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Atlantic Promises 'Only Everything' For Hatfield  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 21, 1995

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 see page 28

## Geffen Records Enjoys Best Year Label Thrives Though Chairman To Exit

BY CRAIG ROSEN

LOS ANGELES—When David Geffen's contract with MCA expires in mid-April, he will walk away from the

Geffen and DGC had a total of 28 albums chart on The Billboard 200 in 1994, compared to a total of 18 in 1993.

Says chairman David Geffen, "Every year has been a good year.

gust & Everything After," which has sold more than 3.9 million copies to date, making it the fourth best-selling album of the year, according to SoundScan.



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GEFFEN



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company that bears his name, just as it is enjoying its biggest success to date. In 1994, Geffen Records scored the best year in its 15-year history, grossing \$505 million worldwide.

Geffen, which includes spinoff imprint DGC, accomplished the feat with only 33 titles released in the U.S., 24 of which were issued internationally. By comparison, in 1990, when the label also released 33 titles, it grossed \$225 million.

Since 1986, we haven't had a bad year. We had a great year in '91, but this was an even bigger year. This is the first time we have cracked \$500 million."

Leading the Geffen charge was Counting Crows' debut album, "Au-

Geffen attributes some of the label's success to its switch in 1991 from WEA to Uni Distribution in the U.S. and to BMG overseas.

"For us, we have done better

(Continued on page 81)

## Shops Worry About Singles Sales Drop

BY ED CHRISTMAN

NEW YORK—With singles sales declining by 10.6% last year to about 99 million units, retailers are worried that they are losing their best tool for attracting teenage music buyers.

Lou Dennis, senior VP of sales at Warner Bros., says, "If the single slips away, it will not be good for the industry. We all started buying music by buying singles and then graduated to albums."

One of the main reasons singles sales are decreasing is the overall decline of the cassette configuration. Last year, cassette album sales declined 8.2%, while CD album sales increased by 21% over 1993.

Russ Solomon, president of West

(Continued on page 85)

## Omnium's Garmarna Updates Age-Old Swedish Folk Sound

BY MELINDA NEWMAN  
 and MIRANDA WATSON

NEW YORK—Americans are accustomed to the Anglicized stylings of such Swedish exports as Abba, Roxette, and, most recently, Ace Of Base. But Garmarna, a Swedish quintet that filters traditional folk songs through rock sensibilities, hopes there also is an audience for its home-grown music.

In Garmarna's world, distorted guitars collide with lutes and hurdy-gurdies, merging the past and present. The result is music with a bracing starkness that belies traditional folk warmth but bristles with energy and crispness.

Vocalist Emma Härdelin's strik-

ing, crystal-clear vocals, in her native language, feature a Nordic lilt that soars over the haunting melodies, providing light contrast to the dark moods of Garmarna's music.

In late November, Minneapolis-based Omnium Recordings released the band's second album, "Vit-trad," in the U.S. through Flying Fish Distribution. Omnium Recordings head

Drew Miller learned of the band last April when he read a review of "Vit-trad" posted on the Internet by Cliff Furnald, DJ at commercial-free WPKN, Bridgeport, Conn., and a columnist for College Media Journal. Furnald first heard of the band four years ago through a Swedish pen pal

(Continued on page 81)



GARMARNA

## A&M Hoping 2nd Arden Set Is U.S. Success

BY LARRY LEBLANC

TORONTO—A&M Records is banking on Jann Arden's sophomore release "Living Under June" to provide the Canadian singer/songwriter with a U.S. breakthrough.



ARDEN

Although the artist's first release, the Ed Cherney-produced "Time For Mercy," earned critical acclaim for Arden and strong sales in Canada, it failed to get significant recognition in the U.S.

Augmented by several videos, a

(Continued on page 30)

## A\*Vision, Hersch Shift To Warner

BY SETH GOLDSTEIN

NEW YORK—A\*Vision Entertainment, the video and television subsidiary of Time Warner's Atlantic Group, has been repositioned—and its president, Stuart Hersch, elevated.



HERSCH

Effective March 1, A\*Vision becomes WarnerVision Entertainment, a division of Warner Music U.S. Hersch, who retains his post, also becomes one of three Warner Music executive VPs reporting to president/COO Mel Lewinter. His task will be

(Continued on page 84)

## HEATSEEKERS

RCA's Lari White Sees  
 No. 1 'Wishes' Come True

SEE PAGE 19

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# Spanish FM Powers Into NYC Top Five

## Fall Arbs Also Show Strong Gains For KKBT In L.A.

■ BY PHYLLIS STARK

NEW YORK—WSKQ-FM New York, the Spanish-language station that recreated itself into high-energy dance outlet "Mega 97.9" last summer, is enjoying a big payoff in the fall Arbitron ratings.

The combination of a youthful, personality-intensive presentation, a more hit-driven music format peppered with some English language artists like Janet Jackson, and a major marketing campaign helped propel the station from No. 15 in the market last spring to a tie for No. 5 with top 40 WHTZ (Z100) in the latest ratings. In just a year, the station has rocketed from a 3.0 12-plus audience share to a 4.2 share.

This is not only the station's best ratings ever, it is the highest share a Spanish station has achieved in New York in recent memory.

WSKQ's gains have been partly the result of WQHT (Hot 97)'s evolution from a Hispanic- and African-American-targeted dance station to a hip-hop station focused on the black audience. But WSKQ-FM's success has not come at the expense of Hot 97, which is No. 2 in the market and has added a full share point (3.8-4.8 12-plus) in the last year. In the latest book, WQHT is just a tenth of a share away from the market leader, oldies WCBS-FM, which was up 4.3-4.9 from the summer.

Adult contemporary WLTW, New York's top station just three months ago, was off 4.9-4.4 from the summer to take fourth place in the latest book. Z100 dipped 4.6-4.2, descending from second to fifth place. Also posting a decline was top 40/adult WPLJ, which was off 4.5-3.8 from the summer, dipping from No. 3 to a three-way tie for eighth place with R&B WBLS (4.1-3.8) and rival WRKS, which dropped from sixth to 10th place with a 4.2-3.8 setback.

Executives at WRKS' new owner, Emmis Broadcasting, are hoping the station's New Year's Day format flip from mainstream R&B to R&B adult, its new positioner "smooth R&B and classic soul," and its recently unveiled television advertising campaign featuring Barry White, Luther Vandross, and Anita Baker will help turn around that station's ratings slide.

Meanwhile, WSKQ's success seems to have hurt Spanish WADO, which dipped 2.1-1.7 from the summer. Elsewhere in New York, adult standards WQEW dipped from its high of 2.1 last summer to 1.3 this time around.

In Los Angeles, the big news was R&B

KKBT, which jumped 3.2-3.8 from the summer, good for a seventh-place finish. While Spanish KLAX (5.4-5.6) remained on top there, rivals KLVE and KXED came on strong, rising 2.5-3.0 and 1.0-2.2, respectively.

Following KLAX, Los Angeles' top 10



stations were top 40/rhythm KPWR (5.4-5.5), news/talk KFI (4.7-4.6), modern rock KROQ (4.6-4.5), top 40 KIIS-AM-FM (4.0-4.1), AC KOST (3.8-4.0), KKBT, oldies KRTH (3.9-3.8), AC KBIG (flat at 3.6), and N/T KABC (3.7-3.2).

At KIIS, new afternoon host Chuck "the Nastyman" Nasty came on strong, taking that daypart from a 3.9 to a 4.6 share.

Meanwhile, KCBS-FM, the first '70s

oldies station to attract national attention, scored a disappointing 2.9-2.4 loss in Los Angeles. Classical KKG0-AM-FM also had a disappointing quarter with a 1.9-1.3 slide.

In Chicago, R&B WGCI-FM was finally bumped out of the No. 1 position it has occupied since last winter by N/T WGN. WGCI is off a full share point (7.3-6.3) from a year ago.

That station's troubles were compounded by the renewed health of R&B adult WVAZ (V103), which rose 3.5-4.3 from the summer, and its new sister station, R&B WJPC-FM, which was up 1.5-2.3.

Also struggling in the latest book was modern rock WKQX (Q101), which dipped 4.3-3.6 from the summer, moving from fourth to eighth place overall.

Also of note in Chicago, classical WNIB rose 1.1-1.9, while '70s oldies station WYSY was off 2.4-1.8.

For complete ratings information on the first 13 markets released by Arbitron, see listings on page 72.

# Brit Awards Hope To Raise Global Profile With Broad Array Of Acts

■ BY JEFF CLARK-MEADS

LONDON—This year's Brit Awards nominations contain a wider representation of creativity than they ever did, something that organizers hope will boost the presence of U.K. talent abroad.

The awards ceremony will be televised in at least 26 countries, according to Brits chairman Rob Dickins.

As an example of the event's broad array of artists, Dickins points to the nominations in the best British group category that contains the best of the old in Pink Floyd—who had "a banner year last year," says Dickins—and the best of the new in Blur. Eternal, M People, and Oasis.

"There's a new confidence about British music that is now manifesting in the artistic and business communities—and it's the same across every genre," says Dickins. "The Brits this year are not just about the NME-indie thing or Take That; it's about everything."

The Brits nominees are selected by an

academy that consists of record executives, retailers, journalists, music publishers, and other industry professionals. Their choices this year have left Dickins particularly pleased with the success of brand new acts; most notably, Eternal and Oasis have each received four nominations on the strength of debut albums.

Dickins acknowledges, though, that the Brits '95 is not an indication that all aspects of British creativity are at their zenith. "There are some categories where we need more choice. We need more British females and, perhaps, more British males. But these things are cyclical, and their time will come."

The shortage of new women artists to excite the voting academy is apparent in the appearance of perennial nominee Kate Bush in the British female category again this year, although she is alongside Des'ree, Michelle Gayle, Eddi Reader, and Lisa Stansfield.

Dickins says he remains excited about  
(Continued on page 85)

## THIS WEEK IN BILLBOARD

### RINGING IN THE REGISTERS IN CANADA

Strong music sales for the end of 1994 made it a jubilant Christmas for retailers and label executives. Big sellers included discs by Pearl Jam and the Beatles. Canadian correspondent Larry LeBlanc has the story.

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### FINAL LOOK AT '94 MUSIC SALES

WEA maintained its lead as the top U.S. music distributor in 1994, according to SoundScan's market-share data, which is analyzed on page 54. And on page 57, Billboard presents the complete SoundScan list of the year's best-selling albums and singles.

### COMPLETE CLASSICAL GRAMMY NOMINEES

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# Officium

"The Record Of The Year"

*CD Review*

"One Of The Fastest Selling Non-Pop Albums"

*L.A. Times*

"This May Be ECM's Biggest Success Since  
Keith Jarrett's 'The Köln Concert'"

*International Herald Tribune*

"The Latest Recording To Catch Fire With  
The Record-Buying Public"

*Chicago Tribune*

"Move Over, Monks!"

*New York Observer*

"The Next Blockbuster"

*Classic CD*

"An Overnight Sensation"

*Chicago Sun-Times*

"Sold As Fast As The Salesmen Could Count The Money"

*Washington Post*

"Remarkable" *CD Review*

"Mesmerizing"

*San Francisco Examiner*

"Believe the hype"

*Chicago Sun-Time*

"Dazzling" *Washington Post*

"One of the year's best  
releases" *Chicago Tribune*

"The most beautiful and  
hypnotic music of the  
year" *GO*

"The age of faith is here to  
stay" *Interview*



"Extraordinary"

*Los Angeles Times*

"Haunting"

*New York Daily News*

"Truly sublime" *Pulse*

"Fascinating" *Stereophile*

"Powerful"

*San Francisco Chronicle*

"Enchanting" *Gramophone*

"Excellent performances"

*New York Times*

"Richly rewarding"

*Baltimore Sun*

## ECM

"The label itself is a work of art." *Jazziz*

## When Paying Tribute Doesn't Pay: Too Many Salutes, Too Few Sales

■ BY ERIC BOEHLERT

NEW YORK—How much tribute is too much tribute? With a glut of sluggish-selling tribute records flooding the marketplace, that is the question the industry is pondering.

Paying homage to influential talent, singing their praise through interpretations, and recalling giants who blazed artistic trails, tributes have stood as an important and welcomed cornerstone of the music business. The question now seems to be, when does it become a case of too much of a good thing?

"It's really been done to death," says John Artale, buyer for the 145-store Carnegie, Pa.-based National Record Mart, voicing a concern echoed by representatives at labels and radio. All are worried that, in just 18 months, consumer reaction to a new tribute project has gone from "Oh, cool!" to "Oh, not another."

"I think consumers are amused by them," says Artale. "They pick them up and look at them [in the stores.] But then they're right back in the rack."

SoundScan sales data seems to bear Artale out (See box, page 83). Of the major-label tribute releases in the past 18 months, just one sold

more than 1 million copies, while one other reached the 500,000-unit plateau; both were released in 1993. None of 1994's many entries approached that success rate.

But the tribute trend shows no sign of abating. Due this year are all-star tip-of-the-hats to Led Zeppelin (Atlantic), the Beatles (Liberty), Blondie (London), Leonard Cohen (A&M), Buddy Holly (Decca), and Harry Nilsson (Music Masters; a charity effort), among others.

Although he agrees that tribute saturation has been reached, Michael Krumper, director of product development at Atlantic, remains bullish about the label's upcoming Led Zeppelin record. "People know every one of these songs; I expect [cuts] to be all over the radio," he says.



HENDRIX

### A COMMON THREAD

Why the slew of albums now? The easy, two-word answer might be "Common Thread." Giant's multi-  
*(Continued on page 83)*

# Sony States Case For DVD At CES Toshiba Tells Its Side; Studios Sit On Fence

■ BY MARILYN A. GILLEN

LAS VEGAS—As more details emerged about the two new digital videodisc formats at the Winter Consumer Electronics show here Jan. 6-9, the film and electronics industries remained undecided about which of the competing formats to support.

The showdown pits CD co-developers and licensors Philips and Sony against Japanese electronics company Toshiba and U.S. entertainment company Time Warner. Each partnership is proposing a separate standard for development of the digital videodisc or DVD (Billboard, Jan. 10). These discs greatly increase the quality and amount of audio and video that can be stored on a single 5-inch optical disc, allowing for such possibilities as the inclusion of a full feature-length film with multiple-language soundtracks on a single CD, or alternately, the inclusion of a recording artist's back catalog on the same disc as a new album.

In contrast to the existing Video CD format—which is based on the MPEG-1 video compression/decompression standard—DVD is based on the advanced MPEG-2 standard for compressing audio and video information. Where Video CD can accommodate 74 minutes of information

(meaning a film likely needs two discs), DVDs will at a minimum handle almost twice that much; where Video CD offers video quality below that of VHS, DVD will equal or exceed laserdisc, according to its developers.

The two DVD proposals diverge, however, on several key issues, notably capacity (135 minutes for Sony/Philips vs. 180 minutes for Toshiba/Time Warner) and method of production (single-sided vs. double-sided, respectively).

At CES, Sony demonstrated its format and hosted ongoing private demos in a suite off-site. While Toshiba was present to discuss its format, no prototypes were on display.

"This new format . . . will permanently alter the home video market,

and do for Hollywood and the filmed entertainment business what the CD did for the music industry," said Sony Corp. of America president/CEO Michael Schulhof in his CES keynote.

But while they are sold on the idea of a next-generation videodisc, the major film studios are still on the fence as to which of the competing proposals to endorse. Preparing for the arrival of the technology, the movie industry formed a committee to study DVD.

Support from the movie community will be key to the success of one proposal or the other, as home video applications are an early focus. Executives from the film industry were unavailable for comment at press time.

*(Continued on page 83)*

## Sony MiniDisc, Philips DCC Downplayed At Winter CES

■ BY PAUL VERNA

LAS VEGAS—Undermined by a shortage of consumer interest and overshadowed by multimedia news, Sony's MiniDisc and Philips' DCC received little attention at the Winter Consumer Electronics Show here, just two years after the two digital audio formats were launched.

The low profile of both configurations—especially DCC—reaffirmed the widespread belief that neither one has taken off the way its developer intended. The Electronic Industries Assn. is not releasing figures on MD and DCC sales.

MiniDisc appears to have the edge over its competitor, thanks in part to Sony's success in tailoring the product to such niche markets as the broadcast, auto, and computer sectors.

In fact, among Sony's MD-related product announcements at CES was a data unit capable of storing 140 MB of memory. That device, the MDH-10, is geared toward the laptop, notebook, and subnotebook computer user. Scheduled to hit the market in February at a suggested retail price of \$699.95, it is compatible with Windows and Macintosh computers and can be used to play music.

Also on the new product front, Sony displayed a prototype of an MD speech recorder that will allow up to 148 minutes of continuous, voice-activated recording in the mono mode. The unit comes with a built-in microphone and speaker.

Further visibility for MD came from Sony Corp. of America president and CEO Michael Schulhof, who mentioned the format in his CES keynote address in the context of "all-digital entertainment."

Although there was not an abundance of MD hardware at CES, Sony claims that 15 manufacturers are producing units, including Aiwa, Denon, Goldstar, RCA, and Sharp. Mark Viken, VP of marketing for audio at Sony Electronics, told Billboard, "We're pleased. We're hitting the expectations we have for MD at this point." But he did not elaborate on software or hardware statistics for the fledgling configuration.

On the DCC front, Sheryl Feuerstein, executive director of DCC Group Of America, admits that "it is no secret that [DCC] has not taken off as we had expected or hoped." But she insists that the configuration requires "a long-term commitment, and everybody is still committed to

*(Continued on page 83)*

## Internet Pays Off For Holland's EMI Music Label

■ BY WILLEM HOOS

AMSTERDAM—EMI Music-Holland is claiming to be the first European major-record company with a site on the global computer network Internet, although other labels look likely to follow close behind.

Since Dec. 23, the company has had its own site on the Internet through a World Wide Web server. Internet users in Benelux can access updated Dutch-language information on national and international EMI acts through the site, which is likely to become the location for information about other EMI acts from continental Europe.

EMI says the site is already proving to be a valuable promotional tool which it hopes will lead to increased awareness of its acts.

A number of bands, including Swiss duo Yello, as well as many U.S. labels, already have their own "web" sites.

EMI Music-Holland's service program on the Internet features 31 acts, including 15 international pop, rock, and jazz acts such as the Beatles, the Beastie Boys, Chet Baker, Joe Cocker, Megadeth, Queensryche, and Frank Sinatra. Also involved are 10 local pop and rock acts such as Jan Akkerman, Hans Dulfer, Claw Boys Claw, André Hazes, Robert Long, and Rob de Nijs, and six international classical acts such as Thomas Hampson, Barbara Hendricks, and Mariss Jansons.

There's also information on a Dutch-language version of the British-made Musical Trivial Pursuit game.

Each act is represented by at least two pages of information, including a short introduction, artwork (album covers, press photographs, etc.), biography,  
*(Continued on page 79)*



**It's Platinum—No Fiction.** Accepting a platinum sales award from MCA Records for the soundtrack to his motion picture "Pulp Fiction" is writer/director Quentin Tarantino, who selected the songs. Pictured, from left, are Al Teller, chairman/CEO, MCA Music Entertainment Group; Kathy Nelson, senior VP/GM, MCA Soundtracks; Lawrence Bender, co-executive album producer; Tarantino; Richard Palmese, president, MCA Records; and Karyn Rachtman, co-executive album producer.

# Ga. DA Issues Warning About Explicit-Music Sales

■ BY EILEEN FITZPATRICK

As the result of a lawsuit filed by the parents of a 10-year-old boy, the Douglas County, Ga., district attorney will now be taking a closer look at the sale of sexually explicit music to minors.

Although the lawsuit was dismissed on Jan. 3, Douglas County District Attorney David McDade has warned retailers to evaluate their inventories and selling procedures to avoid further parental complaints.

In the lawsuit filed against Backstage Discount Music Inc., Robert A. and Lorraine Hendricks claimed their son was sold 95 South's "199Quad 1994" and Ice-T's "The Classic Collection" without their per-

mission. The latter album carried a parental-advisory sticker. According to the suit, both albums contain lyrics "that depict, suggest, and detail sexual activity and conduct."

Backstage Discount Music operates six stores in Douglasville, a suburb of Atlanta.

The Hendricks sent their son, unescorted, into several other stores to purchase titles by Luke, Dr. Dre, Green Day, and the 69 Boys.

Retailers cited in separate filings included Wal-Mart, Kmart, and Blockbuster Music.

The suits were filed Dec. 5 in Douglas County Superior Court and sought compensatory and punitive damages totaling \$25 million.

McDade says he persuaded the

Hendrickses to drop all the suits after promising that his office would conduct an investigation.

"I told Mr. Hendricks that his credibility and moral indignation would be questioned because of the \$25 million," McDade says. The DA also told the couple that the multiple suits would hinder his office's investigation of the alleged problem.

McDade says that as a result of the Hendricks' complaint, his office is in the process of contacting each of the retailers involved to urge them to find a way to monitor their policies on sales to minors.

"If we got more complaints, I would consider criminal prosecution," McDade says.

Under section 16-12-103 in the Offi-

cial Code of the State of Georgia, it is a crime to sell or loan sound recordings with sexual or explicit content to a minor. The definition of what is sexual or explicit material is determined by the court.

After meeting with McDade, Backstage Music president Alan Levinson says the chain has pulled copies of Luke's "In The Nude" and "Sh--t On My Mind."

"I don't need to sell them, and morally maybe we shouldn't," says Levinson. "On the other stuff, we'll have to be more careful."

Levinson also has informed all his managers to use discretion in selling questionable albums to minors, whether they are stickered on not.

*(Continued on page 79)*

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# Commentary

## Multimedia Will Benefit Artists, Labels

BY JOSH WARNER

Everyone knows the age of interactive multimedia is not only around the corner but on our doorstep. As the hardware giants battle for "road rights," key alliances have been occurring within the software industry. Most major entertainment companies now have in-house divisions to exploit their creative properties through the various emerging "platforms"—whether they be video games, personal computers, CD-ROM, or online. These companies are also linking with technology partners that can speed up the development and exploitation of their properties.

The question in the new multimedia age is whether or not we'll be able to keep pace with the technology. In several short years, the passive couch potato will be a couch commando with 500 available channels and the help of an interactive "digital" guide. The newly transformed commando will be able to shape his or her entertainment, not to mention education and medical services, with the sound of a voice or the touch of a finger to a screen.

The arrival of the multimedia age will be a boon to the entire entertainment industry, especially Hollywood. Five hundred channels is dead air until Hollywood fills it, and right now the town is in a tizzy to do just that. But what about the music industry's role in the new media age? How will recording artists and the art of music be affected by the rapid changes taking place?

Up until now, music has been the skeptical stepchild of the multimedia age, sharing a backstage of exploding bombs and gunfire in popular video-game titles. But that is rapidly changing with the growth of more adult platforms like CD-ROM, 3DO, and CD-i. The content is clearly growing up along with the hardware, and although games and education remain the main fare of interactivity, music is becoming a more important member of the multimedia mix.

Multimedia titles featuring artists like Eric Clapton and Billy Ray Cyrus are filling a small market niche while consumer demand for hardware catches up. And catch up it will. At the beginning of 1993, fewer than 500,000 CD-ROM players had seeded the market. By 1996, forecasters expect that number to be more than 16 million.

Cash registers are ringing for the leisure-time leaders and the creatives who fill the new entertainment pipeline. But with the potential for profit comes responsibility.

Record companies are quickly going beyond the mining and matching of existing content and developing original properties tailor-made for specific audiences and delivery systems. Recording artists are being asked to work hand-in-hand with their record company's multimedia divisions in developing new material for new media platforms.

Record companies will have to be particularly sensitive to what is uncharted territory for many recording artists, especially because of the mix-and-match nature of interactivity. Interestingly, some parallels may be drawn to the development in the early '70s of the practice of remixing songs to suit a particular radio format. But there are very few other precedents, and some artists will be more comfortable with this new world than others.

Visionary artists such as Todd Rundgren, Peter Gabriel, and David Bowie have been experimenting with multimedia, and more artists will be lured into this exciting new territory as technological advances improve the graphic quality and mixture of text, audio, and video. It is this post-Nintendo generation of younger artists who will ultimately determine music's role in the new multimedia age, and they give us reason to



**'In the multimedia workshop, everyone works together.'**

Josh Warner is head of New York-based Josh Warner Management.

be optimistic. Whenever significant technological change occurs, the new tools that become available are usually picked up by the young. It is just that now the tools are much more powerful than a better-sounding guitar, and if used correctly they will irrevocably change the music industry as we now know it.

For many new media visionaries, CD-ROM and other platforms are a successful yet transitional technology until true interactivity can occur. That day will arrive when the new media alliances install optical fibers to upgrade the delivery capacity of their ca-

ble systems to allow for real two-way interaction with few boundaries.

For musicians and the music industry, the effect will be as monumental as the impact of radio. But unlike the advent of radio, artists in the multimedia world will be able to send as well as receive data to and from a potential audience of millions. This means a band could shoot a video and send it out over the new media highway and have a reaction—positive or negative—almost immediately. The past year has seen artists experiment with online concerts and making samples of their work available online. The opportunities and impacts are limitless, and like the telecommunications industry, those who take advantage of this new world are most likely to prosper.

Art in the multimedia age will also evolve as the world changes, but the fundamentals driving creative expression will not. It will still be four kids with guitars in a basement. It will just mean they will have better tools and more places to go with what they create. If we're lucky, the access that new media creates will "democratize" art, thereby putting a premium on lasting creative expressions.

Whatever the future, content providers will increasingly look to music makers and marketers to improve their offerings. We must contribute now rather than later—not only for the sake of commerce, but for the opportunities for art. Because in the multimedia workshop, everyone works together—musicians, filmmakers, animators, programmers—and that is the best future of all.

## LETTERS

### DEFENDING WHITNEY HOUSTON

I was surprised to see the article in the Dec. 10 issue of Billboard referring to Whitney Houston's performance six years ago in the 1988 Nelson Mandela 70th Birthday Tribute from Wembley Stadium. I was the producer of that show.

After the event, which the anti-apartheid movement and Mandela still claim was highly influential in securing his release, the British press picked on Houston and fabricated a number of extremely damaging stories. First, the papers claimed that Houston had said she would not perform in front of an image of Nelson Mandela. I have to say that she was never asked. I had scheduled her performance to go on at nightfall, and had consequently lowered the lights behind her set, making it impossible to have any form of backdrop. This is how Stevie Wonder played, as well as Dire Straits and Eric Clapton, who were not criticized by the press. The stage set was still full of anti-apartheid messages, amongst which Houston was happy to perform.

The second story created is that she would not give any of her time to Wonder when we had to reschedule his performance due to the loss of his DAT recorder. This is also untrue. I rescheduled Wonder's performance to go on after Houston and requested that Houston give up some of her time and allow Wonder's band to use her equipment so that we would not have to change the set, which Houston agreed to

without hesitation. At the same time, I asked that Dire Straits lose a couple of minutes of their slot to accommodate Wonder, which they also did without hesitation.

I hope this sets the record straight once and for all.

Tony Hollingsworth  
 Chairman of Tribute  
 Producer of Nelson Mandela's  
 70th Birthday Tribute

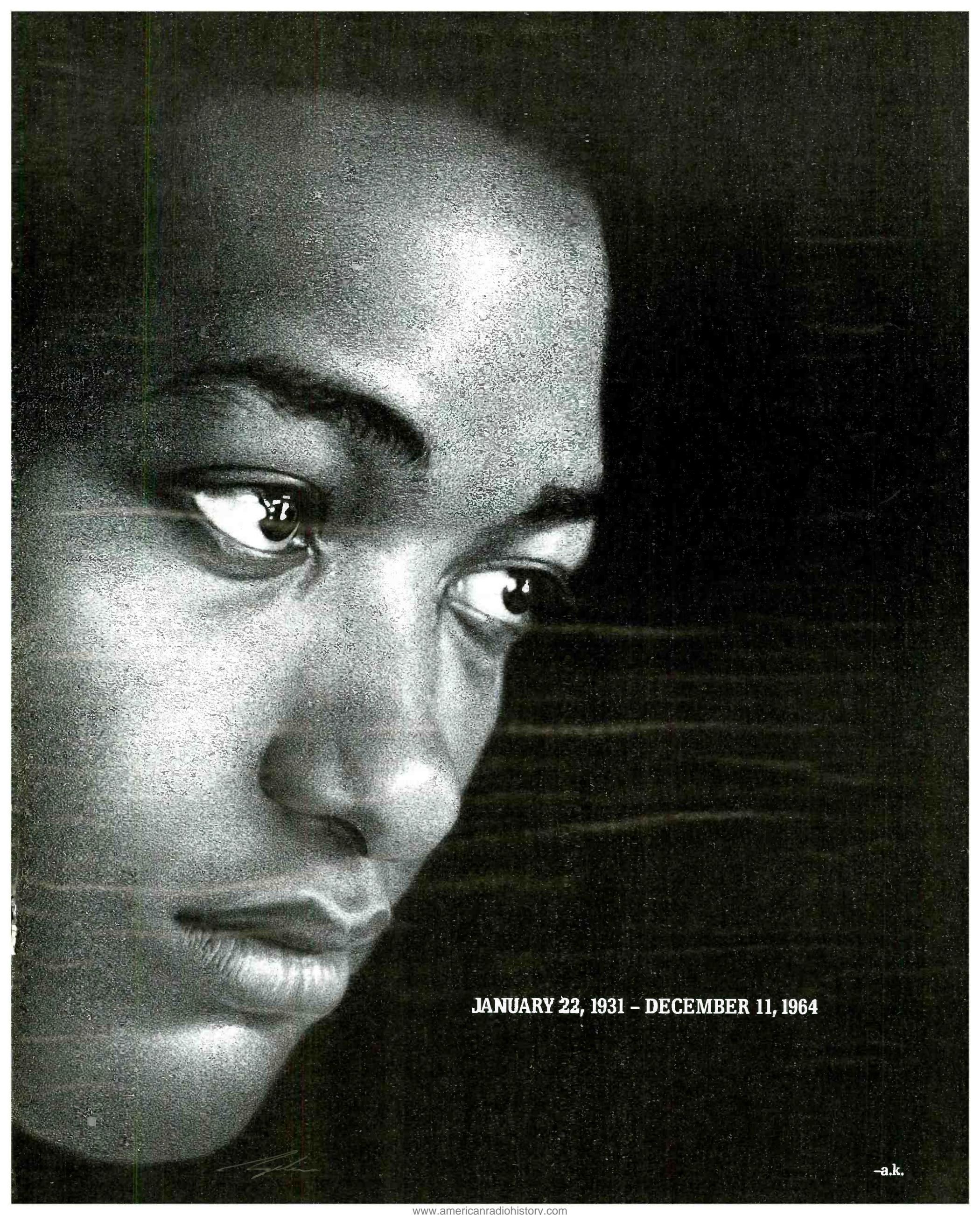
*Billboard replies: The story, headlined "Houston's 3-Show Tour in South Africa Draws Fire," was filed from our Johannesburg bureau and was mainly concerned with recent events in that country. Reports of incidents at the 1988 London concert cited in the article were principally from Time and People magazines, as attributed in the article. If any details of the earlier reporting were inaccurate, Billboard sincerely regrets their republication.*

### THANKS FOR UNBIASED ARTICLE

I have just finished reading Eric Boehlert's article "Atlantic's STP Cracks Album Rock Tracks Record" (Billboard, Jan. 14, 1995) and wanted to thank you for an unbiased article that reflects some intelligent thought with regard to the band and their music.

Steve Stewart  
 Stone Temple Pilots Manager  
 Steve Stewart Management  
 Santa Monica, Calif.

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



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# Artists & Music

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## With Profile Boost, Hatfield Readies 2nd Mammoth Solo

BY CRAIG ROSEN

LOS ANGELES—Mammoth/Atlantic is prepared to go for the gold with Juliana Hatfield's third post-Blake Babies album, "Only Everything," due March 28.

The album marks Hatfield's return to solo status—her last album, 1993's "Become What You Are," was credited to the Juliana Hatfield Three.

"Only Everything" arrives at a time when the acceptance of a mix of sweet, girlish vocals and loud, abrasive guitars is at an all-time high, with the prominence of such acts as DGC's Veruca Salt, Giant's Letters To Cleo, and Elektra's the

Breeders.

Meanwhile, Hatfield, a veteran who recorded her first album with the Blake Babies in 1987, is enjoying a heightened profile and increasing record sales. "Become What You Are," the first of the singer's albums to go through Atlantic, has sold more than 233,000 copies to date, according to SoundScan. In comparison, "Hey Babe," her 1992 solo debut, sold 60,000.

(Continued on page 17)



HATFIELD

## PBS Special Examines Beatles' Film Capitol To Help Promote 'Hard Day's Night'

BY DEBORAH RUSSELL

LOS ANGELES—It's been called the "Citizen Kane" of jukebox musicals, and has been cast in the company of such timeless classics as "Casablanca." Now, "A Hard Day's Night," which in 1964 made film stars of four rising musicians from Liverpool, will take center stage as the subject of a new documentary.

"You Can't Do That: The Making Of A Hard Day's Night" chronicles the production of what appeared to be a low-budget exploitation movie in 1963, ordered by some inspired United Artist executive seeking a celluloid excuse to cash in on the Beatles' sales success.

Walter Shenson, producer of "A Hard Day's Night," served as execu-



The Beatles clown it up during the filming of "A Hard Day's Night" with producer Walter Shenson, back left, and director Richard Lester, center.

tive producer of the new 59-minute documentary. As he explains in the documentary, the existence of the original film was a mere technicality: United Artists just wanted its own Beatles

album.

"It's amazing that out of this crass business decision came this absolute piece of magic," says documentarian David Leaf, who wrote and produced "You Can't Do That." Rock film archivist and noted CD reissue producer Ron Furmanek also receives production credit for the documentary.

Shenson had hoped to time the documentary for release in 1994, as a 30th-anniversary keepsake. Instead, it is being unveiled in the U.S. throughout February and March on public television. Luckily, it should benefit from the renewed interest in the Beatles created by Capitol's December release of the Beatles' chart-topping collection "Live At The BBC."

The documentary is scripted in the (Continued on page 79)

## Tribute Concert Planned For Marley Birthday

BY TRUDI MILLER ROSENBLUM

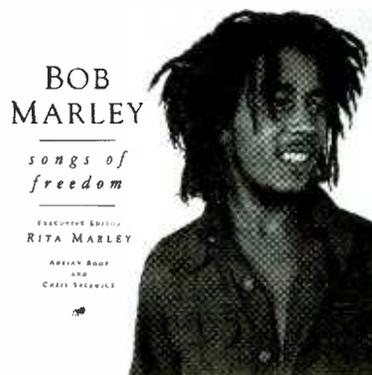
Bob Marley would have turned 50 this year, and the Bob Marley Foundation is honoring his memory with a Feb. 6 tribute concert that kicks off a year of festivities. The Foundation also plans to expand its museum and is actively seeking donations of Marley memorabilia, for which all donors will be awarded a certificate of appreciation.

