pure magic.

The show seemed to be over in a half-second, as **Kristine** sauntered through her new single, "One More Try," carrying a purple velvet acoustic guitar. **Williams** wriggled through her new number, "Unconditionally," with notable sass, gliding into a subtle and smoky version of **Skylark's** "Wildflower" with the ease of a veteran. **Dajae**, who was literally trembling backstage, generated the first round of whoops from the audience with a spirited reading of her hit "Brighter Days" and a chest-pounding version of **Aretha Franklin's** "Dr. Feelgood."

One of the bigger—and more pleasant—surprises of the evening was the sexy, lip-smacking samba interpretation **Somerville** offered of his new **Eric "E-Smoove" Miller**-produced houser "Heartbeat," which was followed by **Gallagher's** set, highlighted by a stirring a cappella tear through **Janis Jop-**

**lin's** "Mercedes Benz." Making her first appearance in the U.S., the Swiss singer was greeted by two tables of fans sporting sequined "Eve" T-shirts. Capping the event was **Cardwell**, who proved her potential as a multifaceted star with a funk version of "Jump For Joy" that exploded with **Ella Fitzgerald**-style scatting. As the evening closed with a perverse, yet fitting version of "Amazing Grace" by the entire cast, we were left with the feeling that a new phase of dance-music presentation was born. Anyone in the room that night will never again have to question whether a dance singer can hold his or her own against the best in pop or R&B. We all know that they can.

ALTHOUGH Divas Unplugged left us with a rush that we have not experienced in years, we also were braced for two more showcases that offered a ride through clubland's finest music. Thursday night's gig at Pleasuredome was a lovely bridge between U.S. and U.K. talent, as well as brash newcomers and seasoned veterans.

Chicago legend **Maurice Joshua** set the slammin' house tone for the evening from behind the turntables, leading the way for lovely Londoner **Melanie Williams**, who deftly handled alternating duties as belter and mistress of ceremony. She was joined by **Joe Roberts**, who declared his state-side label availability after ripping through his U.K. hits, "Back In My Life" and "Lover." We could see label executives taking notes. Unsigned **Tony Moran** protégé **Godwin** also had A&R ears perked as he "grinded" through the midtempo future-smash "Deeper" with the charm of **R. Kelly** and the bravado of **Al B. Sure!** New York act **Industry** supplemented its recent debut hit, "Release Me," with an elaborate performance that had the group dubbed a house-equivalent to **Arrested Development** by the track's end.

On the diva tip, **Kym Sims** stormed



**Eating With Pop.** Alternative/dance outfit Pop Will Eat Itself takes a break after a gig at the Whiskey in Los Angeles, a recent stop on a U.S.-club trek that will keep them on the road into the spring season. The group is promoting its current Nothing Records release, "Dos Dedos Mis Amigos," as well as the new single, "Underbelly." Pictured, from left, are Pop Will Eat Itself's front man **Clint Mansell**; keyboardist **Adam Mole**; and **Perry Farrell, Porno For Pyros**.

through "I Must Be Free" with a sass and vocal maturity that was missing on her previous hit, "Too Blind To See It." She also had charm to spare. **Michelle Weeks** also raised eyebrows when she announced her signing availability before launching into a pair of tunes she recorded with **Diva Convention**. Saucy as can be, we were pleased to learn of her desire to retire from being a hired voice for countless labels. She deserves the undivided attention of one label. Closing the night was **Livin' Joy** (aka the gorgeous and throaty **Janice Robinson**), who is on the road to much-deserved pop stardom with "Dreamer," and **Laura Branigan**, who still has a voice that shatters glass, as proven by her twirl through "Self Control," "Gloria," and her new Atlantic single, a cover of **Donna Summer's** "Dim All The Lights."

FRIDAY NIGHT'S closing event at the famed Sound Factory ended the Summit with appropriate claps of thunder—despite the absence of **Boy George**, who was denied entry into the States at the last moment due to visa problems. He was replaced behind the turntables by **CJ Macintosh**, who kept the bassline thick and juicy all night.

The show opened with a videotaped message from **Gloria Estefan**, who thanked the club community for its continued support and then introduced the clip from her new single, "Everlasting Love." The video presentation was supplemented by a raucous performance by the five drag queens who lip-synched to the tune in the clip. The drag queens also served as the hosts of the show.

The hi-NRG community was well-represented by the appearance of **Abigail**, who preened through her hits, "Smells Like Teen Spirit" and "Don't You Want To Know," with the charisma of a future top 40 icon. She was followed by U.K. toaster **Lippy Lou**, whose lesbian anthem "Liberation" was both cheeky good fun and appropriately jolting.

Variety was the rule of thumb on Friday, as **Lippy Lou's** rave-lined toasting gave way to the acid-jazz vigor of the **Angel** (who had several A&R people reaching for business cards), and the Chicago house soul of **Terence FM** and **Meechie**, both of whom delivered vocal range not previously heard on previous recordings. Another unsigned act, the **Roman & Winnie Project**, conjured up images of **Marky Mark** and **C+C Music Factory**.

The show peaked with the premiere of three songs from **Frankie Knuckles'** long-awaited new album, "Welcome To The Real World." Belted by the enduring **Adeva**, the tracks became a trampoline for her histrionic vamps and shrieks. All signs point toward the track "Too Many Fish" quickly becoming a dancefloor smash upon release later this season. Backed by a team of "booty" dancers, **Knuckles** and **Adeva** provided a fitting close to a Summit that left us exhausted and intoxicated by some of the best dance music circulating right now.

CHART BEAT: The Hot Dance Breakouts section of Billboard's Dance Music Charts in the Jan. 28 edition were incorrect. The breakouts were:

- CLUB PLAY
1. "White Lines," **Duran Duran** (Parlophone import).
  2. "Promise Me Nothing," **Repercussions** (Reprise/Warner Bros.).
  3. "I Love Saturday," **Erasure** (Mute/Elektra).
  4. "Gotta Be Free," **The Mack Machine Featuring Karen B'ernod** (G-Zone/Gee Street).
  5. "Inside Out," **Cause & Effect** (Zoo).
- MAXI-SINGLE SALES
1. "Love Thang," **Sweet Sable** (Street Life).
  2. "Think Of You," **Usher** (LaFace).
  3. "The Sweetest Days," **Vanessa Williams** (Wing/Mercury).
  4. "I'm Going All The Way," **Sounds Of Blackness** (Perspective).
  5. "Head Like A Hole," **Nine Inch Nails** (Nothing).

Billboard. **Hot Dance Breakouts**  
FOR WEEK ENDING FEB 4, 1995  
CLUB PLAY

1. SITUATION TOM JONES INTERSCOPE
2. PAUL'S PAIN NIGHTMAN STRICTLY RHYTHM
3. DON'T LAUGH WINX SORTED
4. ANOTHER WORRY HOUSE OF GYPSIES FREEZE
5. YOUR LOVING ARMS BILLIE RAY MARTIN SIRE

MAXI-SINGLES SALES

1. WHAT WILL I DO DAMIEN BAUTISTA CLASSIFIED
2. CRADLE TO THE GRAVE THUG LIFE INTERSCOPE
3. HOW I LOVE HIM CYNTHIA TIMBER!
4. PLUS 1 ATOM TRIBAL AMERICA
5. FUNKY MELODY STEVIE B THUMP

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

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	5	8	CALL ME ELEKTRA 66172/EEG	DEEE-LITE
2	1	4	8	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
3	3	3	10	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
4	5	11	8	SPEND SOME TIME DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
5	7	14	8	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
6	8	12	9	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
7	9	17	8	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
8	10	19	8	I BELIEVE CHAMPION/EASTWEST 95810/EEG	3RD NATION
9	4	2	11	NEWBORN FRIEND ZTTI/SIRE 41764/WARNER BROS.	◆ SEAL
10	12	26	5	CONTROL RADIOACTIVE 54953/MCA	TRACI LORDS
11	14	22	8	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
12	6	1	13	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	◆ DONNA SUMMER
13	15	23	7	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
14	26	37	3	YESTERDAY WHEN I WAS MAD EM 58319	◆ PET SHOP BOYS
15	22	31	5	I FEEL LOVE WHITE LBL/AMERICAN 41827/WARNER BROS.	◆ MESSIAH
16	34	—	2	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
17	24	28	7	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
18	11	7	11	THE RHYTHM OF THE NIGHT EASTWEST 95808/EEG	CORONA
19	25	32	7	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
20	17	8	12	MAMA SAID VIRGIN 38460	◆ CARLEEN ANDERSON
21	13	9	10	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
22	16	13	11	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
23	18	6	12	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
24	27	34	7	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
25	21	24	9	CHANGE MAXI 2019	DAPHNE
26	31	41	4	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
<b>*** Power Pick ***</b>					
27	44	—	2	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
28	35	43	4	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
29	30	40	3	LICK IT S.O.S. 1008	ROULA
30	19	15	15	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
31	29	36	7	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY
32	23	16	11	FEELING SO REAL ELEKTRA 66180/EEG	MOBY
33	28	25	9	TAKE A TOKE-THE REMIX COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
34	38	49	3	COLOR OF MY SKIN CUTTING 317	SWING 52
35	39	47	3	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
36	48	—	2	HANDS UP LOGIC 59006	CLUBZONE
37	20	10	13	LIVING IN DANGER ARISTA 1-2774	◆ ACE OF BASE
38	33	21	10	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
39	43	—	2	GIVE IT TO ME HARD BEAT 9401	STICKS & STONES
40	32	27	9	LUCKY YOU TRAUMA 51002	◆ THE LIGHTNING SEEDS
41	46	—	2	SIDIKI MANGO PROMO/ISLAND	BAABA MAAL
42	45	—	2	SWAMP FEVER BOLD! STARS 2005	DELTA LADY
<b>*** Hot Shot Debut ***</b>					
43	NEW	1	1	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
44	36	35	9	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
45	NEW	1	1	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
46	42	44	5	ENCHANTED RCA 64219	ENCHANTED
47	NEW	1	1	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
48	NEW	1	1	JUST CAN'T TAKE IT E-LEGAL 6211	REGGIE ROUGH FEAT. ANNETTE TAYLOR
49	40	38	4	ARE WE HERE? FFRR 120 047	◆ ORBITAL
50	NEW	1	1	FAT BOY S.O.S. 1006	MAX-A-MILLION

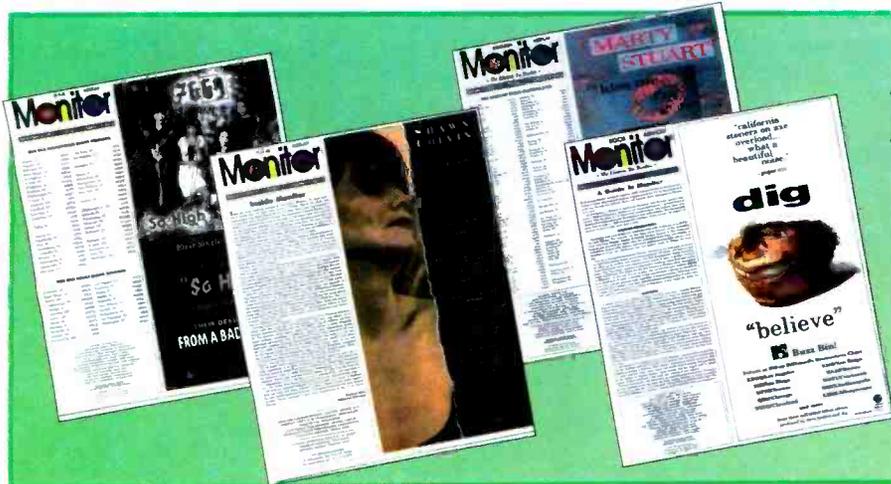
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	3	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
2	1	2	10	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
3	4	7	7	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
4	3	4	28	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
<b>*** Greatest Gainer ***</b>					
5	7	—	2	TOUR (T) SIGNET 162/RAL	CAPLETON
6	6	5	6	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
7	8	6	12	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
8	18	9	7	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
9	5	1	5	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
10	11	14	3	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
11	9	8	9	WHUTCHA WANT? (T) PROFILE 7426	◆ NINE
12	13	12	8	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
13	24	40	3	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
14	12	13	14	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
15	15	16	13	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
16	16	17	5	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
17	10	15	16	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
18	14	10	9	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
<b>*** Hot Shot Debut ***</b>					
19	NEW	1	1	CALL ME (T) (X) ELEKTRA 66172/EEG	DEEE-LITE
20	45	28	9	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
21	38	22	12	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
22	23	21	10	I BELONG TO YOU/HOW MANY WAYS (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
23	27	23	12	BE HAPPY (T) UPTOWN 54928/MCA	◆ MARY J. BLIGE
24	22	33	20	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
25	47	42	3	PROCEED I (T) DGC 19380/GEFFEN	◆ THE ROOTS
26	39	19	26	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
27	48	—	8	TAKE YOU THERE (T) ELEKTRA 66181/EEG	◆ PETE ROCK & C.L. SMOOTH
28	17	25	13	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
29	41	—	4	WHERE I WANNA BE BOY (T) STEP SUN 0114	◆ MISSJONES
30	29	34	7	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
31	20	30	14	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
32	35	45	9	SHAME (T) (X) HOLLYWOOD 42268/JIVE	◆ ZHANE
33	26	20	23	SHORT DICK MAN (M) (T) (X) DJ WORLD 1141/D	◆ 20 FINGERS FEATURING GILLETTE
34	31	—	2	FAT BOY (M) (T) (X) S.O.S. 1006	MAX-A-MILLION
35	46	24	15	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
36	28	37	7	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
37	NEW	1	1	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
38	RE-ENTRY	11	11	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
39	NEW	1	1	ANOTHER WORRY (T) FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
40	NEW	1	1	MISSING (T) (X) ATLANTIC 85620/AG	EVERYTHING BUT THE GIRL
41	43	44	31	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
42	21	26	17	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
43	RE-ENTRY	31	31	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
44	33	—	15	TIC TOC (M) (T) PENDULUM 58246/EM	◆ LORDS OF THE UNDERGROUND
45	RE-ENTRY	11	11	ROKAFELLA (M) (T) RAL 853 967/ISLAND	◆ REDMAN
46	19	11	21	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
47	NEW	1	1	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
48	RE-ENTRY	7	7	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	◆ SLICK RICK
49	NEW	1	1	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
50	50	48	14	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS



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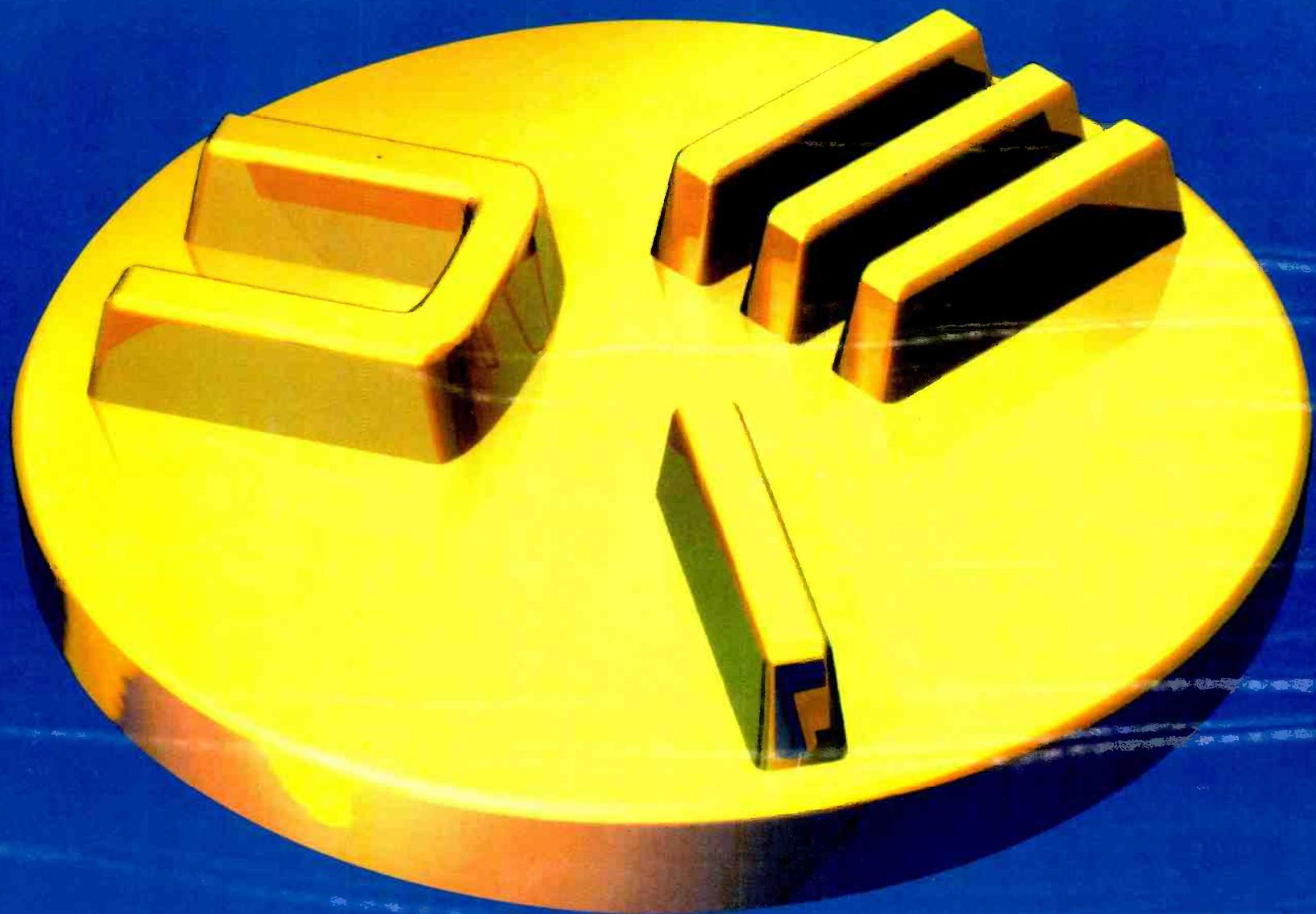
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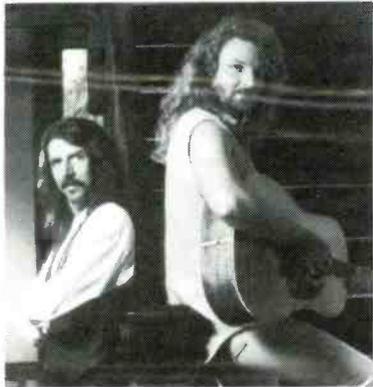
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## Prodigal Return Of Brother Phelps Rock Edge Reappears On 2nd Asylum Set

BY PETER CRONIN

NASHVILLE—When country radio programmers received "Let Go," the debut album by Asylum's Brother Phelps back in the summer of 1993, they were more than likely expecting a record that rocked as hard as Ricky Lee and Doug Phelps' former band, the Kentucky Headhunters. What they got was an album that emphasized a previously unheard singer/songwriter side of this duo.

In retrospect, that abrupt stylistic switch may have been too much for country radio to swallow. After the album's title cut and debut single reached No. 6 on Billboard's Hot Country Singles & Tracks chart, three subsequent singles, "Were You Really Livin'," "Eagle Over Angel," and "Ever Changing Woman," did progressively worse at radio, peaking at Nos. 28, 53, and 62, respectively. The duo's self-produced debut eventually stalled at No. 56 on Billboard's Top Country Albums chart, a far cry from the Headhunters' runaway success. The album has gone on to sell 110,000



BROTHER PHELPS

copies, according to SoundScan.

"That was a disappointment," says Ricky Lee Phelps, the older of the two siblings. "We were used to the chaotic success of the Headhunters. The success of 'Let Go' was probably more normal, but we were like, 'What happened?'"

The elder Phelps goes on to explain that the pensive, acoustic strain that characterized their debut was par-

tially the result of a conscious attempt on their part to distance themselves from their former band.

"We had to pull back and go to the other extreme for our own sense of well-being," he says. "We were trying to expand our playing ground and make it legal for us to do anything we wanted to do."

Having made their point, however painfully, Brother Phelps is ready to return to country radio with the March 7 release of "Anyway The Wind Blows," an album that more fully reflects the entire range of the duo's talents.

(Continued on page 40)



For Being Good. Santa Claus (aka Mercury Nashville president Luke Lewis) brings a bag full of goodies for singer Kathy Mattea, third from left, on the set of TNN's "Music City Tonight." Admiring Mattea's gold and platinum discs, from left, are Kevin Herring, Mercury's senior director of promotion; Lewis; Mattea; "Music City Tonight" co-host Lorianne Crook; and guest co-host Billy Dean.

## Polydor's Daniel Hits Chord With Breakthrough Single

BY EDWARD MORRIS

NASHVILLE—After a series of great expectations and promising starts, Polydor Records' Davis Daniel may finally have encountered the magic



DANIEL

song. "Tyler," a song Daniel co-wrote and dedicated to his son, has just broken into the Hot Country Singles & Tracks chart; its accompanying video is already in medium rotation on CMT; and radio seems to have pulled out the welcome mat.

Like many other country career-makers, "Tyler" is unabashedly sentimental. Its subject is the pain a father feels at being separated from his child; in Daniel's case, his torment at being on the road and away from his son. "It's my favorite thing I've ever done in music," he says.

Daniel made his chart debut on Mercury Records in 1991 with "Picture Me." His searing, Haggard-esque vocal style and beach-boy good looks made him a top priority at the label. But none of his first-four-charted singles broke into the top 10, and he was soon overshadowed by his newer label mates Billy Ray Cyrus and Toby Keith.

Daniels also underwent a change in management during this period, shifting from Ron Haffkine to Ron Cotton.

The singer was off the charts throughout 1993 until early last year, when Mercury renewed its commitment to Daniels. "I Miss Her Missing Me" was released March 28, 1994, and was supposed to be the first single

from an album titled "Undeniable," scheduled for last May. Unfortunately, the single barely nicked the charts before dropping off.

A combination of factors—the single's poor performance and the formation of Mercury country spin-off label Polydor Nashville—lead Daniels to follow Harold Shedd, who had co-produced the album and was named head of the new imprint. Subsequently, the album, now titled "Davis Daniel," was released on Polydor Oct. 4, 1994.

Daniel's first Polydor single, "William And Mary," came out last Aug. 8. It performed slightly better than its predecessor, but it still rose only to No. 64.

With two singles already lost, Polydor began looking at "Tyler" as the album's salvation. "We'd thought about releasing it as a single," says Steve Miller, Polydor's VP/GM. "And we knew how strong and how emotional the song was. So there was always some thought it could be a single, once we had some success with Davis. We charted with 'William And Mary' and had a little success, but we didn't push one over the top."

Miller says, "[With] nothing to lose, instead of leaving a song like that unexposed, we believed in [the] emotion of the song enough to go ahead and give it a shot and see what radio thought."

To get radio's attention, Polydor's promotion department collected the names of programmers' children last October. Then the label sent them copies of a "Tyler" CD and music video.

"Kids really get excited when they get something in the mail," says Miller. "So I thought, This song means so much and really encompasses some-

(Continued on page 40)

## Nammie Awards Premiere In Nashville Loveless, Crowell, Mavericks Among Acts Honored

HOME GROWN: In a bid to honor its many formats, the Nashville music industry gave out its first Nammie awards Jan. 18 at the Ryman Auditorium. Voted outstanding albums were "I Know Who Holds Tomorrow," **Alison Krauss & the Cox Family** (bluegrass); "More Good Whiskey Blues," various artists (blues); "Heaven In The Real World," **Steven Curtis Chapman** (contemporary Christian); "American Recordings," **Johnny Cash** (folk); "When Fallen Angels Fly," **Patty Loveless** (country); "Read My Licks," **Chet Atkins** (instrumental/jazz); "House Of Love," **Amy Grant** (pop/rock); "Rhythm Country & Blues," various artists (R&B/urban); "Only Daddy That'll Walk The Line," **Waylon Jennings** (reissue).

Winners of outstanding achievement honors were **Rodney Crowell** (artist/songwriter); **Keith Thomas** (songwriter); **Kevin Welch** (unsigned artist); **the Mavericks** (group/duo); **Trisha Yearwood** (female vocalist); **Vince Gill** (male vocalist); **Kathy Chiavola** (background vocalist); **Eddie Bayers** (drummer/percussionist); **Brent Mason** (guitarist); **Michael Rhodes** (bassist); **Matt Rollings** (keyboardist); **Mark O'Connor** (miscellaneous instruments); the late **Lynn Peterzell** (engineer); **Tony Brown** (producer); "He Thinks He'll Keep Her," written by **Mary Chapin Carpenter** and **Don Schlitz** (song); "Independence Day," directed by **Robert Deaton** and **George Flanigen** and starring **Martina McBride** (video); "When Fallen Angels Fly," designed by **Bill Johnson** (album artwork); Ryman Auditorium and Bluebird Cafe (music venues); **WSIX-FM** (radio station); the late **Dale Franklin** and Nashville Mayor **Phil Bredesen** (Bridge Award for bringing Nashville's music and business communities together); and **the Fairfield Four** (Heritage Award).

MAKING THE ROUNDS: **Willie Nelson** is so good at so many things that we sometimes forget to be properly dazzled by his achievements. But it would be criminal not to note that the singer/writer/actor/picker/fund-raiser is now contending for a best pop vocal Grammy against some of the greatest voices of the century: **Frank Sinatra**, **Tony Bennett**, **Barbra Streisand**, and **Roberta Flack**. His nominated entry is "Moonlight Becomes You," on the indie label, Justice Records. . . **Mike Shockley**, former owner of Nashville's Shock House studios, has returned to the business after years of recuperating from an injury. He is producing and engineering spec sessions for Arkansas singer **Bobbie Shaver**, who is shopping for a record deal. . . **Alabama's Teddy Gentry** was among

the luminaries attending the party Polydor Records threw for **Toby Keith**. The event was to celebrate the platinum certification of Keith's self-titled debut album and the gold level reached by his follow-up collection, "Boontown." Gentry told Scene that Alabama is eager to return to the road, after having spent last summer as resident performer at Opryland. Other partygoers included Keith's label mates **Davis Daniel**, **Lee Hilliard**, **Craig Morris** (of the group **4-Runner**), and **Jeff Copley**. . . Guests at Masterfonics' soiree to launch construction of a new studio included **Lorna Greenwood**, formerly with the duo **Mon Reve**, and currently a member of **Roger Whittaker's** touring band. . . Scene's Nice Try! award goes to Bruce Burch Music for the CD of demos it has just sent to Nashville producers and A&R departments. The 20-track compilation's cover note says, "We predict you will cut at least one song by Bruce Burch Music in 1995."



**Clint Black** raised \$600,000 for the University Of Minnesota's Children's Cancer Research Center via a benefit concert at the Minneapolis Convention Center Jan. 14. . . **Larry Gatlin** and **Randy Travis** have roles in the upcoming movie "The Legend Of O.B. Taggart," which will debut Feb. 14 at the National Cowboy Hall Of

Fame in Oklahoma City. Also starring are **Mickey Rooney**, **Ben Johnson**, **Ned Beatty**, **Ernest Borgnine**, **Nicholas Guest**, and **Gloria DeHaven**.

MARK YOUR CALENDAR: The Belmont University School Of Music in Nashville will present its annual commercial music showcase Feb. 2 in Massey Auditorium. Featured will be **Jonathan Riggs**, performing acoustic rock; **Jenna Werling**, country blues; **Matt Kreiss**, pop, dance, and R&B; **Trenna Barnes**, country; and **Chris Mitchell**, soul and R&B. . . Singer/songwriter **Linda Hargrove** holds her "Birthday Benefit For Leukemia" Feb. 3 at Douglas Corner Cafe. Performing, in addition to Hargrove, will be **Rodney Crowell**, **Beth Neilsen Chapman**, **Lee Clayton**, and others. Hargrove, whose songs have been recorded by **George Jones**, **Johnny Rodriguez**, and **Olivia Newton-John**, is a leukemia survivor. . . ASCAP holds its 11th annual Gospel Songwriter Workshop March 7 at its Nashville offices, to be led by songwriter/producer **Dave Clark**. Feb. 4 is the deadline for registration.

SIGNINGS: **Mark Collie** to Giant Records. . . **Waylon Jennings** to the Bobby Roberts Co. for exclusive booking.



by Edward Morris

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 4, 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	6	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 6 weeks at No. 1	THE HITS	1
2	2	2	44	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659/AG (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	23	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
4	6	6	54	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	4
5	5	5	30	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	4	4	17	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
7	8	8	11	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
8	7	7	16	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/15.98)	STONES IN THE ROAD	1
9	9	9	39	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
10	10	10	26	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
<b>*** Greatest Gainer ***</b>						
(11)	15	25	17	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
12	13	15	17	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
13	11	11	33	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
14	12	12	52	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
(15)	21	20	32	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
16	17	16	46	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
(17)	18	24	39	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
18	16	14	18	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
19	19	21	33	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
20	23	26	69	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
21	14	13	11	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
22	27	31	51	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
<b>*** Pacesetter ***</b>						
(23)	35	66	15	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
(24)	32	64	3	<b>WADE HAYES</b> COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	24
25	22	17	51	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
26	20	19	11	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
27	24	18	63	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
28	30	35	123	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
29	28	30	22	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
(30)	34	37	31	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	30
31	29	29	11	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
32	31	27	17	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
33	26	22	16	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
34	25	23	17	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
35	33	28	73	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
36	38	36	27	<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
37	36	32	120	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
38	37	34	19	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
39	44	42	134	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
40	39	41	12	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
41	41	38	100	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
42	43	39	71	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
43	42	33	13	<b>VARIOUS ARTISTS</b> ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
(44)	49	61	3	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	44
45	40	44	27	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
46	46	45	180	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
47	48	46	48	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
48	45	40	31	<b>SAMMY KERSHAW</b> ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
49	50	47	22	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
50	47	43	37	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
51	54	55	52	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
52	59	54	50	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
53	52	51	67	<b>VARIOUS ARTISTS</b> ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
54	51	48	125	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
55	55	50	89	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
56	60	53	228	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
57	53	56	19	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
58	62	65	60	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
59	57	57	14	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
60	61	58	96	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
61	56	63	13	<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
<b>*** Hot Shot Debut ***</b>						
(62)	<b>NEW</b> ▶		1	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	62
(63)	67	74	77	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
64	63	62	115	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
(65)	<b>NEW</b> ▶		1	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	65
66	58	49	17	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
67	66	67	39	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
68	73	—	12	<b>CHRIS LEDOUX</b> LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
69	68	75	92	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
70	72	68	299	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
71	70	71	69	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
(72)	<b>RE-ENTRY</b>	44		<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
73	64	59	14	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
(74)	<b>RE-ENTRY</b>	133		<b>BILLY RAY CYRUS</b> ▲ <sup>6</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
75	74	72	193	<b>ALAN JACKSON</b> ▲ <sup>8</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2

○ 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.

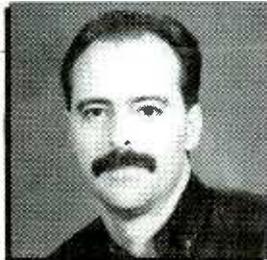
## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING FEBRUARY 4, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98) 164 weeks at No. 1	GREATEST HITS	194
2	2	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	192
3	3	<b>HANK WILLIAMS, JR.</b> CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	8
4	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	194
5	5	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	194
6	8	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	70
7	9	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	192
8	6	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	179
9	14	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	37
10	11	<b>DOLLY PARTON</b> ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	126
11	12	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	74
12	10	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	181
13	15	<b>TANYA TUCKER</b> ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	20

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	87
15	19	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	131
16	24	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	18
17	25	<b>ROGER WHITTAKER</b> RCA 61986 (7.98/11.98)	GREATEST HITS	2
18	16	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	65
19	—	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	4
20	22	<b>THE BELLAMY BROTHERS</b> CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	17
21	20	<b>HANK WILLIAMS</b> MERCURY 522338 (5.98 EQ/9.98)	THE HITS, VOLUME 1	2
22	18	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	92
23	—	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	28
24	—	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	46
25	—	<b>GEORGE JONES</b> HOLLYWOOD 380 (4.98/9.98)	AT HIS BEST	12

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



by Wade Jessen

**LOONEY-TUNE:** Pam Tillis performed "Mi Vida Loca" on the nationally televised CMA awards last fall just moments before accepting her trophy as female vocalist of the year. This week, Tillis shoots to the top of Billboard's Hot Country Singles & Tracks chart with the tune she co-wrote with **Jess Leary**. Leary's credentials include touring as a percussionist, backup singer, and bass player with **Garth Brooks**, **Reba McEntire**, and **Victoria Shaw**. "Mi Vida Loca" comes from the "Sweetheart's Dance" album, which she co-produced with **Steve Fishell**.

**SIX SHOOTERS:** **Toby Keith** leads the half-dozen Airpower entries at No. 20 on Hot Country Singles & Tracks with "Upstairs, Downtown" on Polydor. Other releases crossing the 2,500 detection mark include Atlantic's **Tracy Lawrence** at No. 21 with "As Any Fool Can See"; **Shenandoah's** debut release for Liberty, "Somewhere In The Vicinity Of The Heart," at No. 22; and **Clay Walker** at No. 23 with his former Hot Shot Debut, "This Woman And This Man." **Clint Black** and **Little Texas** round out the Airpower awards at No. 24 and No. 26, respectively.

**IF IT AIN'T BROKE**, don't fix it. In spite of continued criticism from many industry insiders who believe the format has reached a saturation point with novelty records, Billboard's Hot Country Singles & Tracks chart reflects strong airplay for at least seven such releases, including this week's Hot Shot Debut by **Diamond Rio** at No. 58, "Bubba Hyde." **Joe Diffie's** "Pickup Man," which spent four weeks at No. 1, is making a slow descent at No. 27 in its 16th week, indicating continued popularity on the airwaves. Meanwhile, other novelty-flavored releases climb the charts, including **Rhett Akins' "I Brake For Brunettes,"** which moves 54-47, and a new entry at No. 68, "Bad Dog, No Biscuit" for **Daron Norwood**. Radio's sentiment regarding novelty records is that of balance and variety. **Robynn Jaymes**, MD/assistant PD at WYYD Roanoke, Va., says the key is keeping the emotional and the entertaining records in tandem to service respective musical tastes. Other releases in the debut column reflect stylistic diversity. **Vince Gill** debuts with "Which Bridge To Cross" at No. 61. Gill co-wrote the ballad with fellow Grand Ole Opry cast member **Bill Anderson**, whose songwriting career was launched when **Ray Price's "City Lights"** spent 13 weeks at No. 1 on our singles chart in 1958. Polydor's **Chely Wright** debuts at No. 72 with the danceable "Sea Of Cowboy Hats," along with a new power-ballad by **Joe Diffie** at No. 59. **Billy Ray Cyrus** rounds out this week's debuts with "Deja Blue" at No. 75.

**PLAYING POSSUM:** **George Jones' "Bradley's Barn Sessions"** takes the Pacesetter award for the second consecutive week on the Top Country Albums chart, moving 35-23, and posting an 18% increase in sales over the previous week. **Garth Brooks' "The Hits"** is No. 1 album for the sixth consecutive week, while **Clay Walker** earns the Greatest Gainer award for "If I Could Make A Living," showing a 24% sales gain over last week.

**DUE TO A** production error in last week's issue of Billboard, the list of artists appearing for more than 10 years on the Hot Country Singles & Tracks chart was incomplete. **Vince Gill**, **Alabama**, **Pam Tillis**, **Tanya Tucker**, and **Kathy Mattea** should be added to the list.

## PRODIGAL RETURN OF ASYLUM'S BROTHER PHELPS

(Continued from page 38)

To prime the promotional pump, Asylum recently hosted a prerelease party for nearly 100 country radio executives at Austin Music Hall in Austin, Texas.

"Based on the reaction we saw that weekend, we think this record should work," says Asylum president Kyle Lehning, who stepped in to co-produce Brother Phelps' crucial sophomore release. "The whole purpose with this record was for the real Rick and Doug to please stand up, and that's exactly what we got."

The message wasn't lost on Ray Massie, PD of WIL St. Louis. He saw Brother Phelps and band perform a full set of ballads and rockers (including a few Headhunters chestnuts) at the party and left excited by what he heard.

"They do a great live show, and I wish they could capture that on a record," Massie says. "We've had very good success with 'Let Go,' and we continue to play it in our old library, but the Headhunters' style is what fits these guys. They're better raw."

Capitalizing on the quirkiness and heavy rhythmic content of the album's title track and leadoff single, which hits radio on Feb. 6, Asylum has already serviced country dance clubs with advance copies of the song.

"We serviced an advance CD of 'Anyway The Wind Blows' to the clubs just prior to Christmas, so they could get familiar with the song," says Michelle Myers, Asylum's director of marketing and creative services. "The decision to push this record in that arena came after we'd decided to go for it as a single. We're not trying to break the band solely through the clubs, but it made sense for this track."

If there is any master plan for this record, and for Brother Phelps in general, it is to follow the music where it takes you. And while both siblings admit to a conscious attempt to get mellow with their debut, they insist that the new album's harder-edged sound was a natural progression.

"Bands like the Beatles and the Stones didn't do just one kind of music," says Doug. "They'd do country, acoustic, melodic, and then get heavy. I thought the Headhunters had that kind of potential, but we never did explore it. Brother Phelps has all those

influences, and we like to blur the lines as much as we can."

The highly competitive, black-and-white world of country radio is not generally fond of blurry lines, but at first listen, the new album's J.J. Cale-penned first single brings to mind the Tractors, another group of grizzled rockers who came out of left field to have an impact on country radio.

"Tim DuBois [president of the Tractors' label, Arista Nashville] and I are probably guilty of the same thing when it comes to putting out records like the Tractors' or Brother Phelps', and that's boredom," says Lehning.

## POLYDOR'S DANIEL HITS CHORD WITH SINGLE

(Continued from page 38)

times what guys can't say, it would be one way, naturally, to get attention—but also a real nice way to express sentiments and make a kid really feel good. And it just so happened that Christmas was coming up."

After getting the kids' names and addresses for radio, Miller's team pursued the same tactic for its distributor and its top 10 retail accounts. Thus, "around 400" children got "Tyler" packages for Christmas and a specially designed Christmas card "from" Tyler. The single eventually was released Jan. 9.

Tom Jordan, PD at KBUL, Reno, Nev., says "Every time [Tyler] plays, the phones explode. People are like, 'What is that? Who is that?' It's that kind of response. It is a good song." Jordan says he believes the response is triggered strictly from airplay and not from the video. "I haven't had anybody say anything about the video yet. And usually when we do it, it's out first."

Miller says, "What we're really trying to do right now is publicize it. The '80s have been [about] learning about battered women and spousal abuse and divorce [in] epidemic proportion. There haven't been a lot of songs that have addressed [divorce] from a man's point of view. I really feel Toby Keith's 'Who's That Man' did that. And I think about a kid and the father's relationship when he's away from his son because of something like that, and that this song really captures every bit of that feeling of love and loneliness and hope and commitment."

"Let's find something interesting and exciting and fun and make some music with it. That's really the reason we recorded 'Anyway The Wind Blows.'"

As former Kentucky Headhunters, Ricky Lee and Doug Phelps helped knock holes in walls at country radio big enough for even the Tractors to drive through. Ironically, that band's new-found radio success may help pave the way for Brother Phelps.

"What they're doing really is coming from the same place we do, and I say more power to them," says Doug. "But those fans are on loan, and we'd like some of them back!"

He says Polydor will "work the talk shows" to spotlight the condition Daniel sings about.

If "Tyler" does catch on, it will follow the career paths worn by such other warm heartbreakers as Kathy Mattea's "Where've You Been," Doug Supernaw's "I Don't Call Him Daddy," and, more recently, Patty Loveless' Grammy-nominated "How Can I Help You Say Goodbye."

Says Miller, "This industry can never forget to do those [kinds of songs]. If we're not stirring somebody, we've really not done our business."



**Backstage Buddies.** Garth Brooks, left, and children's entertainer Raffi confer backstage after their appearance on TNN's "Music City Tonight."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
26 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	13 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
56 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI) WBM	3 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
21 AS ANY FOOL CAN SEE (Sony Tree, BMI/Tenlee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL	32 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
68 BAD DOG, NO BISCUIT (Careers-BMG, BMI/Four Of A Kind, BMI)	10 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
15 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	69 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI) WBM
19 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	47 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI)
44 THE BIG ONE (Housesnotes, BMI)	45 I CAN BRING HER BACK (Cupit, BMI/Cupit Memanes, ASCAP)
58 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI)	37 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
75 DEJA BLUE (Almo, ASCAP/Daddy Rabbit, ASCAP/DreamCatcher, ASCAP/Microterus, ASCAP)	35 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
25 DOCTOR TIME (W.B.M., SESAC/Long Acrc, SESAC/Zomba, ASCAP) WBM	31 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
30 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	6 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
11 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Des Of March, ASCAP) HL/WBM	51 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP)
18 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL	67 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pai Time, BMI/New Haven, BMI/Pulpit Rock, BMI)
	40 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
	42 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	7 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
	66 LOLA'S LOVE (EMI Blackwood, BMI)
	43 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
	41 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM
	46 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
	60 LOVE IS NOT A THING (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP)
	57 MAYBE SHE'S HUMAN (Irving, BMI/Cotter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
	1 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
	9 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
	17 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
	8 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
	14 OLO ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
	27 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
	49 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
	72 SEA OF COWBOY HATS (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP)
	59 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP)
	22 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
	34 SOUTHBOUND (Beginner, ASCAP) WBM
	65 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
	33 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
	52 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
	12 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
	48 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) WBM
	74 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foreshadow, BMI) HL/WBM
	62 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
	28 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
	29 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
	5 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
	23 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
	2 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
	70 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP) WBM
	38 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longtude, BMI/Georgian Hills, BMI) WBM
	50 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Nubois, ASCAP) WBM
	63 TYLER (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Hafkine, ASCAP)
	53 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
	20 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tekeco, BMI) HL
	36 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
	64 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Tenlee, BMI) HL
	39 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
	24 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM
	61 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI)
	54 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM
	71 WHO'S SHE TO YOU (Acuff-Rose, BMI/Morganactive, ASCAP/Morgan, ASCAP) WBM
	55 WORKIN' MAN BLUES (Sony Tree, BMI) HL
	4 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	16 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
	73 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
35	34	30	20	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
36	44	59	4	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
37	37	31	20	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
38	40	46	9	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	◆ BOY HOWDY (C) CURB 76934
39	32	25	17	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
40	42	47	9	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
41	47	56	4	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
42	41	45	11	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
43	43	50	7	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
44	38	36	18	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	◆ GEORGE STRAIT (C) (V) MCA 54938
45	45	49	8	I CAN BRING HER BACK J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	◆ KEN MELLONS (C) (V) EPIC 77764
46	49	53	10	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
47	54	66	3	I BRAKE FOR BRUNETTES M. WRIGHT (S. RAMOS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
48	57	73	3	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
49	50	57	11	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
50	51	58	6	TRYIN' TO GET TO NEW ORLEANS S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	◆ THE TRACTORS (V) ARISTA 1-2784
51	55	—	2	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
52	52	54	11	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
53	46	42	20	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
54	56	64	4	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
55	48	51	9	WORKIN' MAN BLUES B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
56	53	52	12	ANGELS AMONG US J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
57	39	34	13	MAYBE SHE'S HUMAN T. LEO (K. ROBBINS, T. MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
				<b>*** Hot Shot Debut ***</b>	
58	NEW ▶	1	1	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
59	NEW ▶	1	1	SO HELP ME GIRL J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
60	58	63	4	LOVE IS NOT A THING R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	◆ RUSS TAFF (C) (V) REPRISE 18029
61	NEW ▶	1	1	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	◆ VINCE GILL (C) (V) MCA 54976
62	59	55	19	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
63	66	—	2	TYLER H. SHEDD, D. DANIEL (D. DANIEL, L. ROGGE)	◆ DAVIS DANIEL (C) (V) POLYDOR 851 398
64	61	61	19	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
65	60	60	16	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
66	70	—	2	LOLA'S LOVE B. CHANCEY, P. WORLEY (D. LINDE)	RICKY VAN SHELTON (C) (V) COLUMBIA 77792
67	65	74	3	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD MCA ALBUM CUT
68	NEW ▶	1	1	BAD DOG, NO BISCUIT R. LANDIS, J. CARLTON (W. KITCHENS, R. FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
69	62	65	5	I AIN'T GOIN' PEACEFULLY C. HOWARD, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (C) (V) MCG 76932/CURB
70	67	75	3	TOUGHER THAN THE REST G. BROWN, J. BOWEN (B. SPRINGSTEEN)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
71	64	69	4	WHO'S SHE TO YOU H. SHEDD, D. BRIGGS (D. KEES, F. J. MYERS)	◆ AMIE COMEAUX (C) (V) POLYDOR 851 208
72	NEW ▶	1	1	SEA OF COWBOY HATS B. BECKETT, H. SHEDD (C. WRIGHT, D. DODSON, J. MELTON)	◆ CHELY WRIGHT (C) (V) POLYDOR 851 430
73	71	72	19	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
74	68	71	19	THAT'S WHAT I GET (FOR LOSIN' GUY) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	◆ HAL KETCHUM CURB ALBUM CUT
75	NEW ▶	1	1	DEJA BLUE J. SCAIFE, J. COTTON (C. WISEMAN, D. LOWERY)	◆ BILLY RAY CYRUS (C) (V) MERCURY 856 482

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	1	3	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE RCA
2	3	2	3	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
3	4	—	2	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE ATLANTIC
4	5	—	2	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL WARNER BROS.
5	6	3	4	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
6	11	8	18	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
7	8	4	4	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA
8	7	7	11	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
9	10	5	4	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS ARISTA
10	9	9	10	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	◆ JOE DIFFIE EPIC
11	12	6	10	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
12	13	10	4	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW MERCURY
13	2	—	2	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	◆ MARK COLLIE MCA

14	15	11	8	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH POLYDOR
15	20	16	11	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL MCA
16	19	13	8	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS EPIC
17	17	—	2	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA RCA
18	14	—	2	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA
19	18	18	22	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
20	21	14	15	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	◆ CLAY WALKER GIANT
21	25	17	17	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	◆ DIAMOND RIO ARISTA
22	23	22	11	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	◆ GARTH BROOKS LIBERTY
23	16	12	7	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY ATLANTIC
24	22	15	6	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD MCA
25	24	21	7	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS ARISTA

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

## Latin Notas



by John Lannert

**LOUNGE ACT WOWS MEXICANS:** The Rolling Stones closed out the Mexico City leg of its Voodoo Lounge tour Jan. 20 with a volcanic set that dazzled more than 70,000 fans sandwiched into the Hermanos Rodríguez Speedway. The Stones performed four shows at the speedway, which are being hailed by local industryites and critics as the greatest set of shows ever to take place in Mexico.

During the British supergroup's stay in Mexico City, local radio stations conducted polls among listeners to determine the Stones' most popular hits. "Satisfaction" reportedly was the top choice, along with "Honky Tonk Women," "Brown Sugar," "Angie," and "Jumpin' Jack Flash."

All those favorites were performed during the concert, which featured the band's renowned, 90-foot high stage, equipped with hundreds of lights, decorative inflatable balloons, a large video screen, and pyrotechnic gear. Although the multitude of old and young Stones fans crowded in the speedway's infield were thrilled by Mick Jagger's familiar strut and emotive delivery, they curiously reserved their warmest applause when drummer Charlie Watts appeared on the video screen.

To say the Stones were the hottest act ever to come to Mexico City may be an understatement. Pictures of the band were splashed on the front page of nearly ev-

ery morning newspaper following each of the four shows. Music enthusiasts in Mexico can now expect the Stones to grace the cover of entertainment magazines for at least the next couple of weeks.

The Voodoo Lounge tour was scheduled to play dates in Rio de Janeiro, São Paulo, Buenos Aires, and now Santiago, Chile, where the Stones have been confirmed to play on Feb. 19.

**WATER BROTHER WARMS UP:** Miami-based promoter Water Brother Concerts, which concentrates in the Latin American region, has announced its March-April slate headlined by **Pantera** and **Roxette**. Here is the lineup with artist, date, venue, and location: **Bruce Dickinson**, March 14-16, Olympia, São Paulo; March 18, Imperator, Rio de Janeiro. **The Cult**, March 21-23, Olympia; March 25, Metropolitan, Rio de Janeiro. **Roxette**, March 24, Poliedro, Caracas, Venezuela; March 28-29, Olympia; March 30-31, Metropolitan. **Bryan Ferry**, April 3, Gigantinho, Porto Alegre, Brazil; April 5-7, Olympia; April 9, Metropolitan. **Pantera**, April 25-26, Olympia; April 27, Imperator.

**PAVAROTTI PLAYS RIO:** Luciano Pavarotti appeared Jan. 26 at Rio de Janeiro's Metropolitan before a soldout audience of 4,500 that plunked down anywhere from \$250 to \$550 to see the Italian opera superstar perform. Pavarotti also conducted auditions for bel canto students interested in acquiring four scholarships to his vocal school, which is spotlighting Brazilian singers this year.

**APPOINTMENTS:** Alba Eagan, formerly national promotion manager of BMG U.S. Latin, has been tapped as assistant manager for BMG's superstar **Juan Gabriel**. . . **Gabriel Ayala** has been named di-

(Continued on next page)

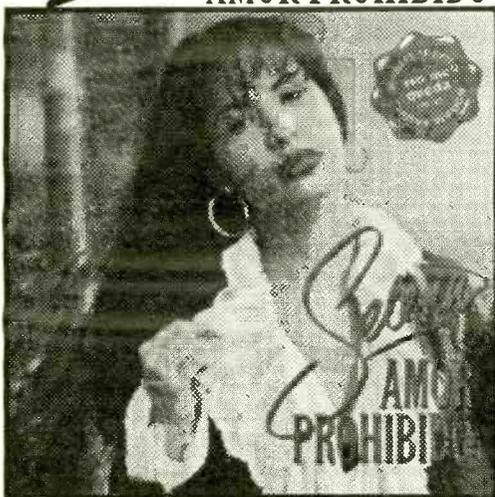
# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***					
1	1	22	<b>LUIS MIGUEL</b>	WEA LATINA 97234	21 weeks at No. 1 SEGUNDO ROMANCE
2	2	83	<b>GLORIA ESTEFAN</b>	EPIC 53807/SONY	MI TIERRA
3	3	38	<b>CARLOS VIVES</b>	POLYGRAM LATINO 518 884 HS	CLASICOS DE LA PROVINCIA
4	4	44	<b>SELENA</b>	EMI LATIN 28803 HS	AMOR PROHIBIDO
5	5	32	<b>RAUL DI BLASIO</b>	ARIOLA 20238/BMG HS	PIANO DE AMERICA 2
6	10	19	<b>LA DIFERENZIA</b>	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
7	8	6	<b>MANA</b>	WEA LATINA 98722	EN VIVO
8	9	63	<b>GIPSY KINGS</b>	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
9	11	83	<b>MANA</b>	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
10	7	17	<b>INDIA</b>	SOHO LATINO 81373/SONY	DICEN QUE SOY
11	6	83	<b>LUIS MIGUEL</b>	WEA LATINA 75805	ROMANCE
*** GREATEST GAINER ***					
12	16	11	<b>BANDA MACHOS</b>	FONOVISA 6022	GRACIAS MUJER
13	13	8	<b>EMILIO</b>	EMI LATIN 29116	SOUNDLIFE
14	12	83	<b>GIPSY KINGS</b>	ELEKTRA 60845/EEG	GIPSY KINGS
15	15	3	<b>LIBERACION</b>	FONOVISA 6027	PARA ESTAR CONTIGO
16	18	36	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 6017	LOS DOS PLEBES
17	19	19	<b>PLACIDO DOMINGO</b>	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
18	14	12	<b>JERRY RIVERA</b>	SONY 81426	LO NUEVO Y LO MEJOR
19	21	4	<b>FRANKIE RUIZ</b>	RODVEN 3154	MIRANDOTE
20	22	83	<b>SOUNDTRACK</b>	ELEKTRA 961240/EEG	THE MAMBO KINGS
21	17	14	<b>OLGA TANON</b>	WEA LATINA 97881	SIENTE EL AMOR
22	23	83	<b>LINDA RONSTADT</b>	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
23	29	11	<b>FAMA</b>	SONY 81546	ENAMORATE
24	20	83	<b>JULIO IGLESIAS</b>	SONY 38640	JULIO
25	33	7	<b>LA TROPA F</b>	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
26	26	20	<b>ANA GABRIEL</b>	SONY 81401	AYER Y HOY
27	34	42	<b>LA MAFIA</b>	SONY 81215	VIDA
28	30	14	<b>JAIME Y LOS CHAMACOS</b>	FREDDIE X	COMO TE LLAMAS PALOMA?
29	24	27	<b>JUAN LUIS GUERRA</b>	440 KAREN 21110/BMG	FOGARATE
30	25	30	<b>JUAN GABRIEL</b>	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
31	28	7	<b>LUIS MIGUEL</b>	EMI LATIN 31642	ROMANTICO DESDE SIEMPRE
32	31	73	<b>M. A. SOLIS Y LOS BUKIS</b>	FONOVISA 6002	INALCANZABLE
33	41	7	<b>LOS REHENES</b>	FONOVISA 6021	NI EL PRIMERO, NI EL ULTIMO
34	38	83	<b>GIPSY KINGS</b>	ELEKTRA 61390/EEG	LIVE!
35	40	48	<b>LOS TEMERARIOS</b>	AFG SIGMA 3006	TU ULTIMA CANCION
36	32	3	<b>EZEQUIEL PENA</b>	FONOVISA 6024	YO VENDO UNOS OJOS VERDES
37	36	83	<b>GIPSY KINGS</b>	ELEKTRA 60892/EEG	MOSAIQUE
38	46	27	<b>VICENTE FERNANDEZ</b>	SONY 81321	RECORDANDO A LOS PANCHOS
39	37	30	<b>JON SECADA</b>	SBK 29683/EMI LATIN	SI TE VAS
*** HOT SHOT DEBUT ***					
40	NEW		<b>LOS CAMINANTES</b>	LUNA 4035/FONOVISA	LAGRIMAS AL RECORDAR
41	27	15	<b>VARIOUS ARTISTS</b>	MAX 81325/SONY	SALSA MIX
42	RE-ENTRY		<b>SELENA</b>	EMI LATIN 30907	12 SUPER EXITOS
43	RE-ENTRY		<b>LA FIEBRE</b>	EMI LATIN 29793	FIEBRE
44	43	21	<b>CRISTIAN</b>	MELODY 0503/FONOVISA	CAMINO DEL ALMA
45	50	2	<b>BANDA MACHOS</b>	FONOVISA 6028	16 HITS
46	42	3	<b>SAYLOR &amp; FULTZ</b>	ROOVEN 3122	PADRE NUESTRO
47	NEW		<b>VARIOUS ARTISTS</b>	FONOVISA 9247	LA FURIA DE LOS EXITOS
48	35	15	<b>CHAYANNE</b>	SONY 81366	INFLUENCIAS
49	RE-ENTRY		<b>BRONCO</b>	FONOVISA 6015	PURA SANGRE
50	RE-ENTRY		<b>PIMPINELA</b>	POLYGRAM LATINO 523 834	EN CONCIERTO-NUESTRAS 12 CANCIONES

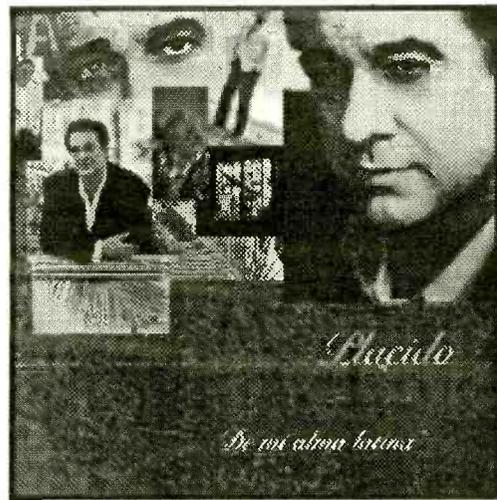
## Las Grandes Estrellas Brillan En Los Grammy's

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AMOR PROHIBIDO



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**Plácido Domingo**  
De mi alma latina



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## Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 115 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
				<b>*** No. 1 ***</b>	
1	1	2	13	SELENA EMI LATIN	◆ NO ME QUEDA MAS 7 weeks at No. 1
(2)	2	1	15	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO
3	3	3	14	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA
(4)	6	7	11	LUCERO MELODY/FONOVISA	SIEMPRE CONTIGO
(5)	10	13	4	MARCO ANTONIO SOLIS FONOVISA	POPURRI
(6)	7	4	8	FITO OLIVARES FONOVISA	EL COLESTEROL
7	5	5	8	LIBERACION FONOVISA	VUELVE MI AMOR
				<b>*** AIRPOWER ***</b>	
(8)	<b>NEW</b>		1	BRONCO FONOVISA	QUE NO ME OLVIDE
9	4	6	9	CRISTIAN MELODY/FONOVISA	CON TU AMOR
10	9	9	11	LOS MIER FONOVISA	TE AMO
11	8	10	9	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
(12)	12	26	3	LOS TIRANOS DEL NORTE FONOVISA	NO VOLVERE
13	11	8	11	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR
14	13	11	12	FAMA SONY	◆ QUIERO VOLVERTE A VER
(15)	15	18	10	LA DIFERENZIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
16	14	19	7	EZEQUIEL PENA FONOVISA	PREFIERO PARTIR
				<b>*** AIRPOWER ***</b>	
(17)	23	34	3	FRANKIE RUIZ RODVEN	MIRANDOTE
18	18	15	9	EZEQUIEL PENA FONOVISA	VEN Y VEN
(19)	20	16	8	BANDA ARKANGEL R-15 LUNA/FONOVISA	LA QUE ME HACE LLORAR
(20)	<b>NEW</b>		1	BANDA PACHUCO LUNA/FONOVISA	MITAD TU, MITAD YO
(21)	28	35	3	LOS FUGITIVOS RODVEN	LA NOVIA
(22)	22	21	15	SPARX FONOVISA	◆ TE AMO, TE AMO, TE AMO
(23)	<b>NEW</b>		1	EDNITA NAZARIO EMI LATIN	COMO ANTES
(24)	25	36	3	ANNA ROMAN SONY	CARTA DE AMOR
25	17	25	4	JUAN LUIS GUERRA 440 KAREN/BMG	EL BESO DE LA CIGUATERA
26	21	31	4	LA FIEBRE EMI LATIN	FELICIDAD
27	16	12	7	INDIA SOHO LATINO/SONY	◆ ESE HOMBRE
(28)	<b>NEW</b>		1	LOS REHENES FONOVISA	PREGUNTAME A MI
(29)	<b>NEW</b>		1	SELENA EMI LATIN	FOTOS Y RECUERDOS
(30)	<b>NEW</b>		1	EMILIO EMI LATIN	DONDE ANDARA
31	24	32	4	LAURA PAUSINI WEA LATINA	SE FUE
(32)	<b>NEW</b>		1	CHAYANNE SONY	GAVILAN O PALOMA
33	26	22	7	BANDA MACHOS FONOVISA	LAS HABAS
(34)	33	28	4	RAMON AYALA JR. SONY	POR SUPUESTO QUE TE AMO
35	32	—	10	LOS REYES LOCOS DISA	EL LLORON
36	29	20	8	INDUSTRIA DEL AMOR UNICO/FONOVISA	NO TE IMAGINAS
37	38	—	25	BANDA Z FONOVISA	LA NINA FRESA
(38)	<b>NEW</b>		1	PAQUITO HECHAVARRIA SONY	PIANO
(39)	<b>NEW</b>		1	LOS FANTASMAS DEL CARIBE RODVEN	CARMIN
40	30	—	2	EMMANUEL SONY	QUIERO UN BESO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 CRISTIAN MELODY/FONOVISA CON TU AMOR	1 FRANKIE RUIZ RODVEN MIRANDOTE	1 LA MAFIA SONY ME DUELE ESTAR SOLO
2 LUCERO MELODY/FONOVISA SIEMPRE CONTIGO	2 ALEX D'CASTRO RODVEN SUENO DESPIERTO	2 SELENA EMI LATIN NO ME QUEDA MAS
3 EDNITA NAZARIO EMI LATIN COMO ANTES	3 INDIA SOHO LATINO/SONY ESE HOMBRE	3 FITO OLIVARES FONOVISA EL COLESTEROL
4 EMMANUEL SONY QUIERO UN BESO	4 PAQUITO HECHAVARRIA SONY PIANO	4 BRONCO FONOVISA QUE NO ME OLVIDE
5 LAURA PAUSINI WEA LATINA SE FUE	5 GILBERTO SANTA ROSA SONY MAL HERIDO	5 MARCO ANTONIO SOLIS FONOVISA POPURRI
6 CHAYANNE SONY GAVILAN O PALOMA	6 TITO ROSAS M.P. TAMBIEN NOS DUELE	6 LIBERACION FONOVISA VUELVE MI AMOR
7 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	7 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	7 LOS MIER FONOVISA TE AMO
8 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	8 GIRO S/D/SONY SIEMPRE	8 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
9 JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	9 LUIS MIGUEL WEA LATINA TODO Y NADA	9 TIRANOS DEL NORTE FONOVISA NO VOLVERE
10 BRAULIO SONY SOLOS TU Y YO	10 VICTOR MANUEL SONY POR EJEMPLO	10 FAMA SONY QUIERO VOLVERTE A VER
11 RICARDO ARJONA SONY REALMENTE NO ESTOY...	11 EDNITA NAZARIO EMI LATIN COMO ANTES	11 LA DIFERENZIA ARISTA- TEXAS/BMG LINDA...
12 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	12 JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	12 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA
13 LUIS MIGUEL WEA LATINA TODO Y NADA	13 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	13 EZEQUIEL PENA FONOVISA PREFIERO PARTIR
14 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...	14 LAURA PAUSINI WEA LATINA SE FUE	14 BANDA ARKANGEL R-15 LUNA/FONOVISA LA QUE...
15 JUAN GABRIEL ARIOLA/BMG MURIENDO DE AMOR	15 RIKARENA J&N/EMI LATIN NUNCA TE MENTI	15 EZEQUIEL PENA FONOVISA VEN Y VEN

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.

### LATIN NOTAS

(Continued from preceding page)

rector of promotions, international business affairs, for AFG Sigma in San Antonio, Texas.

**GRITA! BOWS:** Jay Ziskrout, who heads up Epitaph Records' European and international operations, has launched a new label

called Grita! The upstart rock imprint, slated to release five to eight albums this year, is directed toward the Spanish-speaking youth market.

**RAID CLEANS VALLEY:** Culminating a two-month investigation by agents of the anti-piracy outfit Assn.

of Latin-American Record Manufacturers, a San Fernando Valley, Calif., division of the Los Angeles Police Department broke up a huge counterfeit distribution operation on Jan. 20 in Pacoima, Calif. Police served a search warrant on a private residence, resulting in the confiscation of 55,000 counterfeit Latin music cassettes estimated to be worth \$500,000 and two felony arrests. ALARM executive director M.L. Richardson says this latest police action will remove many illegal street vendors in the area who were dependent on the alleged distributor.

**SALSA VALENTINE:** Veteran salseros Tito Rojas and Luis Enrique are slated to headline "Concierto Del Amor," Feb. 11 at New York's Madison Square Garden. Set to round out the bill are Rey Ruiz, India, Edgar Joel/Anthony Colón, and Manny Manuel, RMM's recent signee who previously was the front man of Los Sabrosos Del Merengue. RMM president Ralph Mercado is promoting the show as part of the Coca-Cola Concert Series.

**CHART NOTES:** Selena's "No Me Queda Más" (EMI Latin), which reclaimed the No. 1 slot from La Mafia's "Me Duele Estar Solo" (Sony) last week, rules the Hot Latin Tracks for the seventh week. This is the eighth consecutive week that "No Me Queda Más," "Me Duele Estar Solo," and Luis Miguel's "La Media Vuelta" have owned the first three slots of the chart.

In the meantime, Miguel's "Segundo Romance" (WEA Latina) remains in cruise control atop the Billboard Latin 50 for the 21st straight week, far in front of Gloria Estefan's "Mi Tierra" (Epic/Sony). WEA Latina's pop/rockers Maná verifies its status as the hottest band in the U.S. Latin market by placing two titles ("En Vivo" and "Donde Jugarán Los Niños?") in the top 10.

Remarkably, "En Vivo" essentially is a live compilation of only two albums: "Falta Amor," the trio's first record, and "Donde Jugarán Los Niños?"

Assistance in preparing this column was provided by Enor Paiano in São Paulo and Barry Grant in Mexico City.



**Society's Children.** Jim Fifield, president of EMI Music Group Worldwide, and Sir Colin Southgate, chairman of Thorn EMI Group, recently visited several EMI labels in Latin America. While in Santiago, Chile, they presented Chilean group La Sociedad with a gold record for its latest album "Dulce Y Fatal." Pictured, from left, are Fifield, band members Daniel Guerrero and Pablo Castro, and Southgate.

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# Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	27	STEVEN CURTIS CHAPMAN ● SPARROW 1408 <b>HS</b> 23 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	3	25	NEWSBOYS STARSONG 8814	GOING PUBLIC
3	2	21	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
4	4	11	SANDI PATTI WORD 9443 <b>HS</b>	FIND IT ON THE WINGS
5	6	113	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	9	9	STEVE GREEN SPARROW 1412	PEOPLE NEED THE LORD
7	5	15	4 HIM BENSON 4046	THE RIDE
8	8	9	MICHAEL CARD SPARROW 1421	POIEMA
9	7	19	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
10	16	3	PFR SPARROW 1452	GREAT LENGTHS
11	11	67	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
12	10	67	CARMAN ● SPARROW 1387 <b>HS</b>	THE STANDARD
13	14	17	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
14	15	55	TWILA PARIS STARSONG 8805	BEYOND A DREAM
15	26	9	OUT OF EDEN GOTEE 3818/MYRRH	LOVIN' THE DAY
16	NEW▶		CHARLIE PEACOCK SPARROW 1371	EVERYTHING THAT'S ON MY MIND
17	24	41	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
18	18	7	ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
19	29	107	NEWSBOYS STARSONG 8251	NOT ASHAMED
20	NEW▶		CRYSTAL LEWIS METRO ONE 0138/DIAMANTE	CRYSTAL LEWIS' GREATEST HITS
21	30	57	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
22	NEW▶		NEW SONG BENSON 2261	PEOPLE GET READY
23	RE-ENTRY		PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
24	NEW▶		ACAPPELLA COMPANY WORD 6056	HEAR IT IN OUR VOICE: VOL. 2
25	22	141	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
26	21	9	KIDS CLASSICS BENSON 4054	CHRISTMAS CAROLS
27	23	15	CARMAN EVERLAND 9475/WORD	YO KIDS 2
28	13	9	4 HIM BENSON 2187	SEASON OF LOVE
29	NEW▶		WHITE HEART STARSONG 1013	NOTHING BUT THE BEST
30	NEW▶		PFR VIREO 1403/SPARROW	GOLDY'S LAST DAY
31	RE-ENTRY		MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
32	34	13	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG
33	20	47	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
34	31	3	STEVE CAMP WARNER ALLIANCE 4172	MERCY IN THE WILDERNESS
35	27	23	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
36	25	39	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW <b>HS</b>	KIRK FRANKLIN AND THE FAMILY
37	RE-ENTRY		GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
38	33	13	CHERI KEAGGY SPARROW 1419	CHILD OF THE FATHER
39	12	37	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
40	19	51	POINT OF GRACE WORD 26014	POINT OF GRACE

● 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 and present Heatseeker titles. © 1995, Billboard/BPI Communications.

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by Lisa Collins

**I**N THE PRESENCE OF THE anointing: Malaco has set Feb. 10 as the release date for the highly anticipated second teaming of James Moore with the Mississippi Mass Choir, titled "Live At Jackson State University." Several major promotions are being planned for the album that Malaco Gospel director Jerry Mannery calls "the recording of the year," projected to be Moore's biggest seller.

Mannery is more than confident that Malaco has a real winner with Moore's fifth label release. "Using their last recording together as a barometer, along with numerous requests from fans for a reunion of the two acts, and to actually witness the recording with the lineup of talent that night—Shun Pace Rhodes and child prodigy Brian Wilson—it was something," Mannery says.

Moore's first outing with the choir in 1991, "James Moore Live With The Mississippi Mass," sold more than 150,000 units while earning two Stellar Awards.

"For some reason, when James teams up with the Mass, I'm not sure if it's that he's more comfortable, but there is a spiritual kinship with the choir that makes the union so emotionally charged, you feel it in the music," says Mannery. "And to me, he really put more of his heart into this project, singing it as if it was his last."

Moore, recently diagnosed with chronic renal failure, is now on dialysis three times a week. But Mannery

says Moore's condition is not life threatening: "In fact, he's really doing quite well." Meanwhile, the Mississippi Mass Choir is in rehearsals for its next album, which will be recorded live May 6th, with the Williams Brothers, Walter Hawkins, and Milton Biggum in tow. Coincidentally, May 6 also marked the first rehearsal of the Mississippi Mass—seven years ago.

**HAMMOND GETS RADICAL:** Fred Hammond is back with his second solo effort on Benson, "The Inner Court." However, it turns out that Hammond isn't all that alone. In it, he's backed by Radical For Christ (RFC), a choir-based vocal ensemble he assembled after holding open auditions for a citywide choir. Incidentally, one of the tunes, "Lift Up Your Hands," was co-written by Hammond's mother.

**BRIEFLY:** Next weekend in Memphis (Feb. 4) will mark the second live recording and videotaping of the Canton Spirituals at the Greater Community Temple Church Of God In Christ. Special guests for the Blackberry album include the Williams Brothers and the Angelic Voices Of Faith. This week (Feb. 1), Blackberry releases "Harvey 'Pop' Watkins Sr.—A Tribute To The Man," a collection of tunes from the Canton Spirituals featuring the late Watkins on lead... The Wilmington Chester Mass Choir is prepping for its next recording in March on Atlanta International Records. AIR, known for its predominately hardcore traditional/quartet roster, also is high on the debut of its first contemporary vocal group, Byron Cage & Purpose, whose album "Dwell Among Us" is due toward the end of February... Finally, the date that Billboard will go online with SoundScan's gospel chart data has been pushed back to April 1.