The tribute concert will feature performances by Marley's band, the Wailers, and members of Marley's family: Rita Marley and her band, the I Three, Ziggy Marley and the Melody Makers, Damien Marley (aka Junior Gong), Kimani Marley (aka Maestro), and Julian Marley, as well as special guests yet to be named.

The concert will crown a full day of events at the Bob Marley Museum in Kingston, Jamaica, that will include a prayer for Bob Marley's spirit, a conference on Marley's life and the history of Jamaican music, and the launch of a new Marley biography, "Songs Of Freedom" (Bloomsbury/Viking Penguin) written by Chris Salewicz with photographs by Adrian Boot, for which Rita Marley was executive editor.

The conference, titled "Marley's Music: Reggae, Rastafari, and Jamaican Culture," will be held Feb. 5 at the University of the West Indies and Feb. 6 at the Museum. It will feature keynote addresses by Professor Stuart Hall of the University of Birmingham, U.K., and the Open University, U.K., and dub poet Linton Kwesi Johnson; seminars on "Bob Marley: The Man And The Music," "Rastafari: Equal Rights And Justice," "Reggae And Black Liberation," "The Roots Of The Music," and "Reggae On Broadway."

On Feb. 5, an exclusive art exhibition titled "Wake Up And Live," dedicated to Marley, will feature the work of artists Akete Chevers, Dawn Scott, and Norma and Ras Witter. The conference is sponsored by the



Above, the new Bob Marley biography, "Songs Of Freedom," by Adrian Boot and Chris Salewicz. At right, the certificate to be presented to all donors to the Bob Marley Foundation.

Bob Marley Museum, the International Reggae Studies Unit of the University of the West Indies, the Jamaican Tourist Board, and private sources.

Aside from being accepted as Marley's "official" birthday (records were sketchy at the time of his birth), Feb. 6 is a good time for the tribute be-



cause it follows a four-day Jamaican music festival in Negril, "a part of Jamaica where all the tourists and kids on spring break come," explains Neville Garrick, executive director of the Bob Marley Foundation. "That festival is being held Feb. 2-5 and will feature a lot of Jamaican stars, so people can come down and party

there before our concert."

The Bob Marley Foundation is also renewing its drive to collect Marley memorabilia (Billboard, Feb. 12, 1994). Memorabilia is needed because, in addition to expanding the museum, the Foundation has been asked to supply memorabilia for a Bob Marley exhibit in the Rock And Roll Hall Of Fame.

"People feel that these items are so dear to them, they don't want to give them up. I understand that," says Garrick. "But I hope with this new appeal, they might be more willing to help us honor Bob Marley's memory." Donations of concert tapes, press clippings, tour posters, promotional materials, rare photos, etc., may be made to Bob Marley Music Inc., 825 Eighth Ave., New York, N.Y. 10019.

All donors will receive a certificate of appreciation specially designed by Garrick, which reads, "Certification of appreciation presented to [name] in grateful recognition of a generous donation of memorabilia to the Bob Marley Museum during the 50th Birthday year of Robert Nesta Marley, O.M. Your kind, thoughtful be-

(Continued on page 76)

## Rounder Gives All For Alison Krauss

BY TERRI HORAK

NEW YORK—With the release of the fifth album by Alison Krauss, Rounder Records is committing to its largest marketing effort ever for a single artist.

The campaign includes a partnership with a major label, BMG's Nashville-based BNA Records, for promotion of the lead single, "When You Say Nothing At All," which will be released Tuesday (17). The track, which also appears on BNA's Keith Whitley tribute, has already garnered country airplay as an album cut and is one of Krauss' three Grammy nominations this year.

The new album, "Now That I've Found You: A Collection," comprises previously released material from the two-time Grammy-winning singer and fiddle player's solo career, plus three new tracks. Rounder will release the album Feb. 7.

As producer of "Now That I've Found You," the 23-year-old Krauss, who released her first album for Rounder in 1987, chose material that would represent the songwriters who are most impor-



KRAUSS

tant to her. "It also gave us a chance to record material we do that doesn't necessarily fit within the structure of our [other] records," she says.

One of those tracks is "Oh, Atlanta," a Bad Company song that is a highlight of her live shows. She performs "Oh, Atlanta" as a sultry honky-tonk number, in contrast to the reedy vocals that she's known for and that dominate the collection.

The other two previously unreleased tracks are a cover of the Foundations hit "Baby, Now That I've Found You" and "Broadway," by Sidney and Suzanne Cox. The two are members of the Cox Family, with (Continued on page 76)

## Blue Note Inks Rising Dutch Jazz Singer Jannah

BY WILLEM HOOS

AMSTERDAM—One of the Netherlands' leading Dutch jazz vocalists, Denise Jannah, could become a top name in the U.S. jazz scene, says Bruce Lundvall, president of Blue Note, the label that just signed her.

Lundvall, who was in the Netherlands Jan. 4 to ink the 38-year-old Dutch singer of Surinam descent, says he would make Jannah a label priority. The Blue Note deal calls for three albums.

Lundvall calls Jannah "a great talent who fits beautifully into Blue Note's artist roster of young vocalists." That group includes such singers as Cassandra Wilson, Bobby McFerrin, Holly Cole, Lena Horne, and the recently signed Kurt Elling from Chicago.

Jannah was signed to Blue Note through EMI Music Holland in a deal that came about more or less by coincidence, says EMI Music Holland's new business manager Peter Tabernal.

"In October last year, Denise Jannah's personal manager Hans Beers visited us to talk about setting up a jazz label for the other Dutch jazz acts he represents," says Tabernal. "In that meeting he also told us that Denise was looking for a new record deal."

EMI Music Holland's managing director Hennie van Kuijeren was very enthusiastic about signing (Continued on page 76)



JANNAH

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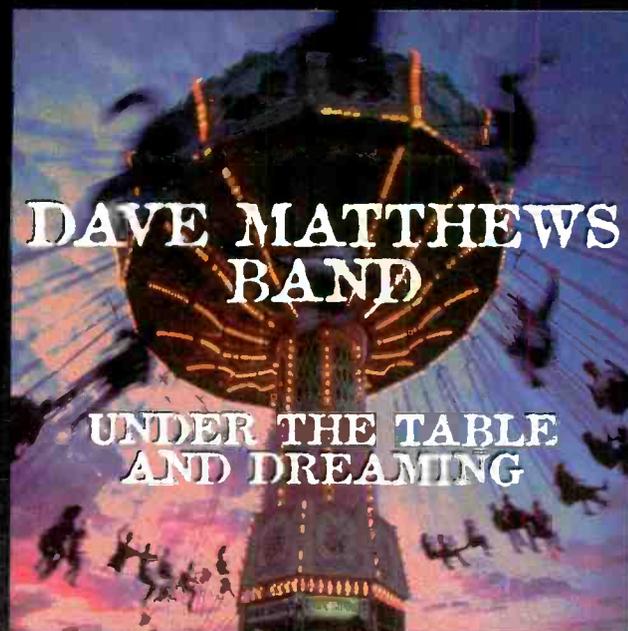
*—Rolling Stone*

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January 30-31	Providence, RI/Lupo's	February 17	New Orleans, LA/House of Blues
February 2	Orono, ME/University of Maine	February 20	Syracuse, NY/Landmark Theatre
February 3	Hartford, CT/Trinity College	February 21	Manchester, NH/N. H. College
February 4	Boston, MA/Orpheum Theatre	February 23-24	New York, NY/Roseland Ballroom
February 5	New Haven, CT/Palace Theatre	February 25	Easton, PA/Kirby Fieldhouse
February 7	Northampton, MA/Smith College	March 19-April 2	UK & Western Europe
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## Ghana's Panafest '94 Looks Toward '96 Low Local Attendance Undermines Ambitious Event

BY KWAKU

ACCRA, Ghana—The Pan-African Historical Theatre Festival held here brought together African performers from around the world and offered a number of seminars aimed at exploring and celebrating "The Re-Emergence Of African Civilization." But local attendance was sparse at music events held during the 10-day event.

Organizers say the biennial Panafest, which ended Dec. 18, was a success, but admit to some shortcomings, which they say will be taken into account in improving the next event in 1996.

Panafest '92 was the first aiming to bring Africans from all over the world together in celebration of African arts, culture, and history. The '92 event was a modest affair that had an enthusiastic response from the local population. Panafest '94 was more ambitious, launched in New York by Stevie Wonder, with events also held in London and Johannesburg. Panafest '96 is scheduled to take place Aug. 6-25, 1996.

Spurred on by the widespread publicity that Panafest '94 garnered in the international press, it appeared as if organizers were expecting a flood of foreign participation in last year's event and priced its fees accordingly.

While some musical performances took place in other towns, the majority of the events were concentrated in the capital city Accra. With performances spread across as many as seven venues, and gate fees ranging from the equivalent of \$5-\$25 (U.S.), the normally music-loving Ghanaians did not patronize many of those performances, despite the splendid quality and variety of the



WONDER

acts.

One of the few exceptions was the National Theatre bill on which Wonder and A&M/Perspective Records soul quartet For Real performed.

The independent press, much of which is anti-government, focused on the low attendance, dubbing the event a "flop."

Albert Jackson-Davis, deputy director of the Panafest secretariat, defends his organization. "Panafest is not just performances," he says. "There are other facets. We had a colloquium, which went successfully and so smoothly that nobody [the press] ever noticed." Other problem-free events included the durbar or pageant of chiefs.

"Maybe the [local] publicity wasn't heavy," says Jackson-Davis, who acknowledges that there were "infrastructural problems" having to do with juggling equipment and meeting accommodation needs for participants across the various towns.

Those who did attend the performances were entertained by numerous groups from the U.S., Africa, Europe, and the Caribbean, who covered highlife rap, soca, soul, gospel, and reggae. Of the Ghanaian artists, high-life artists Western Diamonds and Gold Nuggets—the latter cleverly blending in reggae—were some of the notable acts. Also, 30-year veteran Nana Ampadu of the African Brothers band put in a rare performance.

International artists included Misty In Roots and Bravo Bravo from the U.K., Kanda Bongo Man from Zaire, Francis Fuster of Sierra Leone, Ras Kimono of Nigeria, Culture from Jamaica, British singer Pricess (now U.S. based) and Sounds of Blackness.

A much-touted 18-hour music show at Independence Square turned out

(Continued on page 84)

## VH1 Viewers Get 1st Dibs On Petty Tickets In 40 Cities

BY DEBORAH RUSSELL

LOS ANGELES—VH1 viewers will have the first access to 16,000 Tom Petty concert tickets, which will be sold exclusively on the music network before being released to the general public.

On Friday (20), VH1 and Ticketmaster will link to sell some 400 tickets in each of the 40 U.S. markets booked for Petty's 1995 world tour. Tickets will be sold during a live, one-hour program devoted to Petty's tour, which kicks off Feb. 28. Each caller will be able to purchase up to four tickets, and if the tickets are not sold out within the hour, they will continue to be sold through VH1.

The "VH1 Tickets First: The Tom Petty 1995 World Concert Tour" program airs Friday at 9 p.m. (EST). The show is independent of the MTV Networks' home-shopping series "The Goods," and it marks the first time tickets are being sold on

television prior to their general release to the public.

"Our viewers have jobs; they're busy, and if we don't provide them with this opportunity to get choice



seats, by the time they get around to finding out about the show and standing in line for tickets, the seats are gone," says VH1 president John Sykes.

During the 60-minute program, VH1's three on-air personalities, Moon Zappa, Michelle Austin, and Corey Glover, will provide sales up-

(Continued on page 84)

## Chess Catalog Damages Dismissed MCA, Charly Legal Battle Continues

LOS ANGELES—U.S. District Court Judge Ronald S. Lew has thrown out a \$4 million damages award to MCA Records in its suit against English companies Charly Holdings Inc. and Charly Records International APS over rights to the Chess Records catalog.

Responding Jan. 9 to motions by Charly's attorneys, Lew declined a request for a new trial on the question of Charly's liability in the case, but disposed of the award decided by an

L.A. jury in December (Billboard, Jan. 7).

"He did not think it was accurately representative of what the damages were in the U.S.," says Harvey Geller, MCA's attorney in the case. "He thought it was high."

At trial, Charly presented evidence that sales of its Chess reissues—which MCA has maintained are illegal—brought in \$26 million worldwide. However, the company

(Continued on page 17)



A "Smashing" Agreement. Trumpeter Marcus Printup, left, and Blue Note president Bruce Lundvall joke around after signing an exclusive worldwide recording agreement. Printup, a recent touring member of the Lincoln Center Jazz Orchestra, will start work on his album later this year.

## Noted Conductor Eduardo Mata, 52, Dies In Plane Crash

BY HEIDI WALESON

The conductor Eduardo Mata, who as music director of the Dallas Symphony Orchestra from 1977-93 brought that ensemble to national prominence, died Jan. 4 when the plane he was piloting crashed at Cuernavaca Airport, Mexico. He was 52.

Mata was a significant presence on

(Continued on page 84)



MATA

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** RCA Records names **Hugh Surratt** VP of artist development in Los Angeles, **Elise Kolesky** VP of field marketing in New York, and **Kim Hughes** national director of pop/crossover promotion in Los Angeles. They were, respectively, senior director of artist development for RCA, director of sales at Sony Music Entertainment, and promotion manager for RCA.

**Lindsey Williams** is promoted to VP of black music for EMI Records in New York. He was VP of rap music.

**Monica Marin** is promoted to VP of marketing for Sony Music Entertainment Europe in London, responsible for Epic USA repertoire. She was director of European marketing.

**J.P. Bommel** is named VP of international at Private Music in Los Angeles. He was VP of international for Sony Music.

**Joe Hecht** is promoted to VP of



SURRATT



KOLESKY



WILLIAMS



MARIN



BOMMEL



HECHT



WILCOXEN



PETROSKY

pop promotion at Relativity Recordings in New York. He was senior director of national promotion.

**Laszlo Pasztor** is named managing director of Warner Music Hungary and Magneoton Kft, the company acquired as an affiliate of Warner Music International in Budapest. He was A&R director of Magneoton Kft.

**Matthew Jones** is appointed senior director of A&R West Coast for Columbia Records in Los Angeles. He was director of A&R for Motown.

Capitol Records appoints **Maria**

**Malta** national director of publicity and media relations and **Daralyn Adams** manager of publicity and media relations in New York. They were, respectively, associate director of national and tour publicity at Atlantic and account executive at Ren Grevatt Associates.

**David Miller** is appointed director of single sales for MCA Records in Los Angeles. He was director of single sales for Uni Distribution Corp.

**Les Silver** is appointed GM of JVC Music in Los Angeles. He was VP of sales and marketing at Quality

Records.

**Stephanie Faraci** is promoted to manager of A&R administration at Atlantic Records in Los Angeles. She was coordinator of A&R administration.

**DISTRIBUTION.** **Rick Wilcoxon** is promoted to VP of national sales for BMG Distribution in New York. He was director of national sales.

**PUBLISHING.** **Jennifer Bilfield** is appointed director of promotion for Boosey & Hawkes Inc. in New York.

She was executive director of the Bridgehampton Chamber Music Festival.

**Jeff Blue** is named creative manager, West Coast for Zomba Music Publishing in Los Angeles. He was a music attorney and manager with the law office of Ross Schwartz.

**RELATED FIELDS.** **Dennis Petroskey** is named VP of corporate communications for BMG Entertainment in New York. He was head of corporate communications for Fox Inc.

## Mike + Mechanics Sail Smoothly Fourth Atlantic Set A Day At The 'Beach'

BY DAVID SPRAGUE

NEW YORK—"The simpler things are, the better they work," says Mike Rutherford, the unassuming guitarist whose dual career—in Genesis and Mike + the Mechanics—seems about as complicated as any other juggling act. Rutherford, however, insists that the process is much simpler than it looks from the outside.

"There's a lot of luck and a lot of timing involved, but there's never been any conflict," he says. "There's nothing labored about it in the least. Once you've settled into the routine, things just take care of themselves."

Rutherford describes the recording of the fourth Mike + the Mechanics album, "Beggars On A Beach Of Gold," which is due for a Feb. 28 release on Atlantic, in similarly smooth terms.

"[Longtime writing partner] B.A. Robertson and I completed a good deal of pre-production work at my home before [lead singers] Paul Carrack and Paul Young came down," he



MIKE + THE MECHANICS: Paul Young, Mike Rutherford, and Paul Carrack.

says. "That really helped matters. Where sometimes it's a chore to get enough material, this time it was difficult to edit down to one album's worth."

While certainly rich in songs (like the title track and "Web Of Lies") that should appeal to fans of the lush sound that took the Mechanics to the top of the singles chart with hits like "All I

Need Is A Miracle" or the emotional "Living Years," "Beggars On A Beach Of Gold" breaks new ground. Besides a cover of Stevie Wonder's "I Believe" (a custom fit for Carrack's silky voice), departures include elegiac pieces such as "Someone Always Hates Someone."

"Because of the places they've had success in the past, there's a lingering perception that this is a singles band," says Atlantic director of product development Michael Krumper. "But they've always made well-considered, complete albums. I think this album, in particular, emphasizes that fact."

Krumper says that the choice of a first single, "Mea Culpa," which will not be accompanied by a videoclip, reflects that shift in imaging in that "it's  
(Continued on page 43)



Twenty Years And Counting. Pittsburgh-based concert promoters DiCesare-Engler Productions celebrate the company's 20th anniversary at the A.J. Palumbo Center in Pittsburgh. From left are Cindy Engler, Rich Engler, Kathy DiCesare, and Pat DiCesare.

## It's Not Who But Watt That Counts On Columbia Solo Set

BY CHRIS MORRIS

LOS ANGELES—Mike Watt calls "Ball-Hog Or Tugboat," due Feb. 28 from Columbia Records, a "wrestling record." The handle is apropos, for the veteran punk-rock bassist/songwriter assembled a glittering tag team to go two out of three falls with him in the studio.

Watt, who played for six years with the seminal San Pedro, Calif., punk trio the Minutemen and another 7½ years with its successor, FIREHOSE, recruited a revolving assemblage of 51 musicians to perform on the album's 18 tracks.

Notables on board include Eddie Vedder of Pearl Jam; Krist Novoselic, Dave Grohl, and Pat Smear of Nirvana; Dave Pirner of Soul Asylum; Adam Horowitz of the Beastie Boys; Flea of the Red Hot Chili Peppers; J Mascis of Dinosaur Jr.; Thurston Moore, Lee Ranaldo, and Steve Shelley of Sonic Youth; Perry Farrell and Stephen

Perkins of Porno For Pyros; Mark Lanegan and Gary Lee Conner of Screaming Trees; Evan Dando of the Lemonheads; Kathleen Hanna of Bikini Kill; and Anna Waronker and Petra and Rachel Haden of that dog.

Several familiars from Watt's days on SST Records in the early '80s are also present: former Black Flag vocalist Henry Rollins, Cris and Curt Kirkwood of the Meat Puppets, Joe Baiza of Saccharine Trust and Universal Congress Of, and longtime SST house producer Spot. L.A. jazz and rock guitarist Nels Cline is also prominently featured.

While this crew has plenty of marquee value, Columbia senior director of marketing Peter Fletcher says, "This record is really about Mike Watt. It's not about who's on it. We're not gonna be out there saying, 'Eddie Vedder does this' or 'Nels Cline does that' or 'Evan Dando does this' . . . These people have idolized Watt, worked with Watt, played their first gig with Watt, and they're honored to be on this record."

Watt, who embarked on the album last May after disbanding FIREHOSE early in 1994, says of his supporting players, "I think I got into the castin'  
(Continued on next page)



WATT

## Deciphering Grammy Nominations: From Carpenter's Nonpop Hit To Lovett's Pairing

GRAMMY RUMINATIONS: As a music journalist, it is my God-given right (see the 11th Commandment) to pontificate on the Grammy nominations. Trying to figure out the reasoning and the strategic maneuvering behind the whys and wherefores of who gets nominated for what and in which category is enough to make Gen. Norman Schwarzkopf drop to his knees and cry for his mamma. The following are random thoughts, observations—and where needed, explanations—on the nominations. The Grammy Awards will air March 1.

MARY CHAPIN Carpenter's nod in the record of the year category is a first for a noncrossover country song. This "no crossover" qualifier rules out such past nominees and/or winners as "Rhinstone Cowboy," "Don't It Make My Brown Eyes Blue," "The Gambler," and "Always On My Mind"—all of which were big, if not bigger, pop hits than country hits. According to Thomas O'Neil's book, "The Grammys: For The Record," only one song that failed to crack the top 40, let alone the Hot 100, has ever won the record of the year. The winner? Paul Simon's "Graceland" in 1987. Carpenter's song went to No. 2 on the Hot Country Singles & Tracks chart, but did not appear on either the Hot 100 Singles or Hot Adult Contemporary chart.

"I SWEAR" WAS NOMINATED not only for song of the year, but for best pop performance by a duo or group with vocal as sung by All-4-One, and in the best male country vocal performance as recorded by John Michael Montgomery. Is this the first time that two different renditions of the same song have been nominated for a Grammy in the same year? No, according to O'Neil's book, it's happened at least once before. In 1967, "Up, Up And Away" won record and song of the year honors. Additionally, the 5th Dimension's version of the song won the Grammy for best contemporary group performance, while "Up, Up And Away," as recorded by the Johnny Mann Singers topped the best performance by a chorus category.

IT ONLY seems like categories are added or subtracted at will. Actually, careful deliberations take place. For example, NARAS trustees voted to add the best pop vocal collaboration category this year after noting that the best pop performance by a duo or group with vocal category last year included only one act, R.E.M., which records regularly as a unit. An extremely welcome change this year was the addition of album of the year categories in the pop, rock, country, and R&B fields. Although technically eligi-

ble for the general album of the year category, qualified albums, especially in the country field, never were nominated because the album of the year category leans toward mainstream releases that had spawned pop or rock hits. NARAS chairman Michael Greene says the change was made for another reason: "We added the categories because, in the performance categories, in those fields only singles and tracks were eligible. We were finding that

there was nothing in that specific genre to honor bodies of work. You would find some really great albums, but because there wasn't any high-profile track or single, there wasn't really a place for that artist in the awards." Oddly enough though, the best alternative music album category changed its name to best alternative music performance this year, although only albums are eligible. Wouldn't want to make it too easy, I guess.

WHY ON EARTH IS Lyle Lovett and Asleep At The Wheel's collaboration on the song "Blues For Dixie" from the "Tribute To The Music Of Bob Wills & The Texas Playboys" nominated under the best country performance by a duo or group with vocal category, instead of under the more appropriate best country vocal collaboration category, which honors artist pairings that don't normally sing together? The key word is sing. Only Lovett sings on the track. Greene says, "The fact that both parties didn't sing meant it couldn't be in the country vocal collaboration category. It's a technicality." He adds that a recommendation to change the title of the category to best country collaboration has already been received and will be considered this spring.

A GRAMMY NOMINATION TEST should be given to all voters: If you vote for a song, you have to be able to know it well enough to be able to hum it. This would stop the obvious practice of someone voting for the artist he or she feels is most deserving, rather than for that artist's particular entry. For example, Van Morrison received a nomination in the best male rock vocal performance category for "In The Garden/You Send Me/Allegheny." Certainly, Morrison is an artist of award-winning caliber, but I dare anyone who voted for that track to sing all three songs. This would also put a stop to what I call the "Field Of Dreams" entries. Replace that movie's mantra, "If you build it, they will come," with "If you record it, they will nominate," and apply to any number of favored artists who get nominated perennially even when their latest album is not particularly noteworthy.



by Melinda Newman

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Cathy Dennis

## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

*In the Crash Test Dummies' quirky and intricate pop songs, Ellen Reid's vocals are usually relegated to a supporting role.*

*But during the band's live shows, Reid has been stepping upfront and singing "The Ballad of Peter Pumpkinhead,"*

*written by XTC's Andy Partridge. What started out as a change of pace turned into a golden opportunity when the band's version of the song was chosen for the "Dumb And Dumber" soundtrack.*

Edited By Peter Ciorin

### THE BALLAD OF PETER PUMPKINHEAD Published by Virgin Songs Inc. (BMI)

For the most part, Canadian popsters the Crash Test Dummies stick to songs written and sung by lead singer Brad Roberts, but when the band took a shot at XTC's "The Ballad Of Peter Pumpkinhead," the members knew they'd found the perfect vehicle for the band's other singer, Ellen Reid. "Everyone in this band worships at the altar of XTC, and we were searching for something for me to sing," Reid says. "Wouldn't you know it, Andy Partridge and I have a similar range, so I was able to sing a song that everyone wanted to play and that suited my voice. We've been playing 'Peter Pumpkinhead' in our live set since September, and, lo and behold, we were playing at the House Of Blues in L.A. and ['Dumb and Dumber' soundtrack executive producer] Ron Fair was there. He said, 'Golly, that would fit in this movie that we're going to put out.' It was really lucky and completely unexpected, but we were more than willing. Brad doesn't write any original music for me to sing, and we look for covers for me because we do want me to sing somewhere in the set. You need a change now and then, so we killed two birds with one stone."



REID

### IT'S NOT WHO BUT WATT THAT COUNTS ON COLUMBIA SOLO SET

(Continued from preceding page)

director: thing when I started doin' it—'Why not think of this guy for this part, and this guy' . . . It wasn't teams of high-powered management [who put it together], that's for sure. I just called 'em on the phone and asked 'em if they wanted to get in the ring."

With Watt handling bass chores and supplying the songs, the project accumulated personnel over four months of recording. Some players just dropped into the studio; Dando, for one, stopped by from a concert sound check at neighboring Fairfax High in L.A. Watt also traveled to New York and Seattle to record with the locals there.

He explains the shifting lineup by saying, "With a lot of the scene, there's not a kind of bebop atmosphere where people sit in with each other. You can know guys for years and never play with 'em." But he adds that he desired structure in the proceedings: "I wanted to have a nice, perverted Mike Watt sensibility that would make it narrow enough so it wouldn't be just guys gettin' up there and [playing] 'C.C. Rider,' and just jammin' it."

Columbia plans to preface the CD/cassette release of the album by servicing an LP version to college radio Feb. 14. Commercial alternative and album radio will also be targeted.

Fletcher says, "We actually at this point aren't planning to release any singles during the course of the record. We want people to take the record, sample it, play it. We think college ra-

dio will play four or five songs. We're making a video of 'Big Train.' That we'll release as the first emphasis track, by virtue of the fact that we're releasing a video. Spike Jonze, who's a friend of Mike's, shot it."

At retail, Columbia plans to conduct "real extensive mailings of the record for in-store play," Fletcher says. "We're looking at doing a special limited-edition package—but that's not firm yet—for the initial release of the

record, to draw attention to the record. We're looking at a lot of in-store things—a lot of different kinds of P-O-P besides posters and flats."

Watt plans to support the album with a four- or five-week tour beginning in March, backed by Grohl on drums and an as-yet undetermined guitarist.

Watt says, "I haven't toured for a year, and that's after 14 straight years. It's really bizarre. I almost got in the van and did laps."

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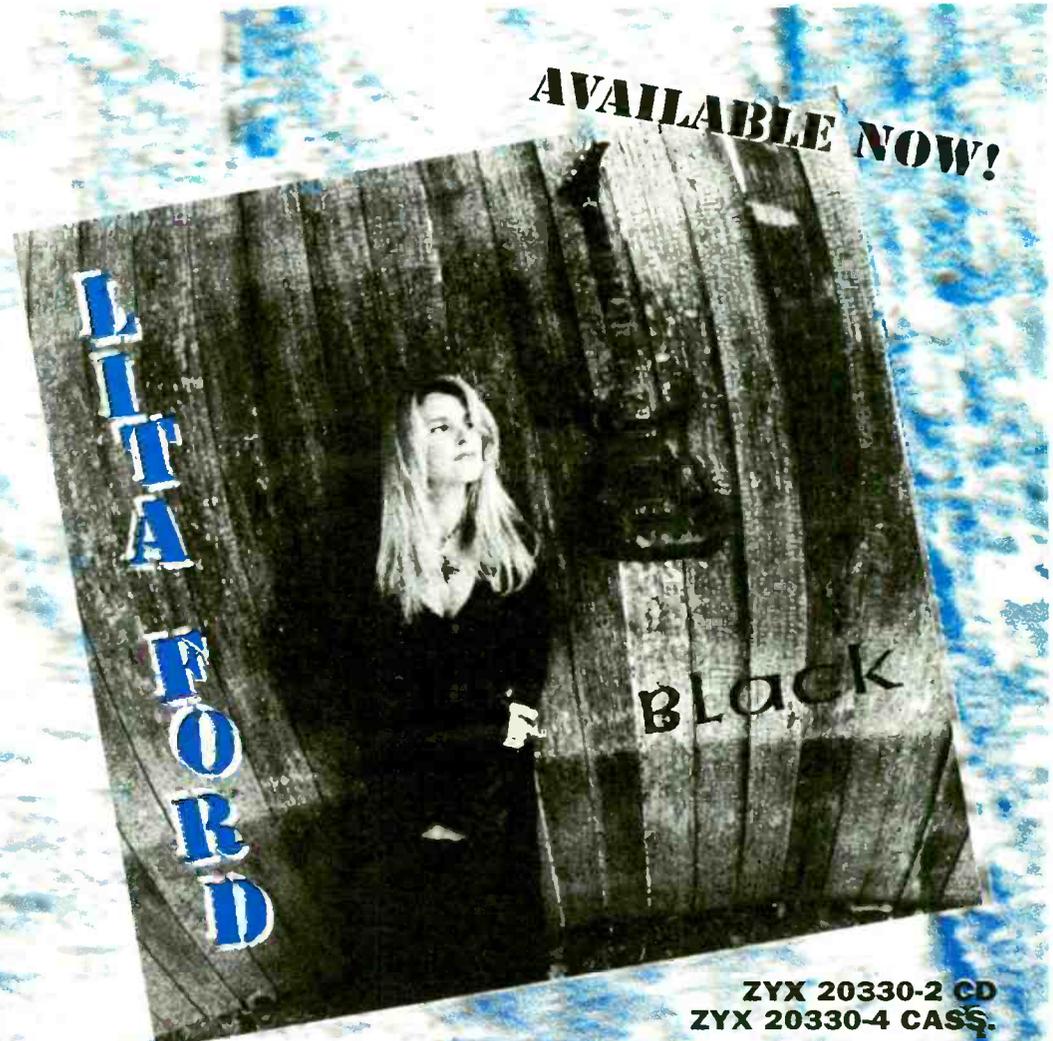
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## BMG Publishing Meet Draws Execs



More than 50 BMG executives from 25 countries attended BMG Music Publishing's first worldwide managing directors' conference, held Dec. 2-7 at the Hyatt Newporter in Newport Beach, Calif. Attendees enjoyed presentations on new technology, deal making, the Asian music market, and the Latin music industry; talent showcases featuring John Hiatt, Mary Lou Lord, Zachary Richard, and Thrush Hermit; a gala dinner for attorneys, managers, and other industry friends at DC3 at the Santa Monica Airport; and, shown above, a boat trip in Newport Beach Harbor.



Executives meet and greet at the BMG conference. Shown, from left, are Steven Howard, managing director, Zomba Group-U.K.; Nick Firth, president, BMG Music Publishing Worldwide; Rudi Gassner, president/CEO, BMG International; and David Renzer, senior VP/GM, Zomba Enterprises Inc.-New York.



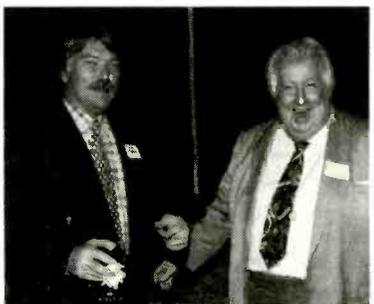
Mingling at the gala dinner, from left, are attorney Lee Phillips; Marla McNally, head of Emerald Forest Entertainment; attorney Fred Davis; Nick Firth, president, BMG Music Publishing Worldwide; attorney Peter Lopez; and Harwig Masuch, managing director/VP, BMG/UFA Musikverlage, Germany.



Enjoying the gala dinner, from left, are Nick Firth, president, BMG Music Publishing Worldwide; Bill Siddons, manager of Crosby, Stills & Nash; Linda Komorsky, VP of international acquisitions and marketing, BMG Music Publishing International; Mrs. John Frankenheimer and attorney John Frankenheimer.



Chatting over dinner, from left, are Strauss Zelnick, president/CEO, BMG Entertainment N.A.; and Nick Firth, president, BMG Music Publishing Worldwide.



Publisher/producer Terry Melcher, left, socializes with Bill Lowery, president of The Lowery Group.



Enjoying the festivities, from left, are performer Elayne Boosler; Steve Wax, manager of Barry Manilow; Bill Siddons, manager of Crosby, Stills & Nash; and Linda Komorsky, VP of international acquisitions and marketing, BMG Music Publishing International.



Kuni Murai, president of NEM Entertainment Corp., left, chats with Nick Firth, president of BMG Music Publishing Worldwide.



BMG Music Publishing artist/songwriter John Hiatt entertains the crowd at Duke's Club at the Hyatt Newporter.

## Rhino Box Set Documents Oscar's Good, Bad & Ugly

**O**SCAR TIMES: Many longtime Oscar watchers will undoubtedly take sardonic comfort in the Feb. 28 release of Rhino Records' five-CD boxed set of all 60 Oscar winners for best song, called "The Envelope Please . . . Academy Award Winning Songs (1934-1993)" (Billboard, Jan. 7). It is likely to confirm to these folks that they don't write 'em the way they used to.

While this may be true, it's also true that the culture always changes, and artistic endeavors must necessarily reflect those changes. But what critics are saying is that the craft of popular songwriting has fallen on hard times, especially among a crop that should reflect the highest state of that craft.

Why, Words & Music asks, does change have to mean less craft? Over the last decade, oddly enough, things have taken a slight turn for the better, taking into consideration Stevie Wonder's "I Just Called To Say I Love You" and Alan Menken & Howard Ashman's "Beauty & The Beast," for instance, lending a classic pop air of endearing melodic charm and romanticism to the Oscars.

Perhaps more effective than the old ploy of citing great song nominees that failed to win Oscars to show how barren this era's winners are, Words & Music offers a variation: listing film songs that *weren't* nominated to begin with, many of which could be regarded as equal or superior to those that won or were at least nominated.

Words & Music is again indebted to the scholarly efforts of the late musical theater/film writer Stanley Green for this list, which appears in his "Encyclopedia Of The Musical Film."

In a preface to the list in the compendium's first edition in 1981, Green bemoans an award that "... initially prestigious because of the embarrassment of riches ... has simply become an embarrassment. Not the least of the reasons is the accepted practice of nominating songs that have nothing to do with the actual film but are sung over the opening or closing credits just to meet minimum eligibility requirements."

Here is a sampling of peaks in the art of songwriting that failed to get a nomination since the Oscar for best song began in 1934: Harry Warren & Al Dubin's "I Only Have Eyes For You," Irving Berlin's "Top Hat, White Tie & Tails" and "Let's Face The Music And Dance," Cole Porter's "Easy To Love," George & Ira Gershwin's "A Foggy Day" and "Nice

Work If You Can Get It," Hugh Martin & Ralph Blane's "The Boy Next Door" and "Have Yourself A Merry Little Christmas," Harold Arlen & Johnny Mercer's "One For My Baby," Richard Rodgers & Oscar Hammerstein's "It's A Grand Night For Singing," Arthur Schwartz and Howard Dietz's "That's Entertainment," and Paul Simon's "Mrs. Robinson." Of course, it should be noted that all the writers, with the exception of Paul Simon, were Oscar winners, in some

cases with songs from the films that include the non-nominated songs listed here. Also, a limit of five nominees each year, especially

in the golden era of the film musical, is apt to exclude worthy Oscar possibilities, though this premise would be hard put to document in recent years. Or, as Green put it in 1981, "The one annual Academy Award that most directly falls within the scope of this volume is the one with the least justification today." Maybe the reader doesn't agree. Let Words & Music know your thoughts. Meanwhile, the generous Rhino enterprise documents those songs that made it all the way; as a title of a song, "All The Way" was the lovely 1957 Oscar winner by Jimmy Van Heusen & Sammy Cahn! Those Oscar envelopes will be opened, by the way, on the night of March 28.

**O**N THE PRINT FRONT: Hal Leonard Corp. has obtained the print rights to the old-line Shapiro Bernstein catalog, including existing inventory and songs in new projects. The five-year deal replaces a previous Shapiro Bernstein arrangement with Plymouth Music . . . Cherry Lane has introduced a 20th anniversary salute to the legendary New York showcase The Bottom Line, featuring 30 songs associated with such acts as Eric Andersen, Julie Gold, Richard Thompson, Christine Lavin, Janis Ian, Rosanne Cash, Marshall Crenshaw, Kris Kristofferson, Suzanne Vega, Townes Van Zandt, and Joe Ely, among others. List price for "The 20th Anniversary Songbook" is \$19.95.

**P**RI NT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Soundgarden, "Superunknown."
2. Biohazard, "Urban Discipline."
3. Slash, "25 Great Solos."
4. Sepultura, "Arise."
5. Slayer, "Divine Intervention."



by Irv Lichtman

# A&M's Del Amitri Seeks Place In U.S. Adult Alternative Scene

■ BY DAVID SPRAGUE

NEW YORK—The growth of a mature-yet-adventurous rock audience that's evolved over the past few years has provided career boosts for a number of longtime cult favorites. Now that "adult" and "hip" can be used in the same description without a trace of irony, Glasgow's Del Amitri may finally attain its long-predicted American breakthrough with "Twisted," which is slated for a Feb. 28 release on A&M.

"We've always put songs before gestures, which may have limited our audience for a time," says Justin Currie, the Scottish quartet's front man. "If you're a melodic band, as we are, it's very easy to sound twee, which we've tried to avoid at all costs. This is the first time we've been able to make a record as raucous as we wanted to, no trumpets, no strings..."

The combination of Currie's downbeat romantic meditations and Iain Harvie's soaring Rickenbacker tones imparts a feel akin to that of label mates the Gin Blossoms—an



**DEL AMITRI:** Chris Sharrock, Iain Harvie, Justin Currie, and David Cummings.

analogy that's not lost on A&M product manager Brad Pollak.

"They're similar in that both 'Twisted' and [the Gin Blossoms' 'New Miserable Experience'] are adult records," Pollak says. "People need two or three singles before they decide they're going to buy this kind of record, so we're prepared for a long commitment."

That trek begins with the release of "Here And Now," a melancholy first single that will be launched at album alternative radio. The song's video will initially be promoted on VH1, with a later push to MTV.

Pollak notes that the label has already begun notifying longtime fans—identified through bounce-back cards included in copies of 1992's "Change Everything"—of the impending release. He acknowledges, however, that the label does have to overcome Del Amitri's relatively low profile.

"People know some of their songs, but there's this lingering problem of identifying them with the band," he says. "It's like, 'Is Del Amitri a band, a guy, an Italian dish?' We'll be mounting a massive listening post campaign—you won't be able to go into a store without hearing it—which should put an end to that."

While the band's self-titled first album was issued in 1985, legal wranglings resulted in a four-year break between releases. By the time A&M released "Waking Hours," the

band had changed its sound a bit, downplaying the guileless country bent that led to the band's short-but-stormy reign as one of the myriad "next big things" to escape Britain in the mid-'80s.

"I think the death of most people who do what we do is that cynicism sets in," says Currie. "We were able to get it out of the way early. We were on the cover of Melody Maker before we'd even released a record, and that did us a lot of harm."

Both "Waking Hours" and its follow-up, "Change Everything" received positive critical notices in the States. Each had a moderate radio hit—"Kiss This Thing Goodbye" and "Always The Last To Know," respectively—but full-fledged crossover proved elusive.

"We did a really good job of telling the industry and press about Del Amitri," says Pollak. "But while they got some airplay in the past, there was no way of charting that ef-

fectively. With Triple A, there's a way to follow the progress very logically, which people in programming positions like to do."

There's enough diversity on "Twisted"—from the sardonically biting "Being Somebody Else" to the teary, romantic balladeering of "Tell Her This"—to propel the album into the hearts of a wide range of folks. But, as Currie admits, most of the songs are marked by a melancholy that makes Del Amitri seem

best suited for a solitary mope, rather than a party.

"I've tried to write happier songs, 'cause I'm genuinely not an unhappy person," he says. "I've had terrible times in my life, and people around me will sometimes say, 'Well, at least you'll get a song out of it.' That's deeply offensive: It would be immoral of me to go around ambulance chasing to get songs. I think it's just a matter of me listening to too much country music!"

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# Artists & Music

## Beggars Serves As Go-Between For McLennan Album

BY CRAIG ROSEN

LOS ANGELES—Through the '80s, Grant McLennan was a member of the critically acclaimed but commercially underappreciated Australian combo the Go-Betweens. His first two solo efforts, issued on Beggars Banquet under the moniker G.W. McLennan, proved the singer/songwriter was a talent in his own right, but failed to make any commercial impact.

With the Feb. 28 release of "Horsebreaker Star," Beggars Banquet—now distributed through Atlantic Records—hopes that McLennan will receive some long-overdue recognition in America. (McLennan's 1991 solo debut, "Watershed," was released through RCA/BMG in the U.S., while his 1993 album, "Fireboy," was released belatedly in the U.S. via ADA.)

But Atlantic director of product development Michael Krumper acknowledges that it will be a battle to garner the attention McLennan deserves. "It is a challenge that a lot of labels have to deal with when they have a really quality musician, a singer/songwriter who doesn't obviously fit into one format or another," he says.

Yet since McLennan's last release, the album alternative format has become more prominent. "I do think Grant will benefit a lot from that format," Krumper says. "We will do what Elektra did with Freedy Johnston, because we know that is a place that will be friendly to Grant in the beginning, but I really hope modern rock hears how strong Grant's music is and moves on it, too."

The label will ship the lead track "Simone & Perry" to album alternative radio on Feb. 3 along with the full album. About a month later, the label will ship a promotional compilation of McLennan songs recorded with the Go-Betweens and solo from 1983-1995.

"We don't want to overwhelm them with the older material," Krumper says. "But we do want to supply them with more material once they have gotten into the record."

Atlantic doesn't plan to rely solely on radio. The label also plans to utilize the media, which has been supportive in the past. "We will definitely use the press, but not just in the publications. We will use it to raise Grant's profile at radio and retail by making up books of press clippings, and use quotes for posters at retail," says Krumper.

In addition, McLennan will play showcase gigs in New York and Los Angeles this month, when he visits the U.S. to do a series of interviews.

There are also plans to shoot a video clip for "Simone & Perry," which will be aimed at VH1.

Atlantic and Beggars Banquet  
(Continued on page 43)



**Robbie's Roost.** Robbie Robertson meets with retailers and the local Capitol and Cema staff after an appearance on "The Late Show With David Letterman." Standing, from left, are Jay Rosenberg, Nobody Beats The Wiz; Joe Pszonek, Cema; Sue Vovsi, J&R Music World; Dominic Pandiscia, Cema; John Esposito, formerly with Nobody Beats The Wiz (now with PGD); John Fonrielle, Tower Records; Kathy Aderman, Cema; Robertson; Barbara Schwartz, Capitol Records; Mike Tannen, Tower Records; and Geoff Gibbs, Cema. Kneeling in front are Paul Lanning, Cema, and Doug Diaz, J&R Music World.

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES SPIN DOCTORS	B C Place Stadium Vancouver British Columbia	Dec. 17-18	\$3,176,009 Gross Record (\$4,426,404 Canadian) \$50/\$29.50	93,273 two sellouts	Concert Prods International USA
BOYZ II MEN BABYFACE TEVIN CAMPBELL	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 29	\$537,835 \$45/\$29.50	15,965 sellout	Cellar Door Belkin Prods.
NINE INCH NAILS POP WILL EAT ITSELF JIM ROSE CIRCUS	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 31	\$415,338 \$40/\$27.50	13,960 sellout	Cellar Door Ritual Inc.
MANNHEIM STEAMROLLER	Orpheum Theatre Omaha, Neb.	Dec. 26-31	\$373,637 \$21.25/\$17.25	19,412 seven sellouts	Sound Trak Inc.
MANNHEIM STEAMROLLER	Palace Theatre Columbus, Ohio	Dec. 8-12	\$280,733 \$27.50/\$17.50	11,976 13,000, five shows, four sellouts	Sound Trak Inc. Columbus Association for the Performing Arts
PHISH	Providence Civic Center Providence, R.I.	Dec. 29	\$272,532 \$19.50	14,174 sellout	Don Law Co
MANNHEIM STEAMROLLER	Palace Theatre, Playhouse Square Center Cleveland	Dec. 2-5	\$267,951 \$28.50/\$19.50	11,325 13,000, five shows, three sellouts	Playhouse Square Foundation Sound Trak Inc.
MANNHEIM STEAMROLLER	Palace Theater Louisville, Ky.	Dec. 15-18	\$240,175 \$30/\$18.50	10,146 12,700, five shows, three sellouts	Sunshine Promotions
NINE INCH NAILS JIM ROSE CIRCUS POP WILL EAT ITSELF	Centrum In Worcester Worcester, Mass.	Jan 5	\$215,010 \$22.50	9,556 sellout	Don Law Co.
PHISH	Philadelphia Civic Center Philadelphia	Dec. 28	\$201,338 \$19.50	10,325 sellout	Electric Factory Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Rattliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Rattliff, (615)-321-4295.

**JULIANA HATFIELD**

*(Continued from page 8)*

Hatfield has appeared as a homeless musician on the ABC-TV series "My So-Called Life" and is also featured on the series soundtrack, due Jan. 24 on Atlantic.

Last year, Hatfield enjoyed exposure on the hit soundtrack "Reality Bites," which included the "Become What You Are" track "Spin The Bottle."

In addition, "Here Comes The Pain," a 1992 Hatfield B-side, is included on the MCA compilation "This Is Fort Apache," which also features tracks recorded at the titular Cambridge, Mass., studio by modern rock favorites Dinosaur Jr, Belly, and the Lemon-heads.

The combination of Hatfield's growing popularity and the quality of "Only Everything" has led to big expectations for the album. Says Mammoth president Jay Faires, "We have a really good shot at going way past gold with this album. Her voice sounds better than ever and the guitars sound better than ever."

Faires isn't the only executive excited about the album. Says Atlantic president Val Azzoli, "We will have more of an established-artist marketing plan for Juliana this time around, rather than a new-artist marketing plan. She did well the last time out, so we are going to give her the benefit of the doubt. She doesn't have to prove herself."

Although Atlantic was still firming up its marketing plans at press time, Azzoli says the label will likely use television and radio advertising to expose Hatfield.

On the radio front, the label will focus on modern rock and college before attempting to cross Hatfield over to album rock and top 40. Mammoth/Atlantic will ship the first track from the album, "Universal Heart-Beat," to modern rock and album rock radio on Feb. 10.

Retailers, too, think the time is right for Hatfield, if she can garner enough support from radio.

Says Bob Say, executive VP/head buyer for seven-store, Reseda, Calif.-based Moby Disc, "It's the typical situation where you have someone well-

*(Continued on page 30)*

**CHESS CATALOG**

*(Continued from page 11)*

presented no figures concerning Charly's Chess sales in the U.S.

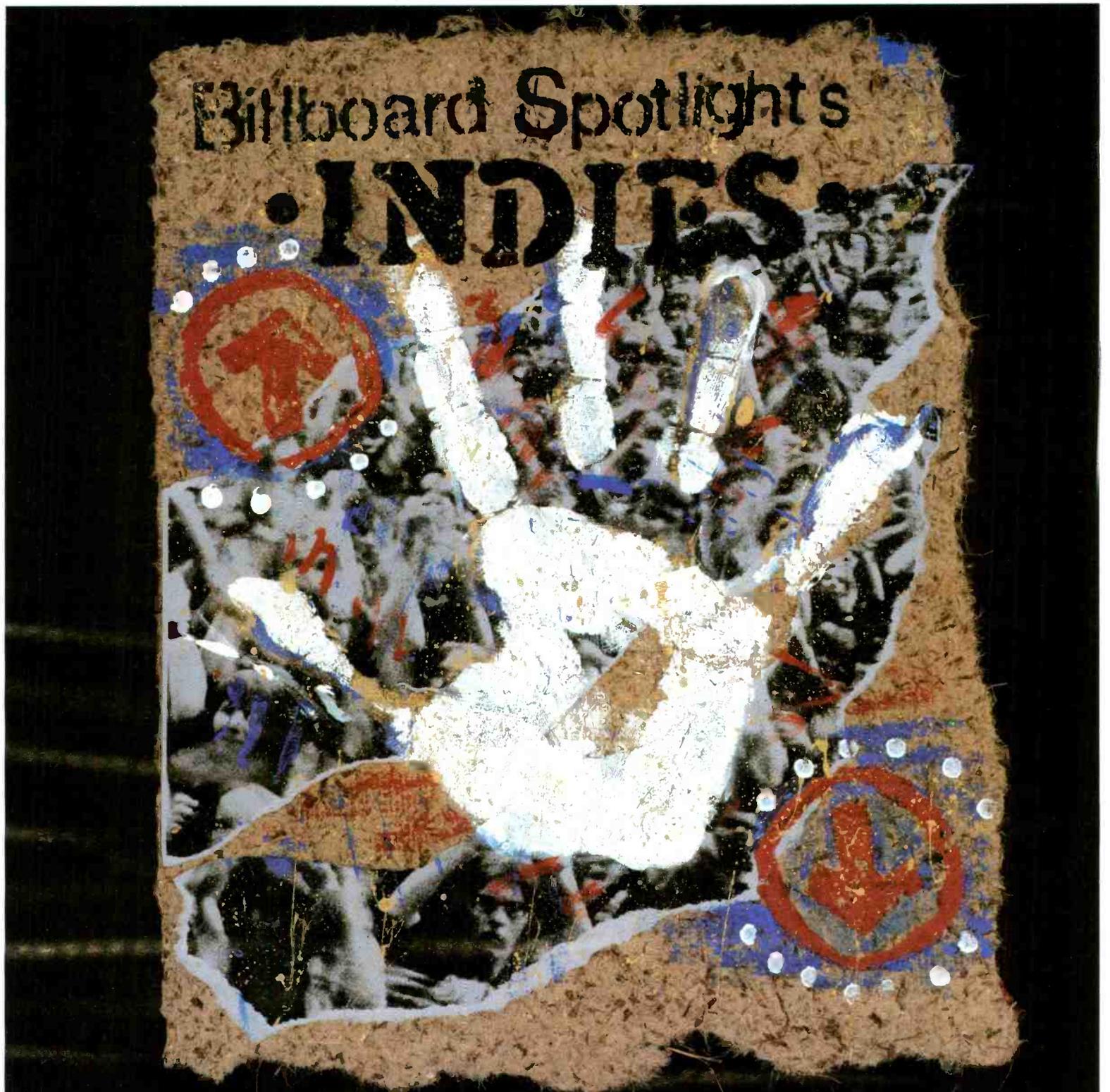
Charly quickly claimed Lew's vacating of the award as a victory. In a Jan. 10 statement, the company said, "MCA's 'bluster' about multi-million dollar damages and the 'significance' of the jury verdict comes to absolutely nothing."

However, Lew had previously ruled, based on a finding in an earlier civil case, that Charly had no right, title, or interest in the Chess catalog, which MCA purchased in 1985 from Sugar Hill Records (Billboard, Oct. 15, 1994).

Geller says, "What's left in the case is damages. [Charly's] liability has been established . . . All that's left is a question of how much money they owe MCA."

The next hearing in the case is set for Wednesday (18). A new trial date could be determined at that time.

CHRIS MORRIS



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# 'We Are The World' 10th Anniv. Stretches Hands Across Globe

■ BY EDWARD MORRIS

NASHVILLE—The organizers of the mammoth "We Are The World" hunger relief fund will celebrate the 10th anniversary of their efforts with a series of media events from Jan. 30 to Feb. 1.

Inspired by Harry Belafonte and organized by talent manager Ken Kragen, 45 of the world's top pop music stars convened at the A&M recording studios in Los Angeles on

Jan. 28, 1985, to record the Lionel Richie/Michael Jackson anthem, "We Are The World." Channeled through USA For Africa, which was set up for the occasion, the resulting single, album, video, TV and radio specials, merchandise, and associated enterprises ultimately raised \$61.8 million.

Kragen and his associates are asking radio stations, video networks, and record retailers around the world to play "We Are The

World" precisely at noon EST on Jan. 30. At the same time, Voice Of America will do a live hourlong special on the charity that will air worldwide.

Consultant Jeff Pollack will spearhead the radio campaign, while Nashville-based music video promoter Jeff Walker will work the video outlets.

"We're going to duplicate what happened on April 4, 1985, when stations all over the world played

the song simultaneously," Kragen says.

On the evening of Jan. 30, the final 10 minutes of this year's American Music Awards telecast will honor "We Are The World," Kragen says. Hosting the segment, he adds, will be Belafonte, Quincy Jones, who produced the historic session, and Kenny Rogers, who performed on it.

Following the show, principals in the celebration will adjourn to the

A&M studios, Kragen says, to toast the "behind-the-scenes" people who made USA For Africa—and its domestic counterpart, Hands Across America—work. USA For Africa will also take the opportunity to disperse approximately \$700,000 in grants. Kragen says that the grant recipients are still being decided on, but that the monies will be divided equally between African and American hunger relief projects.

"Money just keeps flowing in," Kragen says of the two high-profile charities. "We try to close them out, and we can't."

Among the people being singled out for honors are filmmaker Mohammed Amin, who first shot the starvation scenes in Africa that led to the international outpouring of support; NBC-TV newsman Tom Brokaw, who lobbied for such footage to be aired in the U.S.; and Walter Yetnikoff, then head of CBS Records, who put the resources of his company behind "We Are The World."

"On a \$9.98 album," Kragen says of the CBS effort, "we got \$8.98. I talked one time to the Handlman people, and they told me it cost them \$400,000 to distribute 'We Are The World.' But they did it and absorbed the cost."

Marcia Thomas, executive director of USA For Africa, says the final CBS Records report said that a total of 7.2 million albums and singles were sold.

On Jan. 31, there will be a luncheon at the Roosevelt Hotel in Los Angeles for all those involved in the charities.

Finally, on Feb. 1, the Disney Channel will broadcast a "We Are The World" special.

Thomas says that "We Are The World" and Hands Across America have together raised \$88.1 million.

"We're going to put a lot of emphasis on the fact that these problems still exist in the world," Kragen says, "but that efforts like these do work. People need to continue [them]. We're not saying that hunger is over by any means."

Kragen says that all the money contributed to the cause went to the cause. He says he and three artists contributed the first \$200,000 to pay for the organization's overhead and, after that, operational expenses came from specially earmarked contributions and interest earned on the principal.

"We did independent surveys of the effectiveness of the distribution of the money," Kragen adds, "and we had an amazingly successful [operation] without any scandal, without any negatives. We made a few mistakes—everybody does... But there was never anything that came up to bite us."

**Complete List  
Of Best-Selling  
Albums, Singles  
Of Past Year  
... see page 57**

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
*** No. 1 ***				
1	7	25	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
2	4	69	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	5	4	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE SATELLITE
4	9	28	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
5	3	26	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
6	14	3	PORTISHEAD GO!DISCS/LONDON 528553/ISLAND (10.98/15.98)	DUMMY
7	2	64	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	13	18	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
9	10	5	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
10	11	10	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/11.98)	RUTHLESS BY LAW
11	26	4	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
12	12	34	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
13	16	6	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
14	—	1	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
15	31	2	BUSH TRAUMA/INTERSCOPE 71011/AG (9.98/14.98)	SIXTEEN STONE
16	6	22	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
17	17	15	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
18	8	18	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
19	—	1	SHENANDOAH COLUMBIA 64183 (5.98 EQ/9.98)	SUPER HITS
20	18	10	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN

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	22	7	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
22	25	45	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
23	21	11	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
24	19	11	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
25	15	3	POPE JOHN PAUL II ISR 1 (14.98/19.98)	THE ROSARY WITH THE POPE
26	—	10	CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)	CLASICOS DE LA PROVINCIA
27	27	6	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
28	28	10	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
29	30	11	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
30	24	3	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
31	32	15	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
32	40	23	LOREENA MCKENITT WARNER BROS. 45426 (10.98/15.98)	THE MASK AND MIRROR
33	23	19	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
34	—	1	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
35	—	12	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
36	29	14	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
37	—	1	SPONGE CHAOS 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
38	35	2	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME
39	—	13	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
40	36	7	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE

## POPULAR UPRIISINGS

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

**GAME PLAYING:** The teenage four-piece R&B vocal group Subway literally had to sing to earn its record deal with Michael Bivins' Motown-distributed Biv 10 label.

"I ran into them in '92 at Jack The Rapper in Atlanta, and these four little guys ran up to me and sang 'Stay' by Jodeci. Lots of people gathered around, and I asked

Bivins signed the band, then known as A New Beginning. Renamed Subway, its debut, "Good Times," hits the streets on Jan. 24. Bivins said it took a few years to release the album because he still had a lot to learn about the business.

Already, the group is scoring big with R&B mainstream stations with the first single, "This Lil' Game We Play," which garnered the most new airplay for the week of Jan. 6.

Biv 10 is promoting the group by having it perform the national anthem or its own songs during the celebrity basketball games in which Bivins frequently participates.

The group performs Monday (16) during a game between WUSL (Power 99) Philadelphia staffers and Bivins and other celebs at the Spectrum. Bivins also hopes to get Subway on the Boyz II Men tour in February.

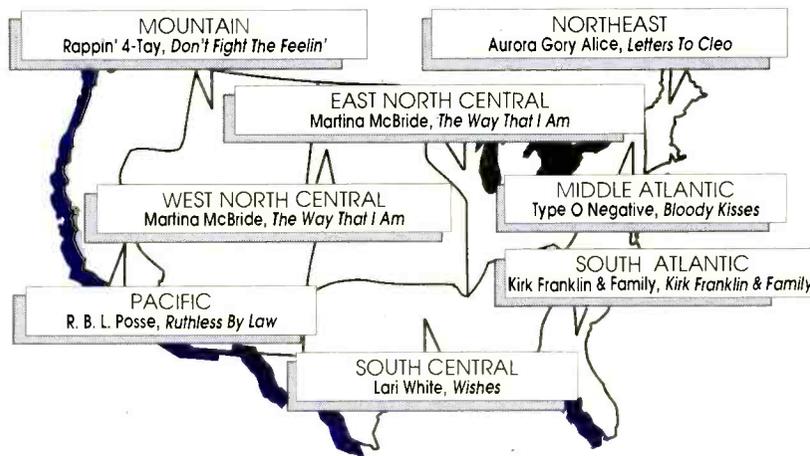
**TOLL-FREE PROMOTION:** Critique Records is using prepaid phone cards to help promote its Swedish alternative band Eggstone's first single, "The Dog," and first album released in the U.S., "Somersault."

Beginning in December, Critique began distributing 100-300 phone cards containing five minutes of free calls



**Fuzzy.** Zoo Entertainment's Flowerhead returns Feb. 28 with "The People's Fuzz." The label is hitting college radio on Jan. 25 with a four-track 7-inch single that includes "Arise" and a cover of MC5's "Ramblin' Rose." The Austin, Texas, psychedelic rockers kick off a Southeast tour March 16 in their hometown.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>PACIFIC</b>	<b>SOUTH CENTRAL</b>
1. R.B.L. Posse, Ruthless By Law	1. Lari White, Wishes
2. Portishead, Dummy	2. Wade Hayes, Old Enough To Know Better
3. Dru Down, Explicit Game	3. Ken Mellons, Ken Mellons
4. 4 P.M., Now's The Time	4. Martina McBride, The Way That I Am
5. Rappin' 4-Tay, Don't Fight The Feelin'	5. La Diferenzia, La Diferenzia
6. The Flaming Lips, Transmissions From...	6. Selena, Amor Prohibido
7. Carlos Vives, Clasicos De La Provincia	7. Shenandoah, In The Vicinity Of The Heart
8. Dead Can Dance, Toward The Within	8. Emilio, Soundlife
9. Oasis, Definitely Maybe	9. Kirk Franklin/Family, Kirk Franklin/Family
10. Bush, Sixteen Stone	10. Type O Negative, Bloody Kisses

(from anywhere in the U.S.) to WFNX Boston, KREV Minneapolis, KTCL Ft. Collins, Colo., KTOZ Springfield, Mo., KPOI Honolulu,

and KKNB Lincoln, Neb. The stations will give the cards away to listeners.

The cards were purchased from Lakewood, N.J.-based

B&J Telecard Inc. (see Promotions and Marketing, page 74). Michael Kenny, VP of marketing and communications at B&J, says the cards cost between 85 cents and \$1.50 per card.

The cards feature the album cover art from "Somersault," the band's logo, the label's logo, and the individual station's call letters.

"The Dog" is also garnering airplay on WBRU Providence, R.I., WEQX Albany, N.Y., WDRE Long Island, N.Y., and WENZ Cleveland. According to Broadcast Data Systems, the song has been played 136 times on 11 modern rock stations for the week ending Jan. 9.

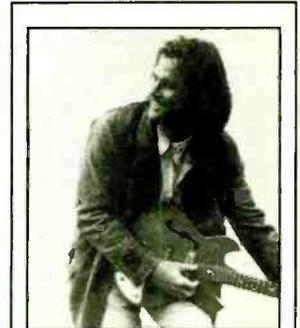
Critique president Carl Strube says as the song builds in the U.S., the band will come over to tour. In a few weeks, Critique plans to take the song to top 40 radio. So far, WHYT Detroit is the first station in the format to try the song.

Meanwhile, the album is getting exposure in the listening booths at Tower and Nobody Beats The Wiz stores during January.

**EVE'S BACK:** Eve's Plum has a new track on the "Higher Learning" soundtrack on 550 Music/Epic Soundtrax called "Eye." A

new album is due in May.

**MAKING STRIDES:** Letters To Cleo's "Aurora Gory Alice" on CherryDise/Giant jumps 12-1 among Heatseekers titles in the Northeast region this week. The album has been in regional developing-artist programs at Tower, Strawberries, Newbury Comics, and Lechmere stores.



**Perfection.** On Jan. 13, Virgin is servicing album alternative radio with a five-track sampler culled from Danny Tate's sophomore effort, "Nobody's Perfect," due Feb. 21. The Pete Anderson-produced album features guest vocals by Dwight Yoakam on "Muddy Up The Water." The emphasis track, "Dreamin'," is being used in the Showtime movie, "Triple Cross," due in March or April.

**ROAD WORK:** Blues trio Gravy is touring the South Central and South Atlantic regions through April in support of its Kidzu debut, "From The Hip."

## Howard Takes Fans On Steamy 'Ride' EastWest Hitches Onto Bold Female Image

BY J.R. REYNOLDS

LOS ANGELES—Turnabout is fair play, and if Adina Howard has her way, male listeners will be squirming uncomfortably in their seats when her debut set on Mecca Don/EastWest, "Do You Wanna Ride With Me," hits retail Feb. 28.

Howard reverses traditional gender roles and becomes the romantic aggressor on her album. With tracks such as "You Got Me Humpin'," "Horny For Your Love," and "Do You Wanna Ride," the 20-year-old artist is sure to unsettle a few macho egos.

At the same time, her bold approach to male/female relationships should play well with independent-minded women. It all begins with the first single, "Freak Like Me," which will be issued to R&B and top 40/rhythm crossover radio Monday (16).

Says Howard, "The song describes me as an aggressive person who communicates what she wants. The whole album—the music and lyrics—are basically about who I am, an independent '90s woman."

In the no-holds-barred, explicit R&B tradition of R. Kelly, Howard taps into the upfront sexual attitude popular among teens today.

EastWest/Elektra Entertainment Group director of marketing Karen Mason says the artist's risqué image is a marketing plus.

"Initially, people will find her to be a racy, teasing type woman who is bold and in control. Our biggest challenge is we want people to understand what she represents: a confident and articulate young woman. But we think there are enough women out there who are like her or want to be like her."



HOWARD

Mason says "Freak Like Me" has a West Coast G-funk feel that musically will also impact with men.

In December, the label issued triple-play promotion cassettes via street teams that targeted centers of youth activity, from skating rinks to beauty parlors.

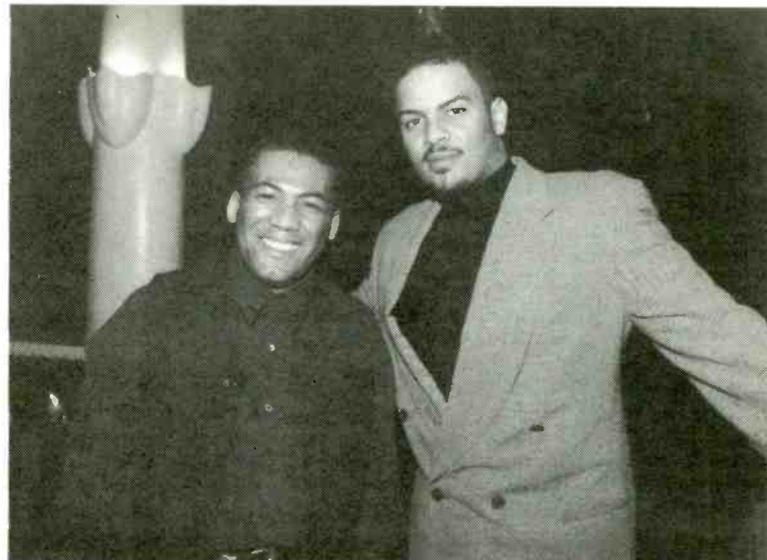
EastWest is backing the album with a visually oriented marketing campaign. The sexually suggestive video to "Freak Like Me" was serviced in December to outlets such as the Box, BET, and local shows. Mason says the early release strategy

for the video payed off in numerous phone queries at the label regarding Howard.

Says Howard's manager, Livio Harris, who produced seven of the album's 13 tracks, "Video is important. BET requested a version that was a little less steamy. The Box is playing the hotter version. But we're not just thinking sex, sex, sex. It's more of an attitude we're trying to get across."

EastWest's Mason says the quality of the artist's music, combined with public appearances, will complete the picture of Howard as a well-rounded person.

"She's hard-working and serious about her recording career," says Mason. "You'll hear it in her music. And people will see just how articulate and confident she is when she" (Continued on page 24)



**A Dynamic Duo.** Recording artists Jonathan Butler, left, and Christopher Williams stand proud following benefit performances for Hale House at New York's Supper Club. The show, which raised \$20,000, was sponsored by the National Assn. of Minorities in Cable. Hale House offers care for drug-addicted babies. "Can We Start All Over Again," Butler's next single, will be released Jan. 31 by Mercury. Williams' debut set for Giant, "Not A Perfect Man," hits retail Feb. 28.

## Ruthless Drops Guns For Grooves With Jazzy 'Roots' Debut Of Atban Klann

BY MARLYNN SNYDER

LOS ANGELES—Ruthless Records, primarily known for its gangsta rap acts, is hoping hip-hop fans will be drawn to the less-graphic, free-wheeling attitude of "Grass Roots," the debut album by Atban Klann.

The album, due April 4, explores



ATBAN KLANN

topics that are as stark as those that turn up in gangsta rap. However, rather than communicating obscene and violent lyrics, the group favors a more abstract approach that listeners should find challenging.

Atban Klann comprises 19-year-old Will One X and 18-year-olds Mookie and Aplldae (pronounced "apple-dee-app"), Will's cousin. Motivate is the group's unofficial fourth member and producer.

"Grass Roots" serves as "a window for people to see how we envision hip-

hop," says One X.

Atban Klann utilizes instruments such as acoustic bass, saxophone, and flute to elicit mellow grooves. The live instrumentals are backed by breezy jazz-fusion samples.

The band names forward-thinking rap acts A Tribe Called Quest, Jungle Brothers, De La Soul, and jazz vibraphonist Cal Tjader among its musical influences.

Alan Grunblatt, Relativity's VP of marketing, describes "Grass Roots" as an alternative rap project. "It doesn't have the gangsta feel that Ruthless is known for. [It] has more of a jazzy background."

The spacey "Puddles of H2O," backed with B-side track "Let Me Get Down," will be the first Atban Klann single. It's scheduled for commercial release in March.

A promotional single of "Puddles" went to alternative and college radio in late October. Grunblatt says the label will see what happens at the initial radio formats serviced before deciding when to approach R&B radio.

The videoclip for "Puddles of H2O" was shot for \$2,000 and was initially used to help find a record deal. Relativity is servicing the same clip to BET, MTV, and local video outlets.

One X says the group's affinity for nature is a distinguishing theme on "Grass Roots" and inspired its "Puddles" video, which was shot on a Los Angeles beach.

(Continued on page 24)

## Black Executives Continue To Blaze Trails Despite Some Negative Notes Last Year

**TWO STEPS FORWARD, ONE STEP BACK:** The past 12 months saw black executives making progress on some fronts, but losing ground on others. The big news was Sylvia Rhone's ascent to chairman of the restructured Elektra Entertainment Group last July. On the downside, there seemed to be reduced opportunities for black senior executives, as Capitol and, at year's end, Giant folded their black music divisions, absorbing the functions into their main labels.

It remains uncertain where Giant's former black music president **Cassandra Mills** will land. Despite recent disappointments, Giant's black music unit sold millions of albums during Mills' 4-1/2-year tenure, scoring top-10 R&B hits such as **Miki Howard's** "Ain't Nobody Like You," **Color Me Badd's** "I Adore Mi Amor" and "I Wanna Sex You Up," and **Jade's** "Don't Walk Away" and "I Wanna Love You."