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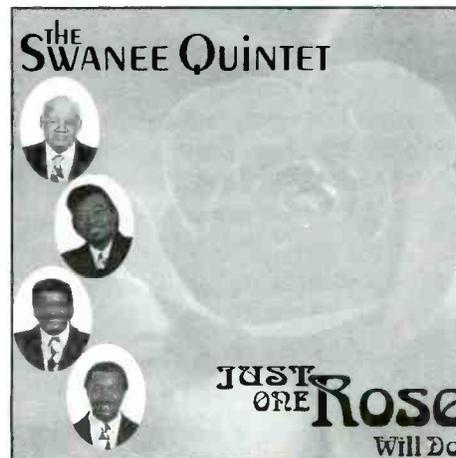
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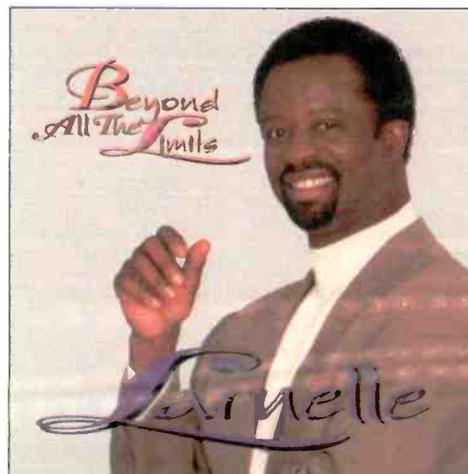
Nominations

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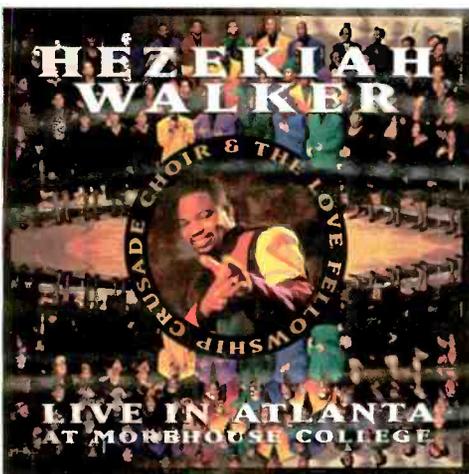
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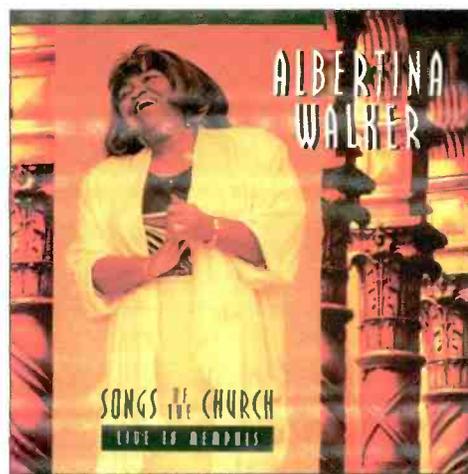
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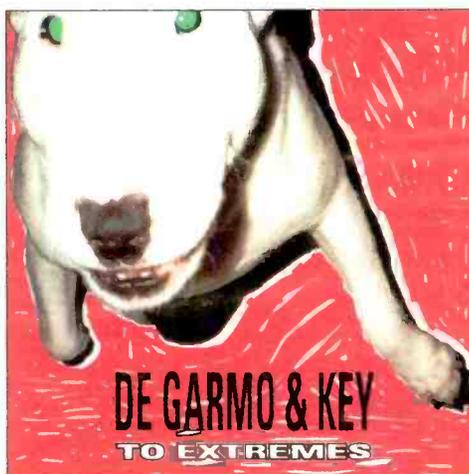
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GARY OLIVER, STRAIGHT  
COMPANY, TAMPLIN, THREE  
CROSSES, TUESDAY'S CHILD,  
HEZEKIAH WALKER,  
ZOE MINISTRIES

# Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ No. 1 ★★				
1	1	21	<b>HELEN BAYLOR</b> WORD 66443/EPIC 15 weeks at No. 1	THE LIVE EXPERIENCE
2	2	25	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1606/MALACO	IN THIS PLACE
3	3	33	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	4	85	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
5	5	81	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW <b>HS</b>	KIRK FRANKLIN AND THE FAMILY
6	6	11	<b>TRAMAINÉ HAWKINS</b> COLUMBIA 57876	A HIGHER PLACE
7	15	15	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
8	7	37	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
9	9	37	<b>VARIOUS ARTISTS</b> BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
10	12	17	<b>STEPHANIE MILLS</b> GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
11	8	13	<b>ALBERTINA WALKER</b> BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
12	10	27	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
13	14	21	<b>VICKI WINANS</b> INTERSOUND 9127	VICKI WINANS
14	16	89	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	13	27	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 205	CHIKE ANYABWILLE
16	11	13	<b>JENNIFER HOLLIDAY</b> INTERSOUND 9113	ON & ON
17	17	13	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> INTERSOND 9131	GOD IS IN CONTROL
18	19	17	<b>ORLANDO WRIGHT</b> SOUND OF GOSPEL 203	ORLANDO WRIGHT
19	21	7	<b>A.L. JINWRIGHT MASS CHOIR</b> CRYSTAL ROSE 51443/SPARROW	WAIT ON THE LORD
20	18	25	<b>WILMINGTON CHESTER MASS CHOIR</b> ATLANTA INT'L 10199	THE CHANGE WILL COME
21	20	47	<b>CHICAGO COMM. CHOIR</b> AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
22	30	5	<b>THE MISSISSIPPI MASS CHILDREN'S CHOIR</b> MALACO 4469	A NEW CREATION
23	23	31	<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
24	33	3	<b>SECOND CHAPTER</b> DDS 001/JAMM	FEEL THE SPIRIT
25	26	63	<b>YOLANDA ADAMS</b> TRIBUTE 3937	SAVE THE WORLD
26	22	13	<b>CHICAGO MASS CHOIR</b> CGI 1122	I'M SO GRATEFUL
27	29	11	<b>O'LANDA DRAPER</b> WORD 9488/EPIC	LIVE - A CELEBRATION OF PRAISE
28	27	9	<b>JAY TERRELL &amp; HIGHER PRAISE</b> BLACKBERRY 1607	CLOUDLESS DAY
29	31	9	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY 7116	I SEE A MIRACLE
30	38	3	<b>FLORIDA MASS CHOIR</b> INTERSOUND 9133	HOLY
31	37	9	<b>DALLAS FORT WORTH MASS CHOIR</b> SAVOY 7115	FOR HIS GLORY
32	RE-ENTRY		<b>KIM STRANTTON</b> GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE
33	NEW▶		<b>PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
34	25	13	<b>THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS</b> BLACKBERRY 2000/E&J	THE FAMILY
35	28	15	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
36	NEW▶		<b>DANIEL WINANS</b> GLORIOUS 504/INTEGRITY	NOT IN MY HOUSE
37	35	9	<b>MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR</b> BENSON 4013/CGI	GIVIN' UP THE PRAISE
38	RE-ENTRY		<b>JAMES BIGNON &amp; DELIVERANCE</b> ATLANTA INT'L 10201	HEAVEN BELONGS TO YOU
39	36	25	<b>RON KENOLY</b> INTEGRITY 055/SPARROW	GOD IS ABLE
40	32	37	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 <b>HS</b>	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM

● 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 and present Heatseeker titles. © 1995, Billboard/BPI Communications.

## Artists & Music



by Deborah Evans Price

**BECKER'S GRACE:** I know it's early in the year to claim I've heard the best album of 1995, but I can't get Margaret Becker's new Sparrow release, "Grace," off my CD player. Becker has one of the best voices in any genre of music, not to mention her gifts as a songwriter. The first single, "Deep Calling Deep," is an anthem everyone can relate to, with a great sing-along chorus. The rest of the tunes, most of which were penned by Becker and **Charlie Peacock**, are equally addictive. As usual, Peacock's production is wonderfully inventive. (**Bruce Springsteen** bassist **Tommy Sims** collaborates with Becker as producer on two cuts.)

Considering the success of her last album, "Soul," was Becker nervous recording the follow-up? "Yes, completely nervous," she says. "I'm still nervous because we don't know what it's going to do... but I think we've built a very solid base, and the elements that made "Soul" successful are present on this album, along with some new elements that I believe will take us to a new sales level."

Thematically, Becker says, the songs are split between "man-to-man songs and man-to-God songs" with grace being the central topic. "It's really about grace, which is unmerited favor," she says. "Unmerited favor breeds a sense of trust and gives you trust that each crisis is going to turn a corner. Every little bump in the road is not the end of the road. Life is a journey."

**AND THE NAME IS:** Chordant. EMI Christian Music

Group's new distribution company finally has a name. They had trouble clearing some of the names they had selected because the names were already in use by other companies. Among those under consideration were Anthem, Lyricon, Pathstone, and a few others, but Chordant it finally is. **Steve Griffin** is president of the new company. The executive staff includes VP of marketing **John Nardini**, VP of general markets sales **Hugh Robertson**, COO **Rod Huff**, and VP of operations/customer services **Matthew Ladisa**. A VP of Christian market sales also will be named. **Shawn Tate** is the gospel marketing manager and **Denise Johnson** is the Contemporary Christian music marketing manager.

The staff will include former employees of Sparrow and Star Song distribution; both operations have been replaced by the new unit. The distribution company also will have three regional sales and marketing directors, 14 regional sales reps, 14 tele-sales representatives, 11 customer service reps, and two national account directors. Chordant will continue to fulfill orders for the Christian market from the former Sparrow distribution center in Jacksonville, Ill., and will work in conjunction with Cema to distribute Christian product to the mainstream market.

**TRIBUTE TIME:** "The Time Is Now" is the title of a new song written and recorded by **Twila Paris** as a tribute to the upcoming Global Mission with **Billy Graham**. The event will emanate from San Juan, Puerto Rico, March 16-18 and is to be broadcast to more than 165 countries via 30 satellites with a potential viewing audience of 4 billion worldwide. The event also will be edited into a one-hour television special to air March 19 in the U.S. Produced by **Brown Bannister**, Paris' song will be utilized in the Global Mission media campaign, a syndicated radio special, and the TV show—and will be released to Christian radio in February. That month Star Song plans to release a four-song mini-album that includes "The Time Is Now."



by Heidi Waleson

**CLASSICAL MUSIC MONTH** redux: At a Jan. 17 meeting in New York, the Classical Music Coalition made plans for this September's second Classical Music Month celebration. The Coalition, which consists of the National Assn. of Recording Merchandisers' classical music committee and representatives of other interested groups, plans a kickoff lunch at NARM's February convention in San Diego. **Rich Capparella** of Classical Countdown will be master of ceremonies for the event, which is by invitation only. The **Free-way String Quartet** will perform, and two awards—for sustained creative achievement, given to an artist, and for music educator of the year, given to a teacher—will be presented. The lunch also will celebrate the success of last year's Classical Music Month, featuring videos and other promotional materials, and offer an early peek at materials for NARM's \$50,000 merchandising campaign for 1995. **Joseph Micallef**, chairman of the Coalition and president of the classical distributor Allegro, says this year's event will not specify target markets (last year, there were nine). Instead, local committees will form wherever there is interest. "This is a grass-roots effort," Micallef says. "There is a tremendous amount of spontaneous interest and involvement."

**CROSSING BOUNDARIES:** In January, London Records invited some New York critics and retailers to an illustrated art-history talk by conductor and recorder player **Philip Pickett**. The occasion was the release of Pickett's new recording with the **New London Consort** on L'Oiseau-Lyre of **Bach's Brandenburg Concertos**. The rationale was an opportunity to hear Pickett expound on the program behind the music.

The conductor is persuaded that the Brandenburgs are a series of allegorical tableaux, representing ancient legends and compiled as a kind of musical triumphal "proces-

sion" for the Margave of Brandenburg. He compares the score to the symbol-laden Vanitas paintings of the period, calling it an object for study and contemplation. With slides of period paintings and engravings for support, Pickett suggested, for example, that the fourth concerto represents the musical contest between Apollo and Marsyas, with the violin replacing Apollo's lyre, and the two recorders standing in for Marsyas' double aulos. Pickett's theories are detailed in the CD booklet, and L'Oiseau-Lyre has put out a color brochure reproducing the paintings, making for a jolly new way to sell these familiar works. Contemplating music within its cultural and historical context is always stimulating, and with the current vogue for thematic programming, perhaps a Brandenburg art-show tour is on the way.

**MORE MUSIC WITH** pictures: Maybe L'Oiseau-Lyre should have a software chat with the folks over at Deutsche Grammophon. The **Gil Shaham/Orpheus "Four Seasons"** video that debuted on the Weather Channel in December (Billboard, Dec. 17, 1994) will come out on CD-ROM in February, packaged with the "Four Seasons" recording. The CD-ROM also has a Shaham and Orpheus discography (click on the album cover, hear a musical sample), a biography of Shaham that has the artist telling funny stories, plus the score of the "Winter" concerto movement played in the video, featuring comments and themes performed by Shaham.

**GOOD NEWS ON THE** presenter front: New York's 92nd Street Y, which disturbingly had shown signs of pulling away from presenting classical music, has apparently reaffirmed its commitment by appointing conductor and pianist **Michael Barrett** director of the Tisch Center For The Arts. Barrett, 37, who was a **Leonard Bernstein** protégé, is best known in New York as co-founder and co-artistic director of the 7-year-old New York Festival Of Song (NYFOS), an organization that has dedicated itself to reinventing the vocal-recital format. NYFOS, which now has a concert series at the Y, won a Grammy Award (best musical composition) for its recording of Bernstein's "Arias And Barcarolles" in 1990. (The Y's best-known former artistic leader **Omus Hirschbein** is now in the hot seat as director of the music program at another threatened institution: The National Endowment For The Arts.)

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GLOBAL WARMING

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for all the world.

TRADITIONAL HYMNS SUNG WITH  
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# Music Video

ARTISTS & MUSIC

## MTV Says No 'Way' To Sweet's Clip Christian Rocker's Video Denied Airplay

BY DEBORAH EVANS PRICE

NASHVILLE—Though Contemporary Christian rocker Michael Sweet preaches abstinence from premarital sex in his new video "Ain't No Safe Way," he is facing obstinance from mainstream programmers who are reluctant to spread the word.

The clip, directed by Stan Moore, depicts a young girl trying to seduce her date at a drive-in. She produces a condom and insists sex must be safe because they distribute condoms at school.

As performance footage of Sweet backs the boy's struggle with the moral dilemma, a drive-in movie screen flashes statistics about the number of HIV-positive Americans, the number of abortions performed, and the fact that condoms are only 85% effective. Ultimately, the young man chooses abstinence, and at the end of the video the girl is seen trying to seduce another guy.

Despite the clip's politically correct theme, it has been rejected by MTV, and Sweet, a former member of the late '80s Christian rock outfit Stryper, is crying religious discrimination. He and other acts (including the award-winning DC Talk) who've sought an avenue for expression on MTV have found the network tends to turn a deaf ear when it comes to bands that are openly Christian.

"I view it as cowardice," says Sweet, whose videos with Stryper did receive airplay in the late '80s. The rockers enjoyed success with Benson Records in the Christian market and crossed over to mainstream audiences via deals with Enigma and Hollywood Records. Their platinum-certified album "To Hell With The Devil" and the gold-certified "In God We Trust" both cracked the top 40 on The Billboard 200.

In 1987 and 1988, the band landed three videos on MTV: the top 40 pop hit "Honestly," as well as "Calling You" and "Free."

But despite his past appearances on MTV, Sweet contends the network is "afraid to play a Christian video—espe-

cially a Christian video that is just as good musically, lyrically, and sonically—as anything on their station.

"For some reason," he adds, "the world is not so into Jesus and hearing [about him] in a song. But the funny thing about it is everyone on MTV and VH1, any artist out there, is preaching for one cause or another, whether it be love or sex or drugs or death or murder. But when Christian artists come out and talk about their love for the Lord, then they are a bunch of fanatics, and 'we can't play that.' That's the way the world works, and that's real messed up."

A spokeswoman for MTV says the network's programming team passed on the video for a variety of reasons. The network has no specific policy regarding the airplay of Contemporary Christian videos, and the representative emphasizes that not every clip submitted to MTV airs.



SWEET

"At the time that video was submitted, we had many other music priorities that we were dealing with," says the spokeswoman, citing hot new videos by Madonna and R.E.M. "It had nothing to do with the subject matter."

In addition, she says, the clip did not meet the network's standards of quality.

Sweet stands by the quality of the video. "I had to laugh, because I watch MTV occasionally to keep up with things, and the buzz clips they play from new artists and new groups are really poor quality," he says.

Benson Music Group's VP of marketing Dan Lynch says label executives weren't surprised by MTV's response to the video.

"I think they are not playing it because it goes against everything the network stands for," he says. "You can turn on the network and watch it for an hour and see examples of sex and violence and videos that promote all that stuff... Michael's video goes against all that violence and sex before marriage. It just doesn't fit what they believe, bottom line. We hoped they

(Continued on next page)

## PRODUCTION NOTES

### LOS ANGELES

• Motus Mfg. director Ulla Holler directed **Portrait's** new Capitol clip, "I Can Call You." Mark Gerard produced.

### NEW YORK

• The **The** pay tribute to **Hank Williams** in their new video cover of "I Saw The Light," directed by **Samuel Bayer**.

• Director **Diane Martel** recently reeled **Keith Murray's** Jive video "Get Lifted." **David Daniel** directed photography, and **Nancy Riggs** produced. Martel also is the eye behind "Can't Wait," the latest Def Jam video from **Redman**. Daniel was DP; **Gina Harrell** produced.

• **The Beatnuts'** "Hit Me With That" video is an Automatic Films production directed and shot by **David Perez Shadi**. **Brad Abrams** produced the Relativity clip. Shadi also directed the **Gravediggaz's** Gee Street video "Nowhere To Run" with producer **Allyson Bari**. **Max Malkin** directed photography.

In addition, Automatic's **Jesse Peretz** is the eye behind the **Figgs'** Imago video "Wasted Pretty." Bari produced, and **Wyatt Troll** directed photography.

• Cutting Records' **Lori Gold** recently wrapped her video "I Likes It" with director and producer **Roger M. Bobb** of Black Dog/Anything You See Productions. **Mick Cribben** directed photography on the shoot.

### NASHVILLE

• **Neal McCoy's** Atlantic video "For A Change" is a Scene Three Inc. production directed by **Marc Ball**. **Paul McIlvaine** directed photography on the shoot. **Anne Grace** produced.

### OTHER CITIES

• High Five Productions director **Steven Goldmann** recently reeled **Wade Hayes'** Sony video "I'm Still Dancin' With You" on location in Austin, Texas. **Larry Boothby** directed photography, and **Ivy Dane Gabbay** produced.

• Austin also was the site of **Randy Travis'** latest Warner Bros. clip, "The Box." **Jim Shea** directed the clip for Planet Pictures; Gabbay produced.

• **God Lives Underwater** stuck close to its hometown in Pennsylvania to film the new American clip "No More Love" with Zeitgeist Films director **Clark Eddy**. **Kim Christensen** produced.

## Programmer Trying To Form Urban Video Assn.

LET'S GET IT ON: Leading multiregional programmer **Ralph McDaniels** of New York-based "Video Music Box" is making good on a promise to formulate an urban video association.

McDaniels moderated the R&B/rap discussion group during Billboard's 16th annual Music Video Conference and found the key concern among attendees was a need for better communication among programmers and label executives (Billboard, Nov. 19, 1994).

At issue during the discussion was the programmers' perceived lack of support—both personally and financially—from the label video departments. Meanwhile, label executives who attended the forum pointed out the need for urban programmers to forge cross-promotional ties at radio and retail. A need for more professionalism and greater fiscal responsibility also was voiced.

A possible solution posited at the volatile meeting was the formation of an association to meet the unique needs of urban outlets. McDaniels left the meeting with a list of attendees' names and addresses, and he recently sent a letter regarding the formation of the coalition.

"People tell me they walk away from these meetings and feel like they didn't accomplish anything," says McDaniels, who clearly wants to redefine the collective role of urban music-video programmers.

"It's important to let these people know they are not the only ones with these particular problems," he adds. "And then to move on and try to find some solutions to those problems."

"Video Music Box," which airs on WNYC, is one of the most successful video shows on the urban landscape, and McDaniels says he often fields calls from colleagues tapping his creative and financial expertise. The creation of a coalition could allow him and other successful programmers to share their experience through meetings, workshops, and seminars, he says.

McDaniels says he hopes to take the next step toward forming the Urban Video Assn. during the Urban Network conference in mid-February.

FEBRUARY 1995 MARKS the 15th anniversary of BET, an event that conveniently coincides with Black History Month.

BET will use the opportunity to take viewers on a trip back in time with its tentatively titled "BET's Big 15 Jam." The retrospective dance party will feature such talent as **Ce Ce Peniston** and **Lords Of**

**The Underground**. Plus, a recap of the network's 15 top videos will be mixed with other historical footage culled from the network's archives.

February also offers urban-oriented, Miami-based programmer **The Box** a chance to highlight black history through a series of special BoxTalk promotions and customized bumpers.

**Barry White** uses the BoxTalk format to reflect on his troubled youth and his escape from ruin due to his mother's influence, while **Mario Van Peebles** talks about the importance of the black community striving to work together.

Over at the Charlotte, N.C.-based Inspirational Network, gospel crossover artist **John P. Kee** will be featured in an exclusive Black History Month concert set to air Feb. 18 and 25. Other performers include **Angelo & Veronica**, and the **Inner City Mass Choir**. The special concert is a co-production between the INSP Network and the gospel label **Verity Records**, in association with **Star Song**.

# THE EYE



by Deborah Russell

YOU GOT LUCKY: VH1's first foray into the sale of concert tickets was over almost as quickly as it started, which is very

good news for **Tom Petty**, VH1, and electronic ticket vendor Ticketmaster.

On Jan. 20, VH1 offered its viewers an exclusive shot to buy more than 19,000 top-quality tickets to **Tom Petty** gigs in some 48 cities (Billboard, Jan. 21).

Tickets to the tour, which kicks off Feb. 28, had not yet been released to the general public. But VH1 viewers had access, via toll-free telephone sales, to get their hands on tickets first. VH1 kicked off a live telecast showcasing Petty's music at 9 p.m.

The toll-free number was buzzing soon after, and some 500,000 calls were logged in the first 15 minutes of the promotion.

The entire block of tickets sold out by 12:30 a.m., and VH1 viewers continued to call, despite on-air notification that the Petty party was over.

During the live telecast, viewers were able to phone in and speak to VH1's own **Michelle Austin**, **Moon Zappa**, **Ian O'Malley**, and **John Fugelsang**. Petty himself even called in at one point to further incite fervor regarding his forthcoming tour.

REEL NEWS: Look for the separation of the Warner Bros. and Reprise music video promotion departments as more corporate realignments occur at Warner Bros. ... Director **Jay Torres** recently signed with the independent L.A.-based representation firm **Visual Artists**.



Heartbreakers. Alternative rockers paid tribute to the music of Tom Petty during a concert at L.A.'s House Of Blues recently, and "ABC In Concert" recorded the show for a Feb. 3 installment. Pictured in the back row, from left, are Gene Fein of "ABC In Concert," Truck Stop Love's Matt Mozier, Throneberry's Jason Arbenz, Everclear's Art Alexakis, Truck Stop Love's Rich Yarges, and Scotti Bros. president Chuck Gullo. In the front row, from left, are Scotti Bros' Michael Roth, Steve Yampalsky of "ABC In Concert," and Alleged Records' Joel Mark.

# Billboard Video Monitor

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



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

- 1 Brandy, I Wanna Be Down
- 2 Craig Mack, Get Down
- 3 Soul For Real, Candy Rain
- 4 Brownstone, If You Love Me
- 5 Jade, Every Day Of The Week
- 6 Nine, Whutcha Want
- 7 Anita Baker, I Apologize
- 8 TLC, Creep
- 9 Mary J. Blige, Be Happy
- 10 The Notorious B.I.G., Big Poppa
- 11 Missjones, Where I Wanna Be Boy
- 12 Zhane, Shame
- 13 N II U, I Miss You
- 14 Raja-Nee, Turn It Up
- 15 Immature, Constantly
- 16 K-Ci Hailey Of Jodeci, If You Think...
- 17 Howard Hewett, This Love Is Forever
- 18 Method Man, Bring The Pain
- 19 Blackstreet, Before I Let You Go
- 20 Boyz II Men, On Bended Knee
- 21 Patrice Rushen, I Do
- 22 Brand New Heavies, Spend Some Time
- 23 Changing Faces, Foolin' Around
- 24 Vicious, Nika
- 25 Full Force, Can I Get Your Number
- 26 Gladys Knight, End Of The Road Medley
- 27 Whitehead Bros., Forget I Was A "G"
- 28 Luther Vandross, Always And Forever
- 29 Lords Of The Underground, Tic Toc
- 30 Portrait, I Can Call You

★ ★ NEW ADDS ★ ★

- Heavy D, Sex Wit U  
 London Jones, Save Our Love  
 BeBe & CeCe Winans, Love Of My Life



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Garth Brooks, The Red Strokes
- 2 Tim McGraw, Not A Moment Too Soon
- 3 Neal McCoy, For A Change
- 4 Wade Hayes, Old Enough To Know Better
- 5 The Tractors, Tryin' To Get To New Orleans
- 6 Alan Jackson, Gone Country
- 7 Sawyer Brown, This Time
- 8 Pam Tillis, Mi Vida Loca
- 9 Aaron Tippin, I Got It Honest
- 10 John Berry, You And Only You
- 11 Doug Stone, Little Houses
- 12 Reba McEntire, Till You Love Me
- 13 Patty Loveless, Here I Am
- 14 Mary Chapin Carpenter, Tender When I...

- 15 Trisha Yearwood, Thinkin' About You
- 16 Collin Raye, My Kind Of Girl
- 17 Clay Walker, This Woman And This Man
- 18 Randy Travis, The Box
- 19 Rick Trevino, Doctor Time
- 20 Suzy Bogguss & Chris Atkins, One More For...
- 21 Diamond Rio, Bubba Hyde
- 22 Lari White, That's How You Know
- 23 Garth Brooks, Ain't Going Down
- 24 The Mavericks, I Should Have Been True
- 25 Alabama, Angels Among Us
- 26 Amie Comeaux, Who's She To You
- 27 Little Texas, Amy's Back In Austin
- 28 Bryan White, Look At Me Now
- 29 David Ball, Look What Followed Me Home
- 30 Daron Norwood, Bad Dog, No Biscuit
- 31 Jed Zeppelin, Workin' Man Blues
- 32 Shenandoah/Alison Krauss, Somewhere...
- 33 Ken Mellons, I Can Bring Her Back
- 34 Pirates Of The Mississippi, You Could Do
- 35 Davis Daniel, Tyler
- 36 Chely Wright, Sea Of Cowboy Hats
- 37 Shania Twain, Whose Bed Have Your Boots
- 38 Russ Taff, Love Is Not A Thing
- 39 Toby Keith, Upstairs Downtown
- 40 Archer/Park, We Got A Lot In Common
- 41 Noah Gordon, The Blue Pages
- 42 Hank Williams, Jr., I Ain't Goin'...
- 43 Larry Stewart, Losing Your Love
- 44 Asleep At The Wheel, Bring It On Down...
- 45 Wesley Dennis, I Don't Know
- 46 Wynonna & Michael English, Healing
- 47 Lisa Brokop, Take That
- 48 John & Audrey Wiggins, She's In The...
- 49 Boy Howdy, True To His Word
- 50 George Ducas, Lipstick Promises

★ ★ NEW ADDS ★ ★

- Billy Ray Cyrus, Deja Blue  
 Brother Phelps, Anyway The Wind Blows  
 Tracy Lawrence, As Any Fool Can See  
 Rick Trevino, Looking For The Light  
 Joe Diffie, So Help Me Girl



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Green Day, When I Come Around
- 2 Weezer, Buddy Holly
- 3 TLC, Creep
- 4 Tom Petty, You Don't Know How It Feels
- 5 R.E.M., Bang And Blame
- 6 Hole, Doll Parts
- 7 Soundgarden, Fell On Black Days
- 8 Stone Temple Pilots, Interstate Love Song
- 9 Boyz II Men, On Bended Knee
- 10 Des'ree, You Gotta Be
- 11 K-Ci Hailey Of Jodeci, If You Think...
- 12 Live, Lightning Crashes
- 13 Nirvana, The Man Who Sold The World
- 14 Brandy, I Wanna Be Down
- 15 Bush, Everything Zen
- 16 Van Halen, Don't Tell Me
- 17 Scarface, I Never Seen A Man Cry

- 17 Madonna, Take A Bow
- 18 Blackstreet, Before I Let You Go
- 19 Rancid, Salvation
- 20 4 P.M., Sukiyaki
- 21 Queensryche, Bridge
- 22 Flaming Lips, She Don't Use Jelly
- 23 Aerosmith, Walk On Water
- 24 Ini Kamozo, Here Comes The Hotstepper
- 25 Danzig, Can't Speak
- 26 Veruca Salt, Seether
- 27 The Cranberries, Zombie
- 28 Sheryl Crow, Strong Enough
- 29 Eagles, Hotel California
- 30 Dr. Dre & Ice Cube, Natural Born Killers
- 31 Portishead, Sour Times
- 32 Offspring, Self Esteem
- 33 Mazzy Star, Halah
- 34 Jimmy Page & Robert Plant, Thank You
- 35 Freedy Johnston, Bad Reputation
- 36 Snoop Doggy Dogg, Murder Was The Case
- 37 Mary J. Blige, Be Happy
- 38 Green Day, Basket Case
- 39 Boyz II Men, I'll Make Love To You
- 40 Dave Matthews Band, What Would You Say
- 41 Pete Dinklage, If You Don't Love Me
- 42 Sponge, Plowed
- 43 Nine Inch Nails, Closer
- 44 Warren G & Nate Dogg, Regulate
- 45 Bone Thugs N Harmony, Thuggish Ruggish
- 46 Hootie & The Blowfish, Hold My Hand
- 47 Warren G, Do You See
- 48 Bon Jovi, Always
- 49 Stone Temple Pilots, Plush

★ ★ NEW ADDS ★ ★

- Asleep At The Wheel, Bring It On Down...  
 Patricia Conroy, Somebody's Leavin'  
 Daron Norwood, Bad Dog, No Biscuit  
 The Tractors, Tryin' To Get To New Orleans  
 Randy Travis, The Box  
 Shania Twain, Whose Bed Have Your Boots...  
 Chely Wright, Sea Of Cowboy Hats



Continuous programming  
 1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

- Tom Petty, You Wreck Me  
 The Black Crowes, High Head Blues  
 The Cranberries, Ode To My Family  
 Dionne Farris, I Know  
 Collective Soul, Get  
 Corrosion Of Conformity, Clean My Wounds  
 Letters To Cleo, Here And Now



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

- 1 Alan Jackson, Gone Country
- 2 Sawyer Brown, This Time
- 3 David Ball, Look What Followed Me Home
- 4 Garth Brooks, The Red Strokes
- 5 Rick Trevino, Doctor Time
- 6 Aaron Tippin, I Got It Honest
- 7 Vince Gill, When Love Finds You
- 8 Reba McEntire, Till You Love Me
- 9 Patty Loveless, Here I Am
- 10 Pam Tillis, Mi Vida Loca
- 11 Little Texas, Amy's Back In Austin
- 12 Marty Stuart, Don't Be Cruel
- 13 Tim McGraw, Not A Moment Too Soon
- 14 John Berry, You And Only You
- 15 Billy Ray Cyrus, Storm In The Heartland
- 16 Doug Stone, Little Houses

★ ★ NEW ADDS ★ ★

- The Cranberries, Ode To My Family  
 Oasis, Live Forever  
 4 P.M., Sukiyaki  
 Dionne Farris, I Know  
 Tom Petty, You Wreck Me

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 4, 1995.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Mei-Low, Money, Houses & Clothes

BOX TOPS

- Too Short, C\*\*ktales  
 N II U, I Miss You  
 TLC, Creep  
 Bone Thugs-N-Harmony, Foe Tha Love Of \$  
 Nuttin' Nyce, Down 4 Whateva  
 Jewell, Woman To Woman  
 Notorious B.I.G., Big Poppa  
 Craig Mack, Get Down  
 Thuglife, Cradle To The Grave  
 Brandy, I Wanna Be Down  
 Changing Faces, Foolin' Around  
 E-40, I Luv

ADDS

- Aimie Mann, That's Just What You Are  
 All 4 One, (She's Got) Skilz  
 Compulsion, Mall Monarchy  
 Cop Shoot Cop, Any Day Now  
 Da Bush Babees, Remember We  
 Da Lench Mob, Chocolate City  
 Dink, Green Mind  
 Donna Summer, Melody Of Love  
 Flatlinerz, Satanic Verses  
 Funkmaster Flex, Nuthin' But Flavor  
 Group Home, Supa Star  
 Heavy D & The Boyz, Sex Wit You  
 Jon Secada, Mental Picture  
 Keith Murray, Get Lifted  
 Letters To Cleo, Here & Now  
 Live, Lightning Crashes  
 Luscious Jackson, Deep Shag  
 Method Man, Release Yo' Self  
 Nonce, Mix Tapes  
 Portishead, Sour Times  
 Shaquille O'Neal, No Hook  
 Shatasha, Free

Slayer, Serenity  
 Usher, Think Of You  
 Ween, Voodoo Lady



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

- The Tractors, Tryin' To Get...  
 Bonnie Raitt, You Got It  
 4 P.M., Sukiyaki  
 Bob Seger, Night Moves  
 Melissa Etheridge, I'm The Only One  
 Alan Jackson, Gone Country  
 Barry Manilow, I Can't Get Started  
 Santana, Luz Amor Y Vida  
 John Berry, You And Only You  
 Roberto Perera, Spanish Dancer  
 Jamie Walters, Hold On  
 Mary Chapin Carpenter, Tender When I...  
 Thomas Dolby, Amagaddonn  
 George Ducas, Lipstick Promises  
 Jim Jamison, I'm Always Here  
 Gloria Estefan, Everlasting Love  
 Page/Plant, Thank You  
 Sade, Cherish The Day  
 Three Tenors, My Way  
 Eagles, Hotel California



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Crash Test Dummies, Ballad Of Peter...(ADD)  
 Simple Minds, She's A River(ADD)  
 Seal, Kiss From A Rose(ADD)  
 Belly, Now They'll Sleep(ADD)  
 Weezer, Buddy Holly  
 Jann Arden, Insensitive  
 Offspring, Self Esteem  
 Ini Kamozo, Here Comes The Hotstepper  
 Green Day, When I Come Around  
 Tom Petty, You Don't Know...  
 Andru Donalds, Mishale

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 Soul For Real, Candy Rain  
 Boyz II Men, On Bended Knee

## Artists & Music

IN PRINT

### REVOLUTION IN THE HEAD: THE BEATLES' RECORDS AND THE SIXTIES

By Ian MacDonald  
 (Henry Holt; \$25)

### A HARD DAY'S WRITE: THE STORIES BEHIND EVERY BEATLES SONG

By Steve Turner  
 (HarperPerennial; \$20)

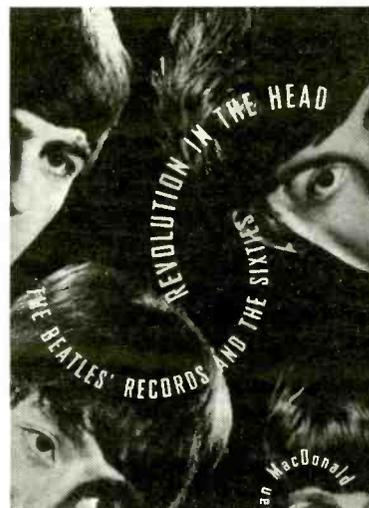
same day), and telling insight ("If any single recording shows why the Beatles broke up, it is 'Maxwell's

## A HARD DAY'S WRITE



The idea of thoughtfully analyzing the songs of the Beatles is by no means new. Next to the offerings of Bob Dylan, the Lennon/McCartney catalog is perhaps the most studied in pop history. Nonetheless, when a writer can bring fresh ideas and sophistication to a topic that may have been commented upon to death, it still makes for welcome reading.

And that is precisely what Ian MacDonald, former deputy editor of London's New Musical Express,



Silver Hammer") that helps smooth the path for casual readers.

Because there is no shortage of Beatles recording reportage (Mark Lewisohn's "The Complete Recording Session" is an excellent Beatles document), MacDonald focuses less on the who, where, and when of the songs and concentrates more on the how: How did the songs come about, and how did they influence the decade of the '60s socially and musically?

Not one to avoid blunt assessments (of "Baby You're A Rich Man" he says, "Drugs and overconfidence fool the Beatles into accepting their initial inspiration as a creative 'found' object"), MacDonald delivers his takes with authority and clear-eyed reasoning.

The one drawback is that, although a 58-page chronology puts the songs in historical perspective, because the book's body is not broken down by album or comparable time chunks, it is easy for readers to lose track of the world outside Abbey Road Studios.

Relying more on chronology and less on analysis is "A Hard Days Write." More a scrapbook than an academic tome, "A Hard Days Write" also looks at each Beatles song, passing along telling tidbits. With 200 illustrations (including Julian Lennon's childhood drawing of his schoolmate, "Lucy—in the sky with diamonds"), the handsome book sticks mostly to previously reported accounts and conventional wisdom in outlining the origins of the group's offerings.

ERIC BOEHLERT

has done with "Revolution In the Head." Chronicling the Fab Four's entire recording career, from "Love Me Do" in June 4, 1962, to "I Me Mine" in April 2, 1970, MacDonald dissects all 186 recorded songs with skill and smarts.

Filled with much discussion of "sustained melodies," "half-bar phrases," and "octave jumps," "Revolution" does not shy away from the technical side of pop. (A seven-page glossary provides clues for readers.) But for every paragraph dwelling on overdubs, there's an accompanying anecdote (both "Let It Be" and "Long And Winding Road" were written on the

### MTV SAYS NO 'WAY' TO SWEET'S CLIP

(Continued from preceding page)

would play it, but honestly, we expected them to turn it down."

"Ain't No Safe Way" is the first video Benson has pitched to MTV since Sweet launched his solo career. And despite the network's rejection of the clip, Sweet's album has moved more than 15,000 units, according to SoundScan. Benson executives estimate the sales are as high as 150,000 units, noting that SoundScan does not track album sales in outlets responsible for the

majority of Contemporary Christian product.

The MTV spokeswoman says the network often reconsiders videos when a label reservices a clip.

For now, Benson is relying on regional video airplay and exposure via 24-hour Christian music video network Z Music Television. The "Ain't No Safe Way" single hit Christian and mainstream radio in early January.

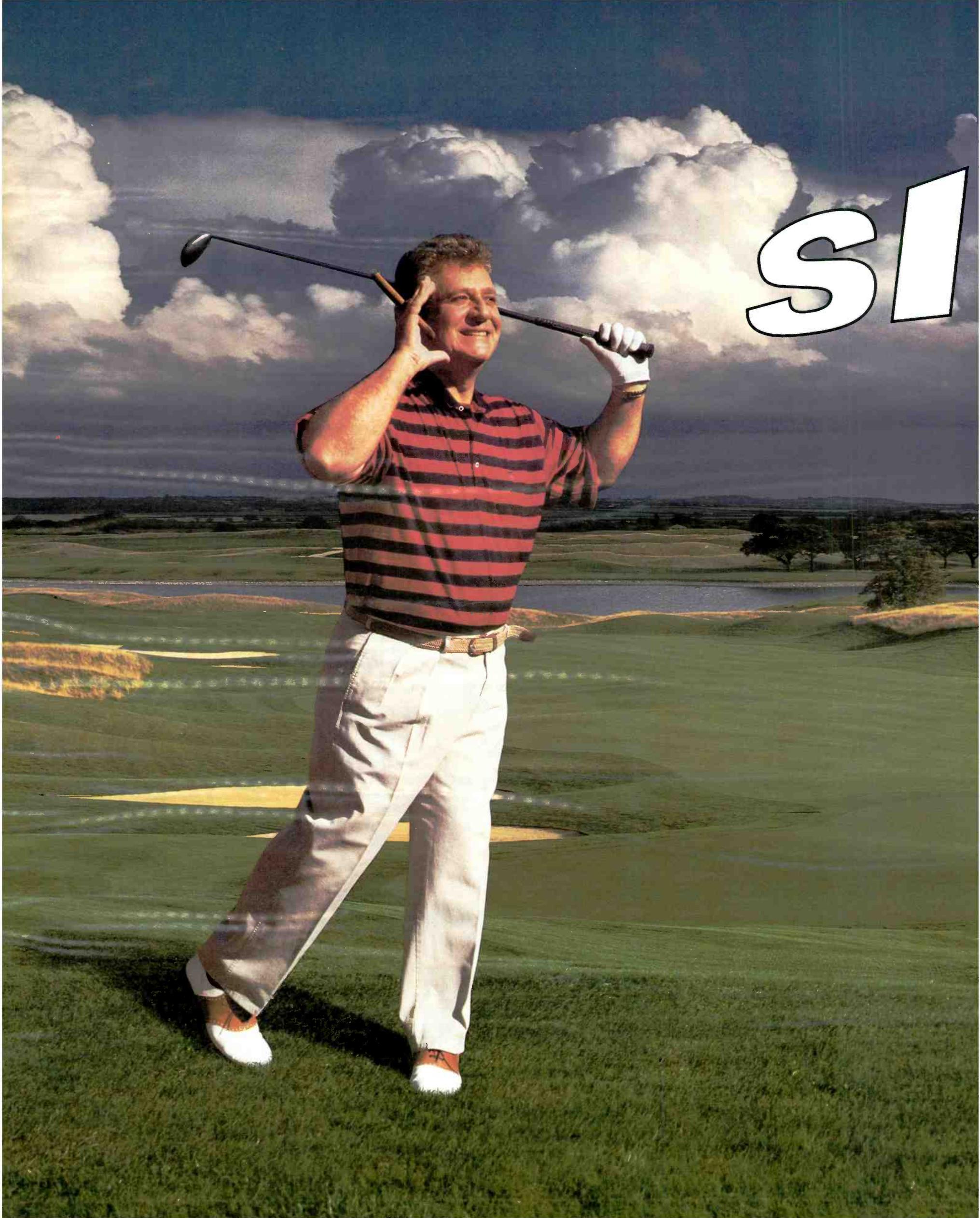
# MIDEM'95

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# MIDEM '95

## BETTER UNITE THAN FIGHT

Recording and publishing companies find common ground in protecting copyrights in the digital age.

BY NIGEL HUNTER and THOM DUFFY

**A** thread of antipathy has always been perceptible in the relationship between the music publishing business and the recording industry.

It dates back half a century to when the profit center in the music business switched from printed sheet music to record sales. In more recent years, hostile mutterings have occasionally become major battles, such as the bitter, protracted and costly U.K. dispute over the mechanical royalty rate, finally resolved by the Copyright Tribunal in 1991.

But rapid changes in entertainment technology and music-delivery methods have convinced record and publishing executives of their increasing need to unite rather than fight, to cooperate in facing the high-tech future.

"On the rights side, we see a confluence of interests in protecting intellectual property rights in the digital age, and thus we often find ourselves more often on the same side of the table," says Ralph Peer II, president/CEO of peermusic in the U.S.

Thomas M. Stein, president of BMG Ariola GSA, is keenly aware of the copyright pitfalls confronting both record companies and publishers along the electronic superhighway. In his opening address at PopKomm '94 in Cologne last August, Stein identified such new media as CD-ROMs as "an enormous opportunity" to encourage consumption of music by the public.

"The question of copyright must be clarified as soon as possible, said Stein.

"We need the maximum input from all creative people in different sectors."

### VETO POWER

At Popkomm, Stein advocated what he called "digital provision legislation"—a way of controlling the digital delivery of copyrighted works. "Digital provision legislation would be a regulation allowing us by law to say 'No' to a certain form of exploitation on radio, explicitly to digital radio and multi-line channels," he said. "This right of 'veto' ought to be available to each individual copyright owner—the record companies as well as artists, authors and lyricists."

Amplifying his PopKomm thoughts, Stein says that, despite competition, any current antipathy between publishers and record companies is "completely misplaced." Future challenges are being addressed by a united front without precedent, he says.

"Last October, a joint initiative by peermusic Europe president Michael Kamstedt and myself set up a roundtable meeting where the heads of the German music associations got together for the first time," says Stein. "Those present included representatives of the German Composers Syndicate, the German Music Publishers Association, the German Lyricists Association, GEMA [the German authors' rights society], the German IFPI regional group, the BPW [German record industry association], and the German Phono Academy.

"The aim of the meeting was to work out our common perspectives and strategies for protecting owners' legal and economic interests," says Stein. "All participants were unanimous on the basic principles, and we agreed to cooperate in achieving political implementation of digital-provision legislation. We are not demanding anything more than what has long been the practice in the film industry—the possibility of saying 'No' to exploitation by transmission of a piece of music."

### HOSTILITY IN THE PAST

Rupert Perry, president and CEO of EMI Records U.K. and Eire, supports Stein's belief that hostility between record companies and publishers is a thing of the past.

"Traditionally, there may have been some underlying suspicion between some individuals, but I don't think that is the case now," Perry comments. "Since I became chairman of the BPI [the British Phonographic Industry organization], I've been trying to improve the relationship between the BPI and the [U.K.] Music Publishers Association. We already see eye-to-eye on a lot of matters and that's largely down to Andy Heath, the MPA president, who is a superb representative and ambassador of the publishing sector."

Perry states that the new multimedia technology will affect the music industry as a whole, but points out that the rights

in a song and in a recording of that song are different matters.

"There is very good cooperation," he notes, "but also a clear understanding when it makes sense to work together or go our separate ways. There is a strong element of liaison about what is happening. The message is the same about the consequences, even if we don't go in together on negotiations."

Perry cites the joint stand being taken at MIDEM this year by the BPI, MCPS and other elements of the U.K. music industry as evidence of the increasing degree of cooperation and the possibility of a similar collaboration in Singapore for a Pacific Rim convention, after consultation with the U.K. Department of Trade & Industry.

### NEW-TECH ISSUES

Martin Costello, managing director of Complete Music in the U.K., believes publishers and record companies should cooperate more closely to address issues raised by new technology. But he questions whether the record companies have grasped the extent to which their business may change.

"The record industry is going to become predominantly a rights business as the distribution of music changes," Costello says. "Publishing has always been a rights-only business. There is also a major problem in that many of the potential users are also copyright owners, with the multinationals investing heavily in direct broadcast and super-highway systems. Where will their priorities lie—in the protection of their rights or easy access to cheap software?"

### AN ECONOMY OF SCALE

Eduardo Bautista, VP of SGAE, the Spanish rights society, believes that united action to protect and preserve copyrights and royalties should be organized through the societies that specialize in mechanical and performing rights.

"The formula likely to get the best results in continental Europe is the one that campaigns country by country and lobbies in Brussels," he says. "The collection societies, with their years of experience and knowledge concerning the

registration and management of great catalogs, will soon be able to offer full information-service systems to the advantage of composers and publishers as well as to the holders of neighboring rights. It will be a great economy of scale."

Ola Hakansson, managing director of Stockholm Records in Sweden, expresses the traditional record-man's attitude toward publishing, but also sees a need for a change.

"Record companies are doing all the work while publishers seem to pay advances and then more or less sit tight," he says. "We should sit down together and explain what we do and how we do it. We mustn't think that someone else will look after our interests as the new technology comes on stream. It's no longer a question of just finding a good song, a good artist, making a record and releasing and promoting it. We must take our destiny into our own hands to protect our business and we must do it together."

But Hasse Skoog, managing director of peermusic Stockholm, takes a different view of the Swedish situation. He suggests that record companies dislike publishers—such as peermusic—setting up their own creative operations and recording studios. He's also concerned about Sweden's shrinking record-business as the independent labels are bought up by the multinational majors.

"If I can make five appointments, then I've seen all the Swedish record industry," Skoog explains. "Some majors here don't even have creative departments but just act as funnels for releasing Anglo-American repertoire."

Willem van Kooten, managing director of Nanada Music in Holland, says he has already seen signs of "effective cooperation in some matters. Cable agreements have been reached in Germany, Belgium and here in Holland, where 95% of the households are connected. Things seem to be OK in the short term where new technology is concerned, but we should all be alert about long-term prospects and possibilities. You cannot stop the future." ■

BMG Ariola's Stein (left), EMI's Rupert Perry



## CIS INFO-SHARING PLANS UNVEILED

If implemented, CISAC system will provide rights-societies with a "virtual database" on the world's songs, writers and publishers.

BY NIGEL HUNTER and THOM DUFFY

LONDON—AS THE MUSIC INDUSTRY HAS BECOME MORE GLOBAL, the need for rights societies around the world to share information has become more pressing.

Now a five-year plan has been proposed to set up an information system for rights societies on a worldwide basis, to facilitate the pan-European and international licensing of copyrights.

It has been dubbed the Common Information System (CIS) plan and will be presented during MIDEM to the executive bureau of CISAC, the International Confederation of Societies of Authors and Composers, as the blueprint for an international data-network for the 21st century.

In April 1994, a steering committee was set up by the CISAC executive bureau which represented 10 national rights-societies, and included BIEM on behalf of the mechanical-rights organizations. Its purpose was to bring urgency and direction to the issues posed by the digital-technology explosion, specifically the goal of creating an international database by the turn of the century.

A key man in devising the plan is Godfrey Rust, data services controller at the U.K.'s Mechanical Copyright Protection Society (MCPS). He explains that CIS will not have to be identified with, or located in, any one specific market.

"You don't pile all your data into one physical center," says Rust. "You ensure that all the databases are connected, so that if a Spanish songwriter registers a song in Spain, that information can be accessed in England, France or anywhere else. The purpose is to make local information available internationally, without it having to be registered in each individual territory."

Rust notes that recordings are identified and monitored by bar coding and books have the ISBN numbering system.

"What we don't have is a unique number for a song. It's a horrible mess at the moment, as people try to identify and access information by relying on title words instead of just one common number. 'She Loves You' may have 100 differ-

ent recorded versions, with a different number each time for the same song."

### STANDARD WORK CODE

Rust and his associates are working toward one identity for every song through a unique numbering system to be known as the International Standard Work Code (ISWC). There will be a standard form for inputting information using the existing standard code that identifies author, composer and arranger, known as the CAE number. The code may be embedded as an undetectable digital fingerprint in the audio track of any program, Rust explained last fall at the 39th Congress of CISAC (Billboard, Oct. 1, 1994).

"Three elements combined will pro-

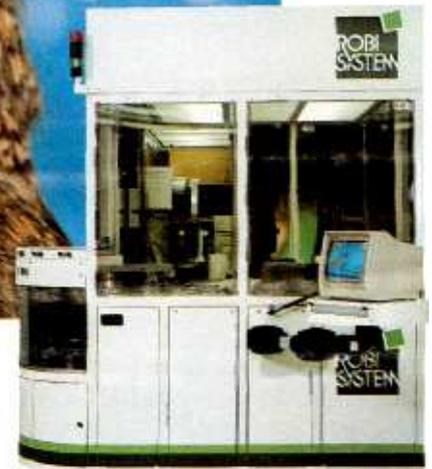
duce the international database," says Rust. "Unique numbers, international data standards with information captured in a standard way, and a communication network. It will be a 'virtual database' embracing complete information about writers, publishers, songs, recordings and audiovisual recordings."

Rust emphasizes that the plan will only succeed if it is adopted by all the groups involved. Technical consultations are under way with the IFPI, the International Confederation of Music Publishers (ICMP) and AGICOA, the film producers' association.

Without commenting directly on the CIS plan, Ralph Peer II of peermusic in the U.S. expresses the view that "publishers

Continued on page 54

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**CIS PLANS**

Continued from page 52

and composers are interested in one thing from their societies—the efficient and effective protection of our works. Efficiency demands unification of databases and procedures and non-duplication of services.

Protection demands a strong local presence in government and artistic circles and a unified view towards European Community procedures. Sometimes these requirements conflict, but it is clear to me, as CISAC has heard from more than one observer, that the future belongs to the leanest.”

The view of Peer and others is that the existing system of separate, national rights-societies should not stand in the way of sharing information in an efficient fashion. “The traditional European society structure that has served us so effectively prior to the establishment of the European Community,” he says, “is now somewhat



Peermusic's Ralph Peer II

of an albatross, as inter-societal rivalries hold us back from using modern technology to get processing costs to a minimum.”

Rust acknowledges that “traditionally, rights societies and record companies don't cooperate very closely. But we have to collaborate for our mutual interests. This network will be a benefit for all of us.”

**SCANDINAVIAN PILOT PROJECT**

During the annual gathering of the International Federation of Popular Music Publishers at MIDEM on Feb. 1, Rust was scheduled to give a presentation focusing on the International Standard Work Code. There will be extensive consultation with publishing groups to prepare for the introduction of the ISWC method, with a pilot project planned for Scandinavia in the summer.

GEMA, the German rights society, is one of those involved in the quest for a viable information-database. The society's chief legal officer, Dr. Juergen Becker, held a day-long working session last March in Munich, in conjunction with the International Copyright Society (INTERGU), on the subject of copyright and digital technology. GEMA representatives also attended the European Commission hearing last summer, and Becker believes the creative community should welcome the new technology as an opportunity to expand copyright usage.

Gunnar Petri, general manager of STIM, the Swedish rights society, and also chair of the CISAC executive bureau, underlines the need for the societies to collaborate much more closely than before. “We must develop solutions to achieve worldwide documentation of our copyrights and be much more daring in our decisions and our acceptance of the new technologies,” he says. “The world is changing rapidly, and we must change with it.” ■



**MIDEM '95**

**U.S. INDIES Will Show And Tell At NAIRD "SUPER STAND"**

BY CHRIS MORRIS

SEVERAL AMERICAN INDEPENDENT FIRMS will be in attendance at MIDEM '95, but it is likely that the most visible U.S. indie presence at the confab will be the “super stand” mounted by the National Assn. of Independent Record Distributors & Manufacturers.

Fourteen American firms will be pooled at the NAIRD stand at the Palais Des Festivals: Alligator Records (Chicago), Blind Pig Records (San Francisco), Gopago, Inc./Griffin Music (Lombard, Ill.), Green Linnet Records (Danbury, Conn.), Hired Gun Marketing (Lafayette Hill, Pa.), Higher Octave Music (Malibu, Calif.), Jazzical Recordings (Santa Cruz, Calif.), Maggie's Music (Annapolis, Md.), Palmetto Records (New York), Red House Records (St. Paul, Minn.), Flying Fish Records (Chicago), Sukay Records (San Francisco), Ellipsis Records (Roslyn, N.Y.) and Indian House Records (Taos, N.M.).

NAIRD executive director Pat Martin says that the super stand, now in its third year at MIDEM, is “an economical means of allowing our members to go to MIDEM without the organizational hassles.”

Among the amenities offered by NAIRD at the convention are a bilingual hostess; a complete audio setup; two offices within the stand for the conferees' use; and coordination of consolidated freight shipments of product to MIDEM.



Pat Martin, executive director, NAIRD

**INCREASED ATTENDANCE**

Attendance at the super stand has grown over the three years NAIRD has mounted a consolidated presence: eight companies were involved in 1993, while 12 attended last year.

“We probably could have taken 20 companies this year,” Martin says. “We didn't anticipate as much growth or increased interest as we had...I feel pretty confident that next year we should hit 20 companies going.”

The NAIRD members in attendance at MIDEM credit the trade show with enabling them to advance a variety of international objectives.



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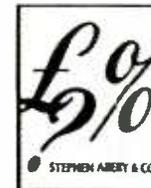


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"The idea is to spread the success we've had in the U.S. to markets where they have no idea who we are," says Mitch Sataloff, who operates the retail marketing firm Hired Gun. "My agenda is to continue to develop international distribution for the labels that I represent."

Neale Parker, the English-born president of Gopago/Griffin, says his company is making its first appearance at the super stand, after three prior jaunts to Cannes.

"We thought if you have a base that you're operating from, people can leave messages there," Parker says. "You've got a base to work from [at the super stand]."

Parker, whose 80-title catalog is made up mainly of licensed material, says one advantage of MIDEM lies in chance introductions made to unfamiliar companies, adding that "You find someone's got two or three titles of interest."

Edward Chmielewski of Blind Pig says that while his label's attendance at MIDEM in past years focused on licensing his titles to foreign companies, his attention has now shifted in the label's sixth year at the show to finding foreign distribution for Blind Pig product. "We're almost better off selling finished goods over there," he explains.

Flying Fish label director Jim Netter, whose company has attended the show for a decade, defines his company's MIDEM objectives as "looking to meet our existing overseas distributors or looking for new distributors for some territories. We'll usually look at two of our releases for [foreign] licensing, and look at projects to license."

Netter adds that MIDEM sometimes helps business at home, commenting that "there are even some cases where I've run into representatives of American companies—I have to go to France to see them."

Alligator owner Bruce Iglauer, in his fourth year at MIDEM, views the trade show, as do many others, as a way of maintaining an international profile.

"This year, we're primarily seeing people we're doing business with, but we're still looking for a few working partners," Iglauer says. "This is really a matter of cementing relationships."

All of the returning firms appear to share Iglauer's point of view that MIDEM is an invaluable session for U.S. indies. "I'm sorry I didn't go earlier," Iglauer says. ■

## INTERACTIVE LICENSING: AN INTERNATIONAL CASE HISTORY

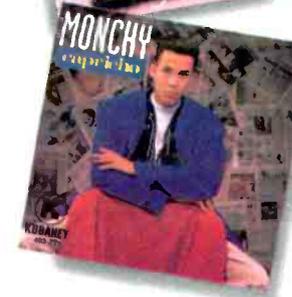
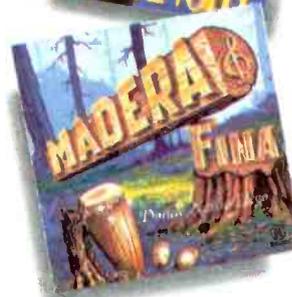
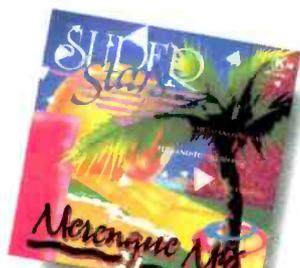
BY NIGEL HUNTER

LONDON—THE NEW INTERACTIVE TECHNOLOGIES along the electronic superhighway pose both opportunities and uncertainties for music publishing companies.

Among the numerous publishers involved in licensing copyrights for interactive media, the experience of one company can illustrate both the promise and problems of such ventures.

John Van Til is the manager of the new media department of Music Sales, the international printed-music distributor and publisher, headquartered in London. The company was an early player in interactive areas such as Musical Instrument Digital Interface (MIDI) and karaoke singalong repertoire, supplying copyright material from its catalog resources, notably its Campbell Connelly & Co subsidiary.

Continued on page 56



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"Several titles from the Campbell Connelly catalog have been placed in interactive media," says Van Til. "Among them are 'Sunny,' 'Take The A Train,' 'I Left My Heart In San Francisco' and 'Telstar.'"

Van Til emphasizes the importance with which repertoire is viewed from the outset by interactive developers eager to use popular music in their activities. However, he also acknowledges the initial reluctance among some members of the publishing community to license their songs for new uses.

"The games manufacturers wanted to use [existing] music rather than generate their own, but some publishers weren't keen,

mostly on account of the sound quality, but also because no industry standard for royalties has been established yet beyond applying the mechanical rate of 8.5% of retail price," he says. "However, the development of CD-ROM has done much to allay the sound-quality reservation."

### EDUCATION AND KARAOKE

Van Til underlines the scope of opportu-

nities offered to copyright holders by the CD-ROM, with its expansive memory capacity and multiple options for users. He predicts that educational and entertainment programs will provide the main areas of growth for use of music copyrights in new technologies. Demand will grow with the development of multimedia machines, he adds.

"We have dealings with major [hardware manufacturing] companies like Philips, Apple, Atari and IBM, and musical equipment manufacturers," he says. "The karaoke business has become big on a world scale."

### ROYALTY RATING

Yet there remains a great amount of uncharted territory and gray areas with regard to negotiating licenses for use of music in the new technologies.

"Clearance is still a problem," says

Van Til, "because no formula has been established yet."

He is finding demand centering on MIDI, CD-ROM and Video CD, and negotiates licenses on a worldwide scale, with royalty rates calculated according to the size of the licensee and the extent of the usage requested.

The guiding royalty basis is changing

the same CD rate per song for inclusion on a floppy disc.

"Activity has increased greatly over the last two years," summarizes Van Til. "We're finding a whole new platform for music usage, and the new technologies are enabling people to make music themselves much more easily as well as listening to it." ■

## CONTACT SPORT: TALKING AND SHOPPING ARE GOALS OF U.S. PUB & WRITER GROUPS AT MIDEM

BY IRV LICHTMAN

U.S. music publisher and writer groups, like the membership they represent, attend MIDEM to shore up old relationships, extend a hand to newcomers, and, as is their additional mandate, to address important issues of copyright that have global ramifications.

"MIDEM is particularly important for publishers who do not have any foreign offices, giving them the occasion to meet

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From the top: ASCAP's Marilyn Bergman; NMPA's Edward P. Murphy; BMI's VP of writer/publisher relations Charlie Feldman

with other publishers and subpublishers," says Edward P. Murphy, president/CEO of the National Music Publishers' Assn./Harry Fox Agency. "But even some publishers with international offices find MIDEM useful by holding their worldwide meetings in conjunction with the conference."

For Murphy and his organization—he has attended MIDEM for 20 years as a representative of the music-publishing community—MIDEM is also the meeting ground for NMPA's fifth annual meeting of the International Copyright Coalition (ICC). ICC is an independent task force that focuses on home taping legislation, and Digital Audio

Broadcasting. "I will be meeting with the heads of 10 collecting societies, and as chairman of the BIEM Asia Committee I will be attending a meeting of this committee."

"A prime objective at ASCAP is communicating with the diverse industry groups whom we serve," says chairman of the board Marilyn Bergman, who is attending her first MIDEM. "ASCAP has traditionally attended MIDEM because it has afforded a good opportunity to meet with writers, publishers, managers, attorneys, record company representatives and press from all parts of the world, in an informal and pleasant environment." Bergman will also serve on a MIDEM panel, organized by CISAC, on the subject of "New Technologies: The Consequences For The Artists And Their Remuneration."

Bergman will be accompanied to Cannes by John LoFrumento, ASCAP managing director/COO, along with ASCAP staffers from New York, Nashville, Los Angeles and London.

#### UNIFICATION OF CLEARANCES

"BMI's attendance at MIDEM has two vital components," says Charlie Feldman, VP of writer/publisher relations, who is among eight BMI staffers, including, among others, president/CEO Frances Preston, senior VP of performing rights/writer-publisher relations Del Bryant, and senior VP of international Ekke Schnabel, attending this year's gathering. "It's very important to be visible among European publishers. We handle a lot of music from publishers in attendance. Last year, for instance, we celebrated the success of Ace Of Base with its original European publisher, Claes Cornelius of Denmark's Mega Music, and BMG Music, its U.S. publisher. It's a competitive world in performance rights, and we want to meet as many new worldwide publishers as possible."

"The second component is that MIDEM has become a forum for publishers in terms of global conditions, new media and technology. There is a huge move on for unification of clearances, and administration of copyrights on a global basis. In-depth panels at MIDEM [will address such issues]."

#### VIDEO LICENSING IN EUROPE

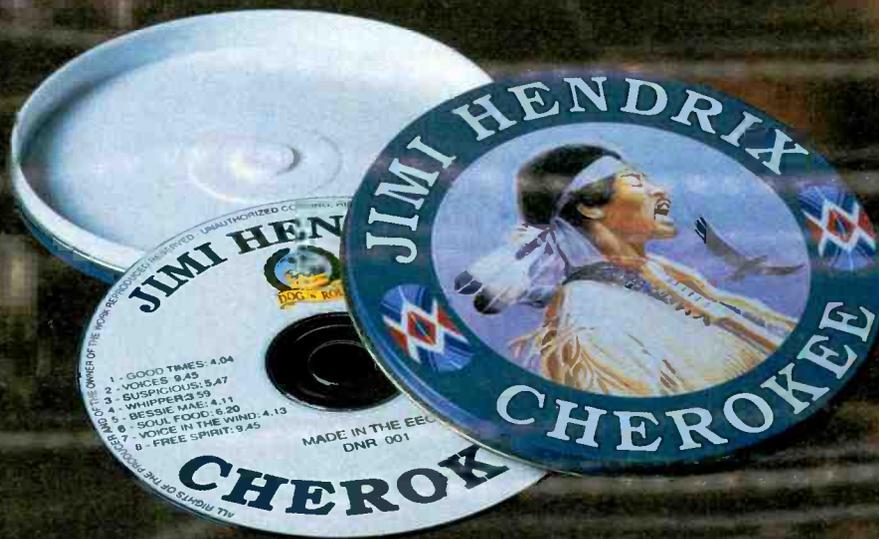
For U.S. music publishers themselves, MIDEM has varied attractions. "One industry matter, in particular," says peer-music senior VP Kathy Spanberger, "that peer-music is hoping will be addressed, and hopefully resolved, is in regard to music-video licensing on the European continent. At MIDEM, discussions will be held that will try to determine a consensus among the various societies and publishers throughout Europe on this issue." Spanberger says she hopes that an agreement can be reached so that manufacturers and producers "can obtain the proper local licenses they need to sell their product. If these licensing rights are agreed to by the societies and publishers, then product will be more easily licensed on a territory-by-territory." Peer-music's attendance at MIDEM is a perfect one: it's been there every year since its inception 26 years ago.

Speaking as a smaller independent publisher, Stu Cantor of New York-based Next Decade Entertainment, says that MIDEM offers "the best opportunity to meet other publishers from around the world in order to make new contacts and generate income for your catalogs." Fax and phone communication is not enough, he explains. "Personal contact always seems to enhance the working relationship and increases the likelihood of future dealings." ■



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MIDEM '95

## For U.S. Indie Distributors, A Chance To "Reaffirm Relationships" With Face-To-Face Meetings

BY DON JEFFREY

NEW YORK—IN THE U.S., MANY INDEPENDENT MUSIC DISTRIBUTORS view the MIDEM convention as an opportunity to forge distribution deals in Europe and Asia for their labels, as well as a chance to meet face-to-face with their overseas accounts.

But one-stop wholesalers say that, because exports are not as important to them as they were before, they are either not attending this year or are taking a low profile.

The once-hot issue of exports by U.S. one-stops of major-label product to Europe has cooled, but sources say—off the record—that, although the majors have told the whole-

majors know it's being done by the one-stops."

But many one-stop executives assert that the export market has dried up. They say that's not just because the majors frown on it. The big reason is that the relative strength of the dollar against European currencies has made exporting a less profitable business than it used to be. And, because albums now generally have the same release date in Europe as in the U.S., the market for American titles that are still awaiting release in Europe is not significant.

Independent distributors say there is considerable financial risk for both importers and exporters of music. The product goes one way because high freight expenses and customs-clearance charges make returns too expensive.

For Caroline Distribution, MIDEM offers the opportunity to make distribution contacts with businessmen in countries like Australia, Japan and China. René Klaassen, international manager of Caroline, says, "We want to focus attention on the Pacific Rim more than ever before." He adds, "I hope this MIDEM to definitely hook up with some people I have approached. It's a very slow process. I want to see if I can finally accelerate the process a bit and start laying the groundwork for the MIDEM in May in Hong Kong."

Caroline's strategy, which Klaassen says "has paid off," is to find one wholesaler to do business with in each country, "instead of selling to whoever will take it." Last year's MIDEM was a success for Caroline, says the executive, because the company managed to hook up with partners in southern Europe.

### TRAUMA-TIZED AT MIDEM

John Salstone of M.S. Distributing Co., says he and co-owner Tony Dalesandro will be at MIDEM. "We have found a lot of labels around the world with really good product looking for distribution in the U.S. We go there to meet them." At last year's convention, he says, they picked up Trauma Records.

Asked about exporting opportunities, Salstone says, "We were contacted by a lot of companies, but we didn't really go after that. We assume most of our labels have licensing deals with European countries."

Eric Paulson, chairman of Navarre, a publicly traded independent distributor, says last year's MIDEM was "informative" and valuable because the company was looking to expand some of its existing contracts to Canada and Mexico. Decisions were made after the convention. But he says he is passing up this year's MIDEM in favor of its sister convention, MELIA, a technology forum at which he hopes to reach licensing agreements for multimedia products for a software developer Navarre

owns.

Billy Emerson, chairman of Secaucus, N.J.-based Independent National Distributors Inc., (INDI), was uncertain at press time whether he would attend the convention. "There are opportunities to pick up import lines to distribute in this country," he says. But he adds, "My real thrust is to be the leading distributor of domestically distributed product. It's more the labels' responsibility than mine to pick up distribution in Europe. We don't hold ourselves out to be A&R people."

### STAY-AT-HOMES

For those independent distributors and one-stops whose business is restricted to the U.S. or North America, MIDEM has little appeal.

Harold Lipsius, president of the one-stop Universal Record Distributing Corp., says, "There's really no reason for us to go. We don't export and we don't import and we don't manufacture and we don't look for publishing deals."

Robert Simonds, chief executive of Minneapolis-based independent distributor The REP Co., says, "We're not looking for import and export opportunities. REP's really a new distribution company. We have a lot of work to do in the U.S. before looking at other countries."

Jerry Bassin, co-president of Alliance Entertainment Corp., which is a publicly traded independent distributor and operator of one-stops, says he is not attending MIDEM "because Alliance basically isn't in the export business." And he adds, "It's an expensive trip."

Barney Cohen, president of the Woodland, Calif.-based one-stop Valley Record Distributors, says, "We're growing so nicely that we haven't seen exporting as a necessity." But Valley is a partner with Rounder Records in a joint-venture independent distributor, Distribution North America, which does attend MIDEM.

Duncan Browne, president of Cambridge, Mass.-based Distribution North America, says he goes to MIDEM to "perpetuate relationships" with his overseas accounts. "This convention represents to us a foreign version of the mini-NARMS of old. We have an opportunity to sit down with some of our vendors and talk about common issues and reaffirm our relationship."

Browne says that he and international customers "talk about the business over the past year and where it's going." He says Europeans are interested in the changes in music retail in the U.S., especially the trends of consolidation and expansion of superstores. Bigger stores mean greater demand for catalog product. Says Browne, "The ongoing and ever-expanding retail commitment to deeper catalog is a potential benefit to foreign vendors." And to his company as well, he adds. ■

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**LARGEST DISTRIBUTOR**



Top: Navarre chairman Eric Paulson.  
Center: Caroline's international manager René Klaassen.  
Bottom: REP chief executive Robert Simonds.

salers to stop the practice, it still goes on. One executive, who did not wish to speak for attribution, says, "I think everybody's still doing it and not saying anything. The

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## ROYALTIES FROM THE RIM

With Taiwan the test case, introduction of the region's first royalty-rate system is spreading. It could have happened quicker, says one observer, but "we've still accomplished a hell of a lot in a very short time."

BY MIKE LEVIN

ASIA—THE SLOW PROCESS OF INTRODUCING mechanical royalties to Asia turned the corner in December, when multinational record companies in Taiwan started paying publishing royalties under a region-wide agreement. At least three domestic companies say they will join the agreement immediately.

The deal is expected to incorporate the Pacific Rim territories of Indonesia, the Philippines, South Korea and Thailand during 1995. Hong Kong, Singapore and Malaysia have paid mechanical royalties for several years, and Taiwan's \$250 million market was the first target under a pan-Asia Memorandum of Understanding first instituted in January 1994.

The 12-month lag in getting payment flowing was not so much a breakdown in the agreement as a lesson in realities of the region.

"Just say [the delay] was a priming of the pipe," says David Loiteron, director of BMG Music Publishing in Hong Kong, the only major publishing company yet to establish an office in Asia. "But it's also one more indication of Asia's adolescent stage of development, in which most things are being introduced for the first time."

In Taiwan, for example, record companies were willing to pay once the memorandum was signed. But adequate accounting and reporting procedures were not in place to carry it out. Taiwan in 1994 was a test case to see how quickly the system's machinery could be established.