Other Mills credits include Color Me Badd's multi-platinum debut, Jade's gold-certified bow, and the platinum-certified label debut by **Hammer** and the platinum "New Jack City" soundtrack.

Meanwhile, at Elektra, Rhone continued to crash through the glass ceiling, breaking new ground as both a woman and a black executive. Rhone proved her ability to go beyond the black music realm as chairman/CEO of EastWest; she now faces a greater challenge as she tries to revitalize Elektra.

Motown, rejuvenated following its 1993 acquisition by PolyGram, underwent a management restructuring in early 1994. R&B icon **Clarence Avant** was tapped to chair the once-floundering label and also was given a seat on the board of PolyGram Holdings.

Avant's insider clout, matched by president **Jheryl Busby's** inspiring vision of Motown becoming a sort of "black Disney"—with multi-entertainment ventures that include film, television, and interactive technology—positions Motown as a potential powerhouse.

But it all begins with the music, and Motown has had its share of misfires in the form of the latest records by **Shanice** and **Johnny Gill**. On the upside, Motown

flexed its muscles in 1994 with successful albums by **Zhane**, **Queen Latifah**, and the current **Boyz II Men** set. Plus, label affiliate MoJazz—under the watch of **Steve McKeever**—is making steady progress with acts like **Norman Brown**.

On the horizon is Motown's first inspirational music project and the first **Stevie Wonder** solo album in years. If Wonder flies, it places Avant and Busby snugly in the catbird seat, setting the stage for Motown's ambitious, non-music ventures.

The news was mixed at RAL/Def Jam Recordings. RAL chairman/owner **Russell Simmons** is regarded by many as the **Berry Gordy** of rap. So when he sold half his interest in RAL to new distributor PolyGram in November, it diluted his

importance as a symbol of black music independence.

However, the deal affects only the music side of his entertainment empire and puts Simmons in a position to take advantage of the film and television opportunities available under the PolyGram umbrella. It also put a nice bit of change in his pocket—to the tune of \$33 million.

The year also witnessed the departure of **David Harleston** as president of RAL; he was replaced by longtime label exec **Lyor Cohen**. And despite the disappointing sales of Def Jam cornerstone act **Public Enemy's** 1994 album, Simmons struck platinum with **Violator** artist **Warren G**. Listen for a new **L.L. Cool J** disc this year, along with a "Best Of" rap compilation, which is sure to be a best seller.

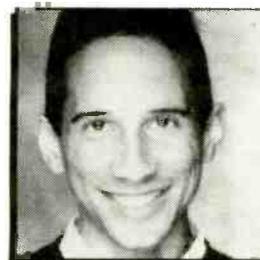
Bellmark Records president/owner **Al Bell** significantly increased his business stature and the visibility of his independently distributed label last year.

After issuing one of 1993's best-selling records—**Tag Team's** "Whoop! (There It Is)"—Bell scored a coup in 1994 by marketing and distributing "The Most Beautiful Girl In The World," a single by the artist formerly known as **Prince**, who is still signed to Warner Bros.

Bellmark followed that single with an EP version, earning respectable marks at retail and on the charts. (Continued on page 24)



by J. R. Reynolds



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 21, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	3	6	<b>MARY J. BLIGE</b> UPTOWN 11156/MCA (10.98/15.98) 3 weeks at No. 1	MY LIFE	1
2	3	4	8	<b>TLC</b> LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
3	2	2	19	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
4	5	6	14	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
5	4	8	12	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
6	8	12	12	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
7	6	9	15	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	13	17	17	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
9	7	14	7	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
10	11	11	15	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
11	10	13	29	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
12	9	15	8	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
13	12	7	17	<b>ANITA BAKER</b> ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
14	14	20	29	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
15	16	18	8	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
16	15	10	9	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
17	18	26	13	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
18	17	22	7	<b>REDMAN</b> RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
19	21	19	18	<b>GERALD LEVERT</b> ● EASTWEST 92416/ELEKTRA (10.98/15.98)	GROOVE ON	2
20	25	21	5	<b>KIRK FRANKLIN &amp; FAMILY</b> GOSPO-CENTRIC 72119/SPARROW (9.98/13.98)	KIRK FRANKLIN & FAMILY	20
21	20	24	9	<b>SOUNDTRACK</b> HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
22	23	30	9	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD	5
23	24	23	17	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
24	22	16	16	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
25	26	32	8	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
26	28	31	32	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
27	29	33	16	<b>CRAIG MACK</b> BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
28	33	29	5	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
29	31	38	7	<b>SLICK RICK</b> DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
30	30	28	23	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
31	32	36	20	<b>CHANGING FACES</b> ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
32	39	57	9	<b>H-TOWN</b> LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
33	50	73	10	<b>K-DEE</b> LENCH MOB 1002 (10.98/16.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
34	34	50	5	<b>SOUNDTRACK</b> PRIORITY 53948 (10.98/16.98)	STREET FIGHTER	34
35	43	68	10	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
36	38	46	15	<b>JADE</b> GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
37	46	27	112	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
38	37	51	9	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	9
39	44	43	102	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
40	45	35	78	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
41	51	47	7	<b>PRINCE</b> WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
42	52	53	61	<b>R. KELLY</b> ▲ 3 JIVE 41527 (10.98/15.98)	12 PLAY	1
43	42	55	10	<b>VICIOUS</b> EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	42
44	63	75	10	<b>BRAND NUBIAN</b> ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13
45	56	71	28	<b>BIG MIKE</b> ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
46	35	37	31	<b>WARREN G</b> ▲ 2 VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE... G FUNK ERA	1
47	36	52	5	<b>BLACK SHEEP</b> MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	24
48	48	41	86	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
49	40	34	33	<b>AALIYAH</b> ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3

50	58	62	12	<b>MEN AT LARGE</b> EASTWEST 92459/ELEKTRA (10.98/15.98)	ONE SIZE FITS ALL	17
51	41	58	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
52	64	63	15	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
53	55	60	28	<b>KEITH SWEAT</b> ▲ ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
54	57	72	8	<b>HOWARD HEWETT</b> CALIBER 21008 (9.98/14.98)	IT'S TIME	54
55	47	54	59	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
56	65	65	67	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
57	67	83	19	<b>U.G.K.</b> JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
58	49	44	28	<b>DA BRAT</b> ▲ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
59	70	85	11	<b>LIL 1/2 DEAD</b> PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
60	54	49	65	<b>SALT-N-PEPA</b> ▲ 3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/15.98)	VERY NECESSARY	6
61	59	56	20	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
62	71	79	15	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
63	62	40	16	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
64	81	—	7	<b>J. LITTLE</b> ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
65	19	1	8	<b>KENNY G</b> ▲ 3 ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
66	66	77	37	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
67	76	69	73	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
68	60	45	71	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
69	72	48	111	<b>SOUNDTRACK</b> ▲ 13 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
70	61	78	10	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
<b>★★★ PACESETTER ★★★</b>						
71	99	—	2	<b>HAVOC &amp; PRODEJE</b> G.W.K./PUMP 6718*/WARLOCK (9.98/15.98)	KICKIN' GAME	71
72	68	61	33	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
73	53	39	9	<b>SHAQUILLE O'NEAL</b> JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
74	78	66	31	<b>PATTI LABELLE</b> ● MCA 10870 (10.98/15.98)	GEMS	7
75	69	76	12	<b>DIGABLE PLANETS</b> PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
<b>★★★ HOT SHOT DEBUT ★★★</b>						
76	<b>NEW ▶</b>	1		<b>VARIOUS ARTISTS</b> LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P.	76
77	77	86	14	<b>COMMON SENSE</b> RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
78	79	82	20	<b>WHITEHEAD BROS.</b> MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
79	74	59	35	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
80	98	98	11	<b>FU-SCHNICKENS</b> JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
81	73	74	32	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
82	80	64	14	<b>NAJEE</b> EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
83	92	70	38	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
84	<b>RE-ENTRY</b>	16		<b>VARIOUS ARTISTS</b> THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52
85	96	—	24	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
86	83	88	19	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
87	82	81	57	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
88	94	80	34	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
89	87	100	52	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
90	86	—	95	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
91	<b>RE-ENTRY</b>	24		<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
92	88	93	14	<b>DRU DOWN</b> RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
93	89	91	24	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
94	97	—	47	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/16.98)	OLD SCHOOL	35
95	75	84	22	<b>COOLIO</b> ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
96	<b>RE-ENTRY</b>	6		<b>THE DAYTON FAMILY</b> PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
97	84	—	23	<b>MC EHT FEATURING CMW</b> ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
98	<b>RE-ENTRY</b>	9		<b>WILLIE D</b> WRAP 8141*/ACHIBAN (11.98/16.98)	PLAY WITCHA MAMA	31
99	<b>RE-ENTRY</b>	27		<b>EIGHTBALL &amp; MJG</b> SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
100	91	—	57	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9

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.



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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	18	ON BENDED KNEE	BOYZ II MEN (MOTOWN), 6 wks at No. 1	38	41	9	CONSTANTLY	IMMATURE (MCA)
2	2	13	CREEP	TLC (LAFACE/ARISTA)	39	38	5	WHY WE SING	KIRK FRANKLIN & FAMILY (GOSPO-CENTRIC)
3	3	19	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	40	35	16	YOU WANT THIS	JANET JACKSON (VIRGIN)
4	4	20	I WANNA BE DOWN	BRANDY (ATLANTIC)	41	46	12	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
5	6	12	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	42	48	4	MARY JANE	MARY J. BLIGE (UPTOWN/MCA)
6	5	18	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	43	49	7	WHY YOU WANNA PLAY ME OUT?	TRISHA COVINGTON (COLUMBIA)
7	7	15	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)	44	39	14	TURN IT UP	RAJA-NEE (PERSPECTIVE)
8	8	15	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	45	45	25	AGE AIN'T NOTHING BUT A NUMBER	AALIYAH (BLACKGROUND/JIVE)
9	10	12	I APOLOGIZE	ANITA BAKER (ELEKTRA)	46	44	20	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
10	9	10	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	47	34	24	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
11	13	13	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	48	57	4	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
12	11	19	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	49	47	11	FORGET I WAS A "G"	WHITEHEAD BROS. (MOTOWN)
13	17	6	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	50	55	5	FOE THA LOVE OF S	BONE THUGS N HARMONY (RUTHLESS)
14	12	18	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	51	59	10	THINKING ABOUT YOU	FELICIA ADAMS (MOTOWN)
15	24	7	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	52	51	7	TAKE A TOKE	C+C MUSIC FACTORY (COLUMBIA)
16	15	12	SHAME	ZHANE (HOLLYWOOD)	53	50	5	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/ELEKTRA)
17	27	6	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	54	—	1	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
18	22	9	EVERY DAY OF THE WEEK	JADE (GIANT)	55	60	4	RODEO STYLE	JAMECIA (MERCURY)
19	16	17	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST/ELEKTRA)	56	54	49	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
20	19	11	ALWAYS AND FOREVER	LUTHER VANDROSS (LV/EPIC)	57	65	2	DOWN 4 WHATEVA	NUTTIN' NYCE (POCKET TOWN/HOLLYWOOD)
21	18	13	OLD SCHOOL LOVIN'	CHANTE MOORE (SILAS/MCA)	58	63	4	SLIDE	EL DEBARGE (REPRISE)
22	21	10	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)	59	56	9	70'S LOVE GROOVE	JANET JACKSON (VIRGIN)
23	14	22	BODY & SOUL	ANITA BAKER (ELEKTRA)	60	52	13	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
24	23	12	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST/ELEKTRA)	61	74	2	WHAT CAN I DO?	ICE CUBE (PRIORITY)
25	33	6	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	62	—	1	KITTY KITTY	69 BOYZ (RIP-IT)
26	37	4	BABY	BRANDY (ATLANTIC)	63	58	7	FOR YOU	R. KELLY (JIVE)
27	25	12	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)	64	67	10	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)
28	29	6	THIS LIL' GAME WE PLAY	SUBWAY (EPIC/MOTOWN)	65	66	9	TASTY	LO-KEY? (PERSPECTIVE)
29	20	24	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	66	—	1	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZZ/ATLANTIC)
30	31	6	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)	67	69	16	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)
31	36	6	WHERE I WANNA BE BOY	MISSIONES (STEP SUN)	68	53	24	TOOTSEE ROLL	69 BOYZ (RIP-IT)
32	43	5	I MISS YOU	N II U (ARISTA)	69	70	7	END OF THE ROAD MEDLEY	GLADYS KNIGHT (MCA)
33	30	11	THE MOST BEAUTIFULLEST...	KEITH MURRAY (JIVE)	70	—	2	BREAKDOWN	FU-SCHNICKENS (JIVE)
34	28	19	GET UP ON IT	KEITH SWEAT (ELEKTRA)	71	72	3	BRING THE PAIN (IS IT REAL)	METHOD MAN (DEF JAM/RAL/ISLAND)
35	32	6	WOMAN TO WOMAN	JEWELL (DEATH ROW/INTERSCOPE)	72	71	3	WITH OPEN ARMS	RACHELLE FERRELL (MANHATTAN/CAPITOL)
36	26	24	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)	73	64	17	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
37	42	8	DON'T SAY GOODBYE GIRL	TEVIN CAMPBELL (QWEST/WARNER BROS.)	74	75	4	SLYDE	CAMEO (w/2 FRAGING BULL)
					75	—	14	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)

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

## HOT R&B RECURRENT AIRPLAY

1	3	6	WHEN CAN I SEE YOU	BABYFACE (EPIC)	14	18	2	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
2	1	12	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	15	11	24	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
3	2	11	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)	16	17	11	ALWAYS IN MY HEART	TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	4	3	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST/ELEKTRA)	17	7	15	I'M NOT OVER YOU	CE CE PENITON (A&M/PERSPECTIVE)
5	—	1	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	18	9	15	I MISS YOU	AARON HALL (SILAS/MCA)
6	5	4	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	19	15	14	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
7	10	12	YOUR BODY'S CALLIN'	R. KELLY (JIVE)	20	—	1	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
8	8	18	ANYTHING	SWY (RCA)	21	19	32	NEVER KEEPING SECRETS	BABYFACE (EPIC)
9	13	6	THROUGH THE RAIN	TANYA BLOUNT (ISLAND)	22	—	1	IF ANYTHING EVER HAPPENED TO YOU	BEBE & CECE WINANS (CAPITOL)
10	14	14	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)	23	—	10	NUTTIN' BUT FLAVOR	(Dope On Plastic)
11	20	16	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)	24	16	25	BUMP N' GRIND	R. KELLY (JIVE)
12	12	5	NEVER LIE	IMMATURE (MCA)	25	—	34	CAN WE TALK	TEVIN CAMPBELL (QWEST/WB)
13	6	3	CAN U GET WIT IT	USHER (LAFACE/ARISTA)					

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

## R&B SINGLES A-Z

- 73 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
- 38 AGE AIN'T NOTHING BUT A NUMBER (Zomba, BMI/R.Kelly, BMI) WBM
- 89 ALL I NEED (IS A CHANCE) (Warnerbuilt, BMI/DeeMee, BMI/Kumeh, BMI/Cash Cow, BMI/Lorna Lee, BMI/Songs Of PolyGram, BMI)
- 16 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
- 63 BACK SEAT (WIT NO SHEETS) (Bishkick, BMI/Pac Jam, BMI) ASCAP/WB, ASCAP/Playhard, ASCAP/MCA
- 3 BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Trade, ASCAP/Davey Pool, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
- 8 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
- 21 BIG POPPA (Tee Tee, ASCAP/Justin Combs, ASCAP)
- 78 BIOLOGICAL DIDN'T BOTHER (Shaq Lyns, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11C, ASCAP) WBM
- 37 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
- 31 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)
- 79 BOUNCE (K-Otic, BMI/Sword, BMI/Troutman, BMI/Saja, BMI/Rubber Band, BMI)
- 59 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
- 42 BRING THE PAIN (IS IT REAL) (Careers-BMG, BMI/Razor Sharp, BMI) HL
- 11 CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slim U Well, BMI) WBM/HL
- 18 CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI)
- 22 CAN'T HELP MYSELF (Treyce, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM
- 58 CAN'T LET GO/WHEN A MAN CRIES (Jareese, BMI)
- 52 COCKTAILS (Zomba, BMI/Srand, BMI/Zomba, ASCAP)
- 24 CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI)
- 1 CREEP (D.A.R.P., ASCAP) HL
- 9 DAAAM! (Alley, BMI/Trio, BMI/Norfolk, BMI)
- 33 DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude Sky, ASCAP/FeatBach, ASCAP) WBM
- 43 DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI April, ASCAP/Jazzie B, ASCAP/EMI Virgin, ASCAP) WBM
- 60 DO YOU SEE (Warren G, ASCAP/Colgems-EMI, ASCAP/O/B/O Itself, ASCAP/Extreme, ASCAP)
- 90 ECSTASY (Moore, ASCAP/Lazy 1, ASCAP/Perfect, ASCAP)
- 15 EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Orisha, ASCAP/Stone Jam, ASCAP) WBM
- 55 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
- 30 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- 10 FOOLIN' AROUND (Zomba, BMI) WBM
- 39 FORGET I WAS A G (Warner-Tamerlane, BMI) WBM
- 29 GET DOWN (For Ya Ear, ASCAP/Justin Combs, ASCAP)
- 32 GET UP ON IT (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
- 65 GIT UP, GIT OUT (Graf Body, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noise, BMI/Stiff Shirt, BMI) WBM
- 82 GROOVE OF LOVE (Ensign, BMI/Lane Brang, BMI/Famous, ASCAP/Suga Wuga, BMI)
- 12 HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/9 Sounds, BMI) WBM
- 81 HOLD ON (K-Jack Top 10, ASCAP/Neroses, ASCAP)
- 76 HOOK ME UP (Booby Oty, BMI)
- 92 THE HUMP IS ON (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
- 9 I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
- 7 I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
- 44 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
- 4 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP)
- 34 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
- 80 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11C, ASCAP/Deep Soul, ASCAP/11C, ASCAP/EMI April, ASCAP/Zomba, ASCAP) WBM
- 23 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
- 17 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
- 6 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
- 72 I WISH (New Perspective, ASCAP)
- 46 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
- 25 LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- 68 MAD IZM (Copyright Control)
- 28 THE MOST BEAUTIFULLEST THING IN THIS WORLD (Zomba, ASCAP/Illicit, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
- 87 NEVER AGAIN (Stone Jam, ASCAP/Franchise, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP)
- 67 NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
- 62 NOT ENOUGH HOURS IN THE NIGHT (Realsongs, ASCAP) WBM
- 96 NUTTIN BUT FLAVOR (Dope On Plastic)
- 19 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brang, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
- 2 ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
- 71 PARTY (Pottsburg, BMI/Harrick, BMI/Longitude, BMI) WBM
- 86 PIMP OF THE YEAR (Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/O Itself, BMI/August Moon, BMI)
- 83 PLAYAZ CLUB (Rag Top, BMI)
- 5 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
- 97 PROCEED I (Grand Negaz, BMI/ScottyKatt, ASCAP)
- 70 RECORD JOCK (Tickle Your Fancy, ASCAP/Cats On The Prowl, ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Olydia, ASCAP/Two Sioux, BMI)
- 85 ROCKAFELLA (Funky Noble, ASCAP/Malibu, BMI/Jim Edd, BMI)

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	10	CREEP	TLC (LAFACE/ARISTA) 8 wks at No. 1	38	48	4	WOMAN TO WOMAN	JEWELL (DEATH ROW/INTERSCOPE)
2	2	16	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	39	29	19	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSALIS/EMI)
3	6	9	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	40	47	15	LET'S TALK ABOUT IT	MEN AT LARGE (EASTWEST/ELEKTRA)
4	3	9	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	41	40	6	DOWN 4 WHATEVA	NUTTIN' NYCE (POCKET TOWN/HOLLYWOOD)
5	4	18	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	42	38	18	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
6	10	5	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	43	31	15	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS/COLUMBIA)
7	7	34	TOOTSEE ROLL	69 BOYZ (RIP-IT)	44	43	23	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
8	5	19	I WANNA BE DOWN	BRANDY (ATLANTIC)	45	53	10	ROCKAFELLA	REDMAN (RAL/ISLAND)
9	9	10	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	46	49	2	NUTTIN BUT FLAVOR	FUNKMASTER FLEX (WRECK/NERVOUS)
10	13	10	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)	47	35	7	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
11	12	9	CONSTANTLY	IMMATURE (MCA)	48	39	14	BREAKDOWN	FU-SCHNICKENS (JIVE)
12	11	24	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	49	55	6	EVERY DAY OF THE WEEK	JADE (GIANT)
13	—	1	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	50	45	13	TIC TOC	LORDS OF THE UNDERGROUND (PENDULUM)
14	15	4	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)	51	50	5	VOCAB	FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
15	20	10	I MISS YOU	N II U (ARISTA)	52	60	8	FORGET I WAS A "G"	WHITEHEAD BROS. (MOTOWN)
16	23	2	COCKTAILS	TOO SHORT (JIVE)	53	56	10	OLD SCHOOL LOVIN'	CHANTE MOORE (SILAS/MCA)
17	14	13	YOU WANT THIS	JANET JACKSON (VIRGIN)	54	46	25	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
18	18	11	BRING THE PAIN	METHOD MAN (DEF JAM/RAL/ISLAND)	55	73	16	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
19	16	11	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	56	—	1	RODEO	95 SOUTH (RIP-IT)
20	8	19	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	57	57	20	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
21	17	18	I BELONG TO YOU/HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)	58	54	11	BIOLOGICAL DIDN'T BOTHER	SHAGUILLE O'NEAL (JIVE)
22	19	6	WHUTCHA WANT?	NINE (PROFILE)	59	51	13	GIT UP, GIT OUT	OUTKAST (LAFACE/ARISTA)
23	22	10	KITTY-KITTY	69 BOYZ (RIP-IT)	60	44	9	PIMP OF THE YEAR	DRU DOWN (RELATIVITY)
24	21	14	THE MOST BEAUTIFULLEST...	KEITH MURRAY (JIVE)	61	58	22	JUICY/UNBELIEVABLE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	30	5	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	62	—	2	PROCEED I	THE ROOTS (DGC/GEFFEN)
26	24	16	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	63	42	8	DO YOU SEE	WARREN G (VIOLATOR/RAL/ISLAND)
27	28	15	GET UP ON IT	KEITH SWEAT (ELEKTRA)	64	74	4	DAAAM!	THA ALKHALIKS (LOUD/RCA)
28	26	22	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)	65	59	3	AGE AIN'T NOTHING BUT A NUMBER	AALIYAH (BLACKGROUND/JIVE)
29	27	8	SHAME	ZHANE (HOLLYWOOD/JIVE)	66	37	29	TAKE IT EASY	MAD LION (WEEDEE/NERVOUS)
30	32	11	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)	67	72	15	WHERE DID WE GO WRONG	BLACKGIRL (KAPER/RCA)
31	61	3	MAD IZM	CHANNEL LIVE (					

## Getting Wired; Interscope Swings 2nd Jones Single

**SWINGIN' SINGLES:** Diehard Anglo music fans are advised to sprint to a nearby import shop for a copy (or two) of "Release Me" by Space 2000. Singer Matthew David whoops and warbles with an unbridled passion that is initially reminiscent of ex-Ten City front man Byron Stingily. Once you get deeper into the jam, however, David shows himself to be a budding stylist with the raw talent necessary to hone his own special sound over time. He is complemented by musical partner Liam May, who weaves a groove that has a decidedly stateside flavor, though the track itself is undercut with an experimental tribal edge that is unmistakably European in approach. The commercial strength of "Release Me" gets a boost from the patented DJ Pierre "Wild Pitch" remix. We cannot wait for the follow-up to this essential release on Wired Records.

The independent, London-rooted Wired Records is also the source of another relentlessly infectious anthem, "Funk & Drive" by Elevatorman. Savvy turntable artists will, no doubt, remember this single in its first incarnation by K&M roughly two years ago. The first side of this double-record set sticks fairly close to the original recording, with its jangling funk guitar riffs and sister-down female vocal vamps. Elevatorman pinches the rhythm up to a frenetic trance pace, transforming the hook into a hypnotic mantra that permanently sticks to the brain. The Grin-stretcher takes "Funk & Drive" down a harsher path with a pair of remixes that cut deep with a dark bassline and aggressive percussion. Regardless of your preference, this single deserves prominent placement on the playlists of DJs who live to enlighten their audiences.

Interscope wisely follows Tom Jones' recent wriggler, "If I Only Knew," with a well-structured cover of Yaz's "Situation." The synth-pop classic is spruced up for the trance/rave generation with a bucket of ear-grabbing sound effects by producer Youth, who wraps Jones' deliciously over-the-top performance with a rubbery bassline that is easily applicable to mainstream club programs. Another good reason to investigate the singer's potent long-player, "The Lead & How To Swing It."

The Los Angeles-headquartered City Of Angels Records should get a profile boost with the onset of "Now Is The Time," a skittish slab of funk by the Crystal Method, aka Ken Jordan and Scott Kirkland. The instrumental jam jerks and jaunts with a kicky blend of mutating ambient keyboards, melted onto a beat that lies somewhere between acid jazz and break-beat. Hard to categorize, which will prove to be a refreshing delight to those who spend an extended period of time listening to the latest formulaic offering. Check out the flipside for a more traditionally



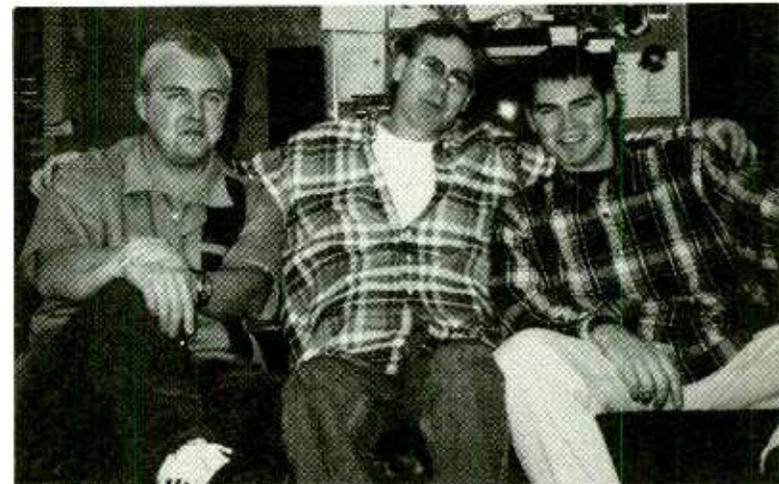
by Larry Flick

syncopated trance beat, though we plan to stick with the more unique original version.

**ON-LINE:** As Traci Lords' salacious "Control" 12-inch single on Radioactive Records continues to stride up Billboard's Club Play Chart, the former adult film siren has just completed her first full-length album, "1,000 Fires." The set is slated to hit retail racks on Valentine's Day, Feb. 14. Grapevine tittering has it that the lovely Lords is sharpening her turntable skills and may hit the rave circuit shortly as a DJ/performer. You go, girl! ... One of the better bits of news to reach our ears recently is that EMI Records is plotting to relaunch "The Pendulum Vibe," the genius debut album by fierce diva-in-waiting Joi. The singer who wooed underground punters last year with the wicked funk throw-down "Sunshine And The Rain" is currently touring with a super-tight live outfit that enhances her unique, throaty delivery, not to mention the set's saucy selection of soul and dance numbers. Almost any cut would be a kickin' new single, though we are particularly partial to "Freedom" and "Find Me"—either of which could easily connect with programmers who tend to embrace the downtempo jams of TLC and Brandy ... Although we are still sulking over last month's dismissal of Bill Brown from his post as club promotion manager at A&M Records, we are

optimistic that the label will consider offering the smokin' Masters At Work remixes of For Real's new "You Don't Wanna Miss" single. The 12-inch pressing, which also includes sturdy post-productions by Steve "Silk" Hurley, hits U.K. dancefloors Feb. 6, but it is not yet slated for a stateside serving. 'Tis a real pity—a little club cachet could help bolster the new-jillswingin' troupe's overall industry profile ... By the by, what happened to the long-promised push behind Uncanny Alliance's critically revered project, "The Groove Won't Bite?" A&M has a potential gold mine in this collection of kitsch dance/pop nuggets and has let it languish in the shadow of countless other less satisfying albums. It is just a matter of time before another label discovers the song-smart production skills of the act's mastermind, Brinsley Evans. Time for a wake-up call—and perhaps a little promotional energy.

**NUGGETS:** Fonda Rae's eternally festive hi-NRG ditty, "Over Like A Fat Rat," has been re-recorded for house and urban consumption with producers "Bonzai" Jim Caruso and Eric Beall. Rae sounds as forceful as ever, bringing newfound vocal sass to the tune. Victor Simonelli reveals his growing production skills with several mixes that are an astute reflection of current radio trends. They've



**Men On The Moon.** Former Crap Records president/owner Randy Sills has joined Moonshine Records in Los Angeles as director of singles development. He will keep busy by developing 12-inch releases from the label's active schedule of compilations. He is currently working "First Rebirth," a rambunctious raver by Jones & Stephenson. Pictured in Moonshine's Los Angeles-based office are Moonshine principals Steve and John Levy, left and right, and Sills, center.

just shipped on the Northcott-distributed Class-X Records. Give it a whirl ... Speaking of oldies getting a new lease on life, Loveland and featured belter Rachel McFarlane have a field day with Keisha Jenkins' early-'90s garage evergreen "I Need Somebody," bringing a few new grooves and string ideas to the table. Treat yourself to this Eastern Bloc-U.K. bauble immediately. When will the world be

graced with a full-length album by this brilliant act? We are breathless with anticipation ... Chris Bergen has left his gig as national director of club and crossover promotion at Continuum Records to form Groove Boy Promotions in Cranford, N.J. The independent company is geared toward generating interest for dance records at club, mix-show, and retail levels.

## Hawtin Gives His Plastikman A Soul Ontario Techno Wunderkind Makes Mute Muzik

BY MARISA FOX

**NEW YORK**—With a new album on Mute Records, "Muzik," recorded under the moniker Plastikman, and fresh from a five-day DJ stint in London and Liverpool, Ritchie Hawtin is no stranger to house and techno music.

The 24-year-old Canadian wunderkind who spins 50 weekends a year and boasts some 80 releases—not to mention remixes—is considered one of the pioneers of acid house, as well as one of the leading names in techno today. Still, he says, "I'm only now in the early stages of my real work making albums." Actually, Hawtin's career began in late '87-'88, when electronic pop, funk, house, and Detroit techno were first being pumped in clubland.

"I walked into a club to know if we could throw a party, and walked out with a DJ job," says Hawtin, who was 17 at the time. "I grew up listening to Mojo [a Detroit radio DJ credited with spinning the first techno mixes], who played everything from synthesizer new wave and electronic like Kraftwerk to electro funk like Afrika Bambaataa and P-Funk to early techno. From my house [in Windsor,

Ontario], it's five minutes across the river to Detroit. I found out that all the records I liked—by Juan Atkins, Derrick May, Kevin Saunderson—were being made minutes away."

Together with co-conspirator John Acquaviva, Hawtin started composing mixes for Acquaviva's just-started Plus-8 and Probe, which are now considered seminal techno labels. His first release was States Of Mind's "Elements Of Tone," dubbed "bleep techno" for its high-pitched, high-frequency sound.

But Hawtin was no stranger to futuristic things. "My father was always building computers growing up, and he got me into technology at a very young age," he says. "When I first started recording, my approach was to just go into the studio, explore the equipment and see what happens." And his approach has not changed all that much through the years, though Hawtin says he obviously knows much more about equipment now.

Hawtin and Acquaviva called their label Plus-8 because the recordings are played at plus-eight pace on the turntable. "Most records were slower at the time," says Hawtin.

"But we always liked a faster

sound, to connote higher energy and something more future-thinking." He also released "Sweet Exorcist" on England's Warp Records, a 128-bpm single, considered fast and heavily rhythm-based for the time.

"I always throw things at the top of the mix, special effects that aren't sampled," says Hawtin of his signature sound, which pervades his various releases. He records under several names—Cyberbionic, Fuse, Circuit Breaker—to connote different styles or project goals.

His current Plastikman release is perhaps his most ambient work to date. "For Plastikman, I keep the music ambiguous. I give the listener stark landscapes where he can escape and wander."

Ironically, the future-leaning artist turned to old Roland gear for this release, because "older machines have a certain tinge and flair that newer models don't have," he says. "They have a warmth."

And maintaining that human element, whether in fast and furious or ethereal mixes, is what Hawtin's challenge has always been. "I try to keep a soul in all things," he says. "Exploring melody through technology is what it's about."

### Billboard Dance HOT Breakouts

FOR WEEK ENDING JAN. 21, 1995  
CLUB PLAY

1. COME BACK LONDONBEAT RADIOACTIVE
2. HANDS UP CLUBZONE LOGIC
3. KEEP GIVIN' ME YOUR LOVE  
CE CE PENITON COLUMBIA
4. EVERLASTING LOVE  
GLORIA ESTEFAN EPIC
5. I MUST BE FREE KYM SIMS PULSE 8

### MAXI-SINGLES SALES

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

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

## 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	1	1	11	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	3 weeks at No. 1 ◆ DONNA SUMMER
2	2	6	9	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	◆ SEAL
3	6	12	8	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
4	12	16	6	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
5	10	18	6	CALL ME ELEKTRA 66172	DEEE-LITE
6	4	5	10	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
7	8	10	9	THE RHYTHM OF THE NIGHT EASTWEST 95808/ELEKTRA	CORONA
8	3	4	10	MAMA SAID VIRGIN 38460	◆ CARLEEN ANDERSON
9	9	11	8	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
10	5	2	11	LIVING IN DANGER ARISTA 1-2774	◆ ACE OF BASE
11	17	24	6	SPEND SOME TIME FFRR IMPORT	◆ THE BRAND NEW HEAVIES
12	18	21	7	AWAY FROM HOME LOGIC 59004	◆ DR. ALBAN
13	14	15	9	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
14	21	26	6	DON'T BRING ME DOWN MCA 54968	◆ SPIRITS
15	7	3	13	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
16	11	9	9	FEELING SO REAL ELEKTRA 66180	MOBY
17	22	31	6	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE) EMOTIVE 761	E.G. FULLALOVE
18	13	8	13	GIRLS + BOYS LOGIC 59001	◆ THE HED BOYS
19	27	34	6	I BELIEVE CHAMPION/EASTWEST 95810/ELEKTRA	3RD NATION
20	16	14	14	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
21	20	22	8	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
<b>★★★ Power Pick ★★★</b>					
22	31	37	6	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
23	26	33	5	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
24	24	29	7	CHANGE MAXI 2019	DAPHNE
25	23	28	7	TAKE A TOKE-THE REMIX COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
26	37	45	3	CONTROL RADIOACTIVE 54953/MCA	TRACI LORDS
27	25	30	7	LUCKY YOU TRAUMA 51002	◆ THE LIGHTNING SEEDS
28	30	41	5	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY
29	15	7	13	EXCITED EPIC 77720	◆ M PEOPLE
30	19	13	36	RAPTURE CHRYSALIS 58277/EMI	◆ BLONDIE
31	34	43	3	I FEEL LOVE AMERICAN PROMO/WARNER BROS.	◆ MESSIAH
32	36	38	5	DON'T LEAVE ME THIS WAY DIG IT 007	◆ THELMA HOUSTON
33	28	19	10	FIND ME EPIC IMPORT	◆ JAM & SPOON FEATURING PLAVKA
34	43	39	5	BLACK BOOK GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
35	33	36	7	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
36	42	44	5	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY
<b>★★★ Hot Shot Debut ★★★</b>					
37	NEW ▶	1	1	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS
38	44	—	2	ARE WE HERE? FFRR 120 047	ORBITAL
39	32	23	10	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
40	NEW ▶	1	1	LICK IT S.O.S. 1008	ROULA
41	49	—	2	CLOSE TO YOU CURB EDEL 77077	FUN FACTORY
42	40	32	11	I LIKE IT COLUMBIA 77685	◆ THE BLACKOUT ALLSTARS
43	48	—	2	WHATCHUGOT REPRISE 41789/WARNER BROS.	GROOVE COLLECTIVE
44	45	47	3	ENCHANTED RCA 64219	ENCHANTED
45	35	27	12	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	◆ EBONY VIBE EVERLASTING (E.V.E.)
46	41	35	11	HERE COMES THE HOTSTEPPER COLUMBIA 77602	◆ INI KAMOZE
47	NEW ▶	1	1	REAL CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
48	46	—	2	SHAME HOLLYWOOD 42268/JIVE	◆ ZHANE
49	NEW ▶	1	1	COLOR OF MY SKIN CUTTING 317	SWING 52
50	NEW ▶	1	1	EL AMOR CRESCENT MOON/EPIC SOUNDTRAX PROMO/EPIC	AZUCAR MORENO

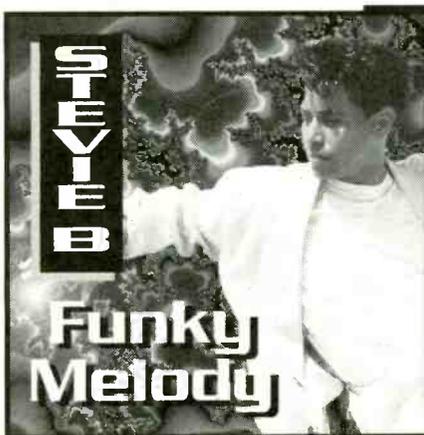
## MAXI-SINGLES SALES

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	4	19	3	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	1 wk. at No. 1 ◆ FUNKMASTER FLEX/GHETTO CELEBS
2	1	1	8	CREEP (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
<b>★★★ Hot Shot Debut ★★★</b>					
3	NEW ▶	1	1	BIG POPPA/WARNING (T) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
4	3	3	26	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
5	2	2	4	GET DOWN (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
6	6	6	10	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/ELEKTRA	CORONA
7	5	5	5	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
8	9	13	7	WHUTCHA WANT? (T) PROFILE 7426	◆ NINE
9	19	11	5	SUPA STAR (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
10	13	7	7	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
11	8	9	19	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
12	17	23	6	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
13	10	4	12	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
14	NEW ▶	1	1	EVERLASTING LOVE (M) (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
15	29	—	14	DREAMER (T) (X) MCA 54922	LIVIN' JOY
16	7	10	11	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
17	20	14	3	PRETTY (BEFORE I GO TO BED) (M) (T) (X) VP 5546	◆ RAYVON
18	24	28	10	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
19	14	24	24	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	◆ CRAIG MACK
20	22	22	21	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	◆ 20 FINGERS FEATURING GILLETTE
21	16	8	8	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
22	32	39	10	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
23	15	18	10	BE HAPPY (T) UPTOWN 54928/MCA	◆ MARY J. BLIGE
24	18	15	13	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
25	27	46	11	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	◆ DONNA SUMMER
26	21	36	15	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
27	39	27	4	YESTERDAY WHEN I WAS MAD (T) (X) EMI 58319	◆ PET SHOP BOYS
28	40	29	7	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
29	RE-ENTRY	27	27	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
30	25	17	12	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
31	33	—	38	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
32	35	42	5	PRAYING FOR AN ANGEL (M) (T) (X) S.O.S. 1002	ROCHELLE
33	11	12	18	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
34	30	21	5	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
35	23	20	10	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
36	38	25	10	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	◆ REDMAN
37	RE-ENTRY	5	5	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
38	31	38	4	BOTTOM HEAVY (T) TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
39	50	—	11	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	◆ ACE OF BASE
40	NEW ▶	1	1	DON'T LAUGH (T) SORTED 20130/NERVOUS	WINX
41	36	26	9	SCALP DEM (M) (T) (X) COLUMBIA 77648	◆ SUPER CAT
42	NEW ▶	1	1	PROCEED I (T) DGC 19380/GEFFEN	◆ THE ROOTS
43	RE-ENTRY	3	3	RAPTURE (T) (X) CHRYSALIS 58277/EMI	◆ BLONDIE
44	26	32	29	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
45	12	16	7	SHAME (T) (X) HOLLYWOOD 42268/JIVE	◆ ZHANE
46	NEW ▶	1	1	EIGHTEEN STRINGS (T) (X) FFRR 120 044	◆ TINMAN
47	43	—	11	WHAT I NEED (M) (T) MERCURY 858 927	CRYSTAL WATERS
48	RE-ENTRY	12	12	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
49	34	41	12	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	◆ HEAVY D & THE BOYZ
50	28	30	30	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION

○ 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.



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"4 U"  
"Dream About You"  
"Girl I Love Ya"  
"Call My Name"  
"If You Still Love Me"  
"Waiting For Your Love"  
"Crying Out"  
"If You Still Love Me"  
(Bonus Ballad)  
"Dream About You"

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# 2nd annual Billboard

# DANCE MUSIC SUMMIT

ANA Hotel  
San Francisco, CA  
January 18 - 20  
1995

This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

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To ensure your room, reservation must be made by Dec. 13. Please state that you are with the Billboard Dance Music Summit to receive discounted room rate.

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## Conference Aims To Be Catalyst For Positive Change

BY LARRY FLICK

The second phase in Billboard's growing commitment to the evolution of dance music has begun.

Last January, the Billboard Dance Music Summit successfully brought together 300 of the industry's key players—representing areas ranging from major and independent labels to production and performing, with an ample selection of DJs for good measure. At a time when the world seemed to be going crazy as a result of the infamous Los Angeles earthquake, record snowstorms on the East Coast, and paralyzing ice storms in Chicago, the calm and soothing atmosphere of San Francisco inspired participants to put aside competitive differences and endeavor to be productive.

The positivism generated during those three days seemed to carry on throughout much of 1994. It also instilled the sense in those organizing the Billboard Dance Music Summit that the citizens of clubland were definitely ready to roll up their sleeves and get to work rather than waste time on panels, which offer little more than a superficial forum for lecturing and venting.

That same positive energy promises to shape the scope and personality of this year's event as well.

Throughout the Jan. 18-20 confab at the ANA Hotel in San Francisco, registrants are invited to attend—and should be prepared to be challenged by—discussions, workshops, and classes that require more than passive viewing and listening. Attendees will be called upon to share ideas and knowledge, and encouraged to ask for guidance and advice. Some meetings will provide an opportunity to reflect on the various aspects of club lifestyle, while others will include enlightening



ABIGAIL

activities and exercises.

The idea behind the program is to serve the needs of both novices and veterans, with the common denominator being a desire for increased unity, positivism, and productivity. Once again, the standard panel format will be bypassed in favor of loose, free-form sessions in which every registrant can speak. Each meeting will be facilitated by an expert in the topic at hand.

The 20 scheduled sessions will cover such nuts-and-bolts business matters as finding independent distribution, assembling compilations, and licensing tracks to and from companies abroad; creative issues like writing viable dance songs, and the future of remixing and production; and political and spiritually rooted subjects like the role of women in the dance scene, alcohol and drug dependency, and even the Zen of working in clubland. A new feature, the Billboard Classroom Series, will provide basic instruction on practical topics, including how to choose an indie promoter, find proper legal coun-

sel, and set up a label.

The Billboard Dance Music Summit will be anchored by two keynote speeches by prominent dance figures. The outspoken Pete Hadfield and Keith Blackhurst of the U.K.-headquartered deConstruction Records will give an enlightening—and perhaps controversial—perspective on the international scene. Virgin recording artist and legendary DJ/producer Frankie Knuckles will, no doubt, regale registrants with stories of house music's salad days and the finer points of maintaining credibility on and off the dance floor, as well as other topics. In keeping with the grass-roots, open-forum nature of the summit, audience members will have an opportunity to raise questions and points of discussion with speakers.

Needless to say, club nightlife is a vital component of the event, and Billboard will host four artist/DJ showcases. Local jocks will get a chance to strut their stuff, and major-label, indie, and unsigned acts will perform. The kickoff soiree will be "Divas Unplugged," an evening showcase of some of the genre's best voices in a live, acoustic setting. Confirmed to appear are Eve Gallagher, Joi Cardwell, Jimmy Somerville, Sandra Williams, and Dajae, with Kristine W. serving as both hostess and performer. Producer/DJ Bill Coleman will fill the room with chilled groove vibes from behind the turntables. The show will be capped with several surprise appearances.

Local DJ celebrity Pete Avila will host a DJ Marathon, showcasing several of San Francisco's best turntable artists. Singers Michael Watford and Barbara Tucker will make guest appearances.

The two remaining shows will be highlighted by special turntable performances by Chicago house legend Maurice Joshua and Boy George, who will be making his U.S. debut behind the decks. Frankie Knuckles and

singer Adeva will world-premiere material from their forthcoming album "Welcome To The Real World." The lineup for these shows will be fleshed out with music by the Angel, Living Joy, Spirits, Abigail, Michelle Weeks, and Meechie, as well as several surprise artists.

The communal vibe of the Billboard Dance Music Summit has sparked a slew of additional parties, which will be hosted by a variety of clubland's leading labels, production companies, and DJs. Keynote speakers Hadfield and Blackhurst will spotlight several deConstruction acts in a special show.

Among those also throwing parties are Nervous Records, in coordination with Masters At Work and producer CJ Macintosh; the folks from New York's EightBall Records and Chicago's Vibe Music; New York's ZYX Records; and L.A.'s Planet Earth Recordings head Ricardo Vinas, who will be joined by several local figures for an acid-jazz gig.

An interesting addition to this year's summit will be Clubland '95: Billboard's Sound, Light & Merchandise Expo, where equipment manufacturing companies, marketing and merchandis-

(Continued on next page)

## THE KEYNOTERS

**PETE HADFIELD  
& KEITH BLACKHURST**  
Co-presidents/founders,  
deConstruction Records, U.K.

In the five years since deConstruction Records made its first foray onto the international dancefloor, it has made formidable strides toward increasing the presence and cachet of dance music worldwide. Hadfield and Blackhurst's business savvy and sharp creative ears have been responsible for bringing such groundbreaking acts as M-People, Black Box, the Grid, and K-Klass to radio mainstream, while maintaining a credible presence among the club underground with releases by such renegades as Sasha, the Hed Boys, and Danny Rampling.

**FRANKIE KNUCKLES**  
Virgin recording artist/DJ/producer  
Knuckles' nickname, "the Godfather of House," says it all. A masterful turntable veteran, he takes a rightful place among the original architects of house music with a history

of revered remixes, compositions, and productions that have shaped club trends and movements. His 1992 recording debut, "Beyond The Mix," stands among the quintessential dance albums of the last 10 years, and his forthcoming follow-up, "Welcome To The Real World," which features the vocal prowess of Adeva, appears poised for even greater success.



FRANKIE KNUCKLES

## Nightlife Scene Cuts Some Deep Grooves San Francisco's Clubs Have A Little Of Everything

BY GWENDLYNN MENO

SAN FRANCISCO—The club scene in San Francisco is alive and thriving, and the South of Market area (SOMA) continues to be the happening spot, with new clubs

springing up regularly. The music of the moment is deep house, garage house, and R&B-based jams featuring female vocalists with robust voices.

Some of the best dance music stems from house, and the best

place to find it is in gay clubs. And while you'll certainly get your fill of both during your stay in San Francisco, there's another flavor commonly served throughout many of the clubs in the city: acid jazz. Most clubs devote at least one night to these live or DJ-driven grooves each week. Whether your music of choice is house, acid jazz, industrial, or gothic, San Francisco has it all.

One of the best ways to start an evening is to hook up with friends and catch some music at an intimate venue. **The Up & Down Club** (1151 Folsom, 415-626-2388—all the following phone numbers are area code 415) is among the coolest of its type. The two-level club is the premier spot for live acid jazz, attracting a young, sophisticated crowd.

If you happen to drop by on a Saturday night, slip upstairs where they stash the turntables. DJ Roman, who has an intense passion for

(Continued on next page)



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# The Billboard Dance Music Summit

A SPECIAL EXPANDED SECTION

## NIGHTLIFE SCENE CUTS SOME DEEP GROOVES

(Continued from preceding page)

rare grooves, spins from a collection that any purist would envy.

Another great place to hear some of the newer-wave acid-jazz artists is **The Elbo Room** (Valencia at 17th Street, 552-7788). Located in the Mission district, this neighborhood bar tends to attract patrons who live in the vicinity. The floor above the bar is the space that pioneered the city's acid-jazz movement, introducing such local favorites as the Charlie Hunter Trio, Papa's Culture, and the Broun Fellini's to their vast followings. This spot is also noted for talented DJs specializing in jazz, deep groove, funk, and house.

If it's nationally known talent that you want to see, you can check out the **Great American Music Hall** (859 O'Farrell, 885-0750), the beautifully restored **Fillmore Auditorium** (1805 Geary, 346-6000), or the grand dame of them all, **The Warfield** (982 Market, 775-7722). Call for current listings.



DECO

If you simply want to get out and dance, there are a few must-go places. **Cat's Grill And Alley** (1190 Folsom, 431-3332) attracts those who like their scene a bit artsy. The monthly "Klubstitute" show features drag acts who actually sing, and Monday nights have become extremely popular, as an array of DJs serve up a mixture of jazz-based music flavored with reggae rhythms and hip-hop breaks.

**The Lift** (55 Natoma), which just celebrated its one-year anniversary, is open Thursday nights until 5 a.m. and features an excellent mix of up-to-the-minute deep house music. This and **Cat's Grill** attract a varied set, mostly those tuned into the underground scene.

**Nickie's BBQ** (460 Haight St., 621-6508) has become an institution for serious revelers despite itself. When it first opened several years ago, the club struggled to retain its anonymity, shunning advertising of any kind. The flavor here varies, although the best nights are Wednesdays, when world-beat music is played, and Fridays, with Jimmy Lyons, who has a strong following for his brand of funk. The dance floor is small—and the club usually cramped—but that's part of the fun.

For those who have "been there, done that," **The Endup** (6th & Harrison streets, 543-7700) may be just the thing. It's the crown jewel of local clubs—a speed queen's dream. Doors open at 6 a.m. to the most diverse crowd of any club in the city, with music pumping well into the afternoon.

And you never know what you're going to get until you cross the threshold. One night (it always seems to be open), there might be an acid-jazz band performing on

the floor; while another might feature a guest DJ spinning some of the deepest house west of "Children's Hour."

If daybreak is a bit late to get your party started, you might want to head over to **Deco** (510 Larkin St., 441-4007). This cozy trilevel club, located in a gorgeous art deco-style building, attracts an ultra-cool cosmopolitan crowd on Thursdays, when Zeph, Ronski, and DJ Winnie flip a little dancehall, soul, and Latin jazz. On Fridays, you can hear mad hip-hop with DJ Pause, Cyrus, and Dos Rexx.

A number of popular DJs float from club to club. Be sure to check the listings in the weekly alternative papers, like *The San Francisco Weekly* and *Bay Guardian* for up-to-the-minute listings. Some DJs to be on the lookout for are the Pirate DJs, with Mind Motion, Ivan, and Rolo-13. These kids throw some of the tightest parties in town.

Also look for Lily Tran, who moves around, and Page Hodel, who usually spins at **The Box** (715 Harrison, 972-8087) on Thursday nights.

And if all that dancing works up an appetite, head to one of the city's all-night eateries: **Sparky's Diner** (2452 Church St., 621-6001), open 24 hours, serves pizza, burgers, sandwiches, and breakfast. **Grubstake** (1525 Pine St. off Van Ness, 673-8268), north of the club zone, slings about anything you can imagine between 4 p.m. and 4 a.m.

If all you need is a sugar shock, roll on over to **Hunts Donuts** (20th & Mission, 824-3300); the sign outside says it all: "Open 24 Hours." Just like the city.

## CONFERENCE AIMS

(Continued from preceding page)

ing companies, and other assorted club-rooted businesses can showcase their wares.

Finally, in an effort to inform interested registrants about a broad range of issues surrounding AIDS, Billboard will host a three-hour teach-in. Experts from such areas as fund raising, research, and relief will be on hand to answer questions and provide reading materials and visual presentations.



BOY GEORGE

## THE SUMMIT SCHEDULE

WEDNESDAY, JAN. 18

Noon  
Registration

2 p.m.  
• AIDS Teach-In

9:30 p.m.  
• Divas Unplugged at Club 181

Midnight  
• DJ Marathon hosted by Pete Avila at Club 1015 Fulsolm

THURSDAY, JAN. 19

10 a.m.  
Registration

11 a.m.  
• Keynote address: Pete Hadfield/Keith Blackhurst, deConstruction Records

1 p.m.  
• Independent Distribution: The Lifeblood Of Clubland  
• Turnin' The Beat Around: The Life & Times Of Club DJs Today  
• Marketing & Developing Dance Music Artists  
• The ABCs Of Independent Promotion

2:30 p.m.  
• Record Pools: Fine-tuning A Sturdy Machine  
• Building The Perfect Compilation  
• Dancing For Life: The Effects Of Clubland On Your Health & Relationships  
• How To Set Up An Independent Company

4 p.m.  
• Music Publishing: The Art Of

Writing & Selling A Great Dance Song

• State Of Independent Labels  
• Women In Dance Music: Getting Stronger Every Day  
• Taking Control: Artists In Dance Music

9:30 p.m.  
• Live artist and DJ Showcase at Club DV8

FRIDAY, JAN. 20

11 a.m.  
• Keynote address: Frankie Knuckles, Virgin recording artist/DJ/producer

1 p.m.  
• Billboard Dance Charts: Preparing For The Future  
• Internationally Speaking  
• Your Career As A Remixer/Producer

2:30 p.m.  
• What Do They Want? How To Effectively Penetrate The Cross-over Radio Market  
• Walking In The Underground  
• Club Remixing Or Dance Production?  
• It's All Legal: Finding A Good Lawyer

4 p.m.  
• Why Are You In The Music Business?

9:30 p.m.  
• Live artist and DJ Showcase at the Sound Factory.

(All discussion groups and classes are subject to schedule changes.)

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## A&M SEEKS U.S. BREAKTHROUGH FOR JANN ARDEN

(Continued from page 1)

planned tour, and a push for album alternative and adult contemporary radio exposure, "Living Under June" will be the subject of what Celia Hirschman, executive director of marketing, A&M U.S., calls a "long-term, broad-spectrum marketing campaign."

Also produced by Cherney (Eric Clapton, Bonnie Raitt), "Living Under June" will be released in the U.S. on Feb. 28. It has already been issued in Canada, Europe, and Australia.

According to Bill Ott, executive VP, A&M/Island/Motown (Canada), "Living Under June" has sold 120,000 units in Canada since its Aug. 5, 1994, release, making it one of the major releases of last year. The album was certified gold in Canada (50,000 units) just 22 days after release.

As with "Time For Mercy," "Living Under June" earned a wave of praise from radio programmers, journalists, retailers, and industry observers. In the Jan. 16 issue of *The Record*, Canada's music trade magazine, "Living Under June" is No. 33 on the top retail album chart. It peaked at No. 18 on Sept. 2, 1994.

"She's got a career now in Canada, forever," says Jason Sniderman, VP, Roblan Distributors, which operates the 100-store Sam The Record Man national chain. "She's jumped over the sophomore jinx."

"Time For Mercy," released in March 1993, has sold 70,000 units in Canada, according to Ott. That album was boosted by three charted singles, "Will You Remember Me," "I'm Not Your Lover," and "I Would Die For You."

In 1994, Arden picked up a Juno (the Canadian equivalent of a Grammy) for best new solo performer, and "I Would Die For You," directed by Jeth Weinrich, won best video.

"We started seeing a lot of sales [for 'Time For Mercy'] when the video of 'I Would Die For You' went into heavy rotation at [national video network] MuchMusic, and then to No. 1 there," says Arden's manager Neil MacGonigill of Music Works Inc. In 1993, to promote "Time For Mercy" in Canada, "We were on a 45-date tour with Moxxy Frúvous, and the moment she walked onstage, audiences would start yelling for the song."

"I Would Die For You"—not to be confused with the Prince song—is also included on the U.S. version of "Living Under June." The song had been on "Time For Mercy" in the States, but the low level of attention that album received in the U.S. prompted the label to include the song on the new album. Although Arden toured the U.S. to support "Time For Mercy," the album has only sold 2,000 copies there, according to SoundScan.

"The timing wasn't there for that record," says David Anderle, senior VP A&R, A&M U.S. "It was a little dark; it wasn't flashy. There was nothing in it that was obvious, but [her] talent."

Al Cafaro, president/CEO, A&M U.S., lauds Arden's talent. "Rarely has an artist so completely captured

the interest of everyone she meets," he says. "With Jann, [music] comes straight from the heart, and it's been captured beautifully on her new release."

Arden again teamed with Cherney to record "Living Under June" at Jackson Browne's Groove Master Studios in Los Angeles, where they recorded "Time For Mercy." Similarly, many of the same musicians appear on her sophomore effort, including Dave Resnik (guitar), Bob Foster (guitar), and Jeffrey Vanston (keyboards), with Kenny Aronoff on drums and Mike Lent on bass.

### INTERNAL SET-UP

To set up "Living Under June" in the U.S., the album was first sent to the entire staff of PolyGram Group Distribution with an accompanying electronic press kit in early December. Also, A&M's account development, account service, and college reps were sent the Canadian version of the album, along with press kits and a video of the first Canadian single, "Could I Be Your Girl," to service retailers, radio programmers, and journalists.

Additionally, A&M hired Aim Marketing to further boost the album's profile at retail.

As in Canada, "Could I Be Your Girl" will be the album's leadoff single in the U.S., according to Hirschman. The company is bringing the track to album alternative radio in mid-February, followed by AC in mid-March, she says. "Then, if we can, we'll follow up with CHR," Hirschman says. "Insensitive," which was the follow-up single in Canada, will likely be second single in the U.S., she adds.

"We've got Jann [in the U.S.] for the year, so we're going to tour her pretty consistently," says Hirschman, although details of the tour had not been finalized at press time. "We have three [Canadian] videos in the can, including 'I Would Die For You.'"

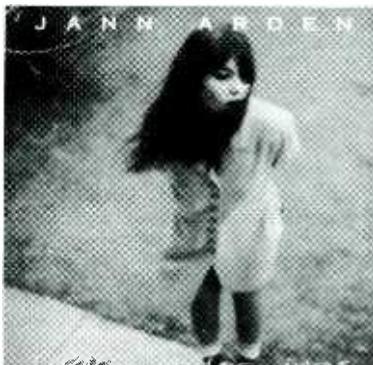
Denise Donlon, director of programming with Canada's MuchMusic, calls Arden "a striking video artist who writes wonderful, visual songs, and Jeth Weinrich [who directed the videos] shoots with a really stylistic and artistic sense of composition."

### AGGRESSIVE SALES PROGRAM

In building "Living Under June," A&M Canada has run an aggressive sales program and, with key retailers in major markets, has done a substantial number of national and local print and radio buys. "The fact she had success with her debut inside one year made selling the new album a piece of cake," says Ott.

"Could I Be Your Girl," marked by a hip-hop-style drum loop, was written just before Arden entered the studio. After several run-throughs, the then-acoustic-based track was dragging, and no one, except Arden, wanted to complete it. The turning point came when Vanston added the infectious drum loop.

Released in Canada on July 5, 1994, "Could I Be Your Girl" reached No. 1 on *The Record's* pop adult chart, No. 5 on its contemporary hit radio chart, and No. 27 on



'Living Under June' album art.

its album rock chart.

"We wanted an upbeat song showing a different side of Jann," says Randy Wells, VP of radio promotion, A&M Canada. "We thought it'd do well but, boom, it became a No. 1 [AC] record."

From early on, "Insensitive," was earmarked as a follow-up single. Released in late October in Canada, the single is No. 10 on *The Record* retail singles chart, No. 2 on its contemporary hit radio chart, and No. 3 on its pop adult radio chart (Jan. 16 issue).

"We're still pounding away with both 'Could I Be Your Girl' and 'Insensitive,'" says Wayne Webster, music director, AC radio CKFM Toronto. "'Could I Be Your Girl' is one of those tracks that won't go away. Last week, 'Insensitive' was our second most requested song."

Arden first heard "Insensitive" in a Calgary, Alberta, club four years ago when its writer, Anne Moree, performed it. "I would have liked to have recorded it for the first album, but I had 150 of my own songs to

sort through," Arden says. "When picking songs for the second album, I thought, why give it to someone else? It's such a beautifully written song."

Unexpectedly, "Insensitive" became a charted hit in Italy in October after Claudia Cevenini, A&M product manager, Polydor Italy, pitched it as the theme for a provocative TV spot for Coin, Italy's leading retail clothing chain. Viewer response was so strong that Italian national radio (RTL) added the track, and Polydor moved up the release of the album in Italy to November.

"Polydor Italy has now sold 20,000 copies of the album," says Jay Durgan, senior VP, International, A&M.

### JACKSON BROWNE DUET

For Arden's third Canadian single, A&M Canada is considering a double A-side of AC-styled "Unloved"—her duet with Browne—coupled with either "Gasoline" or the title track. The release date for this single, which will not be made available in the U.S., had not been determined at press time. "We'd like to continue the CHR and AC front and also take a shot with AOR," says Wells.

Arden says she wrote "Unloved" in the middle of the night and demoed it on her answering machine. "I sang it really fast because I only had 20 seconds on the outgoing message," she says.

She dreamed of recording the track with Lyle Lovett, but when Cherney suggested Browne, whom Arden had met while recording the first album, she quickly agreed.

## JULIANA HATFIELD RECORDS 2ND SOLO SET

(Continued from page 17)

known by the alternative audience, and she'll do well and have a big first month, but if there is not airplay things slow down."

Yet some modern rock stations appear to be behind Hatfield. Says XTRA (91X) San Diego PD Mike Haloran, "She is pretty big with our audience and she's a phenomenal player." In support of "Become What You Are," Hatfield visited the station and performed a live rendition of "My Sister."

Faires attributes many of the artistic accomplishments on "Only Everything" to Paul Q. Kolderie and Sean Slade, who produced the album with Hatfield. "Paul and Sean made the right record, the record that should have been made," he says. "Juliana was really psyched to work with them." Faires notes that some of Hatfield's strongest earlier material was produced by Kolderie and Slade.

"They have a really healthy working relationship," he says. "On the last album [producer Scott Litt] was kind of hands-off instead of helping to finesse some of the arrangements."

Azzoli also notes a change: "Lyrically, it is a much more mature record and she is a much more mature artist. Juliana has made a natural progression for the last album."

Hatfield, too, acknowledges that she has grown as an artist, yet she

shies away from the term "mature."

Prior to the release of "Become What You Are," Hatfield once said that recording without a band had made her "suicidal." Yet on "Only Everything," she has opted to go the solo route again.

"This time I'm more comfortable in the solo role," she says. "I had the confidence and the means to do what I wanted to do."

While Hatfield may not be playing with "a band," there are some familiar players on "Only Everything." Bassist Dean Fisher, who was a member of the Juliana Hatfield Three, plays bass on the majority of the tracks, leaving Hatfield free to handle the guitar and vocals. The drumming is split between Josh Freese and Mike Levesque.

"I have to give credit to the people who played on the record—Dean's contribution and the two drummers' contributions were really important," Hatfield says.

On the album, Hatfield moves from the aggressive pop of tracks like "What A Life" and "Universal Heart-Beat" to the sweet folk-influenced "Live On Tomorrow" and "Hang Down From Heaven." Yet even the later two tracks come with a kick. In the former, over a buoyant melody, Hatfield sings about various suggested tortures an ex-lover can put

Browne, on tour with his "I'm Alive" album, gave his blessing and recorded his part a few months later.

Born in 1962 in Calgary, Arden has been performing locally since she was 14 years old. Her career picked up after meeting MacGonigill in 1987.

MacGonigill, who has worked for several labels (including A&M) and had managed country singer Ian Tyson, spotted Arden performing as part of a lounge duo called Heart & Soul. After seeing her tame a bar of rowdy cowboys with an impromptu performance of a Christmas song in June 1987 at Ranchman's country bar, MacGonigill told Arden, "If you're serious about your music, give me a call." His phone rang the next day.

Arden and MacGonigill worked together for three years before sending demos to labels. Allan Reid, director A&R, A&M Canada, was so impressed with Arden's 14-song demo, he flew to Calgary in 1992 for a solo showcase at the Pumphouse Theatre. Arden signed with A&M shortly after and then recorded "Time For Mercy."

"I'm thrilled with every note on that album," says Arden. "Ed made it special by leaving me inside my own songs, and not excluding me from the [recording] process."

Following the release, Arden did media stops in 13 European countries, and performance showcases in Copenhagen and Amsterdam. Additionally, as a solo performer, she toured with Aztec Camera in the U.S., performed at the 1993 Farm-Aid, and, with bassist Lent, toured with Bruce Cockburn and Moxxy Frúvous in Canada.

one through.

On another standout track, "Dumb Fun," Hatfield seemingly makes references to Kurt Cobain's suicide with the lyrics "Guitar murder/Be a hero/Jump in front of a gun." (Hatfield previously paid tribute to the trio on the "Hey Babe" track "Nirvana.")

"I'm afraid people are going to think that," Hatfield says of the apparent homage. "But all of that was written long before Kurt killed himself." But the song, which features "In Utero"-style guitar bursts, does have a Nirvana reference, which came to Hatfield by way of the Melvins' Buzz Osbourne. "I was reading an interview with the Melvins, and he said Nirvana sounds like 'guitar murder.'"

Tentative plans call for Hatfield to tour in Europe in early spring before returning for U.S. dates in May. She plans to front either a four- or five-piece band, with a second guitarist and keyboard player.

So far, Hatfield's rise has been slow but steady over the years, which is something she appreciates. "Everything is working out the way it's supposed to," she says. "[Overnight success] can really confuse you. I'm so glad I've had the time to figure out what I'm doing in relative obscurity. I've had a lot of records and a lot of time."



**Road Runners.** Rock And Roll Hall Of Famer Levon Helm of the Band, right, prepares to record his narration for the syndicated TV music series "The Road." Supervising the session is Bud Schaeztle, the series' executive producer.

## Patriot's Berry 'On Edge' Of Success Emotional Singer Gears For Hit-Bound Set

BY PETER CRONIN

NASHVILLE—With the birth of his son, emergency brain surgery, and an exploding career as a country hitmaker, the last 18 months have been a wild and crazy ride for John Berry. Things are still pretty hectic these days, but the road is a lot smoother for the country/soul crooner who is celebrating his first Grammy nomination (for Best Male Country Vocalist) and preparing for the March 7 release of "Standing On The Edge," his sophomore album and his first release since he moved from Liberty Records to sister label

Patriot, where he becomes its flagship artist.

"I'm not in so much of a hurry anymore," says Berry, reflecting on the harrowing experience of surgery last May to remove a cyst on his brain. "And I try to spend as much time as I can with my family."

That's easier for this country star than most. Since Berry's wife is also his background vocalist, the couple tour with their two children and a grandmother for good measure. The whole family just has embarked on a 40-date theater tour of Canada supporting Michelle Wright, and things won't be slowing down anytime soon.

"Actually the kids travel better than some other people," Berry says, laughing. "We're upgrading to two buses in March, and that will be nice."

On his way to two-bus status, the singer spent close to a decade in the bars around his home of northeast Georgia, honing a smooth and soulful vocal style and releasing six independent albums.

Word of Berry's passionate and crowd-pleasing performances at clubs around the University of Georgia in Athens finally reached

Nashville, and the singer was signed to a development deal with Warner Bros. in 1990. After that arrangement fizzled, Berry caught the attention of then-Liberty A&R man Herky Williams (now director of A&R for Patriot), who first heard of the singer from his sister, who was a student in Georgia.

"About two months after I first heard about him, I got a flyer from ASCAP announcing a showcase with John at [Nashville's] Douglas Corner," Williams says. "There were about 20 people there, and he was wonderful. Usually, acts are not ready, but John had been playing over 200 nights a year for six years by that time."

Berry may have been ready but, at first listen anyway, many country programmers weren't so sure. After signing the singer and releasing his eponymous debut LP in June of '93, the label watched the album's first two singles, "A Mind Of Her Own" and "Kiss Me In The Car," stall at Nos. 51 and 22, respectively, on Billboard's Hot Country Singles & Tracks chart.

"I don't think radio was ready," Berry says of many stations' initial reluctance to program his country/soul blend. "It scared some folks to death, and there are probably still a few stations that don't get it."

Among those hesitant at the outset was John Hart, PD at WXTU in (Continued on page 35)



BERRY

## Exiled From Canada, CMT Begins Boycott Net Won't Play Canadian Artists Who Lack U.S. Deals

CULTURE CLUBBING: CMT—as it hinted it would if exiled from Canada—has dropped videos by Canadian artists from its programming in the U.S., Europe, and elsewhere. In spite of persistent efforts to maintain its 10-year niche in the North, CMT was booted out as of Jan. 1 and replaced by New Country Network (see story on page 34).

The ban is not total, however. CMT will continue to air videos by Canadian acts who have American-label deals, such as Michelle Wright and Lisa Brokop. But gone will be such familiar faces of late as Jim Witter, Joan Kennedy, and Cindy Church.

"We have never opposed the Canadian country music channel," a CMT spokeswoman says, "and have stated repeatedly that we believe that the two country channels could co-exist in Canada. But the fact remains that CMT has been forced out of Canada. Our business has been confiscated and given to a Canadian company."

CMT has appealed to the Supreme Court of Canada and expects to have a response from the court by the end of January. TNN, which remains in Canada, will not participate in the boycott.