"Without a mechanism in place, it is difficult to fight piracy or convince developing countries of the benefits of publishing. All the other little details have to wait until people understand the system," says George Hwang, head of Warner Publishing in Hong Kong, a department of Warner Music.

### DELAY IN PAYMENTS

Both EMI Publishing and Warner-Chappell had plans to set up region-wide operations in 1994, but the slow progress toward a payment system and a lack of qualified executives delayed them.

Officially, the memorandum, which was driven by the initiative of BMG, called only for the establishment of national publishing associations (NPAs). But with mechanicals already flowing among all record companies, executives assumed payments would start immediately in Hong Kong, Singapore and Malaysia.

"I know we had a lot of work to do, but quite honestly I thought [payments] would happen a lot quicker," says Loiteron. "Even still, we've accomplished a hell of a lot in a very short time."

The original agreements set royalties at 2.7% of wholesale for two years, rising to  
Continued on page 61

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**PACIFIC RIM**  
Continued from page 59

5% in 1996. Once payments start, they should be retroactive to the beginning of 1994.

Major domestic record companies in Asia now understand the inevitability of paying mechanical royalties.

The toughest part has been educating executives about paying for something they never had to before, says Loiterton.

Another hurdle was that existing publishing departments were under the control of the labels themselves. The memorandum helped explain that a publishing industry must exist independent of the record companies.

"It's not contrary to the interests of record companies for NPAs to handle



## MIDEM '95

attempts at paying royalties. But most significantly, the memorandum shows how a system conceived in the West can work in the East and benefit everyone in the industry.

"Because this sort of agreement is something for the long-term health of the industry, all record companies must understand that it is to their benefit to be included," says Yvette Tung, manager of PolyGram Music Publishing in Taiwan.

At least one international publishing house has been impressed. Paul Simon Music dumped its previous representation in Asia and moved to BMG following the implementation of the region-wide memorandum.

"Mainly, we are looking for protection right now, but David Loiterton impressed us with the work he's done out there," says publishing manager Eleanor Swan. "If [mechanical royalties] become a part of the [Asian industry], it will be a great help for us."

### LACK OF ACCURATE INFORMATION

There are still many problems to overcome before payment of publishing royalties becomes a fully accepted practice in the Asian markets. In countries like South Korea, monopolistic foreign organizations such as the national publishing associations and the IFPI are either illegal or spurned as parasitic. Also, Asia's notorious reluctance to reveal accurate information will slow payments for many years.

Publishing executives say these and other points will have to be fine-tuned later.

"Even if the information supplied is [incorrect], at least we are getting a system in place," says Loiterton. "After only 10 months of negotiation, success is best measured by local acceptance, not cash flow, especially when payments are only part of a publisher's job."

Better exploitation of repertoire is also a high priority for national publishing associations, which have done a basic job in the past according to rights holders like Paul Simon Music. "I spend sleepless nights worrying about it," says Warner's Hwang. "We need new ways to sell music."

Asia is ripe for exploitation of music in media commercials, clubs and karaoke. Traditionally viewed as non-vital parts of a record company, publishing executives in Asia tend to be accountants, not music people. Independent national publishing associations will be able to generate whole new cash streams.

For now, the introduction of a mechanical royalty system into all the region's countries can only proceed slowly, encountering the same problems in each new market that were faced in Taiwan, plus a whole set of unique ones.

The entry of other multinational publishers would speed the process along, especially in countries like Thailand, Indonesia, Korea and the Philippines, where local record companies control the majority of the industry and are comfortable with the status quo.

"I understand that it isn't economically viable right now for some publishers to set up," says Loiterton. "However, the sooner everyone is involved, the sooner we can get away from the mentality of an exploitive, international cartel." ■



**PolyGram Music Publishing's Yvette Tung**

publishing royalties as far as I can see," says a publishing executive for a Taiwanese record company. "My bosses have told me that if we are going to get involved, we have to do it properly, according to industry specifications."

BMG's initiative will take publishing out of the hands of the labels by offering an efficient, pan-Asian revenue-generating alternative. It introduced collation and collecting systems in Taiwan that can be applied to every country. It also has gained the trust of domestic companies by demonstrating how copyright laws in all territories will help national publishing associations fight growing piracy of publishing rights.

### ELIMINATING FLAT-FEE PAYMENTS

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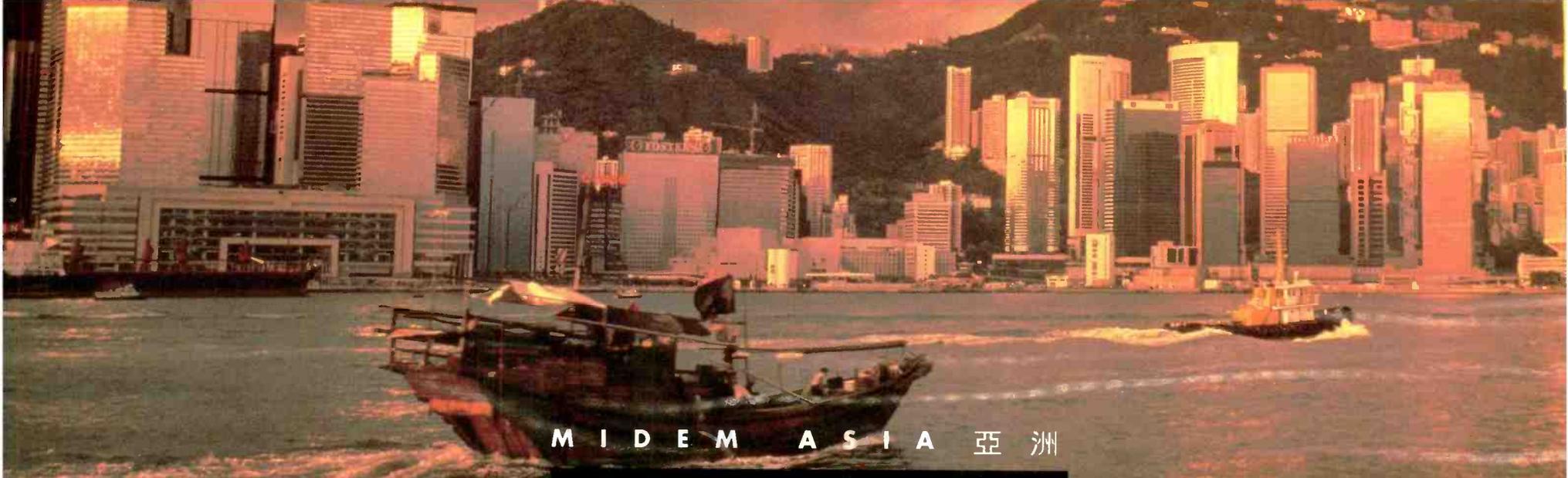
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# RCA's Chieftains Collaborate With All-Stars On 'Black Veil'

BY KEN STEWART

DUBLIN—Any record that opens with Sting singing a cappella in Gaelic is sure to attract a great deal of attention. That's the novel approach Paddy Moloney chose to introduce "The Long Black Veil" on RCA/BMG, the 31st album from Ireland's veteran music ambassadors, the Chieftains. The album was released Jan. 23 in Europe and Jan. 24 in the U.S.

Recorded in Dublin between October 1993 and June 1994 with the

working title "The Chieftains And Friends," the album also has guest appearances by Mick Jagger, the Rolling Stones, Sinead O'Connor, Tom Jones, Van Morrison, Mark Knopfler, Marianne Faithfull, and Ry Cooder.

"The Long Black Veil" was produced by Moloney, with the Jagger/Stones tracks co-produced with Chris Kimsey. Cooder shared production credits with Moloney on his tracks.

The Chieftains will appear at the National Assn. of Recording Merchandisers convention Feb. 21 in San Diego.

A 20-city U.S. tour begins March 3 in Salt Lake City and includes a stop at New York's Avery Fisher Hall on St. Patrick's Day. A 10-day U.K. tour is likely in May or June, and they will play Japan in October.

With such a starry lineup, "The Long Black Veil" is on course to become the triple-Grammy winners' biggest international hit.

"The Chieftains were on BMG's classical label before as a traditional group," says BMG Ireland's managing director Freddie Middleton. The Chief-

tains now have the full resources of the company's pop division backing them throughout Europe.

"With the guests and change of label, they should reach a much broader audience. In line with the rock element of the new album, the Irish launch party [Feb. 20] will be at Lillies, the club most visiting artists go to in Ireland."

Moloney, one of the Chieftains' founders, says the current project was first discussed in 1987.

Moloney says, "After our collabora-

tion with Van Morrison on 'Irish Heartbeat,' we talked to BMG about bringing out a collection of tracks I'd done on other people's albums—with Paul McCartney, Mick Jagger, Art Garfunkel, and Mike Oldfield. I foolishly said maybe someday I'll get them onto my album—and they never let up.

"The first person I asked was Mick Jagger, who said he'd love to do a song. We looked at rebel songs, but he wasn't too keen on my ideas about them, so we compromised and came up with an American ballad, 'The Long Black Veil,' for him and 'The Rocky Road To Dublin' for the Rolling Stones."

Moloney found the Stones' contribution was the toughest to capture, mainly because everybody had such a good time at Dublin's Windmill Lane studio.

"I was a little worried about it," Moloney says. "We had been there since seven in the evening, and we still hadn't put it down by two in the morning. It was more of a party. We had our entourage, they had theirs, and there were about 50 people in the studio."

"It was going on and on. I thought I was in control, but they just continued on. People got up and danced. Eventually, I thought the best way to finish was with a mechanical fade!"

Asked about the album concept, Moloney sums it up as "The Chieftains and friends and what they felt comfortable with," adding that the guests were cooperative. "It was these great rock musicians and singers joining with us in our little world of what we've been doing for 32 years."

Sting's version of the well-known Irish song "Mo Ghile Mear" (translated by Sean MacReamoinn as "Our Hero") was the last to be recorded. Moloney says Sting had no hesitation about singing Gaelic; in fact, he wanted to sing entirely in the Irish language, but it was thought a bilingual interpretation would be better.

"It was recorded in Sting's mansion in Wiltshire, England, and we ended up having a massive Indian feast," Moloney says. "We had such a great time there, it wasn't a session—it was an event. In Dublin the next day, I brought in the male voices of [Irish band] Anuna, drums, bass, bagpipes... I ran out of tracks in fact."

Parts of "The Long Black Veil" were cut in New York and at the late Frank Zappa's home studio in Hollywood, Calif., where the Chieftains' fellow Celt, Jones, revived "Tennessee Waltz."

"It's one of our favorite tracks," Moloney says, "and I was impressed so much that I composed a dance tune, 'Tennessee Mazurka,' that follows it. Zappa was with us that day, and it's dedicated to him."

The remaining tracks are "Have I Told You Lately That I Love You?" (Morrison), "The Foggy Dew" and "He Moved Through The Fair" (O'Connor), "The Lily Of The West" (Knopfler), "Coast Of Malabar" and "Dunmore Lassies" (Cooder), "Love Is Teasin'" (Faithfull), and "Changing Your Deemeanour," an original by the Chieftains' singer and bodhran player, Kevin Conneff.

Although their partners on "The Long Black Veil" include some of today's leading rock acts, The Chieftains have maintained their own strong musical identity, producing one of the highlights of their long career.

(Continued on page 68)

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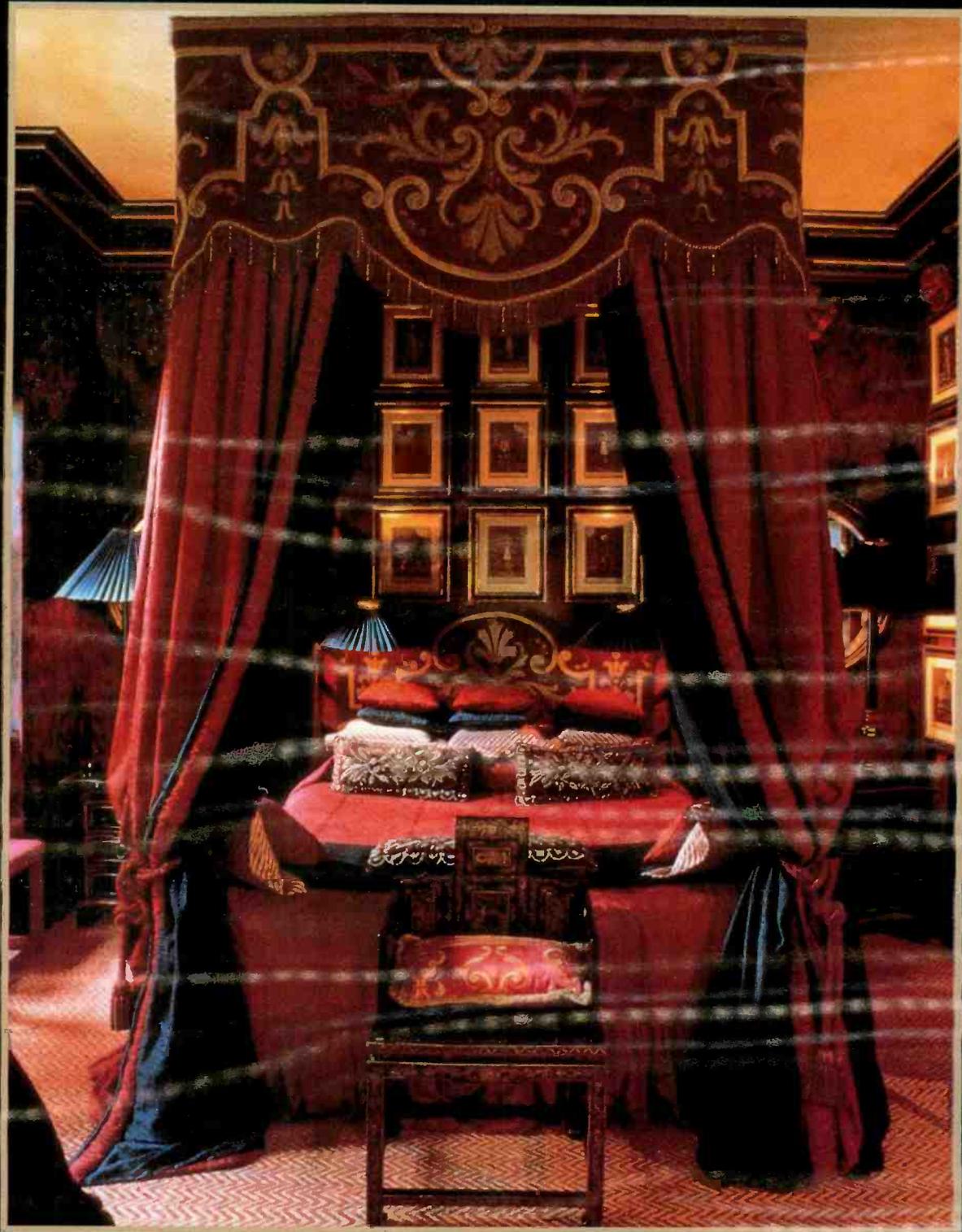
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## GHANA PROTECTING COPYRIGHTS

(Continued from page 63)

a year, grossing about \$200,000. The rest of the money, at the moment, is used solely by the Copyright Office for administration, copyright awareness, and anti-piracy activities.

However, \$30,000 was due for the second distribution last December of public performance royalties paid to composers (international repertoire accounts for 19%). The money was collected from hotels, some music venues, and the one state-owned broadcasting organization.

The broadcasting situation is bound to change as soon as the Independent Media Corporation Of Ghana (IMCG) seems determined to use any means to speed up the creation of independent broadcasting—initially radio—in the country. While the concept has been accepted by successive governments since the late 1970s, the slowness in

announcing the radio franchise winners by the Frequency Control And Resistation Board led to IMCG, which had gone through the application process on air, citing the constitution as giving it the right to operate any media without government interference.

IMCG's equipment was seized in December after nearly two weeks of music-only broadcasting, and four staff members were arraigned on illegal broadcasting charges. The director of public prosecutions has appealed a decision by the Accra High Court, asking for the confiscated equipment to be handed back to IMCG, while the constitutional issue surrounding the case was looked into.

On a brighter note, musicians now able to ascertain their sales are switching from lump-sum to royalty-based deals. In addition, local-artist record

sales, which used to be as low as 5,000 units a few years ago, now are as much as 250,000 plus, though a modest hit will sell between 70,000 and 100,000 units. "Now you can see musicians driving in their own cars," says Ampadu.

According to Chris Ankrah, managing director of Citirock, the only company with licenses from the majors—WEA and BMG, in this instance—Kenny G's "Breathless" has sold about 80,000 and Whitney Houston's "I'm Your Baby Tonight" still turns over 7,000 units a year.

These figures should actually be more: While local piracy is down, law enforcement agencies have not been equally successful in tackling false foreign product.

Much of this international material is imported from the Far East. It acquires a facade of legitimacy once the distribu-

tors have it stickered with banderoles. "Imports are our problem," says Mould-Iddrisu, adding, "When it comes to local product, one doesn't have a piracy rate of one more than 10-15 percent, but when you talk about foreign works—that's become very difficult for us to control."

While there is room for improvement, what is happening in Ghana is well in advance of many Third World

countries. Except for South Africa and the Francophone countries, no other African country has turned copyright works into financially beneficial property for creators of music. And with the increasing awareness of copyright issues both among the creators and the general public, plus the seriousness with which both the government and the courts take the issue, things look to get better.

## DISCORD INTENSIFIES IN JASRAC, KOGA DISPUTE

(Continued from page 63)

the basic illegality of the deal, approval or no approval.

Fujipacific Music President Ichiro Asatsuma says the six music publishers' representatives on the JASRAC board didn't support the motion to file suit against Ishimoto because, he says, the executive board was asking for a free hand to sue Ishimoto and the others without specifying what charges it wanted to bring against the former chairman.

"It's simplistic to say there's a split in JASRAC, because some [two out of 12] writers joined us in opposing the motion to sue Mr. Ishimoto," Asatsuma says.

Meanwhile, the dispute has caught the attention of the media here, with some weekly magazines claiming that music publishers oppose the Ishimoto lawsuit because it threatens to expose the way they allegedly have been running JASRAC from behind the scenes.

Specifically, Music Publishers Assn. of Japan chairman Misa Watanabe is accused of engineering the Koga loan in exchange for getting a bargain price from Shimizu when she hired the firm to build her new home, as well as of inciting harassment by right-wing groups of the homes of JASRAC chairman Toshiro Mayuzumi and president Ray Nakanishi last year.

Watanabe strenuously denies the accusations.

"I had absolutely nothing to do with [the harassment campaign]," she says, adding that her contract with Shimizu was totally unrelated to the Koga deal.

"I didn't have any influence in this matter," Watanabe says. "Yoyogi [the area of Tokyo where the Koga

building is located] is quite far from my office, and I would rather have [JASRAC's offices] somewhere more central."

Watanabe has sent a letter to weekly magazine Gekkan Gendai, asking for a retraction of its accusations against her.

"I want to believe what Mrs. Watanabe has said about using her own money to build her house and there being no kickback," says Aoki, describing the MPAJ as a "strong pressure group."

One JASRAC insider speculates that the suit against Ishimoto and the three former executives will never go to trial and that the courts will eventually impose a compromise solution on Koga and JASRAC, which would be par for the course in consensus-oriented Japan. Aoki, noting that JASRAC and Koga have tried to renegotiate the deal four times, says he's not optimistic about reaching such a compromise.

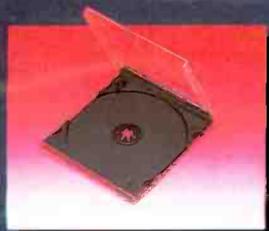
## RCA'S CHIEFTAINS

(Continued from page 66)

As Moloney says, "We haven't lost what we're best at." Far from it, as indicated by last year's Grammy for best traditional folk album ("The Celtic Harp") and plans for their next two albums: Celtic music from Galicia and "The Famine Symphony," which will be performed in Quebec, Canada, in July.

"I've been working on 'The Famine Symphony' for six years," says Moloney. "It has a global flavor, with international artists involved, because I want to emphasize famine today, as well as the famine we had in Ireland 150 years ago."

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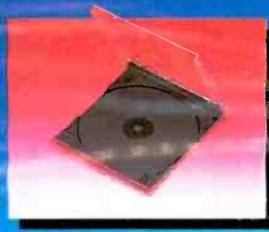
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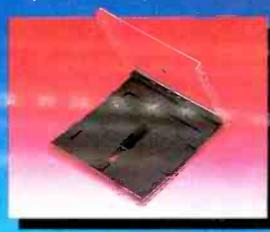
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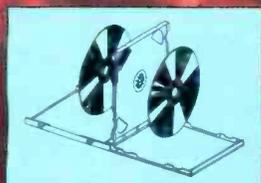
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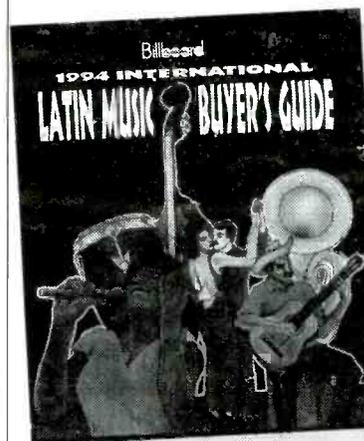
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# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 1/30/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CRAZY GONNA CRAZY TRF AVEX TRAX
2	NEW	KISEKI NO HOSHI KEIJIKE KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY
3	6	MUSUKO TAMIO OKUDA SONY
4	4	TOMORROW NEVER KNOW MR. CHILDREN TOY'S FACTORY
5	5	EVERYBODY GOES MR. CHILDREN TOY'S FACTORY
6	2	COROLLA II NI NOTTE KENJI OZAWA EMI
7	3	SE ITEN O HOMERUNARA ASKA EMI
8	7	ANATA O KANJITEITAI ZARD POLYGRAM
9	NEW	DA-YO-NE EAST END X YURI EPIC/SONY
10	10	HERO MIHO NAKAYAMA KING
<b>ALBUMS</b>		
1	1	MR. CHILDREN ATOMIC HEART TOY'S FACTORY
2	NEW	LINDBERG SINGLES-FLIGHT RECORD 2 TOKUMA JAPAN
3	3	VARIOUS MAX SONY
4	NEW	THE ALFEE MUGEN NO HATENI PONY CANYON
5	2	SMAP COOL VICTOR
6	5	VARIOUS NOW 2 EMI
7	4	YUMI MATSUYOYA THE DANCING SUN TOSHIBA/EMI
8	6	CORNERSTONES CHIKUZEN SATOH FUN HOUSE
9	NEW	CYNDI LAUPER GREATEST HITS EPIC/SONY
10	NEW	BLUE HEARTS MEET THE BLUE HEARTS MELDAC

## NETHERLANDS (Stichting Mega Top 50) 1/21/95

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI
2	3	WONDERFUL DAYS CHARLIE LOWNOISE POLYDOR
3	2	WEAROM NOU JIJ MARCO BONSAATO POLYDOR
4	4	I WILL SURVIVE HERMES HOUSE BAND POLYDOR
5	5	STAY ANOTHER DAY EAST 17 MERCURY
6	NEW	TEARS DON'T LIE MARK'O POLYDOR
7	6	ZOMBIE CRANBERRIES MERCURY
8	NEW	HYPER, HYPER SCOOTER EDEL
9	NEW	THE LA-LA SONG TALK OF THE TOWN KOCH
10	10	LOVE RELIGION U96 POLYDOR

## AUSTRALIA (Australian Record Industry Assn.) 1/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	NEW	PURE MASSACRE SILVERCHAIR SONY
3	3	STAY ANOTHER DAY EAST 17 LONDON
4	9	ANOTHER NIGHT THE REAL MCCOY BMG
5	2	TOMORROW SILVERCHAIR SONY
6	8	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	7	ON BENDED KNEE BOYZ II MEN MOTOWN
8	4	SHORT DICK MAN 20 FINGERS LIBERATION/FESTIVAL
9	5	ALL I WANNA DO SHERYL CROW A&M
10	10	COME OUT AND PLAY OFFSPRING SHOCK
11	6	ALWAYS BON JOVI MERCURY
12	11	BABY COME BACK PATO BANTON VIRGIN
13	14	PUT YOURSELF IN MY PLACE KYLIE MINOGUE MUSHROOM/FESTIVAL
14	15	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
15	12	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
16	NEW	YOU WANT THIS JANET JACKSON VIRGIN/EMI
17	NEW	HOT HOT HOT ARROW FESTIVAL
18	NEW	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
19	13	IF I ONLY KNEW TOM JONES WARNER
20	NEW	COMA MAX SHARAM WARNER
<b>ALBUMS</b>		
1	2	CRANBERRIES NO NEED TO ARGUE ISLAND
2	1	SOUNDTRACK FORREST GUMP EPIC
3	8	R.E.M. MONSTER WARNER
4	5	OFFSPRING SMASH SHOCK
5	3	THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI
6	4	PEARL JAM VITALOY EPIC
7	6	SOUNDTRACK PULP FICTION BMG
8	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	9	BON JOVI CROSS ROAD MERCURY
10	10	HARRY CONNICK JR. SHE COLUMBIA
11	12	BOYZ II MEN II MOTOWN
12	11	ABBA ABBA GOLD-GREATEST HITS POLYDOR
13	NEW	HOLE LIVE THROUGH THIS GEFEN
14	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
15	13	INXS GREATEST HITS WARNER
16	16	CRANBERRIES EVERYBODY ELSE IS DOING IT ISLAND/POLYGRAM
17	NEW	JANET JACKSON JANET VIRGIN/EMI
18	NEW	PAUL SIMON PAUL SIMON ANTHOLOGY WARNER
19	17	MARIAH CAREY MUSIC BOX COLUMBIA
20	18	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR

## CANADA (The Record) 1/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/PGD
2	2	SECRET MADONNA MAVERICK/WEA
3	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
4	4	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	7	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
7	6	GO ON MOVE REEL II REEL QUALITY/PGD
8	9	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
9	8	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
10	10	INSENSITIVE JANN ARDEN A&M/PGD
11	11	FUNKDAFIED DA BRAT EPIC/SONY
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	14	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
14	15	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
15	13	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY
16	16	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
17	17	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
18	20	LUCKY ONE AMY GRANT A&M/PGD
19	20	THINK TWICE CELINE DION COLUMBIA/SONY
20	REN	ANYTIME ANYPLACE JANET JACKSON VIRGIN/CEMA
<b>ALBUMS</b>		
1	1	GREEN DAY DOOKIE REPRISE/WEA
2	3	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
3	2	PEARL JAM VITALOY EPIC/SONY
4	5	EAGLES HELL FREEZES OVER GEFEN/UNI
5	4	AEROSMITH BIG ONES GEFEN/UNI
6	7	GARTH BROOKS THE HITS CAPITOL/CEMA
7	6	R.E.M. MONSTER WARNER BROS./WEA
8	13	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
9	8	BON JOVI CROSS ROAD MERCURY/PGD
10	9	BOYZ II MEN II MOTOWN/PGD
11	11	VARIOUS ARTISTS DANCE MIX '94 QUALITY
12	18	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	13	BEATLES LIVE AT THE BBC CAPITOL/CEMA
14	14	OFFSPRING SMASH EPITAPH
15	12	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
16	15	TOM PETTY WILDFLOWERS WARNER BROS./WEA
17	17	MADONNA BEDTIME STORIES SIRE/WEA
18	16	BOB SEGER GREATEST HITS CAPITOL/CEMA
19	20	STING FIELDS OF GOLD A&M/PGD
20	19	VARIOUS ARTISTS PULP FICTION SOUNDTRACK MCA/UNI

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
2	2	THINK TWICE CELINE DION EPIC
3	3	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	7	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BAGS OF FUN/LOVE THIS RECORD
6	6	TELL ME WHEN THE HUMAN LEAGUE EAST WEST
7	NEW	BASKET CASE GREEN DAY REPRISE
8	10	BUMP N' GRIND R. KELLY JIVE
9	NEW	SHE'S A RIVER SIMPLE MINDS VIRGIN
10	5	LOVE ME FOR A REASON BOYZONE POLYDOR
11	NEW	RUN AWAY (MC SAR &) THE REAL MCCOY LOGIC/ARISTA
12	11	RIVERDANCE BILL WHELAN SON
13	NEW	ONE NIGHT STAND LET LOOSE MERCURY
14	9	WHATEVER OASIS CREATION
15	15	GLORY BOX PORTISHEAD GO! BEAT
16	14	PROTECTION MASSIVE ATTACK VIRGIN
17	18	HOOCHIE BOOTY ULTIMATE KAOS WILD CARD
18	8	STAY ANOTHER DAY EAST 17 LONDON
19	21	CALL IT LOVE DEUCE LONDON
20	NEW	CRY FOR YOU JODECI UPTOWN/MCA
21	37	NINETEEN63 NEW ORDER LONDON
22	13	CHANGE LIGHTNING SEEDS EPIC
23	NEW	BOXERS MORRISSEY PARLOPHONE
24	NEW	FELL ON BLACK DAYS SOUNDGARDEN A&M
25	26	INDEPENDENT LOVE SONG SCARLET WEA
26	12	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
27	20	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON BARRY WHITE A&M
28	NEW	HEARTBEAT JIMMY SOMERVILLE LONDON
29	22	CREEP TLC ARISTA
30	16	INBETWEENER SLEEPER INDOLENT
31	NEW	IF LIFE IS LIKE A LOVE BANK/GEORGE IN WONDERLAND THE WILDHEARTS BRONZE EAST WEST
32	NEW	WE'VE GOT TONIGHT BOB SEGER & THE SILVER BULLET BAND CAPITOL
33	17	THEM GIRLS THEM GIRLS ZIG & ZAG RCA
34	NEW	OVERCOME TRICKY 4TH + B'WAY
35	NEW	TOCCATA & FUGUE VANESSA-MAE EMI
36	NEW	DO YOU WANNA PARTY DJ SCOTT STEPPIN' OUT/SILY MONET
37	NEW	LOVE SO STRONG SECRET LIFE PULSE-B
38	24	AVED MR. ROY FRESH
39	NEW	GOOD LIFE EVE GASOLINE
40	NEW	I AM I QUEENSRYCHE EMI

## GERMANY compiled by Media Control 1/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TEARS DON'T LIE MARK OH MOTOR MUSIC
2	2	CRANBERRIES ZOMBIE ISLAND
3	4	CONQUEST OF PARADISE VANGELIS EAST WEST
4	5	STAY ANOTHER DAY EAST 17 POLYGRAM
5	3	COTTON EYE JOE REDNEX ZYX
6	8	IT'S COOL MAN XXL ZYX
7	9	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT
8	7	FOREVER YOUNG INTERACTIVE INT
9	6	AN ANGEL KELLY FAMILY EDEL
10	NEW	SHORT DICK MAN 20 FINGERS ZYX
11	NEW	OLD POP IN AN OAK REDNEX ZYX
12	10	CIRCLE OF LIFE ELTON JOHN POLYGRAM
13	13	THERE IS A STAR PHARAO SONY
14	12	ANOTHER DAY WHIGFIELD ZYX
15	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
16	20	WHEN DO I GET TO SING "MY WAY" SPARKS ARISTA
17	11	ALWAYS BON JOVI MERCURY
18	16	RAVE NATION DJ HOOLIGAN EAST WEST
19	19	DIE NACHTIGALL SINGT K2 KOC
20	15	CAN YOU FEEL THE LOVE... E. JOHN POLYGRAM
<b>ALBUMS</b>		
1	1	NO NEED TO ARGUE CRANBERRIES ISLAND
2	3	MARK OH NEVER STOP THAT FEELING MOTOR MUSIC
3	2	KELLY FAMILY OVER THE HUMP EDEL
4	4	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
5	5	BON JOVI CROSS ROAD MERCURY
6	6	WESTERNHAGEN AFFENTHEATER WEA
7	7	SOUNDTRACK THE LION KING PHONOGRAM
8	8	STING FIELDS OF GOLD A&M
9	10	SOUNDTRACK DER KONIG DER LOWEN POLYDOR
10	11	EAST 17 STEAM LONDON
11	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
12	14	J. KADISON PAINTED DESERT SERENADE EMI
13	12	PEARL JAM VITALOY EPIC
14	16	R.E.M. MONSTER WARNER
15	13	BEATLES LIVE AT THE BBC APPLE/EMI
16	15	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
17	NEW	ANDREW LLOYD WEBBER THE VERY BEST OF ANDREW LLOYD WEBBER POLYDOR
18	17	AEROSMITH BIG ONES GEFEN
19	19	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN CONCERT 1994 TELDEC/WARNER
20	NEW	PUR SEILTANZERTRAUM INTERCORD

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	ALBUMS
1	3	CELINE DION THE COLOUR OF MY LOVE EPIC
2	1	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
3	4	PORTISHEAD DUMMY GO! BEAT
4	2	ETERNAL ALWAYS & FOREVER EMI
5	5	OASIS DEFINITELY MAYBE CREATION
6	6	BLUR PARKLIFE FOOD/PARLOPHONE
7	7	JIMMY NAIL CROCODILE SHOES EAST WEST
8	10	CRANBERRIES NO NEED TO ARGUE ISLAND
9	8	BON JOVI CROSS ROAD MERCURY
10	NEW	THROWING MUSES UNIVERSITY 4AD
11	9	EAST 17 STEAM LONDON
12	11	M-PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
13	12	STING FIELDS OF GOLD A&M
14	NEW	THE MAMAS & THE PAPAS CALIFORNIA DREAMIN' POLYGRAM/MTV
15	15	MADONNA BEDTIME STORIES MAVERICK/SIRE
16	17	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
17	16	R.E.M. MONSTER WARNER
18	14	BEATLES LIVE AT THE BBC APPLE/EMI
19	13	STONE ROSES SECOND COMING GEFEN
20	35	R. KELLY 12 PLAY JIVE
21	18	LUTHER VANDROSS SONGS EPIC
22	25	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
23	21	NEW ORDER THE BEST OF CENTERDATE
24	20	INXS THE GREATEST HITS MERCURY
25	23	SADE THE BEST OF EPIC
26	40	GREEN DAY DOOKIE REPRISE
27	33	MASSIVE ATTACK PROTECTION VIRGIN
28	26	AEROSMITH BIG ONES GEFEN
29	22	PJ & DUNCAN PSYCHE—THE ALBUM TELSTAR
30	NEW	BLACK DOG SPANNERS WARP
31	19	ELVIS PRESLEY ESSENTIAL COLLECTION RCA
32	27	PINK FLOYD THE DIVISION BELL EMI
33	34	SIOUXSIE & THE BANSHEES THE RAPTURE WONDERLAND/POLYDOR
34	24	LOUIS ARMSTRONG WE HAVE ALL THE TIME IN THE WORLD EMI
35	30	CHRIS REA THE BEST OF EAST WEST
36	28	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC
37	32	CYNDI LAUPER TWELVE DEADLY CYNS... AND THEN SOME EPIC
38	31	UB40 LABOUR OF LOVE—VOLUMES I & II DEP INTL
39	29	MARIAH CAREY MUSIC BOX COLUMBIA
40	NEW	MADNESS DIVINE MADNESS VIRGIN

## FRANCE (SNEP/IFOP/Tite-Live) 1/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN MERCURY
2	4	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
3	6	SATURDAY NIGHT WHIGFIELD POLYGRAM
4	2	SECRET MADONNA WARNER
5	5	CHACUN GA ROUTE K.O.D. VIRGIN
6	7	SHORT DICK MAN 20 FINGERS EMI
7	17	ALWAYS BON JOVI MERCURY
8	8	REGULATE WARREN G & NATE DOGG ISLAND
9	10	ALL I WANNA DO SHERYL CROW A&M
10	13	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
11	3	I SWEAR ALL-4-ONE ATLANTIC
12	12	IT'S A RAINY DAY ICE MC POLYGRAM
13	9	LA CORRIDA FRANCIS CABREL COLUMBIA
14	14	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
15	15	COME OUT AND PLAY OFFSPRING PIAS
16	NEW	LOVE RELIGION U96 MOTOR/POLYGRAM
17	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
18	NEW	LET THE BEAT GO ON DR. ALBAN NN&B
19	20	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
20	16	GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER EPIC
<b>ALBUMS</b>		
1	3	BOYZ II MEN II MOTOWN
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	1	SOUNDTRACK THE LION KING SONY
4	9	RENAUD A LA BELLE DE MAI VIRGIN
5	5	ICE MC ICE'N GREEN POLYGRAM
6	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	6	MARIAH CAREY MUSIC BOX COLUMBIA
8	7	SOUNDTRACK FARNELLI AUVIDIS
9	19	PATRICK KAAS TOUR DE CHARME COLUMBIA
10	14	OFFSPRING NATION BARCLAY/POLYGRAM
11	11	SOUNDTRACK PULP FICTION BMG
12	15	JEAN FERRAT FERRAT 95 TEMEY
13	10	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 WARNER
14	18	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	13	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM
16	12	BEATLES LIVE AT THE BBC APPLE/EMI
17	17	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
18	17	LES ENFOIRES LES ENFOIRES AU GRAND REX WEA
19	NEW	LES ENFOIRES LES ENFOIRES AU GRAND REX WEA
20	20	M.C. SOLAAR PROSE COMBAT POLYGRAM

## ITALY (Musica e Dischi) 1/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL I NEED IS LOVE INDIANA DISCOMAGIC
2	5	ROUND AND AROUND T.I.P.I.CAL. LUP
3	NEW	LICK IT 20 FINGERS TIME/DOWNTIME
4	4	SURE TAKE THAT RCA
5	3	SONG FOR YOU RADIO DEE JAY FOR CHRISTMAS RADIO DEE JAY
6	2	STRANGE LOVE KINA TIME/ITALIAN STYLE
7	NEW	IL CERCHIO DELLA VITA SPAGNA SONY
8	NEW	MERAVIGLIOSA CREATURA GIANNA NANNINI POLYDOR
9	6	HYPER HYPER SCOOTER EDEL
10	NEW	SHE'S A RIVER SIMPLE MINDS VIRGIN
<b>ALBUMS</b>		
1	3	MARCO MASINI IL CIELO DELLA VERGINE RICORDI
2	1	STING FIELDS OF GOLD A&M
3	2	BON JOVI CROSS ROAD MERCURY
4	4	SOUNDTRACK FORREST GUMP EPIC
5	5	MINA CANARINO MANNARO PDU/EMI
6	8	LITFIBA SPIRITO EMI
7	6	VARIOUS TOP OF THE SPOT POLYDOR
8	10	COLONNA SONORA IL RE LEONE SONY
9	NEW	SADE THE BEST OF EPIC
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK BMG/ARIELA

## SPAIN (TVE/AFYVE) 1/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE ORORO MAX MUSIC
2	2	GENERATION X K. BOY QUALITY MADRID
3	4	TAKE A TOKE C+C MUSIC FACTORY SONY
4	7	LOST IN LOVE LEGEND B. GINGER MUSIC
5	5	TOUCH ME DIGILOVE MAX MUSIC
6	3	TRANCE LINE COMMITTEE MAX
7	NEW	IT'S A DREAM DJ PANDA MAX MUSIC
8	NEW	THE REASONS IN YOU NINA CHRYSALIS
9	NEW	SENSITY WORLD JOEY OANI RECORDS
10	6	E.P. OF HIGH ADVENTURE SUNBEAM GINGER MUSIC
<b>ALBUMS</b>		
1	1	LAURA PAUSINI LAURA PAUSINI DRO/WARNER
2	2	BON JOVI CROSS ROAD MERCURY
3	4	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
4	3	

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 1/28/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	3	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
4	7	OLD POP IN AN OAK REDNEX JIVE
5	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/MERCURY
6	4	ALWAYS BON JOVI JAMBCO/MERCURY
7	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	6	ZOMBIE CRANBERRIES ISLAND
9	NEW	TEARS DON'T LIE MARK OH URBAN/MOTOR
10	8	THINK TWICE CELINE DION EPIC
<b>ALBUMS</b>		
1	2	CRANBERRIES NO NEED TO ARGUE ISLAND
2	1	BON JOVI CROSS ROAD JAMBCO/MERCURY
3	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
4	3	STING FIELDS OF GOLD A&M
5	5	SOUNDTRACK THE LION KING WALT DISNEY
6	8	KELLY FAMILY OVER THE HUMP KEL-LIFE
7	6	BEATLES LIVE AT THE BBC APPLE/EMI
8	9	CARRERAS/DOMINGO/PAVARETTI THE 3 TENORS IN CONCERT 1994 TELDEC/WARNER
9	NEW	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
10	7	EAST 17 STEAM LONDON

## NORWAY (Verdens Gang Norway) 1/28/95

THIS WEEK	LAST WEEK	SINGLES
1	5	OLD POP IN AN OAK REDNEX JIVE
2	3	ZOMBIE CRANBERRIES ISLAND
3	2	STAY ANOTHER DAY EAST 17 LONDON
4	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	4	ALWAYS BON JOVI MERCURY
6	8	BASKET CASE GREEN DAY WARNER
7	1	COTTON EYE JOE REDNEX JIVE
8	9	ANOTHER NIGHT THE REAL MCCOY BMG
9	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
10	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
<b>ALBUMS</b>		
1	1	JENTER OG SANN DI DERRÉ SONET
2	6	YAKI DA PRIDE MEGA
3	7	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
5	5	DANCE WITH A STRANGER UNPLUGGED HITS NORSK/BMG
6	3	VARIOUS ABSOLUTE MUSIC 12 EVA
7	NEW	VARIOUS WORK THAT BODY NA
8	2	TRAVELIN' STRAWBERRIES THE JULPKOLANDER EMI
9	NEW	EAGLES HELL FREEZES OVER MCA
10	NEW	VARIOUS THE BEST OF ANDREW LLOYD WEBBER POLYGRAM

## SWEDEN (GLF) 1/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	STAY ANOTHER DAY EAST 17 LONDON
2	NEW	LOVE RELIGION U96 POLYDOR
3	4	BASKET CASE GREEN DAY WARNER
4	4	ZOMBIE CRANBERRIES ISLAND
5	NEW	EN JAVEL PA KARLEK GLENMARK/ERIKSSON/STROMSTEDT METRONOME
6	2	OLD POP IN AN OAK REDNEX JIVE
7	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
8	3	THE RIDE BASIC ELEMENT EMI
9	NEW	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	9	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
<b>ALBUMS</b>		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	NEW	E-TYPE MADE IN SWEDEN STOCKHOLM
3	5	GREEN DAY DOOKIE WARNER
4	8	SOUNDTRACK THE LION KING POLYGRAM
5	2	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
6	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	9	STING FIELDS OF GOLD A&M
8	7	NORDMAN NORDMAN SONEI/POLYGRAM
9	3	BON JOVI CROSS ROAD MERCURY
10	NEW	OFFSPRING SMASH EPITAPH

## PORTUGAL (Portugal/AFP) 1/18/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	LAURA PAUSINI LAURA PAUSINI WARNER
2	3	BON JOVI CROSS ROAD MERCURY
3	8	VARIOUS SUPERMIX 9 VIDISCO
4	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	7	VARIOUS TOP STAR 94/95 VIDISCO
6	5	MADREDEUS O ESPÍRITO DA PAZ EMI
7	6	PEDRO ABRUNHOSA/BANDEMONIO VIAGENS POLYDOR
8	NEW	PEARL JAM VITALOGY EPIC
9	NEW	VARIOUS BIOGRAFIA DO FADO EMI
10	NEW	STING FIELDS OF GOLD A&M

## NEW ZEALAND (RIANZ) 1/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
2	2	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY
3	3	HEADLESS CHICKENS GEORGE/CRUISE CONTROL FESTIVAL
4	5	ON BENDED KNEE BOYZ II MEN MOTOWN
5	4	SUPERGROOVE TRACTOR BMG
6	6	ALL I WANNA DO SHERYL CROW A&M
7	9	SPIN THE BLACK CIRCLE PEARL JAM EPIC
8	7	ZOMBIE CRANBERRIES ISLAND
9	NEW	TOMORROW SILVERCHAIR SONY
10	NEW	SHORT DICK MAN 20 FINGERS FESTIVAL
<b>ALBUMS</b>		
1	1	SOUNDTRACK FORREST GUMP EPIC
2	4	HARRY CONNICK JR. SHE SONY
3	3	PEARL JAM VITALOGY EPIC
4	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	NEW	SADE THE BEST OF SONY
6	2	QUEEN GREATEST HITS I & II EMI
7	NEW	R.E.M. MONSTER WARNER
8	NEW	DAVE DODDYN TWIST SONY
9	5	CLIFF RICHARD HIT LIST EMI
10	7	SOUNDTRACK THE LION KING SONY

## SWITZERLAND (Media Control Switzerland) 1/28/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	3	STAY ANOTHER DAY EAST 17 LONDON
3	4	OLD POP IN AN OAK REDNEX JIVE
4	2	AN ANGEL KELLY FAMILY DINO
5	5	IT'S COOL MAN XXL/PETER "COOL MAN" STEINER PHONOGRAM
6	6	TEARS DON'T LIE MARK OH POLYGRAM
7	7	CIRCLE OF LIFE ELTON JOHN POLYGRAM
8	8	HYPER, HYPER SCOOTER EDEL
9	NEW	LET THE DREAM COME TRUE D.J. BOBO FRESH
10	NEW	ANOTHER DAY WHIGFIELD PHONOGRAM
<b>ALBUMS</b>		
1	1	KELLY FAMILY OVER THE HUMP OINO
2	3	SOUNDTRACK THE LION KING POLYGRAM
3	2	BON JOVI CROSS ROAD JAMBCO/MERCURY
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	9	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	6	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM
8	10	EAST 17 STEAM LONDON
9	7	STING FIELDS OF GOLD A&M
10	NEW	CHRIS REA THE BEST OF WARNER

## FINLAND (Seura/IFPI Finland) 1/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	KOURIN, KOURIN SIKADUO COLUMBIA
2	4	OLD POP IN AN OAK REDNEX JIVE
3	3	THERE IS A STAR PHARAO DANCE POOL
4	2	WE ARE DIFFERENT MEMBERS OF MAYDAY LOW SPIRIT
5	8	DON'T TELL ME VAN HALEN WARNER
6	NEW	TEARS DON'T LIE MARK OH URBAN
7	NEW	THE RIDE BASIC ELEMENT EMI
8	NEW	VINI, VEDI, VICI IMPERIO EAMS
9	NEW	WHATEVER OASIS CREATION
10	NEW	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY DANCE POOL
<b>ALBUMS</b>		
1	3	CRANBERRIES NO NEED TO ARGUE ISLAND
2	NEW	REMU IN THE SPIRIT OF HURRICANES FAZER/WARNER
3	1	BON JOVI CROSS ROAD MERCURY
4	2	STING FIELDS OF GOLD A&M
5	7	GARY MOORE BALLADS & BLUES 1982-1994 VIRGIN/EMI
6	NEW	OFFSPRING SMASH EPITAPH
7	6	22-PISTEPIRKKO RUMBLE CITY POLYGRAM
8	5	SOUNDTRACK FORREST GUMP EPIC
9	8	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	9	GREEN DAY DOOKIE REPRISE/WEA

## CHILE (APF Chile) 1/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LOS PERICOS PAMPAS REGGAE EMI
2	NEW	ROLLING STONES VOODOO LOUNGE EMI
3	2	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
4	NEW	VARIOUS LO MEJOR DE LA 100 EN '94 EMI
5	NEW	INXS THE GREATEST HITS POLYGRAM
6	NEW	PATRICIA SOSA SUAVE PROFUNDO EMI
7	4	VILMA PALMA E VAPIROS FONDO PROFUNDO BARCA
8	7	VARIOUS LA MAQUINA DEL SONIDO BMG
9	NEW	BEATLES LIVE AT THE BBC APPLE/EMI
10	3	LOS FABULOSOS CADILLACS VASOS VACIOS SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NEW ZEALAND:** Slugging it out through Europe at the tail end of winter on the *Pop Will Eat Itself* "Amalgamation Tour" wasn't exactly the most pleasant of experiences for dance-rock crossover act the *Headless Chickens*. But the band returned home for summer to the best Christmas gift anyone could ask for, a No. 1 single—"George/Cruise Control" (Flying Nun). The band, which began as a brooding alternative outfit, has enjoyed consistent local success in the past few years, and reactions in the international press have been extremely favorable. Britain's *Melody Maker*, for example, hailed the group in a major article citing similarities with *Portishead*, *Shara Nelson*, and *Massive Attack*, while noting the *Chickens'* harder edge. The band has headed for Australia, where it is enjoying chart success with a remix of "Cruise Control." **GRAHAM REID**

**GERMANY:** It took three years for multi-instrumentalist, composer, producer, painter, and actor *Jolly Kunjappu* to complete his extraordinary album "The Power Of Silence" (Prudence/BSC Music), released in the autumn of 1994. Containing the contributions of 20 musicians from 18 countries, the album is a heady mixture of rock, reggae, and ethnic grooves and is very much a product of



Kunjappu's unique multicultural background. Born and raised in the harbor city of Madras, India, he grew up listening with equal interest to traditional Indian music and modern western rock. Having moved to Europe in 1970, Kunjappu played percussion on the *Rolling Stones'* 1974 album "It's Only Rock'n'Roll" and performed on stage with the group on its world tour that year. After releasing his first single, "Police Car Is Coming" (PolyGram), a discotheque hit in 1975, he traveled the world, living and playing for a while with local musicians in Africa. In 1982, he released his debut album, "I Love Dancing," and for the follow-up, "Warm Embrace" (1986), he recorded with such jazz greats as *Larry Coryell*, *Rick Keller*, and *Wolfgang Lackerschmidt*. After releasing his third album, "It's Magic" (1988), Kunjappu toured throughout Europe with *Airto Moreira* and *Klaus Doldinger's Passport*. His latest album, "Touching The Spirit," is a compilation of his more contemplative instrumental themes, along with two new songs. **ELLIE WEINERT**

**IRELAND:** The growing strength of independent Irish labels is typified by the hectic release schedule of albums and singles by a wide variety of artists all on *Pat Dempsey's Lodge Records*. Providing an overview "Musical Tourists 3," a rock, pop, and country sampler that showcases such promotional singles as *Southpaw's* "Me And The Boys," *Kim Jackson's* "He Makes Me Feel Alright," and *Barry Ronan's* "Easy Street." Then there is the four-track CD by *The Hitchers*, which is notable for an amusing song about unrequited love called "She'll Be Sorry." The band, which comes from the *Cranberries'* hometown of Limerick, won the first Mitchelstown Deer Festival new band competition. Rock singer *Andrew Hayman*, from Canvey Island, Essex, England, has released a very commercial single, "Make It Happen," while two country-rock acts making waves are *Blackheart* ("Too Hot To Handle"), fronted by *Roisin O'Shea* and her American songwriting partner *Don Robinson*, and *Strength In Numbers*, from the Portlaoise/Mountmellick area, whose debut album is called "Transgression." Also signed to the label is contemporary rock outfit *Volcanic Earth* from Cork, optimistically described as a semi-unplugged combination of *Lou Reed*, *Eric Clapton*, and *Mark Knopfler*. **KEN STEWART**

**SPAIN:** Singer/songwriter *Luis Eduardo Aute* has not lost his creative edge after nearly 30 years of making records and touring. Nor is he overwhelmed by the last year's successes of his colleagues and friends *Victor Manuel*, *Ana Belen*, *Joan Manuel Serrat*, and *Joaquin Sabina*, who have enjoyed No. 1 hits after more than 25 years in the industry. Aute has issued what he calls a "multimedia entertainment" titled "Animal"—a book of drawings and poems that includes a 25-song CD. "I plan to transfer the lot onto a CD-ROM format," Aute says. "I feel a growing need to get out of routines and to experiment, and I want to take all this to the stage." Accordingly, in February, he starts a two-month tour of Spain with a show that incorporates big screens, slides, and sound effects and will feature him reading his poems as well as playing guitar and singing. Aute has broad musical interests. New age musicians *Suso Saiz* and *Gonzalo Lasheras* accompany him on his new CD, and his last record, "Mano A Mano" (Hand To Hand), released in 1993, was recorded with Cuban Nueva Trova musician *Silvio Rodriguez*. **HOWELL LLEWELLYN**

**FRANCE:** The nation is rediscovering some of its favorite older songs and singers. The veteran *Charles Aznavour*, who for many years was responsible for his own production, has signed to a major label again: EMI. *Michel Sardou*, enjoying sales of 600,000 copies for his latest album, "Selon Que Vous Serez" (As Long As You'll Be There), on the *Trema* label, will undertake an unbelievable six-month season this year at the leading central Paris venue, the *Olympia*. And *Warner Bros.* France has signed *Serge Lama*, a cornerstone of the *PolyGram* stable in the late '70s and early '80s. For the last 10 years, Lama has concentrated on his acting career, but his absence left a great void in the French popular-song sector. "The record industry hesitated before signing up Lama again," says *Philippe Laco*, general manager of *WEA France*. "He was one of the leading figures of an era that has since changed; that of singers who could really sing. The niche was empty, but the demand was really strong among the 30- to 50-year-olds... To produce music just to satisfy the latest fashion is decidedly unfashionable," says *Laco*. During his 10-year absence, Lama wrote more than 200 songs. Eleven of them appear on the album "L'Amour Avec Elle" (Love With Her), which is selling 5,000 copies a week. That figure may increase dramatically when Lama begins a tour of France in February. **PHILIPPE CROCCQ**



## 'Immortal Beloved' Seeks To Copy 'Amadeus' Success

**HIS MUSIC** is branded by a listener as "obscene, unsuitable for the young" because of its passionate intensity. He threatens the establishment with his support for radical political change. And his music conveys the turmoil of his times.

The description is not of a hardcore rap artist nor a rock act of the '90s. It is the portrait of **Ludwig Van Beethoven** conveyed in the new film "Immortal Beloved" from director **Bernard Rose**, which was released in the U.S. on Dec. 16, Beethoven's birthday. It is set for staggered release in Europe and other international markets in the weeks ahead.

Whatever the commercial fate of the film may be, the soundtrack, released on the Hamburg-based Sony Classical label, has already reached No. 3 with a bullet on the Top Classical Album chart. And however moviegoers respond to Rose's fictional plot, a large mainstream audience of nonclassical fans seems certain to rediscover the power of Beethoven's work through "Immortal Beloved" as many did the music of Mozart through the film "Amadeus" a decade ago.

"We're very optimistic about how this will do worldwide," says **Brian Stewart**, marketing executive with Sony Classical in Hamburg. The soundtrack was recorded by the London Symphony Orchestra, under the direction of **Sir Georg Solti**, and represents a rare break for Solti from his 45-year exclusive partnership with Decca Records. But it also unites him with a stellar cast of soloists, including **Yo-Yo Ma**, **Emmanuel Ax**, and **Murray Perahia**, who are all Sony Classical artists.

"Since it is a Sony picture, it was decided right from the beginning that they wanted to release the soundtrack on Sony Classical," says Stewart. Sony is well aware of the parallels between "Immortal Beloved" and "Amadeus" in exposing a great composer's music to a mainstream audience. However, says Stewart, "the general climate for classical music today is much more receptive than when 'Amadeus' came out [in 1984]."

Purists may cringe at the excerpts of complete works that inevitably make up a classical music soundtrack. But such packages can undeniably serve as gateways for new listeners to the classical genre.

Among the ways in which "Immortal Beloved" clearly succeeds is in placing Beethoven's timeless repertoire back into the context of a specific time and place: Europe in the revolutionary era of the late 18th and early 19th centuries. Remarkable locations in unspoiled

Prague were transformed into Beethoven's Vienna. Re-created scenes of political and emotional upheaval provide a fresh understanding of well-loved symphonies.

"Beethoven really was on the side of the revolutionaries both in his politics and his music," says Stewart. "It's good to emphasize that he did things in his music deliberately to jolt people and make them sit up and take notice."

"His music has a particular resonance today because we're also living in turbulent times, and there's a disillusionment and questioning spirit that is also present in Beethoven's music."

**BUBBLING UP:** The frothy British pop act **Shampoo** has cracked the Top 10 on the Japanese album chart with its debut album, "We Are Shampoo," released by Food/Parlophone Records in the U.K. EMI reports that the album has surpassed sales

of 100,000 in Japan, where the squeaky-sweet duo known only by their first names of **Jacqui** and **Carrie** recently made its second visit. The pair also has made a promotional tour of Singapore, Hong Kong, Kuala Lumpur, and Bangkok.

**CELTIC FEAST:** In announcing the new Celtic Heartbeat joint venture with Atlantic Records, a new label specializing in authentic Irish music (Billboard, Jan. 28), U2 manager **Paul McGuinness** said, "There is a wealth of musical talent in Ireland, not only in the rock'n'roll genre." Such a wealth, in fact, that no single label can dominate even the traditional music field. "The Celtic Heartbeat Collection" will preview the new label's roster of the chant-choir **Anuna**, singer **Frances Black**, violinist **Maire Breatnach**, Clannad, and **Alec Finn**, the guitarist and bouzouki player who co-founded **DeDannan**.

Also well worth checking out is a new collection of Irish folk music, "Celtic Graces," featuring tracks by **Christy Moore**, **Paul Brady**, **Andy Irvine**, the **Bothy Band**, **Davy Spillane**, and Clannad and DeDannan.

It is part of the EMI Hemisphere series, which, in the past year, has distinguished itself as one of the finest major-label imprints of music from throughout the world.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2316.*

### HOME & ABROAD



by Thom Duffy

## Alternative Surge Creates Canada A&R Frenzy Majors Take Note As Its New Acts Get World Acclaim

BY LARRY LeBLANC

**TORONTO**—Ever since a high number of grass-roots alternative-styled bands here began to enjoy sizable success releasing their own independent recordings three years ago, intense bidding between Canadian-based record companies or publishers has become far more frequent.

Initially leading the way in sparking interest from several sources have been **Barenaked Ladies**, **Sloan**, **Moxy Frivous**, the **Waltons**, **Dough Boys**, **I Mother Earth**, and **Salvador's Dream**.

In the past year, there was stiff competition to sign **Ashley Maelsaac**, **King Cobb Steelie**, **Moist**, **Philosopher Kings**, **Bass Is Base**, **Lowest of the Low**, the **Killjoys**, **Why The Sky**, and **Change Of Heart**.

Flushed with independent success and fiercely determined to continue handling their careers on their own terms, many of these groups sought



BASS IS BASE

and often have received hefty signing bonuses, sizable tour or video commitments, full artistic control of their music, or confirmed international releases when signing.

**Al Mair**, president of **Attic Music Group**, Canada's leading independent label, argues that competition is forcing labels to ante up too many things. "A lot of money is being pissed away because of the feeding frenzy," he says. "A lot of the acts being signed don't... cut it."

"A bidding war doesn't scare me, if it's an act I really want," says **Joe Summers**, president of **A&M/Motown/Island**. "However, you must establish in your mind how far you can go with

an act."

**Rick Camilleri**, president of **Sony Music Entertainment (Canada)**, believes that not all contracts are dependent on financial points. "It's an oversimplification to say [all deals are about] dollars and cents," he says. "There are other things, like [the label] meshing with the creative vision."

As a result of Canada's vibrant grass-roots alternative scene, Canadian A&R has dramatically changed in recent years. Whereas Canadian major labels and publishers once shied away from signing fringe-type or alternative acts, they now eagerly seek out such talent. Additionally, most of them in the past three years have hired young talent scouts to continually monitor street-level activity.

"Most labels now have talent scouts waking up the A&R guys," says **David Bendeth**, vice of president A&R at **BMG Music Canada**. "They're out at groups at [Toronto clubs] **Sneaky Dee's**, the **Rivoli**, and 'Elvis Monday's' [a local talent showcase] and staying for four hours. If it's not a young scout from a label, it's young publishers like **Barb Sedun** [EMI Music] or **Anne Marie Smith** [Warner/Chappell Music]."

Increased competition also puts intense pressure on interested parties to initiate contact, and even deals, sometimes before the act releases its independent recording.

"You want to be there from the inception to when they're ready for a major deal," says **Laura Bartlett**, GM/VP of **Virgin Music Canada**. "You cannot be the label jumping on the bandwagon as they have indie success. You want to be there before that."

**Mercury/Polydor** president **Doug Chappell**, who tries to avoid bidding wars, says he tries to find bands his competition hasn't discovered yet. "We're looking to be ahead of the pack," he says. "Mind you, if something shows up that everybody chomping at the bit to sign and we want it, I'll be in there."

Another person who is cautious about new, unproven bands seeking hefty signing bonuses has been publisher **Frank Davies**, president of **TMP-The Music Publisher**. "When

this [indie scene] started getting strong three year ago, it became a series of bidding wars for these type of bands, and in some cases, American [labels or publishers] were involved," he says. "I wasn't prepared to compete [financially]. We're now trying to do is spot street bands before they get too big a following."

"As a publisher, we have to get in early or the deal gets very expensive later," says publisher **Jerry Renewych**, president of **Warner/Chappell Music Canada**. "We recently co-financed a tour across the country of a development act, without any contractual obligation other than a verbal understanding."

Some industry figures say that



THE KILLJOYS

some bands are being picked up too early, before gaining enough of a foothold of support in the marketplace.

"There's some bands coming out of the garage, and two weeks later, everybody's tripping all over themselves at their gig," says **Trombley**.

**Kim Cooke**, VP of A&R, **Warner Music Canada**, says, "[Competition is] forcing decisions to be made sooner with acts not fully developed."

**Mercury/Polydor's Doug Chappell** agrees. "One band I was interested in thought they had all the answers," he says. "I just couldn't get the songs out of them, and they refused to re-record anything off their indie project."

Several industry figures argue that by aspiring to be the next **Barenaked Ladies** or **Moist**, many newcomers have unrealistic expectations of what their value is. "Out of every record on [The Record's] indie top 10, there's one or two bands that are very successful, selling eight to 10 thousand copies," says **Summers**. "They're getting \$8 a piece [for their indie product], which gives them the illusion that once they sign with a major, they're really going to get rich. They don't realize the reasons labels have to get a margin is because we're investing dollars."

### MAPLE BRIEFS

**Alan Fletcher** has been appointed director of strategic projects at **Warner Music Canada**. At **Virgin Music Canada**, both **Carole MacDonald** and **Doug Caldwell** have been named national marketing managers, and **Nancy Yu** is now national publicity/media relations manager.



**Gold And Platinum.** At her recent sold-out concert in **Calgary, Alberta**, **BMG/BNA** artist **Lorrie Morgan** is presented with a gold award for Canadian sales of "War Paint" and a platinum award for "Watch Me." Pictured, from left, are **Doug Kinashuk**, **BMG branch manager, Alberta/Saskatchewan**; **Morgan**; and **Conan Daly**, **BMG promotions representative, Calgary**.

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# CANADA

## Canadian Music Industry Is Healthy, Wealthy And Wise

The Great North Is A Gold Mine Of Talent, Nurturing A Wide Range At Home And Breaking Stars Abroad

BY LARRY LEBLANC

**TORONTO**—Despite the country being oft described as a small player in a huge world market, Canada has more than its share of artists with international profiles and supports a \$600 million [Canadian] domestic music industry.

Among the Canadians best-known internationally are pop artists Celine Dion, Bryan Adams, Rush, k.d. lang, David Foster, Roch Voisine, Leonard Cohen, Crash Test Dummies, Sarah McLachlan, Snow and Tom Cochrane.

Additionally, recordings by Canadians Loreena McKennitt, Cowboy Junkies, Bruce Cockburn, Jane Siberry, Ferron, Oliver Jones, Barenaked Ladies, Colin James, Tea Party, Moist, Michelle Wright and The Holly Cole Trio are now apt to fly off the shelves in such far-flung locales as Munich, Tokyo and Nashville.

"At one time, Canada would have only one big act internationally, but now there are so many happening," says Joe Summers, president of A&M/Motown/Island.

"We celebrated 1994 with nine [Canadian] artists going gold or better, which is unprecedented," adds Rick Camilleri, president of Sony Music Entertainment (Canada). "Celine Dion's 'The Colour Of My Love' went diamond [1 million units], and [French Canadian singer] Mario Pelchat went platinum."

### CULTURE CLASH

Though industry spokespersons have difficulty explaining what separates American and Canadian culture, they all agree Canadian music is unique.

"The honesty and pureness in Canadian music is really pronounced now," declares EMI Music Canada president Deane Cameron. "Around the world, music has become more honest, more personal, and has more integrity than previously. These are all basic traits Canadians, in general, have."

"In the past, our successes were often formula acts, which sounded similar to what was going on in Britain and America," continues Cameron. "Many of the Canadian acts now breaking internationally are not typical ones."

Despite impressive domestic sales of their music, Canadian artists are more intent than ever on making international gains. Among the Canadian talent now aggressively vying for a bigger share of international markets, particularly in the U.S., are pop acts Jann Arden, Mae Moore, Alanis (recently signed to Madonna's Maverick label), Barenaked Ladies, Susan Aglukark, I Mother Earth, Rheostatics, hHead, Kashtin, Moist, Moxy Fruvous, 13 Engines, Sloan and Tea Party; jazz singer Diana Krall; and country acts Charlie Major, Prairie Oyster, Patricia Conroy, Shania Twain, Lisa Brokop and the Moffats.

Last year, the Crash Test Dummies' second Arista album, "God Shuffled His Feet," sold 3.7 million units worldwide; Sarah McLachlan's "Fumbling Towards Ecstasy" Arista album sold 1.2 million units worldwide. While industry figures here are generally encouraged by the international breakthroughs of these Canadians, many are puzzled there aren't more successes, particularly in the U.S.

Although 110 Canadian acts toured outside Canada in 1994, several industry sources note that too many of them only do short jaunts outside Canada, preferring to live off domestic tours and record sales.

"A lot of Canadian groups won't do a full-blown nine-month U.S. tour and lose their asses," says Terry McBride, McLachlan's manager and president of Nettwerk Production, Canada's premier modern-rock label. "They sell so many records in Canada that they don't treat foreign marketplaces as priorities. One six-week tour doesn't do it."

"Sarah worked her buns off on [her 1992 album] 'Solace'—all for the setup of 'Fumbling,' making sure we had enough fans that we'd be on Billboard's Top 100 in the first couple weeks of release. We started touring two weeks after the release, knowing we were going to lose our asses. But we sold 10,000 units in the first week, another 13,000 units the following week, and we were off to the races."



Crash Test Dummies haven't been shuffling their feet.



Sarah McLachlan's "Solace" tour set up "Ecstasy."

### DOMESTIC SCORES

Like others, Canadians themselves often have difficulty defining what distinguishes them from Americans and puzzle over the enormous Canada-only popularity of domestic acts The Tragically Hip, Blue Rodeo, The Rankin Family, Barenaked Ladies, 54\*40, Moist, Mae Moore, Dream Warriors and Barney Bentall.

The Tragically Hip has chalked up Canadian sales of 500,000 units of its current album, "Day For Night," according to MCA Records Canada president Ross Reynolds. Yet, despite substantial U.S. touring for the past five years, the band has been unable to crack America. This could change with a recent U.S. label switch-over, from MCA to Atlantic Records. The company is launching the album there this month.

With justifiable pride, Stan Kulin, president of Warner Music Canada, details the impressive Canadian sales of Blue Rodeo and Barenaked Ladies, both of whom have been unable to gain strong footholds outside Canada. "Sales of Blue Rodeo's five albums are over a million units," says Kulin. "There are few Canadian bands which have had that kind of consistency. The Barenaked Ladies album ['Maybe You Should Drive'] is over 200,000 copies, while their debut ['Gordon'] has sold 850,000 copies."

EMI's Cameron says sales of his company's domestic roster in 1994

was impressive. "The Rankin Family's album 'Fare Thee Well' is over 400,000 units, and their album 'North Country' is over 300,000," he notes. "Moist is double-platinum [200,000]; albums by Tea Party, Colin James And The Little Big Band, Rita MacNeill and Stompin' Tom Connors are all platinum [100,000]; and I Mother Earth is gold [50,000 units]. Also, Anne Murray had two golds, and [traditional singer] John McDermott had two golds and a platinum."

Cameron says he's excited about the impending June album release of the company's top domestic priority, Tom Cochrane. The singer/songwriter's 1992 "Mad Mad World," propelled by "Life Is A Highway," achieved U.S. gold, charted in Australia, Portugal, Germany and the U.K., and sold 996,000 units in Canada, according to Cameron. "This record is more contemporary than anything Tom's done before," he says.

Among impressive multinational-signed or -distributed acts expected to emerge in Canada in 1995 are the Watchmen, Dough Boys, Sven Gali, Sara Craig, Ginger, the Odds, Headstones, Philosopher Kings, Junkhouse, Our Lady Peace, Gandharvas, Merlin, Furnaceface and Eric's Trip. There also have been a number of key major-label signings recently, including King Cobb Steelie, the Killjoys, Econoline Crush, Change Of Heart, the Killjoys, Ashley MacIsaac and Bass Is Base, all of whom should be active this year.



Diamond-seller Celine Dion



The Rankin Family has found success in the "North Country."

Additionally, the college-and-club-driven alternative scene continues to bubble with such potent talent as Treble Charger, Monoxides, Zen Bungalow, Punjabi By Nature, Merrill Nisker, Thrush Hermit, Rusty, Len, Adam West, Veda Hille, Bung, Squirrel, Satanatras, Corky And The Juice Pigs, and Big Rude Jake.

Citing the widespread industry support of domestic music in this country, Michael McCarty, president of EMI Music Publishing Canada, says, "Canada is one of the most incredible places to be for music right now. Indie-friendly retailers, such as Sam The Record Man, HMV Canada, Sunnsc and A&B Sound—along with MuchMusic—have fostered an incredible indie scene in which bands can make their own records and earn scads of money."

### BEST INDIES

Canada's remarkably eclectic independent-alternative sector continues to be supported by such labels as murderrecords, lunamoath, Zulu, Sabre Toque, Sonic Unyon, Derivative, Gritty City and Mint. And a number of new bands continue to release, promote and market their own records.

While many new bands are happy with their indie status, others eventually seek affiliations with major Canadian or American labels or—as is the case with hardcore Numb, Dogpile, Masochistic Religion, Bum, Bitter Grin and Rise—have searched out European label deals.

"A lot of indie bands are not interested in signing with either a multinational or a [major] Canadian independent," notes Cameron. "By the time you meet them, you find they know about the music business and understand the costs of touring and making videos."

Labels are hoping the Jan. 1 arrival of New Country Network, Canada's first country-video channel, will boost a beleaguered community that

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# CANADA

## Canada's Musical Melting Pot

INCREASED MULTICULTURALISM BRINGS VARIETY AND VITALITY

BY NICHOLAS JENNINGS

It may not yet rival rock or country, but world music—with styles ranging from bachata and bhangra to soca and soukous—is on the rise in Canada.

Springing up in large multicultural cities like Toronto, Montreal and Vancouver, the scene boasts a growing number of recording artists who are finding ways to cross over to the mainstream.



South African Lorraine Klaasen

So far, success has come mostly from African, Asian, Caribbean or Latin communities, where an act can easily sell several thousand copies of independently produced cassettes and CDs. But as festivals, clubs, indie labels, college radio and even a few adventurous commercial stations feature more worldly sounds, those acts are quickly gaining wider exposure.

It is not inconceivable that the next Youssou N'Dour or Juan Luis Guerra will come not from Senegal or the Dominican Republic but from Canada.