By the way, the current issue of Brokop's fan club newsletter reports that "over the past few months, most radio stations in Canada have chosen not to play

Lisa's latest releases from her album, 'Every Little Girl's Dream.' The first single from the album, 'Give Me A Ring Sometime,' was leaping up the charts when it suddenly stopped after the CRTC [Canadian Radio-television and Telecommunications Commission] ruled that the song did not have sufficient Canadian content, as per the regulations that govern Canadian radio. The song apparently fell short by about 8%."

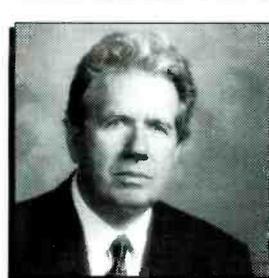
Ah, the beauties of a culture cloistered.

**HEAVY DATES:** The 29th annual Country Music Assn. Awards Show will be broadcast Oct. 4 on CBS-TV from 8-11 p.m. EST. The CMA's SRO entertainment expo will follow on Oct. 5-7.

**MAKING THE ROUNDS:** The CMA has begun publishing "Communique," a monthly newsletter that covers the international scene. It will be faxed simultaneously to more than 1,000 "entertainment, media, and marketing professionals." Details on contributing and subscribing to the newsletter are available from CMA offices in Nashville and London and from the association's representatives for Benelux, Germany, Switzerland, and Austria... Sixteen acts—in addition to the 10 on the New Faces Show—will

showcase at the Country Radio Seminar on the evenings of March 2 and 3. They are James House (Epic), Don Cox (Step One), Russ Taff (Reprise), Daryle Singletary and Rhonda Vincent (Giant), Amie Comeaux and 4-Runner (Polydor), Frazier River Band (Decca), Stacy Dean Campbell (Columbia), Wesley Dennis (Mercury), Brett James (Arista), Terry McBride & the Ride (MCA), Woody Lee (Atlantic), John Bunzow (Liberty), John Berry (Patriot), and Phillip Claypool (Curb).

The Addington Entertainment Group has been formed in Nashville with Bruce Addington, Jeff Goodwin, and Martha Moore as its principals. It will engage in management, artist development, talent booking, publicity, marketing, and publishing... Organizers are soliciting entries for the third annual Chris Austin Songwriting Contest. Winners will be invited to perform April 28 at the Merle Watson Memorial Festival in Wilkesboro, N.C. Austin,



by Edward Morris

who recorded briefly for Warner Bros. and who wrote the Ricky Skaggs' hit "Same Ol' Love," was one of the seven members of Reba McEntire's band killed in 1991 in an airplane crash. Entries will be accepted in the country, bluegrass, gospel, and general categories and must be submitted by March 18. The winners will be announced April 3. Proceeds from the contest are donated to a music scholarship fund. Details are available at P.O. Box 121855, Nashville, Tenn., 37212.

Songwriter Sam Hogin has been hired as head of A&R for Starstruck Entertainment. Hogin's compositions include "I Believe In You," "Livin' In These Troubled Times," and "Sawmill Road"... CPA John McCarthy has joined Flood, Bumstead, McCreedy & Sayles, a Nashville firm that offers financial guidance to entertainers, professional athletes, and others... Rick Murray is the new marketing manager for the CMA. He replaces Chris Felder, who has returned to school for graduate studies... The January issue of Bluegrass Unlimited lists 536 bluegrass festivals—here and abroad—for 1995... Larry Gatlin is recovering from an operation to remove a benign nodule from one of his vocal cords. He and his brothers are scheduled to perform more than 200 shows this year at the Gatlin Brothers Theatre in Myrtle Beach, S.C.

**MARK YOUR CALENDAR:** Asylum Records' Bryan White and Liberty's Charlie Daniels are among the entertainers who will be featured on the United Cerebral Palsy Telethon's "Star-athon '95: A Weekend With The Stars" Jan. 21-22.

## L.A.'s Fanfest Gears For Better Turnout In 2nd Year

NASHVILLE—The second annual Fanfest has been scheduled for May 5-7 at the Los Angeles County Fair and Exposition complex in Pomona, Calif., site of last year's event.

Organizers say they hope that by holding the country music and arts festival over a weekend this year and cutting it from four days to three, they will be able to attract more than the 22,000 ticket-buyers they did in 1994.

Bob Alexander, Fanfest president, says the debut festival was "definitely an artistic success, and it was successful enough financially that we've decided to make it an annual event." He says his organization has a five-year agreement for the right to use its present location.

The 1994 festival started on a Wednesday, the day after the Los Angeles-based Academy Of Country Music awards show. Its aim in doing so was to tap into the pool of country music performers already in the city for the show.

This year, Fanfest starts on a Friday and concludes on Sunday, three days before the ACM show on May 10. The ACM will be in charge of securing musical acts for the festival, as it did last year.

Ticket prices for the 1995 Fanfest are \$20 a day or \$50 for the entire

event. Last year, tickets were \$99 for all four days.

Alexander reports that the first Fanfest contributed "more than \$70,000" to a fund set up to establish a retirement home for country music performers. The proposed home "will continue to be the main charity," Alexander says.

In addition to staging performances by major-label country acts, Fanfest will also feature 100-125 artists in a series of "new country showcases." And there will be a chili cook-off and hayrides. Alexander estimates that more than 500 commercial vendors will be involved in the event.

Organizers currently are negotiating with potential corporate sponsors and say they expect to have the main ones secured by the end of January.

Fanfest is the West Coast counterpart to Fan Fair, which is based in Nashville and jointly sponsored by the Country Music Assn. and the Grand Ole Opry. During the past few years of its 23-year history, Fan Fair has drawn 24,000 registrants, the most it can accommodate at the Tennessee State Fairgrounds. It is held in June and features a week of activities.

EDWARD MORRIS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
<b>*** No. 1 ***</b>					
1	1	2	13	<b>NOT A MOMENT TOO SOON</b> J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	<b>TIM MCGRAW</b> CURB ALBUM CUT
2	2	3	13	<b>GOIN' THROUGH THE BIG D</b> M. WRIGHT (R. ROGERIS, J. WRIGHT, M. WRIGHT)	<b>MARK CHESNUTT</b> (C) (V) DECCA 54941
3	4	5	12	<b>TILL YOU LOVE ME</b> T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	<b>REBA MCENTIRE</b> (C) (V) MCA 54888
4	5	4	22	<b>GONE COUNTRY</b> K. STEGALL (B. MCDILL)	<b>ALAN JACKSON</b> ARISTA ALBUM CUT
5	6	6	16	<b>DOCTOR TIME</b> S. BUCKINGHAM (S. LONGACRE, L. WILSON)	<b>RICK TREVINO</b> (C) (V) COLUMBIA 77708
6	8	9	10	<b>MI VIDA LOCA (MY CRAZY LIFE)</b> P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	<b>PAM TILLIS</b> (V) ARISTA 1-2759
7	3	1	14	<b>PICKUP MAN</b> J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	<b>JOE DIFFIE</b> (C) (V) EPIC 77715
8	7	7	14	<b>THIS IS ME</b> K. LEHNING (T. SHAPIRO, T. MCHUGH)	<b>RANDY TRAVIS</b> (C) (V) WARNER BROS. 18062
9	9	10	11	<b>I'LL NEVER FORGIVE MY HEART</b> S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	<b>BROOKS &amp; DUNN</b> (V) ARISTA 1-2779
10	11	11	14	<b>NIGHT IS FALLIN' IN MY HEART</b> M. POWELL, T. DUBOIS (D. LINDE)	<b>DIAMOND RIO</b> (C) (V) ARISTA 1-2764
11	12	12	15	<b>YOU AND ONLY YOU</b> C. HOWARD (C. JONES, J. D. MARTIN)	<b>JOHN BERRY</b> (V) LIBERTY 18137
12	13	16	13	<b>LITTLE HOUSES</b> J. STROUD, D. STONE (M. CATES, S. EWING)	<b>DOUG STONE</b> (V) EPIC 77716
13	14	15	10	<b>THIS TIME</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	<b>SAWYER BROWN</b> (C) CURB 76930
<b>*** AIRPOWER ***</b>					
14	19	22	7	<b>TENDER WHEN I WANT TO BE</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	<b>MARY CHAPIN CARPENTER</b> (C) (V) COLUMBIA 77780
15	17	19	10	<b>THE FIRST STEP</b> J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	<b>TRACY BYRD</b> (C) (V) MCA 54945
16	16	21	8	<b>MY KIND OF GIRL</b> J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	<b>COLLIN RAYE</b> (C) (V) EPIC 77773
17	18	20	11	<b>HERE I AM</b> E. GORDY, JR. (T. ARATA)	<b>PATTY LOVELESS</b> (C) (V) EPIC 77734
18	10	8	18	<b>TAKE ME AS I AM</b> S. HENDRICKS (B. DIPIERO, K. STALEY)	<b>FAITH HILL</b> WARNER BROS. ALBUM CUT
19	15	17	16	<b>I GOT IT HONEST</b> S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	<b>AARON TIPPIN</b> (C) (V) RCA 62947
<b>*** AIRPOWER ***</b>					
20	25	26	10	<b>OLD ENOUGH TO KNOW BETTER</b> D. COOK (C. RAINS, W. HAYES)	<b>WADE HAYES</b> (C) (V) COLUMBIA 77739
<b>*** AIRPOWER ***</b>					
21	24	24	14	<b>HEART TROUBLE</b> P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	<b>MARTINA MCBRIDE</b> (C) (V) RCA 62961
<b>*** AIRPOWER ***</b>					
22	27	29	7	<b>BEND IT UNTIL IT BREAKS</b> J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	<b>JOHN ANDERSON</b> (V) BNA 64260
23	26	27	9	<b>BETWEEN AN OLD MEMORY AND ME</b> G. BROWN (K. STEGALL, C. CRAIG)	<b>TRAVIS TRITT</b> (C) (V) WARNER BROS. 18003
24	31	37	5	<b>YOU CAN'T MAKE A HEART LOVE SOMEBODY</b> T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	<b>GEORGE STRAIT</b> (C) (V) MCA 54964
25	21	18	15	<b>WHEN LOVE FINDS YOU</b> T. BROWN (V. GILL, M. OMARTIAN)	<b>VINCE GILL</b> (C) (V) MCA 54937
26	22	13	20	<b>HARD LOVIN' WOMAN</b> D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	<b>MARK COLLIE</b> (C) (V) MCA 54907
27	30	33	6	<b>FOR A CHANGE</b> B. BECKETT (S. SESKIN, J. S. SHERRILL)	<b>NEAL MCCOY</b> (C) (V) ATLANTIC 87176
28	33	35	8	<b>SOMEWHERE IN THE VICINITY OF THE HEART</b> D. COOK (B. LABOUNTY, R. CHUDACOFF)	<b>SHENANDOAH/ALISON KRAUSS</b> LIBERTY ALBUM CUT
29	35	34	8	<b>UPSTAIRS DOWNTOWN</b> N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	<b>TOBY KEITH</b> (C) (V) POLYDOR 851 136
30	23	23	18	<b>IF YOU'VE GOT LOVE</b> S. HENDRICKS (S. SESKIN, M. D. SANDERS)	<b>JOHN MICHAEL MONTGOMERY</b> (C) (V) ATLANTIC 87198
31	28	31	18	<b>IF I COULD MAKE A LIVING</b> J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	<b>CLAY WALKER</b> (C) (V) GIANT 18068
32	41	48	4	<b>AS ANY FOOL CAN SEE</b> T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	<b>TRACY LAWRENCE</b> (C) (V) ATLANTIC 87180
33	38	46	5	<b>AMY'S BACK IN AUSTIN</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	<b>LITTLE TEXAS</b> (C) (V) WARNER BROS. 1-8001
34	37	39	11	<b>MAYBE SHE'S HUMAN</b> J. LEO (K. ROBBINS, L. MARTINE, JR.)	<b>KATHY MATTEA</b> (C) (V) MERCURY 856 262
35	43	47	6	<b>DOWN IN FLAMES</b> M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	<b>BLACKHAWK</b> (V) ARISTA 1-2769
36	29	25	16	<b>THE BIG ONE</b> T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	<b>GEORGE STRAIT</b> (C) (V) MCA 54938

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
37	45	65	4	<b>WHEREVER YOU GO</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	<b>CLINT BLACK</b> (V) RCA 64267
38	32	36	20	<b>I SEE IT NOW</b> J. STROUD (P. NELSON, L. BOONE, W. LEE)	<b>TRACY LAWRENCE</b> (C) (V) ATLANTIC 87199
39	36	30	20	<b>WHEN THE THOUGHT OF YOU CATCHES UP WITH ME</b> B. CHANCEY (D. BALL)	<b>DAVID BALL</b> (C) (V) WARNER BROS. 18081
40	44	51	8	<b>SOUTHBOUND</b> B. CANNON, N. WILSON (M. MCANALLY)	<b>SAMMY KERSHAW</b> (C) (V) MERCURY 856 410
41	53	—	2	<b>THIS WOMAN AND THIS MAN</b> J. STROUD (J. PENNIG, M. LUNN)	<b>CLAY WALKER</b> (V) GIANT 17995
42	40	32	18	<b>UNTANGLIN' MY MIND</b> J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	<b>CLINT BLACK</b> (C) (V) RCA 62933
43	42	42	20	<b>WE CAN'T LOVE LIKE THIS ANYMORE</b> G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	<b>ALABAMA</b> (C) (V) RCA 62897
44	39	49	20	<b>SHUT UP AND KISS ME</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	<b>MARY CHAPIN CARPENTER</b> (C) (V) COLUMBIA 77696
45	46	55	9	<b>LITTLE BY LITTLE</b> D. COOK (J. HOUSE, R. BOWLES)	<b>JAMES HOUSE</b> (C) (V) EPIC 77757
46	47	58	7	<b>TRUE TO HIS WORD</b> C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	<b>BOY HOWDY</b> (D) CURB DUCAS
47	52	67	7	<b>LIPSTICK PROMISES</b> R. BENNETT (G. DUCAS, T. SILLERS)	<b>GEORGE DUCAS</b> LIBERTY ALBUM CUT
48	66	—	2	<b>THINKIN' ABOUT YOU</b> G. FUNDIS (B. REGAN, T. SHAPIRO)	<b>TRISHA YEARWOOD</b> (C) (V) MCA 54973
49	48	63	6	<b>I CAN BRING HER BACK</b> J. CUPIT (K. MELLONS, G. SIMMONS, D. DODSON)	<b>KEN MELLONS</b> (C) (V) EPIC 77764
50	50	64	5	<b>LOOK AT ME NOW</b> B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	<b>BRYAN WHITE</b> (C) (V) ASYLUM 64489
51	49	62	7	<b>WORKIN' MAN BLUES</b> B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	<b>JED ZEPPELIN</b> (V) ARISTA 1-2755
52	55	28	10	<b>ANGELS AMONG US</b> J. LEO, L. M. LEE, ALABAMA (B. HOBBS, D. GOODMAN)	<b>ALABAMA</b> (C) (V) RCA 62643
53	56	68	8	<b>LOSING YOUR LOVE</b> S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	<b>LARRY STEWART</b> (C) (V) COLUMBIA 77753
54	57	72	9	<b>TAKE THAT</b> J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	<b>LISA BROKOP</b> (C) PATRIOT 79072
55	51	53	17	<b>THERE GOES MY HEART</b> D. COOK (R. MALO, KOSTAS)	<b>THE MAVERICKS</b> (C) (V) MCA 54909
56	63	—	2	<b>LOOK WHAT FOLLOWED ME HOME</b> B. CHANCEY (D. BALL, T. POLK)	<b>DAVID BALL</b> (C) (V) WARNER BROS. 17977
57	60	69	9	<b>THE RED STROKES</b> A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	<b>GARTH BROOKS</b> LIBERTY ALBUM CUT
58	58	71	4	<b>TRYIN' TO GET TO NEW ORLEANS</b> S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)	<b>THE TRACTORS</b> (V) ARISTA 1-2784
59	62	—	2	<b>WHAT'LL YOU DO ABOUT ME</b> R. LANDIS (D. LINDE)	<b>DOUG SUPERNAW</b> (C) BNA 64214
60	54	56	14	<b>STORM IN THE HEARTLAND</b> J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	<b>BILLY RAY CYRUS</b> (C) (V) MERCURY 858 260
61	59	61	17	<b>WHAT THEY'RE TALKING ABOUT</b> M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	<b>RHETT AKINS</b> (C) (V) DECCA 54910
62	61	—	8	<b>SHE'S IN THE BEDROOM CRYING</b> J. SCAIFE, J. COTTON (J. A. STEWART, C. CANNON)	<b>JOHN &amp; AUDREY WIGGINS</b> (C) (V) MERCURY 856 296
63	64	—	2	<b>LOVE IS NOT A THING</b> R. SCRUGGS (M. S. CAWLEY, K. FLEMING, M. A. KENNEDY)	<b>RUSS TAFF</b> (C) (V) REPRISE 18029
64	71	—	2	<b>WHOSE BED HAVE YOUR BOOTS BEEN UNDER</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	<b>SHANIA TWAIN</b> (C) (V) MERCURY 856 448
65	68	—	3	<b>I AIN'T GOIN' PEACEFULLY</b> C. HOWARD (H. WILLIAMS, JR., H. WILLIAMS, JR.)	<b>HANK WILLIAMS, JR.</b> (C) (V) MCG 76932/CURB
<b>*** Hot Shot Debut ***</b>					
66	<b>NEW</b>	1	1	<b>I BRAKE FOR BRUNETTES</b> M. WRIGHT (S. RAMOS, R. AKINS)	<b>RHETT AKINS</b> (C) (V) DECCA 54974
67	65	73	14	<b>LONG LEGGED HANNAH (FROM BUTTE, MONTANA)</b> B. BECKETT (B. TANKERSLEY, J. HUNTER)	<b>JESSE HUNTER</b> (V) BNA 62976
68	75	—	2	<b>THE BLUE PAGES</b> S. GIBSON (N. GORDON, M. MORROW)	<b>NOAH GORDON</b> PATRIOT ALBUM CUT
69	74	—	2	<b>WHO'S SHE TO YOU</b> H. SHEDD, D. BRIGGS (D. KEES, F. J. MYERS)	<b>AMIE COMEAUX</b> (C) (V) POLYDOR 851 208
70	70	—	13	<b>TILL I WAS LOVED BY YOU</b> B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	<b>CHELY WRIGHT</b> (C) (V) POLYDOR 853 810
71	73	—	17	<b>THAT'S WHAT I GET (FOR LOSIN' YOU)</b> A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	<b>HAL KETCHUM</b> CURB ALBUM CUT
72	72	—	17	<b>YOU JUST WATCH ME</b> J. CRUTCHFIELD (R. GILES, B. REGAN)	<b>TANYA TUCKER</b> (V) LIBERTY 79053
73	<b>NEW</b>	1	1	<b>THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)</b> G. FUNDIS (L. WHITE, C. CANNON)	<b>LARI WHITE</b> (V) RCA 64233
74	<b>NEW</b>	1	1	<b>THE KEEPER OF THE STARS</b> T. BROWN (D. LEE, D. MAYO, K. STALEY)	<b>TRACY BYRD</b> MCA ALBUM CUT
75	<b>NEW</b>	1	1	<b>TOUGHER THAN THE REST</b> G. BROWN, J. BOWEN (B. SPRINGSTEEN)	<b>CHRIS LEDOUX</b> LIBERTY ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	—	—	1	<b>NOW I KNOW</b> G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	<b>LARI WHITE</b> RCA
2	—	—	1	<b>LIVIN' ON LOVE</b> K. STEGALL (A. JACKSON)	<b>ALAN JACKSON</b> ARISTA
3	1	—	2	<b>KICK A LITTLE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	<b>LITTLE TEXAS</b> WARNER BROS.
4	2	—	2	<b>SHE'S NOT THE CHEATIN' KIND</b> D. COOK, S. HENDRICKS (R. DUNN)	<b>BROOKS &amp; DUNN</b> ARISTA
5	3	—	2	<b>BABY LIKES TO ROCK IT</b> S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	<b>THE TRACTORS</b> ARISTA
6	7	3	8	<b>DOWN ON THE FARM</b> J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	<b>TIM MCGRAW</b> CURB
7	6	1	9	<b>XXX'S AND OOO'S (AN AMERICAN GIRL)</b> G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	<b>TRISHA YEARWOOD</b> MCA
8	4	6	16	<b>BE MY BABY TONIGHT</b> S. HENDRICKS (E. HILL, R. FAGAN)	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC
9	5	2	8	<b>THIRD ROCK FROM THE SUN</b> J. SLATE, J. DIFFIE (J. GREENBAUM, S. WHIPPLE, T. MARTIN)	<b>JOE DIFFIE</b> EPIC
10	8	—	2	<b>THIRD RATE ROMANCE</b> B. CANNON, N. WILSON (R. SMITH)	<b>SAMMY KERSHAW</b> MERCURY
11	9	4	6	<b>WHO'S THAT MAN</b> N. LARKIN, H. SHEDD (T. KEITH)	<b>TOBY KEITH</b> POLYDOR
12	10	5	5	<b>THE CITY PUT THE COUNTRY BACK IN ME</b> B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	<b>NEAL MCCOY</b> ATLANTIC
13	12	7	6	<b>I TRY TO THINK ABOUT ELVIS</b> E. GORDY, JR. (G. BURR)	<b>PATTY LOVELESS</b> EPIC

14	13	9	13	<b>DREAMING WITH MY EYES OPEN</b> J. STROUD (T. ARATA)	<b>CLAY WALKER</b> GIANT
15	18	12	4	<b>WATERMELON CRAWL</b> J. CRUTCHFIELD (B. BROCK, Z. TURNER)	<b>TRACY BYRD</b> MCA
16	14	11	9	<b>WHAT THE COWGIRLS DO</b> T. BROWN (V. GILL, R. NIELSEN)	<b>VINCE GILL</b> MCA
17	11	14	15	<b>LOVE A LITTLE STRONGER</b> M. POWELL, T. DUBOIS (C. JONES, B. CRITTENDEN, G. SWINT)	<b>DIAMOND RIO</b> ARISTA
18	15	13	20	<b>WINK</b> B. BECKETT (B. DIPIERO, T. SHAPIRO)	<b>NEAL MCCOY</b> ATLANTIC
19	23	10	6	<b>JUKEBOX JUNKIE</b> J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	<b>KEN MELLONS</b> EPIC
20	17	15	21	<b>EVERY ONCE IN A WHILE</b> M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	<b>BLACKHAWK</b> ARISTA
21	16	8	5	<b>WHEN YOU WALK IN THE ROOM</b> P. TILLIS, S. FISHELL (J. DESHANNON)	<b>PAM TILLIS</b> ARISTA
22	19	16	9	<b>CALLIN' BATON ROUGE</b> A. REYNOLDS (D. LINDE)	<b>GARTH BROOKS</b> LIBERTY
23	20	20	37	<b>I SWEAR</b> S. HENDRICKS (F. J. MYERS, G. BAKER)	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC
24	22	18	16	<b>NATIONAL WORKING WOMAN'S HOLIDAY</b> B. CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS)	<b>SAMMY KERSHAW</b> MERCURY
25	21	—	19	<b>DON'T TAKE THE GIRL</b> J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	<b>TIM MCGRAW</b> CURB

♦ 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.

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	4	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 4 weeks at No. 1	THE HITS	1
2	2	2	42	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659/AG (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	21	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
4	4	6	15	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
5	5	5	28	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
6	6	8	52	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	6
7	8	4	14	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
8	7	7	9	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	1
9	10	9	37	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
10	9	10	24	<b>JOE DIFFIE</b> ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
11	12	11	31	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
12	11	12	50	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
13	14	15	9	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
14	13	16	16	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
15	16	17	15	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	15
16	19	28	44	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
17	21	23	49	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
18	17	19	61	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
19	23	30	9	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
20	27	24	30	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
21	24	27	31	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
22	15	13	14	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
23	20	20	15	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
24	31	31	37	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
25	26	26	15	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
26	18	14	67	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
27	25	35	15	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
28	22	18	71	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
29	36	39	9	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
30	32	33	20	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
31	34	29	49	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
32	29	22	118	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
33	28	25	11	<b>VARIOUS ARTISTS</b> ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
34	30	40	17	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
35	38	121		<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
36	37	41	25	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
<b>★★★ PACESETTER ★★★</b>						
37	45	48	29	<b>LARI WHITE</b> RCA 65395 (9.98/15.98) <b>HS</b>	WISHES	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	35	32	98	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
39	40	44	69	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
40	41	46	29	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
41	39	21	10	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
42	42	36	132	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
43	44	47	35	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
<b>★★★ GREATEST GAINER ★★★</b>						
44	62	71	25	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	44
45	43	43	178	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
46	48	58	46	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
47	54	65	20	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
48	50	42	123	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
49	57	50	15	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
50	49	52	87	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
51	47	34	65	<b>VARIOUS ARTISTS</b> ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
52	52	—	2	<b>VARIOUS ARTISTS</b> K-TEL 6135 (8.98/15.98)	TODAY'S NEW COUNTRY	52
53	46	45	226	<b>GARTH BROOKS</b> ▲ <sup>1</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
54	56	64	48	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
55	53	61	50	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
56	RE-ENTRY	17		<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	56
57	60	63	12	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
58	59	49	94	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
59	67	—	12	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
60	33	37	10	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	17
<b>★★★ HOT SHOT DEBUT ★★★</b>						
61	NEW ►	1		<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	61
62	51	51	113	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
63	RE-ENTRY	11		<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
64	NEW ►	1		<b>WADE HAYES</b> COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	64
65	66	54	58	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
66	74	70	13	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
67	69	56	37	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
68	55	53	297	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
69	70	60	34	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
70	61	57	174	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
71	58	59	67	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
72	65	55	191	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
73	NEW ►	1		<b>SHENANDOAH</b> COLUMBIA 64183/SONY (5.98 EQ/9.98) <b>HS</b>	SUPER HITS	73
74	63	73	75	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
75	68	72	90	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17

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

## Billboard Top Country Catalog Albums

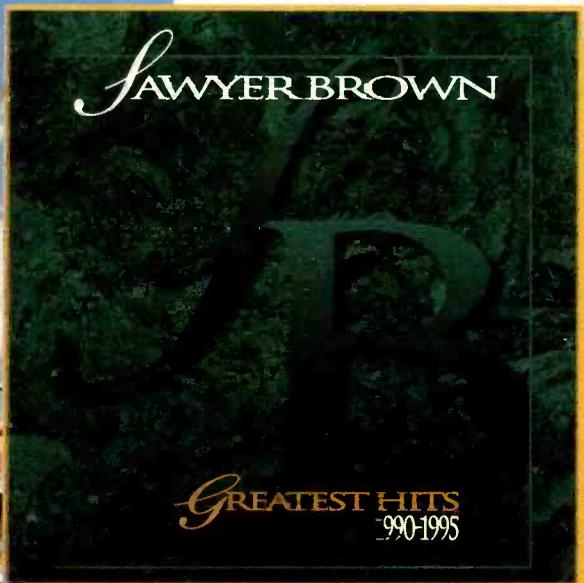
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JANUARY 21, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	3	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98) 162 weeks at No. 1	GREATEST HITS	192
2	5	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	190
3	1	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	24
4	14	<b>HANK WILLIAMS, JR.</b> CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	6
5	7	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	192
6	6	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	192
7	2	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	10
8	8	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	177
9	20	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	179
10	13	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	190
11	4	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	9
12	17	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	155
13	—	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	68

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	19	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	63
15	—	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	85
16	—	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	72
17	—	<b>DOLLY PARTON</b> ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	124
18	21	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	35
19	—	<b>TANYA TUCKER</b> ● CAPITOL 91814 (9.98/13.98)	GREATEST HITS	18
20	15	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	15
21	12	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	16
22	—	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	90
23	24	<b>REBA MCENTIRE</b> ▲ MCA 42134 (4.98/11.98)	REBA	104
24	16	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	3
25	18	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	10

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

# A SUPERBOWL OF NEW HITS



It's Touchdown Time For Sawyer Brown

Includes two brand new hit singles  
 "This Time" and  
 "I Don't Believe In Goodbye"

Plus half-a-decade of hits  
 "Some Girls Do"  
 "Thank God For You"  
 "All These Years"  
 "Dirt Road"  
 "The Walk"  
 "Trouble On The Line"  
 "Cafe On The Corner"  
 "The Boys And Me"

In stores January 24



## Country

ARTISTS & MUSIC

### New Vid Network On Air In Canada; Replaces CMT

BY EDWARD MORRIS

New Country Network—the programming service that knocked CMT out of Canada—went on air Jan. 1 as scheduled. It opened with taped salutations from Garth Brooks and the airing of his inspirational video "We Shall Be Free."

Shaun Purdue, NCN president, says the network has already amassed "about 800" music videos in its library. "We began accumulating them probably at the end of October," he adds, "and primarily through the Canadian record companies. They are able to provide us with the U.S. videos."

Although he says he's not certain how many of the videos are by Canadian artists, Purdue reports that NCN is running 30% Canadian content every 24-hour period.

He estimates that NCN is now available in 5 million Canadian homes.

Last year, there was speculation that the network might have to shoot and use performance videos to have enough clips on hand to ensure the obligatory Canadian content. But Purdue says NCN is not currently doing this.

For the first week of broadcast, NCN pronounced Patricia Conroy's "Somebody's Leavin'" its No. 1 video, followed, in order, by Faith Hill's "Take Me As I Am," Randy Travis' "This Is Me," the Tractors' "Baby Likes To Rock It," and Pam Tillis' "Mi Vida Loca (My Crazy Life)."

Canadian act Prairie Oyster earned the week's "breakout" spotlight with "Black-Eyed Susan," and Mary Chapin Carpenter's "Tender When I Want To Be" was named "pick hit" of the week.

A look at NCN's list of the 29 videos in highest rotation for the week reveals that seven are Canadian artists: Conroy, Jack Dekeyser, Hemingway Corner, Tom Jackson, Prairie Oyster, the Rankin Family, and Michelle Wright.

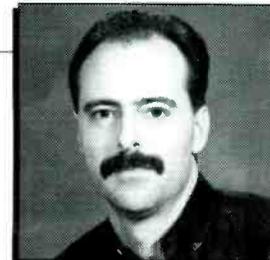
The American videos in high rotation are "Teach Your Children" (the Red Hots), "You And Only You" (John Berry), "Ain't Goin' Down Til The Sun Comes Up" and "The Red Strokes" (Brooks), "Tender When I Want To Be" (Carpenter), and "Hard Lovin' Woman" (Mark Collie).

Also, "The Girl From Yesterday" (Eagles), "Take Me As I Am" (Hill), "Gone Country" (Alan Jackson), "Healing" (Wynonna, Michael English), "Listen To Your Woman" (Steve Kolander), and "Amy's Back In Austin" (Little Texas).

Also, "Here I Am" (Patty Loveless), "Till You Love Me" (Reba McEntire), "Not A Moment Too Soon" (Tim McGraw), "My Kind Of Girl" (Collin Raye), "This Time" (Sawyer Brown), "Little Houses" (Doug Stone), "Mi Vida Loca" (Tillis), "Baby Likes To Rock It" (the Tractors), "This Is Me" (Randy Travis), and "Now I Know" (Lari White).



**You Know Us.** Guy Clark and Peter Yarrow (second and third from left) celebrate their induction into the Kerrville Folk Festival Hall Of Fame. Their fellow celebrants, from left, are Rod Kennedy, executive director of the festival; John Briggs, ASCAP representative; and record producer Miles Wilkinson.



by Wade Jessen

**HAPPY HUNTING:** Tim McGraw continues to prove himself a legitimate artist with post-"Indian Outlaw" hits like "Not A Moment Too Soon," enjoying its second week atop Billboard Hot Country Singles & Tracks. Unlike his first big single, subsequent ones are faring well in radio tests. McGraw is one of four artists with more than one title on the Hot Country Recurrents chart. And his album "Not A Moment Too Soon" is second only to Garth Brooks' "The Hits," still at No. 1 on the Top Country Albums chart.

**IT'S A TWO-FER:** Mary Chapin Carpenter and Wade Hayes bring home two of the four Airpower Awards to Sony/Nashville's Columbia label this week. Carpenter's "Tender When I Want To Be," the youngest release in the top 20, moves 19-14. Hayes' single "Old Enough To Know Better" jumps 25-20, while the album of the same name debuts at No. 64 on Billboard's Top Country Albums. Listen carefully from Music Row and you can hear the hometown cheers all the way from Bethel Acres, Okla. Carpenter and Hayes are joined in the Airpower circle by John Anderson's "Bend It Until It Breaks" and Martina McBride's "Heart Trouble."

**BUMPER TO BUMPER:** As the song suggests, we'll have to wait awhile for the bumper stickers. But Decca's Rhett Akins has the pedal to the metal with "I Brake For Brunettes." The Georgia native pops into Billboard's Top Country Singles & Tracks chart at No. 66 and swipes the Hot Shot Debut in the process. Akins is managed by Narbel Blackstock at Starstruck, and will join Reba McEntire and Tracy Byrd for a series of live dates beginning Feb. 5. "Brunettes" is the second single off "Thousand Memories." Other debut singles include "That's How You Know When You're In Love" by RCA's Lari White at No. 73. The tune features a rather prominent harmony by Hal Ketchum. Meanwhile, White's album "Wishes" takes Pacesetter honors on the album chart at No. 37. Chris LeDoux also makes an entry this week on the Hot Country Singles & Tracks at No. 75 with Bruce Springsteen's "Tougher Than The Rest."

**EARLY BYRDS:** Tracy Byrd's "No Ordinary Man" album moves 24-21 this week, and turns in not one but two tracks on this week's Hot Country Singles & Tracks chart. The danceable "The First Step" took Airpower honors last week and moves 17-15 this week. Meanwhile, several radio stations have begun airing the power-ballad "The Keeper Of The Stars." Sources at MCA Nashville tell Billboard that "Keeper" won't arrive at radio as a single until the second week in February, and will probably be a re-mix or edited version. Among the stations already programming "Keeper" are KKBQ Houston and KYNG Dallas. Dan Pearman, PD at KYNG Dallas, says that unless the new version is altered drastically, he'll continue to play the album version once the single ships. Nevertheless, with the early airplay, "Keeper" makes its debut this week at No. 74 and reinforces the age-old Music Row adage, "You can't hide a hit."

**KEEPING TRACK:** As part of Billboard and Country Airplay Monitor's ongoing efforts to provide the most useful and accurate information to the industry, watch the Jan. 20 edition of Country Airplay Monitor for expanded song activity data. The new addition will be Total Plays To Date for each song.

### PATRIOT'S BERRY 'ON EDGE' OF SUCCESS

(Continued from page 31)

Philadelphia, who has since become a huge Berry supporter.