Says Derek Andrews, music programmer at Toronto's Harbourfront arts complex, which books Canadian world-beat acts throughout the summer, "No one's getting rich yet, but there's an awful lot of talent, and it's becoming a viable part of the music scene."

Clubs like Toronto's Bamboo and Montreal's Balatou regularly showcase local African, Caribbean and Latin bands. And at least one commercial radio station, Montreal's Mix 96 FM, is now featuring a weekly world-beat show with some Canadian content.

MuchMusic, Canada's answer to MTV, has just expanded its weekly world-music program, "Clip Trip," to one hour. Producer Morgen Flury-Long says that will inevitably mean more airtime for videos by Canadian acts.

For his part, Andrews points to recent recordings as a measure of the "maturity" and growth of world music in Canada. "More and more artists are learning the tricks of the trade," he says, "getting into studios where they're turning out first-rate albums."

In fact, the number of musicians submitting albums to the Best Global Pop category of the Juno Awards, Canada's equivalent of the Grammys, has doubled, from 21 in 1993 to 43 in 1994. And while most are self-produced projects, others are on indie labels.

Montreal's Justin Time Records, distributed by Fusion III, recently released "Free At Last," a mbaqanga album by that city's South African-born singer Lorraine Klaasen. And Toronto's Dark Light Music, with distribution through Denon, has put out "Trouble, Trouble," a lively soukous collection by local Zairean performer Show-Do-Man.

Meanwhile, distributors like Vancouver's Festival Records are having success with domestic Latin music, including such acts as Orchestra B.C. Salsa, Boying Geronimo and, especially, Ancient Cultures, whose Juno Award-winning "El Camino Real" album has sold more than 10,000 copies.

Several Canadian artists also have scored international deals. Among them are Toronto-based Sudanese pop star Tarig Abubakar, with the London-based Stern's, and bhangra rapper Indian Lion (Multitone/BMG) and West African musician Alpha Yaya Diallo (Stern's), both living in Vancouver.

According to Festival's Jack Schuller, who distributes 25 domestic world-music and native acts to more than 400 stores, the commercial

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## Is Domestic Success Enough?

Canadian Industry Struggles With Identity, Thinks Local Acts Should Act Globally

BY JEFF BATEMAN

The English Canadian-music market has traditionally been likened to that of a large American state. Economics of scale make mainstream artists who succeed in Canada comparable to American acts who prosper in their hometowns of, say, Atlanta or San Francisco. The logic was summed up neatly a decade ago by Vancouverite Doug Bennett of rock band Doug And The Slugs: "Go big or go home."

To go big at home, unfortunately, is no guarantee of an enduring career. The evidence is littered across the years in the form of such homegrown casualties as Rough Trade, Prism, Honeymoon Suite, Trooper, Platinum Blonde, Luba, Harlequin, The Payola\$ and The Parachute Club. All enjoyed periods of substantial popularity in Canada only to see their careers fade gradually to black when they received a lukewarm reception outside the country.

The development of international departments at the Canadian divisions of EMI, Sony, BMG and Warner Music is evidence that this reality has hit home. Such is the credence now given the world market by the Canadian industry, however, that domestic achievements are frequently downplayed or taken for granted.

Bruce Allen, to use one notorious example, has maintained that Canada is a pip-squeak market that should be treated as an afterthought for any act seeking mainstream success. "My philosophy is always America first," says Allen, longtime manager of Bryan Adams. "If I were starting with a new Canadian act, I'd still sign an American deal over a Canadian one. Adams found out that if they like you in the States, they'll love you in Canada."

This kind of imperious statement has never sat easily with the

says Summers, "but the companies involved earn back their investments and everyone makes some money. And don't forget that all of them have very real shots at international careers."

The key for any artist is momentum, and, for Canadians who have found a measure of success at home, that momentum must come from abroad. "I've always thought of Canada as a large gravity pit that will



The Tragically Hip is curiously overlooked away from home.

pull you down and flatten you out no matter how hard you work to get above it," says Bernie Finkelstein, who credits management client Bruce Cockburn's quarter-century career to artistic credibility and an ability to establish himself in foreign markets. "If you get a hit outside of Canada, particularly in the U.S., then in a sense you get into orbit and can relax a little."

Winnipeg's Crash Test Dummies felt the pull of gravity upon releasing its second Arista/BMG album, "God Shuffled His Feet," in October 1993. "There was a definite feeling that the industry wanted to take us down a peg or two," says manager Jeff Rogers. "It wasn't until we got to No. 2 on [the Billboard Hot 100, with the single "Mmm Mmm Mmm Mmm"] that people in Canada started saying, 'Wow, congratulations. Maybe you aren't a fluke after all.' They said it almost with a sense of disbelief."

Rogers believes the Canadian industry will support developing bands to the hilt, just as they did with the Dummies' multi-platinum debut recording. At a certain point, though, international chart numbers are needed to alchemize romance into true love. "This wall of skepticism and doubt goes up, and it's up to you to scramble over it," he explains. "If you don't get over, they start to write you off. If you do, you get unconditional hugs and respect."

If indeed a wall exists, Toronto's Barenaked Ladies are clinging to its face right now. The Toronto quintet has settled back to earth in recent months with the critically acclaimed "Maybe You Can Drive," a sophomore album that consciously toned down the zany pop style that had catapulted them to massive domestic stardom in 1992-93.

"I can't say I wasn't afraid of this backlash situation," says manager Nigel Best, "but a backlash can come for so many reasons and from so many directions. The fact is that this record has been met with open arms by the media, radio has been very supportive, and we've sold 200,000 copies." That said, Best concedes that "international success would definitely strengthen our position in Canada."

Keith Porteous, of Vancouver's Gangland Artists, says the nation's long-standing inferiority complex plays a part in this story. "A weird kind of psychology exists in the Canadian business," explains Porteous, personal manager of TriStar Music artists Mae Moore and 5+40. "We always suspect that what we embrace here domestically isn't quite as

Continued on page 78



Blue Rodeo enjoys domestic bliss.

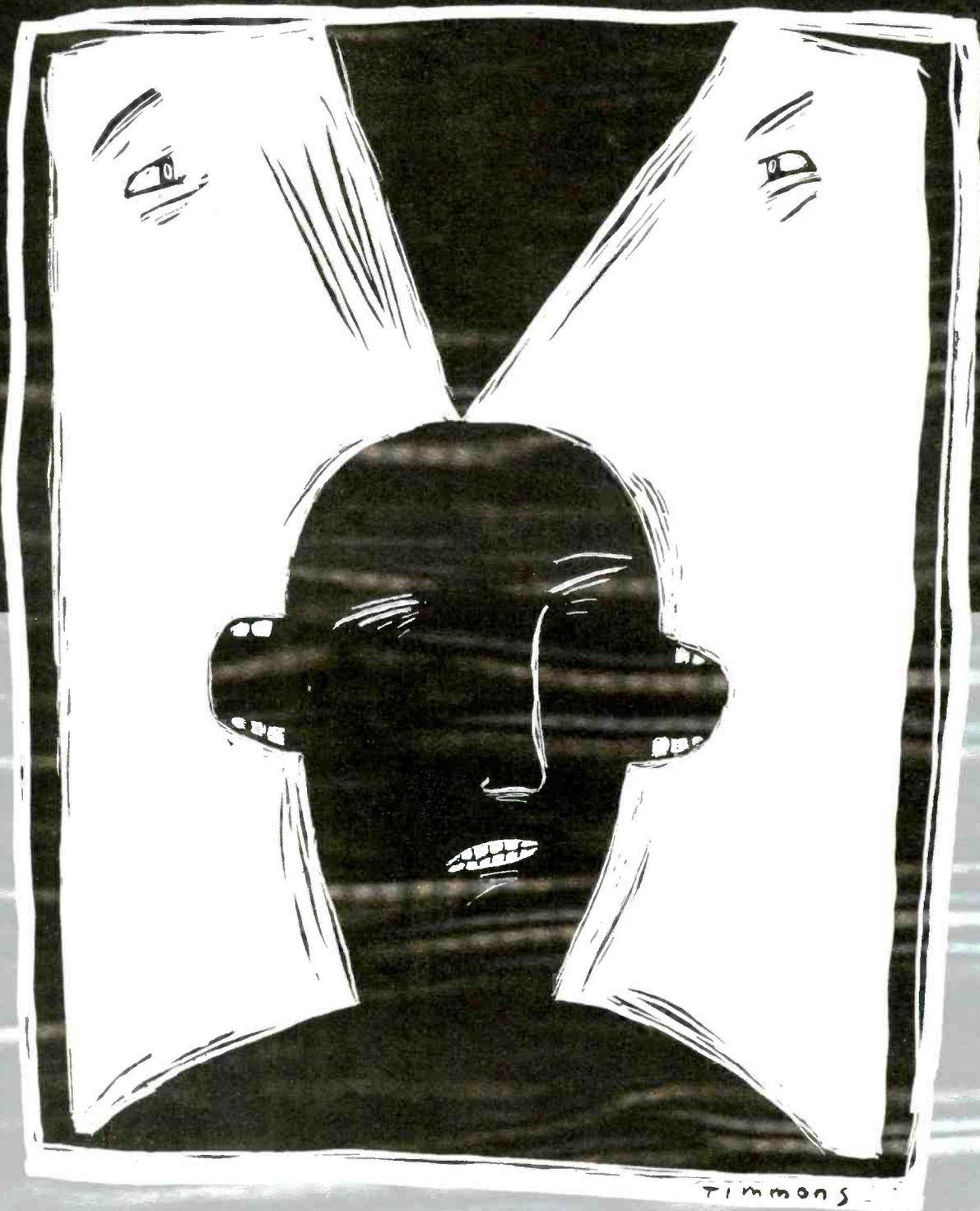
Canadian business. "You almost have to apologize for the fact that some of your artists are successful only in Canada," states Warner Music Canada president Stan Kulin. "Rather than beating ourselves up, I think we should take pride in the fact that over the last five years the industry has recognized that there is a sound peculiar to English Canadians, has adopted it and has seen the international possibilities in it."

Joe Summers, president of A&M/Island/Motown Records of Canada, agrees wholeheartedly. "We underrate ourselves and our market," says Summers. "Every market has a few successes, lots of failures and some great bands that don't travel well. My theory is that maybe certain bands can only sell in Canada. Canadians moan that we don't have a cultural identity, but maybe that identity is tied up with those bands that do well here but can't make it anywhere else."

Both Summers and Kulin concede that foreign success is vital in the big picture, but by the same token they readily celebrate such Canadian stars as The Tragically Hip, Colin James, Rita MacNeil, Blue Rodeo, The Rankin Family and Barenaked Ladies. "Nobody is getting very rich,"

"No great artist ever sees things as they really are. If he did, he would cease to be an artist."

— Oscar Wilde



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Dream Warriors • Econoline Crush • 13 Engines • Alan Frew • David Gogo • Ron Hynes • I Mother Earth  
King Cobb Steelie • John McDermott • Moist • Anne Murray • The Rankin Family • Bob Snider  
Kim Stockwood • The Tea Party

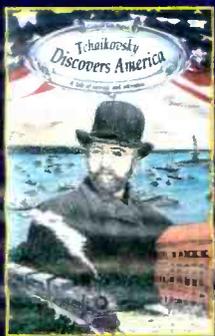
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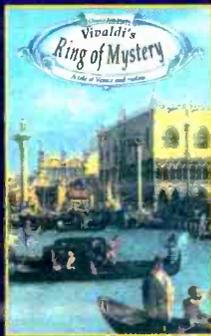
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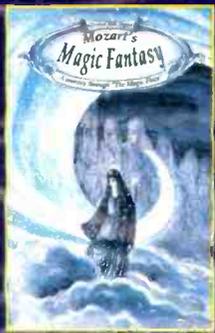
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# CANADA

## DOMESTIC

Continued from page 76

cool, exotic or sophisticated as what's coming from England or America. As Canadians, we're past adolescence and approaching adulthood, but we still have self-doubts."

Given its phenomenal domestic success recently, The Tragically Hip, from Kingston, Ont., frequently is cited as the model of a credible act that can prosper at home without proportional success overseas. One dissenter is manager Jake Gold, who refuses to accept a Canada-only



Barenaked Ladies are dressed for success.

role for the band. "Those kinds of limitations are ridiculous and self-defeating," says Gold. "If you don't get out of Canada, your value at home declines. We're dealing with a world market and have been for years. From our perspective, Toronto is just another stop—like Amsterdam or Chicago."

Go big or go home? Blue Rodeo is the rare veteran Canadian group that has never had to come up with a firm answer to that question. The Toronto quintet has delivered five straight double-platinum albums in Canada since 1987, and their domestic popularity shows no signs of flagging. Now Blue Rodeo is getting a second wind in America, with a new deal through Discovery Records.

"I keep hearing that success in Canada is not as valid as success overseas," says Blue Rodeo manager Susan Gentile. "but that's not something I can comment on from direct experience. We take our Canadian success very seriously. We nurture and respect our fans, and I think that's part of the reason they keep coming back." That Canadians continue to buy Blue Rodeo albums and concert tickets, adds Gentile "is all the legitimization we need." ■

## MUSICAL MELTING POT

Continued from page 76

potential is good if the acts can break out of their respective regions. "Because the country is so large, touring can be prohibitively expensive," says Schuller. "Yet these artists sell most of their recordings from the stage, so it's essential."

Many world-beat bands are discovering that a national touring circuit does exist—at least during the summer—among Canada's 70 folk and jazz festivals, which increasingly feature international styles.

Lorenz Eppinger, of the Amok agency in Milton, Ont., has successfully booked 20-date winter tours across western Canada for Toronto bands, including I Mother Tongue, whose "Enai" album has sold 5,000 copies, and Abubakar's Afro-Nubians. "I promote them as danceable and highly accessible acts, which they are," says Eppinger. "A lot of club owners like the exotic element of it too."

Toronto-based producer Billy Bryans, who won a 1992 Juno for his domestic world-beat compilation, "The Gathering," firmly believes that Canada will produce a major global-music pop star within the next five years. "The talent is definitely here," says Bryans, who currently is working with Somali pop act The Shego Band. "The sound is distinctly Canadian, combining ancient and modern elements from many different cultures."

With large, growing communities of Somalis in Toronto, Chinese in Vancouver and Haitians in Montreal, the day will ultimately come when Canadian music sounds less like Bryan Adams and more like, say, Eyal Manigat, a Haitian-born Montrealer with a vibrant African-roots sound similar to Island recording act Boukman Eksperyans.

"If you look at Canada's multicultural makeup," concludes Eppinger, "this is really contemporary Canadian pop—not world music at all." ■

Nicholas Jennings is a Toronto-based music journalist.

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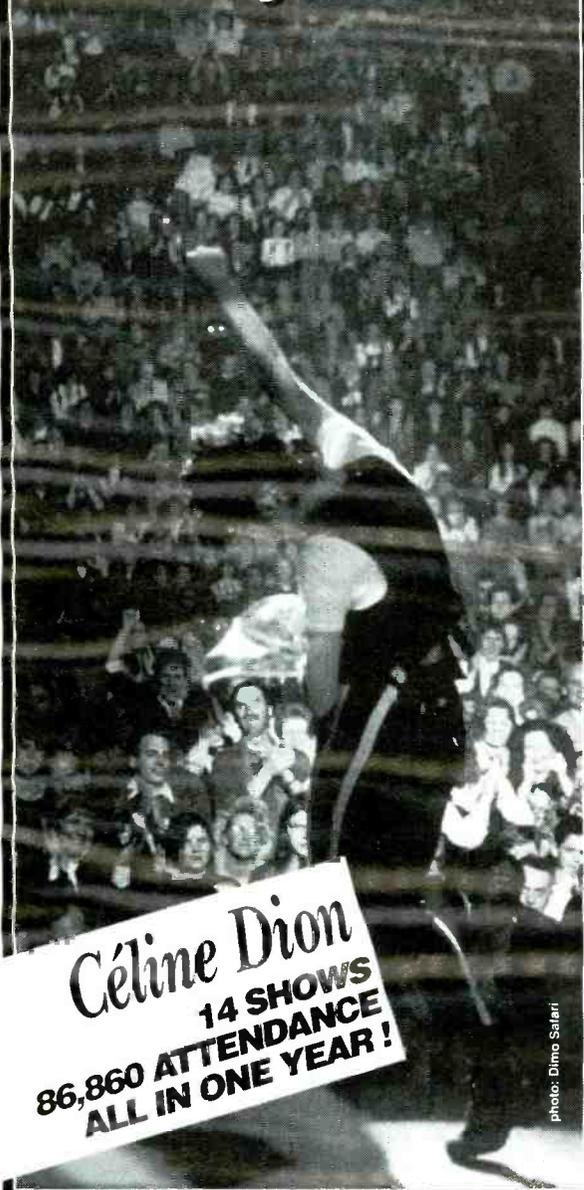


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# CANADA

## Who's Who

From Major-Label Successes To Popular Unsigned Acts, Canadian Talent Is Getting Noticed

BY LARRY LeBLANC

Canadian Editor Larry LeBlanc picks the Canadian signings who show the greatest promise of breaking internationally, as well as some up-and-comers who deserve greater recognition.

### MAJOR LABELS

#### Jann Arden

Released in Canada last August, Arden's sophomore A&M release, "Living Under June," achieved Canadian gold (50,000 units) in 22 days and platinum (100,000) by year-end. A&M is releasing it worldwide late this month.

#### Moist

In 1994, this pop/alternative band rocketed from club obscurity. EMI Canada was able to ship 200,000 units of the band's 11-song debut CD, "Silver," a re-release of their top-selling indie cassette.

#### Killjoys

Warner Music Canada won the late-'94 multi-label bidding war for this outstanding Hamilton, Ont.-based power-pop trio. It has reissued the group's widely acclaimed album debut, "Starry," originally released by Cargo Records.

#### Bass Is Base

The soul/funk trio's album "First Impressions," selling 10,000 copies, turned out to be one of Canada's top independent releases of 1994. In October, the band signed a co-venture deal with A&M/Motown/Island Canada and Loose Cannon Records in the U.S., before hitting the road for a two-month Canadian tour with Barenaked Ladies.

#### Sven Gali

The newly released sophomore album, "Inwired," produced by Kelly Gray (Candlebox), is far more musically adventurous than the group's eponymous 1991 album. The band, however, still rocks heavily.

### MAJOR INDIES

#### Sara Craig

This Toronto-based singer-songwriter's beautiful "Sweet Exhaust" album on Attic Records was one of the delights of 1994, and it should find a home internationally in 1995.

### nHead

Canada's most vibrant grassroots-styled alternative band scored a \$100,000 [Canadian] jackpot win in a 1993 talent contest sponsored by Toronto modern-rock radio station CFNY. The result is the uncompromising I.R.S. debut "Jerk," released in the U.S. in January.

### Quartette

Consisting of Canadian country veterans Sylvia Tyson, Colleen Pererson, Cindy Church and Caitlin Hanford, Quartette made its mark in 1994 with an assured, eponymous debut on Denon Records. It's filled with pure country vocals.



Jann Arden

### Alanis

Signed to Madonna's Maverick label in late 1994, the Ottawa-born pop singer had already earned a 1991 Juno award as most promising female vocalist for her MCA album "Alanis." The new Maverick tie-in should provide an international breakthrough for her.

### Gandharvas

The band's 1994 release, "A Soap Bubble And Inertia," distributed by MCA, sold 30,000 units in Canada, earning the pop-alternative band several A&R nibbles from U.S. majors. A new release is due in June.

### SMALL INDIES

#### Furnaceface

The "This Will Make You Happy" album is the Ottawa-based power-punkers' most varied and cohesive record to date. It features such quirky tunes as "Two Punks, A Dad And A Snowboard" and "The Ballad Of Richard Iommi," a tale of a suburban teen obsessed with heavy-metal guitarist Tony Iommi.

#### Jim Witter

With his 1993 Canada-only album debut, "Jim Witter," on the EMI-distributed fire label, this outstanding Hamilton, Ont.-based singer-songwriter became one of Canada's top country performers. The follow-up is slated for release in the spring and is likely to be issued in the U.S. as well.

#### Treble Charger

Despite positive industry word of mouth for the past year, this high-energy Toronto-based band remains unsigned by a major label. The CD debut "NC17" (the band's former name) on Smokin' Worm Records is seething with energy and power—one of the best Canadian hard-rock releases of the past year.

Continued on page 82

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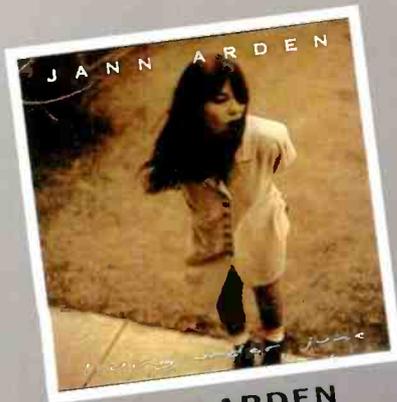
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# MUSIC WITH SOMETHING TO DECLARE



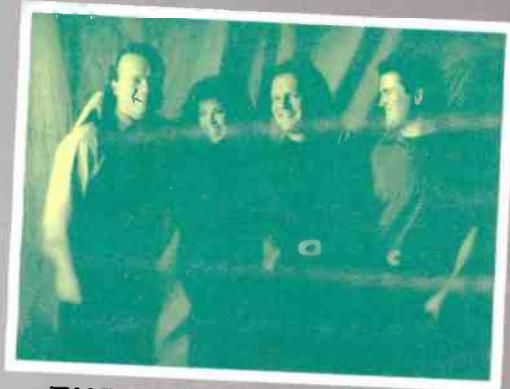
## JANN ARDEN

- both releases GOLD in Canada.
- "Living Under June" in 22 days!
- "Could I Be Your Girl" #1 single
- "Insensitive" causing a huge stir in Italy



## RAINBOW BUTT MONKEYS

- a troop of mandrill baboons...or five young (barely post-teen) lads from Burlington, Ontario?
- the RBM's and their groovy brand of riff-rock have won admirers high and low — including Mercury/Polydor's "new" A&R team who signed the band in late December '94!
- debut album produced by John Punter (Japan, Roxy Music, The Spoons) in progress, set for late March '05



## THE BARRA MacNEILS

- a unique blend of Celtic pop
- in '94 released the critically acclaimed "Closer To Paradise" followed by the companion Maritime folk collection — "The Traditional Album"
- combined sales over 100,000
- currently writing their 3rd album for Polydor



## DOUGHBOYS

- numerous European tours under their belt, most recently with THERAPY?
- "Crush" their A&M debut received widespread critical acclaim including a ★★★★★ rating in "Q"
- new release summer of '95



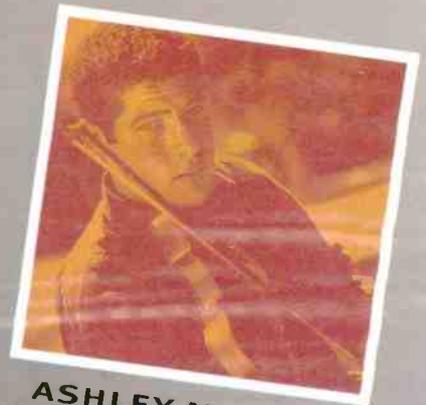
## MARTINE ST-CLAIR

- Québec superstar with 11 #1 hits in home territory
- debut for Polydor a collection of all her hits titled "Un Sourire de Tendresse" featured a duet with Gino Vannelli — "L'Amour Est Loi" — a #2 hit in Québec
- new album in '95



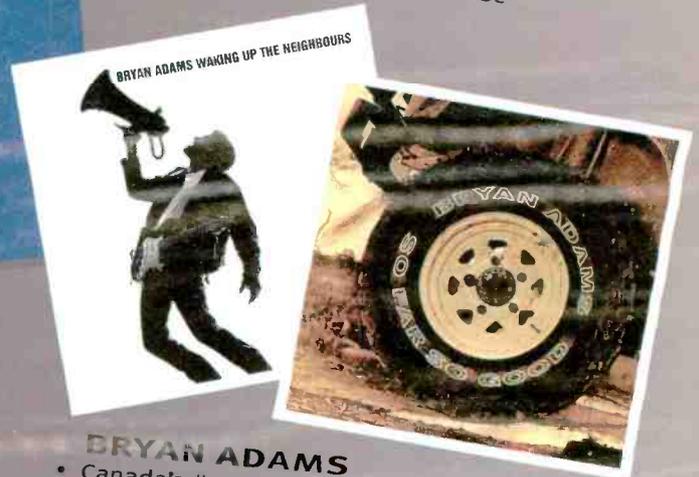
## BASS IS BASE

- Newly signed in a co-venture by A&M Records Canada & Loose Cannon Records in New York
- BASS IS BASE fuses 60's and 70's funk & soul grooves with the art of 90's Hip-Hop, a vibe the band has branded "The Live Breakbeat" — the beats are live not borrowed
- the band's video for "FUNKMOBILE" (from the independent release "First Impressions For The Bottom Jigglers") won them the Canadian Music Video Award for best R&B/Soul Video.
- already shared the stage with the likes of Jamiroqui, Galliano and The Pharcyde.
- recently finished a sold out cross Canada tour opening for The Barenaked Ladies
- A&M/Loose Cannon debut this spring



## ASHLEY MAC ISAAC

- brand new signing, A&M debut set for spring '95
- 19 year old step-dancing fiddle playing wunderkid
- played Carnegie Hall with Paul Simon and The Chieftains and on Edie Brickell's newest release



## BRYAN ADAMS

- Canada's #1 musical export — over 40 million albums sold
- recent live shows in Vietnam (the first rock artist to do so), Korea and South Africa
- only Canadian artist with two Diamond Awards (1,000,000 albums sold in Canada)



## BOOTSAUCE

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# CANADA



Furnaceface



Veda Hille

**WHO'S WHO**

Continued from page 80

**GrimSkunk**

Together since 1988, Quebec's aural channel-surfers surprised many hard-core rockers last year with "GrimSkunk," a polished, hard rock/reggae album on Cargo Records. Some say the record, produced by Glen Robinson (Voivod), is capable of providing a life-altering experience.

**MERLIN**

Though his 1993 acid-dipped/metal/jazz/grunge fusion album, "A Noise Supreme," on Cargo, failed to catch on, it marked Merlin as a talent to watch. A new album is expected this spring.

**GRASSROOTS**

**Veda Hille**

Drawing comparisons to Tori Amos and '70s progressive rockers King Crimson, this Vancouver-based avant-garde artist is an awesome pianist and vocalist. The album "Path Of A Body," on her Ball Of Flames label, is a must-listen.

**Rusty**

Following the breakup of the Toronto group One Free Fall last May, singer Ken MacNeil and bassist Jim Moore regrouped with ex-Doughboy guitarist Scott McCulloch and drummer Mitch Perkins. Soon afterwards, they recorded a five-song untitled CD in one afternoon. It's resulted in serious interest from several U.S. and Canadian majors.

**Len**

This wonderfully wacky east coast pop/alternative band's indie release "Superstar" was issued in both cassette and 8-track, and—get this—they come in fuzzy yellow jacket-cases. The packaging alone should earn them a Rhino release.

**Adam West**

This quartet came to the forefront of the grassroots market here with its 1993 cassette on Sabre Toque Records. Now available is the CD follow-up, "Brunswick Hotel" which recalls '70s retro-punk rockers Big Star.

**Squirrel**

"Squirrel," The band's self-made CD debut is chock-full of superb, edgy, melodic powerpop. ■



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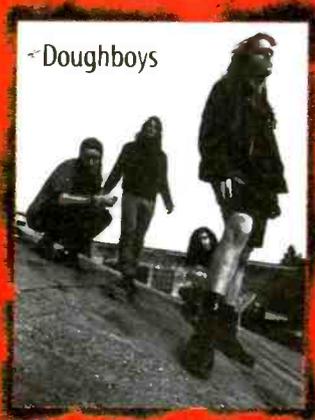
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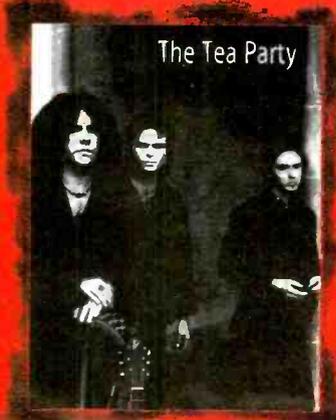
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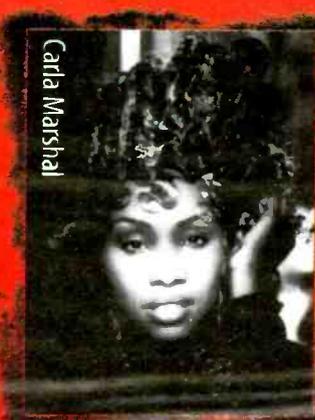
Doughboys



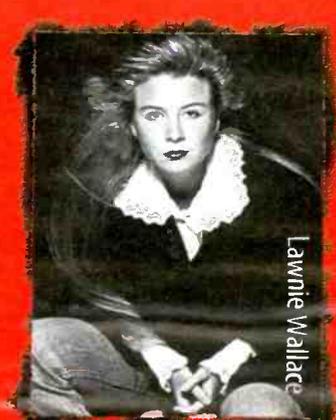
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Colin Linden



Carla Marshall



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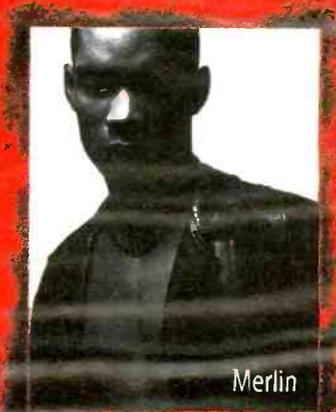
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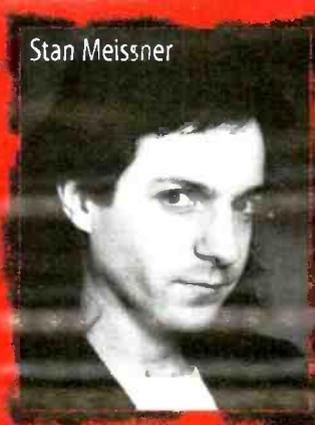


Spirit of the West



Merlin

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Stan Meissner

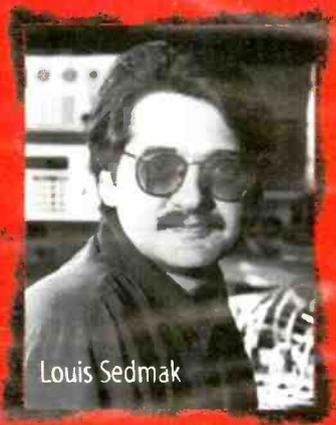


Duane Steele

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Louis Sedmak



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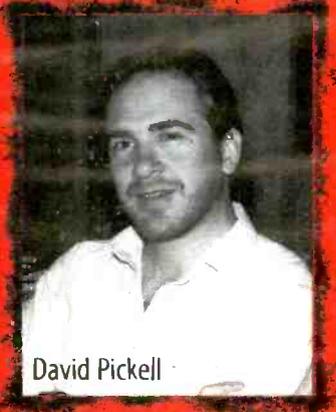
Rheostatics



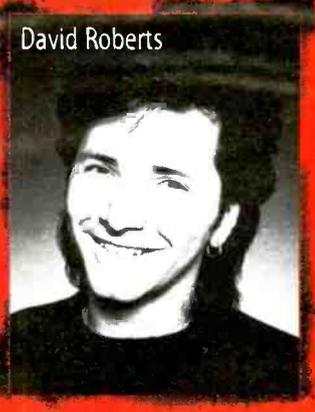
Steve Wilkinson



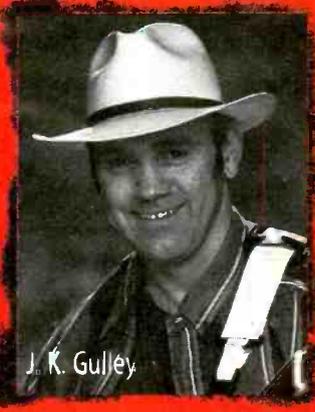
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# CANADA

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BY LARRY LeBLANC

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David Basskin, CEO and president of Canadian Musical Reproduction Rights Agency, warns that the convergence of the entertainment, broadcasting, cable, telecommunications and computer industries could lead to "a drastic broadening of the number of [publishing] players and, perhaps, an overall lowering of activity."

Also concerned with Canada's music being swamped on the information highway is Canadian performing-rights organization SOCAN. It made an official submission to the Department of Canadian Heritage last year in response to policy objectives of the Advisory Council on the Canadian Information Highway, a federal government body set up to

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study evolving communications technology.

Among SOCAN's concerns are that Council recommendations ensure that Canada's creative minds have access to play their properties on the "information highway and be fairly remunerated."

Although SOCAN collected \$65 million [Canadian] in overall licensing fees in 1993, SOCAN general manager Michael Rock predicts that a tougher future could be in store for Canada's publishing community.

"[Canadian commercial] radio is losing its share of the advertising market and, in dollars, is not growing," says Rock. "Also, quite a number of stations have shifted to the talk format. Our peak on commercial radio was 1989, when we received \$26.6 million in licensing fees. By 1993, that had dropped to \$21.2 million. At the same time, foreign revenue has been flat."



Soundtrack star Jane Siberry

One of the biggest publishing events of 1994 was veteran publisher Frank Davies' sell-off of Partisan Music Productions (which owns TMP-The Music Publisher, among other concerns) to Alliance Communications, Canada's biggest film and TV producer/distributor, and to A&F Music Ltd, owned by Canadian booking agent Sam Feldman and manager Bruce Allen. TMP's catalog consists of copyrights from many of Canada's top songwriters, including Jane Siberry, Murray McLauchlan, Eddie

Schwartz, John Capek, Ron Hynes and Nashville-based Byron Hill.

Davies, who remains TMP's president and CEO, indicates that the deal infuses the company with capital needed to aggressively grow and compete internationally. "It provides us with an expanded opportunity in film and television," he says. "We had already been doing quite a bit in these areas, but we weren't tied into information like a Warner-Chappell or BMG. Alliance now provides us with direct access."

This year, TMP plans to place creative personnel in Nashville, New York and Los Angeles to handle its roster. "Nashville has developed into a significant market for us," says Davies. "We've had great success with Byron Hill, and we're close to signing a couple more Nashville writers."

Once they sign a writer, Canadian publishers now often perform the developmental and A&R work on new acts once handled exclusively by record labels. Several publishers will commit to recording a master even



The Moist album "Silver" eventually mined double-platinum.

before a label deal can be found.

"Publishing is total A&R involvement today," says Jerry Renewych, Warner/Chappell Music Canada president, noting late-1994 releases by the Rheostatics and King Cobb Steelie and 1995 releases by the Doughboys, Carla Marshall, Malhavoc, Merlin, Raggadeath, Spirit Of The West and Sven Gali. "Our role includes finding producers, studios and record deals," he says. "We also have marketing, advertising and promotion budgets for each act [signed to a label]."

Renewych and other major publishers indicate that few songwriters are signed today who are not performers as well. "I'd never put money into signing a writer who didn't have an outlet for the material," says Al Mair, president of Attic Music Group.

John Redmond, PolyGram Music Publishing general manager, notes that, while his agreements are not tied directly to deals with affiliated Mercury-Polydor Records or A&M/Motown/Island, he still must seek out label deals for his writers. "D.D.T. and Tom Barlow are examples of acts I signed without label deals," he says. "However, I know if the songwriter doesn't get a record deal, my ass is grass."

In the most remarkable publishing success of 1994, EMI Music Publishing signed pop/alternative Moist without a label deal and released an 11-song CD, "Silver," which achieved gold [50,000 units] sales. Following a label signing with EMI Music Canada, the album was certified double-platinum (200,000 units) and was released by EMI Records worldwide.

"After getting Moist going in Canada, I've been focusing on helping them outside of Canada," says EMI Music Publishing president Michael McCarty. "We're working closely with our affiliates to make things happen in other countries. Our affiliates keep us informed, which is important, because publishers often have a different perspective on how well a label is doing with a release. Publishers are also more interested in movies and TV shows."

Noting that Jane Siberry's "It Can't Rain All The Time" (which TMP didn't publish) closed Interscope/Atlantic's No. 1 soundtrack for "The Crow," Davies says there are vast opportunities in film and TV for Canadian songwriters. TMP copyrights have been included in such recent films as "Blown Away," "Cool Runnings" and "In Search Of Angels," and in such popular TV shows as "Baywatch" and "Lifestyles Of The Rich And Famous."

"Jane is now tremendously in demand," says Davies. "We've probably had 10 or 12 movies for her music, including three American films and two Australian ones. After 'The Crow,' film producers are looking for more alternative things." ■

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# CANADA

## Kids Entertainment Calls Canada Home

Pioneer Performers, Facing Competition And Video, Grow Along With The Industry

BY LARRY LEBLANC

Canadians are enormously proud of their role in the development of quality children's music in North America—and rightfully so. A vibrant children's market developed in Canada in the mid-1970s, boosted nationally by CBC-Radio, the Sam The Record Man retail chain, and Hy and Judy Sarick's Children's Book Store in Toronto. Among the pioneering Canadian artists were such now-familiar names as Raffi (Troubadour); Sharon, Lois & Bram (Elephant); Fred Penner (Oak Street); Eric Nagler (Tanglewood); The Sphere Clown Band (One-Eye Duck Records); Al Simmons (Oak Street); and Sandra Beech (Children's Group).

Raffi recalls the pre-boom situation. "In 1975," he says, "[Canadian retail] stores had very small children's sections, and they were dominated by \$2.98 and \$3.98 American releases, film soundtracks and two or three

Canadian recordings by the Travellers and Bobby Gimby."

The early trailblazers have since been joined by Susan Hammond of Classical Kids (The Children's Group), storyteller Robert Munsch (Sony Music), Charlotte Diamond (Hug Bug Music), Carmen Campagne (Tanglewood), Lenny Graf (Lenny Graf Music), Jack Grunsky (BMG Kidz), Kim and Jerry Brody (K&B Productions), Glenn Bennett (Tanglewood), Jennifer Mason (A&M) and Al Simmons (Oak Street Music), among others.



Raffi goes back to basics.

Canadians also have been a strong force in creating quality children's TV programming. "Kids Can Rock 'N' Roll" now airs in 23 foreign territories, "The Adventures Of Dudley The Dragon" broadcasts on 180 American public-TV stations, and "Owl TV" appears on Showtime in the U.S.

Having survived the period of five years ago—when major labels glutted the North American children's market with singer-songwriters, only to discover they couldn't easily market them—Canadian children's performers still face sizable obstacles.

They work in a market now overrun by video and endure increased competition from such TV- or film-licensed characters as Barney, Alvin And The Chipmunks, the Mighty Morphin Power Rangers, Ren & Stimpy, Rug Rats, etc.—as well as the market's longtime leader, the Walt Disney Company.

Disney, for example, shipped 770,000 copies of "The Lion King" soundtrack last year, according to Joe Etter, director of sales at Walt Disney Records (Canada).

As a result of some of these obstacles, middle-level or newcomer Canadian acts have found it impossible to mirror the success of their predecessors. "It's amazing how little success the newcomers have had and how strong the early birds remain," says Brookes Diamond, general manager of Elephant Records. "It's a measure of how tough the market is."

"To launch a family entertainer today, it'd have to be in conjunction with a television, film or multimedia deal," says Gilles Paquin, president of Oak Street Music in Winnipeg, Manitoba, which records Penner and Simmons and distributes "Snoopy's Classics On Toys" in Canada.

"We don't have the vehicle in Canada for bypassing the established hierarchy that exists," says Ruth Hannigan, manager of Lenny Graf. "And we don't have a [American syndicated] Radio Aahs here."

Not only are newcomers having trouble, but veterans are being forced to reposition themselves in the marketplace. This is especially true since the dominance of video, and now that such long-running Canadian TV shows as "Fred Penner's Place," "Eric's World" and "Elephant Show" are no longer shown regularly in the U.S.

"Sharon, Lois & Bram and Raffi are now struggling to hit some of the [sales] numbers on the low end of what they used to," says one industry source. "Their compact discs are being marketed at \$14.98 [Canadian], and parents can pick up a Mighty Morphin video for \$9.98."

Last November, following testing of Sharon, Lois & Bram's "Songs For Round The Campfire," Elephant Records slashed its entire catalog line of cassettes to less than \$10 and CDs to under \$15 in Canada. Elephant is also repackaging selected catalog titles.

"Our window of opportunity is much smaller," explains Stephen

McNie, Elephant's marketing director. "While 10 years ago there was no home video, no Nintendo or Sega, today they are the mainstream of our business. Music [video] television has also since chopped the cap off our market."

Since starting Elephant Records in 1978, Sharon, Lois & Bram have released 14 albums with worldwide sales of 2.7 million units, according to McNie. The label, distributed here by A&M Records Canada, is handled in the U.S. by Drive Entertainment.

One of the products introduced to further build Sharon, Lois & Bram's presence is the CD-ROM "Cyberboogie!" produced by Times Mirror Multimedia Corp. and released last October. Created by Ehrlich Multimedia, the CD-ROM enables children to create and choreograph their own animated musical shows using a menu of 10 SL&B songs, five characters and 15 storybook backgrounds.

At the Children's Group, managing director Michelle Henderson is excited about the upcoming "Beethoven Lives Upstairs" CD-ROM. Due in April, the multimedia product is part of a worldwide distribution deal with BMG New Technologies and was developed by Music Pen in New York.

Distributed by A&M in Canada and BMG Kidz in the U.S., the Children's Group six-album Classical Kids series has sold more than 1.5 million units worldwide. A seventh release, "Handel's Gift," will be released in the fall. Additionally, the company is now co-producing

"Tchaikovsky Discovers America" for a fall release and is marketing four home-video compilations from the "Owl TV" series.

"CD-ROM is the perfect medium," says Henderson. "It combines all of the senses to the response of music. Music is so emotional, and [CD-ROM] gives you the ability to express that emotion in a number of ways."

Raffi, however, is wary of both CD-ROM and video. In fact, there is no accompanying video for his current album, "Bananaphone."

"I'm concerned that there are too many gadgets that are attracting kids into almost addictive behavior," says Raffi. "I want to emphasize stimulative experiences for kids, non-visual stuff like books and recordings, to develop critical thinking. We're forgetting about the power of music on its own."

Despite Raffi's harsh evaluation, Sony Music Canada, distributor here of such lines as Sony Wonder, Nickelodeon, Oak Street Music, Dog City, Cinar Films and the original "Lassie" TV series, has become one of the most powerful players in Canada's children's market due to its build-up of video product.

"The area we're going toward is 90% video," says Therese Garnett, Sony Music Canada's product manager of children's & family entertainment. "There's stronger product available [than audio], and there's a wider [demographic] reach. You can offer quality programming, and parents have control over what their children are watching." ■



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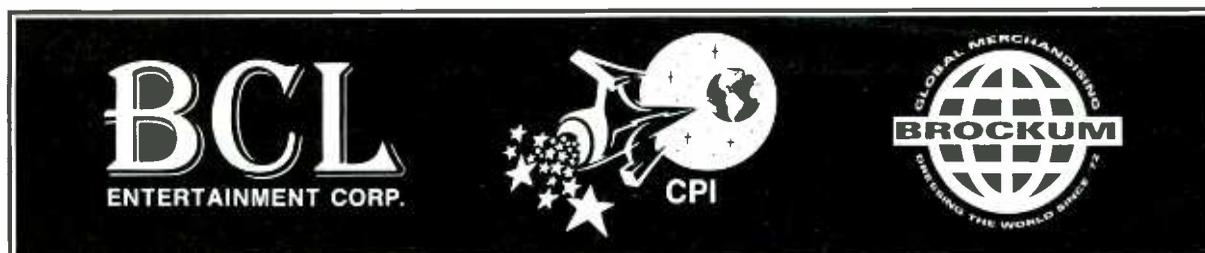
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**It's Always Christmas:** Narada recording artist David Lanz played St. Louis to support his latest album, "Christmas Eve." While in town, he stopped by Streetside Records. Pictured, from left, are Dean Harmeyer, Uni Distribution field account representative; Mike Smith, Uni sales representative; Sharon Newman, Streetside's advertising/marketing coordinator; Brian Bryan Bucholtz, Narada sales manager; Lanz; Stephanie Lasater, manager of Streetside; and Streetside sales associates Tony Claunch and Jennifer Hywari.

## AEC Shapes Up For National Prominence Company Seeks To Buttress Goal As True Independent

BY ED CHRISTMAN

NEW YORK—AEC Music Distribution is ready to move out of the shadows of the one-stops that make up the bulk of the sales of Alliance Entertainment Corp., its publicly traded parent company.

That's the goal of Duncan Hutchison, CEO of the independent distributor, who has spent the last nine months shaping the company. Hutchison joined AEC from Caroline, where he spent the last five years, most recently as president, overseeing both the label and distribution company.



HUTCHISON

Alliance's independent distribution effort has moved in starts and stops since the company was formed from 1991-94 with the acquisitions of the one-stops Bassin Distributors, CD One Stop, Abbey Road Distributors, and independent Encore Distributors.

Both Bassin and CD One Stop had independent distribution arms, but those efforts suffered credibility problems due to their affiliations with the parent one-stops. Moreover, Bassin, the first company acquired by Alliance, was considered by many to be a Southeast distributor even though then owner Jerry Bassin, now Alliance president, claimed to service a national market.

"We could have taken over Bassin Distributors and Titus Oaks Distribution and hired some reps in the West and then claimed to be a national distributor, but we didn't," says Hutchison.

Instead, AEC has been firming up its claim of being a distributor that can handle national as well as regional distribution. Last year, the company had gross billing of \$41 million, of which \$21 million was from lines carried exclu-

sively by AEC. For 1995, Hutchison projects sales will reach \$55 million.

The company has a field staff of 16 sales reps, led by Phil Blume, VP of sales/distribution, and overseen by national sales coordinator Curtis Hawkins, East Coast regional manager Natalie Bazemore, and West Coast regional manager Barbara Kaplan.

Each field rep is provided with laptop computers and has access to perpetual inventory, Hutchison says. "Alliance just purchased a software company, Exusoft, which specializes in systems for the music industry," he says. "I will have no problem with systems."

In addition, the company has a three-person sales staff working the phones, selling and marketing product to independent stores.

To buttress its claim as a truly independent distributor, AEC, which currently shares office space with some of Alliance's corporate staff as well as the company's Hard Core Marketing unit, will move to New York and is looking for office space on lower Fifth Avenue.

Also, fulfillment is currently handled by CD One Stop and Bassin Distributors, with AEC's inventory commingled. By the end of the second quarter of this year, AEC will have its own distribution facility.

Most importantly, Hutchison says, "Thank goodness, we have had the product to overcome vast resistance from competing one-stops."

AEC carries 47 labels exclusively, according to its January release guide. It has been assigned the U.S. Southeast by 35 labels, while 17 have designated the company as their Northeast distributor, and 12 use the company to handle their distribution for the entire East Coast.

In addition, AEC carries another 59 labels on a national but nonexclusive basis, bringing the total label count to 170 labels under its umbrella.

While some distributors with national capabilities are demanding ex-

## PolyGram Arm Seeks New Markets Imprint Finds Consumers That Retail Misses

BY DON JEFFREY

NEW YORK—Truck stops, convenience stores, and cosmetics counters are among the new marketplaces PolyGram is targeting to sell its music.

This month, a cassette sampler of Sammy Kershaw tracks on Mercury Nashville will be given to people at truck stops throughout the country who buy a part for a Ford vehicle. The cassette is a promotion for Ford trucks.

Also this month, consumers who buy Chanel's Egoiste fragrance will receive as a premium a CD sampler of tracks by PolyGram artists such as Tears For Fears, Foreigner, and Diana Ross. This is the second part of a Chanel promotion that began



"Divas Of Dance" is Volume 1 of the Disco Nights series on Rebound Records, the imprint for PolyGram Special Markets releases.

last year.

These are just two of the special products packaged and sold by PolyGram Special Markets, a subsidiary of PolyGram Group Distribution, which is supervised by its president, Jim Caparro.

The unit's principal corporate function is to generate incremental sales for PolyGram from its vast repertoire of music on labels like Mercury, A&M, Island, Motown, Philips Classics, and Deutsche Grammophon.

Its mandate is also to increase exposure for PolyGram artists. "We have the ability to sample new and unproven acts," says Robert Bell, senior VP of PSM, "which is a primary benefit, with the constriction in radio airplay."

PSM aims to achieve these goals by reaching consumers who do not usually buy CDs or cassettes at music stores.

"We want to present music to people where they are," says Howard Smiley, VP of business development for PSM. Bell says, "We're getting relevant product in front of a percentage of the market that's not an active customer."

So, for truck drivers and others who frequent truck stops, that is the place to sell them music. "It's a mobile audience—on the road for work," says Bell. "They want to be entertained. We put the product in front of them."

That untapped customer might also be tempted to buy music in drug stores. Or in supermarkets. Or swap meets. For each of these special marketplaces, PSM sells product to a network of jobbers that deals with those businesses. The recordings are sold to the consumer at a maximum of \$6 for a cassette and \$10 for a CD. It is not frontline product, but rather specially designed packages of tracks by mostly PolyGram artists.

The next big push for PSM may be the giant convenience-store market. "We're just getting into it with jobbers who specialize in it. It's not as well-developed yet," says Bell. Smiley adds, "They have no dedicated fixtures for music product yet. And they're not sophisticated enough to do it themselves. They need a rack-

jobber."

PSM's other efforts to date have paid off handsomely, according to its executives. They say that the unit is profitable and that 1994 revenues increased 56% from the previous year.

The special CDs and cassettes created for the alternative markets are distributed under the Rebound Records imprint, which was started specifically for PSM product. Rebound's first releases came out in May 1994; by the time the National Assn. of Recording Merchandisers convention rolls around at the end of this month, according to Smiley, the Rebound catalog will list 119 titles. These are marketed to traditional as well as nontraditional retail outlets.



BELL

There are three types of product on Rebound. First, there are album compilations of songs by various artists under such rubrics as Disco Nights, Hard Rock Essentials, and Class Reunion. For example, Class Reunion selects hits from a particular year. The plan is to market three albums each year that focus on the hits 10, 15, and 20 years ago; this year's releases target 1975, 1980, and 1985.

"Everything we do is predominantly, if not all, PolyGram repertoire," says Smiley.

Second, there are single-artist compilations. Tom Jones and Engelbert Humperdinck collections have been released on Rebound. "These are not greatest hits," says Smiley. "They're representative music of the artists."

Third, there are reissues of titles that have been deleted from the catalogs of labels such as Mercury and A&M. For example, some recent releases include "I Can Stand A Little Rain" by Joe Cocker, "Rock On" by Humble Pie, and "Live And Sleazy" by Village People.

PSM also markets other compilations that are not on Rebound. One of these was "Women For Women," a set of 14 songs by such artists as Annie Lennox, Amy Grant, Vanessa Williams, and Sheryl Crow. Released last October, it was designed in part to raise awareness of breast cancer; a portion of the sale proceeds went to organizations involved with the disease. The album, released on the Hammer & Lace label, was marketed directly through magazines and television. PSM executives say that the promotion was a success and that the album will be released to traditional music retail outlets this month on Mercury.

Direct marketing is a major thrust for PSM. One of its major partners



SMILEY

(Continued on page 92)

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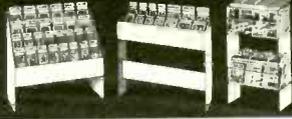
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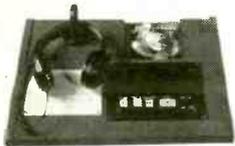
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## Retail

# Music-Chain Shares Dip; Are Tender Offers Next?

**W**ALL STREET SHUFFLE: Wall Street's current low regard for music retail is making for interesting times at the publicly traded music chains. On Jan. 24, the Musicland Group's stock closed at \$7.65, Trans World Entertainment was priced at \$6, National Record Mart was down to \$3, and Spec's was holding steady at \$5.78. One wag describes the ongoing devaluation in music-chain shares as "the race to zero."

You can be sure that while the CEOs at the first three companies are trying to figure out how to bolster share price, they are also looking over their shoulders, worrying if their companies will soon be in play.

Musicland is the most vulnerable to that worry, as some 84% of the company's 34 million shares are trading in the open market, with the remaining ones either in the hands of management or in investors considered friendly to management. Trans World has some 9.7 million shares outstanding, of which about 56% are owned by company chairman/CEO Bob Higgins. And National Record Mart has 5 million shares outstanding, of which only 1.7 million are trading on the market, with the rest held by management and other insiders.

Spec's is in a different boat than the other three, as it has already announced that it is on the block. Track will get back to Spec's in a couple of paragraphs, but in case you're curious, the company has about 5 million shares outstanding, of which about 50% is owned by the Spector family.

In looking at the numbers, a little quick math shows that the market values Musicland at about \$260 million, Trans World at \$58 million, and NRM at \$15 million.

In the current environment, most of the industry's predators are not in an acquisition mode, either because they have their own problems to deal with and/or due to the belief that the price war will create many more bargains down the road.

But some strategic players and even more financial players have to be looking at the market valuations and wondering if now is the right time to make a play. As one such player puts it, "Opportunities like this don't strike that often, and when it does you have to figure out how to exploit it."

Needless to say, executives at the above companies decline to comment.

**G**ETTING BACK TO Spec's, when the chain put itself on the block back in early November, initially there was a lukewarm response from possible suitors. But eventually both Blockbuster Music and Investcorp, which owns Camelot Music, were said to have shown interest, and at least one, if not both, has made a bid. Also, one or two other suitors are believed to be kicking the tires. Depending on whom you listen to, those suitors are said to be financial players and/or a nonmusic mer-

chant. Now, Spec's management is wrestling with the million-dollar question: Do they want to take a haircut from their expectations?

**B**ACK OVER THE FENCE: Valley Records, which once upon a time bought five stores, all in California, from the now-defunct Rainbow chain, is about to get out of retail, according to Barney Cohen, chairman of the Woodland, Calif.-based company. Of the four stores still open, Tower Records has agreed to buy two—in Davis and Sonoma. A third store in Santa Rosa has been sold locally, while the fourth in Vacaville is still on the block.

Speaking of Valley, some new faces have joined the company, while some of its older faces are happier. Ken Alterwicz, formerly VP of sales at Alliance Entertainment Corp.'s one-stop division, has joined the Woodland, Calif.-based wholesaler as VP of sales. Also, Randy Cerf, formerly manager of planning and analysis with paper manufacturer Weyerhaeuser, has come aboard as VP/COO. Meanwhile, Ron Phillips, director of purchasing, Melanie Cullen, director of information systems, and John Kordic, director of operations, all have been upped to VPs in their respective areas.

**T**HE ALWAYS adventurous Lou DelSignore, president of Northeast One Stop, has entered into a new endeavor. He has created a rackjobbing division, which is named Summit Entertainment and will be managed by Bill Castle, formerly VP with Levy Music & Video, the company that was recently sold to Handleman.

According to Castle, Summit's goal is to be a good alternative supplier, should accounts want more choice when looking for a rackjobber. Castle declined to specify if the company has any accounts yet, but word on the street is that it will service a portion of the Meijers chain.

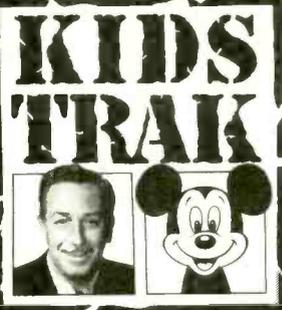
In addition to Castle, Jeff Parsons, operations, Kerri VanderHoff, marketing, and Dennis Sinclair, sales, complete the team.

**M**AKING TRACKS: Ron Stricker, formerly director of product development at RCA Nashville, has landed at Trisecta Entertainment, a Nashville-based company that specializes in marketing, public relations, and promotions, focusing on the country music business, as director of promotions... Dwight Monjar, Midwest sales rep at American Gramophone, has joined the ranks of the teachers, helming a course about the promotion and marketing of audio records at the Technical College in Minneapolis... Steve Milby, formerly Southeast regional director for the Musicland Group, is seeking opportunities. Based in Atlanta, he can be reached at 404-919-2023... Former Kemp Mill buyer Richard White is seeking opportunities. He can be reached at: 410-523-3651.

**RETAIL TRACK**  
by Ed Christman



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# Celestial Preserves Music And Environment

**MUSIC OF THE SPHERES:** We were interested in talking to Eckart Rahn, president of Tucson, Ariz.-based Celestial Harmonies, because of his label's environmentally sound packaging policy. We were engaged by Rahn's incisive, intelligent viewpoint on the business, the world, and his place in both.

Rahn, who founded the pioneering new age label in 1972, has kept a low profile in the press. He says he has spoken up lately after witnessing the success of some new age records that he frankly finds inferior—"music that comes from a fragrance ad, and the package looks like one."

Celestial Harmonies has a diverse catalog of nearly 200 titles

that ultimately defies the new age tag: artists include Paul Horn, ex-Roxy Music guitarist Phil Manzanera, the Grateful Dead's Mickey Hart, jazz drummer Alphonse Mouzon, and Marc Almond.

However, Rahn has no problems with a tag that has had a certain stigma attached to it over the years: "I have no problem with the term [new age]. Charlie Parker is 'bebop'—at least you know where to look for him in the store."

Celestial Harmonies has specialized in on-site recordings over the years, and one helped lead Rahn to his philosophy of "capitalism with a conscience." In 1989, Horn returned to India to record "Inside The Taj Mahal II," the sequel to



by Chris Morris

his celebrated 1968 session at the palace. "The monument was virtually falling apart," Rahn says. "All of a sudden, music and the environment relate."

So, over the years, the label has "greened" its packaging, utilizing slim-line jewel boxes that use less plastic, recycled paper for booklets and inserts, and vegetable dyes for printing. "No other record company has a comprehensive environmental policy," Rahn says.

Today, the label continues its policy of recording in what Rahn calls "audiophile conditions," in concert halls, churches, and other acoustically sublime sites. The globe-trotting label owner also is deepening his company's commitment to world music (which he released before the handle was coined); engineer-musician David Parsons is traveling the globe, cutting sessions for a projected 12-CD series "The Music Of Islam," with the first releases due in 1996.

"In every country I've been to, people play their own kind of blues," Rahn says.

He says that his company's music and its philosophy both derive from the '60s: "We really thought we could make the world a better place then... What's wrong with being a former hippie? I owe so much to that music and the influences [it] brought along."

Maybe if a bit of that old hippie ideology led other labels to pursue Rahn's environmentally friendly policies, the world might be a healthier place. Peace, baby.

**SOUNDING A MAGNATONE:** Navarre Corp. in New Hope, Minn., has inked an exclusive distribution deal with Magnatone Records, a new imprint headed by Jim Mazza, most recently president of Morgan Creek Records and former Capitol Records president. Mazza is based in L.A.; Brent Maher runs the Nashville operations, and manager Nick Cua is COO.

Magnatone's first release, "No Yesterday" by country singer Billy Montana, is set for April. An album will follow by Shelby Lynne, whom Mazza enthused about when she was a Morgan Creek artist.

**AUTOTRIBUTOSIS:** Chip Kinman, an old *compadre* of DI's, called to announce that he and his brother Tony—who have been paired in such noteworthy bands at the Dils, Rank & File, and Blackbird—will issue an album in late spring on Brendan Mullen's label House Of Punk, which we wrote about in October.

The album will be a "Kinmans

sing the Kinmans" project, with the siblings essaying material penned for their previous bands and other groups. (One of their compositions, "Big Train," is the leadoff track on Mike Watt's forthcoming Columbia solo album "Ball-Hog Or Tugboat.")

Chip says shamelessly, "If no one else is doing a tribute album on us, we'll do our own!" Who can argue with logic like that?

**FLAG WAVING:** Martin Zellar's former band, the Gear Daddies, couldn't have collected much more praise in its heyday, when some writers tossed around Dylan and Springsteen comparisons to describe the group's somber songs (Continued on page 96)

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## INDIE DISTRIBUTOR AEC READIES FOR NATIONAL PROMINENCE

(Continued from page 89)

include Robert DeFreitas, VP of purchasing; Ira Kessler, head buyer; Tim Dahltorp, controller; Paul Del Campo, marketing manager; and Paul Riley, advertising manager.

In looking at 1995, Hutchison says it expects to get two-thirds of its sales from labels exclusively distributed by AEC. Also, "the majority of my billing is from brand new labels, ones that have been started in the last two years by managers, artists, and/or produc-

ers," he says.

Some of those new labels have established acts that can move 100,000-200,000 units per album—quantities that aren't profitable for the majors anymore.

Key labels, according to Blume, include Ragin' Bull, CMC, Profile, Ichiban, American Gramophone, Noteworthy, Heads Up, Quality/Warlock, and DM.

Best-selling titles last year were

from Cameo, Widowmaker, Dance Mix USA, Michael White, King Crimson, and, believe it or not, the Pope, who released "The Rosary" album. Upcoming priorities include titles from Ivan Neville, 2nd Nature, Warrant, DJ Quik, Mojo Nixon, Deniece Williams, and John Tesh.

Currently, AEC's label lineup can be divided into four broad music categories: rock/alternative, urban, dance, and adult alternative.

Hutchison says AEC definitely seeks to further mine alternative music, which he is very familiar with thanks to his stint at Caroline. "Also, we definitely are looking to expand on the urban side," he says. "We want to develop that business significantly."

While Hutchison says AEC likes working with neophyte labels, he wants those labels to have a realistic understanding of what is involved in selling their records in today's market. "While we are prepared to extend ourselves in terms of marketing and promotion, it is essential that the label can market its records and have its act together."

At the same time, AEC staff knows it has to prove itself to the skeptics. "Because we are not No. 1 yet, we are prepared to work harder," Hutchison says.



**Giving Tower The Business:** Eartha Kitt visited the Tower Records outlet in New York's Trump Tower to sign copies of her latest album, "Back In Business," on DRG. From left, Chris Osborne, Tower Records jazz and vocal buyer; Kitt; and Hugh Fordin, president of DRG. (Photo: Chuck Pulin)

## POLYGRAM MARKETS

(Continued from page 89)

is Publishers Clearinghouse, which licenses product from PSM and sells it to consumers on its mailing list through stamp sheets. The biggest seller through Publishers Clearinghouse (more than \$1 million in sales) has been "Symphony On The Green," a sampler of classical selections from Deutsche Grammophon, London, and Philips.

Smiley says he was "shocked" that 15% of that sampler's sales were on vinyl. He says this indicates the age group of those who typically respond to Publishers Clearinghouse marketing campaigns. In fact, the older consumer who probably doesn't purchase music from record shops is the kind of person PSM is trying to reach.

In general, says Smiley, cassette sales are twice as great as CD sales through direct marketing—the reverse of the product mix at music retail.

PSM also licenses product to Time-Life Music for its various-artists compilations, which are marketed directly to consumers.

And a cross-promotion with BBC Magazine offered the complete works of Mozart to readers—180 CDs for \$2,500.

Another aspect of PSM's work is a synchronization catalog that lists by genre, year, and artist much of the music recorded by PolyGram. This goes out to film and television producers and to advertising agencies, with the hope that PolyGram tracks will be used in movies, ads, and TV shows. One recent example is the use of an Allman Brothers tune on a Miller beer commercial.

Smiley says PSM is now "entertaining the prospect" of putting its catalog on CD-ROM or an online computer service. "That's part of the future of this industry," he says.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		
			★★★★ NO. 1 ★★★★★	
1	1	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	<b>PRETTY HATE MACHINE</b> 11 week at No. 1	72
2	3	<b>BOYZ II MEN</b> ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	9
3	5	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	14
4	14	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	11
5	11	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (6.98 EQ/9.98)	GREATEST HITS	143
6	2	<b>ERIC CLAPTON</b> ▲ POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	191
7	4	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	192
8	10	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	183
9	13	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	194
10	8	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	191
11	12	<b>EAGLES</b> ▲ ELEKTRA 105/EEG (10.98/15.98)	GREATEST HITS 1971-1975	194
12	7	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	189
13	6	<b>ELTON JOHN</b> ▲ POLYDOR 512532/A&M (7.98/11.98)	GREATEST HITS	182
14	15	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	194
15	9	<b>AEROSMITH</b> ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	191
16	17	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	41
17	18	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	194
18	19	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	170
19	16	<b>EAGLES</b> ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	97
20	24	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	180
21	20	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	GREATEST HITS	185
22	38	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	10
23	25	<b>EAGLES</b> ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	189
24	23	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	99
25	26	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	177
26	21	<b>ELVIS PRESLEY</b> ▲ RCA 5196 (7.98/11.98)	GOLDEN RECORDS	30
27	31	<b>LED ZEPPELIN</b> ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	162
28	22	<b>REBA MCENTIRE</b> ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	19
29	27	<b>BEASTIE BOYS</b> ▲ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	122
30	30	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	16
31	34	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	171
32	32	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	161
33	44	<b>U2</b> ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	148
34	36	<b>BILLY JOEL</b> ▲ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	193
35	28	<b>FOREIGNER</b> ▲ ATLANTIC 80999/AG (7.98/11.98)	RECORDS	40
36	39	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	44
37	29	<b>RIGHTEOUS BROTHERS</b> ▲ CURB 77381 (6.98/9.98)	BEST OF THE RIGHTEOUS BROTHERS	126
38	37	<b>METALLICA</b> ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	170
39	35	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	93
40	41	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	64
41	40	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	174
42	43	<b>AC/DC</b> ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	94
43	—	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ 15.98)	FACELIFT	59
44	46	<b>YANNI</b> ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	33
45	—	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	2
46	50	<b>VIOLENT FEMMES</b> ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	63
47	33	<b>HANK WILLIAMS, JR.</b> CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	3
48	42	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	71
49	—	<b>THE BEATLES</b> ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	35
50	—	<b>NEIL YOUNG</b> ▲ WARNER BROS. 2277* (7.98/11.98)	HARVEST	16

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.

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## Chicago Store Thrives, Despite Location On South Side, Black Music Sales Surge At George's

■ BY SARI BOTTON

CHICAGO—It is a relatively quiet hour on a Saturday evening at George's Music Room, until a young woman enters the store, frantically seeking its owner, George Daniels.

"Where's George?" she demands of the six-member staff on the sales floor. They direct her to Daniels' elevated booth, where he is perched. From there, he oversees the 2,000-square-foot store's activity nearly all of the 365 days that it's open.

Daniels excuses himself and cautiously approaches his high-strung visitor. She begs for money, insisting that it's not for drugs. "I don't do that anymore, I swear," she pleads, desperately and unconvincingly.

"It's sad," the otherwise cheerful



George Daniels shows off his Small Independent Retailer Of The Year trophy from the National Assn. of Recording Merchandisers for his Chicago store, George's Music Room. (Photo: Sari Botton)

Daniels says afterward, visibly distressed by having had to turn the woman away. "I've watched her grow up. The negative influences around here are so overwhelming."

Although it was more than 20 years ago that Jim Croce referred to the South Side of Chicago as the "baddest part of town" in his song "Bad, Bad Leroy Brown," that assessment remains accurate today. There's not a whole lot of commerce going on elsewhere along this stretch of West Roosevelt Boulevard, where many of the buildings flanking George's Music Room are smoked out and condemned, some of them squatter residences.

But despite the obvious disadvantages and challenges that come with a location in one of this city's—and the nation's—poorest and most crime-ridden and drug-infested neighborhoods, George's Music Room thrives and grows, serving as an anchor for the neighborhood around it.

The store has earned a strong reputation among R&B-oriented retailers, as well as other mer-



chants, across the country, having captured the National Assn. of Recording Merchandisers' Small Independent Retailer Of The Year award for 1994. Daniels says sales have increased steadily for the past 26 years, adding that the one-unit operation posted a gross annual volume of close to \$1 million last year. And while he won't be opening other stores elsewhere anytime soon—Daniels has run as many as three additional units in the past, which he refers to in hindsight as nothing but extra headaches—he says there are plans for expanding the existing store space to the 1,000-square-foot lot to its left, perhaps in the next year or so.

Drug dealers, vagrants, and thieves apparently don't intimidate the 80 percent of the clientele that Daniels estimates travels to the area known as North Lawndale to visit his store. He says they come for the vast selection—10,000 titles, with deep catalog—and the block party-like "in-stores." Despite the rundown surroundings, during the warmer months the block parties feature personal appearances from national acts in an adjacent 2,000 square-foot lot on the building's right side that is part of the store's property.

So the environment certainly isn't going to scare Daniels and his buoyant business away, he says, especially after 26 years there, 21 of which were divided among three prior locations on the same block. "This community raised me as a merchant," he says. "The community has been behind me for years, and so I'm dedicated to it."

Daniels started the business—with six albums, 100 45s, \$100, and credit for a month's rent from the landlord—after putting in a few years in his father's restaurant business and then working at Chicago's legendary, now defunct Chess Records. "I wanted to have my own business, so I didn't have to listen to my father or anyone else about the way things should be done," he recalls with a laugh. "And I love music," especially the

blues and jazz, he says.

The store is all music. You won't find apparel or electronics here, except for some batteries. And the music, says Daniels, "is all black, the entire inventory. It's all blues, gospel, jazz, reggae, and hip-hop."

The stock, reflecting sales, comprises about 30% rap and hip-hop, 30% old R&B recordings from artists such as Marvin Gaye, 20% blues, 10% jazz, 5% reggae, and 5% gospel.

"I wouldn't care if a chain store opened across the street from here, because they couldn't match my selection and deep catalog in those areas, or my service," Daniels says. A Best Buy in Pulaski, about two miles away, a Sam Goody, and a Camelot store in North Riverside, about four miles away, appear to pose little threat to this independent merchant.



George Daniels (with glasses) and his sales associates, from left, Monte Scott, Paul Harrington, and Curtis Jackson, help a customer at George's Music Room. (Photo: Sari Botton)

"Even though my prices are a bit higher because there's not enough margin for me to discount, people will still always come here for those types of music. People are willing to pay me for having what they want, or being able to get it for them from a one-stop within a day or two. That's why there's a steady flow of business here, until 11 o'clock at night, just about every day of the year."

The chains also don't match Daniels' selection of vinyl. Although it accounts for only about 5% of the inventory, he says there's a steady demand for it and he plans to carry more once he expands the building. "I kept my vinyl when a lot of stores were getting rid of it, and it has paid off," he says.

CDs account for only about 20% (Continued on page 96)

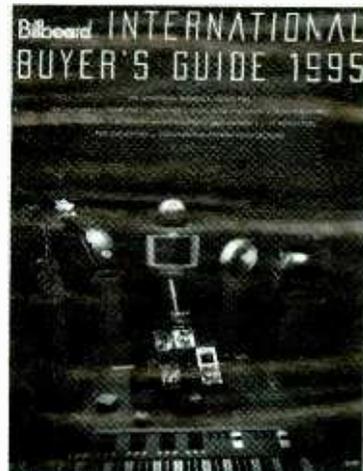


George's Music Room has little retail competition on Chicago's South Side. (Photo: Sari Botton)

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### BETTIE SERVEERT

Lamprey  
PRODUCERS: Frans Hagenaars & Bettie Serveert  
Matador/Atlantic 92504

Featured in *Music To My Ears*,  
Dec. 17

### MELISSA MANCHESTER

If My Heart Had Wings  
EXECUTIVE PRODUCERS: Arif Mardin & Michael Lippman  
Atlantic 82444

Melissa Manchester's return to recording after a five-year hiatus is packed so fat with heat, heart, and passion that it practically bulges from the grooves. Hers is a big voice with theatrical flair, and here it is perfectly matched with grand songs in classic ballad tradition. Notable among these are glorious "In A Perfect World" and the title track, with its soaring chorus. Complementing the romantic songs are more upbeat numbers, such as churning "The House That Love Built" and "Here To Love You." Lush "Higher Ground," which builds from a tinkling piano base to moody violins, viola, and cello, is the knockout.

### KIRSTY MACCOLL

Galore  
PRODUCERS: Various  
I.R.S. 30257

Brassy English singer/songwriter with impressive alternative rock credentials issues her first retrospective, a distillation of four studio albums plus EPs, singles, B-sides, and other miscellany. Disc includes two new cuts, the single "Caroline" and a duet with Lemonhead Evan Dando on the Lou Reed cut "Perfect Day." From hook-laden originals like "They Don't Know," "Walking Down Madison," and "Killing You" to covers of Billy Bragg's "A New England," the Smiths' "You Just Haven't Earned It Yet Baby," and Cole Porter's "Miss Otis Regrets" (with the Pogues), MacColl displays a consistent ability to marry pop sensibilities with cutting-edge sounds.

### THE SCHRAMMS

Little Apocalypse  
PRODUCERS: Dave Schramm, Ron Metz, Al Greller & Gary Arnold  
East Side Digital 80952

This distinctive folk-rock combo is led by ubiquitous alternative guitarist Dave Schramm, whose voice tends to make folkish drops to the low octave. Highlights of solid, Dylanesque set include the pounding hooks of "Heart Not Within," the Hammond organ-enriched folkie changes of "Sooner Or Later," the fine folk-pop strains of "Never Hold Heaven," and the smooth, irresistible instrumental "Duck Hunting In Heaven." Cover of Lucinda Williams' "Side Of The Road" brings band's Dylan/the Band heritage into sharper focus.

### JO STAFFORD

The Portrait Edition  
PRODUCER: Dan Rivard  
Sony Music 57836

Singer Jo Stafford's career peak was in the '50s, replete with pop hits and renditions of great oldies, which set standards that hold up to this day. This three-CD retrospective, compiled from four label affiliations, includes many of those memorable tracks, plus the wrong-note sessions she and her husband, conductor/arranger Paul Weston, did as Jonathan & Darlene Edwards. But why drop these takes willy-nilly among the regular performances? Nevertheless, a portrait of greatness, along with those comic turns.

### ORIGINAL MOTION PICTURE SOUNDTRACK

Nobody's Fool  
PRODUCER: Howard Shore  
Milan 35689

Howard Shore, whose estimable list of film scoring credits includes "Silence Of

## SPOTLIGHT



### VAN HALEN

Balance  
PRODUCER: Bruce Fairbairn  
Warner Bros. 45760

On their tenth studio album, L.A. megastars sport a new look (the bearded and close-cropped Eddie Van Halen is virtually unrecognizable) and a revitalized sound that suggest they have no intentions of giving up their rule of the album rock kingdom. First single, "Don't Tell Me (What Love Can Do)," is an out-of-the-box smash, and it's not even the catchiest track on the album. That honor belongs to "Can't Stop Lovin' You," a song with immense potential at rock and pop formats. Among other standouts are rocker "The Seventh Seal," soul-drenched "Not Enough," and power ballad "Take Me Back (Déjà Vu)." With an extremely loyal fan base thirsty for new product and a mammoth world tour in the works, "Balance" is bound for platinum terrain—where every single Van Halen album has gone.

The Lambs," "The Fly," and "After Hours," has a remarkable talent for creating music that moves people as deftly and dramatically as images on a screen. And, as his varied résumé shows, for moving them in any number of directions. Accompanying the new film starring Paul Newman and the late Jessica Tandy, Shore's orchestral score is as bittersweet as a lifetime looked back on—with joys, regrets, and still-burning hopes. As evoked by the London Philharmonic Orchestra and the London Metropolitan Orchestra, the mood is palpably poignant.

## RAP

### SMIF-N-WESSUN

Dah Shinin'  
PRODUCERS: Beatminerz  
Nervous/Wreck 2005

Over dark molasses grooves of jazzy samples and thick, bubbly beats, Brooklyn duo rap about the dark, seamy underside of their borough. Their rhymes and beats are hard-edged, bouncy, and bad as rotten apples. They'd be cool as whatever, except they conform a bit too much to Black Moon's creative impact on The Billboard 200.

### TOO \$HORT

Cocktails  
PRODUCERS: Various  
Jive 41553

Album is Oakland rap star's ninth in as many years. In that time, he has remained consistent, rapping mack-dad smooth about sex, money, drugs, cops, and the ghetto. All this over tightly wound tracks made up of live (and lively) instrumentation, including bouncy drums, slinky bass, and tinkling keys. Typically, \$hort delivers grooves that stain the brain, and the fan base has remained loyal even if he sometimes

## SPOTLIGHT



### THE STONE ROSES

Second Coming  
PRODUCERS: Simon Dawson, Paul Schroeder  
Geffen 24503

Group hailed in the late '80s as the standard-bearer of the post-Smiths Manchester sound re-emerges after a five-year absence (during which it won a protracted court battle over a previous recording contract). Time, fortunately, has neither dulled the band's sound nor hampered its ability to meld trippy psychedelia, smart pop, tasteful alternative rock, and techno-flavored jams. Among the most effortlessly tuneful of the 13 tracks (check out unlisted instrumental bonus) are "Ten Storey Love Song," with its echoes of Syd Barrett and David Bowie; rocker "Driving South"; techno-driven "Daybreak" and "Begging You"; and first single "Love Spreads," a hard-driving tune that should land the Roses back on modern rock playlists. A comeback without an iota of nostalgia, primed for multiformat success.

delivers contradictory messages. In "Ain't Nothing Like Pimpin'," \$hort gives the finger to Bill Clinton, before dreaming of legalizing pimping and turning the White House into a "ho house." "Thangs Change" features Malik from Illegal and some wistful nostalgia.

## JAZZ

### JACKY TERRASSON

PRODUCER: Jacky Terrasson  
Blue Note 29351

Self-produced debut from much-heralded young French jazz pianist Jacky Terrasson is a promising traditional trio set. Terrasson surprises with his unexpected arrangements, like punchy versions of "I Love Paris," "Bye Bye Blackbird," and a stylishly reinterpreted "My Funny Valentine." Also

## VITAL REISSUES™

### DUKE ELLINGTON

Togo Brava Suite  
PRODUCER: Noel Walker  
Blue Note 30082

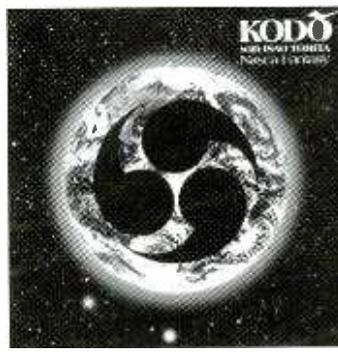
Culled from two 1971 British concerts, this album should be a reminder that Duke Ellington continued to make vital music even in that decade. Highlights include the brooding, bluesy "Addi" and the funky powerhouse "La Plus Belle Africaine," as well as standards "C Jam Blues," "Cotton Tail," "In A Mellotone," and "I Got It Bad (And That Ain't Good)." Ellington veterans Paul Gonsalves, Harry Carney, and Cootie Williams are featured, but the repertoire also memorializes departed compatriots Billy Strayhorn ("Lotus Blossom") and Johnny Hodges ("Checkered Hat"). The engaging, four-part title suite was a thank-you to Togo for honoring Ellington on a postage stamp.

### HARRY NILSSON

Personal Best: The Harry Nilsson Anthology  
COMPILATION PRODUCER: Paul Williams  
RCA 66354

A year after his untimely death, Grammy-winning singer/songwriter Harry Nilsson is saluted by the label for which he recorded his biggest hits, including "One," "Everybody's Talkin'," "Coconut," and "Jump Into The Fire." Compiled with the late artist's blessing, the two-disc set distills the essence of the 1967-77 period, drawing from such career-making albums as "Aerial Pandemonium Ballet" (which endeared him to the Beatles), "Nilsson Schmilsson" (his most successful release), and "Son Of Schmilsson." A collection that captures Nilsson's wit, humor, and mercurial brilliance as songwriter and performer.

## SPOTLIGHT



### KODO with ISAO TOMITA

Nasca Fantasy  
PRODUCER: Kei-Ichi Nakamura  
TriStar Music 67206

This is an unusual collaboration between Kodo, a Japanese taiko drum ensemble, and Isao Tomita, a Japanese synthesist noted for his outlandish electronic interpretations of 20th-century classical music. Tomita creates sweeping melodies and surreal landscapes for Kodo's pounding percussion, as well as the South American pan-pie group Kusillaqta, ingeniously morphing between their live performance, samples, and synthesizers. Inspired by the mysterious Andean site of Nasca, "Nasca Fantasy," like many Tomita ventures, is at turns transcendent and trite, avant-garde and accessible.

noteworthy are his oddball cover of Stevie Wonder's "For Once In My Life" and his bluesy shuffle of "What A Difference A Day Makes." Terrasson's original "Just A Blues" takes a funky minimalist solo, and "Homage A Lili Boulanger" features solid, Bill Evans-like phrasing.

### CHRISTIAN MCBRIDE

Gettin' To It  
PRODUCERS: Richard Seidel & Don Slicker  
Verve 523 989

MVP bassist Christian McBride's debut as a leader features young all-stars Joshua Redman, Roy Hargrove, Cyrus Chestnut, Steve Turre, and Lewis Nash in an energetic traditional set. McBride compositions include the delightful midtempo Walton tribute "The Shade Of The Cedar Tree," the call-and-response funk of the title track, and the languid changes of "Black Moon." Elder bassmen Ray Brown and Milt Hinton join in on a bass-trio treatment of Neil Hefti's "Splanky," while McBride winds up the disc with a solo bass workout on dance-band favorite "Night Train."

## LATIN

### ANGEL VILLALONA

Hecho Con Fernando  
PRODUCER: Fernando Villalona  
RMM/Sony 81485

With famous brother Fernando pushing the studio buttons and providing creative direction, this dynamic merengero smoothly layers his sinewy baritone over an assortment of embraceable narratives of the heart. Hit singles are in abundance, with "Sólo Tú," "Colégiala," and "Rubia Del Alma (Mi Hembra)"—a slinky bachata take on Roberta Flack's classic "Killing Me Softly With His Song"—loom largest. Album's lone negative is persistent artist IDs, a tired practice unhappily still in vogue in many merengue circles.

### ANGEL

Tesorito  
PRODUCER: Angel Roque  
Dur Music

First Spanish-language release by eclectic imprint is a lackluster salsa package containing fluffy romantic peacocks sung with determined gusto by Cuban singer/songwriter Angel, whose high voice needs more seasoning. Leadoff single "Tesorito" is album's strongest track, by far, with "De Corazón A Corazón" and "Decidete" holding outside shots at radio. Label opened a West Palm Beach, Fla., branch last year. Contact: 407-686-9406.

## COUNTRY

### CLINTON GREGORY

PRODUCERS: Harold Sheld, Ed Seay  
Polydor 314 523 862

Clinton Gregory approaches his major-label debut with several indie efforts under his belt, and the experience shows. Between his finely honed fiddle playing and his understated vocal approach, he sounds like nobody else in country music, and that's refreshing. On tasty covers like Johnny Paycheck's "A-11" and Con Hunley's "No Relief In Sight," Gregory displays a respect and understanding of tradition, which is rare among today's up-and-comers. The newer songs, from the service-station romance "The Gulf And The Shell" to the fiddle-driven "newgrass" instrumental "Hacksaw," carry that tradition proudly forward.

### JAMES HOUSE

Days Gone By  
PRODUCER: Don Cook  
Epic 57501

The veteran singer/songwriter is back with a new label and a pocketful of strong songs. House has a dramatic country voice and a sharp ear for a pop hook. When the mixture is right, as on "Until You Set Me Free," a pure country lament that borrows its melodic hook from the Vogues' "Five O'Clock World," and the Orbisonesque "Little By Little," House hits home. Let's hope country radio can make some room, because this guy really deserves to be heard.

## CONTEMPORARY CHRISTIAN

### NEWSONG

People Get Ready  
PRODUCERS: Paul Mills, Chris Harris  
Benson 84418-2261

Band members Russ Lee, Charles Billingsley, Scotty Wilbanks, Leonard Ahlstrom, Billy Goodwin, and Eddie Carswell comprise a talented sextet that knows how to deliver an album that fulfills the "wall of sound" promise touted in the press kit. The title cut is a soulful rendition of Curtis Mayfield's timeless composition. "Love's Never Been Like This" is a beautiful ballad. "My Heart Is Already There" has a wonderfully infectious melody. Also included is a remake of Newsong's "Arise, My Love," a Carswell-penned tune that's already a standard church anthem.

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

### ▶ BRANDY Baby (4:09)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 6001 (cassette single)

Follow-up to the certified gold smash "I Wanna Be Down" continues to cast Brandy as a pop/urban ingénue with charisma to spare. She slinks over a jeep-ready hip-hop beat with a finesse that belies her teenage years. She makes the most of a wickedly infectious song that addresses the age-old topic of meeting that fine Romeo with a refreshing innocence. Look for radio programmers to jump on this one within seconds—and for the kids on the street to begin endlessly chanting the chorus shortly thereafter.

### ▶ BONNIE RAITT You Got It (3:25)

PRODUCER: Don Was  
WRITERS: R. Orbison, T. Petty, J. Lynne  
PUBLISHERS: Orbison/Songs, BMI; Gone Gator/EMI-Virgin, ASCAP  
Arista 2705 (c/o BMG) (cassette single)

On-so-tasty first single from the rock-solid soundtrack to "Boys On The Side" has Raitt offering a faithful reading of the late Roy Orbison's pop chestnut. She slips into the tune as if it were tailored especially for her, twisting the phrases and darting around the jangling guitar riffs with ease. The track builds to a booming musical climax that will leave the hair on your neck standing. Three-and-a-half minutes of pure pop heaven.

### TOM JONES WITH TORI AMOS I Wanna Get Back With You (4:14)

PRODUCERS: Richard Perry, Thom Panunzio  
WRITER: D. Warren  
PUBLISHERS: Reasongs, ASCAP  
Interscope 6047 (c/o Atlantic) (cassette single)

While Interscope continues to work "Situation" to dance and alternative/pop outlets, the top 40 focus placed on this stormy power ballad makes excellent use of Jones' patented vocal quiver. Listen for wonderfully ethereal harmony by Amos, whose presence fleshes out the track and gives it a depth that sets the single apart from the pack. One more good reason to investigate the veteran artist's "The Lead & How To Swing It" collection.

### HUEY LEWIS & THE NEWS Little Bitty Pretty One (2:04)

PRODUCER: Stewart Levine  
WRITER: R. Byrd  
PUBLISHERS: Hulex, ASCAP; Recordo, BMI  
Elektra 9087 (cassette single)

Lewis and pals climb into a well-worn ditty, first made famous by Thurston Harris, with a rush of their signature joyful harmonies. Backed by rollicking, retro instrumentation, it harkens back to the days of poodle skirts and street-corner doo-wop. At a time when searing vocal harmony rules on top 40 radio, this single sounds like a perfect fit—and its playful quality is instantly infectious. A bright moment from the act's "Four Chords & Several Years Ago" album.

### BLOODHOUND GANG Mama Say (2:59)

PRODUCERS: The Bloodhound Gang  
WRITER: not listed  
PUBLISHER: not listed  
Cheese Factory 9499 (CD single)

With references to "Scooby Doo," "Sesame Street," and Judy Blume, this Anglo-rap track emits some of the goofiest and grooviest sounds of the year. The Ministry-like Ball-Sided Crazy mix distorts the vocals over a nonstop beat, while the radio version contains a barrage of easily recognizable samples, including Duran Duran's "Save A Prayer." Contact: 212-249-2389.

### IIIRD LEG Da Stroke (no timing listed)

PRODUCER: Chris Eric  
WRITERS: C. Eric, IIIRD Leg  
PUBLISHERS: Rude, BMI  
Aworld 001 (CD single)

Get ready for a relatively explicit

excursion into the sex-crazed world of IIIRD Leg, aka Chris Park. He works overtime to convince women of his horizontal agility, but only manages to draw a giggle or two. Still, sonically strong single is fueled by a slick electro-funk groove that is actually quite good. It makes you wonder what Park could accomplish if he kept his clothes on for more than a hot second.

## R & B

### ▶ HEAVY D & THE BOYZ Sex Wit You (4:04)

PRODUCER: Pete Rock  
WRITERS: P. Rock, Heavy D, J. Carter  
PUBLISHERS: WB/Ness, Nitty, and Capone/EMI April/Across 110th Street/EZ Duz It/Harlem/J. Carr  
Uptown 3254 (c/o Uni) (cassette single)

Heavy D returns with another racy, racing rap. This is a mighty busy effort, and it is overflowing with fast-paced funk and a hurried hip-hop beat. Radio programmers, ranging from R&B to top 40 and rhythm crossover formats, should expect another Heavy-hitter.

### ▶ BRIAN MCKNIGHT Crazy Love (4:02)

PRODUCER: Brian McKnight  
WRITER: V. Morrison  
PUBLISHER: not listed  
Mercury 1399 (c/o PolyGram) (cassette single)

This tune from the soundtrack to "Jason's Lyric" merges Van Morrison's familiar pop nugget with McKnight's expressive, easy-going vocal style. He gives the song an appropriate dose of soul without indulging in the unnecessary chest-pounding that his contemporaries regularly do. His restraint actually shines a brighter light on the intensity of the lyric. A potential R&B and AC radio smash that should remind programmers of the gift McKnight can be to airwaves.

### PM You (no timing listed)

PRODUCER: PM  
WRITERS: PM, B. Summers  
PUBLISHERS: Brum Brum, BMI  
Family 8909 (c/o Kingswood) (CD single)

This impressive debut should seduce programmers who prefer the lighter side of R&B. However, do not be fooled by the whispered opening love rant, which quickly rages into a loud, soul-filled performance. The lush orchestration benefits from the addition of acoustic guitar riffs and synthesizer stabs, highlighting this effective soul effort.

### SHAKA As-Salaam-Alaikum (3:55)

PRODUCERS: Vincent Herbert, Reggie Borell  
WRITERS: Shaka, V. Herbert, R. Berell  
PUBLISHER: 3 Boyz From Newark, ASCAP  
EastWest 5722 (cassette single)

Although the title hook is almost impossible to sing along to, this raggamuffin jam is far from forgettable. A melodic, chant-like chorus, as well as a rough-edged rap contort into a punchy, twisted groove. Just do not try to say the title three times fast.

### FOREIGN EXCHANGE Mystic Dread (4:30)

PRODUCER: Ganja Productions  
WRITER: not listed  
PUBLISHER: not listed  
1st Step 2001 (CD single)

All the elements of adequate reggae are in place on this indie effort. Deep dub beats, a totally rambunctious raggamuffin rap, and a happy hook combine to create an amorous, unforgettable vibe. The only problem is that programmers may have a hard time choosing which of the six pulsating, radio-friendly mixes to air. Contact: P.O. Box 020820, Brooklyn, N.Y. 11202.

### KUT KLOSE I Like (4:07)

PRODUCERS: J. Howcott, E. Officer, D. Parks  
WRITERS: J. Howcott, E. Officer, D. Parks  
PUBLISHERS: Nu Soul/Almo Irving/Short Dolls, BMI  
Keia/Elektra 9091 (cassette single)

Protégé trio of Keith Sweat leaps into the competitive fray of streetwise girl groups with a slow, grinding ballad. There is not much new going on here, just a lot of props to the man who knows how to sex-it-up better than the rest. The element that sets

this single apart from the rest is the carefully measured arrangement, which emphasizes interesting keyboards and strings as much as it does the obligatory jeep beat and swooping harmonies.

### JOYA I Like What You're Doing To Me (3:47)

PRODUCER: Vincent Herbert  
WRITERS: M.C. Young, B. Hank, W.G. Young  
PUBLISHERS: Globe Art/That's Right, BMI  
Atlas 8367 (CD single)

Joya slinks atop a rugged funk bassline with the agility of a seasoned pro. On this first single from her fine debut, she delivers a performance that balances showy big notes with an ample contrast of hushed vamps. Although the song leaves a tad to be desired, it does have a memorable hook and an execution that makes it all worthwhile. R&B and pop tatemakers should go directly to fleshy Uptown mix.

## COUNTRY

### ▶ VINCE GILL Which Bridge To Cross (Which Bridge To Burn) (4:15)

PRODUCER: Tony Brown  
WRITERS: V. Gill, B. Anderson  
PUBLISHERS: Benefit/Stallion, BMI  
MCA 54976 (c/o Uni) (7-inch single)

Ahh, a classic slow country waltz, and nobody does it better than Vince Gill. Written with the great Bill Anderson, this song makes optimum use of those classic changes and raises the chill bumps at every turn.

### ▶ HAL KETCHUM Stay Forever (2:54)

PRODUCERS: Allen Reynolds, Jim Rooney  
WRITERS: B. Tench, H. Ketchum  
PUBLISHERS: WB/Blue Gator/Maverick, ASCAP; Hecktone/Foresadow Songs, BMI  
MCA/Curb 1105 (7-inch single)

Another love plea from one of country music's hipper hunk-abilities. Ketchum does his vocal best to rescue this ballad, which he wrote with Benmont Tench, keyboardist for Tom Petty's Heartbreakers. Unfortunately, he is sunk here by a not-so-special song.

### ▶ DARON NORWOOD Bad Dog, No Biscuit (2:30)

PRODUCERS: Richard Landis, Jeff Carlton  
WRITERS: W. Kitchens, R.S. Ferrell  
PUBLISHERS: Careers-BMG/Four Of A Kind, BMI  
Giant 7365 (c/o Warner Bros.) (CD promo)

In Nashville, they say it all begins with a song. With this debut single from his forthcoming sophomore album, Norwood proves them right. Despite oodles of "energy" and a truckload of flashy guitar picking, there is really nothing going on here.

### ★ TERRY MCBRIDE & THE RIDE Somebody Will (2:43)

PRODUCER: Josh Leo  
WRITERS: W. Aldridge, B. Crisler, S.D. Jones  
PUBLISHERS: Rick Hall/WaterTown/BMG Songs, ASCAP  
MCA 54986 (c/o Uni) (7-inch single)

Josh Leo's crisp, country/pop production and McBride's tender twang combine to make this midtempo track more than radio-ready. Other fine singles from McBride's latest album have pretty much fallen flat out there, but this third effort should grab programmers by the ears.

### CHELY WRIGHT Sea Of Cowboy Hats (3:35)

PRODUCERS: Barry Beckett, Harold Shedd  
WRITERS: C. Wright, D. Dodson, J. Melton  
PUBLISHERS: Songs Of PolyGram International/Sony Cross Keys/Ben Hall, BMI/ASCAP  
Polydor 1389 (CD promo)

This could have been just another dancefloor ditty, but Wright, one of Music City's brightest newcomers, leans into the two-step shuffle beat as though life began and ended on the country-club dance floor. It's good stuff.

### RICK TREVINO Looking For The Light (3:51)

PRODUCERS: Steve Buckingham, Blake Chancey  
WRITERS: L. Hengber, T. Mensy  
PUBLISHERS: Starstruck Writers Group/WB/Patrick Janus/Heart of a Child, ASCAP  
Columbia 77820 (c/o Sony) (7-inch single)

This middling, maudlin ballad is an odd choice as the debut single from Trevino's upcoming second album. Full of childhood memories of "Mama," the song emphasizes only the whiny side of this singer's voice.

### TANYA TUCKER Between The Two Of Them (3:12)

PRODUCER: Jerry Crutchfield  
WRITER: M. Cates  
PUBLISHERS: Alabama Band/Wildcountry, ASCAP  
Liberty 79066 (c/o Cema) (CD promo)

There must be a bad cold going around Nashville. Tucker has a good song to work with here, and she pours on the emotion. Trouble is, she sounds like she is in dire need of a Contac.

## DANCE

### ▶ BLONDIE Atomic (6:54)

PRODUCER: Mike Chapman  
WRITERS: D. Harry, J. Destri  
PUBLISHERS: Chrysalis/Monster Island, ASCAP  
REMIXERS: Armand Van Helden, Diddy, Xc, 1.8.7., Alan Thompson, Lenny Bertoldo  
Chrysalis/EMI 58340 (c/o Cema) (12-inch single)

A gem from the defunct band's vault of hits is tweaked and primed for clubland approval by several of dance music's leading underground producers. Roving from intense house to sharp rave/NERG and fluffy disco, the original tune is wisely preserved—as is Deborah Harry's incomparable warbling. In fact, these new mixes provide a fond reminder of how potent the band's material really was. Ready to be served on dancefloors, while a tight edit could woo more than a few pop radio programmers.

### STEVE BEST Let's Come Together (no timing listed)

PRODUCERS: Adam Shafron, Steve Best  
WRITERS: Hooten, Grimes  
PUBLISHER: 1990 Farm  
Adam 40194 (CD single)

Canadian newcomer makes a fine first impression on a glistening, synth-propelled anthem that seems custom-made to connect with hi-NRG purists. Best has a pleasant tenor range and an earnest style that befits the song's wide-eyed lyrical plea for peace and unity. CD format includes several equally potent jams, including the jaunty "Don't Leave Me Now," which has a hook that merits separate single release. Contact: 604-880-7868.

### WATERLILLIES Never Get Enough (10:36)

PRODUCER: Ray Carroll  
WRITER: R. Carroll  
PUBLISHERS: Mood Muzik For Lovers/Chrysalis, ASCAP  
REMIXER: Junior Vasquez  
Kinetic/Sire 41879 (c/o Warner Bros.) (12-inch single)

Follow-up to "Tempted" struts down an aggressive tribal/house road, with popular producer Junior Vasquez recasting the ethereal original track with the kind of dark and foreboding rhythms that currently pack dancefloors. Each of the four mixes is ripe for DJ picking, though the 10-plus-minute Deep Factory version gives the clearest indication of where the act is coming from lyrically. If that mix moves you, spend a moment with the album version, too—it's quite good.

## AC

### ▶ JONI MITCHELL How Do You Stop (4:09)

PRODUCERS: Joni Mitchell, Larry Klein  
WRITERS: D. Hartman, C. Midnight  
PUBLISHERS: EMI Blackwood/Janiceps/EMI April/Second Nature, ASCAP  
Reprise 7220 (c/o Warner Bros.) (CD promo)

Co-written by the late Dan Hartman, this well-structured pop ballad melds perfectly with Mitchell's finely seasoned voice. Gently executed guitar lines and sparse drums accompany highly effective, carefully layered orchestration, making for a fine moment from the album "Turbulent Indigo."

### MANHATTAN TRANSFER FEATURING FRANKIE VALLI Let's Hang On (4:16)

PRODUCER: Arif Mardin  
WRITERS: S. Linzer, D. Randell, B. Crewe  
PUBLISHERS: Screen Gems/Seasons Four/Screen Gems-EMI, BMI  
Atlantic 6029 (CD promo)

Valli shares the lead vocal of his Four Season classic with pop music's premiere jazz-harmony quartet. Save for an outburst of calypso percussion here and there, the musical arrangement sticks close to the original, providing a festive journey back in time to mature radio listeners. Should get

the act's longtime fans primed for the release of the album "Tonin'."

## ROCK TRACKS

### L.A. GUNS Long Time Dead (3:22)

PRODUCER: Jim Wirt  
WRITERS: M. Cripps, T. Guns, P. Lewis, K. Nickels  
PUBLISHERS: AI Snug/Songs Of PolyGram International, BMI  
Polydor 1460 (CD single)

Band of heavy metal rockers have reinvented themselves with a decidedly glam/dance hand. Single from the album "Vicious Circle" skittles with a funky drum pattern and a pop-juiced hook. The guitar attack remains highly aggressive, though crunchy chords are tempered with slick acoustic strumming. Way-catchy jam could easily bounce onto album-rock, alternative, and even top 40 stations. Let go of your preconceived notions of this band and have a close listen.

### [MUD'-LUS'-CIOUS] Jigsaw (no timing listed)

PRODUCERS: [Mud'-lus'-cious], Gregory Elkins  
WRITER: not listed  
PUBLISHER: not listed  
Squimin' 01 (7-inch single)

Moody and rough, this melodic track rivals early Siouxsie with its meddled guitars, psychedelic riffs, and ear-piercing vocals. Figuring out the lyrics is a tough puzzle to solve, but that's half the fun. Lead singer Paula Templeton is stuck in high-pitch mode, which actually ends up adding an eerie atmosphere to an already intriguing track. Contact: P.O. Box 37443, Raleigh, N.C. 27627.

### SAMIAM Capsized (4:12)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 5884 (CD promo)

Samiam is a difficult rock group to peg, although it clearly falls somewhere between modern-minded alternative and traditional hard rock. This single shows its ability to have the best of both music worlds. The subdued opening vocal soon races into a flood of emotion, backed by thundering riffs and relentless drumming. Give it a listen.

### MARTIN ZELLAR Lie To Me (no timing listed)

PRODUCER: not listed  
WRITER: M. Zellar  
PUBLISHERS: Wilson/Dean, BMI  
Ryko 0318 (CD single)

Singer/songwriter best known for his tenure with the Gear Daddies steps solo with a radio-ready toe-tapper. Armed with raspy voice that may remind some of Bruce Springsteen, Zellar gives tangible human depth to a simple tune about the pitfalls of love gone wrong. Single is instantly likeable and will have album-rock listeners humming along before its close. CD single also includes two cleverly executed nonalbum covers: Neil Diamond's "If You Know What I Mean" and the Cars' "Best Friend's Girl."

## RAP

### CREO D Watch Out Now! (4:25)

PRODUCER: Creo-D  
WRITER: Creo-D  
PUBLISHERS: AllAm/Darlington, BMI  
Street Life 78004 (c/o Scotti Bros.) (CD single)

In-your-face bass bumps and state-by-state shout-outs pounce through this jumpy jam, which could become the "Whoomp! (There It Is)" for 1995. The P&F version contains sampled elements from Kano's 1981 R&B hit "I'm Ready," which adds a freestyle feel.

### NOMAADS The Ultimate (2:45)

PRODUCER: not listed  
WRITERS: Q.Unique, Baretta  
PUBLISHERS: Newyorkan/Want More, ASCAP  
V.I.P. Hip-Hop 6523 (cassette single)

Confidence with a heaping dose of jock-grabbing bravado is the name of the game on this fun and jazzy romp. Although self-propping rhymes can get tedious after a while, act succeeds in holding the listener's attention by keeping the wordage amusing and the sax-fueled hook prominent. Slick enough to make the grade at top 40 radio. Contact: 718-563-3143.

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.

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## Retail

### DECLARATIONS OF INDEPENDENTS

(Continued from page 91)

about working-class life. So it came as a surprise when the Daddies disbanded in 1992 after two lauded albums.

Zellar says today some members of the band began questioning their long-term career choices.

"A couple of the guys decided to move on to other things—not make music the focus of their existence. I have really no idea what I'd do if I wasn't a musician."

So Zellar struck out on his own; his first solo album, Rykodisc's "Born Under," continues in the compelling tradition of his Gear Daddies work. Merging a host of country and rock influences, the singer/songwriter spins some dark tales of Midwestern life gone wrong. The title, Zellar says, is drawn from the phrase "born un-

der a bad sign."

"There are times I felt like I was born under a bad sign; others like I was born under a lucky star," he says.

Cut in Northfield, Minn. (remember Jesse James' famous raid there?), the album features a strong cast of Twin Cities players, including Dan Murphy of Soul Asylum, drummer Tim O'Reagan of the Jayhawks, and former Gear Daddies bassist Nick Ciola (with whom Zellar has played since the pair were in ninth grade).

Zellar says he "might as well have been in Portugal" when the Minneapolis scene started flowering in the early '80s. He was playing in country and top 40 bands until he witnessed a life-changing set by the Replacements.

"It stopped me in my tracks," he says. "It was like, 'They don't care!'"

But while Zellar's music is now rooted in the Twin Cities alternative scene, he still understands the value of a strong melody (probably from his top 40 experience), and many of his songs have the drinkin'-and-losin' feel of the best honky tonk music.

Zellar kicked off his promotion of "Born Under" with Jan. 24 sets at three record stores on Nicollet Ave. in Minneapolis—Let It Be, Garage D'Or, and Roadrunner. He will tour the Midwest in the near future and commences a national tour following a Feb. 17 appearance at the Gavin convention in New Orleans.

### CHICAGO STORE THRIVES, DESPITE LOCATION

(Continued from page 93)

of sales, while cassettes are the most prominent format, comprising approximately 70%. George's Music Room carries no previously used product. A glass counter spanning the length of the open, brightly lit store houses the numerous tapes.

"Within the black community, people don't change hardware that often," Daniels explains. "Many of them don't have CD players. They're playing tapes or vinyl. I haven't had even one customer request MiniDiscs."

Meager disposable incomes for some of the clientele are actually a boon to the store's singles business. "Our singles sales are very strong, because a lot of the time people don't have the money to get the whole album at first," Daniels says. "I use singles as my loss leader, because often they bring people back for the record."

He says the singles are one of his alternatives to the in-store sampling offered by chains, which he doesn't plan to institute. Another alternative, he says, will be provided later this year, when he hooks up six TV monitors that will show videos in sync with music played on the store's audio system.

Daniels says the most important area in which his store beats the competition, hands down, is serv-



Vinyl is a strong seller at George's Music Room. (Photo: Sari Botton)

ice. Part of that is special-ordering for people on a regular basis. Another part is staffing the store with knowledgeable, accommodating sales people, which Daniels calls an ongoing challenge.

"Whatever you do, as an independent retailer in an inner-city community, it all boils down to customer service, whether I'm serving plates of food to people during an in-store appearance, or my sales associates are taking the time to help people find what they're looking for," he says.

But where does one find a staff that is well-versed in obscure titles in jazz and blues? "It's difficult enough to find young people with a work ethic," Daniels says, adding that he has a unique way of educating the candidates he does find: "The first job you have when you start here is dusting the inventory. And while you dust, I tell them, 'I want you to read the titles.'"

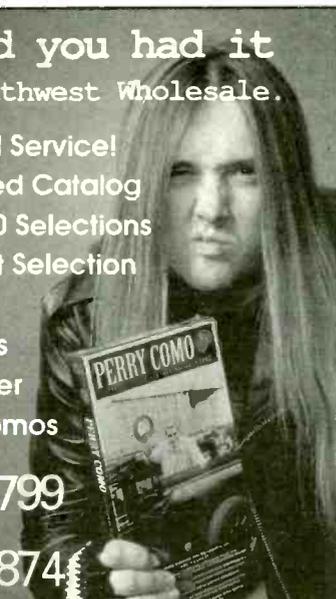
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## MUSIC THRIVES AS STUDIOS PROLIFERATE IN JAMAICA

(Continued from page 1)

studio, [singer] Freddie McGregor is building his, and so is the Star Trail label."

Some industry observers maintain that Jamaica produces more music per capita than any country in the world. Artists under deadline must often buy time from each other. The country puts out vinyl 45 singles and LPs, cassette tapes, and CDs the way Red Stripe bottles beer. Daily life moves to the reggae rhythm; the music blares from taxis, minibuses, private cars, and every open window. In this nation of music-lovers, every youth rocks a toothbrush microphone in front of the mirror.

Record shop clerks are showmen, spinning and mixing the latest 45s on busy Saturday afternoons for crowds of enthusiastic customers. And those discs are often delivered hot from the pressing plant by the eager producer.

Within this environment, recording studios and the producers and engineers associated with them are magnets, drawing in artists looking for a particular signature sound and feel. A few artists are faithful to one or two producers, but most prefer to play the field. It remains to be seen, however, whether or not the international market will support Jamaica's astonishing output.

Following is a roundup of many of the major Jamaican recording studios. Missing but not forgotten is legendary producer Bobby "Digital" Dixon's excellent Digital B studio. This report's goal is to give the international music community a better understanding of what the various facilities have to offer, whether it's a reggae remix of a hip-hop track or a place to record and enjoy a Caribbean vacation.



Engineer/producer Paul Hussey is one of Couch Recording Studio's major assets.

### COUCH RECORDING STUDIO

One of Jamaica's premiere studios, C.R.S., is booked by such international clients as Roberta Flack, Caron Wheeler, Judy Mowatt, Toots & the Maytals, and Third World.

Owner Peter Couch, a member of the now-defunct reggae group Native, built the studio in 1986, when the only other professional facilities were Dynamic Sounds, Aquarius, Tuff Gong, and Grove. Four years ago, C.R.S. moved to Jack's Hill Road, high in the lush green hills overlooking Kingston.

"Most of the studios in town are hangouts," says Couch. "Because this studio is at home, it's in between a home and commercial studio. If you want quiet, you come up here."

The studio's gifted senior engineer Paul Hussey, who arrived from England four years ago for a two-

week vacation and never left, is one of C.R.S.'s major assets. "Local engineers have a thing because they've taken the music to where it is," says Couch. "But, at the same time, they blow speakers. Paul definitely has a different perspective, a feel for the sound, and he also does sampling, sequencing, and all that."

### PENTHOUSE

Donovan Germaine started in the music business in 1970, clerking in a Brooklyn record store. Today, he owns a busy studio, three labels (Penthouse, Shocking Vibes, and Madhouse), and a distribution company with offices in Miami and Kingston.

"We try to get the best here,"



### PENTHOUSE RECORDING COMPANY

says Germaine. "We have good quality control and success. Like anywhere, if you have the money, you can get the right team to do it for you."

The studio is booked nonstop with work for its own labels, as well as reggae remixes and rhythm tracks for such nonreggae acts as Eddie Murphy, Janet Jackson, and Australian rock group Rock Melons.

At the time of Billboard's visit, in late 1994, engineer/producer Tony Kelly (who, like his brother Dave, has been key to the success of such artists as Shabba Ranks and Patra) was mixing a Buju Banton track. "I don't really engineer anymore except for special people like Germaine," says Kelly.

Almost everyone records at Penthouse. Current projects include albums by Wayne Wonder, Nadine Sutherland (for EastWest), and a young female singer named Twiggy. But Germaine and Kelly seem most excited about Banton's work for his next album (due February on Loose Canon). Kelly calls Banton's sound "the nearest to Bob's [Marley's] sound so far."

Future plans include releasing archival CDs on the Penthouse label. Germaine hopes these recordings will provide the Stateside companies who "just sign and send the music out without promotion" with much-needed education. "If they are investing in something, they have to build it," he says. "You have to learn the culture and the music, before you work with it."

### MIXING LAB

Walk through Mixing Lab's spacious, Greek-columned lobby any afternoon of the week, and you're sure to find "riddim twins" Sly Dunbar and Robbie Shakespeare, the famous drum-and-bass duo and production team, working in the state-of-the-art studio on tracks for their Taxi label or any major international label.

"We like working at Mixing Lab because we think it's one of the best rooms in Jamaica," says Dunbar. "The owner, Roy Francis, is a friend, and everyone here is like family. The vibe is right, the equipment is good—everything is great about Mixing Lab."

"We have a warmer sound," says chief engineer Bulby. "I can't explain it exactly, but it's very unique."

Bulby, one of seven engineers employed by the studio, estimates that the riddim twins book the studio at least 60% of the time. Veteran DJ Tappa Zukie, whose European-flavored reggae label, Tapper (Tappa) International (see story, this page), is just across the street, also records here, as have Chaka Khan and Billy Ocean. Cindy Lauper recently came down to cut a Sly & Robbie remix of "Girls Just Want to Have Fun."

Among the most recent successes to come out of Mixing Lab are British top 10 hit "Compliments On Your Case," by Brian & Tony Gold, and "Chalice" and "Tour," by top-ranking DJ Capleton.

### STUDIO 2000

Only Steely & Cleve can rival veterans Sly & Robbie as a consistent hit-making production duo. Most Kingston studios have a slightly seedy look that lends an aura of street credibility. But the brand new Studio 2000 recording complex would be a showpiece in any modern city.

The 24-track studio was designed by New York-based Steve Koontz, (who upon finishing Studio 2000 went directly to Ziggy Marley's Marley Music studio, and then on to Richard Bell's Star Trail).

"It was designed with Steely & Cleve in mind," says attorney Lloyd Standberry, the duo's manager. "Very, very heavy bass—there isn't any studio as heavy, although Ziggy's studio will probably be even heavier."



A lot of time and effort went into Studio 2000's acoustic treatment. "The sound is very true," says Standberry. "No reflections coming from anywhere. Whatever you hear is what goes on the tape."

Though the studio has been open only since April 1994, many notables have already recorded here, including former Black Uhuru lead vocalist Mykal Roze (with his brother producing); Tony Kelly for Clifton "Specialist" Dillon's Spec-Shang label; and Freddie McGregor for his Big Ship label.

Nonetheless, the majority of studio time is booked for Steely & Cleve.

Other recent projects include two Steely & Cleve tracks for Buju Banton's upcoming Loose Canon release, Jive Record's Whitey Don album debut, and an album by Paris-based African DJ Daddy Naughty, who raps in English and French.

"Most of our production is yet to be released," says Standberry. "And the artists signed to the label are all new—vocalists Sharon Forrester and Size II, DJ 10%—the kind of young talent Steely & Cleve prefer to develop themselves."

### ANCHOR

Legendary producer Gussie Clarke, creator of the durable Telephone Love riddim, moved operations from his Music Works studio on Slipe Road to Anchor in late 1994. But the three-studio complex is commonly referred to as "Gussie."

Anchor's Studio II is the largest on the island with the possible exception of Grove Studio in Ocho Rios. But Studio II's pristine, space-

age looks and enormous vocal booth intimidate some clients.

Studio I is the old Music Works studio. "We tried to replicate the sound we had at Slipe Road with one or two little adjustments we thought we needed," says chief engineer Courtney "Irish" Small.

Studio III, the smallest room, is packed around the clock with young crews of artists and producers literally spilling out the door.

"It's a new room that basically stands on its own and most people seem to favor it over the other rooms," says Small. "Why, I don't know."

Recent Anchor clients include such top dancehall stars as Thriller U and Cocoa Tea, Swiss rock band the Feelers, and JVC Japan, for whom the studio completed a series of projects.

Small is skeptical regarding the industry's ability to sustain so many new studios, but he's confident of Anchor's survival. "Once there's enough business to sustain us all, that's good," he says. "If there isn't, it's going to boil down to ones that give good service, which I know we are doing. When you get here, the place is properly cleaned, the equipment is in good working order, and the engineers are courteous and prepared. If a machine goes down, we have a big repair room to take care of it."

### MARLEY MUSIC

Bob Marley's home at 56 Hope Road (also the former location of Tuff Gong Records) may be the



Errol Brown, senior engineer at Marley Music, is often on tour with Ziggy Marley.

most famous address in the entire Caribbean. Renovated and renamed by his eldest son, Ziggy, Marley Music seems to be setting the standard against which all other studios compare themselves, at least in terms of equipment.

Photographs, fine art, and memorabilia devoted to the Marley mystique line the walls, lending the two-story colonial house the aura of decades past, when the Marley legend was being created.

Although the studio was not quite complete in November 1994, Ziggy had been working there on his new album for a month, with eight tracks already laid down and overdubbed. But the studio is looking to draw clients from around the world. "We tried to go international with it," says senior engineer Errol Brown. "People can bring their own engineers, and we will book by project and charge by the week. Normally, I'm on tour with Ziggy, but there's always a house engineer and an assistant. They're setting up an arrangement with the Pegasus hotel, and our clients can eat right on the

(Continued on next page)

## DJ Vet Zukie Mixes Old, New On Tapper Label

KINGSTON, Jamaica—DJ/producer Tappa Zukie is a holdout who prefers a traditional singer's melody to a young DJ's rhythm.

"I like original, so I work the original style more," says the 27-year-veteran reggae performer.

Not surprisingly, Zukie's productions, released on his Tapper (Tappa) International label, are received more enthusiastically abroad by older listeners who prefer reggae in its pre-computer form.

Zukie says he began producing because no one would record him. He started in the business at age 15, working as a bodyguard for producer Bunny Lee. After serving as DJ on the I-Oses sound system,

Zukie immigrated to England, where he played with People's Sound and established a successful career with a series of No. 1 hits on international reggae charts with the tracks "M.P.L.A.," "Pick Up The



ZUKIE

Rockers," "Natty Dread A Wha She Want," "She Want A Phensic," "Peace In The Ghetto," "Dangerous Woman," and others.

Zukie toured the U.S. in the late 1970s, opening for rocker Patti Smith. At the time, he says, a deal with Virgin Records turned sour, but the label would not release Zukie from his contract. So, about 14 years ago, he terminated his career abroad and returned to Jamaica, where he continues to produce himself and other artists.

As the first DJ to tour Europe with a live band, Zukie was exposed to different kinds of music. "My mind was open to let the music reach out to all of those countries," he says. "And I collected records from the cities where I performed. I try to blend all types of music together and combine it into the sound I like."

For eight years following his return to Jamaica, Zukie recorded without releasing a single song. Still somewhat underrated at home, Zukie is a legend for international reggae fans.

Zukie records at Mixing Lab, producing with such established acts as Sugar Minott, Third World, Beres Hammond, Yami Bolo, Brigidier Jerry, Junior Reid, Angie Angel, and Josie Wales, as well as a new female vocalist named Jakki James.

As a producer, Zukie also likes to team veteran singers with younger DJs on such combination tracks as "Rolling Stone" (Third World and DJ Beenie Man) and "Distress" (Beres Hammond and DJ Red Dragon). Zukie currently is working on an album for RAS Records in the U.S.

In addition to his production and label work, Zukie also runs the Tapper International record shop.

E.O.

# A GUIDE TO RECORDING IN JAMAICA

Here is a list of Jamaica-based recording studios:

• **Couch Recording Studio**, Peter Couch, owner; 13 Jack's Hill, Kingston 6; phone: 809-927-0962.

Rates: \$1,500J (\$43.35) per hour, though usually booked by project.

Equipment: Alesis ADAT, a full complement of 8-track modules that link for a total of 128 tracks; a drum set; other percussion.

• **Penthouse**, Donovan Germaine, owner; 56 Shipe Road, Kingston 5; phone: 809-968-6722/1222; fax: 809-968-2051.

Rates: Call for information.  
Equipment: Neotek Elite console; Otari 24-track analog-tape machine.

• **Studio 2000**, Steely & Cleve Productions Ltd., owner; 16A Worthington Terrace, Kingston 5; phone: 809-968-8334/8339/7170; 929-4089/3664/9688; fax: 809-929-9688.

Rates: \$1,000J (\$28.90) per hour.  
Equipment: Soundcraft Sapphyre console; Sony/MCI analog tape machine; Tannoy speakers.

• **Anchor**, Gussie Clarke, owner; phone: 809-978-2711/978-4834; fax: 809-978-2710.

Rates: Studio 1: 24-track, \$800J (\$23.12); 16-track, \$500J (\$14.45); Studio 11: \$1,500J (\$43.35); Studio 111: 24-track, \$620J (\$17.92); 16-track, \$440J (\$12.72) per hour. Call for more information.

Equipment: Rupert Neve-designed Mozart 6000 console; Otari MTR100 and MTR-90 24-track digital tape machines; a Macintosh sequencing computer; speakers by State Of The Art.

• **Marley Music**, Ziggy Marley, owner; 56 Hope Road, Kingston 6; phone: 809-927-9152.  
Rates: Call for information.

Equipment: 48-track Solid State Logic console with E- and G-Series EQ; two Otari 24-track analog-tape machines; Tannoy speakers; Macintosh computer; custom-made wooden diffusors.

• **Grove Recording Studio**, Carl Young, owner/Clyde McKenzie, general manager; P.O. Box 282, Coconut Grove, Ocho Rios, St. Ann, Jamaica, W.I.; phone: 809-974-5043/5051; fax: 809-974-5943.

Rates & equipment: Call for information.

• **Star Trail**, Richard Bell, owner; 29 Westminster Road, Kingston 10; Phone: 809-944-0008, in Miami: 305-681-0210, in New York: 718-405-0075.  
Rates & equipment: Call for information.

• **Black Scorpio**, Jack Johnson, owner; 24 Headley Ave., Kingston 20; phone: 809-925-2363.

Rates: 24-track, \$900J (\$26); 16-track, \$600J (\$17.34) per hour.

Equipment: Ramsa console; Alesis Midiverb II special effects board; Akai 1000 sampler; Sony 24-track analog tape machine; three DAT machines.

• **J.R. Productions/One Blood Studio**, Junior Reid, owner; 1B Lindsay Crescent, Kingston 10; phone: 809-931-0538; fax: 809-931-0538.

Rates & equipment: Call for information.

• **Tuff Gong**, Marie MacMorris, director of promotions; 220 Marcus Garvey Drive, Kingston 11; phone: 809-923-9380/9384; fax: 809-923-4567.

Rates & equipment: Call for information.

• **Record Factory**, A. Dehaney, managing director; 46 Hagley Park Road, Kingston 10; phone: 809-968-5349; fax: 809-968-3356.

Rates: 32-track, \$700J (\$20.23) per hour.  
Equipment: Tascam 32-track console; Yamaha monitors.

• **Dynamic Sounds**, Delroy "Fame" Morrison, sales manager; 15 Bell Road, P.O. Box 137, Kingston 11; phone: 809-923-9138/9169; fax: 809-923-9130.

Rates: Call for information.

Equipment: Raindirk Audio 24-track board with 40 inputs; Studer A-827 analog tape machine; Bryston amps; Tannoy monitors.

• **Main Street**, Danny Brownie, owner; 12 Christopher Blvd., Kingston 19; phone: 809-969-8932.

Rates: Approximately \$850J (\$24.56) per hour.

Equipment: 36-input Sapphyre board.

• **New Name**, Castor Brown, owner; 1A Grant Crescent, Kingston 5; phone: 809-929-0051.

Rates: \$450J (\$40.05) per hour.  
Equipment: Call for information.

• **Jammy's**, Fayanna, manager; St. Lucia Road, Kingston 11; phone: 809-923-8880.

Rate: \$750J (\$21.67) per hour.  
Equipment: Call for information.

## MUSIC THRIVES AS STUDIOS PROLIFERATE IN JAMAICA

(Continued from preceding page)

premises at the Queen of Sheba restaurant."

### GROVE RECORDING STUDIO

Set in the upscale North Coast tourist town of Ocho Rios, the spacious, up-to-date Grove Studio caters to major international acts, who stay in nearby villas and enjoy Ocho Rios' beautiful beaches in their off-time.

"It is one of the most sought-after studios because of the ambience and the first-rate engineers who work here," says Clyde McKenzie, Grove Broadcasting Co. Ltd.'s general manager.

"Steel Pulse was here for about 2 months," says Grove's house producer Steven Stewart, who produced the English reggae group's most recent album. "Alec Campbell from UB40 is currently in the studio; I'm producing an album for Toots [Hibbert] next, and Burning Spear is coming soon. We're booked for the next two months."

### STAR TRAIL

Since its inauguration in 1989, the Star Trail label, owned by Columbia and Fordham University alumna Richard Bell, has produced a non-stop string of megahits such as the late Garnett Silk's "Mama Africa"; Everton Blender's "Create a Sound," "Heartbeat," and "Lift Up Your Head"; Beres Hammond's "Come Back Home," "Try If You Want," "Roadblock Tonight," and "100% of Love"; and best-selling tracks for DJs Capleton and Cutty Ranks.

By late February, the Star Trail Studio will be up and running, offering 24-track and 16-track studios, dub-cutting facilities, and a rehearsal studio.

### BLACK SCORPIO

This tightly packed two-story complex off a busy Kingston thoroughfare includes a record shop, clothing and record boutiques, a bar, and two recording studios. It also holds a good chunk of reggae history dating from 1982, when Jack "Scorpio" Johnson recorded his first hit, DJ Sassafras' "Pink Eye," a tune inspired by a conjunctivitis epidemic.

Someone has scrawled "God Bless Scorpio" on the concrete wall bordering the yard, alongside hundreds of signatures belonging to those who have passed through. Inside, the walls are covered with signed photos of artists who have recorded here, a pantheon of reggae stars ranging from veteran singer John Holt to N.Y.-based former Columbia act Worla-Girl.

Johnson began his career in 1972 with his Black Scorpio sound system, still one of the island's top sets. Today, he also owns three labels: Black Scorpio, Headley Avenue, and Junior Scorpio, named for Johnson's late son, a computer whiz-kid who, at 15, set up the studio's digital equipment. He was killed in a car accident in early 1994.

Johnson also does his own distribution and plans to establish his own pressing plant. "We have big things in the making for the future," he says.

The facility also includes a dub room in which dub plates can be cut, says Johnson. "I can voice a tune this minute, put it on a record the next, and play it five minutes later on the radio."

In the past two years in particular, the studio has produced a flood of smash hits for everyone from singers Barrington Levy, Garnett Silk, and Dennis Brown to DJs Beenie Man, Capleton, and Cobra.

The African Love label, a spin-off from the island's top-ranking sound system, and the Star Trail label use the facilities regularly. Recent Johnson-produced projects include



In addition to his studio, record labels, and sound system, Black Scorpio owner Jack Johnson plans to establish his own pressing plant.

a solo album for vocalist Bunny Ruggs of Third World.

Among the hit "riddims" birthed in the past few months at Black Scorpio are the new "rustilass" riddim, made by England's Mafia and Fluxy; "The Promised Land," named after a remix of the famous Dennis Brown song; and a remix of the "She's Mine" riddim, which has already been exported to England's Greensleeves label and America's V.P. and Shanachie labels.

Newer studios may dwarf Black Scorpio in size, but Johnson prefers to call his studio "compact." In fact, it is so compact, he says, "that it has a sound no other studio on this island of Jamaica has. The only one with a sound like mine is Mixing Lab. Ours looks little but it has a very dynamic, powerful sound."

### ONE BLOOD STUDIO/ J.R. PRODUCTIONS

Ironically, former Black Uhuru lead vocalist Junior Reid's fortunes soared after he lost his U.S. visa.

Forced to resume his solo career, Reid's "One Blood," the international smash hit of the mid '80s,

achieved an anthemic status that rivals any of Bob Marley's songs. That single spawned the "One Blood" album and its follow-ups, "The Long Road" (Big Life) and "Visa" (RAS), also self-produced.

Weary of journeying to the U.K. to record, or being shunted into the midnight time slot at Jamaican studios busy producing for their own labels, Reid built One Blood Studio and started his own J.R. label three years ago.

"This studio is my toy," says Reid. "I buy top-of-the-line equipment . . . to make the sound right. Whenever I feel the vibes, I can go in and voice music or work on other artists."

Situated in a Kingston suburb, the studio, record shop, and J.R. Production offices occupy neighboring houses. Reid plans to install a second studio and living quarters for visiting artists.

Unlike some producers who jumped on the "culture and cleanliness" bandwagon, Reid always has been concerned with the message of the music he produces. "I make sure the kind of music I'm working on is going to add to creation and not take away," he says.

Gregory Isaacs, Dennis Brown, Ninjaman, the Mighty Diamonds, Cocoa Tea, Yellowman, and Mykal Roze (with whom Reid recently teamed for "Burning Down Rome") use One Blood, as do younger artists like Roger Flynn, Gringo Ranks, and Ricky General. Recent productions include several tracks for Canadian DJ Snow's upcoming Elektra album, such as "See We Dem Nuh Know We," also featuring Reid and DJ Ninjaman.

Reid attributes part of his production success to knowing when less is more. "Certain songs you can't pretty up because you overdub it and take something away, make it lazy," he says. "It's not every song you mix with 24 tracks."

### RECORD FACTORY

Outside the studio, a crowd of aspiring young DJs, singers, producers, and sound-system crews mill about the large yard, waiting to use the Record Factory's dub-plate facilities.

The 3½-year-old recording complex includes a 32-track studio. Record Factory, which employs five engineers, is one of the few to have

separate dub-cutting studios, one for cutting instrumentals on dub plates and the other for vocals on dub plates.

"It's built like a big-time studio," says supervisor and head engineer Hugh Palmer. "We consulted a lot of acoustic engineers and searched until we found the right sound. We have a different frequency than other studios; the voices, the drums, and the higher sounds are cleaner, more precise, and dynamic. And we have a lot of riddims foreign artists would need—the reggae feel instead of the hip-hop business."

Between dub cutting, studio rentals, and producing at least 20 singles per month for two in-house labels—Thompsons Sounds and Record Factory—the studios are booked around the clock.

As of late 1994, the in-house labels had 53 new releases. Owner-producer Bunny Gemini has produced hits for virtually every top reggae artist, veterans and newcomers alike. He is working on albums for Admiral Tibbett and the official King of Reggae, Dennis Brown.

### TUFF GONG

"People come here because of the Bob Marley mystique," says studio manager Lorna Wainwright. "The vibe is here."

One of the most smooth-running operations on the island, Rita Marley's Tuff Gong International boasts separate publicity, marketing, and video departments, and a well-developed social conscience.

Profits from Connie Davis's "Songs of Bob Marley" (released by Tuff Gong last summer) go to Maxfield Park Children's Home, where many reggae musicians were



raised. Ziggy Marley & the Melody Makers presented funds from their latest single, "Hand To Mouth Can't Work," to their alma mater Melrose All Age School.

Bookings for the state-of-the-art studio are split evenly between outside clients and in-house production for the Tuff Gong label, Ugly Man Records, and other labels distributed by Tuff Gong.

(Continued on page 100)

## An Advisory On Accommodations

KINGSTON, Jamaica—There are a number of agreeable accommodations available for international recording artists looking to work in Jamaica.

The Pegasus and the Wyndam hotels in New Kingston provide secure, convenient locations and all the services visiting businesspeople require. But for a taste of Jamaica's tranquil nature, within a few miles of the city, the Ivor is it.

Surrounded by beautiful, spacious gardens, the Ivor is located on Jack's Hill Road, a five-minute ride to the city below, but worlds apart from its hustle and bustle.

Even more breathtaking is Island Records head Chris Blackwell's new Strawberry Hill. This collection of exquisitely designed and very pri-

vate bungalows is perched among tropical gardens high in the Blue Mountains right outside Kingston. Each bungalow is furnished entirely with the work of Jamaican craftspeople and includes re-creations of 19th-century, four-poster canopied, mahogany beds and fretwork panels carved to express the cottage's particular theme.

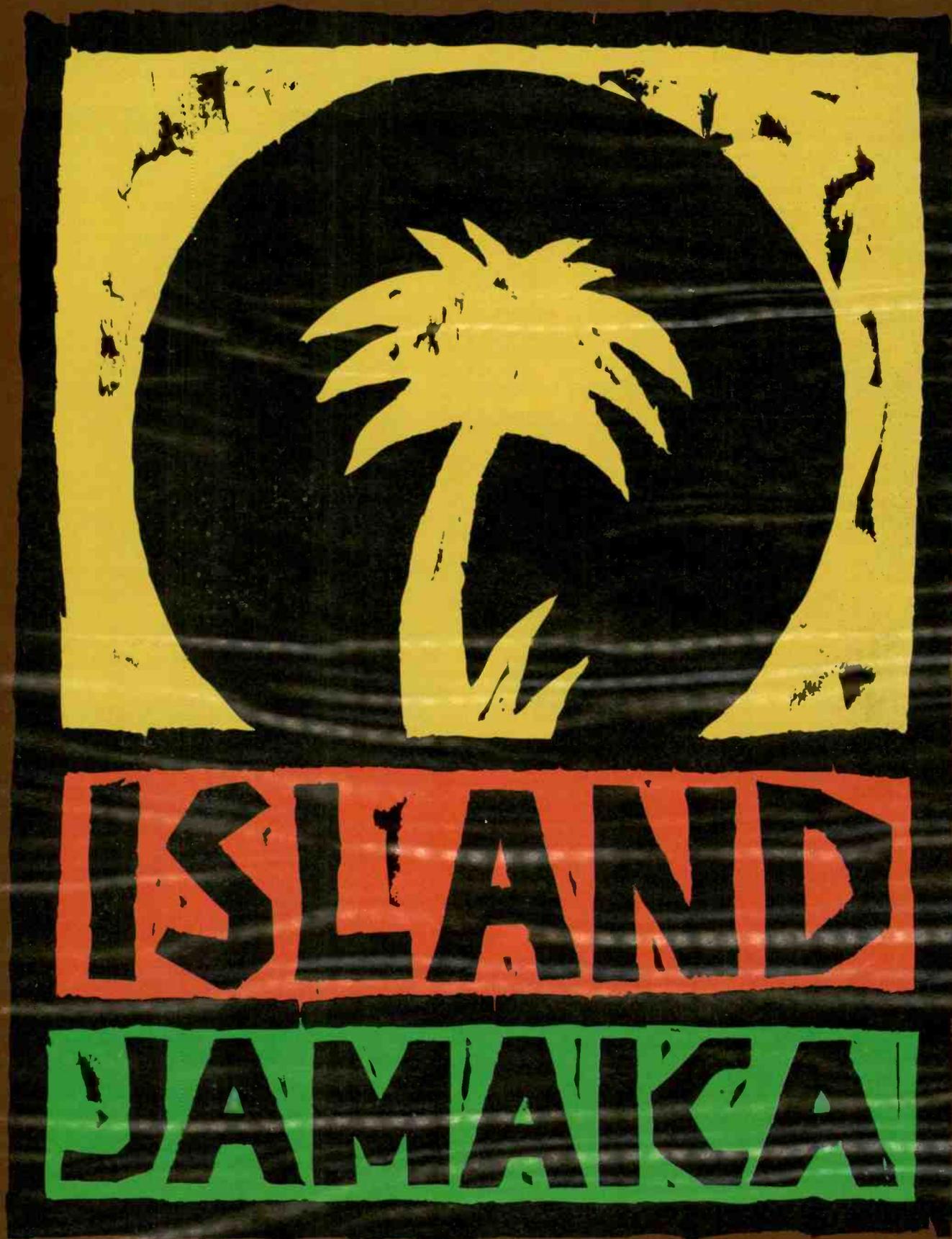
Every bungalow has a minikit-chen and a patio offering breathtaking views of the mountains surrounding the property. Strawberry Hill has its own power and water-purification plant and makes available a conference room with theater-style seating for 30, a 16-person-capacity boardroom, and state-of-the-art audio-visual equipment.

The restaurant features an

award-winning chef; it serves three meals daily, an afternoon tea, and Sunday brunch. With a staff-to-guest ratio of two to one, and a masseuse/acupuncturist/aroma therapist in residence, this boutique hotel is the perfect week-long or weekend getaway spot.

The Terra Nova was originally a colonial mansion built in 1924 on 10 acres of land. It was opened in 1959 as a hotel and restaurant, and sits on 2.5 acres of tropically landscaped grounds. Located in midtown Kingston, and near the New Kingston business district, the hotel maintains a secluded feel. It houses 35 guest rooms and seven banquet and private meeting rooms ranging in capacity from 8-100 people.

ELENA OUMANO



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## Marley Legacy Continues With Ziggy & Julian

KINGSTON, Jamaica—The music is coming fast and furious from reggae's extended royal family, with a new release due from Ziggy Marley & the Melody Makers on Elektra Records in May and a solo debut in the works from Julian Marley, Bob Marley's son by a non-Jamaican Caribbean woman.

Julian Marley is preparing his debut solo album with veteran Wailer bassist Familyman Barrett.

"He's an upcoming star," says Barrett. "Julian's got a thing from his dad and his own thing too."

Barrett has also performed with Damien Marley, Bob Marley's youngest son by Cindy Breakearspeare, a former Miss World. "[Damien] is more of a rocking type, a DJ man," says Barrett. "And one more of Bob's sons is a DJ man—Kamari, who's older than Damien."

Barrett is not surprised at the continuing interest in the music he made with Bob Marley & the Wailers. "Well, it was good stuff throughout the years," he says. "And it wasn't for financial reasons; we stand tall and did it our way. No one was doing what we were, extra credit for trying to spread a message of roots culture and reality."



RITA MARLEY

That's a strong force, of course. But I'm getting to learn that in business, you do not get what you deserve, only what you negotiate."



ZIGGY MARLEY

During a break in recording at Marley Music, Ziggy Marley told *Billboard* his upcoming album has "a little bit of both Jahmayka and Joy and Blues. Me find this album more futuristic, more experimentation."

Among the tracks on the new album are "Power To Move You." "That song is saying that the power is the music and Jah Rastafari," says Ziggy, quoting his lyrics: "Jah has the power to move you, I got the power to move you. Don't take it simple. Babylon get trampled... Have you ever seen love mad?"

Another track, titled "Free Like We Want to Be," "covers working people, South African people, and the individual," he says. "Keep On" features younger brother Steven Marley. "In The Flow" describes the benefits of "herb" (marijuana).

"Beautiful Mother Nature" is an acoustic guitar piece with no electronic instruments. "I sing it as if Mother Nature is a woman that come up and talk to me," says Ziggy Marley, quoting his lyrics: "Like I sitting down and speaking with a lady: 'When she was young, she was beautiful and strong/The more children she had, the more things went wrong/Now she's feeling old and cold/and her heart doesn't feel love anymore/Beautiful Mother Nature.'" ELENA OUMANO

## MUSIC THRIVES AS STUDIOS PROLIFERATE IN JAMAICA

(Continued from page 98)

Ugly Man, owned by in-house producer Clive Hunt, specializes in such dancehall artists as singer Richie Spice (Pliers and Spanner Banner's brother). Computer Paul, another Tuff Gong associate, created the popular "Corduroy" and "Silk" riddims, as well as the brand new "Virgin Silk" riddim.

Recent productions include the soundtrack for "The Lion King," featuring tracks by South Africa's Lebo, Jimmy Cliff, and Rita Marley, and upcoming albums from Swiss rock band the Failures, Haiti's Boukman Eksperyans, and Chaka Khan.

Hunt is working on African-American singer Garland Jeffreys' new album, and, with legendary bassist Familyman Barrett, on a new I-Threes (Marley backup singers Rita Marley, Judy Mowatt, and Marcia Griffiths) album of Bob Marley covers, tentatively titled "Tribute To Bob Marley."

Like founder Bob Marley, the label is committed to discovering and developing young talent. The most promising new Tuff Gong act is Yvad, a powerfully gifted 19-year-old singer/acoustic guitarist with enormous international potential. Yvad debuted in late 1994 with a single and video of "We Need Love."

### DYNAMIC SOUNDS

Dynamic Sounds considers its greatest asset to be chief engineer/producer Sylvan Morris' ears. "Your nose have to run" to book his producing services, Morris says, meaning that you have to sweat to get him.

"It's only when they're serious that they call for my expertise,"



Morris says. "Just a little drum and bass thing doesn't need too much. Only when you want a lot of added instruments, plus a certain sound."

Morris' career stretches back to the days of producer Coxsonne Dodd's fabled Studio One. "In those days, the engineers also produced," says Morris. "The producers put up the money. Coxsonne, Duke Reid, and Mrs. Pottinger weren't even there when the records were being made. Coxsonne had only two tracks, but they were two amazing tracks."

The signature sound of the reggae rhythm guitar was created by "moving a variable head, so we could vary the length of the delay," says Morris. "We used this on Eric 'Rickenbaker' Frater's guitar, and people duplicated that feel. When the guitar went 'tcheck,' it echoed, so the resulting effect was 'tchecka tchecka.' Then we did the same with the organ."

Today, Dynamic Sounds is one of the island's largest distributors, but the label itself now specializes in soca artists and a few veteran reggae stars like Bunny Wailer, Dennis Brown, and Carlene Davis.

"All the dancehall producers used to come here," says Morris. "But they have their own studios now.

We have the older artists, people who are more serious. We only book for large blocks of time. Too many people damaged the previous board. We have some of the best special effects on order, but we don't rely much on effects."

### MAIN STREET

Singers Chevelle Franklin and Leeba Gilbert faced off in Main Street's darkened vocal booth, trying to sound sexy while harmonizing on a melody line that will be mixed into DJ Spragga Benz's reggae-rap and included in his upcoming Capitol Records debut album.

After each take, musician/producer Haldane "Danny" Brownie's



Musician/producer Danny Brownie draws people to Main Street studio with the unique sounds he has programmed.

comments provoked gales of laughter. The atmosphere was so relaxed in the 1½-year-old studio that nothing seemed to be happening. But a killer "combination" track was in the making, yet another great tune from one of the amazing Browne brothers. (The other four are Cleveland "Clevie" of Studio 2000; Glen, who plays with Ziggy Marley; Dalton, who plays with Freddie McGregor; and Noel, owner of New Name Music.) Shabba Ranks recorded his upcoming Epic album here; Sly & Robbie, Steely & Clevie, and Third

World worked on their last albums here. Officially, the studio isn't open to the public, but friends use it in emergencies, and even producers with their own studios find themselves at Main Street. What draws them are the sounds programmed into Brownie's work station.

"I collect CDs of hip-hop drums, drum loops, sample sounds, and, from time to time, make my own samples, like a drum roll from an old record," says Brownie. "There are particular sounds that come from this studio that I don't hear in any other. If I'm at another studio, and I want a particular sound, I may not be able to access it there and then. I get all the sounds I want, and I can sample and layer them or change them right here because everything is in one place."

### NEW NAME

"Every artist comes to New Name because we have a quality sound," says apprentice engineer Sparrow, who works under senior engineer Derrick Barnett, bassman/leader of popular backing band Saggitarus.

Sparrow is remixing a Lady Saw track that was voiced several months ago, before she began her nonstop domination of the top 10 charts.

The studio also has turned out hit riddims like the "Gunshot" and "If Him Lef" and recorded young talents like (Lady) Patra, Luciano, Thriller Prince, Mikey General, Prince Oral, Ghost & Culture, and Lady Saw, helping to establish their careers.

Owner Castor Brown was the first to join the voices of two reggae legends, Gregory Isaacs and Dennis Brown. But this two-year-old 16-track studio and dub-cutting facility serves more as a high-end talent farm, an essential part of the industry. Everyone does come to New Name, but most eventually move on.

### KING JAMMY'S

Where would reggae be without

King Jammy's, the facility owned by the legendary producer, whose continuing refusal to move from an inner city ghetto keeps his music streetwise and current?

"Jammy's is the original studio," says DJ Major Mackerel. "The best sound, vibes, engineers, everything, is right here. It's in the ghetto 'cause the people in the music are from the ghetto. Whosoever make it out and live in the hills where the rich people is, still come back to the ghetto. For the earth is the Lord and the fullness thereof. The ghetto is the earth, the root of the music."

Jammy's is universally credited with reviving reggae from its post-Marley slump and bringing it up to



speed with the hip-hop-digital era via his sleng-teng riddim—a simple rhythm track he created by playing with the reggae switch on a rudimentary Casio keyboard. Literally hundreds of artists have cut vocals over the sleng teng and producers are still coming up with new permutations. Jammy's latest, the 6-month-old gangster riddim, has been used by at least 25 artists to date.

Inside the well-secured Jammy's compound are 24- and 16-track studios. Chief engineer Fatman attributes Jammy's continuing success to "a lot of outboard gear, professional musicians, professional arrangers, professional engineers, professional producers."

With three in-house labels—Jammy's, John John (owned by his son), and Champion (owned by his brother)—and plenty of remixing work coming from outside, the studio is busy. There's little time for outsiders who would venture into the neighborhood.