"We fought it for a little while," says Hart. "But what happened was Liberty brought him in for a showcase, and he just knocked me dead. I remember thinking, 'Wow, this guy is so emotional.' At that point, we just made an all-out effort to break John Berry in this market."

To battle country radio's lukewarm initial reception, the label, armed with a strong (and very "emotional") third single, "Your Love Amazes Me," cooked up an intensive, city-by-city, micromarketing campaign designed to raise Berry's visibility.

Bob Friese, who was then Liberty's VP of sales and marketing, says the label "spent the majority of the advertising dollars in a marketplace a week before John got there, the week he was there, and the week after," keeping the artist "running and on the phone" doing in-store appearances, and local radio and TV. The results, according to Friese, were "absolutely fantastic," and the company plans to use the same micromarketing concept as a blueprint for breaking new artists in the future.

Adding fuel to the growing fire was Berry's stirring performance as part of the "New Faces" showcase at last year's Country Radio Seminar, held last March in Nashville. That appearance spurred many of the roughly 2,500 radio executives present to get on "Your Love Amazes Me," and by May, the single had hit No. 1 on Billboard's Hot Country Singles & Tracks chart.

But even as an established country star, Berry, who lives on a 300-acre farm in rural Georgia, still fields constant queries as to

whether or not he's really "country."

"I like to quote Dolly Parton," Berry says. "'Country is what you are in your heart.' Take me and put me in the pop world? It ain't gonna work, because those aren't the people I sing for. Out here where I live, some people don't think I'm country because I just paved my driveway!"

In today's eclectic format, what will and will not be considered country music is anybody's guess, but Brad Chambers, PD at KPLX, in the traditional country-loving city of Houston, has been behind Berry since the first single. A good measure of the artist's impact is the overwhelming response Chambers received from listeners, this past Christmas, when he started spinning a promotion-only release of Berry singing "Oh Holy Night."

"We started playing that song, and it just set this market on fire," Chambers says. "The only way that country fans could get it was on a promotional cassette from Wrangler, so we had John do an appearance at a western-wear store. We had hundreds of people who wanted that cassette. We could not play the song often enough. It was all ages, and it was unbelievable."

As they gear up to get behind "Standing On The Edge," Patriot is still busy promoting "You And Only You," the fifth single from his Liberty debut, which has already enjoyed an unusually long 21-month shelf life and has, according to SoundScan, sold 433,000 copies thus far. That final single also will be included as a bonus track on the new disc. The new album's initial single, "Standing On The Edge Of Good-bye," which Berry co-wrote, ships to radio Feb. 14.

"The true test for any artist is that second album," says Bill Catino, senior VP of promotion for Liberty/Patriot. "We're approaching John's new record trying to key on the key concepts—his voice, his passion for the music, and his broad range."

With "Standing On The Edge," the company says it has the album that will take Berry to the next level, and judging by the influence his commercial breakthrough is already having on Nashville, Berry will be around for awhile. Doug Grau, A&R director at Warner Bros. in Nashville, had Berry very much in mind when he recently signed blue-eyed soulster Russ Taff.

"I was familiar with John before he got signed to Liberty because we had him here on the development deal," says Grau. "When I heard Liberty had signed him, it was like, 'Well, I think there's a spot out there for a vocal like this.' It was helpful, and these guys add great depth to the format."

Patriot is taking full advantage of the publicity its new flagship artist has garnered in the last year. On Nov. 15, the company re-released two of the singer's independent albums (on the Liberty imprint), "Things Are Not The Same" and "Saddle The Wind." And Berry recently contributed a version of "The Long And Winding Road" for Liberty's upcoming Beatles tribute record. Berry fans have had to wait almost two years for this new album, but the singer says it was worth it.

"You're only as good as your last record," Berry says. "So I spend a lot of time working on my music and a lot of time recording it."

### COUNTRY SINGLES A-Z

#### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher — Licensing Org.) Sheet Music Dist.
- 33 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
  - 52 ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)
  - 32 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL
  - 22 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l., ASCAP/Foggy Jonz, ASCAP) HL/WBM
  - 23 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
  - 36 THE BIG ONE (Housenotes, BMI)
  - 68 THE BLUE PAGES (Kicking Bird, BMI/Marvin Morrow, ASCAP)
  - 5 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
  - 35 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
  - 15 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL/WBM
  - 27 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
  - 2 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
  - 4 GONE COUNTRY (Polygram Int'l., ASCAP/Ranger Bob, ASCAP) HL
  - 26 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM
  - 21 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM
  - 17 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
  - 65 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI) WBM
  - 66 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI)
  - 49 I CAN BRING HER BACK (Cupid, BMI/Cupid Memories, ASCAP)
  - 31 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
  - 30 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
  - 19 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
  - 9 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
  - 38 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM

- 74 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI)
- 47 LIPSTICK PROMISES (Polygram Int'l., ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
- 45 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 12 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
- 67 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meal And Three, BMI/Ensign, BMI) HL
- 50 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
- 56 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI)
- 53 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
- 63 LOVE IS NOT A THING (Illegal, BMI/Bugie, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP)
- 34 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
- 6 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/OreamCatcher, ASCAP) HL/WBM
- 16 MY KINO OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 10 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
- 1 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
- 20 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
- 7 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 57 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Critenon, ASCAP/Escondido, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 62 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI) HL
- 44 SHUT UP AND KISS ME (Why Walk, ASCAP) CLM
- 28 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
- 40 SOUTHBOUND (Beginner, ASCAP) WBM
- 60 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
- 18 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
- 54 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
- 14 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM

- 73 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI)
- 71 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foreshadow, BMI) HL/WBM
- 55 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 48 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)
- 8 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
- 13 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
- 41 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunmusic, ASCAP)
- 70 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
- 3 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 75 TOUGHER THAN THE REST (Bruce Springsteen, ASCAP)
- 46 TRUE TO HIS WORD (Fairnuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
- 58 TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquin, BMI/Nubois, ASCAP)
- 42 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
- 29 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 43 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
- 59 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI)
- 61 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL
- 25 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
- 39 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
- 37 WHEREVER YOU GO (Blackened, BMI/Irving, BMI)
- 64 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP)
- 69 WHO'S SHE TO YOU (Acuff-Rose, BMI/Morganactive, ASCAP/Morgan, ASCAP)
- 51 WORKIN' MAN BLUES (Sony Tree, BMI) HL
- 11 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
- 24 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
- 72 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

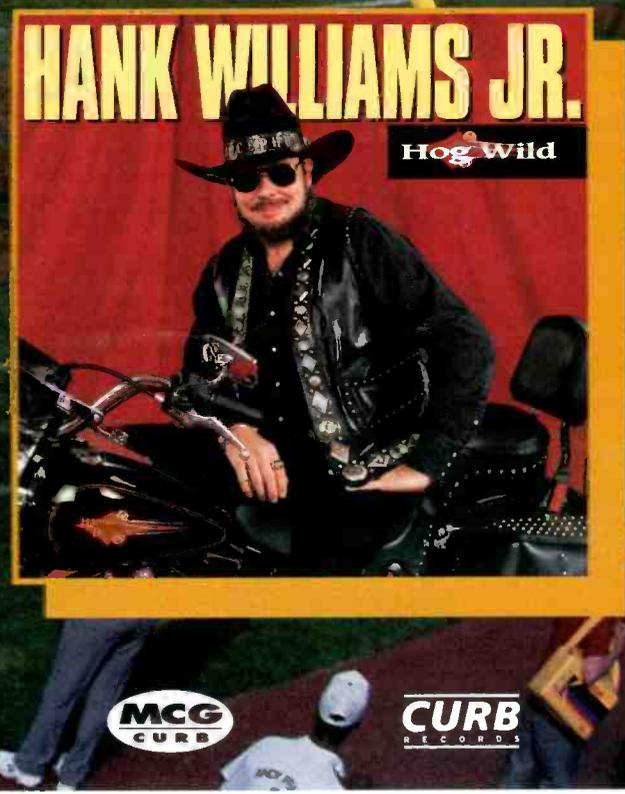
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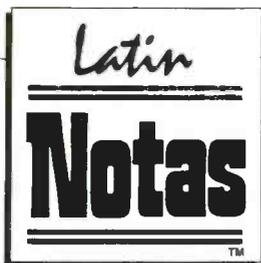
## And He's Scorin' Big

Featuring such hits as "I Ain't Goin' Peacefully"

"Hog Wild" and "Between Heaven And Hell"

In stores January 24





by John Lannert

**GETTING CLOSER:** While members of NARAS may not have chosen the perfect list of Latin nominees for the 1995 Grammy Awards (who could?), their selections are perhaps the most accurate reflection yet of what is happening in the U.S. Latino market—at least on a commercial level.

In past years, acts well-known to NARAS' Anglo members often received the most votes—whether or not they merited the consideration.

This better understanding is best exemplified by the inaugural nominee list in the Latin jazz category: All of these nominees are most deserving. In case you missed the chosen five, they are Ray Barretto & New World Spirit ("Taboo"/Concord Picante), Mario Bauzá & the Afro-Cuban Jazz Orchestra ("944 Columbus"/Messidor), Jerry González & the Fort Apache Band ("Crossroads"/Milestone), Eddie Palmieri ("Palmas"/Elektra Nonesuch-American Explorer Series), and Arturo Sandoval ("Danzón (Dance On)"/GRP). Bauzá, the Latin jazz pioneer who died in 1993, is the sentimental pick to win, but multi-Grammy winner Palmieri likely will triumph. (For the record, NARAS has placed Latin jazz in the jazz category.)

Based on aforementioned commercial considerations, the Latin pop category contains no surprises, but four first-time nominees: Cristian ("El Camino Del Alma"/Melody), Plácido Domingo ("De Mi Alma Latina"/EMI Latin-Angel), Juan Gabriel ("Gracias Por Esperar"/Ariola), and La

Mafia ("Vida"/Sony). Though Luis Miguel is nominated for the third straight year with "Segundo Romance" (WEA Latina), his chances for a second straight Grammy are diminished by Domingo's presence. Domingo's underrated "De Mi Alma Latina" is the first Latin Grammy entry for classical label Angel.

The Latin tropical category also features no unexpected names save Orquesta de la Luz, whose overlooked salsa/pop/Latin jazz pastiche "La Aventura" (Ariola) made nary a ripple on any front. Cachao's wonderful "Master Sessions, Vol. 1" is the first Grammy nominee from Emilio Estefan's Crescent Moon imprint and likely will edge out Juan Luis Guerra 440's equally fine "Fogaraté" (Karen) for the trophy. Sony's star salseros Luis Enrique ("Luis Enrique") and Jerry Rivera ("Cara De Niño") round out the tropical listing.

Sony ranchero titan Vicente Fernández once again is nominated in the Mexican-American category with "Recordando A Los Panchos," but once again he will come up short, this time to label mate Vikki Carr, whose Globo/Sony album "Recuerdo A Javier Solís" is her best effort in years. Closely trailing Carr, if not winning outright, will be EMI Latin's Tejano sensation Selena ("Amor Prohibido"), who may have earned enough name recognition from her Grammy win in 1994.

First-time nominees to the category are La Diferencia ("La Diferencia"/Arista)—Texas' debut entry into the Latin arena—and two surprise picks from the small Corpus Christi, Texas, indie Freddie Records: Los Terribles Del Norte ("El Bronco") and Ramón Ayala y Los Bravos Del Norte ("Dime Cuando Volverás"). Because of a tie, there were six nominations in this category.

Sony leads all labels with four Grammy bids, followed by EMI Latin (2), Ariola (2), and Freddie (2). In addition, Sony is the only label to enjoy Grammy nominees in all three Latin categories.

(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



THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
★ ★ ★ No. 1 ★ ★ ★								
1	1	20	LUIS MIGUEL ●	WEA LATINA 97234	19 weeks at No. 1 SEGUNDO ROMANCE			
★ ★ ★ GREATEST GAINER ★ ★ ★								
(2)	4	36	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA			
3	2	81	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA			
4	3	42	SELENA	EMI LATIN 28803	AMOR PROHIBIDO			
(5)	8	12	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR			
6	6	17	LA DIFERENCIA	ARISTA TEXAS 18786/BMG	LA DIFERENCIA			
7	9	81	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE			
8	5	6	EMILIO	EMI LATIN 29116	SOUNDLIFE			
9	7	30	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2			
10	10	61	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE			
★ ★ ★ HOT SHOT DEBUT ★ ★ ★								
(11)	NEW ▶		LIBERACION	FONOVISIA 6027	PARA ESTAR CONTIGO			
12	12	10	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR			
(13)	17	4	MANA	WEA LATINA 98722	EN VIVO			
14	15	81	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS			
15	16	34	LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES			
(16)	23	9	BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER			
17	11	81	GIPSY KINGS ●	ELEKTRA 60845	GIPSY KINGS			
18	18	15	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY			
19	13	17	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA			
20	19	25	JUAN LUIS GUERRA 440	KAREN 21110/BMG	FOGARATE			
21	14	81	LINDA RONSTADT ▲	ELEKTRA 60765	CANCIONES DE MI PADRE			
22	21	81	JULIO IGLESIAS ▲ <sup>2</sup>	SONY 38640	JULIO			
(23)	NEW ▶		EZEQUIEL PENA	FONOVISIA 6024	YO VENDO UNOS OJOS VERDES			
24	20	9	FAMA	SONY 81546	ENAMORATE			
25	27	40	LA MAFIA	SONY 81215	VIDA			
(26)	41	2	FRANKIE RUIZ	ROOVEN 3154	MIRANDOTE			
27	25	18	ANA GABRIEL	SONY 81401	AYER Y HOY			
28	28	28	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR			
29	22	81	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS			
(30)	40	71	M. A. SOLIS Y LOS BUKIS ●	FONOVISIA 6002	INALCANZABLE			
31	35	7	GILBERTO SANTA ROSA	SONY 81462	DE CARA AL VIENTO			
32	24	5	LA TROPA F	MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN			
33	26	5	LUIS MIGUEL	EMI LATIN 31642	ROMANTICO DESDE SIEMPRE			
34	29	13	VARIOUS ARTISTS	MAX 81325/SONY	SALSA MIX			
35	33	28	JON SECADA	SBK 29683/EMI LATIN	SI TE VAS			
36	31	12	JAIME Y LOS CHAMACOS	FREDDIE x	COMO TE LLAMAS PALOMA?			
(37)	RE-ENTRY		LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION			
38	38	19	CRISTIAN	MELODY 0503/FONOVISIA	CAMINO DEL ALMA			
39	36	25	VICENTE FERNANDEZ	SONY 81321	RECORDANDO A LOS PANCHOS			
40	32	13	CHAYANNE	SONY 81366	INFLUENCIAS			
(41)	46	5	LOS REHENES	FONOVISIA 6021	NI EL PRIMERO, NI EL ULTIMO			
(42)	RE-ENTRY		PIMPINELA	POLYGRAM LATINO 523 834	EN CONCIERTO-NUESTRAS 12 CANCIONES			
43	30	81	GIPSY KINGS	ELEKTRA 61390	LIVE!			
44	43	10	SELENA	EMI LATIN 30907	12 SUPER EXITOS			
45	44	9	LUIS ENRIQUE	SONY 81360	LUIS ENRIQUE			
46	37	81	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE			
(47)	RE-ENTRY		SELENA	EMI LATIN 42770	LIVE!			
(48)	RE-ENTRY		LUCERO	MELODY 9162/FONOVISIA	CARINO DE MIS CARINOS			
49	39	4	LA FIEBRE	EMI LATIN 29793	FIEBRE			
(50)	RE-ENTRY		LOS TEMERARIOS	AFG SIGMA 3007	EN CONCIERTO VOL. 1			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	LUIS MIGUEL	WEA LATINA	1	GLORIA ESTEFAN	EPIC/SONY	1	SELENA	EMI LATIN
2	CARLOS VIVES	POLYGRAM	2	OLGA TANON	WEA LATINA	2	LA DIFERENCIA	ARISTA-
3	LUIS MIGUEL	WEA LATINA	3	JERRY RIVERA	SONY	3	EMILIO	EMI LATIN
4	RAUL DI BLASIO	ARIOLA/BMG	4	INDIA	SOHO LATINO/SONY	4	LIBERACION	FONOVISIA
5	GIPSY KINGS	ELEKTRA MUSI-	5	JUAN LUIS GUERRA 440	KAREN/BMG	5	LOS TIGRES DEL NORTE	FONOVISIA
6	MANA	WEA LATINA	6	FRANKIE RUIZ	ROOVEN	6	BANDA MACHOS	FONOVISIA
7	MANA	WEA LATINA	7	SOUNDTRACK	ELEKTRA	7	LINDA RONSTADT	ELEKTRA
8	GIPSY KINGS	ELEKTRA	8	GILBERTO SANTA ROSA	SONY DE CARA AL VIENTO	8	EZEQUIEL PENA	FONOVISIA
9	PLACIDO DOMINGO	ANGEL/EMI LATIN	9	VARIOUS ARTISTS	MAX/SONY SALSA MIX	9	FAMA	SONY ENAMORATE
10	JULIO IGLESIAS	SONY JULIO	10	LUIS ENRIQUE	SONY	10	ANA GABRIEL	SONY AYER Y HOY
11	LA MAFIA	SONY VIDA	11	VARIOUS ARTISTS	MAX/SONY MERENGUE MIX	11	LA TROPA F	MANNY/WEA LATINA
12	JUAN GABRIEL	ARIOLA/BMG	12	MARC ANTHONY	RMMI/SONY	12	HERMANOS HASTA EL FIN	HERMANOS HASTA EL FIN
13	M. A. SOLIS Y LOS BUKIS	FONOVISIA INALCANZABLE	13	WILFREDO VARGAS	ROOVEN	13	LOS TEMERARIOS	AFG
14	LUIS MIGUEL	EMI LATIN	14	JERRY RIVERA	SONY	14	VICENTE FERNANDEZ	SONY
15	JON SECADA	SBK/EMI LATIN	15	EL GENERAL	RCA/BMG	15	LOS REHENES	FONOVISIA

○ 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. Greatest Gainer shows chart's largest unit increase. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.



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**LATIN NOTAS**

(Continued from preceding page)

**DJAVAN—PAST PERFECT:** Upon concluding his 1992 "Coisa De Acender" tour, Djavan retreated to a small farm in Rio de Janeiro state. There, Brazil's famed singer/songwriter became reacquainted with his personal roots and his country's rich, natural beauty, both of which provide the compositional impetus for his latest Sony Brasil album, "Novena." A "novena" is a traditional Catholic *fiesta* held in rural Brazil that Djavan enjoyed while growing up in Brazil.

"I began to remember my childhood in northeastern Brazil," says Djavan, "and it's reflected in the new album in that it has a simpler sound and production." Different from previous albums when Djavan employed copious synth accents, "Novena" sports only acoustic instruments played by a small combo.

"You can get addicted to synthesizers and keyboards because they're very easy to (manipulate)," says Djavan, adding that he considered working with a small band a challenge. Djavan says that in April he will launch an international tour in support of "Novena."

Though "Novena" may not contain immediate radio hits, this 11-song set displays a pleasing, rootsy versatility that laces Djavan's basic pop thrust with jazz, blues, and soul. Five tracks that might find favor with radio are "Limão," "Renunciación," "Aliás," "Quero-Quero," and "Sem Saber."

**B.A.'S YEAR-END JAMS:** The budget of Buenos Aires music fans came under severe strain in November and December as the city was visited by nine well-known acts. U.S. rock veterans **Aerosmith** and Argentina's Grateful Dead-type rockers **Los Redonditos de Ricola** drew the largest crowds. Below is a rundown of the shows with a listing of artist, venue, date, capacity, and attendance.

**Aerosmith**, Vélez Stadium, Nov. 18-19; 65,000/45,000. **La Renga**, Obras Stadium, Nov. 19; 5,000/sellout. **Joaquín Sabina**, Gran Rex Theater, Nov. 25-26/Dec. 2-3; 13,000/four sellouts. **Megadeth**, Obras Stadium, Dec. 1-5; 25,000/five sellouts. **Pet Shop Boys**, Opera Theater, Dec. 2-3; 5,000/two sellouts. **Los Pericos**, Obras Stadium, Dec. 9-10; 8,000/5,000. **ELO Part II**, Gran Rex Theater, Dec. 9-12; 4,000/3,000. **Steve Howe**, Broadway Theater, Dec. 16-17; 2,000/two sellouts. **Los Redonditos de Ricola**, Huracán Stadium, Dec. 16-17; 60,000/two sellouts.

**CHART NOTES:** After spending 10 weeks in the top five of the Hot Latin Tracks, La Mafia's "Me Duele Estar Solo" (Sony) finally graduates to No. 1, ending the five-week chart-topping reign of Selena's "No Me Queda Más" (EMI Latin) by a mere three points.

WEA Latina superstar Luis Miguel continues to dominate The Billboard Latin 50 retail chart with two top 10 entries: "Segundo Romance," entrenched at No. 1 for the 19th consecutive week, and the 1991 platinum smash "Romance," which moves 9-7 this week.

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

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## CORRECTION:

In the November 26th, 1994 issue the Reyes ad included the wrong artist names above the records shown. The correct names should have been Chayanne - Influencias and Jerry Rivera - Lo Nuevo & Lo Mejor. Billboard apologizes to both Reyes and Sony Discos for any inconvenience we may have caused.

## Sony's Ratonos To Rock With Stones

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Ten years ago, every newsstand in Buenos Aires was spray-painted with two mysterious words: Ratonos Paranoicos, the name of a Rolling Stones-influenced band that was beginning to take form in a guitar and amplifier-laden attic.

Nowadays, Ratonos Paranoicos or "paranoid mice" have no need to paint their name all over town. The Sony Argentina quartet has recorded eight albums, three of which have reached platinum by selling more than 60,000 units. More recently, Ratonos Paranoicos have begun a countdown to a new highlight in their career as the primary opening act for the Rolling Stones' five February shows in Buenos Aires.

Ratonos Paranoicos' front man Juanse says he eagerly anticipates sharing the stage with his all-time musical heroes. "Two years ago, we were Keith Richards' supporting act in Buenos Aires, and that experience was really a dream come true."

Other Stones-related fantasies brought to reality for the band include a live show for 50,000 fans with former Stones' guitarist Mick Taylor as special guest and a close professional relationship with the Stones' former manager and producer Andrew Loog Oldham, whom the band met in 1991.

"We got hold of Oldham's number," recalls Juanse, "called him, and made him listen to the songs by phone. We sent him our records, and he accepted to produce 'Fieras Lunáticas' in 1991." Buoyed by the critical and commercial success of that recording, the band asked Oldham to produce its next three albums: "La Nave" (EP), "Hecho En Memphis," and the recently released live record "Extasis Vivo," featuring studio bonus tracks helmed by Oldham. "Fieras Lunáticas" and "Hecho En Memphis" both went platinum, "Extasis Vivo" is approaching platinum, and "La Nave" hit gold (30,000 units sold).

Comparing Ratonos Paranoicos favorably with the Stones from an artistic standpoint, Oldham also says that the band could repeat the commercial prosperity of its idols.

"I have met many bands with some similarity to the Rolling Stones, but most of them only had cigarette and bourbon brands in common. Ratonos Paranoicos are just as professional as the Stones, full of energy, and they have the spirit needed to reach success in any country. They are my sole interest and the only band I am working with nowadays."

Oldham's prediction already seems to have begun to materialize. In 1994, "Hecho En Memphis" was put out by Sony affiliate label S.D.I. in the U.S., where the band supported the album with a minitour that stopped in Miami, Boston, Chicago, and Los Angeles. Juanse was pleased with the stateside trek, particularly since most of the shows included fans following the Argentine team during the World Cup soccer tournament.

"Extasis Vivo" was recorded live in April 1994 during two performances at Buenos Aires' Obras Stadium. The album's ten songs span the group's career, ranging from their early classics "Descerebrado" and "Sucia Estrella" to their 1993 hit "Isabel." Three new songs were cut in Buenos Aires and mixed at Electric Lady Studios in New York.

Billboard®

FOR WEEK ENDING JANUARY 21, 1995

# Hot Latin Tracks™



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

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
35 STATIONS		21 STATIONS		69 STATIONS	
1	CRISTIAN MELODY/FONOVISIA CON TU AMOR	1	INDIA SOHO LATINO/SONY ESE HOMBRE	1	LA MAFIA SONY ME DUELE ESTAR SOLO
2	LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	2	FRANKIE RUIZ RODVEN MIRANDOTE	2	SELENA EMI LATIN NO ME QUEDA MAS
3	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	3	ALEX D'CASTRO RODVEN SUENO DESPIERTO	3	FITO OLIVARES FONOVISIA EL COLESTEROL
4	CHARLIE MASSO SONY TE ME VAS	4	LUIS ENRIQUE SONY ASI ES LA VIDA	4	LIBERACION FONOVISIA VUELVE MI AMOR
5	LAURA PAUSINI WEA LATINA SE FUE	5	GIRO S/D/SONY SIENSTEME	5	LOS MIER FONOVISIA TE AMO
6	JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	6	CANA BRAVA PLATANO CUMANDE	6	LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
7	PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...	7	JUAN LUIS GUERRA 440 KAREN/BMG EL BESO DE...	7	FAMA SONY QUIERO VOLVERTE A VER
8	INDIA SOHO LATINO/SONY ESE HOMBRE	8	LAURA PAUSINI WEA LATINA SE FUE	8	EZEQUIEL PENA FONOVISIA VEN Y VEN
9	EMMANUEL SONY QUIERO UN BESO	9	OLGA TANON WEA LATINA ES MENTIROSO	9	BANDA ARKANGEL R-15 LUNA/FONOVISIA LA QUE...
10	LUIS ENRIQUE SONY ASI ES LA VIDA	10	LOS SABROSOS DEL MERENGUE M.P. QUE...	10	LOS REHENES FONOVISIA NI EL PRIMERO NI EL...
11	EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	11	CRISTIAN MELODY/FONOVISIA CON TU AMOR	11	LUIS MIGUEL WEA LATINA LA MEDIA VUELTA
12	CHAYANNE SONY QUERIDA	12	GILBERTO SANTA ROSA SONY MAL HERIDO	12	MARCO ANTONIO SOLIS FONOVISIA POPURRI
13	ARIZTIA S/D/SONY PALABRAS DE HOMBRE	13	EDGAR JOEL RODVEN ME ATRAPA LA NOCHE	13	VICENTE FERNANDEZ SONY NO, NO Y NO
14	MANA WEA LATINA PERDIDO EN UN BARCO	14	VICTOR MANUELLE SONY POR EJEMPLO	14	LA DIFERENZIA ARISTA- TEXAS/BMG LINDA
15	SELENA EMI LATIN NO ME QUEDA MAS	15	PAQUITO HECHAVARRIA SONY PIANO	15	EZEQUIEL PENA FONOVISIA PREFIERO PARTIR

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.

# 37th Annual Grammy Awards: Complete Classical Nominations

*Nominations for nonclassical titles were printed in last week's Billboard.*

## BEST ENGINEERED RECORDING

**Bartok: Concerto For Orchestra; Miraculous Mandarin (Complete),** William Hoekstra, engineer (Leonard Slatkin), RCA Victor Red Seal; **Copland: Music For Films (The Red Pony, Our Town, Etc.),** William Hoekstra, engineer (Leonard Slatkin), RCA Victor Red Seal; **Debussy/Ravel/Dutilleux: Quartets,** Bud Graham & Charles Harbutt, engineers (Juilliard String Quartet), Sony Classical; **Mozart: Così Fan Tutte,** Jack Renner, engineer (Sir Charles Mackerras), Telarc; **Szymanowski: Stabat Mater; Litany To The Virgin Mary, Etc.,** Mike Hatch, engineer (Simon Rattle), EMI Classics.

## CLASSICAL PRODUCER OF THE YEAR

**Anna Barry; Andrew Cornell; Wilhelm Hellweg; Judith Sherman; Max Wilcox.**

## BEST CLASSICAL ALBUM

**Barber: Secrets Of The Old—The Complete Songs,** Thomas Hampson, baritone; Cheryl Studer, soprano (John Browning, piano; Emerson String Quartet), Deutsche Grammophon; **Barber: Violin Con./Korngold Violin Concerto, etc.,** Gil Shaham, violin; Andre Previn, conductor (London Symphony Orchestra), Deutsche Grammophon; **Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op. 12,** Pierre Boulez, conductor (Chicago Symphony Orchestra), Deutsche Grammophon; **Mahler: Symphony No. 2,** Herbert Blomstedt, conductor (San Francisco Symphony Orchestra, San Francisco Symphony Chorus, various artists), London.

## BEST ORCHESTRAL PERFORMANCE

**Bartok: Concerto For Orchestra; Four Orchestral Pieces, Op. 12,** Pierre Boulez, conductor, Chicago Symphony Orchestra, Deutsche Grammophon; **Beethoven: Nine Symphonies,** John Eliot Gardiner, conductor; Orchestre Revolutionnaire et Romantique (the Monteverdi Choir, various artists), Archiv Produktion; **Copland: Grohg; Hear Ye! Hear Ye!; Prelude,** Oliver Knussen, conductor; The Cleveland Orchestra; London Sinfonietta, Argo; **Ives: A Set Of Pieces (Three Places In New England; Symphony No. 3, etc.),** Orpheus Chamber Orchestra (Gilbert Kalish, piano), Deutsche Grammophon; **Messiaen: Eclairs Sur L'Au-Dela . . . ,** Myung-Whun Chung, conductor; Orchestre de l'Opera Bastille, Deutsche Grammophon.

## BEST OPERA RECORDING

**Busoni: Arlecchino & Turandot,** Kent Nagano, conductor; Ernst Richter, Thomas Mohr, Mechtild Gessendorf, Franz-Josef Selig, and various artists (Orchestra of the Lyon Opera), Virgin Classics; **Floyd: Susannah,** Kent Nagano, conductor; Jerry Hadley, Samuel Ramey, Cheryl Studer, and various artists (Orchestra of Opera de Lyon; Chorus of Opera de Lyon), Virgin Classics; **Rossini: Semiramide,** Ion Marin, conductor; Jennifer Larmoer, Frank Lopardo, Samuel Ramey, and Sheryl Studer (London Symphony Orchestra; Ambrosian Opera Chorus), Deutsche Grammophon; **Shostakovich: Lady Macbeth Of Mtsensk,** Myung-Whun Chung, conductor; Maria Ewing, Aage Haugland, Anatoly Kotcherga, Sergei Larin, and Various Artists (Orchestra of the Bastille Opera; Chorus of the Bastille Opera), Deutsche Grammophon; **Wagner: Die Meistersinger Von Nurnberg,** Wolfgang Sawallisch, conductor; Ben Heppner, Cheryl Studer, Bernd Weikl, and various artists (Bavarian State Opera Orchestra; Bavarian State Opera Chorus), EMI Classics.

## BEST PERFORMANCE OF A CHORAL WORK

**Berlioz: Messe Solennelle,** John Eliot Gardiner, choir director (Orchestra Revolutionnaire et Romantique, the Monteverdi Choir, and various artists), Philips Classics; **Evening Star, The**

**Rachmaninoff Vespers,** Nikolai Korniev, choir director (St. Petersburg Chamber Choir and various artists), Philips Classics; **Pärt: Te Deum; Silouans Song; Etc.,** Tony Kaljuste, conductor (Tallinn Chamber Orchestra and Estonian Philharmonic Chamber Choir), ECM New Series; **Szymanowski: Stabat Mater, Litany to The Virgin Mary, Etc.,** Simon Rattle, conductor; Simon Halsey, choir director (City of Birmingham Symphony Orchestra and City of Birmingham Symphony Chorus), EMI Classics; **Vaughan Williams: Dona Nobis Pacem; Sancta Civitas,** Richard Kockox, conductor; John Scott, choir director; Stephen Westrop, chorus master (London Symphony Orchestra, Choristers of St. Paul's Cathedral, London Symphony Chorus, and various artists), EMI Classics.

## BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

**Bartok: Violin Concerto No. 2; Rhapsodies Nos. 1 & 2,** Kwung-Wha Chung, violin (City of Birmingham Symphony Orchestra; Simon Rattle, conductor), EMI Classics; **Korngold: Violin Concerto In D Major (track from Barber: Violin Concerto, Op. 14/Korngold: Violin Concerto In D Major, etc.),** Gil Shaham, violin (London Symphony Orchestra; Andre Previn, conductor), Deutsche Grammophon; **The New York Album (Works Of Albert, Bartok, Bloch),** Yo-Yo Ma, cello and alto violin (Baltimore Symphony Orchestra), Sony Classical; **Prokofiev: Piano Concerto No. 2 (track from Prokofiev: Piano Concertos Nos. 2 & 4; Overture On Hebrew Themes),** Yefim Bronfman, piano (Israel Philharmonic Orchestra; Zubin Mehta, conductor), Sony Classical; **Schoenberg/Liszt: Piano Concertos,** Emanuel Ax, piano (the Philharmonia Orchestra; Esa-Pekka Salonen, conductor), Sony Classical.

## BEST CLASSICAL PERFORMANCE— INSTRUMENTAL SOLOISTS (WITHOUT ORCHESTRA)

**The American Innovator (Works Of Adams, Ives, etc.),** Alan Feinberg, piano, Argo; **Bach: Partitas For Violin Solo,** Viktoria Mullova, violin, Philips Classics; **Chopin Recital, Vol. 1,** Evgeny Kissin, piano, Deutsche Grammophon; **Haydn: Piano Sonatas Nos. 32, 47, 53, 59,** Emanuel Ax, piano, Sony Classical.

## BEST CHAMBER MUSIC PERFORMANCE

**Bartok: Violin Sonatas Nos. 1 & 2; Contrasts,** Gyorgy Pauk, violin; Kalman Berkes, clarinet; Jenő Jando, piano, Naxos; **Beethoven: Cello Sonatas Op. 69 & 102,** Martha Argerich, piano; Mischa Maisky, cello, Deutsche Grammophon; **Beethoven/Mozart: Quintets (Chicago-Berlin),** Daniel Barenboim, piano; Dale Clevenger, horn/Chicago Symphony; Larry Combs, clarinet; Chicago Symphony; **Daniele Damiano, bassoon/Berlin Philharmonic; Hansjorg Schellengerger, oboe/Berlin Philharmonic, Erato; Debussy/Ravel/Dutilleux: Quartets,** Juilliard String Quartet, Sony Classical.

## BEST CLASSICAL VOCAL PERFORMANCE

**An Die Musik, Favorite Schubert Songs (Die Forelle; An Die Leier, etc.),** Bryn Terfel, baritone (Malcolm Marneau, piano), Deutsche Grammophon; **The Impatient Lover (Italian Songs By Beethoven, Schubert, Mozart, etc.),** Cecilia Bartoli, mezzo-soprano (Andras Schiff, piano), London; **Love's Twilight, Late Romantic Songs By Berg, Korngold, R. Strauss, Anne Sofie von Otter,** mezzo-soprano (Bengt Forsberg, piano), Deutsche Grammophon; **Mendelssohn: Lieder (Der Mond; Reiselied, etc.),** Peter Schreier, tenor (Karl Engel, piano), Berlin Classics; **Songs And Dances Of Death (Works Of Mussorgsky, Rimsky-Korsakoff, Borodin, etc.),** Dmitri Hvorostovsky, baritone (Kirov Orchestra, St. Petersburg; Valery Gergiev, conductor), Philips Classics.