But the studio is working on tracks for DJs Sluggo Ranks, Lt. Stiche, and Bounti Killa's new albums—all for U.S. labels—and the yard is full of aspiring artists and producers lined up for the dub-cutting room.

## 'Crews' Offer Distinct Music Identities

KINGSTON, Jamaica—Some of the best music in Jamaica is made by "crews," people who come together to fulfill a particular vision.

The crews are often centered around a particular producer and are notable for their distinctive sounds or lyrical messages.

Although Philip "Fatis" Burrell stays behind the scenes, the tall, dreadlocked producer is clearly the benevolent general of the Xterminator army, a team of singers, DJs, and engineers dedicated to righting social and economic wrongs through music.

The Xterminator label stands for quality, claiming to put out the most consistently good reggae produced anywhere. Effecting a compromise between old-school reggae's sensual, spacey dub style, and the nerve excitement of modern dancehall's computer riddims, Fatis has created countless original instrumental tracks, each subtly crafted to set off the artist's voice and lyrical message.



DJ Jesse Jandau, left, and DJ Ragnampoyser are part of Philip "Fatis" Burrell's innovative Xterminator crew.

Xterminator has produced hits for Jamaica's top stars, including many Beres Hammond tracks, the original version of Ini Kamoze's "Here Comes The Hotstepper," and "Alms House," top-ranking DJ Capleton's 1994 RAS Records solo debut.

But to truly appreciate the Fa-

tis touch and drive for perfection, check the 45s he releases with the core Xterminator crew, young talent groomed by the master.

In the one year that 30-year-old singer and Marcus Garvey look-alike Luciano has been in the Fatis crew, he has become one of the

(Continued on page 102)

## AVENUES OF EXPOSURE FOR REGGAE GET MORE CREATIVE

(Continued from page 1)

(also called "sounds" or "sets") began traveling the island on flatbed trucks. They would stop in villages, erect towering banks of hand-built speakers, and set up stands from which their DJs would spin mostly calypso and American R&B records. For a nominal fee, attendees would pass through the gate, forget their troubles, and dance.

By the mid '60s, reggae had replaced R&B, and dub plates (vinyl two-track recordings in which the instrumentals and vocals are teased in and out of the mix) took the place of standard records. The DJs would chat while segueing between discs, and, soon, their "raps" would become the featured attraction over instrumentals. The DJs provided entertainment and insight, commenting on lyrics sung by the vocalists or on the news of the day.

The actual record-spinning chores soon fell to the "selector," leaving the DJ, or "toaster," to rock the microphone full-time. It wasn't long before sound-system heads became record producers, turning their DJs into recording stars on a par with any singer.

The ultimate test of a sound system has always been the audience, or "massive," who flock to the dances and have the final word. They either groove to the rhythms of a new disc or give it an abrupt and final thumbs down.

Though most of today's reggae rhythms are made electronically in state-of-the-art recording studios, sound-system dances still are considered the motor driving the Jamaican music business.

Central to a song is its "riddim" (instrumental track), which is crafted by a producer, not an artist. That's why in Jamaica the producer gets credit for a song and often uses a backing track for any number of artists signed to him. (Also unique in Jamaica, producers often have their own labels

and their own stable of artists.) If a particular song becomes a hit, a producer will release spinoff singles using the same backing track but featuring other singers or DJs, to further milk the hit track.

Today's hot riddims—the Peppercorn, Arab, Heartbeat, Acid, Waterbed, Corduroy, and Silk—will have a lifespan ranging from a season to years, generating material for many different artists, all to the benefit of the producer. The best way to market a riddim is still to take it to the massive directly, cut dub plates, and get top-ranking sound systems to play it at the dances held every night of the week in virtually every one of Jamaica's 14 parishes.

Dub plates are the bread and butter of the music machine here, sustaining it while being able to turn today's new talent into tomorrow's stars. The kid who won his school's talent show can usually scrape together enough money to book a few hours with an aspiring producer in a dub-cutting studio, such as Arrow's, the only studio in Jamaica exclusively devoted to dub-cutting.

Even major acts with top 10 singles keep their hits alive by cutting dub plates that get put in regular rotation at sound-system dances.

Among the main local dances are the industry-attended dancehall night at the Cactus club in Portmore Plaza Wednesdays and Stone Love, a top-ranking sound system rivaled only by Metro Media that usually plays at House Of Leo Thursdays.

### INVENTIVE PROMOTIONS

The Jamaican Sound System Assn., headed by founder Louise Frazier Bennett, has done a great deal over the past few years to promote the typically Jamaican culture by encouraging harmonious relations between the various sets and bringing them together to address common issues. Supreme Promotions, which produces

Sting, a dancehall bonanza held yearly on Dec. 26, has proved particularly inventive.

For more than a month prior to Sting 1994, Supreme stoked Sting fever by staging a "Sting Reggae Train." The event featured motorcades of four leading sound systems—Stone Love, Bass Odyssey, Jamrock, and Bodyguard—all traveling by truck from different points in and around Kingston and converging on the Jamworld venue, where they were joined by 10 other "champion" sound systems, each representing a different parish.

One at a time, the crews from each sound system took turns spinning dub plates of the latest hit riddims and the hottest singers and DJs. Attendees included Marcia Simpson and Patricia "Keyba" Richards, whose new Pyramid International label had just released its latest single, "Hold On," featuring Capleton, currently Jamaica's favorite DJ. Near the evening's close, Stone Love slipped the Pyramid dub plate on the turntable amid a flurry of "Big Up!"s, nods of approval from the selector. The tune had received its "official" launch.

### MONTHLY RECORD EXPOSURE

Another welcome addition to the local club network is "Record Exposure," a showcase for new music held here on the third Friday of each month at Illusions nightclub and hosted by N&J Promotions. The showcase, which debuted last Oct. 28, is a popular spot for previewing unreleased tracks.

To get a cut played, managers or producers must fill out application forms listing all the song's credits, and if it gets chosen, the information is read aloud by the MC before the track gets played. Many of the artists show up to sign autographs and perform a track or two live.

The atmosphere is considered ideal for getting the kind of feedback that's

## JAMAICA'S TOP CHARTERS

The following singers and DJs dominated Jamaica's several top 20 charts during the final quarter of 1994.

### SINGERS

Richie Stephens  
Garnett Silk  
Ziggy Marley &  
the Melody Makers  
Beres Hammond  
Junior Reid  
Mykal Roze  
Chaka Demus & Pliers  
Junior Tucker  
Judy Mowatt  
Marcia Griffiths  
Shirley MacLean  
Luciano  
Dennis Brown  
Gregory Isaacs  
Little Kirk  
Pinchers

### DJs

Buju Banton  
Capleton  
Louie Culture  
Beenie Man  
Lt. Stitchie  
Silver Cat  
Lady Saw  
Angie Angel  
Frisco Kid  
General Degree  
Coco Blood  
Merciless  
Mega Banton  
Lady G  
Bounti Killa  
Tony Rebel  
Tony Curtis  
Spragga Benz  
Ninjaman

helpful to the success of a song. The tracks showcased in the first two Record Exposures included upcoming and established artists and producers, such as the late Garnett Silk and newcomers Sharon Forrester, Size 2, and 10% (Steely & Cleve); Future Trouble (New Name); Buccaneer, General Degree, and Lady G (Main Street); Lady Saw, Chenille, Angie Angel, and Coco Blood (7-17 Marshalls); Holy Ghost, F.O.U.R., and Butch Tavares with Angie Angel (Blak Noiz); and artists signed to Big Ship (the label owned by singer Freddie McGregor), Diamond Rush, and Roof International.

Angel and McGregor were featured live performers for the first two Record Exposure evenings, while Tony Rebel and Junior Reid are scheduled for the third. Live broadcasts of the monthly event are being negotiated for IRIE-FM, Jamaica's

5-year-old all-reggae radio station.

### IRIE-FM GETS CREDIT FOR GROWTH

At least part of the credit for reggae's recent growth and even resurgence goes to IRIE-FM, a division of Grove Productions, based in Ocho Rios on Jamaica's North Coast.

The radio station is the first offshoot of an ambitious entertainment venture that started out organizing tourist outings. "IRIE-FM is the success that it is because for the first time, a media house recognized the Jamaican people and what they wanted to hear," says Clyde McKenzie, Grove Broadcasting's general manager.

In the early days, reggae was never allowed on the Jamaican airwaves. The music eventually filtered onto mix shows on national radio station JBC and RJR. IRIE-FM became the

(Continued on page 102)

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## AVENUES OF EXPOSURE FOR REGGAE GET MORE CREATIVE

(Continued from preceding page)

first station here to veer from programming only American pop and R&B with American-sounding DJs.

The station began a trial run in 1989. "We didn't put one cent in the print media to advertise," says Steven Stewart, producer with Grove Studio, part of the Grove complex.

"When we started our two week test, the taxi operators who commute from Ocho Rios to Kingston tuned in, and soon everybody in Halfway Tree, Kingston, knew about us. From that, the whole country went to IRIE-FM. There was dire need for our music. The same people who crowded the

dances every night in Jamaica were now hearing their music on the radio.

"In the early meetings about programming, some people said, 'We're a regional station so we're going to have to service the area with farm programs,'" says Stewart. "Young [Carl Young, head of Grove Productions, is the visionary behind IRIE-FM] said, 'No! Not a word! Not a bloodclat! Reggae radio station, 24-7, rub-a-dub!' Everyone looked at each other and said 'Yes!' Some of the members were worried whether or not we had enough quality music to keep a 24-hour reggae format. But [Jamaicans] have been making music since the 1950s, and Jamaica puts out the most music [per capita] in the world. So here it is, from where we started, we've not come off the air. Strictly reggae music. When I go to London, I hear pirate radio stations. Well, we are a reggae raggauffin radio station."

It is not only IRIE-FM's policy of airing the latest hits that has made it the focal point of the Jamaican music industry. Frank and free-wheeling live call-in talk programs, such as dub poet Mutabaruka's sociopolitical-commentary show called "Cutting Edge" (Tuesdays, 10 p.m.), and behind-the-scenes business and current-affairs shows like "Musically Speaking" (Wednesdays, 10 p.m.) and "Deon Mattis" (Saturdays, 7 a.m.), help educate the industry and coordinate industry efforts locally, and even on an international level.

Grove Productions also promotes approximately 10 "White River Bash" shows a year, usually coinciding with national holidays. The November "Bash" featured eight top sound systems and was broadcast live—with a three-hour delay—in New York City on

WRTN-FM. Last Sept. 4, IRIE-FM and WRTN-FM tested a new simulcast program, "Irie Jam" (Saturdays, 11 p.m.-2 a.m.), which is now broadcast regularly in Jamaica and New York, reaching the more than 1.5 million West Indians living in the New York tri-state area.

### AWARD SHOWS DRAW AUDIENCES

Drawing further attention to reggae are the many reggae award shows held on the island and around the world. The annual Jamaica Music Awards, the nation's most prestigious and credible awards show, promoted by Pulse Investments Ltd., will stage its ninth presentation March 25. The event attracts major local and international stars, including non-reggae singers, musicians, and film celebrities. This year's show will hit TV stations around the world.

Reggae's international profile also will be boosted by the first-ever reggae showcase at MIDEM Jan. 30-Feb. 3 in Cannes.

Even Jamaica's government and its academic institutions are catching on to the country's most valuable export. The government commissioned a consultant to look into the economic impact of reggae. Dr. Carlene Cooper, an English professor at the University of the West Indies here, is establishing a reggae institute intended for the study of the industry.

Less exalted and perhaps more in touch with the daily goings-on is X News, edited by Yasmine Peru, editions of which always sell out. A large photo of a nearly naked beauty takes up at least half of each front page, but inside, the paper is almost entirely devoted to reggae music and its culture.

## 2 Hot Labels Go From Ground Up

KINGSTON, Jamaica—Blak Noize and 717 Marshalls, new labels allied through Fast Mover Distribution, are taking reggae into exciting, uncharted terrain.

Only several months old, Junior Fender's 717 Marshalls is already dominating the various Jamaican pop charts. As of December 1994, the G.A. Davis/J. Fender-produced "Grip It" had taken over the No. 1 slot on most local charts. At the same time, 717 had another top-10 hit with Angie Angel's "Rasta Man" and two singles—Johnny Toyota's "I Am On A Mission" and



HOLY GHOST

Coco Blood's "Body Design"—in the top 20-30.

"My strategy is to bring it from the grass-roots level right through," says Fender. "I insist

on using photographs that people have to look at over and over, and I believe in advertising. That is why I'm successful. Everyone is amazed that, in this short space of time, I've gone further than producers with 20 years in the business."

Upcoming 717 releases include "My Love," featuring vocals by Chenille, a Canadian-Jamaican whose husky new-jack reggae delivery has tremendous crossover potential.

English-Zimbabwean Paul Hussey is an engineer/producer whose two-week Jamaican vacation stretched into a four-year-plus stay. Working mainly out of C.R.S. last spring, Hussey released his Blak Noize debut single, "Wife And Mate," voiced by electrifying new DJ Holy Ghost. In December, Blak Noize followed up with "Heaven," a cover of the Tavares Brothers' R&B hit, featuring Butch Tavares and female rastafarian DJ Angie Angel.

Hussey also engineers and produces for F.O.U.R. (Factory Of Unlimited Rhythm) a loosely knit, innovative new crew of artists, writers, musicians, and ideas people. F.O.U.R.'s members include Peter Couch, Brian Jobson, Suzanne Couch, and Paul Hussey. The group recently collaborated with Holy Ghost and Shakespear's Sister on "Prehistoric Daze" from the "Flintstones" soundtrack.

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## 'CREWS' OFFER DISTINCT MUSIC IDENTITIES

(Continued from page 100)

most popular vocalists in Jamaica. Formerly with New Name (which released Luciano's 1992 debut album), this dazzling singer took off after joining Xterminator in 1993 with tracks "Neighborhood Watch" and "Poor and Simple."

Other Luciano hits on Xterminator are "Wicked Hafi Run Wey," "Turn Your Life Around," "One Way Ticket," "Must Raggamuffin," "Chant Down Babylon," the transcendental "It's Me Again Jah," and a collaboration with veteran DJs Josie Wales and Charlie Chaplin.

DJ Shadow Man joined Xterminator less than a year ago. Even with only two single releases, "False Alarm" and "It's Not Over"—the latter a "combination" (duet) with deejay Sizzla—the 35-year-old Shadow Man emerges as one of the most interesting mike chanters of the current DJ crop.

DJ Sizzla, an Xterminator crew member for only a few months, is another revelation. "Mothers of Nations" demonstrates the 18-year-old's precocious musical and lyrical sophistication. In tandem with Mikey General's meltingly sweet singing on "Black and Comely," Sizzla proves his singular ability to infect the listener with urgent emotion. (General came to Xterminator after a successful ca-

reer in England.)

DJ Ragnampoyser displays a unique—and clearly enunciated—wild style. The 24-year-old's three singles, "Give Thanks For My Bad Days," "Is That What U Like," and "What You Teaching" (a well-aimed critique of the Jamaican public-school curriculum), express the Xterminator crew's moral mission with power and conviction.

Gifted with a booming bass voice, 29-year-old DJ Jesse Jendau has been sending shock waves into the international reggae community since he joined Xterminator in 1992. During the past seven years, commuting between Jamaica and New York, Jendau recorded for other producers, but his latest singles—"Strong Black Woman," "Born In The Famine," with Luciano and Sizzla, "Rasta Nuh Fear Nuh Man," and "21 Families"—are all on Xterminator.

"You look at a producer to see if you can grow [with them]," says Jendau. "If someone can correct you all the time, I think you're OK. Fatis plays a rhythm and finds the melody and lyrics in a second. When I see the spiritual path Fatis is on, studying about truth, honor, and how to balance this earth, and I see the way Luciano sings, I say I gotta be with the Xterminator."

ELENA OUMANO

## TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. WINDHAM HILL SAMPLER '94  
VARIOUS WINDHAM HILL
17. DREAM SUITE SUZANNE CIANI SEVENTH WAVE
18. WINDHAM HILL PIANO SAMPLER II  
VARIOUS WINDHAM HILL
19. ACOUSTIC HIGHWAY CRAIG CHAQUICO  
HIGHER OCTAVE
20. APPLAUSE! DANNY WRIGHT MOULIN D'OR
21. ROMANCE MUSIC FOR PIANO  
VARIOUS NARADA
22. THE BEST OF SILVER WAVE VOL. 3: THE STARS  
VARIOUS SILVER WAVE
23. SUNDAY MORNING COFFEE II  
VARIOUS AMERICAN GRAMAPHONE
24. HOW THE WEST WAS LOST VOL. 2 PETER KATER/R. CARLOS NAKAI SILVER WAVE
25. THE SOUND OF LIGHT VARIOUS NARADA

**TOP REGGAE 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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>★★ NO. 1 ★★</b>	
1	1	12	<b>DESTINATION BROOKLYN</b> EPIC 57857* <b>HS</b> 12 weeks at No. 1	VICIOUS
2	2	53	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
3	3	53	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40
4	5	15	<b>STIR IT UP</b> COLUMBIA 57511	VARIOUS ARTISTS
5	7	33	<b>KIDS FROM FOREIGN</b> DELICIOUS VINYL/EASTWEST 92349/AG <b>HS</b>	BORN JAMERICANS
6	6	53	<b>COOL RUNNINGS</b> CHAOS 57553*/COLUMBIA	SOUNDTRACK
7	4	53	<b>QUEEN OF THE PACK ●</b> EPIC 53763* <b>HS</b>	PATRA
8	8	21	<b>REGGAE DANCER</b> BIG BEAT 92408/AG	INNER CIRCLE
9	9	53	<b>SONGS OF FREEDOM ▲²</b> TUFF GONG 512 280*/ISLAND	BOB MARLEY
10	10	31	<b>YAGA YAGA</b> EASTWEST 92327*/AG <b>HS</b>	TERROR FABULOUS
11	NEW ▶		<b>STRICTLY THE BEST, VOL. 13</b> VP 1393	VARIOUS ARTISTS
12	11	33	<b>BEST OF REGGAE</b> K-TEL 6067	VARIOUS ARTISTS
13	14	21	<b>REGGAE GOLD 94</b> VP 1369	VARIOUS ARTISTS
14	12	19	<b>BEST OF DANCEHALL REGGAE</b> PRIORITY 53758	VARIOUS ARTISTS
15	RE-ENTRY		<b>VEX</b> MCA 11114	STEEL PULSE

**TOP WORLD MUSIC ALBUMS™**

1	1	10	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>★★ NO. 1 ★★</b>	
1	1	10	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 <b>HS</b> 10 weeks at No. 1	LOREENA MCKENNITT
2	3	10	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
3	2	60	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
4	4	61	<b>BANBA</b> ATLANTIC 82503/AG	CLANNAD
5	5	41	<b>TALKING TIMBUKTU</b> HANNIBAL 1381/RKODISC	ALI FARKA TOURE WITH RY COODER
6	11	10	<b>MYSTERE</b> RCA 62686	CIRQUE DU SOLEIL
7	9	2	<b>LATCHO DROM</b> CAROLINE 17776	VARIOUS ARTISTS
8	8	10	<b>CELTIC ODYSSEY</b> NARADA 63912	VARIOUS ARTISTS
9	7	4	<b>FIRIN' IN FOUTA</b> MANGO 539944/ISLAND	BAABA MAAL
10	6	10	<b>GUIDE</b> COLUMBIA 53828	YOUSOU N'DOUR
11	10	10	<b>L'ECHO</b> RHINO 71808/AG	BEAUSOLEIL
12	14	4	<b>TASTE OF SOCA</b> ICE 9413	VARIOUS ARTISTS
13	12	10	<b>MAGICAL RING</b> RCA 66305	CLANNAD
14	15	16	<b>PROSE COMBAT</b> COHIBA 124 013/ISLAND	MC SOLAAR
15	RE-ENTRY		<b>IN MY AFRICAN DREAM</b> RHYTHM SAFARI 53912/PRIORITY	JOHNNY CLEGG & SAVUKA

**TOP NEW AGE ALBUMS™**

1	1	45	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>★★ NO. 1 ★★</b>	
1	1	45	<b>LIVE AT THE ACROPOLIS ▲²</b> PRIVATE MUSIC 82116 39 weeks at No. 1	YANNI
2	2	13	<b>FOREST ●</b> WINDHAM HILL 11157	GEORGE WINSTON
3	3	165	<b>SHEPHERD MOONS ▲³</b> REPRISE 26775/WARNER BROS.	ENYA
4	4	93	<b>IN MY TIME ▲</b> PRIVATE MUSIC 82106	YANNI
5	5	39	<b>CELTIC TWILIGHT</b> HEARTS OF SPACE 11104	VARIOUS ARTISTS
6	8	243	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026	OTTMAR LIEBERT
7	6	15	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070 <b>HS</b>	CRAIG CHAQUICO
8	9	19	<b>IN SEARCH OF ANGELS</b> WINDHAM HILL 11153	VARIOUS ARTISTS
9	7	10	<b>A FAMILY CHRISTMAS</b> GTS 4575	JOHN TESH
10	10	73	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
11	11	17	<b>MANDALA</b> DOMO 71001	KITARO
12	12	21	<b>TO RUSSIA WITH LOVE</b> AMERICAN GRAMAPHONE 3094	MANNHEIM STEAMROLLER
13	14	55	<b>NARADA DECADE</b> NARADA 63911	VARIOUS ARTISTS
14	13	35	<b>MONTEREY NIGHTS</b> GTS 4570	JOHN TESH
15	15	25	<b>WINTER SONG</b> GTS 4572	JOHN TESH

●Albums with the greatest sales gains this. ●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. © 1995, Billboard/BPI Communications. Reggae albums: **HS** indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Music Overshadowed At MILIA Confab

BY PHIL SOMERICH

CANNES—Multimedia has become big business—that much was established at the MILIA convention here, Jan. 13-16. But there were signs that the music industry is being left behind in the rush to capture the megabucks being generated by CD-ROM, CD-i, and the ever-increasing number of online services.

In contrast to MILIA's debut in 1994, when everyone seemed to be developing an interactive music video, this year's conference downplayed the music and shifted the spotlight on volume sellers such as movies and games, or big-ticket software like professional-training programs.

MILIA attendance figures underlined multimedia's surging growth over the past year—6,699 participants represented a 66% increase; company attendances were up 65% at 2,269; the 690 exhibitors represented a 75% rise over last year. The U.S. sent the third-largest contingent, with 199 companies, ranking behind France (771) and the U.K. (318).

But the arrival of multinational media conglomerates such as Viacom, Bertelsmann, and Burda injected a sense of tough-minded commercialism into what in 1994 was a creativity-driven gathering.

Benoit Deniau, head of BMG Interactive Entertainment in France, said he did not expect music to make up more than 5% of his company's sales for some years, even though he said he planned to release "mixed-mode" music CD-ROMs, combining one- or two-track audio singles with a CD-ROM-playable video later this year.

"It will take some time for this market to grow," he said. "For a start there is the extra price: A mixed-mode disc will cost about

double an audio CD single."

The U.K.'s Castle Multimedia was one of the few MILIA exhibitors showcasing music product, announcing the March 27 release of a Video CD of the Rolling Stones' 1990 "Steel Wheels" tour. The double-disc box featuring 15 songs has been shot in the Imax wide-screen format and marketing will be tied to the "Voodoo Lounge" European tour. Other upcoming video from Castle includes "The Grateful Dead Movie," shot in San Francisco's Winterland in 1976; Jimi Hendrix in "Rainbow Bridge"; "Rude Boy," a double-disc set of the Clash; and a 195-minute compilation from the 1990 Knebworth festival.

Omnimedia of the U.K. announced it had licensed four titles from Sony Music for immediate

Video CD release: Sade's "Life, Promise, Pride, Love"; the Clash's "This Is Video Clash"; Judas Priest's "Metal Works '73-93"; and The The's "Infected—The Movie." Paul Hodgson, marketing manager of Omnimedia, said other titles would follow. The announcement means that, among the majors, only WEA is staying out of Video CD, insisting it is waiting for the launch of MPEG-2 standard.

(Video CD uses the MPEG-1 standard of audio and video compression, which means that about 74 minutes of information can be fit onto a single 5-inch disc; video quality is considered at or below VHS quality.)

But Hodgson agreed that the multimedia tempo has slowed for music. "The music business is looking for a platform that can sell at

least a million units, have at least the same video-production values as VHS tape, and offer interactivity," he said. "We believe that platform is interactive Video CD, but it will take about a year for that to impact on the market."

At one of the MILIA sessions, Josette Bonte, head of strategic marketing for US West Communications, warned that the cost of developing multimedia programs was such that even the biggest music groups might wonder which of their artists could win back the revenue. The game "Mortal Kombat" had sold 5 million copies in 1993, generating revenues of \$275 million—but thanks only to a \$10 million launch advertising budget. "This is a hit-driven business, and we cannot repeat that enough times," Bonte said.

## 'Addicted To Noise' Enters Cyberspace Music Journalism Vets Sign On To Digital Magazine

NEW YORK—The virtual racks in cyberspace newsstands are starting to fill up with a wide assortment of digital magazines, ranging from MCA Records' new "Amp" to Wired's "Hot Wired."

One of these newbies, though, boasts a veteran music journalism bloodline: "Addicted To Noise," a music and culture magazine operating only within the bounds of that which is "worth hearing about," was started by Rolling Stone contributing editor Michael Goldberg. It boasts such well-linked names on its masthead as Michael Azzerad, Greil Marcus, Bill Wyman, Paul Williams, Deborah Frost, Dave Was, Dave Marsh, Joel Selvin, and Billy Altman. Most of the material in the magazine is generated specifically for "Addicted To Noise," Goldberg



says.

The debut issue went on the Internet in December and logged more than 400,000 hits its first month out, according to Goldberg. Access to the site—reachable at <http://www.addict.com/ATN/>—requires a direct Internet connection.

Regular magazine elements will include a cover "package" of related stories; five to six feature stories that will range across all musical boundaries and pop-culture subjects; five to six columns; a reader feedback section for E-mail; the comic strip "Zero's World," artist and Flamin Groovies founder Cyril Jordan's take on the music business; a music news section that is updated throughout the month; "Shock Of The New," which will highlight young, hot bands that have yet to build a national rep; and book, film, and album reviews.

### MUSIC CLIPS

The album reviews "are a key element," Goldberg says, "because we can offer soundbites along with the critic's description, so you can judge the music for yourself."

Users with the right setup hear the 30-45-second snippets in 16-bit stereo; otherwise it's 8-bit mono. There are also audio nuggets, such as comments from featured subjects, seeded throughout the articles, along with color pictures and interactive graphics (clicking on an icon above a book review, for ex-

ample, will deliver an audio verdict in no uncertain terms). Videoclips should be added to the magazine soon.

Supporting all this is a group of "sponsors" flagged on the home page and indexed separately. Clicking on any of the sponsors takes the user into the digital equivalent of magazine ads, although with a decided aim to entertain.

Among sponsors in the debut issue, for example, are Artrak, a poster gallery offering pictures of its selections and an 800 number, and Sire/Warner Bros., with a teaser for Throwing Muses—clicking on the Muses flag pops users into a Sire/WB page where they can hear exclusive snippets of album tracks in advance of the album's release.

"Ultimately, we could have 100 sponsors in an issue," Goldberg says, noting that the magazine is talking to everyone from computer and video game companies to book publishers and clothing manufacturers.

Also planned soon is the addition of a mail-order music catalog company to cater to those intrigued by something they have read about, or heard, in the magazine.

From this magazine without walls, you could expect ambition without limits.

"We want everybody who digs rock'n'roll to check this out," says Goldberg.

MARILYN A. GILLEN

## New Sega Imprint Goes For The Kills

DEEP THOUGHT: "With the institution of the ratings system, we now have a little more latitude in developing games for specific market segments," says Sega's John Gillin about the game company's new "mature audiences" label, Deep Water. The first title released under the imprint is "Eternal Champions: Challenge From The Dark Side," an all-new Sega CD version of the 1994 Genesis fighting game that Sega says will be "1995's most shocking fighting game." Among its various attributes, the game (which features Silicon Graphics technology) offers gamers four ways to finish off their opponents: "over kills," "sudden deaths," personal vendettas ("vicious kills that reflect each character's personal fighting styles"), and 3D "Cinekills," described as graphically unique cinema-like kills. The game is now hitting the streets at \$49.99.

GRAPHIX ZONE, creator of CD-ROMs featuring the former Prince and the current Bob Dylan, is teaming with the Improv Comedy Club to produce a series of "edutainment" CD-ROMs. The discs will "use comedy as a teaching tool," according to Graphix Zone president/CEO Chuck Cortright.

SONY IS entering the hot digital satellite arena with its own branded DSS 18-inch dish and system that will reportedly provide access to more than 175 channels from programmers, DirecTV, and USSB. It will begin offering the equipment this year. At the recent Consumer Electronics Show, meanwhile, DSS leader Thomson reported it had manufactured nearly 600,000 RCA DSS receivers in 1994—and still fell well short of demand for the small dishes. Thomson senior VP Jim Meyer said Thomson's "conservative" forecast for 1995 is for sales of 1.2 million-1.5 million dishes—but that number could reach 2 million. Even with revved-up manufacturing efforts, Thomson won't be able to fill all back-orders until the second quarter of the year, he said. In addition to Sony, at least two other hardware companies are expected to announce entry into DSS this year.

In other product news, Sony's new CD-ROM Discman looks, feels, and acts like a portable audio CD player, but also offers port connections to function as a portable double-speed CD-ROM drive for PCs. The base model is \$379.95.

STATS ENTERTAINMENT: A new report from Cambridge, Mass.-based Forrester Research predicts a shift over the several years by consumers away from proprietary online services like CompuServe, America Online, and Prodigy and toward the Internet's World Wide Web. While the proprietary services will continue to expand over the next three years—rising from 4.7 million users today to 10 million in 1997, largely on the basis of entry they offer onto the Internet—by 1998 their numbers will decline as the World Wide Web takes off with new software allowing consumers easy and direct access, according to the report. By 2000, Forrester predicts 6.7 million members on proprietary services, vs. 22 million users of the World Wide Web.

## Favorite Games Of The Past Return To The Marketplace

BY MARILYN A. GILLEN

NEW YORK—Maybe not *everything* old is being made new again, but there does seem to be a gaining gaming trend in that direction. Activision, developer of the popular "Pitfall: The Mayan Adventure," is leading the retro charge with its upcoming compilation series of "best-loved classics" that were created in the '80s for the Atari 2600 game system.

And in a variation on the theme, Compton's NewMedia is rereleasing some of its old favorites from its back catalog under a new branded budget line, Price Bytes, which will launch this winter. The titles, which

will be repackaged for the new line, are expected to street for under \$10, according to Bill Perrault, Compton's newly named VP of worldwide sales and marketing. Compton's plans to have 80 titles out in the line by year's end, Perrault says, with an initial raft of 20 titles hitting shelves Feb. 22.

Among the initial launch of titles are "Lifestyles Of The Rich And Famous" with Robin Leach, "Bible Lands Bible Stories," and a slate of travel discs that include "Britain At Its Best" and "International Herald Tribune Business Travelers Guide."

Activision is taking a different tack, compiling its games into vol-

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Child's Play: Kid Vid Licensed Products.... 109

## PICTURE THIS

By Seth Goldstein



**DOMINO EFFECT:** Wal-Mart seems set to go direct with another studio, the third to cut middleman ties. Sources say Warner Home Video will begin shipping new releases and catalog titles to the mass merchant in the next six to eight weeks. Warner refused comment.

Disney went direct several years ago. Columbia TriStar followed suit in 1994, being the least likely candidate for change given the fact that it has never released an A-title direct to sell-through. With three major vendors in its pocket, Wal-Mart is likely to raise the pressure on the rest—FoxVideo, MCA/Universal, and Paramount—to come aboard.

Wal-Mart has made no secret of its desire to cozy up to Hollywood, but it has been slow going. Of the three still using rack services, only FoxVideo is mulling a change. "I don't think anyone is as far down the road as Warner," a source says.

Handleman isn't happy about the trend, but it can bear up under the loss of A-titles at prices that guarantee high volume and almost no profit. Loss of higher-margin catalog, like the Columbia TriStar library, does hurt. Columbia likely came to terms with Wal-Mart precisely because it doesn't have the A-title strength of the other majors.

The studio, we're told, willingly suffered the anguish of product replenishment and in-store service—which all pioneers endure—in order to receive the rewards due a loyal vendor when Wal-Mart allocates more space to home video. "The biggest concern most studios have is measuring growth opportunities in catalog," says a wholesaler. "Going first has some advantages."

**CHANGING THE GUARD:** Ken Palmer's shift from Handleman's Starmaker Entertainment to video purchasing VP for the rackjobber is said to be "purely voluntary."

Nevertheless, the fact that George Port oversees Starmaker, acquired in mid-1994, and sister label Video Treasures was a consideration. "With George there, Ken couldn't contribute as much as he can at Handleman," our source says.

Palmer, who takes over from Dave Stevens, had years in record retailing before moving to video and founding Starmaker. Palmer knows the rack business and is judged as "extremely numbers oriented."

## Buyers Have Shifted To Multimedia But How Many Know How To Use Features?

BY EILEEN FITZPATRICK

LOS ANGELES—The public finally has been converted to CD-ROM multimedia computers and software, according to industry data presented at the Consumer Electronics Show, held Jan. 6-9 in Las Vegas.

But while Americans may be buying the goods, they are left dazed and confused upon unpacking their boxes. In the end, surveys indicate, 40% simply use powerful CD-ROM drives to play music, a trend which could give pause to video retailers who want to take advantage of skyrocketing growth.

Multimedia hardware experienced a 47% growth rate from 1993-94, according to Computer Retail Week, which reports sales grew from \$7.6 billion to \$11.3 billion. As for programming, the Software Publishers Assn. data indicate more than 100% growth, from \$78 million in 1993 to \$173 million last year.

More than 25 million households now have a personal computer, half of which are equipped with CD-ROM drives. PC penetration, pegged at 33% of households, could go as high as 40% by the end of 1995, Computer Retail Week predicts, and nearly all of the hardware coming off assembly lines now has CD-ROM capabilities.

The numbers have emboldened some retailers. Tower Video, which was unsuccessful with CD-i, has been testing 200-300 CD-ROM titles in 25 of its 109 stores since last summer, says video VP John Thrasher. Markets include Boston, Chicago, Seattle, San Francisco, and Washington, D.C. Another 30 have added 80-100 titles. Some have stocked a few music-related titles, such as Peter Gabriel's "Xplora 1."

Sales have been good enough that Thrasher is rethinking the chain's cartridge video-game strategy. "In our Sherman Oaks, Calif., store, they're getting more revenue out of CD-ROM than games," he says. "In Chicago, it's about 50-50." As a result, Thrasher says the chain only will focus on stocking the top-20 game titles. Secondary releases without major supplier advertising support won't be ordered, and existing secondary inventory will be pulled or sold

as used.

"Video games are not a catalog business, and we're revising the amount of titles we'll offer," he says. "We're just going to concentrate on hits." But Tower isn't ready to take CD-ROM nationally. "Right now, we're developing a reorder pattern for the product," says Thrasher.

Virgin Megastore is so impressed with the growth of CD-ROM that it will begin phasing out cartridge-based video games. "At CES, we saw some excellent CD-ROM products," says West Coast multimedia product manager Jon Viscott. "And by then, a good CD-ROM product will be as fast as the plug-and-play ability of a cartridge."

But while research paints a rosy picture for the future, software developers are under increasing pressure to deliver easy-to-use, high-quality entertainment and educational product. The mandate is made more difficult by consumers who own multimedia computers but aren't computer literate.

As an example, Disney Interactive received hundreds of complaints about "The Lion King Animated Storybook," formatted for a 16-byte sound card. Customers, it turned out, were trying to run the program on an 8-byte system.

In response, a new version of the title for 8-byte has been created and delivered to unhappy users, says Disney Interactive marketing manager Joseph Adney. Anticipating more such problems, Knowledge Adventure marketing VP Hope Neiman suggests creating a standard that tells consumers what level of hardware is needed to run each

title.

The industry needs to move quickly. Estimates are that returns are running about 10% of the more than 1,100 CD-ROM titles available in the fourth quarter, often because PC owners can't figure out how to use the program. Publishers acknowledge that frustrations turn people away from multimedia and back to more familiar media.

In the lucrative children's market, video games and home video remain multimedia's biggest competitors. "Kids thrive on 'twich' games, and we need to give them the same thrill they get from video games," says Neiman. "We need to push the limits of the CD-ROM medium, because video games are seen as using the best technology."

Knowledge Adventure, backed by Steven Spielberg, already is using high-tech filmmaking techniques to jazz up its products.

Kids are seen as the most avid users of multimedia. Within the last year, the child-learning category grew by 20%, says Dan Ness, director of microsystems research for Computer Intelligence InfoCorp, a La Jolla, Calif.-based research firm.

"One of the strongest forces behind the growth of the children's market is parental guilt," Ness says. "And for \$1,800, they can buy a full multimedia system that will entertain and educate their child."

In fact, the classroom is where many parents look for advice on buying CD-ROM programs.

"Teachers have to trust a program in

(Continued on page 108)

## Blockbuster To Retool U.K. Ritz In Euro Strategy

BY PETER DEAN

LONDON—Blockbuster has decided to close 132 Ritz stores as part of a major restructuring of the home-entertainment retailer both here and in Europe.

Since the 1992 acquisition of U.K. market leader CityVision, Blockbuster has concentrated its European operations on dominating the U.K. scene with 807 outlets—675 trading as Ritz, 71 superstores as Blockbuster, and 61 former Ritz locations as Blockbuster Express.

Size, in the U.K. and on the continent, is dictating change. The 132 Ritz stores closing early this year are too small to be converted into the Blockbuster format—either as a superstore or a smaller Blockbuster Express. Most of the larger Ritz outlets reportedly are earmarked for Express conversion. Meanwhile, 30 more Blockbuster superstores are opening in 1995.

The executive behind the moves is Blockbuster international VP Nigel Tavis, who joined last summer after a stint with Burger King in Europe. He replaced Gerry Geddis, currently president of Blockbuster Video in the U.S.

Travis' aim is to give Blockbuster a firmer footing in continental Europe, with headquarters in the U.K. His senior managers, all with a European slant, include Bernard Salt and Dan Fishman, formerly of Burger King and McDonald's, respectively. Travis calls the team "an exciting mix of fast-food retailers and experienced Blockbuster staff."

"We're already acting in a European way—learning from one market and passing it into another territory," Travis says. "We have also made it clear that we expect to work with distributors in a pan-European manner."

Although marketing will be strictly local, vendors are on notice that Blockbuster is buying centrally for Europe, and Travis will drive the lesson home when necessary. "We've said to companies without a European person here that we are a big customer and we would like them to consider our needs," he says. "If not, then we will deal with the next level of management."

The European operation currently consists of a mix of joint ven-

(Continued on page 108)

## TO OUR READERS

Video Previews is moving. As of Feb. 15, send all screeners, press releases, and promotional material to Cathy Applefeld, 3817 Brighton Court, Alexandria, Va. 22305.



**Cradle Of Video.** The New England VSDA chapter kicked off its home awareness campaign with a Jan. 12 Boston blowout. Leslie Nielsen, third from right, received the "Chowda Pot Award" for his goofy golf tapes. Laughing along with Nielsen are, from left, Fran O'Keefe, Warner Home Video; Frank Mazza, Stop & Shop; Lelah Willoughby, Video Signals; Rick Ripley, Baker & Taylor; Wayne Mogel, Star Video and chapter president; and Alan Goldstein, First Run Video.

# 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	10	<b>SPEED</b>	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	3	13	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	2	4	<b>THE LAND BEFORE TIME II</b>	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
4	4	16	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
5	5	10	<b>NIRVANA: LIVE! TONIGHT! SOLD OUT!!</b>	Geffen Home Video 39541	Nirvana	1994	NR	24.98
6	10	9	<b>PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
7	12	8	<b>EAGLES: HELL FREEZES OVER</b>	Geffen Home Video 39548	Eagles	1994	NR	24.98
8	7	45	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>3</sup>	Private Music BMG Video 82163	Yanni	1994	NR	19.98
9	8	10	<b>TOMBSTONE</b>	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
10	6	11	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
11	9	9	<b>PLAYBOY: GIRLS OF HOOTERS</b>	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
12	14	5	<b>GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2</b>	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
13	15	4	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b>	Walt Disney Home Video 3491	Animated	1994	NR	12.99
14	11	17	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
15	13	8	<b>WOODSTOCK '94</b>	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
16	17	20	<b>THE 3 TENORS IN CONCERT 1994</b> ▲ <sup>4</sup>	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
17	<b>NEW ▶</b>		<b>A TROLL IN CENTRAL PARK</b>	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
18	18	8	<b>SADE: LIVE CONCERT HOME VIDEO</b>	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
19	16	19	<b>SLEEPLESS IN SEATTLE</b>	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
20	20	9	<b>PLAYBOY: SECRETS OF MAKING LOVE, VOL. II</b>	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
21	30	21	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
22	32	2	<b>THE BRAVE FROG</b>	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95
23	<b>NEW ▶</b>		<b>THE LITTLEST VIKING</b>	Hemdale Pictures Corp. Hemdale Home Video 7192	Kristian Tonby Per Jansen	1989	PG	19.95
24	24	43	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
25	<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
26	27	7	<b>PENTHOUSE: PET OF THE YEAR PLAYOFF '94</b>	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
27	21	9	<b>JANET JACKSON: JANET</b> ●	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
28	22	16	<b>BEASTIE BOYS: SABOTAGE</b>	Capitol Video 77787	Beastie Boys	1994	NR	16.98
29	25	41	<b>AN AFFAIR TO REMEMBER</b>	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
30	39	69	<b>AMADEUS</b> ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
31	23	11	<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
32	29	11	<b>THE FIRM</b>	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
33	<b>NEW ▶</b>		<b>SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE</b>	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1994	NR	14.98
34	<b>RE-ENTRY</b>		<b>GREASE</b> ▲ <sup>5</sup>	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
35	28	5	<b>GETTYSBURG</b>	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98
36	26	40	<b>PINK FLOYD: THE WALL</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
37	<b>NEW ▶</b>		<b>PLAYBOY'S WOMEN OF COLOR</b>	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
38	38	8	<b>SMASHING PUMPKINS: VIEUPHORIA</b>	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
39	19	16	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b> ▲ <sup>3</sup>	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
40	37	8	<b>GRUMPY OLD MEN</b>	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## Macpherson Vid Boosts Trainer Voight's Profile

**ABC AND ELLE:** Although ABC Video doesn't distribute "Your Personal Best Workout With Elle Macpherson" the company is reaping some of the rewards since the supermodel chose Karen Voight as her trainer on the video.

Buena Vista Home Video has marked its entry into the fitness sector with distribution of the Macpherson tape. That means the studio's publicity and promotion machine is on overdrive to guarantee the supplier will hit its sales goal of 1 million units—not as easy, perhaps, as a year ago.

Consumer demand for the genre remains flabby, according to one wholesaler who says retail volume hasn't shown any muscle in six months. He and other suppliers are puzzled, although the plethora of new releases might be a reason.

However, ABC Video, which markets six Voight cassettes, appears to be unaffected, thanks to Buena Vista's coattails. ABC president Jon Peisinger says that since Macpherson hit the market on Jan. 13, Voight sales have been "enhanced by more than 50%" over previous weeks.

"We concluded that having Karen in the video was a wonderful opportunity to raise her profile," says Peisinger. "Within the core fitness crowd, she's already known, but this will take her out to the mass market."

Peisinger says ABC has been able to open new accounts as a result of the Macpherson connection. Moreover, existing accounts are bumping their orders for Voight's tapes in order cross-promote Voight and Macpherson in-store.

Voight's contract to appear in the Buena Vista production allows her to promote her other videos, which accounts for the appearance of a Voight ad at the end of the Macpherson instructional.

ABC isn't mentioned nor is its logo displayed, but Peisinger isn't complaining.

"Consumers don't go in and ask for ABC Videos," he says. "They'll be asking, 'Where are the Karen Voight videos?'"

If Macpherson becomes as big as

Cindy Crawford, whose first fitness cassette moved more than 2 million units, ABC plans a new Voight tape. Look for it later this year.

**VSDA RECONSIDERS:** The Video Software Dealers Assn. has decided to pull out of Nashville for its 1997 and 2000 conventions, says president Jeffrey Eves.

As previously reported, Nashville apparently promised more than it could deliver in terms of convention facilities, some of which aren't built yet.

"We've preceded to talk with other cities," says Eves, "because quite frankly we're looking to negotiate the best arrangement."

Eves wouldn't disclose which sites are under consideration.

He does say VSDA is considering Dallas, the site of the first VSDA convention in 1982, as the host of the meeting in 2000, the trade organization's 20th anniversary. Dallas has been scheduled to serve as the site for the 1995 and 1998 shows.

VSDA, meanwhile, announced a slew of new member programs at its recent Regional Leaders Conference held Jan. 14-16 in Dallas, including a free screener, education seminars, and an improved communications system to fight legislation deemed detrimental to the association.

Also endorsed was an industry-wide initiative to work with the End Hunger Network, details of which will be announced at the May 21-24 convention. The plan will enlist VSDA members to collect funds to be given to local foodbanks. VSDA will coordinate the program, which End Hunger Network will develop and administer.

Actors Jeff Bridges, founder of End Hunger, and Valerie Harper attended the conference to announce the alliance.

**HEAVENLY DEAL:** Consumers can receive up to \$11 in rebates when they buy "Angels In The Outfield," selections from Disney's catalog, and some of Mattel's Aviva Sports merchandise, according to the terms of a new Buena Vista promotion.

(Continued on next page)

## SHELF TALK

by Eileen Fitzpatrick



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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Todd Rundgren, "GrokGazer," Miramar/BMG Video, 45 minutes, \$14.98.**

Cyber-age musician Rundgren further stretches the boundaries on the concept of music for the eye in his latest Miramar production, created in conjunction with programmer David Levine. Billed as "tie-dye for the TV," video combines a new-agey instrumental Rundgren soundtrack with computer-generated psychedelia that conjures liquid television images of the '60s with a decidedly '90s flair. Rundgren first showed off excerpts from "GrokGazer" at the interactive kickoff of Woodstock '94, and now adults and children alike can rock to the entire program.

## CHILDREN'S

**"The Holidays For Children," Schlesinger Video Productions/Library Video Co. (800-843-3620), 30 minutes each, \$29.95 each.**

New 12-volume series provides a wonderful introduction for children to a rainbow of multicultural holidays. Topics, one per video, run the gamut from Thanksgiving, Independence Day, and Halloween to Christmas, Easter, Hanukkah, Rosh Hashana, Cinco De Mayo, Chinese New Year and Kwanzaa. Primarily live-action segments are peppered with basic animation that paint vivid portraits of the various types of dress, food, music, dance, folklore, and other traditions associated with each holiday. A perfect example of quality children's programming.



**"Snowplows At Work," Bill Aaron Productions (800-575-7669), 26 minutes, \$12.95.**

Scripted, narrated, and created expressly for kids, this video shows off the winter wonderland of snowplows, blowers, snow grooming machines, and more. Filmed on location in

the Donner Pass region of the Sierra Nevada, program offers up-close footage of men and women operating various pieces of heavy equipment—with an emphasis on education and safety procedures. Producer Aaron, a U.S. Forest Service worker who dabbles in snow removal, was inspired to create "Snowplows" when he noticed his young son's fascination with the equipment. Let it snow, let it snow, let it snow.

**"Baby Animals," 30 minutes, "Let's Go To The Farm," 60 minutes, Vermont Story Works (800-206-8383), \$14.95 each.**

Who needs a lot of narration when there's so much free-wheeling footage of adorable baby animals to take in? The live-action video petting zoo of "Baby Animals" comes to life as three children lead an up-close look at piglets, lambs, puppies, calves, foals, turkeys, and chickens—even llamas and emus. Animals are shown frolicking with each other as well as interacting with the kids. Also aimed at the 2-year-plus crowd is "Let's Go To The Farm," a four-seasons visit to a family's New England farm that includes a run-through of chores such as feeding the animals, milking the cows, and making maple syrup.



## HEALTH/FITNESS

**"Chris Imbo's Peak 10 Fitness," Goldhil Video (805-495-0735), 70 minutes, \$19.95.**

Each of the two programs in certified trainer Imbo's video collection combines fat-burning aerobics segments with upper- and lower-body sculpting. Imbo's routine is tough and results-oriented; he suggests participants do the sports-based aerobics classes five to six times per week and alternate between the upper- and lower-body exercises every other day if possible. As

solid as Imbo's exercises are, the video unfortunately falls prey to the seductive allure of pseudo-celebrity-dom. Model Frederique, of Victoria's Secret catalog fame, graces the program by exercising along and adding the occasional blasé endorsement.



## SPORTS

**"The Making Of The 1995 Sport Magazine Swimsuit Issue," ESPN Home Video/ABC Video, 60 minutes, \$12.95.**

The making of Sport Magazine's swimsuit issue, a cousin of the Sports Illustrated perennial, delivers precisely the level of entertainment potential buyers might expect: babes in bikinis, with a few interviews with the models and camera crew thrown in for good measure. Video, which contains scenes not included in the 40-minute television version scheduled to air on ESPN in February, hits retail at the same time as the issue it documents. This is well-suited to the crowd that begins marking off the days on their calendars months prior to the bathing-suit issue's publication date—and the good news for retailers is that this market has probably is larger than they might think.

## INSTRUCTIONAL

**"Save Your Baby's Life," Education Enterprises (800-331-6534), approximately 25 minutes, \$12.95.**

There's no such thing as an overcautious or overprepared parent, and this video provides lessons in preventing one of the leading causes of death and permanent disability in infants and small children: an obstructed airway. A nurse demonstrates techniques for clearing the air passage in various situations, including the provision of CPR to a nonbreathing infant or child. Each demonstration

is followed by a review. Video also covers another crucial element of life-saving by showing how to quickly provide clear information and directions to an emergency medical team. Although the video should not replace a CPR class, it serves as a powerful intro or review.

**"Jammin'," Hal Leonard Corp. (414-774-3630), approximately 30 minutes each, \$14.95 each.**

A practicing musician's dream come true, Hal Leonard's "Jammin'" series allows beginning and midlevel guitarists to jam along with a studio band in a "live" setting. During the video, the band runs through various songs while diagrams at the right of the screen show viewers playing along the proper finger placement for each note. Available in "Metal Guitar" and "Blues Guitar" stylings, the videos also provide quick lessons in various techniques. Also available from Hal Leonard are the new "Beginning Guitar" and "Play Harmonica In One Hour."



## ANIMATION

**"Beavis And Butt-head," "The Best Of Liquid Television," MTV Home Video/Sony Wonder, approximately 45 minutes each, \$14.98 and \$12.98, respectively.**

MTV and Sony Music are cutting the ribbon on their new video label fittingly, with the release of two "Beavis And Butt-head" videos and a best-of collection culled from its "Liquid Television" series. Each of the two B&B productions feature eight individual segments minus the music videos they encompass, but packed with the sniveling sense of humor Viacom has taken to the bank. The duo wreaks havoc on infamous neighbor Tom Anderson in "There Goes The Neighborhood," which includes "Home Improvement," "Lawn And Garden," "Good Credit," and others. "Work Sucks" features Beavis and Butt-head's most infamous ill-conceived get-rich schemes.

Billboard®

FOR WEEK ENDING FEBRUARY 4, 1995

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	1	13	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Pictures/Walt Disney Home Video 1514	1937 26.99
2	2	3	<b>THE LAND BEFORE TIME II</b> Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142	1994 19.98
3	4	3	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video 3491	1994 12.99
4	3	69	<b>ALADDIN</b> Walt Disney Pictures/Walt Disney Home Video 1662	1992 24.99
5	10	25	<b>THUMBELINA</b> Warner Bros. Inc./Warner Home Video 24000	1994 24.96
6	NEW ▶		<b>A TROLL IN CENTRAL PARK</b> Warner Bros. Inc./Warner Home Video 16100	1994 19.99
7	5	428	<b>DUMBO</b> ♦ Walt Disney Pictures/Walt Disney Home Video 24	1941 24.99
8	7	17	<b>MARY-KATE &amp; ASHLEY OLSEN: LOGICAL I RANCH ▲</b> Dualstar Video/BMG Kidz 30051-3	1994 12.98
9	9	17	<b>MARY-KATE &amp; ASHLEY OLSEN: THORN MANSION ▲</b> Dualstar Video/BMG Kidz 30050-3	1994 12.98
10	18	5	<b>MIGHTY MORPHIN: KARATE CLUB</b> Saban Entertainment/A*Vision Entertainment 42028-3	1994 12.95
11	12	35	<b>THE RETURN OF JAFAR</b> Walt Disney Pictures/Walt Disney Home Video 2237	1994 22.99
12	6	11	<b>MUPPET CLASSIC THEATER</b> Jim Henson Video/Buena Vista Home Video 5810	1994 19.95
13	NEW ▶		<b>THE BRAVE FROG</b> Hemdale Pictures Corp./Hemdale Home Video 7098	1989 14.95
14	21	23	<b>BARNEY: LIVE IN NEW YORK CITY</b> The Lyons Group 2002	1994 19.99
15	17	43	<b>THE FOX AND THE HOUND</b> Walt Disney Pictures/Walt Disney Home Video 2141	1981 24.99
16	19	268	<b>PINOCCHIO</b> ♦ Walt Disney Pictures/Walt Disney Home Video 239	1940 24.99
17	16	15	<b>BARNEY'S IMAGINATION ISLAND</b> The Lyons Group 2003	1994 14.95
18	RE-ENTRY		<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Pictures/Walt Disney Home Video 36	1951 24.99
19	20	25	<b>MY NEIGHBOR TOTORO</b> Tokuma Publishing/FoxVideo 4276	1988 19.98
20	22	21	<b>THE PRINCESS AND THE GOBLIN</b> Hemdale Pictures Corp./Hemdale Home Video 7113	1994 24.95
21	13	13	<b>MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS</b> Saban Entertainment/A*Vision Entertainment 42014-3	1994 12.95
22	RE-ENTRY		<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
23	RE-ENTRY		<b>FANTASIA</b> Walt Disney Pictures/Walt Disney Home Video 1132	1940 24.99
24	NEW ▶		<b>PAUL BUNYAN AND LITTLE HIAWATHA</b> Walt Disney Home Video 4149	1994 12.99
25	25	139	<b>101 DALMATIANS</b> Walt Disney Pictures/Walt Disney Home Video 1263	1961 24.99

♦ 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.

## SHELF TALK

(Continued from preceding page)

"Angels" hits stores on March 24, priced at \$19.99. Consumers who purchase the tape and one of six repriced live-action titles will receive a \$4 rebate. Titles in the promotion are "White Fang II," "Blank Check," "Sister Act 2," "My Father The Hero," "The Air Up There," and "Another Stake Out." Each is priced at \$19.98.

Disney will include an additional coupon worth \$2 with its rebate checks. The new offer can be applied toward the purchase of any of 14 titles, including "Tombstone," "The Mighty Ducks," "Strictly Ballroom," "The Joy Luck Club," and "Iron Will."

Consumers can receive an additional \$5 rebate from Mattel with purchase of "Angels," any of the six repriced titles, and any Aviva Sports products selling for \$10 or more.

The offer, promoted on flyers inserted in "Angels" cassettes, expires Sept. 30.

**MORE BAD O.J. NEWS:** After a disappointing retail run, Playboy Home Video has unloaded "O.J. Simpson's Minimum Maintenance Fitness For Men" video.

Rights have been sold to Carle Place, N.Y.-based All Work Enterprises for an undisclosed amount.

All Work sales representative Rick Smith says the company plans to re-release the video, this time with 30-minute outtakes from the production shoot. Retail price is \$19.95; street date is March 5.

But before the public gets a look at the added footage, the Los Angeles district attorney's office may want to add it to the evidence list. Smith says the company has been issued a subpoena for the material, shot just weeks before the murder of Nicole Brown Simpson and Ronald Goldman.

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.

## A 'Bumpy' 1st Alliance For ABC Video, TV Kid Vid Inspired By Popular Saturday Morning Show

BY MOIRA McCORMICK

CHICAGO—With the upcoming Feb. 21 release of "Mr. Bumpy's Karaoke Café," ABC Video is not only making available on home video ABC Television's top Saturday-morning kids' program, "Bump In The Night."

The release is also the culmination of hand-in-glove development and promotional efforts between ABC's video and network divisions, a close working relationship that ABC Video president John Peisinger describes as unusual. "NBC doesn't have its own video operation, and CBS' is a partnership with Fox," he says. It has been a deliberate process: ABC Video's only previous kid vid, an animated version of "The Secret Garden," was broadcast three days before its release.

Though Cap Cities/ABC has been licensing properties for video release since 1979, "corporate management took a closer look at getting directly involved," says Peisinger. "They created a fully blown home video division. Some programs are still under license, but the only licensing agreement for future product flow is between ABC News and MPI."

Peisinger says ABC Video "hit the ground running," aiming to develop "a close relationship between ourselves and the programming divisions of the network." Some video releases are taken directly off the air, but "in other cases, we have developed, with the network, original programming for video based on their resources." ABC Daytime Video releases, for instances, are original compilations produced especially for the cassette trade.

"Mr. Bumpy's Karaoke Café" is

similar," says Peisinger. "We took 'Bump In The Night' s most popular segment and created an original composition." The series, ABC's first Saturday morning program produced and controlled by its ABC Kids division, is about the adventures of a fanciful character who lives under a 10-year-old boy's bed. Featured in each final segment is "Mr. Bumpy's Karaoke Café," in which the main character sings oldies as well as original numbers.

*'We're not just going into retail attempting to sell videocassettes.'*

The video compiles 10 of these selections, including "School's Out," "Socks," and "Good Golly Miss Molly." Peisinger says, "Each of these programs would have been difficult to coordinate without the in-house division."

On the marketing side, ABC Video ties into the radio, TV, and print arms of the network. "With the Daytime product, for instance, we worked with the ad sales division," Peisinger says. "Here, we've had the opportunity to integrate the marketing and merchandising of the 'Bump In The Night' characters. ABC has signed up over 30 different licensees for 'Bump' products." Included are Hallmark, Random House, Fieldcrest Cannon, and TW Kids, which is to release "Bump In The Night" audio product this month.

Because ABC Video is "coordinating a wide range of marketing initiatives

with a wide range of licensees," Peisinger says, "we're not just going into retail attempting to sell videocassettes." Among the promotional efforts is a mall tour, still being planned at deadline.

Retailers can rest easy about ABC's network support, Peisinger says. "The show will be assured of significant visibility for at least two seasons for these characters, because 'Bump In The Night' was already renewed in November for the '95-'96 season." Renewals typically aren't granted until May, he notes.

Peisinger says kid vid "will be a major growth area this year." Following the "Bump" launch, ABC Video will release an animated version of "The Magic Flute," with five original songs, in addition to the Mozart score. It will be broadcast in two parts on two consecutive Saturdays, and brought to market three days after the last segment airs.

There follows a relaunch of ABC's classic learning series, "Schoolhouse Rock," says Peisinger, "not just repackaged, but with new segments. We're putting out four new compilation videos, with original animated wrap-arounds." He claims a renewed interest in "Schoolhouse Rock," especially since the song "Conjunction Junction" was heard in the movie, "Reality Bites."

In addition, TW Kids plans to release an all-new "Schoolhouse Rock" album, featuring current groups like Stone Temple Pilots. "There will also be a CD-ROM released toward the end of the year, in a joint venture between ABC and Electronic Arts called ABC/Electronic Arts Home Software," Peisinger says.

## BLOCKBUSTER TO RETOOL RITZ IN EURO STRATEGY

(Continued from page 105)

tures and franchised stores. There are 22 Ritz stores in Austria, inherited from CityVision. Blockbuster has two stores in Milan, Italy, the opening wedge in a joint venture with Strada that this year should grow to 15 in northern Italy, eight franchised outlets in Madrid, and two in Barcelona. Spain will get 10-20 more in 1995.

Blockbuster entered its 13th international market in November by awarding Israeli development rights to local businessman Leon Koffler. Exact details of the 14th market—Germany—have yet to be firmed up. But Travis says a joint venture will come into effect "in the very near future" under the guidance of GM John Rollo, who spent 11 years there establishing McDon-

ald's, Burger King, and Wendy's.

Ireland and Benelux are scheduled for 1995 with France and Scandinavia also on the agenda, says Travis. He refutes the suggestion that Blockbuster has shied away too long from the cultural complexities of Europe. "We bought CityVision in 1992, and for us to already be in Spain, Italy, Austria, and Germany in just two and a half years seems to me to show great commitment to Europe," he says.

The cultural differences, though, are one reason why in some territories—Austria and Spain, for example—Blockbuster has sold franchises.

"Each European country has a separate history, culture, and industry profile. So we need partners and experi-

ence in that market," says Travis. "You can also grow faster with franchising."

Trade observers see Blockbuster's decision to enter Germany later than other territories as a reflection of the country's complicated indexing system which treats many mainstream movies like pornography and bans them to viewers under 18.

"We see that as an opportunity," Travis says. "We have a family entertainment concept and will create a new niche there as we did in the U.S. eight years ago. Compared to a typical video retailer in Germany, we will create a new level of customer experience with a strong family orientation. We will carry no indexed titles and no adult titles."

"I'm not daunted, I'm very enthusiastic. We're a specialist retailer with a truly international concept, which works in most countries. In particular, we want to make the brand name known. Unlike when I worked with Burger King, we have a distinct advantage in not having to compete against a McDonald's here."

While Blockbuster will test the new multimedia formats, the chain isn't forgetting its origins. "First and foremost, we're a rental retailer," Travis says. "That's the prime reasons for us existing, and we're fanatical about pushing the opportunity for rental and pursuing that very aggressively."

## MULTIMEDIA IS POPULAR, THOUGH PUZZLING

(Continued from page 105)

order to recommend it to a parent," says Minnesota Education Community Consortium VP of sales and marketing William Wilde. "But kids have to love using it."

Making the transition from school to home isn't easy, though, because classroom CD-ROMs are condensed, Wilde says. Some may lose their appeal when lengthened for home use.

"Teachers need the program to work within the confines of a 20-minute-class

lesson," he says. "At home, it must captivate the child for an hour or more."

But too much learning can be a dangerous thing, especially for kids whose parents have bought CD-ROMs labeled as "edutainment," a solecism devised to disguise educational programs.

The made-up word may be the biggest contributor to confusion befogging multimedia purchases, says Wilde, who prefers the awkward-but-more-to-the-point term "fun learning."

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
1	1	4	★ ★ ★ No. 1 ★ ★ ★ <b>THE CLIENT</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
2	3	4	<b>BLOWN AWAY</b> (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
3	2	7	<b>MAVERICK</b> (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
4	4	10	<b>SPEED</b> (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
5	NEW ▶		<b>TRUE LIES</b> (R)	Twentieth Century-Fox FoxVideo 8640	A. Schwarzenegger Jamie Lee Curtis
6	5	9	<b>WHEN A MAN LOVES A WOMAN</b> (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
7	7	4	<b>RENAISSANCE MAN</b> (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
8	6	4	<b>I LOVE TROUBLE</b> (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
9	8	12	<b>GUARDING TESS</b> (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
10	21	2	<b>NORTH</b> (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
11	11	10	<b>CITY SLICKERS II</b> (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
12	9	9	<b>BEVERLY HILLS COP III</b> (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
13	10	9	<b>WYATT EARP</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
14	12	14	<b>THE PAPER</b> (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
15	13	4	<b>BABY'S DAY OUT</b> (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
16	15	10	<b>WITH HONORS</b> (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
17	14	21	<b>FOUR WEDDINGS AND A FUNERAL</b> (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
18	19	8	<b>GETTING EVEN WITH DAD</b> (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
19	NEW ▶		<b>AIRHEADS</b> (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
20	18	13	<b>SIRENS</b> (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
21	20	8	<b>LITTLE BUDDHA</b> (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
22	17	4	<b>WAGONS EAST!</b> (PG-13)	Live Home Video 69991	John Candy Richard Lewis
23	16	12	<b>THE COWBOY WAY</b> (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
24	25	3	<b>THE LAND BEFORE TIME II</b> (G)	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated
25	24	12	<b>THE HUDSUCKER PROXY</b> (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
26	26	8	<b>DREAM LOVER</b> (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
27	28	5	<b>WIDOW'S PEAK</b> (PG)	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
28	23	9	<b>COPS AND ROBBERSONS</b> (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
29	29	3	<b>SPANKING THE MONKEY</b> (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
30	31	7	<b>SIoux CITY</b> (PG-13)	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
31	22	13	<b>NO ESCAPE</b> (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
32	27	11	<b>THE FLINTSTONES</b> (PG)	Ambin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
33	30	18	<b>THE CROW</b> (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
34	NEW ▶		<b>WOLF</b> (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
35	32	4	<b>BELLE EPOQUE</b> (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
36	38	16	<b>BITTER MOON</b> (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
37	37	10	<b>LITTLE BIG LEAGUE</b> (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
38	36	23	<b>THE REF</b> (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
39	39	2	<b>LASSIE</b> (PG)	Paramount Pictures Paramount Home Video 33034	Jon Tenney Helen Stater
40	40	8	<b>THE FAVOR</b> (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

# Kid Vid Promotions Overflow With Free Goodies, Tie-Ins

**LICENSE TO BILL:** When it comes to nontheatrical children's video, the key word is "licensing." With the resounding success this past year of "Mighty Morphin Power Rangers" video line from A\*Vision (WarnerVision as of March 1—Billboard, Jan. 21), licensed product from the major manufacturers is flying thick and fast—often with enticing freebies and other promotions attached.

A\*Vision's KidVision imprint is hoping to hit it big with the series "Scholastic's The Magic School Bus," which bowed Feb. 1. Taken from the critically acclaimed new PBS series—PBS' first fully animated program, which in turn is based on the popular Scholastic books—"Magic School Bus" debuts with a pair of 30-minute \$12.95 titles. "The Magic School Bus Gets Lost In Space" and "The Magic School Bus For Lunch" both include a collector's postcard. Guest voices include Lily Tomlin, Malcolm-Jamal Warner, and Tyne Daly.

Two major Sony Wonder licensors, Nickelodeon and Nelvana, are represented with recent and upcoming releases. "Rocko's Modern Life: With Friends Like These" and "Rocko's Modern Life: Machine Madness," both \$12.98, are the latest additions to Sony Wonder's Nickelodeon Collection. A music video from the ever-popular "Ren & Stimpy" is included in the former title, and a rebate involving Cracker Jack highlights the national marketing campaign.

From Nelvana come two titles each from "Jim Lee's WildC.A.T.s Covert Action Teams" and "Tales From The Cryptkeeper," all Saturday morning cartoon programs, plus two titles from the classic animated series "The Adventures Of Tintin." Also just out are a pair of Sony Wonder/Capcom releases of "Mega Man," a hit video game turned syndicated cartoon series.

GoodTimes Home Video is banking on the high-quality appeal of Canadian television series "Dudley The Dragon"—which premiered on independent public TV stations stateside

in October—to move the line. Two new titles, "Mr. Crabby Tree" (title character's voice courtesy of **Graham Greene** of "Dances With Wolves") and "Dudley And The Genie," streeted Feb. 1.

Video Treasures' latest "Thomas The Tank Engine & Friends" release, due Feb. 21, contains episodes never seen on TV, as well as a Thomas music video. "Rusty To The Rescue & Other Thomas Stories" is the subject of a multimillion dollar promotional campaign, which includes bounce-back cards (redeemable for T-shirts not available at retail) and a consumer sweepstakes that will award three family vacations for four to England as grand prizes.

CBS/Fox Video has bowed four episodes of Thomas' PBS-mate, "Mister Rogers' Neighborhood," each \$9.98. It's the first time the beloved children's show host has been available on home video.

MCA Home Entertainment has joined with Kellogg Co. to bring "The Adventures Of Timmy The Tooth" to video. Five nationally syndicated episodes of "Timmy" were broadcast in January, sponsored by Kellogg's Rice Krispies. On Jan. 31, the first three tapes were released; the marketing plan features on-pack advertising, day-care and preschool sampling national coloring contests, trailers on other MCA titles, free stickers, and point of purchase displays.

LIVE Home Video's Family Home Entertainment imprint bets that the "Hello Kitty" children's gift characters, worth \$1.2 billion in global sales each year, will become animated stars on videocassette. Four "Hello Kitty" titles, licensed from gift manufacturer Sanrio, will hit stores March 21. Three are versions of "Cinderella," "Snow White," and "Robin Hood."

**'G' IS FOR GARGOYLES:** Disney has jumped into the hot-and-getting-hotter superhero action ring with the Buena Vista Home Video release of the animated series "Gargoyles, The Movie: The Heroes Awaken"—and the master marketers in Burbank



by *Moira McCormick*

have developed an interactive VCR board game to help it off the shelves.

"Gargoyles" is part of Disney's Action Friday TV lineup and includes among its character voices **Jonathan Frakes** and **Marina Sirtis** of "Star Trek: The Next Generation." It originally debuted in five parts; the full-length video release is priced at \$19.99. The game utilizes 20 minutes of extra video footage following the movie and is played in real time along with the video. Promotional tie-in partners include Burger King, Kenner Toys, Marvel Comics, and Skybox Trading Cards.

**REALITY . . . WHAT A concept:** Here's the latest from the still-growing genre of reality-based, big-machines, live-action kid vid: KidVision has released "There Goes A Spaceship," "There Goes A Boat," and "There Goes A New Car," each \$10.95 (or \$12.95 when packaged with a die-cast toy of the featured vehicle) . . . "Train Adventures For Kids: The Magical World Of Trains" is available from Iron Valley Productions/Goldhil Home Media in Thousand Oaks, Calif. At Toy Fair, the title will debut as a gift set with a steam-engine pull toy and engineer's hat, for \$19.95 . . . "Building Skyscrapers" from David Alpert Associates in New York has won the Parents' Choice Award and Oppenheim Toy Portfolio Platinum Award.

**KIDBITS:** Bach, Tchaikovsky, Vivaldi, etc. provide the score, while animals, clowns, and jugglers do their kid-friendly thing in "Classical Is Magical," a new series from Mir-

iam Younger Productions in Philadelphia . . . **Shari Lewis** will guest host the Easter Seals Network March 4-5 . . . Bucking the tide of bellicose kid vids are Hemdale Home Video's latest releases, "The Brave Frog" and "The Littlest Viking" . . . Paramount Home Video releases "Andre," the story of an orphaned seal and the family who takes him in, on Feb. 21. "Andre" features the extremely appealing **Tina Majorino** (whose charming, unaffected performance in New Line's "Monkey Trouble" makes it one of Child's Play's favorite current releases) and includes a song from that rockin' kids' artist **Craig Tatum** . . . "Kidsongs," the hit PBS series spun off from Warner Bros./Together Again Productions' successful video series of the same name, will be the subject of a CD-ROM series, due at the end of the year. It is being created in conjunction with TerraGlyph Interactive Studios.

## Billboard

FOR WEEK ENDING FEBRUARY 4, 1995

# Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	4	15	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053	19.95	1	1	17	KATHY SMITH'S NEW YOGA A*Vision Entertainment 50570-3	19.95
2	3	9	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153	19.95	2	2	9	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
3	1	59	BAD GOLF MADE EASIER ABC Video 45003	19.98	3	10	3	LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT FoxVideo (CBS/Fox) 8208	14.98
4	2	15	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98	4	6	7	REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95
5	6	31	THE TOP 50 WORLD CUP GOALS PolyGram Video 8006315333	14.95	5	3	145	ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132	9.95
6	5	13	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95	6	8	9	KATHY IRELAND: TOTAL FITNESS VIDEO UAV Entertainment 1994	19.99
7	8	37	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95	7	5	41	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
8	10	21	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98	8	4	39	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
9	7	61	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	9	NEW▶		SUSAN POWTER: BURN FAT & GET FIT A*Vision Entertainment 50607-3	19.95
10	20	35	WHEN IT WAS A GAME 2 HBO Home Video 90843	14.98	10	15	7	MEN OF STEEL: ABS OF STEEL A*Vision Entertainment 185	14.95
11	12	260	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	11	RE-ENTRY		CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
12	9	35	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98	12	NEW▶		TONY LITTLE: UPPER BODY & ABDOMINAL REDUCTION Parade Video 161	12.98
13	16	136	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	13	11	105	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
14	14	53	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95	14	NEW▶		JANE FONDA'S STEP & STRETCH WORKOUT A*Vision Entertainment 55030-3	19.98
15	RE-ENTRY		NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	15	NEW▶		YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
16	15	27	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS ABC Video 44039	19.95	16	17	27	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
17	RE-ENTRY		NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	17	9	157	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	14.95
18	NEW▶		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	18	12	15	STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
19	18	23	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98	19	7	17	KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT Video Treasures 9759	19.98
20	13	39	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98	20	RE-ENTRY		RICHARD SIMMONS: SWEAT & SHOUT GoodTimes Home Video	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

## FAVORITE GAMES OF THE PAST RETURN

(Continued from page 104)

umes containing more than a dozen titles each. They are expected to street at about \$29 per "pack." The first volume, containing 15 games, is due out in March. Three additional volumes are planned for release from July of this year through February 1996. Each will be available in both floppy disc and CD-ROM versions.

Volume I in the Action Pack Series includes 15 games, among them the original version of the popular "Pit-fall!," as well as "Kaboom!," "River Raid," and "Grand Prix."

Activision president Bobby Kottick expects the classics to serve a dual audience of nostalgia buffs and retro-minded children who haven't yet been exposed to these games.

"In our focus-group testing, parents told us they liked the idea of the Action Packs because they will be able to play games with their kids on equal footing," says Kottick.

The nostalgia factor also is creeping

into some splashy new games, which are increasingly tapping into old-style veins. Known for its technical prowess, 7th Level is reinventing the warmly reassuring likes of "Pong" for an upcoming arcade-themed CD-ROM title, "Take Your Best Shot," which adds a definite twist via gorgeous graphics by Bill Plympton (the "Pong" game features richly rendered heads to bounce off of, for instance).

San Jose, Calif.'s fleshed-out "Pac Man 2: The New Adventures" added hi-tech graphics and highly technical "character guidance interface" to the old game—but also included a video arcade into which stressed-out gamers could retreat to play the decidedly low-tech '70s game. And "Vid Grid" and the new "Kid Grid" are only two in a whole host of games that have tapped into the "Tetris" aesthetic.

Call it the computer version of comfort food.

## Schwartz Recording Goes Interactive Music Studio Enters Multimedia Venture

■ BY PAUL VERNA

NEW YORK—With the formation of HSR Interactive, Howard Schwartz Recording becomes the latest music studio to venture into the realm of multimedia.

The new unit is a joint venture between HSR founder Schwartz and music industry veterans Alan Foust and Joe Beck, who will move their software development company, the Codeworks Inc., into Schwartz's facility. HSR Interactive will be headed by Bruce Merley, who is also GM of Howard Schwartz Re-

ording.

HSR Interactive will "sound-design" a host of interactive programs for the entertainment, advertising, and education communities, according to Schwartz. The company will work in a variety of formats, from CD-ROM and CD Plus to floppy disc and online delivery.

"We have a big problem with CD-ROM from an audio standpoint," says Schwartz. "There's definitely got to be a way to make it sound better. We don't know how far into this we're going to get, but we're going to author some titles, and we're also

going to support people who are authoring [titles] to take them to the next level of audio and connecting [audio] to the picture."

The primary target market, according to Schwartz, is laptop users. "Desktop audio has failed to keep pace with high-end graphics," he says. "However, computer sound cards are improving dramatically, and soon everyone will have CD-quality audio coming out of their Macs."



SCHWARTZ

To that end, HSR Interactive will produce such categories of programs as interactive sales presentations, résumés for voice-over talent, and product-information pieces for drug and chemical companies. Whenever possible, the company will try to provide online delivery of its programs, says Schwartz.

HSR Interactive will also publish a bimonthly CD-ROM periodical, for which details are not available, according to Schwartz. Also, HSR Interactive plans to issue instructional videos on CD-ROM—"a real tricky project," as Beck puts it,



MERLEY

given the full-motion-video limitations of the format.

However, Beck says, "It's only a matter of minutes" before computers evolve to the point of accommodating high-quality, full-motion video. "Because of Howard [Schwartz], we'll be set up to step right into that screen when it's available," he adds.

Among HSR Interactive's other projects in development are a CD-ROM jazz trumpet anthology hosted by Jon Faddis, whom Beck calls "one of the most influential jazz trumpeters today." That title will examine the full scope of the genre, "with original and new footage, music, text, and graphics all together in a combination educational and entertainment presentation," says Beck. He adds that Duquesne University and Carnegie Mellon University will likely have some involvement in it.

Housed in one of HSR's nine rooms at its Lexington Avenue complex, the interactive unit is equipped with ISDN and T1 lines, allowing high-quality transmission of audio and video signals. "We have a direct line to Silicon Valley and a direct line to L.A.," says Schwartz.

Beck—a musician and arranger who has worked with the likes of Miles Davis, Frank Sinatra, and Paul Simon—says HSR Interactive will plumb talent from the audio, video, and computer worlds.

"It's painfully apparent that the  
(Continued on next page)



The McLaughlin Report. Jazz/fusion guitar virtuoso John McLaughlin has been at Clinton Recording Studios in New York producing his upcoming release for PolyGram Classics & Jazz. Shown, from left, are Hammond-organ player Joey DeFrancesco, drummer Elvin Jones, and McLaughlin.

## newsline...

**TDK BOWS RECORDABLE CDs:** Tape and disc giant TDK will introduce a line of recordable compact discs, CD-RXG, designed for the home market. Available in 60-minute length, the discs are compatible with such CD recorders as Pioneer's recently introduced PDR-09, according to TDK. Priced at approximately \$25, the write-once discs can be used for audio, but not for CD-ROM, CD-i, Photo CD, or other applications.

TDK says its new product is marketed in accordance with the Audio Home Recording Act of 1992, which mandates a hardware royalty for consumer digital media. The royalty is paid by the manufacturer to record companies, artists, publishers, songwriters, and other music copyright holders, according to the legislation.

**SONY BUYS TIMELINE DAWs:** Sony Pictures Entertainment has purchased 12 DAW-80 digital audio workstations from TimeLine Vista, according to a statement from Vista, Calif.-based TimeLine, which manufactures and markets DAWs, editing software, and machine control systems. The new units are equipped with TimeLine's Studioframe Version 6.0 software. In addition, Sony's 13 Waveframe 1000 units (the predecessor of the DAW-80) have been upgraded to Version 6.0. The TimeLine statement says Sony's purchase follows other major acquisitions by film studios, including 14 stations purchased by Warner Bros. and four by Paramount.

"In an industry in which multiple formats are common, and in an industry sector—audio postproduction—in which workstation incompatibility was the major issue for years, the fact that so many major studios are establishing a de facto standard is rewarding," says TimeLine VP of sales and marketing Steve Smith.

**STUDIO OWNER'S WIFE CALLS ON STORYK:** In the four years since it opened in bucolic Culver, Ind., Galt Studios has grown from a basement home studio to a 500-square-foot audio facility and 1,500-square-foot video shooting stage serving the advertising, education, and music communities of nearby markets such as Indianapolis and Chicago.

The recent expansion project began when Galt principal Brian McCormack's wife, Suzie, decided to give her husband a Christmas present. Not knowing much about the studio industry, she did some research, happened upon award-winning designer John Storyk of the Walters-Storyk Design Group of New York, and hired him as a consultant. Storyk proceeded to turn Galt into a "Field Of Dreams"-like facility, complete with a view of a giant cornfield.

"Suzie's call was unusual, but I was moved by it," says Storyk. "First, I felt it was a very loving gesture toward her husband. Second, I identified with her description of Brian's passion for music and dedication to acoustic quality."

**BRIEFLY:** Soundhouse Recording in Seattle has installed a classic 40-input Trident 80B console and Studer A827 24-track analog recorder in its new Chips Davis-designed room... Focal Press of Newton, Mass., has published "Sound And Recording," designed as an easy-to-read reference for beginning audio students... Digital video editing pioneer Avid Technology Inc., which recently merged with digital audio software developer Digidesign, has received the Scientific & Engineering Achievement Award from the Academy Of Motion Picture Arts & Sciences... Award-winning mastering engineer Bob Ludwig has added a dB3000 digital optimizer at his Gateway Mastering facility in Portland, Maine. Ludwig says the dB3000 "is the first sample frequency converter where I don't feel that damage is being done."

## Harman Reports 30% Sales Gain; AKG, Studer Part Of Strong Quarter

NEW YORK—Harman International, a professional and consumer audio conglomerate whose holdings include AKG, Studer, Soundcraft, DOD, and JBL, enjoyed robust operating results in its second fiscal quarter, which ended Dec. 31, 1994.

Sales in the period were \$288.7 million, up \$66 million (or 30%) from the comparable quarter the previous year, according to a Harman financial statement.

Net income before extraordinary items in the quarter was \$12.2 million, up \$4.6 million (61%) over the previous year. (An extraordinary charge of \$226,000 after taxes occurred in the quarter as a result of the purchase and retirement of \$4.5 million of the company's 12% debenture notes, according to the release.)

For the six-month period that ended with the 1994 calendar year, Harman's sales totaled \$517.3 million, a 34% increase over the \$386.4 million of sales for the same period last fiscal year.

Net income after extraordinary items for the half was \$16.1 million, or \$1.07 per share, up 105% over the prior year's total of \$7.9 million, or \$0.67 per share.

Commenting on the company's performance, Harman chairman and CEO Dr. Sidney Harman says

he is "pleased with the results of the second quarter and the first half. The company achieved a 34% increase in sales and a healthy 105% increase in net income in the first half of the fiscal year."

Harman attributes the bulk of the professional group's increase to AKG and Studer, which were fully represented during the period in question for the first time since being acquired by Harman. "Both companies are performing well," says Harman.

Also, JBL Professional "generated higher sales compared to last year in both domestic and international markets," says Harman. Soundcraft and DOD, he adds, additionally contributed "strong results."

On the consumer side, Harman experienced success in the modular home theater and automotive OEM markets, among others.

Harman says inventory reductions and a new five-year, multicurrency revolving credit line have added "stability" to the company's balance sheet. "We move into the second half of the [fiscal] year with confidence that this encouraging start will be constructively developed through the remaining quarters," he says. PAUL VERNA

## AUDIO TRACK

NEW YORK

**PRODUCERS ROXIE MYZEL and Bruce Goldberg** have been working at John Alberts Sound Design with radio host **Russell Simmons** on two new syndicated radio shows, "Street Heat" and "Pure Concrete," for SW Networks. **Pam Bartella, Chris Floberg, and John Salk** have been editing and mixing the projects... Former Shondells leader **Tommy James** was at the Hit Factory with his former producer, **Jimmy "The Wiz" Wisner**, recording

a project scheduled for release on the singer's own Aura label... At Clinton Recording Studios, PolyGram recording artist **John McLaughlin** worked with engineer **Ed Rak** on a project produced by McLaughlin. Featuring drummer **Elvin Jones** and organist **Joey DeFrancesco**, the sessions were recorded through the studio's classic Neve 8078.

LOS ANGELES

**GEFFEN RECORDS** act **Battery**  
(Continued on next page)

## AUDIO TRACKS

(Continued from preceding page)

Acid was at Sound City Recording Studios, tracking its upcoming debut release for the label. Producer **Dave Bianco** sat behind the Neve 8028 console, with **Billy Bowers** assisting. Sound City is also celebrating the arrival of a 36-input Neve 8038... Singer/songwriter **Tony Joe White** has been at Image Recording, working on an upcoming album project with producers **Roger Davis** and **Chris Lord-Alge**, who also engineered the sessions on the SSL E 4056 with G Series Computer; **Steve Gallagher** assisted... EastWest recording artists **Adina Howard** and **Michael Speakes** mixed tracks from their respective debut albums with engineer **Mike Melnick** at Paramount Recording Studios' new 48-track facility.

### NASHVILLE

ATLANTIC RECORDS artist **Jill Sobule** was at Woodland Digital, working on her latest project with producers **Robin Eaton** and **Brad Jones**. Jones shared engineering chores with **Roger Moutenot**. Also at Woodland Digital, MCA recording artist **Rodney Crowell** worked with producer **Tony Brown** and engineer **Steve "Papa Ziti" Marcantonio** on overdubs for an upcoming project... Atlantic act **Confederate Railroad** was at Soundstage, working on its upcoming release with producer **Barry Beckett**. **Justin Niebank** engineered the sessions behind the 56-input SSL G Series console. **Shane Corbin** assisted. Also at Soundstage, A&M

Records artist **Aaron Neville** worked with producers **Keith Stegall** and **Steve Lindsey** on a few country songs for his upcoming release, including "For The Good Times." **John Kelton** engineered, and **Mark Ralston** assisted.

### OTHER LOCATIONS

At Beartracks Recording Studios in Suffern, N.Y., GRP Records ensemble **Spyro Gyra** finished mixing its new album. **Jay Beckenstein** produced the sessions, with **Doug Oberkircher** engineering. **Robert Siciliano** assisted... Sony/Creation recording artist **Lesley Rankine** was at Soundhouse in Seattle working on an upcoming project with producer/engineer **Mark Walk**. Sessions were recorded through the Trident 80B console onto a Studer A827. Walk also used the 16-track Pro Tools system... At Arlyn Studios in Austin, Texas, **Wiskey Biscuit** completed an upcoming project for Geffen. Sessions were produced by **Butthole Surfers' Paul Leary** and engineered by **Stuart Sullivan**, who used the studio's newly added Uptown Automation system... Zoo recording artist **Matthew Sweet** worked on his upcoming release at Southern Tracks Recording in Atlanta with producer **Brendan O'Brien**. **Nick DiDia** engineered.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

## SCHWARTZ RECORDING GOES INTERACTIVE

(Continued from preceding page)

interactive business has heretofore been a graphics and text-driven business, mainly from the text weenies who can manipulate things on screen, and they've never heard of audio except to fly in a little piece of audio under a graphic," he says.

"That's where Howard and we come in," Beck says. "Because, with 25-30 years of audio experience and computer editing, this is just made for us."

"And because we've been writing music for video for the better part of our lives, that's also very natural for us. So we, in turn, can bring in computer-literate people who are good at the graphic part of it, apply our knowledge to make it sound and

look slick, and end up with some pretty nice-looking stuff."

Foust, an experienced arranger and orchestrator, adds, "It's a matter of adding some new elements to the production, so that we are not *per se* computer guys, but we're rather musician/composer/arrangers who have all this experience. We focus our attention on audio needs that are very specific, whereas a computer person wouldn't understand the audio needs."

Beck says that in the few weeks since he and Foust set up shop at HSR, "so many projects have reared their heads that we're already outgrowing the space we're in."

HSR Interactive is the latest addition to a dynamic facility that specializes in music and dialog for TV, films, and commercials, according to Schwartz. He says the studio will celebrate its 20th year in business this summer.

HSR is equipped with an extensive array of audio, video, and computer gear, including three SSL boards, five Screensound systems, 48-track digital recorders, and "every kind of consumer and business computer, from large 850 Macs that we're designing the programs on through all the 486 and Pentium computers," says Schwartz.

The unit's biggest clients are TV and cable-TV networks ranging from ABC, NBC, and CBS to MTV and its subsidiaries, plus Hollywood studios like Disney, Warner Bros., Columbia, and MGM.



**Faithfully Yours.** Rock'n'roll legend Marianne Faithfull and noted producer/composer Angelo Badalamenti are shown working on Faithfull's upcoming Island Records project at Excalibur Studios in New York. Badalamenti co-wrote and is co-producing the album, titled "A Secret Life."

Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 28, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	ON BENDED KNEE Boyz II Men/ J. Jam, T. Lewis (Motown)	CREEP TLC/ D. Austin (Laface/Arista)	GONE COUNTRY Alan Jackson/ K. Stegall (Arista)	WHEN I COME AROUND Green Day/ R. Cavallo (Reprise)	BIG POPPA/ WARNING The Notorious B.I.G./ S. Combs C. Thompson (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	THE CASTLE (Nashville) John Kelton	FANTASY (Berkely, CA) Neil King	HIT FACTORY (New York) Rich Travali
RECORDING CONSOLE(S)	Harrison Series 10	SSL 6056E/G	SSL 4056G	Neve 8108/ Trident Series 80	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Otari MTR-100	Studer A820	Studer A800	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	UREI 813 Yamaha NS10	Custom Augsperger UREI 813 Sierra Hidley SMIII	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 456	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	D.A.R.P. (Atlanta, GA) Alvin Speights	THE CASTLE (Nashville) John Kelton	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	Harrison MR1	SSL 4056G	SSL 4056E	Neve 8128 with Flying Faders	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-100	Studer A827	Studer A80	Studer A827	Studer A800
STUDIO MONITOR(S)	Yamaha NS10M Westlake HR1	Custom TAD	Yamaha NS10 URREI 813	Custom Augsperger	Augsperger Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 456	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	HIT FACTORY Carlton Batts
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	BMG Manufacturing	WEA Manufacturing	BMG Manufacturing

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(Continued on page 114)

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# Update

## LIFELINES

### BIRTHS

Boy, Isaac, to **Dan and Sarah Rappoport**, Dec. 3 in New York. He is regional sales manager for Cema Special Markets.

Girl, Rachel Zoila, to **Adam and Walkie Cohen**, Dec. 19 in New Orleans. He is an entertainment lawyer in private practice there.

Girl, Ciara Neve, to **Liam and Francesca Connell**, Dec. 27 in New York. She is purchasing manager for BMG Classics.

### MARRIAGES

**Mark Schulman** to **Gina Kelly Russo**, Jan. 4 in Las Vegas. He is drummer for Simple Minds and for two years was drummer for For-eigner. She is an Emmy-winning broadcast producer, writer, and actress.

### DEATHS

**Tony P. Santoro**, 40, of a heart attack, Jan. 2 in Philadelphia. Santoro was a product specialist at Disc Makers there. He was also a professional

guitarist whose career spanned 20 years. In the '70s, he was signed to Warner Bros./Curb Records and toured with Leif Garrett. Most recently, he was a member of Mercury band Black-Eyed Susan. Santoro was also a songwriter and studio musician, with credits on a number of albums and movie soundtracks. He is survived by his companion, Laura; his sons, John and Justin; his father, Anthony; and his grandmother, Edith Eddis.

**John Victor "Vic" Willis**, 72, Jan. 15, in a car accident in Hohenwald, Tenn.

A member of the Grand Ole Opry and secretary/treasurer of Nashville Local 257 of the American Federation Of Musicians, Willis, as a member of the Willis Brothers, joined the Opry in 1946, the year the brothers backed newcomer Hank Williams on his first Nashville recording session. The Willis Brothers recorded for Starday Records and had one top 10 hit, "Give Me 40 Acres," in 1964. Skeeter and Guy Willis, the other brothers in the trio, died in 1976 and 1981, respectively. Afterward, the Vic Willis Trio was Vic's Opry act. He is survived by his former wife, two daughters, and two grandchildren.

## GOOD WORKS

**QUINCY OSCAR HONORS:** Quincy Jones will receive the Jean Hersholt Humanitarian Award at the 67th annual Academy Awards on March 27. The award is bestowed by the board of governors of the Academy of Motion Picture Arts and Sciences for humanitarian activities that bring credit to the film industry. Jones, who heads Qwest Records, is the founder of the Listen Up Foundation; he produced the mammoth charity single "We Are The World" in 1985. A longtime Academy member, he has scored more than 35 films and has received seven Oscar nominations. For more info, contact **Frank H. Lieberman** at 310-247-3090.

## INDUSTRY SURVEYS DAMAGE FROM KOBE QUAKE

(Continued from page 9)

damage," says Cahoon. "The exact degree has yet to be ascertained, but we don't expect to be open for at least two months. There are cracks in the walls and the ceilings, TV monitors fell down, product is on the floor, and racks are smashed." Interestingly, he says, there has been almost no looting in Kobe, despite the city's chaotic condition.

Inman and Cahoon say they've noticed that business in their Tokyo-area stores has slacked off since the quake because, they say, people are staying home to watch the nonstop TV coverage of the disaster's aftermath.

The Kobe-based Sam Corp. recording studio was destroyed in the early morning quake, says Sam producer Chikara Nogami. No one was in the studio at the time [of the earthquake], says Nogami, adding that it's hard to say when Sam will resume operating in Kobe since business in the city has ceased.

Sony Kimura, president of concert promoter API, says like most other business in the Kobe area, the entertainment business has ground to a halt following the quake. The 2,400-seat Kobe Kokusai Kaikan concert hall, for example, was destroyed.

"The atmosphere is pretty bad—people don't want to go out at night, and many people are trying to cancel shows," says Kimura, adding that the concert business will have to wait some time before shows can be put on. All Kobe-based music companies are transferring their operations to Osaka or

## JANUARY

Jan. 30, **American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes. 212-689-4220.

## FEBRUARY

Feb. 3-5, **Sixth Annual Florida Jammy Awards Weekend**, various locations, Orlando, Fla. Darrel Massaroni, 407-767-8377.

Feb. 6, **B'nai B'rith Music & Arts Unit Meeting**, featuring Maurice Levine, artistic director of the "Lyrics & Lyricists" series at the 92nd St. Y in Manhattan, Sutton Place Synagogue, New York. 718-634-2649.

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 8, **"Children's Entertainment On The Information Superhighway: How To Benefit From It/How To Protect Yourself Legally,"** presented by

the American Academy Of Children's Entertainment, moderated by entertainment attorney Wallace Collins, location to be announced, New York. 201-328-0204.

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. 25-28, **Audio Engineering Society 98th Convention**, Palais de Congres, Paris. 212-661-8528.

Feb. 27, **NARAS MusicCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

## MARCH

March 1, **37th Annual Grammy Awards**, Shrine

Tokyo. Obviously, the main priority in the wake of the earthquake is to deliver medical aid and other assistance to the thousands of people who have been left homeless or suffered as a result of the disaster, but already there's talk both in Japan and overseas of organizing various benefit concerts or CDs.

New York-based producer/broadcaster Lisa Kyoko Isobe, a Kobe native, hopes to use her network of music-industry contacts on both sides of the Pacific to put together a benefit CD. She is anxious to hear from anybody in the business who would like to help out with such a project. Isobe can be reached at 212-695-0348.

## DANCE MUSIC PIONEER DAVID COLE DIES

(Continued from page 9)

C+C Music Factory returned in late 1994 with "Anything Goes." The album has spawned the multiformat hit "Do You Wanna Get Funky" and the current single, "Take A Toke," which recently peaked in the top half of Billboard's Club Play chart.

"All of us are tremendously saddened by the news of David's death," says Dave Jurman, senior director of dance music at Columbia. "Besides being one of the most vital, creative talents in the history of dance music, he was so loved by everyone."

Cole's career stems back to 1985 when he and Clivilles became fixtures on the New York club scene as a DJ team. Cole would play live keyboards over music, while Clivilles would scratch and mix records. They quickly caught the attention of major-label A&R executives and embarked on a remixing spree that was launched with a now-classic house music interpretation of Natalie

Cole's "Pink Cadillac." By the end of the '80s, the two had produced club and pop hits for several acts for A&M's now-defunct Vendetta Records, including Seduction's crossover smash "Two To Make It Right." The seeds of C+C Music Factory were sown when Vendetta head Larry Yaggar moved to Columbia and introduced the team to the label's president, Don Ienner.

"I first met David in August of 1990 and immediately felt a special rapport with him," Ienner says. "David had a manner, a charm, and a love for music that impressed everyone he met. I'm proud he chose to share some of his time with Columbia, as well as to have known him as a warm and generous man. It's very sad that we've all lost a great talent and a special friend."

The success of C+C Music Factory accelerated Cole and Clivilles' production career. Among the pair's

## FOR THE RECORD

In the Jan. 21 issue, a story about tribute albums gave an incorrect SoundScan sales figure for Asleep At The Wheel's "Tribute To The Music Of Bob Wills & The Texas Playboys." As of Jan. 15, the Liberty release had sold 193,000 copies, according to SoundScan. The significantly lower figure given in the story reflected the sales of a 1994 dance version of the album titled "Asleep At The Wheel: A Tribute To Bob Wills."

Joe Isgro attended the 1994 National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix as a consultant to Raging Bull Productions; his relationship to the firm was incorrectly stated in a Jan. 28 story.

commercial triumphs were "Make It Happen" by Carey and "I'm Every Woman" by Houston. The latter track was included on the Arista soundtrack to "The Bodyguard," which earned an album of the year Grammy in 1993. Another Cole and Clivilles act, S.O.U.L. S.Y.S.T.E.M., was also featured on the soundtrack and charted with the single "It's Gonna Be A Lovely Day."

"David Cole was a contemporary pioneer who shone so brightly with grace and style, and a rare love of music," says Clive Davis, president of Arista. "He will be deeply missed."

At the time of Cole's death, he and Clivilles were to begin penning material for a S.O.U.L. S.Y.S.T.E.M. album, as well as an album of house tracks for Sony Japan. The future of these projects remains uncertain.

Funeral services are being planned and will be held in New York.



**Rolling Into Seattle.** Seattle and Portland radio pros meet with the Rolling Stones backstage after a recent show. Pictured, from left, are Steve Walker, Northwest manager, promotion and marketing, Virgin Records; Ron Wood; Mick Jagger; Dean Carlson, KMTT Seattle; Keith Richards; Chris Mays, KMTT; Cathy Faulkner, KISW Seattle; Al Scott, KUFO Portland, Ore.; Steve Young, KISW; John Boulos, VP/promotions, Virgin Records; Charlie Watts; Dave Numme, KUFO.

## New Markets, Different Strategies Arbitron Changes Affect Fla., Calif. Stations

■ BY ERIC BOEHLERT

NEW YORK—In announcing its decision to merge two Florida ratings markets into one—and dropping two other embedded California markets altogether—effective with the spring '95 book, Arbitron says it is reacting to population trends as well as marketplace business sense. For the affected stations, life in Florida could change drastically, while those on the West Coast expect fewer alterations in the way they do business.

Come next spring's book, rather than ranking as markets No. 121 and No. 198, respectively, Fort Myers and Naples, Fla., will join forces and weigh in at No. 78, sandwiched between Sarasota, Fla., and Coastal, N.C. The number of

Arbitron diaries in the newly merged market will jump from 900 to 1,400.

The idea is that due to the recent population influx, particularly among newcomers settling in the area between the two cities, which sit 35 miles apart, the south Florida area is essentially merging into a single community. Therefore, it should have a single Arbitron book.

For stations that have been concentrating on both markets for years, the change means little. But for those that've been synonymous with one city or the other, the marriage means stations will effectively have to launch themselves at an entirely new audience, while simultaneously hanging on to old listeners.

For WCKT Fort Myers, which consistently tops both the Naples and Fort Myers books, Arbitron's announced consolidation represents a formality. "From a programming perspective, we've never treated them as two markets," says operations director Rick McGee, referring to Fort Myers and Naples.

Thanks to the station's healthy signal located smack in the middle of the neighboring regions, WCKT's country programming has been able to win listeners in both cities.

Not everyone is so fortunate, though. Over the years, WXKB Fort Myers largely ignored nearby Naples and attracted top 40 listeners at home. Now, though, the station cannot afford to bypass Naples, since in theory that city-by-the-sea will be home to one-third of future Arbitron diaries in the newly formed market No. 78.

"It's going to cost more money to market the station," explains station PD Chris Cue, who admits he expects to take a ratings hit come spring and hopes to climb back to WXKB's current pre-merger ratings stage a year from now.

Luckily for Cue, last November the station upgraded its power to 100,000 watts, so it will be able to achieve 100% coverage of the Fort Myers/Naples area. Without that power boost, Cue says, the station, currently No. 1 with an 18-35 demographic in Fort Myers, could have faced real troubles, perhaps falling to No. 5. The remaining hurdle is not only introducing Naples to a new station, but finding new resources. For instance, WXKB had never thought about doing a remote broadcast from Naples. That, says Cue, will have to change.

"We were happier the way it was," says WROC Fort Myers GM Jack Linn. Like Cue, Linn faces the marketing task of introducing his station to Naples while not confusing listeners in Fort Myers. That chore is made harder by the fact that Naples does not allow outdoor billboards, a favorite way for stations to get their word out to the masses.

South Florida broadcasters, with their eye on both luring more ad dollars into a larger, merged market and earning more-consistent ratings (not to mention boosting the value of their suddenly top 100 market stations), petitioned Arbitron to OK the merger two years ago and were turned down, according to Linn. Thomas Mocarasky, VP of communications for Arbitron, says the move was approved this time around because it made sense based on local listening patterns and enjoyed support among area Arbitron subscribers.

Out in California, rather than an Arbitron marriage, a divorce took place: Both the Orange County and San Diego North County books were eliminated. The affected stations will continue to be included in the Arbitron books for neighboring markets Los Angeles and San Diego, respectively. Orange County and San Diego North were among the scores of so-called "embedded" markets that exist in the shadow of larger metros.

Not surprisingly, it was "insufficient support among subscribers" that led to the elimination, says Mocarasky at Arbitron. Miles Sexton, VP/GM of KEZY Orange County, says that KEZY had not subscribed to the Arbitron book for years, instead relying on quantitative sales information to lure advertisers in the crowded marketplace. He estimates that in the end just one local station was paying for the Orange County book. "I'm not surprised [by the move]," says Sexton. "I'd seen it coming for years."

Nonetheless, he is disappointed that the region is still overshadowed by Los Angeles. "Orange County is kind of the Rodney Dangerfield of radio markets," says Sexton. "Even though we're 2 million people, we don't get the respect we deserve."

## Commerce Secretary Linked To Station Debts Corridor Broadcasting Said To Be Main Income Source

■ BY BILL HOLLAND

WASHINGTON, D.C.—Rep. William F. Clinger Jr., R-Pa., has charged that Commerce Secretary Ron Brown, contrary to earlier statements, has business ties to Corridor Broadcasting Corp., which failed to repay \$26 million in debts to the Federal Deposit Insurance Corp.

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Clinger, chairman of the House Government Reform And Oversight Committee, announced Jan. 23 that his staff had found that Corridor was "the primary source of income" for a company co-owned by Brown, First International Communications Inc.

Brown also is a business partner in Albimar Broadcasting, a minority-owned firm here that owns R&B station WKYS.

The Commerce Secretary earlier had claimed that there were no business ties between Corridor and First International.

A spokesman now says that disclosures are "hyper-technical" and that the Commerce Secretary was "not aware" the companies were financially connected to Corridor.

### DINGELL DANGLES DEAL CHARGE

John Dingell, the longtime House Commerce Committee Chairman ousted from that position by the Republican victories in November, is sharpening his skills as new ranking minority member by charging that new chairman Thomas Bliley Jr., R-Va., is using his post to cook up private deals with telecommunications industry leaders.

Dingell wrote a letter to the chairman saying he is concerned that Bliley and other Republicans met recently for "two days of private meetings" with the executives—meetings "closed to the public [and] the media," and, of course, Democratic members of the committee.

Among the executives invited to the meeting was Infinity Broadcasting president/CEO Mel Karmazin.

Dingell, in the Jan. 18 letter, termed the meeting "the functional equivalent of a Committee hearing" and said it should have been open to the public.

The former chairman, in what insiders see as round one of a long battle between the parties on communications policy, said he hopes "that these planned meetings do not signal a break with . . . tradition, and that key issues . . . are not colored or debased by partisanship."

### FCC TIGHTENS COUNSEL OFFICE

The FCC has reorganized its Office Of General Counsel, saying the move will "provide a stronger focus on customer service and streamline decision-making and reduce layers."

The Office now will have three divisions instead of four, with the adjudication division merging with the administrative law division.

The other two areas are the litigation division and the intermediate office, which includes the general counsel and two deputies.

### NAB BOARD EYES SMALL MARKETS

The National Assn. of Broadcasters board, which recently met in Boca Raton, Fla., produced few major policy stories (members were mum on Republican Congress lobbying strategies and digital-satellite radio), but a smaller one was

newsworthy: a decision to put the spotlight at this spring's convention on small-market radio stations.

Reflecting member concerns, the board voted to push for "improved services" for small-market radio stations. Suggestions ranged from having special small-market sessions in a separate area at NAB's spring convention and at the fall radio show to special NAB-guided trips to smaller stations for visiting FCC staffers, aimed at helping them better "understand the realities of small-market radio operations."

One other tidbit: The board, still considering Los Angeles as a possible site for the '96 radio show, specifically asked that the Westin Bonaventure, scene of last year's computer/telephone system crash debacle that left just-arrived attendees in anti-networking hell, *not* be considered as a radio hotel.



**WAMO Welcomes The Girls.** Kaper/RCA recording artist Blackgirl visits with WAMO Pittsburgh jocks. Pictured, from left, are Tye-V; Rochelle; WAMO night jock Al B. Sylk; Pam; and WAMO MD J.J. Stone.

## Cupid's Arrow Strikes At Radio's Heart As February Nears

LOS ANGELES—Love is in the air as radio promotion and marketing directors gear up for their annual Valentine's Day events and promotions.

WHQT (Hot 105) Miami's "Quiet Storm" jock, **Freddy Cruz**, will host the "Freddy Cruz Cruise" for 50 couples. The couples who win admission by calling in at the appropriate time during Cruz's nighttime show receive dinner and dancing to the sultry sounds of a saxophonist on the boat. Ladies receive a rose upon boarding the cruise ship.

With the purchase of one ticket to either "Romeo & Juliet," "Forever Plaid," "Swan Lake," or "Cats," CJEZ (Z97.3) Toronto will buy the other ticket for the listener's sweetheart. All the listener has to do is tell TicketMaster that Z97.3 is paying for his or her sweetheart's ticket and they receive a second pass free.

WYYD Roanoke, Va., has one 1/4-carat diamond ring left from the five it received in trade from a client store earlier in the year and will be giving the ring away for V-Day. Out of all the listeners calling in to win a gift certificate for a dozen roses, one will win the grand prize.

WKJY Long Island, N.Y., promotion director **Lisa Caiazzo** says her sales department is working feverishly trying to sell different parts of a complete wedding-prize package for the listeners with the most compelling

story about why they can't afford a wedding and why they want to get married on Valentine's Day. The package is likely to include the wedding, a reception for 50 people, flowers, honeymoon, etc.

At sister station WHLI, the Valentine's Day promotion will be the "WHLI Heart and Soul Valentine's Day Dance," which will benefit the American Heart Assn. Tickets cost



by *Carrie Borzillo*

\$35 and \$30 for WHLI club members. A buffet dinner, music by a local orchestra, and door prizes are included.

WLUP Chicago personality **Danny Bonaduce** will host a lunch party at the Signature Room of the Hancock Building—which sports a romantic view of the city—for couples who will stay at a hotel the night before for a night of pampering.

### IDEA MILL: WHERE ON EARTH?

KRTH Los Angeles has hidden \$25,000 "somewhere on Earth." Morning man **Robert W. Morgan** is

giving out clues as to the money's whereabouts on his show every weekday at 6:20 a.m. and on Saturdays and Sundays at 10:20 a.m. Each hour a listener will have a chance to guess the city and country where the \$25 grand is located. Each selected caller wins at least \$101 in cash.

Boston-based Impact Target Marketing has partnered with IQ Television to develop Impact's popular "Get On The Phone" campaign and other interactive TV campaigns for radio stations. IQ is the new firm headed up by former Film House executive **Tony Quin** (Billboard, Jan. 14).

The cable network fX has taken its "The Pet Department" show on the road to tie in with radio stations for promotions this month. On Jan. 22, Las Vegas and a local pet store sponsored a pet parade-costume contest for pets.

The prizes included \$500 and a trip for two to a hotel for three days for first place; a \$25 gift certificate to the pet store for the second-prize winner; and fX merchandise for the third-place winner.

On Jan. 25, fX teamed with another Las Vegas station, KLUC, for the "fX Pet Wash," in which listeners brought their pets in to be washed. The Animal Foundation brought pets for adoption, and Iams pet food provided starter kits of food for the new pet owners.

SportsFan Radio Network teamed with the NHL to promote the league's new slogan "Game-On." The network gave away NHL/SportsFan prize packages to the correct numbered caller.

KLSX Los Angeles commemorated the city's unwanted wake-up call at 4:31 a.m., Jan. 17, 1994, with a concert at Northridge Park with the "Classic Rock All-Stars" featuring Northridge residents **Spencer Davis** (Spencer Davis Group) and **Jerry Corbetta** (Sugarloaf). The L.A. Fire Department provided literature on earthquake preparedness.

It looks like WBZZ Pittsburgh will be driving cross-country to bring KFMB (Star 100.7) San Diego's

morning team **Shawn Ireland** and **Donna Davis** Iron City Beer. The station lost the bet over the AFC Championship Game between the Pittsburgh Steelers and the San Diego Chargers. If the Chargers lost, Ireland and Davis would have had to deliver Rubio's fish tacos to WBZZ.

WLUP teamed with a local nightclub and LifeSource for its "Rock & Roll Up Your Sleeve" blood drive. Donors were eligible to win a trip for two to Jamaica courtesy of Apple vacations.

WNNX (99X) Atlanta is celebrating Chinese New Year on Feb. 15 with a concert featuring **Matthew Sweet**, **Moist**, **Hootie & the Blowfish**, and **Blues Traveler**.



**Snake Preview.** Out in support of his soon-to-be solo project Snakepit, guitarist **Slash** stops by KSHE St. Louis. Pictured, from left, are **Lorren Cornelius**, **Geffen**; **Snakepit** lead singer **Eric Dover**; **Slash**; **KSHE PD Jim Owen**; **Mark Burger**, **Geffen**.

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THE RAPIDS THAT roll through "She's A River," the new single by Simple Minds, represent the band's new enthusiasm, says lead singer Jim Kerr. "She's A River" is No. 10 on the Modern Rock Tracks chart.

"For me, the key words are in the first verse," says the lyricist. "It says, 'I just found my new direction/And I hope you like the key.' You know it's been a long time [since Simple Minds' last record]. And if you've come back—opening song, first verse—I think you should try to state your case."

"Musically, it was one of the first pieces that came up," says Kerr. Instantly, both he and bandmate/writing partner Charlie Burchill were taken by it. "Lyrically, I had the chorus very early. I knew the melody and where I was going to be, but I didn't have

much else apart from the chorus. It really seemed to hit home in an early stage. We were getting a sense, a direction [of the album], and I'd hoped early on that it could be a track like that—what I felt would be nice to bring us back. It's been a long time, and I think



"You know it's been a long time. And if you've come back... I think you should try to state your case."  
—Simple Minds

more than anything we wanted something that had great energy, something, if I can say it, with a bit of classic Simple Minds. But also something that

showed the new vitality that we've got. And I thought this would be a great opening track.

"Just like the album title—'Good News From The Next World'—the next world we're talking about here is Charlie's and I's world of music. This world that's given us everything in the last 17 or 18 years. And it's a mysterious world. Some weeks you're absolutely full of ideas, and other weeks it's just not so."

As for being chart-mates with young up-and-comers like Oasis and Weezer, Kerr admits to mixed emotions. "On one hand, we know we're not the new guys, that's for sure. But it's hard to think of ourselves as the old guys, because all of the old guys are still there. When we were kids, it was Elton [John] and [Eric] Clapton and Rod Stewart, and they're all still there. So maybe we're the new old guys."

Billboard® FOR WEEK ENDING FEBRUARY 4, 1995

Album Rock Tracks™					
T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	4	***No. 1*** DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	3 wks at No. 1 ♦ VAN HALEN WARNER BROS.
2	2	2	9	BETTER MAN	PEARL JAM EPIC
3	4	6	9	WHEN I COME AROUND	♦ GREEN DAY A&M/REPRISE
4	3	3	10	BANG AND BLAME	♦ R. E. M. MONSTER WARNER BROS.
5	5	7	9	YOU WRECK ME	♦ TOM PETTY WILDFLOWERS WARNER BROS.
6	7	9	8	BRIDGE	♦ QUEENSRYCHE EMI
7	8	5	25	INTERSTATE LOVE SONG	♦ STONE TEMPLE PILOTS ATLANTIC
8	9	12	8	THANK YOU	♦ JIMMY PAGE & ROBERT PLANT NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD) ATLANTIC
9	10	16	7	UNGLUED	STONE TEMPLE PILOTS ATLANTIC
10	6	4	14	YOU DON'T KNOW HOW IT FEELS	♦ TOM PETTY WILDFLOWERS WARNER BROS.
***AIRPOWER***					
11	21	—	2	HIGH HEAD BLUES	♦ THE BLACK CROWES AMERICA AMERICAN/REPRISE
12	11	11	20	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
13	12	15	14	MY WAVE	♦ SOUNDGARDEN SUPERUNKNOWN A&M
14	13	10	14	COVER ME	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
***AIRPOWER***					
15	24	—	2	GEL	♦ COLLECTIVE SOUL THE JERKY BOYS SOUNDTRACK ATLANTIC
16	14	14	19	SELF ESTEEM	♦ OFFSPRING SMASH EPITAPH
***AIRPOWER***					
17	20	20	6	GOT ME WRONG	ALICE IN CHAINS CLERKS SOUNDTRACK COLUMBIA
***AIRPOWER***					
18	22	21	7	LET HER CRY	♦ HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
19	15	8	17	ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
***AIRPOWER***					
20	32	—	2	SHE'S A RIVER	♦ SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
21	16	17	24	FELL ON BLACK DAYS	♦ SOUNDGARDEN SUPERUNKNOWN A&M
22	25	—	2	THE MAN WHO SOLD THE WORLD	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
23	34	—	2	WALK ON WATER	♦ AEROSMITH BIG ONES GEFFEN
24	19	19	12	ALBATROSS	♦ CORROSION OF CONFORMITY DELIVERANCE COLUMBIA
25	23	23	12	PLOWED	♦ SPONGE ROTTING PINATA CHAOS
26	17	18	12	A MURDER OF ONE	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/GEFFEN
27	38	—	2	GOTTA GET AWAY	♦ OFFSPRING SMASH EPITAPH
28	33	35	3	CORDUROY	PEARL JAM VITALOGY EPIC
29	27	22	20	WHAT'S THE FREQUENCY, KENNETH?	♦ R. E. M. MONSTER WARNER BROS.
30	30	32	5	SPARKS WILL FLY	ROLLING STONES VOODOO LOUNGE VIRGIN
31	28	29	7	IF YOU DON'T LOVE ME (I'LL KILL MYSELF)	♦ PETE DROGE NECKTIE SECOND AMERICAN/REPRISE
32	18	13	14	BLIND MAN	♦ AEROSMITH BIG ONES GEFFEN
33	39	40	3	LEARN TO BE STILL	EAGLES HELL FREEZES OVER GEFFEN
34	NEW ▶	1		BUDDY HOLLY	♦ WEEZER DGC/GEFFEN
35	29	27	10	MOTHERLESS CHILD	♦ ERIC CLAPTON FROM THE CRADLE DUCK/REPRISE
36	36	33	6	ZOMBIE	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
37	NEW ▶	1		HIP TODAY	EXTREME WAITING FOR THE PUNCHLINE A&M
38	31	30	8	TJUANA JAIL	♦ GILBY CLARKE PAWNSHOP GUITARS VIRGIN
39	NEW ▶	1		THE SEVENTH SEAL	VAN HALEN BALANCE WARNER BROS.
40	26	24	10	LOST FOR WORDS	PINK FLOYD THE DIVISION BELL COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 41 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 FEBRUARY 4, 1995

Modern Rock Tracks™					
T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
***No. 1***					
1	1	1	10	WHEN I COME AROUND	5 weeks at No. 1 ♦ GREEN DAY DOOKIE A&M/REPRISE
2	2	2	10	BETTER MAN	PEARL JAM VITALOGY EPIC
3	7	12	5	LIVE FOREVER	♦ OASIS DEFINITELY MAYBE EPIC
4	5	5	7	LOVE SPREADS	♦ THE STONE ROSES SECOND COMING GEFFEN
5	6	7	9	EVERYTHING ZEN	♦ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
6	9	8	8	SOUR TIMES	♦ PORTISHEAD DUMMY GO!DISCS/LONDON/ISLAND
7	8	6	11	GOTTA GET AWAY	♦ OFFSPRING SMASH EPITAPH
8	4	4	14	BUDDY HOLLY	♦ WEEZER DGC/GEFFEN
9	3	3	11	BANG AND BLAME	♦ R. E. M. MONSTER WARNER BROS.
10	12	38	3	SHE'S A RIVER	♦ SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
11	11	20	5	ODE TO MY FAMILY	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
12	10	9	9	SHE DON'T USE JELLY	♦ THE FLAMING LIPS TRANSMISSIONS FROM THE SATELLITE HEART WARNER BROS.
***AIRPOWER***					
13	28	—	2	LIGHTNING CRASHES	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
14	16	19	5	THE MAN WHO SOLD THE WORLD	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
15	15	21	9	CORDUROY	PEARL JAM VITALOGY EPIC
16	13	14	27	FELL ON BLACK DAYS	♦ SOUNDGARDEN SUPERUNKNOWN A&M
***AIRPOWER***					
17	23	31	3	STRONG ENOUGH	♦ SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
18	20	25	6	UNGLUED	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
19	19	11	25	INTERSTATE LOVE SONG	♦ STONE TEMPLE PILOTS PURPLE ATLANTIC
20	29	37	3	HERE & NOW	♦ LETTERS TO CLEO MELROSE PLACE - THE MUSIC GIANT
21	14	16	25	I ALONE	♦ LIVE THROWING COPPER RADIOACTIVE/MCA
22	18	13	12	21ST CENTURY (DIGITAL BOY)	♦ BAD RELIGION STRANGER THAN FICTION ATLANTIC
23	30	—	2	NUMBER ONE BLIND	♦ VERUCA SALT AMERICAN THIGHS MINTY FRESH/DGC/GEFFEN
24	26	26	9	GOT ME WRONG	ALICE IN CHAINS CLERKS SOUNDTRACK COLUMBIA
25	25	22	10	HALAH	♦ MAZZY STAR SHE HANGS BRIGHTLY CAPITOL
26	21	24	7	PIGGY	NINE INCH NAILS THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE
27	17	10	19	ZOMBIE	♦ THE CRANBERRIES NO NEED TO ARGUE ISLAND
28	22	15	17	ABOUT A GIRL	♦ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
29	NEW ▶	1		GEL	♦ COLLECTIVE SOUL THE JERKY BOYS SOUNDTRACK ATLANTIC
30	32	32	5	BRIGHT YELLOW GUN	♦ THROWING MUSES UNIVERSITY SIRE/REPRISE
31	31	27	7	ROOTS RADICAL	RANCID LET'S GO EPITAPH
32	36	—	2	WHIP-SMART	♦ LIZ PHAIR WHIP-SMART MATADOR/ATLANTIC
33	24	18	17	DOLL PARTS	♦ HOLE LIVE THROUGH THIS DGC/GEFFEN
34	27	17	22	SEETHER	♦ VERUCA SALT AMERICAN THIGHS MINTY FRESH/DGC/GEFFEN
35	35	36	5	GREEN MIND	♦ DINK DINK CAPITOL
36	NEW ▶	1		PLOWED	♦ SPONGE ROTTING PINATA CHAOS
37	NEW ▶	1		I SAW THE LIGHT	♦ THE THE HANKY PANKY EPIC
38	34	40	19	WHAT'S THE FREQUENCY, KENNETH?	♦ R. E. M. MONSTER WARNER BROS.
39	37	23	17	LANDSLIDE	SMASHING PUMPKINS PISCES/ISCARIOT VIRGIN
40	NEW ▶	1		HOLD ON	♦ SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY ARISTA



# HITS! IN TOKIO

Week of January 15, 1995

- ① If I Only Knew / Tom Jones
- ② Sure / Take That
- ③ The Sweetest Days / Vanessa Williams
- ④ Take A Bow / Madonna
- ⑤ All I Wanna Do / Sheryl Crow
- ⑥ Stillness In Time / Jamiroquai
- ⑦ Shame / Zhane
- ⑧ La Vie En Rose / Nadege
- ⑨ If You Want / Luciana
- ⑩ Sweet Love / Sandy Reed
- ⑪ Trouble / Shampoo
- ⑫ Space Cowboy / Jamiroquai
- ⑬ U Will Know / B.M.U. (Black Men United)
- ⑭ Mishale / Andru Donalds
- ⑮ Here Comes The Hotstepper / Ini Kamoze
- ⑯ Dn Bended Knee / Boyz II Men
- ⑰ I'll Make Love To You / Boyz II Men
- ⑱ All I Want For Christmas Is You / Mariah Carey
- ⑲ Love Spreads / The Stone Roses
- ⑳ Creep / TLC
- ㉑ I Know / Dionne Farris
- ㉒ Be Happy / Mary J. Blige
- ㉓ It Should Have Been You / Blacknuss Allstars
- ㉔ How Far / Dee C. Lee
- ㉕ I'll Be On My Way / The Beatles
- ㉖ Speed / Billy Idol
- ㉗ Make It Easy On Yourself / Amar
- ㉘ Get Over It / Eagles
- ㉙ She's A River / Simple Minds
- ㉚ I Would Find A Way / Big Mountain
- ㉛ L'etoile Du Bonheur / Clementine
- ㉜ Best Of My Love / C.J. Lewis
- ㉝ True Faith 94 / New Order
- ㉞ All It Takes / Hanne Boel
- ㉟ Biggest Part Of Me / Take 6
- ㊱ Do You Wanna Get Funky/Got To Be Real / C+C Music Factory
- ㊲ I Will Always Love You / Take 6
- ㊳ Turn The Beat Around / Gloria Estefan
- ㊴ Jasmine In The Air / Opaz Featuring Ray Hayden
- ㊵ Kisekino Chikyū / Keisuke Kuwata & Mr. Children
- ㊶ The Way We Are / The Affair
- ㊷ Whatever / Oasis
- ㊸ Sukiyaki / 4 P.M.
- ㊹ When We Dance / Sung
- ㊺ Free / Carroll Thompson
- ㊻ Sunny Day / Baha Men
- ㊼ Waiting For You / Think Twice
- ㊽ Sympathy For The Devil / Guns N' Roses
- ㊾ Free/Sail On / Chante Moore
- ㊿ Jolie / Cosa Nostra

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO





# Judge Stands Up For Free Radio Berkeley; KYCY's 'Steve Young Country' Promo Pulled

Phyllis Stark is on jury duty. This week's column was written by Eric Boehlert in New York and Brett Atwood in Los Angeles.

A U.S. DISTRICT Court judge in California surprised FCC attorneys when she refused to grant a preliminary injunction against Free Radio Berkeley, a renegade low-power station found locally at 104.1 FM.

According to a news report in The San Jose Mercury News, the judge questioned the constitutionality of FCC rules as they apply to micro-power radio stations. The case is now back in the FCC court. The commission had levied a \$20,000 fine against the Free Radio Berkeley operator for illegally broadcasting.

Thrilled that local "Young Country" station KYCY San Francisco dubbed itself "Steve Young Country" in honor of the hometown team's trip to the Super Bowl, 49ers quarterback Steve Young volunteered to cut some liners for the station. After they aired for just a few hours, however, Susquehanna's crosstown KNBR/KFOG issued a cease and desist order, claiming that Young's voice "belonged" to them, since he is under contract for on-air work with the Susquehanna stations. The promos were pulled.

An unidentified Stockton, Calif., station notified Arbitron that one of its employees had contact with a diary keeper. Therefore, Arbitron announced it will delete the three diaries in question. Because of the households' locations, the deletion also affected ratings for the nearby Sacramento and Modesto, Calif., markets. Revised reports for the affected markets were mailed Jan. 24-25.

WGL-AM Fort Wayne, Ind., earned a below-the-line listing and page 5b ratings-distortion notice in the newly released fall 1994 Arbitron book for air-

ing an announcement last summer encouraging listeners to fill out an Arbitron diary if it came to their home.

WOL Washington, D.C., meanwhile, earned a 5b notice in the fall book thanks to the following on-air comments made by owner Cathy Hughes: "Most black folks have never heard of a company called Arbitron. They don't understand the connection between the importance of a ratings service and whether or not a black station will survive..."



by Phyllis Stark  
with reporting by Eric Boehlert,  
Carrie Borzillo, and Brett Atwood

KYQQ Wichita, Kan., picked up a 5b note in both the Wichita and Oklahoma City reports for advising listeners that if they're asked what station they listen to, "tell 'em Hot Country 106.5 KYQQ." Also earning a 5b note this quarter was KSLX Phoenix which distributed a promotional mailer to listeners that contained a statement similar to the one KYQQ was snagged for.

Following on the heels of its exclusive sales agreement with Infinity, the Interep Radio Store announced a deal to exclusively rep Shamrock Broadcasting stations. The new Interep-owned firm, Shamrock Radio Sales, will be launched in May and expects sales of \$35 million.

Those interested in entering the Radio Mercury Awards, presented by the

Radio Creative Fund to the year's best in radio advertising, have until March 3 to submit spots. The awards ceremony will be held June 14 at New York's Waldorf-Astoria Hotel and will be hosted by Dick Clark.

**PROGRAMMING: PROVIDENCE TWISTS**  
WWKX Providence, R.I., PD Scotty Snipes, APD/MD Tom "Jammer" Naylor and the morning team of Mojo and Curly-Cut all are departing.

Bill George exits as OM of WPRO-AM-FM/WLKW/WWLI Providence for WSSH-FM Boston, where he replaces PD Chuck Morgan. George has not been replaced in Providence.

WSNE Providence morning man David Jones is upped to PD, replacing Steve Peck, now at WSRS Worcester, Mass.

Meanwhile, Radio Equity Partners announced it was purchasing WWRX-FM Providence from Westerly Broadcasting Co. for \$10 million. Radio Equity Partners already owns crosstown WWBB.

David Rimmer leaves his post as WWDB Philadelphia PD to become director of talk programming at SW Networks.

KKSN-FM Portland, Ore., PD Phil West exits. No replacement has been named.

Lee Logan, former KNEW/KSAN San Francisco OM, takes over as OM/PD at KFRG/KOOJ San Bernardino, Calif. He replaces Jan Jefferies, who exited months ago.

SFX Broadcasting has entered into a local marketing agreement with KYXY San Diego. SFX, which owns crosstown KJQY, had already made plans to acquire KYXY.

Mickey Johnson has been promoted from promotions director to PD at WHJX Jacksonville, Fla. Johnson had been handling duties on an interim basis since Keith Clark exited. Also, DJ

worth of royalties, based on recent years. Sources indicate that their combined royalties equaled almost \$5 million a year, or about 1.5% of ASCAP's total annual performance revenues of approximately \$350 million. It is not known, however, how much each had received of that royalty pie. Both ASCAP and BMI, operating under a federal consent decree, cannot offer advances.

SESAC's repertoire totals about 160,000 copyrights.

Gershon and Swid are veterans of the music business. Gershon, an attorney, was associated with the Robert Stigwood Organization in its label and publishing heyday in the mid-'70s. Swid, a financial investor, emerged on the scene in the '80s as partner with Charles Koppelman and Martin Bandler in the SBK conglomerate, which acquired the CBS Songs catalog. SBK's publishing interests and the SBK label operation were later sold to EMI. Ira Smith is a lawyer who acquired Music Theatre International, a grand rights firm, with Gershon. He eventually sold his holdings in MTI to composer Andrew Lloyd Webber.



DYLAN

DIAMOND

300 songs; Diamond's output is more than 200. Both have their own publishing catalogs. The two Columbia recording acts have been stars for more than three decades as writers and performers. In addition to their own hit records, many other performers have recorded their songs.

Although Swid would not reveal financial terms, it is believed that both artists received advances that totaled a year's

## newsline...

**PIERRE BOUVARD** has been named to the new GM position at Arbitron Radio. The Arbitron vet rejoins the company after years as executive VP at Coleman Research.

**ALAN BOX**, president of EZ Communications, was given the additional title of CEO at the company's recent board meeting. Art Kellar retains the title of EZ chairman.

**MIKE WHEELER** is promoted from associate GM to GM at Tele-Media's WPRO-AM-FM/WLKW/WWLI Providence, R.I. Ira Rosenblatt, along with being Tele-Media's VP/operations, had been managing the Providence stations, a job he now relinquishes to Wheeler.

**BILL GRUNDER**, former GSM at WLXG/WGKS Lexington, Ky., is now GM of Virginia Network Inc.'s WRDJ/WLDJ/WJJS/WJ.JX/WVLR Roanoke/Lynchburg, Va.

**JEFF CRABTREE** exits the GM job at Salem Communication's KDAR Oxnard, Calif., to manage Salem's newly acquired KSLR San Antonio, Texas. Terri Dawson is upped from sales manager to GM at KDAR.

**ROBERT BACKMAN** has been named GM of Keymarket Communications' Road Gang Coast to Coast Network. He previously was owner/GM of Event Marketing Inc.

**JACK DANIEL**, former VP/GM at WEDJ/WRFX Charlotte, N.C., is now director of sales at Paradox Films.

**STATION SALES:** WWTN Nashville, from U.S. Bankruptcy Court, to Gaylord Entertainment, owners of crosstown WSM-AM-FM, for \$3.8 million; KOMA-FM Oklahoma City, from Wilks-Schwartz Broadcasting, to Diamond Broadcasting, owners of crosstown KOMA-AM/KRXO, for \$2.5 million; KCYT-FM Dallas, from First Heritage Broadcasting, to Heftel Broadcasting, owner of crosstown KESS-AM/KMRT-AM/KICI-AM-FM/KDZL, for \$1.9 million.

**SALE CLOSINGS:** WFIA Louisville, Ky., from Neon Communications, to Regent Communications, owners of crosstown WDJX-FM/WHKW/WRES/WBCT Grand Rapids, Mich., from Radio Associates, to Wood Radio, owners of crosstown WOOD-AM-FM.

**Greg Brady** becomes MD, replacing **Tim Virgin**, who also left the station.

New outlet KUCD Honolulu is set to sign on shortly at 101.9 FM with an adult alternative format that will be spiced with Hawaiian music. Known as "CD 101.9: Hawaii's Smooth Jazz," the station will hire an on-air staff and go to 24-hour programming "in the near future," says VP/GM Lee Coleman. KRTR Honolulu PD Mahlon Moore joins KUCD as OM/PD.

**Mark Adams** is upped from MD to PD at KBOS-FM (B95) Fresno, Calif. Adams had been handling programming duties on an interim basis since **Don Parker** left for KRQT Houston. Adams is now accepting T&Rs for an MD/DJ.

**KARS-FM** Albuquerque, N.M., flips calls to **KLVO** and moves to full-time Spanish.

**KFAB** Omaha, Neb., PD **Doug Silver** exits to become a full-time consultant. Afternoon host **Gary Sadlemyer** is upped to operations supervisor.

**WXSX** Tallahassee, Fla., flips from top 40 to modern rock. The staff remains intact.

**WBUX** Doylestown, Pa., one of the first stations to opt for '70s oldies, flips to full-service AC. PD/afternoon jock **Kevin Moore** exits.

**KTPI** Palmdale, Calif., APD **Tia Taylor** adds PD duties at LMA partner **KALF** Chico, Calif. Taylor replaces **Randy Chapman**, who exits.

**WFLN** Philadelphia has inked a deal with Express News for the latter to provide 24-hour news coverage to the classical station.

**PEOPLE: BYRD FLIES TO 98 ROCK**

In a curious case of friends following buddies, **The Byrd** has been named the new morning man at WIYY (98 Rock) Baltimore, replacing **Stash** who had been filling in and now moves to nights. Last doing wake-ups at **KSHE** St. Louis, The Byrd brings his old **KSHE** morning show producer, **Kerry Dietrich**, with him. Also at WIYY, **Rob Heckman** arrives as the new MD, replacing **Jonathan Shapiro** who followed his old boss, WIYY PD **Russ Mottla**, to **WDRE** Long Island, N.Y. Heckman arrives from **WZZO** Allentown, Pa., where he was APD. While at **WZZO** Heckman assisted PD **Rick Strauss**, now PD at WIYY.

**KHQT** (Hot 97.7) San Jose, Calif., APD **Trevor Caruy** exits and has not been replaced.

**WCTK** Providence, R.I., MD **Dan Nelson** exits for a promotion position with Magnatone Records. Production director/midday jock **Chris Michaels** is acting MD.

**WDIZ** Orlando, Fla., part-timer/promotion assistant **Pat Lynch** is upped to MD, replacing **Tim Travis**, who exits.

Hits magazine staffer **Nikki Basque** joins **KPOI** Honolulu as APD. Afternoon host **Lisa De La Cruz** and overnigher **Rich Kennedy** exit.

Former **KPWR** (Power 106) Los Angeles midday host **Geoff St. John** joins **KYLZ/KYLD** San Francisco for afternoons, replacing **Marc Hanson**, who exits.

**WBOB** Minneapolis morning host **Dave "Dave-O" Thompson** joins **KYGO-FM** Denver for afternoons, replacing **Keith Riker**, who exits.

## SESAC SIGNS DYLAN, DIAMOND

(Continued from page 1)

we'll at least be able to start a dialog with others [in this class]."

The signing of both stars, Swid adds, has vaulted SESAC over a major hurdle. "The real problem we faced was that nobody wanted to be first."

For many years before its sale, SESAC's repertoire largely consisted of country and Christian material, in addition to music by composers from abroad. In recent years, SESAC has been drawing major jazz talent largely through the efforts of Vincent Candilora, its president. One of its jazz signings is the currently popular **Cassandra Wilson**.

It is further understood that the estates of major ASCAP songwriters have been in contact with SESAC officials. Many are members of AmSong, a group formed to protect their interests in view of ASCAP's recent restructuring, an important component of which is the placement of greater emphasis on current hit radio.

Marilyn Bergman, ASCAP's chairman of the board, was in transit at press time and could not be reached for comment on the developments.

# KARAJAN ALBUM IS LATEST SMASH IN SPAIN

(Continued from page 1)

pieces conducted by the late Herbert Von Karajan, arguably this century's most important orchestral conductor.

PolyGram Spain, through its label Deutsche Grammophon Spain, released a compilation of Karajan's best works called "Adagio" last March.

The record features the slower movements of symphonic works (those marked "adagio" or "an-

dante") played by the Berlin Philharmonic Orchestra, which Karajan conducted for many years. Among those included are the fourth movement (adagietto) of Mahler's fifth symphony, the second movement of Brahms' third (andante), and the first movement of Vivaldi's symphony in C minor (adagio molto), as well as excerpts from symphonies by Grieg, Mozart, Beethoven, and Sibelius.

Javier Pouso, Deutsche Gram-

mophon's Spanish label manager, says that he and PolyGram Spain president Ele Juarez hoped that sales might reach 60,000.

But since April, "Adagio" has not been out of the top five of the national album chart. By mid-January, sales had topped 400,000 units, according to DG, a figure that is more than double the sales of "Adagio" in any other European country.

The success of "Adagio" further stunned a music industry that in 1994 saw a choir of cloistered Spanish monks sell millions of copies of Gregorian chants sung in Latin and a CD of Pope John Paul saying the rosary (again in Latin) shipping more than 150,000 units. Also last year, Michael Nyman's "The Piano" headed a list of new-age albums that sold better than in most other European countries and middle-aged singer/songwriters dominated the domestic scene at the expense of pop/rock (Billboard, Dec. 24, 1994).

"Something is happening in this country," says DG's Pouso. "After the monks, 'The Piano,' the singer/songwriters being swamped as idols by kids who were not born when their careers started [comes] Von Karajan. In 1994, his record sold more than the best-selling Spanish artist disc, 'Mucho Mas Que Dos' by singer/songwriter couple Ana Belen and Victor Manuel, which has sold 340,000 units."

Pouso repeats the views that have been expressed throughout 1994 by puzzled industry analysts. "There is a general escaping from stress, as well as a search for greater beauty and tranquility in music. All ambient music is selling well in Spain—it's quite a phenomenon."

There is little question the Mediterranean mentality is more receptive to music that can be described as more meaningful and perhaps less rock-oriented, either because the music itself is more meditative or because the lyrics touch a common nerve. This is certainly true

of Spain's singer/songwriters, as well as most of its more successful pop/rock bands, such as El Ultimo De La Fila or Heroes Del Silencio.

Another intriguing factor is that Spain was culturally sealed off from the rest of the world during most of the 1939-75 authoritarian rule of General Franco. Quite simply, this means that except for hardcore fans, pop/rock music does not enjoy the same deep roots in Spain as it does in most other Western countries.

When Franco relaxed his grip a little, and mass tourism began in the early '60s, pop music was embraced by Spanish youth as a symbol of modernity, democracy, and wealth. Now, with a creative stagnation that has followed Spain's first "pop decade"—the '80s—pop music is beginning to be seen as empty, imitative, and even "un-Spanish."

It is ironic that Karajan unwittingly became a symbol of this revised focus on pop music. He was so important, precisely because he changed the concept of understanding classical music, or, as Pouso says, "even though it might sound unattractive, he was the first to apply a kind of marketing to classical music, so that it became more accessible and, therefore, more popular."

Karajan died in his native Austria in July 1989 at age 81, but his widow, Eliette, 30 years younger and a former Christian Dior model, came to Madrid in November to receive 10 platinum discs for sales of 250,000 units. The presentation was made in the presence of Spanish culture minister Carmen Alborch. Sales have continued to soar.

Damiana Garcia of the Madrid Rock record store says she has never seen a classical album sell so well in the three years she has worked there. "But in general, the people buying 'Adagio' or any other compilation are not your serious classical fan."

"I think the success of 'Adagio' is mostly down to good TV, radio, and press advertising, and the [buying]

public has included all kinds of people. The sustained sales of 'Adagio' has surprised all of us here," she says.

PolyGram's marketing of "Adagio" has included a TV campaign that started last April and is not scheduled to end until March. Among the messages in the campaign: "The most beautiful music is the best gift" and "Music in its pure state."

Juarez says sales of "Adagio" show no sign of slowing down. "Ever since the initial success of the monks and their Gregorian chants in late 1993, there has been a general tendency in Spain toward music with a certain mysticism. I think that music such as 'Adagio' is in part an antidote to the times of political tension that Spain is living through."

The "Adagio" project was started in France. The album was released in October 1993 by DG, which says the concept was to associate Karajan and the idea of "adagio," a name that is "known by nonclassical specialists."

Previously, DG had launched a TV ad compilation titled "Les Triomphe de Karajan" in 1989 that had a major sales impact.

"What made the difference with the 'Adagio' project is the advertising campaign," says Gilles Chevalier, label manager for DG France. "We did a 45-second spot, which is quite unusual for TV advertising. Usually, a spot is 15 to 20 seconds long. What also made it different is that it featured images of the sea, with the music as a background. This spot has been used elsewhere in the world."

Chevalier says the album achieved sales of 200,000 units in France. He adds that in Norway, it has reached 50,000 units, which is an "impressive" figure for a country of 5 million inhabitants. The main difference between the French market and the Spanish and Norwegian markets is that TV advertising "is no longer a novelty," he says. "In Spain or Norway, these type of campaigns are not frequent and that probably explains the huge success they achieved."

## Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 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.

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream	THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover
			TITLE ARTIST (LABEL/DISTRIBUTING LABEL)				TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>				<b>★ ★ NO. 1 ★ ★</b>
1	1	13	ON BENDED KNEE BOYZ II MEN (MOTOWN) 5 wks at No. 1	1	1	14	CREEP TLC (LAFACE/ARISTA) 2 wks at No. 1
2	2	22	ANOTHER NIGHT REAL MCCOY (ARISTA)	2	2	17	ON BENDED KNEE BOYZ II MEN (MOTOWN)
3	3	18	ALWAYS BON JOVI (MERCURY)	3	3	11	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
4	4	8	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	4	5	17	I WANNA BE DOWN BRANDY (ATLANTIC)
5	7	15	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	5	4	19	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
6	5	13	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	6	6	23	ANOTHER NIGHT REAL MCCOY (ARISTA)
7	6	13	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	7	7	10	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)
8	8	24	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	8	11	6	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
9	10	11	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	9	12	8	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
10	9	21	YOU GOTTA BE DES'REE (550 MUSIC)	10	9	10	I MISS YOU N II U (ARISTA)
11	11	9	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	11	10	11	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
12	14	6	WHEN I COME AROUND GREEN DAY (A&M/REPRISE)	12	14	7	CONSTANTLY IMMATURE (MCA)
13	12	12	EVERY DAY OF THE WEEK JADE (GIANT)	13	13	6	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)
14	17	5	BANG AND BLAME R.E.M. (WARNER BROS.)	14	8	16	YOU WANT THIS JANET JACKSON (VIRGIN)
15	13	7	CREEP TLC (LAFACE/ARISTA)	15	23	3	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
16	16	26	100% PURE LOVE CRYSTAL WATERS (MERCURY)	16	16	14	EVERY DAY OF THE WEEK JADE (GIANT)
17	15	15	YOU WANT THIS JANET JACKSON (VIRGIN)	17	24	3	RUN AWAY REAL MCCOY (ARISTA)
18	18	11	ZOMBIE THE CRANBERRIES (ISLAND)	18	17	26	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
19	24	5	BUDDY HOLLY WEEZER (DGC/GEFFEN)	19	15	12	SHAME ZHANE (HOLLYWOOD/JIVE)
20	21	16	ALLISON ROAD GIN BLOSSOMS (A&M)	20	18	9	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
21	22	9	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	21	27	3	WATER RUNS DRY BOYZ II MEN (MOTOWN)
22	23	11	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	22	31	4	BABY BRANDY (ATLANTIC)
23	38	2	STRONG ENOUGH SHERYL CROW (A&M)	23	19	18	TOOTSEE ROLL 69 BOYZ (RIP-IT)
24	19	25	ALL I WANNA DO SHERYL CROW (A&M)	24	22	5	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
25	36	2	I KNOW DIONNE FARRIS (COLUMBIA)	25	21	8	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QWEST/WARNER BROS.)
26	20	26	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	26	20	23	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
27	25	24	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	27	32	8	PROMISE ME LIL SUZY (METROPOLITAN)
28	29	9	GET READY FOR THIS 2 UNLIMITED (RADIAL/CRIQUE)	28	26	10	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
29	26	19	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	29	35	3	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
30	33	2	BETTER MAN PEARL JAM (EPIC)	30	30	3	YOU GOTTA BE DES'REE (550 MUSIC)
31	28	20	NEW AGE GIRL DEADEYE DICK (ICHBAN)	31	29	20	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
32	31	10	MENTAL PICTURE JON SECADIA (SBK/EMI)	32	38	2	KITTY KITTY 69 BOYZ (RIP-IT)
33	27	18	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)	33	37	2	WHAT I NEED CRYSTAL WATERS (MERCURY)
34	34	4	BAD REPUTATION FREEDY JOHNSTON (ELEKTRA/EEG)	34	28	13	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
35	32	5	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)	35	36	2	FAT BOY MAX-A-MILLION (S.O.S.)
36	30	26	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS (CURB)	36	34	2	WHINEY, WHINEY... WILLI ONE BLOOD (RCA)
37	NEW		IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	37	25	17	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)
38	35	16	LIVING IN DANGER ACE OF BASE (ARISTA)	38	NEW		MOVE IT LIKE THIS K7 (TOMMY BOY)
39	NEW		HOLD ON JAMIE WALTERS (ATLANTIC)	39	33	13	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
40	NEW		WHINEY, WHINEY WILLI ONE BLOOD (RCA)	40	39	12	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)

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.

## COLUMBIA'S PEANUTS SET IS A MARSALIS FAMILY AFFAIR

(Continued from page 10)

geous," he says, "because he was given a certain kind of freedom, and he went with it. Jazz was never welcome on network television. He took a jam-session approach, which was far more characteristic of jazz musicians than the typical approach taken by Hollywood composers. Those guys might have used jazz techniques within compositional structures, but Guaraldi featured jazz in its most natural form."

Columbia plans to emphasize the fact that "Joe Cool's Blues" is a family affair. It intends to broaden the demographic that listens to Wynton and Ellis—and to jazz itself. "The album is a continuation of what they both do as educators," says Kevin Gore, the label's senior director of jazz promotion and marketing. "They get the music into the hearts and souls of young people. As a result, we're targeting [advertising in] publications that skew toward younger readers."

"At the same time, this is serious music, and we want to reach a mass audience. Wynton has two gold records already ["Hot House Flowers" and "Standard Time, Volume I"]. This album can reach the half-million people who have bought his music in the past. Peanuts charac-

ters are known worldwide, so we're planning to go after a consumer market outside the U.S."

For the younger Marsalis, the task of writing for children is not appreciably different than writing for adults. Seven of the album's 13 tunes are originals. "Reaching them is not that tough to do," he says of these jazz novitiates, "because kids can deal with things that are complex. The only thing you have to be conscious of is boredom. You can't stay with the same thing. Kids can't deal with things that are too complex or too simple if you stay with those ideas too long. The key is to mix things up."

"The thing most people don't realize is that children's songs are great vehicles for teaching improvisation, because they usually contain few chords. Try 'Row, Row, Row Your Boat.' Jazz it up, and you've got a wonderful educational tool. Kids love that stuff."

The most radio-friendly track on "Joe Cool's Blues" is "Linus & Lucy," the now-famous Guaraldi tune associated with the Peanuts series. (In jazz circles, the tune was popularized by pianist David Benoit's 1989 version for GRP's "Happy Anniversary Charlie

Brown.") Wynton's interpretation exhibits the character of a children's song, but it is not childlike. Says Eric Reed, pianist in Marsalis' septet, "I can't really make the connection that 'Linus & Lucy' is for kids. It was one of the first songs I learned to play using two hands, but this version still features a very abstract and sophisticated arrangement."

Columbia thinks the track can cross a number of radio formats. "Three weeks before the album's release, we'll send out a three-minute edit of 'Linus & Lucy,'" says Gore. "It will be a promotional CD that goes to jazz, NAC, AC, and the Quiet Storm shows on urban contemporary. We think it's a sure thing for jazz and NAC, but we're also hoping that because the tune is so recognizable, and because there are so many good feelings about it, there'll be a spillover effect on the other formats."

For the elder Marsalis, the tune and the album have obvious appeal that cuts across generational lines. "It's kid's music in that we make artificial separations between us and kids," he says. "But everyone who is in touch with himself is still a kid. My children grew up on Peanuts, but this music still speaks to me."

# HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

**T**LC's "Creep" (LaFace/Arista) stays at No. 1 for the second week in a row and **Boyz II Men's** "On Bended Knee" (Motown) stays at No. 2, but "Knee" has weakened and is no longer challenging "Creep" for next week's top spot. It appears "Creep" will hold its position for at least two or three more weeks. **Madonna's** "Take A Bow" (Maverick/Sire/Warner Bros.) moves up a position to No. 4 and is this week's second biggest point gainer and the biggest radio airplay gainer. "Bow" is currently No. 1 at WFLZ Tampa, Fla., KHKS Dallas, and XHTZ San Diego. Although "Bow" is the closest contender to become the next No. 1, it is still far behind "Creep."

**T**HE BIGGEST GAINER on the entire chart moves from No. 27 to No. 15 and is this week's biggest sales gainer on the entire chart for a second consecutive week—**Soul IV Real's** "Candy Rain" (Uptown/MCA). "Candy" is No. 1 at WPGC Washington, D.C., and top 10 at WQHT New York, KBXX Houston, and KMEL San Francisco. **The Notorious B.I.G.** posted the second biggest sales gain on the chart with the double-sided "Big Poppa/Warning" (Bad Boy/Arista) and wins this week's Greatest Gainer/Sales award (for records below the top 20). Like "Candy," "Poppa" is receiving its highest airplay rankings at WPGC Washington, D.C., WQHT New York, and KBXX Houston.

**T**HE GREATEST GAINER/Airplay award goes to **Sheryl Crow's** "Strong Enough" (A&M) for a second straight week; it is the third biggest overall gainer on the entire chart and posts the third biggest radio increase on the entire chart. "Strong" is top 10 at KDWB and KEGE Minneapolis/St. Paul, Minn., KDGE Dallas, and XHRM San Diego, among others. Following Crow, **Immature's** "Constantly" (MCA) is the next biggest gainer on the chart, fueled by the second biggest radio gain on the chart. "Constantly" airplay increases are happening at KPRR El Paso, Texas, KKSS Albuquerque, N.M., and WJJS Roanoke/Lynchburg, Va.

**L**AST WEEK'S HOT SHOT Debut is already one of this week's top five gainers on the entire chart (having mentioned the other four). **Dionne Farris' "I Know"** (Columbia) is already top 10 at WZPL Indianapolis, WEZB New Orleans, and WYHY Nashville. You first heard Farris' voice on **Arrested Development's** Grammy-winning single "Tennessee" (Chrysalis/EMI). "Know" is from Farris' debut album, "wild seed—wild flower" (Columbia), not the "Ready To Wear" soundtrack as previously mentioned. Speaking of debuts, **Capleton**, one of the most respected and popular DJs in dance-reggae music, debuts on the Hot 100 for the first time with his dancehall hit "Tour" (Signet/RAL). "Tour" is the second most played record on WQHT New York and top 10 at WPGC Washington, D.C. The vocal group **Subway** makes their first appearance on the Hot 100 with "This Lil' Game We Play" (Biv Ten/Motown). The group was signed by **Michael Bivins** of **New Edition** and **Bell Biv DeVoe**. Bivins discovered and managed **Boyz II Men** and **Another Bad Creation**.

## THE BEAUTIFUL SOUTH A GO! DISCS SMASH

(Continued from page 1)

November by Go! Discs of the band's aptly titled greatest hits compilation, "Carry On Up The Charts." The album sold more than 1 million copies in just over four weeks, making it the U.K.'s third-fastest-selling album of all time, trailing only Jackson's "Thriller" and Collins' "But Seriously."

"Carry On"—which rounds up the band's hits, including their three top 10 U.K. records and the No. 1 single from 1989, "A Little Time"—went on to become the fastest-selling album for the week running up to Christmas since charts began in the U.K.

The album spent a total of seven weeks at No. 1—six consecutively—and was No. 1 for the vital Christmas period, holding off strong competition from Eternal, Bon Jovi, East 17, and the Beatles' "Live At The BBC." It was only dethroned in the latest chart by Celine Dion's "The Colour Of My Love." (Fellow Go! Discs act Portishead is in the No. 3 position with "Dummy.")

With current sales reported at 1.4 million, the success of the album has far surpassed the label's expectations. In fact, "Carry On" already has matched the combined sales of the band's previous four albums.

The success of "Carry On" is even more remarkable given that the band has never been seen as a superstar act by the media or public here; in fact, the group has cultivated a down-to-earth profile. It is also remarkable in that the band's sales slumped with its third album, "0898," released in 1992.

Despite the band's strength in the U.K., its first three albums failed to chart on The Billboard 200 in the U.S., where they were released by Elektra Entertainment.

PolyGram, which has a worldwide deal with Go! Discs, paid a large advance

for the group's fourth album, "Miaow!" but it was never released in the U.S. PolyGram's U.S. labels also passed on "Carry On" before it came out in the U.K., and again after it surpassed the million-unit sales mark—although a PolyGram spokeswoman would not confirm that the company had closed the door on the record.

Most things about the Beautiful South are peculiarly British and contain a healthy portion of irony, not least their name. Based in the northern English port of Hull, the band's name pokes fun at the arrogance and smugness of those who live in the prosperous south of England. "Carry On Up The Charts" refers to a well-known series of British-made, farcical, slightly smutty films of the '60s and '70s, which are now achieving cult status among younger audiences.

The South's first single, "Song For Whoever" (1989), was a sarcastic parody of production-line declarations of love churned out to order by famous singer/songwriters.

The writing partnership of Paul Heaton and David Rotheray married well with the stirring vocals of Dave Hemingway, Briana Corrigan, and Heaton himself, a combination that was usually guaranteed to lead to a hit single, but not necessarily album sales. (Corrigan since has left the band.) Observers say that as a strong singles act, the group's album sales did not reflect its true popularity.

"It is interesting to see where the act has come from," says Go! Discs GM Mike Heneghan. "After '0898,' the band hit back with very successful live performances at large venues, including the NEC [Birmingham], Wembley, and Sheffield arenas. They followed this up with a good fourth album, 'Miaow!,' which was very well received by the music

press. It was a stunning return to form."

"Miaow!"—released last March—spawned three hit singles including "Good As Gold" and marked a comeback for the band. It has sold 285,000 copies in the U.K., according to the label.

More live performances followed in the summer of 1994, including the Felle Festival in Ireland and the Phoenix Festival in the U.K. Further recognition of the band's on-stage appeal came in the shape of an invitation from R.E.M. for the Beautiful South to join them on their summer '95 tour.

The last date of the band's spring '94 tour was filmed by Geoff Wonfor (noted for his work on the groundbreaking music video show "The Tube") and broadcast on TV throughout Yoi kshire and the northeast, the band's home turf. Meanwhile, a brand-new single, "One Last Love Song," originally recorded for "Miaow!" but not included, was released Oct. 31, one week before the release of "Carry On." The video for the single was well received and heightened interest in the band, says Heneghan.

A TV ad campaign ran through the end of '94. Heneghan says, "Because the band's songs are so well-crafted, we managed to get six songs into the ad. We only needed a small sample for people to recognize each song. This campaign reached a broad cross-section of people who have seen the band live or who are familiar with their songs."

Airplay for the band has always been strong with the lyrics and melodies nestling comfortably into most formats. Many gold stations play the band's songs irrespective of whether a new album is being pushed by promoters.

A radio advertising campaign ran parallel to the TV campaign, while airplay for "One Last Love Song" and other singles from the album was across the board, says Heneghan.

The strong TV and radio campaigns have played a significant role in the success of the album, according to Nicola Tuir, album product manager at U.K. retail chain Our Price. "Carry On Up The Charts" is the success story of Christmas. There are two reasons it did so well. One is that the TV and radio campaigns were very strong. They gave people a sense of the album being big even before things really started to move. Secondly, the Beautiful South are one of those bands that not everyone has all of their albums. Such bands always have a very successful 'best of.'

Meanwhile, the act's U.S. manager, Jamie Kitman, says he is "talking to Seymour Stein at Elektra and with some other labels about picking up the band" for U.S. distribution. Although he believes the Beautiful South could forge a platinum path in the U.S., he fears the group's sly British subtleties may be daunting to some American executives. "The band illustrates Winston Churchill's comment about England and America being two countries separated by a common language," Kitman says.

## DANCE COMMUNITY SEEKS ACTION

(Continued from page 9)

Morales said that his mix production work on Shabba Ranks' breakthrough single, "Loverman," made it a hit.

"I sampled the vibe, changed the hook line, and the whole music," said Morales. "The lyric is the only thing that was left. I get no royalties. The original people who wrote it are running to the bank."

In an interview following the DJ session, facilitator Pete Avila, a veteran Bay Area club DJ and host of a mix show on top 40/rhythm KMEL San Francisco, said the idea of a DJ union is not new. However, Avila said attendees came away from the summit with a plan of action.

"First, DJs in each market are going to come together and bring up the issues that effect them the most in their market," he said. "Then after we do that, we can come together on a national level, but it needs to start on a local level first."

Avila said there are plans to start a newsletter to keep DJs informed of news and concerns.

One of the primary concerns is health insurance: Only one attendee at the session said that the club where he worked provided health insurance. "Some other DJs have bought their own, but for the most part DJs don't have any coverage," Avila said.

Other issues a DJs' union might address include occupational hazards, such as hearing loss, and accounting and taxes. Avila said, "We want to inform all the DJs that they are independent contractors, and they need to declare their income at the end of the year to the IRS so they don't get in trouble."

In a session on record pools, label executives and pool directors occasionally

raised their voices in heated debate. When Island Records director of crossover promotion Marthe Reynolds said that economic realities had forced the label to give some pools "partial service," Jeff Fishman of American Trax urged the labels to cut back by not "ordering shrimp at the next party" instead.

Yet Columbia Records associate director of dance promotion John Strazza showed a willingness to work with the pools, if they are legitimate. "If there is something happening, I don't have a problem sending out a few more records," he said.

Optimism and a set of clear objectives generally dominated the conference, which swelled to approximately 400 attendees, up by nearly 100 over last year's debut confab.

Additional Dance Summit coverage, see page 35.

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## BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	NUTHIN' BUT FLAVOR	FUNKMASTER FLEX (WRECK/NERVOUS)	14	14	10	RICH GIRL	MICHIE ONE & LOUCHIE LOU (VP)
2	15	2	RODEO	95 SOUTH (RIP-IT)	15	19	10	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
3	11	3	WHAT I NEED	CRYSTAL WATERS (MERCURY)	16	—	1	FUNKY MELODY	STEVIE B (THUMP)
4	10	5	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)	17	—	1	HOW I LOVE HIM	CYNTHIA (TOMMY BOY)
5	—	1	FREAK LIKE ME	ADINA HOWARD (EASTWEST/EEG)	18	—	1	GREEN MIND	DINK (CAPITOL)
6	8	6	LICK IT	ROULA (S.O.S.)	19	23	3	TURN IT UP	RAJA-NEE (PERSPECTIVE)
7	—	11	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)	20	—	1	YOU CAN'T MAKE A HEART...	GEORGE STRAIT (MCA)
8	9	5	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)	21	22	2	RECORD JOCK	DANA DANE (LIFESTYLES/MAVERICK/WB)
9	16	5	NIGHT IS FALLIN' IN MY HEART	DIAMOND RIO (ARISTA)	22	—	1	LOOK WHAT LOVE HAS DONE	PATTY SMYTH (MCA)
10	24	2	WHY YOU WANNA PLAY ME OUT?	TRICIA COVINGTON (COLUMBIA)	23	20	3	HEALING	WYNONNA & MICHAEL ENGLISH (CURB)
11	25	6	VOCAB	FUGEES (TRANZLATOR CREW) (RUFFHOUSE)	24	17	7	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)
12	18	3	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TV/INTERSCOPE)	25	12	12	ROUND & ROUND	MIRANDA (SUNSHINE)
13	21	4	MOVE IT LIKE THIS	K7 (TOMMY BOY)					

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

# 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  
FEBRUARY 4, 1995



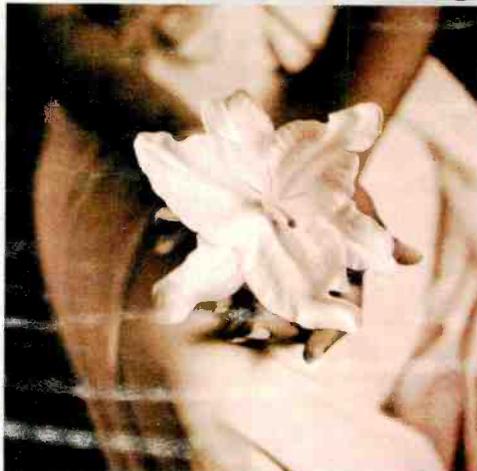
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1 ***</b>			
1	1	1	6	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 5 weeks at No. 1	THE HITS	1	
2	2	5	50	<b>GREEN DAY</b> ▲ REPRISE 45529/WARNER BROS. (9.98/15.98) HS	DOOKIE	2	
3	4	4	11	<b>EAGLES</b> ▲ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
4	3	2	21	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1	
5	5	3	9	<b>PEARL JAM</b> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1	
6	10	12	16	<b>THE CRANBERRIES</b> ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6	
7	8	9	10	<b>TLC</b> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	7	
8	7	15	8	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7	
9	6	6	36	<b>OFFSPRING</b> ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4	
10	9	7	12	<b>NIRVANA</b> ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1	
11	11	10	12	<b>TOM PETTY</b> ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8	
				<b>*** GREATEST GAINER ***</b>			
12	21	25	28	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	12	
13	12	8	12	<b>AEROSMITH</b> ▲ GEFLEN 24716 (12.98/17.98)	BIG ONES	6	
14	15	16	17	<b>R.E.M.</b> ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1	
15	13	11	13	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8	
16	20	23	24	<b>WEEZER</b> ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16	
17	16	17	13	<b>MADONNA</b> ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3	
18	19	22	47	<b>SHERYL CROW</b> ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8	
19	18	20	70	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16	
20	14	14	14	<b>BON JOVI</b> ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8	
21	22	18	34	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1	
22	17	13	44	<b>TIM MCGRAW</b> ▲ CURB 77659/AG (9.98/15.98)	NOT A MOMENT TOO SOON	1	
23	26	28	11	<b>SADE</b> ▲ EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9	
24	24	27	15	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21	
25	35	43	39	<b>LIVE</b> ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	25	
26	27	24	33	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1	
27	25	21	61	<b>ACE OF BASE</b> ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1	
28	28	26	14	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1	
29	32	51	6	<b>SOUNDTRACK</b> COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29	
30	23	19	21	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19	
31	36	45	17	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	31	
32	30	31	11	<b>STING</b> A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7	
33	29	30	63	<b>CANDLEBOX</b> ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7	
34	31	38	16	<b>BARRY WHITE</b> ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20	
35	37	37	14	<b>GLORIA ESTEFAN</b> ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9	
36	40	42	28	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12	
37	39	36	58	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4	
38	34	33	7	<b>THE BEATLES</b> APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3	
39	50	164	3	<b>SOUNDTRACK</b> 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39	
40	46	40	24	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	40	
41	48	—	2	<b>BROWNSTONE</b> MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	41	
42	33	32	19	<b>ERIC CLAPTON</b> ▲ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1	
43	43	46	46	<b>SOUNDGARDEN</b> ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1	
44	47	53	9	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19	
45	38	39	19	<b>ANITA BAKER</b> ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3	
46	45	49	14	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2	
				<b>*** HOT SHOT DEBUT ***</b>			
47	NEW	—	1	<b>THE STONE ROSES</b> GEFLEN 24503 (10.98/16.98)	SECOND COMING	47	
48	42	35	30	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5	
49	51	56	46	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2	
50	41	34	17	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15	
51	53	50	11	<b>JIMMY PAGE &amp; ROBERT PLANT</b> ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4	
52	49	41	29	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	

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
53	55	52	11	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
54	67	79	19	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
55	60	57	17	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
56	52	61	30	<b>HOLE</b> ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
57	62	72	114	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
58	57	68	7	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
59	61	71	31	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
60	66	63	9	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	54
61	76	98	12	<b>DES'REE</b> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	61
62	54	48	16	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
63	58	55	18	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
64	71	77	5	<b>SOUNDTRACK</b> RCA 66523 (9.98/15.98)	DUMB AND DUMBER	64
65	68	73	10	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
66	65	64	47	<b>YANNI</b> ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
67	63	54	39	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
68	59	—	2	<b>SMIF-N-WESSUN</b> WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	59
69	56	47	33	<b>WARREN G</b> ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
70	83	86	23	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
71	44	29	12	<b>KENNY G</b> ▲ ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
72	69	75	14	<b>VERUCA SALT</b> MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	69
73	81	82	30	<b>69 BOYZ</b> RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
74	70	59	26	<b>JOE DIFFIE</b> ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
75	74	67	22	<b>AMY GRANT</b> ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
76	64	58	10	<b>FRANK SINATRA</b> CAPITOL 28103 (11.98/17.98)	DUETS II	9
77	100	124	17	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
78	73	66	41	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
79	94	102	13	<b>VARIOUS ARTISTS</b> TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
80	75	60	16	<b>SMASHING PUMPKINS</b> ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
81	77	69	67	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
82	87	88	62	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
83	NEW	—	1	<b>PAT METHENY GROUP</b> GEFLEN 24729 (10.98/16.98)	WE LIVE HERE	83
84	86	89	17	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS III	84
85	79	74	12	<b>MEGADETH</b> ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
86	84	81	73	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
87	72	44	12	<b>MARIAH CAREY</b> ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3
88	99	96	180	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
89	78	70	28	<b>ROLLING STONES</b> ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
90	105	191	3	<b>SOUNDTRACK</b> SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	90
91	92	94	162	<b>PEARL JAM</b> ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
92	96	92	168	<b>NIRVANA</b> ▲ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
93	85	87	9	<b>SPICE 1</b> ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
94	80	62	33	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
95	93	90	45	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
96	91	85	88	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
97	82	65	52	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
98	97	110	20	<b>GERALD LEVERT</b> ● EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
99	102	105	63	<b>CELINE DION</b> ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
100	89	95	49	<b>SARAH MCLACHLAN</b> ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
101	126	—	2	<b>PORTISHEAD</b> GO!DISCS/LONDON 528553/ISLAND (7.98/11.98) HS	DUMMY	101
102	95	91	14	<b>QUEENSRYCHE</b> ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
103	88	84	21	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
104	NEW	—	1	<b>THE ROOTS</b> DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!?!?!?	104
105	149	161	205	<b>ENIGMA</b> ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
106	125	117	32	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
107	107	115	16	<b>DAVE MATTHEWS BAND</b> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
108	109	99	36	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85

○ 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.

**CHOICE.**

*Etta James*  
*Mystery lady*



*Songs of Billie Holiday*

For 30 years she longed to record the Billie Holiday songs she loved as a child. But rhythm & blues had taken her to the Rock and Roll Hall Of Fame, and 40 years in show business had carved strong impressions about the nature of her skills. Few believed she could make these jazz classics her own.

Etta chose to challenge the barriers of doubt.

She listened to her heart...

And gave voice to her dream.

That dream became *Mystery Lady - Songs of Billie Holiday*, *Billboard's* #11 jazz album for 1994, a critical and commercial success that made Etta the magazine's #8 jazz artist of the year.

**And now, the Grammy nomination.**

*"At a time when too many tribute albums are either self-indulgent or apish,"* wrote *Billboard*, *"one finally comes along that spotlights both honoree and devotee..."*

*"In a plain-spoken, unembellished manner,"* said the *Los Angeles Times*, *"James delivers...with remarkable authenticity and conviction."*

Words of praise can't do justice to the artistry of Etta James.

Only you can.

**It's your choice.**

Best Jazz Vocal Performance  
**Etta James**  
*Mystery Lady - Songs of Billie Holiday*  
produced by John Snyder

**Private Music. Headed in a new direction.**



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	117	122	30	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51	
110	110	104	114	SOUNDTRACK ▲ <sup>3</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
111	103	93	80	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1	
112	104	101	24	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88	
113	113	131	15	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42	
114	118	123	82	THE CRANBERRIES ▲ <sup>2</sup> ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	
115	158	170	88	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80	
116	101	83	18	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28	
117	111	100	9	REDMAN RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13	
118	108	97	78	SMASHING PUMPKINS ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10	
119	140	190	8	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	119	
120	90	78	17	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10	
121	120	119	33	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93	
122	116	109	93	GIN BLOSSOMS ▲ <sup>2</sup> A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30	
123	114	108	7	VARIOUS ARTISTS WARNER BROS. 45774 (13.98/18.98)	THE UNPLUGGED COLLECTION VOLUME ONE	97	
124	119	107	42	PINK FLOYD ▲ <sup>2</sup> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1	
				★★★ PACESETTER ★★★			
125	187	—	2	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	125	
126	129	156	19	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53	
127	133	133	69	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5	
128	170	188	3	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART	128	
129	115	125	34	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20	
130	98	76	11	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73	
131	127	111	70	NIRVANA ▲ <sup>4</sup> DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1	
132	121	116	29	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36	
133	135	175	13	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21	
134	123	126	35	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34	
135	144	152	257	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46	
136	122	113	34	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1	
137	112	103	11	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70	
138	172	181	49	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9	
139	106	80	11	VARIOUS ARTISTS A&M 540289 (19.98/32.98)	WOODSTOCK 94	50	
140	150	150	46	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54	
141	132	128	28	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16	
142	178	—	2	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	142	
143	166	—	2	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	143	
144	130	106	51	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98	
145	136	139	15	GEORGE WINSTON ● WINDHAM HILL 11157 (10.98/16.98)	FOREST	62	
146	124	114	11	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	114	
147	137	158	16	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80	
148	139	144	61	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1	
149	134	112	49	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59	
150	128	132	22	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25	
151	131	118	15	BARRY MANILOW ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59	
152	163	174	123	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11	
153	156	167	123	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
154	142	134	12	THE BLACK CROWES ● AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11	

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155	147	130	50	SOUNDTRACK ▲ <sup>2</sup> RCA 66364 (10.98/16.98)	REALITY BITES	13
156	154	163	9	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
157	NEW ►	—	1	SOUNDTRACK ATLANTIC 82725/AG (10.98/16.98)	DEMON KNIGHT	157
158	141	145	35	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
159	153	146	22	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
160	174	172	3	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	160
161	164	155	52	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
162	160	159	48	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
163	148	147	11	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
164	167	154	109	STONE TEMPLE PILOTS ▲ <sup>2</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
165	155	142	8	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
166	173	180	166	ENYA ▲ <sup>3</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
167	161	136	17	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
168	157	135	43	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
169	162	129	92	AEROSMITH ▲ <sup>6</sup> GEFEN 24455 (10.98/16.98)	GET A GRIP	1
170	138	148	9	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
171	146	127	27	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
172	145	120	16	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
173	RE-ENTRY	—	78	SOUNDTRACK ▲ <sup>3</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
174	151	171	16	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98)	WHIP-SMART	27
175	143	121	17	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
176	168	140	73	GARTH BROOKS ▲ <sup>2</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
177	176	186	37	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
178	159	138	35	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
179	183	178	43	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
180	180	177	126	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
181	186	—	72	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
182	189	169	14	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
183	152	153	19	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
184	177	182	75	BABYFACE ▲ <sup>2</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
185	165	—	18	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
186	171	157	66	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
187	NEW ►	—	1	SOUNDTRACK SONY CLASSICAL 66462 (10.98 EQ/17.98)	LEGENDS OF THE FALL	187
188	175	141	30	DA BRAT ▲ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
189	194	197	4	TYPE O NEGATIVE ROADRUNNER 9100* (9.98/16.98) HS	BLOODY KISSES	189
190	RE-ENTRY	—	6	DANZIG AMERICAN 45647* WARNER BROS. (10.98/16.98)	DANZIG 4	29
191	179	151	120	ALAN JACKSON ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
192	NEW ►	—	1	4 P.M. NEXT PLATEAU/LONDON 828579*/ISLAND (10.98/15.98) HS	NOW'S THE TIME	192
193	169	143	4	SOUNDTRACK PRIORITY 53948 (10.98/17.98)	STREET FIGHTER	135
194	184	165	17	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
195	RE-ENTRY	—	31	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
196	185	160	63	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
197	197	—	239	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
198	RE-ENTRY	—	132	MARY CHAPIN CARPENTER ▲ <sup>3</sup> COLUMBIA 48881 (9.98 EQ/16.98)	COME ON COME ON	31
199	182	166	6	SOUNDTRACK GEFEN 59337 (10.98/16.98)	INTERVIEW WITH THE VAMPIRE	118
200	RE-ENTRY	—	75	R.E.M. ▲ <sup>3</sup> WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2

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69 Boyz 73	Toni Braxton 111	Celine Dion 99	George Jones 142	Van Morrison 197	The Roots 104	A Low Down Dirty Shame 137	Jock Rock Volume 1 79
Aaliyah 178	Brooks & Dunn 50	Eagles 3	Joshua Kadison 162	Keith Murray 163	Sade 23	Murder Was The Case 28	MTV Party To Go Volume 6 60
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Alabama 84	Bush 125	Gloria Estefan 35	Kirk Franklin And The Family 119	The Notorious B.I.G. 54	Seal 129	Reality Bites 155	Veruca Salt 72
Alice In Chains 161	Tracy Byrd 121	Melissa Etheridge 19	Gladys Knight 126	Offspring 9	Jon Secada 158	Sleepless In Seattle 173	Weezer 77
All-4-One 78	Candlebox 33	The Flaming Lips 128	Tracy Lawrence 116	ORIGINAL LONDON CAST	Bob Seger & The Silver Bullet Band 15	Street Fighter 193	Yanni 66
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Bon Jovi 20	Des'ree 61						
Bone Thugs N Harmony 36	Diamond Rio 182						
Boyz II Men 4							

## AFTER DELAY, RCA READIES HARRY NILSSON BOX

(Continued from page 12)

Paul Williams, who said Nilsson wanted "Girlfriend" on the boxed set, but was concerned about the suitability of the original tape. Lacey assured Williams that the tape, if edited, could be used. About a day later, Lacey learned that Nilsson had died.

Williams, VP of strategic marketing at RCA, says that virtually all the tracks on the anthology were taken from first-generation master tapes. In cases where the original production and preproduction masters had deteriorated, instead of making a copy of an inferior master, Williams went to the original multitrack tapes from which the masters were recorded and reconstructed the songs, using the master as a guide.

Williams says the project was conceived in early 1993, when Nilsson informed RCA that he wanted to tour and assemble an anthology album. He says Nilsson was unhappy with previous greatest-hits collections. But on Valentine's Day 1993, Nilsson had a massive heart attack, and the tour plans were shelved. He did, however, compile a list of 54 tracks he wanted included on the set. In early January 1994, he was interviewed by Dawn Eden for the liner notes. Eight days later, he died at home.

The RCA boxed set was scheduled to come out in April, but the decision was made to put the project on hold, Williams says, because he did not want the public to think the label was trying to

## Tribute Assists Gun-Control Group

NEW YORK—A tribute album of songs written by Harry Nilsson and recorded by such diverse artists as Brian Wilson, Aimee Mann, Adrian Belew, and the Roches will be released in April, with profits and royalties going to the Coalition To Stop Gun Violence.

Nilsson was actively involved with the organization in the decade before his death in January 1994. His commitment was a reaction to the handgun murder of his close friend John Lennon.

Among the 23 tracks on the album is "Lay Down Your Arms," a duet by Ringo Starr and Stevie Nicks. The previously unreleased song was written in response to Lennon's fatal shooting in 1980.

The album, "For The Love Of Har-

ry (Everybody Sings Nilsson)," is coming out in April on the MusicMasters label, which is distributed by BMG. It will follow by two months the release of a two-disc anthology of Nilsson's works on RCA (See story on page 12).

The artists on the tribute are donating 100% of their royalties, and the label is giving all its net profits to the gun-control organization.

The opening track of the set, "Remember," is the first Nilsson song ever recorded by Randy Newman. In 1970, Nilsson cut an entire album of songs by the then-unknown Newman.

Some other selections are Mann's version of "One," Belew's "Me And My Arrow," Wilson's cover of "This Could Be The Night," the Roches with Mark Johnson on "Spaceman," Richard Barone's take on "I Guess The Lord

Must Be In New York City," Fred Schneider's "Coconut," LaVern Baker's remake of "Jump Into The Fire," and Peter Wolf & the Houseparty 5 doing "You're Breaking My Heart."

Other artists on the album are Marc Cohn, Joe Ely, Steve Forbert, Jennifer Trynin, Al Kooper, Victoria Williams, Marshall Crenshaw, Jellyfish, Ron Sexsmith, Bill Lloyd, John Cowan, Jimmy Webb, and Gerry Beckley with Robert Lamm and Carl Wilson.

The project was conceived and produced by concert producer Danny Kapilian and Kooper, who was a friend of Nilsson's (Billboard, Jan. 29, 1994). A project representative says Nilsson gave his support to the tribute before he died.

DON JEFFREY

capitalize on Nilsson's death by rushing an anthology into the marketplace.

Instead, Williams and other RCA executives worked with Nilsson's widow, Una, securing her permission to continue with the project and choosing photos from her boxes of materials. Williams says, "This record has come out because

Una Nilsson wanted it to." Through an RCA representative, she declined to be interviewed.

The booklet contains a detailed discography, liner notes, and rare photos of Nilsson with his mother, his wife, his seven children, and many well-known musicians, like John Lennon and

Ringo Starr, who were his close friends. The penultimate photo shows Nilsson holding a sign that says "End Handgun Violence," a cause Nilsson was committed to after Lennon was shot dead.

The marketing plan for the album will target Nilsson's fan base through fanzines and publications for collectors

## CAPITOL TO ISSUE BEACH BOYS' 'LOST' SOUNDS

(Continued from page 10)

but, No. 3, doesn't presuppose that we know everything about the process, that we should go in and actually try and make the record?"

To explain what "The 'Smile' Era" seeks to be, it is necessary to discuss what it is not—the completed "Smile" album—and to examine its checkered history.

In 1966—following six months of sessions that resulted in the elaborate single "Good Vibrations," a huge No. 1 hit for the Beach Boys—Brian Wilson began studio work on an album project first known as "Dumb Angel," and later as "Smile." Wilson was serving as producer and composer; the lush, cryptic lyrics were supplied by Van Dyke Parks.

Wilson reportedly completed a two-part, six-minute version of the impressionistic single "Heroes And Villains." An album cover printed for "Smile" in '66 featured a song list supplied by Wilson that also included the titles "Do You Like Worms," "Wind Chimes," "Surf's Up," "Cabin Essence," "Wonderful," "I'm In Great Shape," "Child Is Father To The Man," "Vega-Tables," "The Old Master Painter," and a suite known as "The Elements."

Recording sessions, which were breathlessly covered by the nascent rock press, continued into the early part of 1967; Capitol promised "Smile" to retailers in trade ads. And then... nothing. In May 1967—weeks before the release of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band"—the Beach Boys' publicist Derek Taylor announced that the album was "scrapped."

Why? Leaf, who is serving as compilation co-producer of "The 'Smile' Era" with Mark Linett and annotating the set, says, "There are as many reasons that 'Smile' didn't come out as there are reasons why our federal deficit will never be balanced."

Leaf cites among those reasons a March 1967 suit filed by the Beach Boys against Capitol for some \$225,000 in unpaid royalties; dissension within the group, which included Wilson's brothers

Carl and Dennis and cousin Mike Love, over Parks' opaque lyrics; and Brian Wilson's own insecurity.

Wilson, Leaf says, "was like a guy at the edge of a cliff, about to step off into the great creative unknown. Here's Brian, who in three years has gone from surfing to 'Heroes And Villains.' Maybe it was too fast."

Shards of the music were heard in succeeding years: A truncated version of "Heroes And Villains" became a No. 12 single for the Beach Boys in 1967, and cannibalized or re-recorded versions of "Smile" songs appeared on such subsequent albums as "Smiley Smile" (a poorly received, quickly recorded doppelgänger released by Capitol in 1967), "20/20," and "Surf's Up."

In succeeding years, the album has attained legendary proportions. An entire book has been published about its making and unmaking: Domenic Priore's 1988 work "Look! Listen! Vibrate! Smile!" (which is set for a new edition this year (see story, page 10). Several extravagant bootleg albums drawn from the sessions have been issued.

Warner Bros. unsuccessfully tried to get the Beach Boys, then under contract to the label, to complete "Smile" in 1973. In 1988, Capitol's plans to release a "Smile" package, reported in several national publications, also came to naught.

Watkins says that Capitol's decision to move forward on "The 'Smile' Era" was sparked by the positive response to a 1990 series of twofer Beach Boys releases and the 1993 gold-certified boxed set "Good Vibrations: 30 Years Of The Beach Boys," which contained some 30 minutes of mostly unreleased material recorded for "Smile."

Leaf says, "The reason I think people react so strongly to [the box's unissued "Smile" tracks is that] it's like being in the studio with Picasso painting, and he's interacting with the brushes and the canvas."

Watkins says of the current project's objective, "There isn't a 'Smile' record. But there was a period of time when peo-

ple were working on 'Smile,' and that creative process is what we're trying to explore here."

Engineer Linett, who worked deep in the Beach Boys' tape vaults while serving as co-producer of the 1993 boxed set, says "The 'Smile' Era" will be culled from a considerable amount of period material.

"In front of me is about 11 songs," Linett says of the tapes currently in hand. "If you figure it's about 40 minutes a reel, that's somewhere about 350, 400 minutes, not including [the tapes for] 'Good Vibrations,' which is another six or seven hours. It's a tremendous amount of material.

"We hope to include every song that was possibly going to be part of 'Smile,'" Linett continues. "I have to emphasize [possibly], because I'm not sure that Brian at the time knew what was finally going to be included, or what it was going to be called."

Linett says that the assemblage of "The 'Smile' Era" will probably be "very similar to disc five on the box, where we really made an attempt to show the work in progress—in other words, how

Brian worked and how he put these things together, and take them as far as they went."

Two discs will be made up primarily of "Smile" material, while a third bonus disc will be devoted to the lengthy "Good Vibrations" sessions, which Linett says may include a first stereo version if the tapes can be uncovered.

Watkins says tentative plans call for "The 'Smile' Era" to be released in a double-clamshell box, slip-cased to house a booklet. If original art is obtained, the packaging could include material from the 12-by-12 booklet—including line drawings by Frank Holmes and photos—printed for the original "Smile" album and ultimately destroyed.

Several tasks remain for Capitol's "Smile" Era" team. Says Linett, "I certainly want to talk to [Brian] about this. He knows the answers to a lot of these questions, and hopefully he'll be some help. The other big thing is, we're hoping to look around and see if, now, with this project in hand, if we can't find some of this material that seems to have slipped out of the vaults

## BOOK CRACKS BEACH BOYS' 'SMILE'

(Continued from page 10)

mail order, Samuel French Music, Midnight Records, and other cult- and collector-driven distribution channels.

Key to the new edition's consumer appeal is a wealth of previously undiscovered information about the making of Brian Wilson's lost masterwork, the result of exhaustive research by Priore and other Beach Boys scholars.

The contents include extensive accounts of the origins and development of each of the album's tracks, as well as article reprints and new interviews with pop musicians of the period that place the "Smile" project in the historical context of '60s rock experimentation.

Communicating around the world by phone, mail, and in the pages of some

and audiophiles, says Frankie Pezzella, manager of strategic marketing at RCA. Because of Nilsson's relationship with the Beatles and the Monkees (their recording of his "Cuddly Toy" was an early break for Nilsson), fanzines like Beatlefest and Monkee Business are among those targeted.

At radio, RCA is concentrating on the album alternative, easy listening, and album rock formats. Stations will be provided with an 8-to-10 track sampler around the time the album is released, as well as complimentary copies of the boxed set for contest giveaways. No single will be released commercially.

The sampler also will be released to retail for in-store play. Regional salespeople from RCA and its distributor, BMG, will work with retailers on special promotions, advertising, and, most likely, discount programs involving Nilsson's catalog albums on RCA. There also may be re-releases of titles that have been deleted from the catalog, says Pezzella.

The initial shipment will be 20,000 units. List prices are \$23.98 for two cassettes and \$29.98 for two CDs.

Other Nilsson projects are also in the works. A tribute album is scheduled to come out in April (See story, this page). And, shortly before he died, Nilsson recorded the vocal tracks to some new songs he had written, with the intention of putting out his first album of original work in more than 10 years.

over the years... Anybody out there who has anything to contribute, I'd certainly love to hear from them, anonymously or otherwise."

Brian Wilson's busy schedule has made him unavailable to the Capitol team in recent weeks. He recently attended the premiere of Don Was' documentary about him, "I Just Wasn't Made For These Times," at the Sundance Film Festival in Utah, and will marry his longtime girlfriend Melinda Ledbetter in February.

The team also plans to consult with the other members of the Beach Boys.

One matter that Linett is convinced of is that Brian Wilson will not assent to do any new recording on the "Smile" material. "I can't imagine that he would have any interest in doing that," he says.

But Leaf says the "Smile" music has enduring value, even in its incomplete form: "It's one of the most beautiful collections of pieces of music ever composed, period. And it comes from one of our most important composers. It's like discovering unfinished symphonies by Mozart."

"That's certainly something we could do. It would make a lot of sense."

"It may seem obsessive to go into such detail about music from this period," says Priore, whose past efforts have included consulting on the preparation of Capitol's boxed set "Good Vibrations: 30 Years Of The Beach Boys." "But remember: These are the best recordings the Beach Boys have ever done. Nowhere are their vocals more full, their tracks more elaborate, their music more dynamic. They represent Brian Wilson's artistic pinnacle and, therefore, stand among the best records of the 1960s. No one should take that for granted, and everyone should have the access to enjoy them."

as long as our hearts beat  
we will remember his.

# david cole

1962-1995

COLUMBIA

Robert Clivilles, Barbara Warren-Pace and everyone at Cole/Clivilles Music Enterprises, regret to announce the passing of David Cole due to complications arising from spinal meningitis on January 24, 1995. He was 32 years old.

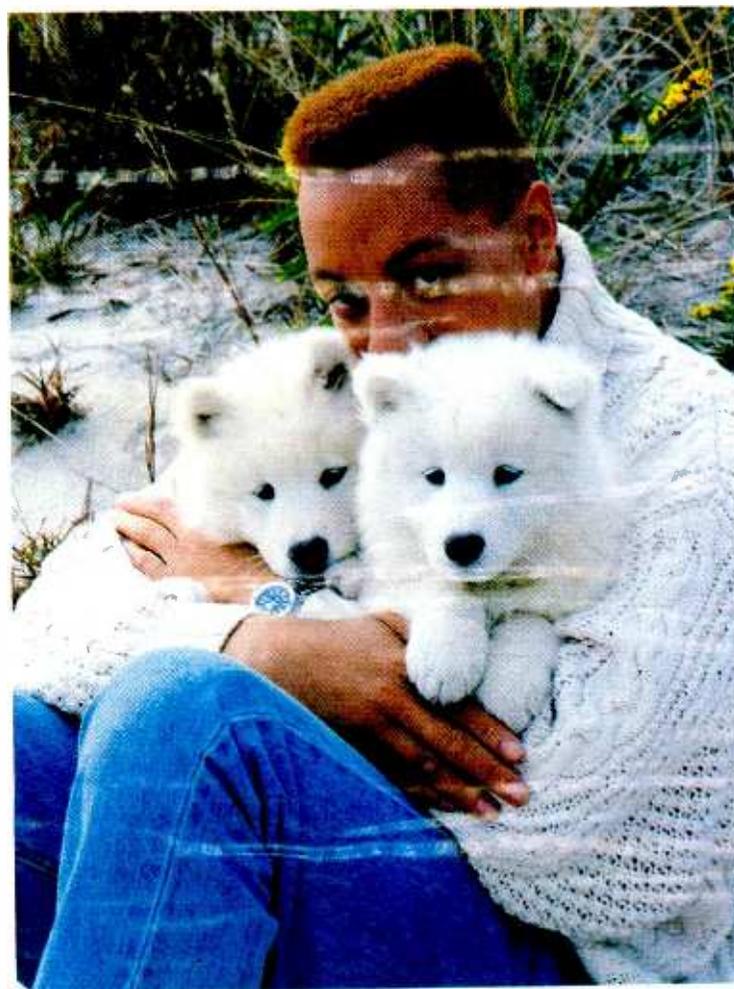
David Cole, along with partner Robert Clivilles produced such artists as Whitney Houston, Mariah Carey, Aretha Franklin, Seduction and their own group, C + C Music Factory as well as various other artists. Both David and Robert were recipients of the Grammy® Award for Album Of The Year as producers of *The Bodyguard* at last year's awards. Their group, C + C Music Factory won twenty-eight awards including five American Music Awards, five Billboard Awards and two MTV® Video awards.

David first became involved in music as a boy in his church choir. He moved to New York and teamed with Robert Clivilles as disc jockeys on the New York club scene. They joined forces as remixers and had their first big success remixing Natalie Cole's "Pink Cadillac."

Vendetta Records, a division of A & M Records, signed David and Robert's girl group, Seduction. Seduction's Gold album spawned four hit singles including David's composition "Two To Make It Right."

The duo then created C + C Music Factory which achieved worldwide fame and success.

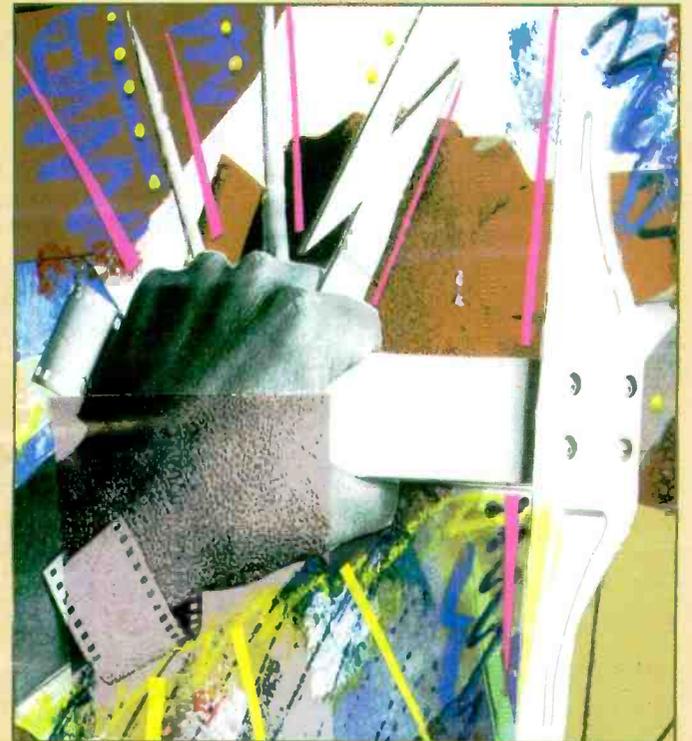
We will all miss David very much.





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## VERVE FORECASTING BOTTI WILL BLOW AWAY FANS

(Continued from page 10)

jazz-instrumental influences, he's quick to note that his songwriting and playing are more concerned with pop-vocal stylings than jazz-instrumental wizardry.

"I grew up listening to a lot of jazz, but came to New York and worked with a lot of pop producers like Arif Mardin and Hugh Padgham, and wanted to marry my jazz background with their pop sensibility," says Botti. "Consequently, the production aspects and the players on

my record mostly come out of a vocal-based platform."

Saxophonist Michael Brecker is about the only musician on "First Wish" with heavy instrumental-jazz recording experience. The other "handpicked" session players include drummers Jerry Marotta and Steve Ferrone, keyboardists Paul Joseph Moore and Mitchell Froom, bassist Pino Palladino, and guitarists Shane Fontayne and

Marc Shulman. Kevin Killen co-produced "First Wish" with Botti, who says it's Killen's first nonvocal album, having worked with artists like Peter Gabriel and Jane Siberry—two of Botti's many singer/songwriter role models.

"I've gravitated toward pop music with an emphasis on production and songwriting and singing—Gabriel, Siberry, Sting, Bryan Ferry, Annie Lennox, Don Henley, Robbie Robert-

son, and bands like Scritti Politti and the System, whom I've recorded with," Botti says. "So my songwriting marries pop music with the trumpet: I view the trumpet as a voice which isn't influenced by instrumentalists but by songwriters and singers. If you take my trumpet part away from any given track, you'd think that what's missing is a vocal track."

The album's sole vocal track, "Like I Do Now," came about when Brickell heard Botti's music for it and asked to write the lyrics. The cut—along with "Worlds Outside" and "On The Night Ride"—appears on a CD sampler packaged on a sell sheet inserted into Verve distributor PGD's pop new-release book for February.

"When the accounts go through the book, they have the music right there to pop into their players and get a taste," says Verve's VP/GM Chuck Mitchell. "What we're trying to do is get people to hear the record, because they'll respond immediately. We're all carrying five or six in our briefcases to give out to all walks of taste makers."

While there are no plans for a video yet, Mitchell says that Verve has created an electronic press kit lensed on film by Bon Jovi and Victoria Williams video director Troy Smith to give it "a strong contemporary video feeling." To further his pop push, Botti plans a March gig at New York's hip Mercury Lounge rock club, to be followed by a spring tour.

Botti also has film-score aspirations and says he's received offers emanating from his track on Windham Hill's sampler "The Bach Variations."

Botti chose to sign with Verve, he notes, because Roberts and A&R VP Guy Eckstine understood his desire to take his music pop "rather than stick it into a jazz framework." Roberts says, "The classic A&R problem of us having a better idea of who you are than you do didn't exist with Chris. He's one of a rare breed of artists who come to you with music which is really complete—even in the demos. He's in tune with what he really wants to say, which makes us confident in signing him."

## STUDIOS LINE UP BEHIND TOSHIBA/TIME WARNER DIGITAL VIDEODISC

(Continued from page 4)

"makes sense" but could live with two. The choice, he adds, would be "great for the consumer."

Disney's position is much the same. "While DVD is a very promising format, we don't exclusively support one over another," says Buena Vista Home Video VP of publicity and event marketing Tania Moloney. "But just because we weren't at a press conference doesn't mean we won't do something in the future." Disney, meanwhile, needs to know more about manufacturing costs.

"That's the only negative" for Time Warner/Toshiba, says consultant Dick Kelly of Cambridge Associates in Stamford, Conn., who thinks the manufacturing cost could be as high as \$1.75-\$1.80 per two-sided disc, within 25 cents of a VHS cassette. He estimates manufacturing costs for the Sony/Philips system at \$1.10-\$1.15 per unit.

Answers should be sorted out by the time Thomson is ready to take the lead position in the player launch. Chairman/CEO Alain Prestat said in Los Angeles that the company is planning a worldwide push early next year under its RCA brand name.

None of the other manufacturers announced availability dates, but a DVD advisory board, similar to the one formed to introduce the audio CD, will be formed to coordinate marketing. "We expect there will be a cooperative effort to introduce this new product to consumers," said Pioneer senior VP of new technology Mike Fidler.

Hollywood is expected to back the launch with at least 250 titles. Lieberfarb said Warner will begin releasing movies on DVD at sell-through pricing during the first half of 1996 simultaneously with all new Warner videocassette

releases. MGM/UA's Cohen says, "I don't know what precise marketing steps we're going to take," but he too is partial to sell-through. Even with \$1.75 per disc in manufacturing costs, Kelly doubts the studios will have any problem offering discs at \$20-\$25 each.

Mindful of the media beyond movies, Time Warner chairman/CEO Gerald Levin used his Los Angeles presentation to promote DVD's storage capacity, 15 times greater than a CD-ROM disc.

## BLOCKBUSTER SIGNS SWIMSUIT VID EXCLUSIVE

(Continued from page 9)

Illustrated and Blockbuster likely will broaden their relationship to encompass other marketing programs that "may or may not include video components," says Zales. "There are a number of opportunities we might take advantage of." For example, 20 Blockbuster outlets in suburban New York and Connecticut are testing sales of the magazine.

The "Swimsuit" phase begins Feb. 15. Blockbuster is offering the title for \$5.99 with the purchase or rental of another cassette or alone for the suggested list price of \$14.95. Initial demand will be fueled by a Blockbuster 30-second spot scheduled to run during the hour-long swimsuit special on NBC Feb. 14 at 10 p.m. and full-page ads appearing in the Feb. 13 and Feb. 20 issues of Sports Illustrated.

"Don't think of the DVD simply as a glorified videocassette," said Levin. "Think of it, instead, as a very powerful and cost-efficient storage device." However, consumers would have to purchase add-ons to play CD-ROMs.

Levin hoped history would repeat itself. "We've never believed that new technology wipes out the old," he said. "After all, TV didn't kill off radio, home video didn't kill off pay-TV, and DVD won't kill off videocassettes."

Sports Illustrated's TV division, which produced "Swimsuit" for the first time, has also spun off the soundtrack into a music video featuring Travis Tritt and the swimsuit models.

Finally, SI will use "Swimsuit" and one of PolyGram Video's NFL cassettes as a "surf and turf" subscription premium, which serves to point out the availability of the same titles at retail.

Perhaps because "Swimsuit" has had a low profile of late, Zales says, "we haven't heard anything yet from other retailers. We'll deal with it when it comes." VSDA marketing director Bob Finlayson, while concerned that the association's rank and file are excluded, acknowledges Blockbuster doesn't have to justify a business decision.

"That's what drives these kinds of things," he says. "We're not naive."

## MCLACHLAN'S MIXED-MODE SET CAPTURES RAW TAKES OFF 'FUMBLING'

(Continued from page 10)

er and overplaying like crazy, but nothing mattered. We were having fun, and I think that shows."

The other "Freedom Sessions" songs, all variations on "Fumbling" tracks, are perhaps more startling because of the comparisons possible. "I've talked to some people who are fans of 'Fumbling,' and they were 30 seconds into some tracks before they realized it was the same song," says Terry McBride, president of Canada's Nettwerk Records. "These aren't remixes; they are radically different versions."

The lush "Mary," for instance, here is stripped all the way down to its demo roots, while "Ice Cream" becomes "more lighthearted," McLachlan says, in this alternate version that was recorded in a basement. "In other songs, you can hear us experimenting," she says, and adds, laughing, "not always successfully. I wanted to call this 'The Freedom Sessions' because it was like taking my ego and putting it under my boot."

The stories behind each of these new alternate versions are personally related by McLachlan on the multimedia portion of the disc. This narration, she says, was her idea, even though the multimedia concept itself originated with McBride. "I was very skeptical," she says, confessing to a complete lack

of previous computer knowledge. "But I'm thrilled with the result."

For McBride, the McLachlan album is his label's second release in the mixed-mode album format he dubs "CD + MM." The first such release was last fall for the Canadian band Ginger, although that one was released in two separate versions (one multimedia, one conventional). McBride anticipates at least half of his label's releases this year will be in the dual CD/CD-ROM format, and 75% by 1996.

This release is the first of its sort for Arista, however, and the highest-profile release yet by any major label of a "mixed-mode" album.

Wingate says the multimedia element adds an extra selling point that will be used to complement the traditional marketing push behind an album.

"We will sell it both ways," he says. "It is a 'Sarah unplugged' type of set that will appeal to core Sarah fans for the music alone, and it will sell very strongly on that alone. And those core fans with computers will want it for the very private look at Sarah they get through the home movies, pictures, and videoclips they get in the multimedia part. But then, there is a whole other audience of multimedia fans who might be drawn in because of the mul-

timedia aspect, and then discover Sarah that way."

"New converts," too, who discovered McLachlan only with her breakthrough "Fumbling" will be exposed on the multimedia portion of "Freedom Sessions" to her two earlier albums, 1988's "Touch" and 1991's "Solace," via audioclips and videoclips from those releases.

"That is a very important element now that Sarah has gone platinum, and people are starting to really focus on her earlier works," Wingate says. "This is a perfect vehicle to turn on the casual or new fan to her other albums."

McLachlan begins a new tour behind "Fumbling Towards Ecstasy" March 2 in San Francisco; the dates will be used to expose fans to "The Freedom Sessions" through the installation of computer kiosks in lobbies, at which attendees can get hands-on experience with the disc.

Arista also is developing specialized retail point-of-sale materials, Wingate says, that will highlight the multimedia aspect of the new album, which he expects to be merchandised right along with traditional albums.

The album cover itself alerts buyers to the fact that the album is a "full-length music CD plus multimedia CD-ROM."



### UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18  
CLOSED

### CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18  
CLOSED

### NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### INDIES

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### LASERDISC/ KARAOKE

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 7

### ECHO AWARDS

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 16

### PRO TAPE

ISSUE DATE: MARCH 11  
AD CLOSE: FEBRUARY 14

### STEP ONE RECORDS 10th Anniversary

ISSUE DATE: MARCH 11  
AD CLOSE: FEBRUARY 14

### NEW AGE

ISSUE DATE: MARCH 25  
AD CLOSE: FEBRUARY 28

### VITAL RE-ISSUES

ISSUE DATE: APRIL 8  
AD CLOSE: MARCH 14

### ICHIBAN RECORDS

#### 10th Anniversary

ISSUE DATE: APRIL 8  
AD CLOSE: MARCH 14

### BERKLEE COLLEGE

#### 50th Anniversary

ISSUE DATE: APRIL 15  
AD CLOSE: MARCH 21

### TEJANO

ISSUE DATE: APRIL 22  
AD CLOSE: MARCH 28

### NASHVILLE MUSIC PUBLISHING/ SONGWRITERS

ISSUE DATE: APRIL 22  
AD CLOSE: MARCH 28

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LA: 213-525-2308

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# BETWEEN THE BULLETS™



by Geoff Mayfield

**THE ROAD TO NORMALCY:** It looks like the annual postholiday slowdown has pretty much faded. Of the albums that appeared on The Billboard 200 last week, 28 manage an increase on the new list. That's not a big number for this chart, but it marks a sharp contrast to two weeks ago, when *none* of the titles from the previous chart showed a gain. And, lo and behold, we even see a couple of increases in the top 10, a rare sight this time of year. **The Cranberries**, whose second single bullets at No. 11 on Modern Rock Tracks while the first single continues to cross over to album rock and top 40 stations, post a 10-6 jump and a 5% sales gain on The Billboard 200 (82,000 units). Meanwhile, **TLC** rides the multiformat success of its "Creep" single to a 1% gain in album sales (81,500 units), enough to leapfrog over **Mary J. Blige** (76,000 units). The Cranberries and the R&B tandem of Blige and TLC have been three of the hotter acts in 1995's early going.

**ON THE AIR:** **Garth Brooks** rules record stores and television airwaves, as his Jan. 18 special conquered its time slot with an 11.7 rating and an 18 share. The NBC program ranked No. 29 among the week's programs; its exposure wins the country king a fifth week at No. 1 on The Billboard 200 and a sixth week atop Top Country Albums (238,000 units sold). Brooks' decline is less than 1% and certainly would have been larger were it not for the TV shot. His reign on the big chart will be threatened next week by the how of **Van Halen**, which is certain to be top dog among retail outlets. If Brooks does manage to fend off the rock band's attack, sales from rackjobber-serviced stores will be to his advantage, but I strongly suspect Van Halen will win the duel.

**GETTING TO KNOW YOU:** The first quarter is an ideal time of year to make headway with new and developing artists, illustrated this week by Greatest Gainer **Hootie & the Blowfish** (21-12), Pacesetter **Bush** (187-125), and the Hot Shot Debut earned by the **Stone Roses'** first Geffen album (No. 47). Hootie's 25% gain boosts the band's unit count by almost 12,000 units, good for a one-week total of about 58,500 units. Bush sees a 37% gain, which earns a one-week sum of more than 9,000 units. The Roses' bow is 39 places higher than the peak earned by its critically praised first album on Silvertone/RCA, which stalled at No. 86 in 1990. Other up-and-comers with momentum on The Billboard 200 include the **Roots**, DGC's first hip-hop act, which debuts at No. 104; rapper the **Notorious B.I.G.** (67-54); sophomore Des'ree (76-61); modern rockers **Portishead** (126-101 on an 18% gain) and the **Flaming Lips** (170-128, with a gain exceeding 19%); and country singers **Wade Hayes** (166-143) and **Lari White** (174-160).

**ROLL OVER, BEETHOVEN:** Soundtracks continue to be meaningful in the early part of the new year; witness the rise of the soundtrack from the Ludwig Van Beethoven biopic "Immortal Beloved." A 6.5% increase pushes the title 3-1 on this week's unpublished Top Classical Albums list, ending the 20-week reign posted by "The 3 Tenors In Concert 1994." On The Billboard 200, it moves 105-90, and, with the bow of the "Legends Of The Fall" soundtrack (No. 187), Sony Classical has two titles on the big chart, an unusual distinction for a classical label. Other bulleted soundtracks: "Higher Learning" (50-39), "Dumb And Dumber" (71-64), "Demon Knight" (which debuts at No. 157), and a cable-juiced re-entry by "Sleepless In Seattle" (at No. 173).

**CONTINUING WHERE IT LEFT OFF:** I think I read somewhere that 1994 was Geffen's biggest year ever (Billboard, Jan. 21). The label is still hot in '95, as it sells the three highest debuts on The Billboard 200. Along with the aforementioned **Stone Roses** and **Roots**, Geffen also sports a handsome entry from contemporary jazz stalwart **Pat Metheny Group** (No. 83, with 13,500 units). This is Metheny's highest chart position since 1989, when "Letter From Home" peaked at No. 66. The guitar wizard's last Pat Metheny Group album, 1993's "The Road To You," and his 1994 joint venture with **John Scofield** on Blue Note, "I Can See Your House From Here," each had two-week runs on The Billboard 200, with the former peaking at No. 170 and the latter at No. 181.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,967,000	12,885,000	DOWN 7.1%	10,304,000	UP 16.4%

YEAR-TO-DATE UNIT SALES		
YTD (1995)	YTD (1994)	CHANGE
39,993,000	35,701,000	UP 12%

### FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 10,651,000 (89%)	CD: 6,833,000 (64.2%)	Major Chain: 5,843,000 (48.8%)
Singles: 1,316,000 (11%)	Cassette: 3,801,000 (35.7%)	Chain: 1,449,000 (12.1%)
	Other: 17,000 (0.1%)	Independent: 1,457,000 (12.2%)
		Rack: 3,217,000 (26.9%)

ROUNDED FIGURES

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

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

**CLAPTON 'CREAM' ON POLYDOR**  
Polydor brings the "cream" of **Eric Clapton's** music to the U.S. March 7 with the 19-track CD compilation "Cream Of Clapton." Re-mastered tracks exclusive to the U.S. configuration include "Blues Power," "Let It Rain," and "Hello Old Friend." (A U.K. version of the title was released in 1994.) Polydor also plans a May release of "The Very Best Of Cream," a remastered 20-track compilation, which hit the U.K. in late January.

**HARRISON SUES EX-BIZ MANAGER**  
**George Harrison** and his publishing and film production and distribution companies, **Harrisongs Ltd.** and **HandMade Films Ltd.**, have filed suit against his former longtime business manager **Denis O'Brien**. In the action, filed Jan. 20 in Los Angeles Superior Court, Harrison alleges that since 1973, fraudulent and negligent conduct by O'Brien financed "a lavish international lifestyle" for the manager, while exposing the musician and his firms to losses of at least \$25 million. Neither O'Brien nor his attorneys could be reached at press time.

**ALLIANCE ADDING NEW LABEL**  
**Alliance Entertainment Corp.** is on the verge of acquiring **Sound Solutions**, a budget label with offices based in Somerset, N.J., and Montreal. The two companies have huddled numerous times over the past four years, but this is the closest the two have been to making a deal, say people familiar with ne-

gotiations. If the deal goes through, **Sound Solutions** would join **Concord Jazz** and **Castle Communications** in Alliance's growing portfolio of budget labels.

**P'GRAM: NO 'PRISCILLA' PPV**  
**PolyGram Video**, seeking even greater support from retailers, is slamming shut the pay-per-view window on Golden Globe nominee "The Adventures Of Priscilla, Queen Of The Desert," due in stores April 4. It's the first time a movie of this stature will have no PPV exposure, says senior VP **Bill Sondheim**. Sales of key titles have gained 15% since PolyGram began postponing PPV until 90 days after cassette release. Can it do better? "We're about to find out," Sondheim says.

**GRAHAM TO NEW SONY PUB POST**  
Look for **Sony Music Publishing** to soon officially acknowledge the appointment of **Jody Graham** as exec VP, a new position at the company. Formerly a partner at the New York entertainment law firm of **Manatt, Phelps & Phillips**, Graham will report to **Sony Music Publishing** chief **Richard Rowe**.

**McPHERSON TO W/C IN L.A.**  
**Kenny McPherson**, **Warner/Chappell Music** senior VP creative, shifts from his post in New York to the publisher's home base in Los Angeles starting about Feb. 15, with VP of creative **John Titta** filling McPherson's shoes in New York.

**PAUL MARSHALL LAW FIRM MERGES**  
**Paul Marshall**, longstanding powerhouse music industry attorney, says the New York law firm of **Marshall & Bomser** will merge, effective April 1, with **Solovay & Edlin**. With the move, M&B will combine its music activities with a nonmusic firm that has dealt in financing, corporate planning and structuring, taxes, real estate, and litigation. **Alan Bomser** becomes a partner in the new New York-based company, **Solovay, Marshall & Edlin**, along with a transfer of **Marshall & Bomser** staffers. Marshall has been a senior partner in his firm since 1957.

**THE MANGO 'EXEC' WHO WASN'T**  
In a Jan. 24 **Rockbeat** column concerning a controversial incident involving the **Long Island, N.Y.**, police, the **Village Voice** characterized one **Lister Hewan-Lowe** as an "executive" who was "in charge of Mango, a division of **Island Records**" in 1975. However, top officials at **Mango** and **Island** have long made clarifying statements to the press that **Hewan-Lowe** "had no title whatsoever" during the period some two decades past when he worked there as a staffer. As **Island** chairman **Chris Blackwell** explained in a formal statement issued Jan. 13, 1984: "At no time was **Lister Hewan-Lowe** an officer of **Island Records Inc.** nor was he ever president or vice president of **Island Records Inc.** nor **Mango Records**."

## Arista Sweeps: 'Creep' To 'Country'

**FOR THE SECOND WEEK IN A ROW**, one distributing label is No. 1 on four different singles charts. This sweep comes to you courtesy of **Arista** and its **LaFace** and **Bad Boy** imprints. On the **Hot 100**, **TLC** is on top for the second week running with "Creep." On **Hot R&B Singles**, **TLC** holds off **Brownstone** and **Soul IV Real** to hang on for the ninth consecutive week with "Creep," making it the longest-running R&B No. 1 since **R. Kelly's** "Bump N' Grind" held sway for 12 weeks last year.

Arista's domination continues on **Hot Country Singles & Tracks**, even though **Alan Jackson's** late-blooming "Gone Country" slips to No. 2. Not to worry, his place is taken by label mate **Pam Tillis**, who moves 2-1 with "Mi Vida Loca (My Crazy Life)." That gives Arista the top two on the country chart—and the top two on **Hot Rap Singles**, where the **Bad Boy** label takes charge. "Big Poppa/Warning" by the **Notorious B.I.G.** is No. 1 for the second week, while "Get Down" by **Craig Mack** is bulleted at No. 2, primed to take its place.

Arista's chart mastery recalls two other times in history when one label was so prominent. At the end of 1968, **Motown** held the top two positions on the **Hot 100** for six weeks in a row. For four of those weeks, **Motown** captured the top three, and at one point the label was responsible for half of the top 10. In 1978, **RSO** had an unprecedented six No. 1 singles in a row on the **Hot 100**, accounting for 21 uninterrupted weeks at the top. Before the year was over, the label had three more No. 1 hits, plus the year's best-selling album, "Saturday Night Fever."

Back to "Creep" for just a moment: Leave it to **William Simpson** of Los Angeles to discover that the single contains the least number of combined artist/song-title characters (eight) for a No. 1 single since "Weak" by **SWV**, the

all-time champ with a mere seven. "Creep" is tied with "Babe" by **Styx** for second place. If anyone ever beats **SWV**, it would have to be something like "U" by some guy who just uses a one-character symbol.

**YOU KNOW YOU'RE A REDNEX WHEN:** Until now, only four Swedish groups have been No. 1 in America: **Blue Swede**, **Abba**, **Roxette**, and **Ace Of Base**. But a fifth is poised to take its place at the top: **Rednex** is No. 1 in the U.K. with "Cotton Eye Joe" for the third week. The single is being issued in the U.S. on **Battery Records**, a new label from the folks at **Jive**.

**HOLDING PATTERN:** The **Chart Beat** mailbag was overflowing this week. **Rob Durkee** of **Premiere Radio Networks** points out that **Jamie Walters** is the 13th artist to bring a song called "Hold On" to the **Hot 100**. For the curious, the others were (in chronological order): **the Radiants**, **the Rascals**, **the Sons Of Champlin**, **Wild Cherry**, **Triumph**, **Ian Gomm**, **Kansas**, **Badfinger**, **Santana**, **Donny Osmond**, **Wilson Phillips**, and **En Vogue**. Of the 13 different "Hold Ons," **Wilson Phillips** had the biggest hit (No. 1) and **En Vogue** the second biggest (No. 2).

**Durkee** adds that the 14th "Hold On" could be here sooner than later, if **Tanya Blount's** "Hold On," No. 66 on **Hot R&B Singles**, crosses over to the **Hot 100**.

**MORE MAIL:** **Peter J. Baker** of Milwaukee writes that **Madonna's** "Take A Bow" is her 23rd top five single. That's the most for any female artist in chart history. **Diana Ross** ranks second with 22 (counting her recordings with the **Supremes**), and **Janet Jackson** is in third place with 16.



by Fred Bronson

GETTING  
THERE  
IS THE  
COMMITMENT.

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IS THE  
REWARD.

**SARAH McLACHLAN**  
FUMBLING TOWARDS ECSTASY  
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MUSICAL  
PERFORMANCE

**ON TOUR**

- |                        |                        |
|------------------------|------------------------|
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| 3/3 Universal City, CA | 3/22 Washington, DC    |
| 3/4 Tempe, AZ          | 3/24 Atlanta, GA       |
| 3/5 San Diego, CA      | 3/25 St. Louis, MO     |
| 3/7-8 Denver, CO       | 3/27 Buffalo, NY       |
| 3/10 Austin, TX        | 3/29 Chicago, IL       |
| 3/11 Dallas, TX        | 3/30 Minneapolis, MN   |
| 3/12 Houston, TX       | 4/1 Salt Lake City, UT |
| 3/13 New Orleans, LA   | 4/3 Seattle, WA        |
| 3/15 Indianapolis, IN  | 4/4 Portland, OR       |
| 3/16 Ann Arbor, MI     | 4/5 Bellingham, WA     |
| 3/17 Upper Darby, PA   |                        |
| 3/18 New York, NY      |                        |
| 3/20 Portland, ME      |                        |

A REMARKABLE CAREER  
HAS JUST HIT ITS STRIDE.

**ARISTA** **NETTWERK**

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# Just because she makes it look easy, doesn't mean it is.



Just about every time she opens her mouth, she gets a No. 1 hit. "TAKE ME AS I AM." "PIECE OF MY HEART." And "WILD ONE," her *debut single*, which stayed at No. 1 for four weeks — a distinction no female country singer has achieved since 1964.

When she's not getting nominated, she's winning awards, like the Academy of Country Music's "Top New Female for 1994."

All the big TV and Cable networks invite her to make appearances on their shows (Mr. Letterman likes her so

much that she's appeared twice.)

Easy? It might have something to do with playing 148 dates in 44 states (and across the world), making videos that went No. 1 at CMT and TNN (that's in the US and Europe) and winning over enough fans to be certified Platinum in both the U.S. and Canada.

Oh yeah, did we mention she's also a really nice person?

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