## BEST CONTEMPORARY COMPOSITION

**Albert: Cello Concerto (track from The New York Album—Works Of Albert, Bartok, Bloch),** Stephen Albert, composer (Yo-Yo Ma, cello; David Zinman, conductor, Baltimore Symphony Orchestra), Sony Classical; **Ligeti: Con. For Piano & Orchestra (track from Ligeti: Cello/Piano/Chamber Concertos),** Gyorgy Ligeti, composer (Ueli

Wiget, piano; Peter Eotvos, conductor; Ensemble Modern), Sony Classical; **Lutoslawski: Symphony No. 4 (track from Lutoslawski: Symphonies Nos. 3 & 4; Les Espaces du Sommeil),** Witold Lutoslawski, composer (Esa-Pekka Salonen, conductor; Los Angeles Philharmonic), Sony Classical; **Messiaen: Eclairs Sur L'Au-Dela . . . ,** Oliver Messiaen, composer (Myung-

Whun Chung, conductor; Orchestre de l'Opera Bastille), Deutsche Grammophon; **Takemitsu: Fantasma/Cantos (track from Takemitsu: Cantos—Fantasma/Cantos; Water-Ways, etc.),** Toru Takemitsu, composer (Richard Stoltzman, clarinet; Takaaki Otaka, conductor; BBC Welsh Symphony Orchestra), RCA Victor Red Seal.



by Heidi Waleson

**AND THE NOMINEES ARE:** Much of the music on the recordings nominated for Grammys this year is either 20th century or obscure, reflecting the industry's cautious move out of the core repertoire in its search for something new and different to sell. For example, all the contenders for best classical album are performances of works by 20th-century composers: **Barber, Korngold, Bartok, Debussy** (pianist **Krystian Zimerman's** cleanly evocative "Preludes"), and **Mahler** (whose Symphony No. 2 actually had its first performance in 1895, but close enough).

Other categories also show the influence of the moderns. Best orchestral performance has four out of five 20th-century composers: **Bartok, Copland** (and not familiar Copland either), **Ives** (a tour de force by **Orpheus** on Deutsche Grammophon, since it is played with no conductor), and **Messiaen**. The best instrumental performance (with orchestra) nominees are all 20th-century works, with **Bartok, Korngold, Albert, Bloch, Prokofiev, and Schoenberg** (represented by his thorny and exciting Piano Concerto, performed by **Emanuel Ax** on Sony Classical). The best choral performance field has four out of five 20th-century nominees (**Rachmaninoff, Pärt, Szymanowski, and Vaughn Williams**). And opera has two out of five, with **Carlisle Floyd** (the world-premiere recording of "Susannah") and **Shostakovich**.

Best instrumental soloist performance (without orchestra) strides even farther into the current century: Pianist **Alan Feinberg's** fascinating "American Innovator" disc on Argo, which has everything from playful **Milton Babbitt** to **John Adams** and **Thelonious Monk**, actually includes some living composers. The best chamber music and best vocal categories are more traditional, though the latter does have mezzo-soprano **Anne Sofie van Otter** singing bittersweet **Berg, Korngold, and Strauss** on "Love's Twilight" (Deutsche Grammophon).

The contemporary composition category, which chooses a first recording of a work written within the last 25 years, also gets us a bit closer to the present day and features some delights, especially **Lutoslawski's** brilliant 1992 Symphony No. 4, recorded by the **Los Angeles Philharmonic** and **Esa-Pekka Salonen** (Sony Classical).

Of course, most of these "contemporary" composers have been dead for some time (the exceptions are **Floyd, Pärt, Toru Takemitsu, Henri Dutilleux**, and several of the composers on Feinberg's recording; **Lutoslawski, Messiaen, and Albert** died recently). But while their music has been steadily making its way onto orchestral and recital programs, championed by individual performers and conductors, **Bartok** (who died in 1945) and **Barber** (1981) are still not the hit parade, although **Mahler** and **Debussy** are. Now that we are just five years from a new century, perhaps the time has come to induct some of these modernists into the standard repertoire and make room for the next bunch.

You don't have to play a modern composition to have a terrific record: **John Eliot Gardiner's** cleanup of the **Beethoven** symphonies on period in-

struments is an obvious nominee (**Archiv**), as is **Evgeny Kissin's** endearing **Chopin** (RCA Victor Red Seal), and baritone **Dmitri Hvorostovsky's** haunting rendition of Russian songs and arias (**Philips**). But it would be nice to see more early music in the mix, as well as a few more independent labels in the running: There's just one lone disc from **Naxos**, in the chamber music category.

Special congratulations to our own **Is Horowitz**, former author of this column, for his Grammy nomination: Is was compilation producer for "Andres Segovia: A Centenary Celebration" (MCA Classics), nominated for best historical album.

**THE DEATH OF Eduardo Mata** Jan. 4 was a particular loss to Dorian Recordings. The Mexican conductor was associate artistic director of the label's open-ended "Music of Latin American Masters" series. Mata and his **Simón Bolívar Symphony Orchestra** recorded the first two CDs, which featured music by **Revueltas, Orbón, Ginastera**, and others. A third CD with Mata and his orchestra, "Three Latin American Ballets," is due for release in February; a fourth, with music by **Chavez**, will be out in March.

**Linda Feldman** of Dorian says there has been "terrific response to the series, both in sales and interest in this repertoire. There's a lot of interest in Hispanic culture."

Feldman says it is too early to judge what impact Mata's death will have on the fate of "Latin American Masters." The **Simón Bolívar Orchestra** will have to choose a new music director, but Dorian also has relationships with the **Camerata Bariloche** of Argentina, whose tango recording has already appeared as part of the series, and with the **Cuarteto Latinamericano**.

**CHANGES AT SONY:** **Günther Breest** has resigned as president of Sony Classical, effective Jan. 1 (Billboard, Jan. 14). Breest, who told Billboard that he was not prepared to compromise classical A&R in favor of more popular, crossover directions favored by senior company management, left Deutsche Grammophon for Sony (then CBS Masterworks) in 1988. Highlights of his tenure at Sony included bringing such artists as **Claudio Abbado, James Levine**, and the **Metropolitan Opera** to the label, acquiring the rights to **Herbert von Karajan's** video archive, and the updating of the company's recording facilities.

An internal memo from **Mel Ilberman**, chairman of Sony Music International, said the company is "committed to continuing and expanding Gunther's efforts" and expects to announce a successor early in the year. In the meantime, Ilberman will chair a management committee whose other members are Sony Classical VPs **Ervin Veg** and **Udo von Stein**, and **Peter Gelb**, president of Sony Classical U.S. Breest will continue to consult with the company. A company spokeswoman, who offered no other comment, said that Sony Classical's headquarters would remain in Hamburg.

# 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	2	25	STEVEN CURTIS CHAPMAN ● SPARROW 1408 HS 21 weeks at No. 1	HEAVEN IN THE REAL WORLD
2	1	19	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
3	6	23	NEWSBOYS STARSONG 8814	GOING PUBLIC
4	3	9	SANDI PATTI WORD 9443 HS	FIND IT ON THE WINGS
5	4	13	4 HIM BENSON 4046	THE RIDE
6	5	111	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
7	8	17	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
8	9	7	MICHAEL CARD SPARROW 1421	POIEMA
9	10	7	STEVE GREEN SPARROW 1412	PEOPLE NEED THE LORD
10	11	65	CARMAN ● SPARROW 1387 HS	THE STANDARD
11	14	65	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
12	7	35	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
13	12	7	4 HIM BENSON 2187	SEASON OF LOVE
14	16	15	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
15	17	53	TWILA PARIS STARSONG 8805	BEYOND A DREAM
16	NEW►		PFR SPARROW 1452	GREAT LENGTHS
17	13	9	WAYNE WATSON WORD 4242	ONE CHRISTMAS EVE
18	22	5	ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
19	31	49	POINT OF GRACE WORD 26014	POINT OF GRACE
20	27	45	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
21	15	7	KIDS CLASSICS BENSON 4054	CHRISTMAS CAROLS
22	33	139	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
23	18	13	CARMAN EVERLAND 9475/WORD	YO KIDS 2
24	23	39	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
25	RE-ENTRY		KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW HS	KIRK FRANKLIN AND THE FAMILY
26	24	7	OUT OF EDEN GOTE 3818/MYRRH	LOVIN' THE DAY
27	21	21	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
28	32	23	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
29	35	105	NEWSBOYS STARSONG 8251	NOT ASHAMED
30	RE-ENTRY		GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
31	NEW►		STEVE CAMP WARNER ALLIANCE 4172/SPARROW	MERCY IN THE WILDERNESS
32	26	3	KATHY MATTEA MERCURY/LIGHT 5123/MERCURY	GOOD NEWS
33	RE-ENTRY		CHERI KEAGGY SPARROW 1419	CHILD OF THE FATHER
34	40	11	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG
35	29	61	CARMAN SPARROW 1339	ABSOLUTE BEST
36	28	9	VARIOUS ARTISTS STARSONG 1018	CELEBRATE THE GIFT
37	34	27	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
38	19	7	KIDS CLASSICS BENSON 4058	CHRISTMAS FAVORITES
39	39	41	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
40	30	9	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE HYMNS

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



by Deborah Evans Price

**BUSH BASH:** Nashvillians Amy Grant, Michael W. Smith, and Ricky Skaggs were among those at the Grand Ole Opry House Jan. 8 helping former President George and Barbara Bush celebrate their 50th wedding anniversary. Hosted by the Oak Ridge Boys, the evening's entertainment included appearances by Phyllis Diller, Vince Gill, Chuck Norris, Eddie Rabbitt, Lorie Morgan, Yakov Smirnoff, Delta Burke, Sam Moore, former Tennessee governor Lamar Alexander, speech writer Mary Matalin, and other luminaries.

"The night was such an interesting mix of people who love them and support them," Grant said backstage. One of her favorite moments was her pal Vince Gill's performance of the ballad "Look At Us," a song that she said could have been written for Mr. and Mrs. Bush. "What they have is very unique," she said. "I was really impressed with what a treasure their relationship is. It's inspiring for everybody else. What they have as a couple is like nothing I've ever seen."

Grant said the real highlight of the Bush family's visit to Nashville for her was getting to play golf with Barbara Bush. "One on one, she's incredibly gutsy," said Grant of the former First Lady. "She's a breath of fresh air."

For Grant's husband, Gary Chapman, the highlight of the event was Grant's performance of the Jimmy Webb tune "If These Walls Could Speak." "I think it sums up what every great relationship should eventually say," said Chapman.

**ON THE ROAD AGAIN:** Grant and Chapman hit the

road Tuesday (17) when their tour starts in Little Rock. Grant says children Matt, Millie, and Sarah will accompany them on the outing, which will hit more than 40 cities before it wraps April 2. When they return, Chapman will resume taping his "Sam's Place" radio series at the Ryman Auditorium April 9.

The initial series of six shows last fall was so successful that 21 more are scheduled—a couple of which are slated for television specials.

**DIAS DEPARTS:** Longtime Sparrow employee Lucy Diaz has left her post as VP of artist development. Diaz was a driving force behind many of Sparrow's most fruitful campaigns, including last November's highly successful "Super Saturday" promotion. In that campaign, Sparrow employees went directly to retailers across the country to host in-store events spotlighting Sparrow product with special merchandising tools.

The average number of customers in each of the participating stores was 919, and the average revenue was \$11,941 per store, according to Sparrow. In terms of total sales, there was a 75% increase at participating outlets compared to a normal Saturday.

In a post-event survey, one of the retailers lauded the effectiveness of the Diaz promotion in turning "lookers" into "purchasers." No word yet on where Diaz hopes to land.

**A SPECIAL FAN:** It seems the current Miss America, Alabama's Heather Whitestone, is a big Sandi Patty fan. During the pageant, Whitestone's ballet performance was set to Patty's hit "Via Dolorosa." Although Whitestone is deaf, with the help of a hearing aid, she memorized the beat and says she "felt the rhythm in her heart."

Whitestone has incorporated Patty's songs into other appearances. She signed Patty's hit "Love In Any Language" during the Macy's Thanksgiving Day Parade and "Merry Christmas, With Love" at the Blue & Gray football game. Patty and Whitestone finally got a chance to meet recently when they were both in Nashville appearing on TNN's "Music City Tonight."



by Jeff Levenson

**JOE HENDERSON KNOWS A Winning Formula** When He Hears One: After scoring big with his tribute albums to Billy Strayhorn ("Lush Life") and Miles Davis ("So Near So Far")—each of which topped the traditional chart and sold better than 100,000 units—the Bay area tenorist has decided to keep the homage machine purring with a new project, titled "Double Rainbow: The Music Of Antonio Carlos Jobim." The release, from Verve, is scheduled for March.

The genesis of the recording dates back to April of last year, when during Verve's celebrated 50th-anniversary salute at Carnegie Hall Henderson joined forces with Jobim and Pat Metheny for a particularly arresting read of "Desafinado" (designed to honor the memory of Stan Getz). Presto (or is it *olha ai?*), an idea got born.

"Double Rainbow" was supposed to feature Jobim himself (who hadn't been doing a whole lot of recording in recent years), but he fell ill and died in early December. The album's hook, however, involves Henderson's use of both American and Brazilian players—Herbie Hancock, Oscar Castro Neves, Jack DeJohnette, and Eliane Elias, among them.

In the album's liner notes, the saxophonist says Jobim's tunes are "almost like a travelog for Brazil... [They] are so strong that they lend themselves to alteration without losing their essential character."

Which is exactly what Richard Seidel, VP at Verve and the album's co-producer, hopes to emphasize in the minds of consumers, who have thrown their support, big time, behind the saxist's two previous efforts. "This isn't

so much a tribute album to a specific person," he says, "as it is a continuation of the composers songbook series, which [label founder] Norman Granz virtually invented with the help of Ella Fitzgerald. I'd love it if 30 years from now these Joe Henderson records were viewed as repertoire classics, which inspired great improvisation."

**FOR THOSE WHO** have tried to figure out exactly how NARAS determines its Grammy nominations (file under: Fat Chance), here's another piece of information that will shed absolutely no light on the matter (as intriguing as it might be). A convenient gripe leveled at the Grammy process is that it reflects a popularity contest—best sellers win nominations and awards. But this year's entries in the category best jazz instrumental performance, instrumental or group, hardly substantiate that claim.

The nominees and their respective sales figures for '94, as documented by SoundScan, follow: Benny Carter, "Elegy In Blue" (1,500 units); Ron Carter, Herbie Hancock, Wallace Roney, Wayne Shorter, and Tony Williams, "A Tribute To Miles" (21,000); Charlie Haden Quartet West, "Always Say Goodbye" (16,000); Joe Lovano, "Tenor Legacy" (9,000); and Gonzalo Rubalcaba, "Rapsodia" (2,500).

What to make of this? a) That populism ain't what it's cracked up to be; b) that good records don't always escape the gaze of Grammy nominating committees; c) that in print, jazz sales figures are sometimes confused with area codes.

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# Artists & Music

## In the SPIRIT



by Lisa Collins

**CLIMBING DANIEL'S LADDER:** Three years have passed since the release of Daniel Winans' last album, "Brotherly Love." That LP earned him a Grammy back in 1992. Since then, Winans, the least visible of gospel's first family, has kept an even lower profile. Looking back, he says he just wasn't all that comfortable with what was going on in the gospel industry.

"I felt like a commodity," Winans says. "I decided that if my spirit wasn't comfortable, I would just sing but not do any albums. I told the Lord that since he gives me the best, I wanted to be in a position to give him back my best."

That's what he liked about Glorious Records GM Brian Williams, whom he says shared his vision. The two struck a deal earlier this year, and Winans' fourth album, "Not In My House," is the result. Released Nov. 30, it features Take 6's Mark Kibble; gospel rap artist Mike-E; a duet with Sarah Gaines; Andrae Crouch on a revamped version of Crouch's classic "Jesus Is The Answer"; and his dad, Pop Winans, whom Daniel says has been "waiting for the chance to out-sing me for years."

During his three-year absence, the gospel industry has seen some dramatic changes, but Daniel Winans' approach to the music remains the same.

"So for those who purchased Daniel Winans albums in the past and liked the individuality, uniqueness, and

sincerity, I haven't changed," he says.

Of course, there has been growth. "I have up to this album created a ladder," Winans says. "'Not In My House' is the next step on the ladder." And that's in more ways than one, as the theme of the album mirrors Winans' own spiritual development. Says Winans, "I'm going to run my house the way the Lord has directed me to scripturally. And spiritually, my personal house—my temple, my body—I'm not going to allow anything set up in it, be it thoughts or any natural things, that is not pleasing to God."

In other Winans family news, CeCe's hard at work on her first solo recording, which contains hymns and worship tunes. It is now being scheduled for release on Sparrow in the summer. Meanwhile, BeBe says he's got his own surprise. A major announcement is due later this month. Until then, he's keeping it all under wraps.

**L.A. IS THE PLACE:** Daryl Coley helped bring down the house at Bobby Jones' recently held Los Angeles Explosion (Jan. 5-7), putting an end to persistent rumors of his demise. Others performing in rare form at the L.A. Hilton in the show—taped for later broadcast on Jones' top-rated BET program—were Tramaine Hawkins, Jennifer Holliday, Kurt Carr, Calvin Bernard Rhone, Vicki Winans, the L.A. Mass Choir, and Howard Hewett... And it's official: The Los Angeles Convention Center will be the site of the 28th annual Gospel Music Workshop Of America, Aug. 12-19.

**BRIEFLY:** Glorious Records is prepping comedian Jonathan Slocum for a debut recording due later in the year... And Savoy has set Jan. 30 as the date for the release of the highly anticipated second project by Anointed Pace Sisters, "My Purpose." It is expected to be one of the season's biggest sellers.

# 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	19	HELEN BAYLOR WORD 66443/EPIC	13 weeks at No. 1 THE LIVE EXPERIENCE
2	2	23	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
3	4	31	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
4	3	83	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
5	5	79	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN AND THE FAMILY
6	6	9	TRAMAINE HAWKINS COLUMBIA 57876	A HIGHER PLACE
7	7	35	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
8	9	11	ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
9	10	35	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
10	8	25	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
11	15	11	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
12	11	15	STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
13	12	25	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKE ANYABWILLE
14	14	19	VICKI WINANS INTERSOUND 9127	VICKI WINANS
15	13	13	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
16	20	87	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
17	22	11	JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131	GOD IS IN CONTROL
18	16	23	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
19	19	15	ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
20	17	45	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
21	23	5	A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 51443/SPARROW	WAIT ON THE LORD
22	24	11	CHICAGO MASS CHOIR CGI 1122	I'M SO GRATEFUL
23	25	29	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
24	26	9	TYRONE BLOCK/CHRIST TABERNACLE CHOIR WORD 9490/EPIC	ALL FOR ME
25	29	11	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J	THE FAMILY
26	38	61	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
27	31	7	JAY TERRELL & HIGHER PRAISE BLACKBERRY 1607	CLOUDLESS DAY
28	34	13	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
29	18	9	O'LANDA DRAPER WORD 9488/EPIC	LIVE - A CELEBRATION OF PRAISE
30	32	3	THE MISSISSIPPI MASS CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
31	28	7	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116	I SEE A MIRACLE
32	33	35	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
33	NEW		SECOND CHAPTER DDS 001/JAMM	FEEL THE SPIRIT
34	21	13	WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
35	RE-ENTRY		MINISTER CHARLES WOOLFORK/THE PRAISE COVENANT CHOIR BENSON 4013/CGI	GIVIN' UP THE PRAISE
36	27	23	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
37	36	7	DALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
38	NEW		FLORIDA MASS CHOIR INTERSOUND 9133	HOLY
39	30	27	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
40	37	37	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER

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

*How Sweet The Sound*  
*A-Blazing Grace*  
The New Release from  
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# Music Video

ARTISTS & MUSIC

## L.A. Show Offers Video Alternative Acts Play Live On 'Art Fein's Poker Party'

BY DEBORAH RUSSELL

LOS ANGELES—Though L.A.-based music critic, record collector, and TV programmer Art Fein has produced more than 500 episodes of his "Art Fein's Poker Party" in the past decade, his views on music television are rarely voiced in this industry.

"I've hated music videos since the '50s," says the programmer, whose roots-rock credits include a stint as manager of the Cramps and the Blasters. His efforts as a proponent of the L.A.-based rockabilly scene culminated in the 1983 "L.A. Rockabilly" album issued by Rhino, and a number of the artists featured on the compilation have been live performers and guests on his show.

In the course of producing some 40-50 shows per year, Fein's "Poker Party" has attracted the likes of Arthur Lee, Nick Lowe, Dwight Twilley, Hank Ballard, Peter Buck, Richard Carpenter, Peter Case, Marshall Crenshaw, Dion, Willie Dixon, Rosie Flores, Screamin' Jay Hawkins, Ted Hawkins, Chris Isaak, the Skeletons, P.F. Sloan, Ike Turner, Brian Wilson, and Dwight Yoakam, among others.

But videos by those acts are never played.

"A lip-sync is not real," says Fein, explaining his abhorrence for the music video format. "I felt cheated as a kid watching 'American Bandstand,' and now I feel gigantically cheated watching these student-art films against some music that doesn't even correspond.

"Music and film is an unnatural link up," he says. "It's two different sensibilities, which occasionally—rarely—meet."

Fein points to John Waters' film "Hairspray," starring Ricki Lake and the late Divine, as one of the few inspired matches between rock'n'roll music and conceptual film footage.

"It's the best movie I've ever seen," he says.

As a TV programmer, Fein prefers to focus his attention on a wide range of roots music and perform-

ance, showcasing the efforts of such rock'n'roll front-runners as the Collins Kids, as well as the more contemporary output of bluegrass artist Alison Krauss. Blues and R&B are featured too.

"The thrill for me is having great musicians perform and thus giving them exposure," says Fein, who positions his show as the ultimate record-collector's dream. "I'll go out with a video camera and film a live performance myself if it's something I want bad enough. Usually it's because I figure the audience probably hasn't heard of [an artist] and should."

In addition, Fein, along with L.A.-based rockabilly musician Ronnie Mack, coordinates a musical birthday bash/tribute concert to Elvis Presley. Jan. 8 marked the ninth such concert for Fein and Mack, who are known for packaging a first-rate slate of local and national talent for

rock'n'roll lovers. The 1995 roster featured Yoakam, Dave Edmunds, and Johnny Rivers, as well as members of the Blasters, Los Lobos, and the Paladins, among others.

Fein often edits the performance footage into airable sequences, interspersing the concert clips with a round-table panel of Elvis experts.

Each episode of "Art Fein's Poker Party" punctuates discussion segments with viewer phone calls, live music performances, live video performances, or a black screen backed by an audio-only sequence.

"The music is enough—it's 100% sufficient, and to add pictures to it makes it two experiences, which is not necessary," Fein says. "The music says it all."

The TV version of the "Poker Party" literally evolved from the producer's own kitchen-based card games with fellow music enthusiasts.

(Continued on next page)

## PRODUCTION NOTES

### LOS ANGELES

- Portfolio/Black Dog Films director **Jake Scott** is the eye behind the new Live video "Lightning Crashes." **Sal Totino** directed photography on the Radioactive/MCA clip. **Linda Ross** produced; **Ellen Jacobson** executive produced.

- **Jim Shea** recently reeled **Hal Ketchum's** MCG/Curb clip "Stay Forever." **Allen Wachs** produced the Planet Pictures shoot; **Crescenzo Notarile** directed photography.

- **F.M. Rocks' F. Gary Gray** directed **Barry White's** latest A&M outing "Come On." **Daniel Pearl** directed photography on the shoot; **Craig Fanning** executive produced. In addition, **F.M. Rocks** director **Jeffrey W. Byrd** shot the **Young Soldierz** video "Eastside-Westside" for **Death Row Records**. **Ericson Core** directed photography. **Fanning** executive produced.

- **Killing Joke's** new **Zoo/Big Life**

clip "Pandemonium" is a Picture Vision production directed and shot by **C.B.** The clip presents a statement about the importance of women in our changing society (and features a newborn baby being breast-fed by women of different ages and races). **Mark Waldie** produced; **David Wunsch** executive produced.

- Director **Marty Thomas**, of **Marty Thomas Films**, lensed the **Whitehead Bros.'** Motown video "Forget I's A G—The Remix" with **DP Kim Haun** and producer **R. Scott Lawrence**.

### NEW YORK

- Director **Hype Williams** is the eye behind **missjones'** newest StepSun video "Where I Wanna Be Boy." Hip-hoppers **Doug E. Fresh**, **Monie Love**, **SWV**, **Busta Rhymes**, and **Cash Money Click** all turned out for **cameos**.

- **FU-Schnickens'** latest Jive video "Sum Dum Monkey" is a **One World Productions** video directed by **Rich Murray**. **Joe Uliano** produced.

### OTHER CITIES

- The **Washington Union Baptist Church** in **Washington, D.C.**, was the setting for **Pure Soul's** "We Must Be In Love" video for **StepSun Music**. **Keith Ward** directed the romantic, wedding-themed video.

- The **Underground's Floria Sigismondi** is the eye behind **Carleen Anderson's** Virgin video "Mama Said." **Miroslaw Baszak** was director of photography on location in **Canada**, while **Garner Kinmond** produced. In addition, the **Underground's Simon Maxwell** directed "Keep On Moving," an **Island Records** clip featuring the last track recorded by the late **Bob Marley**. **Marian Maxwell** produced the **London-based** shoot. The company's **Cordelia Plunkett** executive produced both jobs.

## Warner Bows Rock 'History'; Monkee Business At Rhino

**HISTORY LESSON:** The Eye traveled a music video time line last week in the company of The King, the Monkees, the Beatles, and more.

Elvis Presley's 60th birthday bash at L.A.'s House Of Blues afforded us the opportunity to reflect upon this genius' unprecedented and unparalleled conquest of the black and white airwaves. No artist before or since has possessed the charisma to transcend the TV screen with such pure, sex-soaked, rock'n'roll abandon.

The King's Jan. 8 memorial coincided with the unveiling of "The History Of Rock'n'Roll," a 10-part documentary series executive produced by **Quincy Jones** and **Andrew Solt**. The musically dense package tracks the evolution of rock'n'roll from its roots in country, boogie woogie, and soul music to its mutations into disco, punk, and rap. Rare sequences include **Dinah Shore** interviewing **Iggy Pop** and **Ben E. King** performing an impromptu a capella version of "Stand By Me."

**Gary Busey** narrates the series, which debuts March 6 on the Prime Time Entertainment Network (of Warner Bros. Domestic Television Distribution). The series also will be released through Warner Home Video and Time-Life Video March 21.

One band integral to the evolution of music on television is the Monkees, who recently gathered en masse to celebrate Rhino Home Video's release of their 1969 film "Head," as well as a complete collection of 58 episodes from the group's 1966-68 musical TV series. "Head" hits the streets Jan. 25, while the release of the "Monkees" TV episodes is scheduled for late summer.

Upon leaving the Monkees, **Michael Nesmith** pursued a successful career in music video, creating an off-beat show named "Pop Clips," which, in part, inspired MTV's founders to launch a 24-hour music network in 1981. At the time, Nesmith chose to distance himself from the network concept, which he felt bastardized his original vision of music television.

Much of Nesmith's early inspiration surely must have come from the seminal rock'n'roll pseudo-documentary "A Hard Day's Night," directed by **Richard Lester** and starring four delightful and inspired young lads from **Liverpool**.

March will see the PBS distribution of a new documentary "You Can't Do That: The Making Of A Hard Day's Night," which details the making of the groundbreaking 1964 film, produced by **Walter Shenson** (see story, page 8). He executive-produced the new, 60-minute documentary, which features the last televised interview with the late **Alun Owen**, the brilliant writer whose film script received an Academy Award nomina-

tion.

Director **Lester's** early music video work with the Beatles in "A Hard Day's Night" and its follow-up "Help" continues to outperform even his most current professional offspring. In fact, **Lester** is pictured in the "making-of" documentary marveling at his impact on the current state of music television. He notes that **MTV executives** once named him the "putative father" of the network.

"I insisted on a blood test," the director wryly informs the audience.

**FAST FORWARD TO 1995:** **VH1** hopes to break new ground in production and development this year with the recent appointments of **Sandy Shapiro**, VP of original programming and development, and **Jack Sussman**, VP of news and studio production.

Both executives report to **Linda Corradina**, formerly of **MTV** and now senior VP of programming and production at **VH1**. **Corradina** switched networks in late 1994.

"It feels very natural," she says of the transition, noting that her programming plate is heaped with new ideas to create a significant music-based identity for **VH1**. The network continues to reposition itself as the pop culture destination for the active adult music consumer.

Upcoming stunts include a follow-up to 1994's inaugural "VH1 Honors" concert, which recognizes the charitable efforts of top recording stars. The second annual "Honors" is set for June; **Ken Ehrlich** will executive produce with **Sussman**. A fourth-quarter event "on the scale of 'Honors'" also is planned, says **Corradina**.

Other potential shows include features regarding the "best of the '90s" and "women in music," she says. Also, "The Big '80s" clip show may be reworked from a clip format into a documentary/feature show.

**GREEN DAYS:** Music videos by **Enya**, **Talking Heads**, **Bruce Cockburn**, **Kenny Loggins**, **Lou Reed**, **Peter Gabriel**, **Sting**, **U2**, **Aswad**, and **Deep Forest** are among the submissions in the first **World Environmental Music Video Exhibition** set for the **International Environmental Film Festival** June 1-5 in **New York**.

During the five-day festival, attendees will participate in forums that address the emerging global role film and television leaders will play in visualizing critical environmental issues.

The awards will be presented on **World Environment Day** June 5. Videos culled from the 1995 festival entries will be included on a future home video and CD-ROM compilation. Videos contending for the 1995 prizes are **Reed's** "Last Great American Whale," **U2's** "One," and **Aswad's** "Set Them Free."



by Deborah Russell



**Rockin' The House.** Millie Jackson's new Ichiban video "Love Quake" unfurls on the set of the Universal City attraction "Earthquake... The Big One." **Rod Vandenberg** directed the shoot. **Ashley Dane-Michael** produced.

# Billboard Video Monitor

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



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

- 1 Nuttin' Nyce, Down 4 Whateva
- 2 Blackstreet, Before I Let You Go
- 3 Brandy, I Wanna Be Down
- 4 TLC, Creep
- 5 Brownstone, If You Love Me
- 6 Warren G, Do You See
- 7 Mary J. Blige, Be Happy
- 8 Boyz II Men, On Bended Knee
- 9 MissJones, Where I Wanna Be Boy
- 10 Zhane, Shame
- 11 Method Man, Bring The Pain
- 12 Nine, Whutcha Want
- 13 Craig Mack, Get Down
- 14 Lords Of The Underground, Tic Toc
- 15 Janet Jackson, You Want This
- 16 Janet D & The Boyz, Black Coffee
- 17 Gerald Levert, Can't Help Myself
- 18 Chante Moore, Old School Lovin'
- 19 Fugees (Tranzlator Crew), Vocab
- 20 Aaron Hall, When You Need Me
- 21 Brand New Heavies, Spend Some Time
- 22 Coolio, I Remember
- 23 BeBe & CeCoe Winans, If Anything Ever...
- 24 N II U, I Miss You
- 25 Jade, Every Day Of The Week
- 26 Keith Murray, The Most Beautiful...
- 27 Redman, Rockafella
- 28 Ini Kamooze, Here Comes The Hotstepper
- 29 Casserine, Why Not Take All Of Me
- 30 Ebony Vibe Everlasting, Groove Of Love

★ ★ NEW ADDS ★ ★

- Full Force/Scream, Can I Get Your Number?  
 Jewell, Woman To Woman  
 Nicole, Running Away  
 Patrice, I Do  
 Portrait, I Can Call You  
 Usher, Thinking About You



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Joe Diffie, Pickup Man
- 2 Mary Chapin Carpenter, Tender When I...
- 3 Sawyer Brown, This Time
- 4 Pam Tillis, Mi Vida Loca
- 5 Mark Collie, Hard Lovin' Woman
- 6 The Mavericks, There Goes My Heart
- 7 Rick Trevino, Doctor Time
- 8 Reba McEntire, Till You Love Me
- 9 Garth Brooks, The Red Strokes
- 10 Tim McGraw, Not A Moment Too Soon

- 11 Alan Jackson, Gone Country
- 12 John Berry, You And Only You
- 13 Patty Loveless, Here I Am
- 14 David Ball, Look What Followed Me Home
- 15 Diamond Rio, Bubba Hyde
- 16 Lari White, Now I Know
- 17 Bryan White, Look At Me Now
- 18 Clay Walker, This Woman And This Man
- 19 Doug Stone, Little Houses
- 20 Collin Raye, My Kind Of Girl
- 21 Neal McCoy, For A Change
- 22 Garth Brooks, Ain't Going Down
- 23 Little Texas, Amy's Back In Austin
- 24 Jed Zeppelin, Workin' Man Blues
- 25 James House, Little By Little
- 26 Suzy Bogguss & Chet Atkins, One More ...
- 27 Randy Travis, This Is Me
- 28 Wynonna & Michael English, Healing
- 29 Hank Williams, Jr., I Ain't Goin' Peacefully
- 30 Marty Stuart, Don't Be Cruel
- 31 Alabama, Angels Among Us
- 32 Billy Ray Cyrus, Storm In The Heartland
- 33 Wade Hayes, Old Enough To Know Better
- 34 Russ Taff, Love Is Not A Thing
- 35 Shenandoah/Alison Krauss, Somewhere In ...
- 36 George Ducas, Lipstick Promises
- 37 Pirates Of The Mississippi, You Could Do
- 38 Aaron Tippin, I Got It Honest
- 39 Kathy Mattea, Maybe She's Human
- 40 Larry Stewart, Losing Your Love
- 41 Sammy Kershaw, Southbound
- 42 Ken Mellons, I Can Bring Her Back
- 43 David Daniel, Tyler
- 44 Boy Howdy, True To His Word
- 45 Radney Foster, The Running Kind
- 46 John & Audrey Wiggins, She's In The Bedroom
- 47 Toby Keith, Upstairs Downtown
- 48 Archer/Park, We Got A Lot In Common
- 49 Lisa Brokop, Take That
- 50 George Jones & Alan Jackson, A Good Year...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Chely Wright, Sea Of Cowboy Hats  
 Daron Norwood, Bad Dog, No Biscuit  
 Don Cox, Honey Don't Pay The Ransom  
 Lari White, That's How You Know  
 Shania Twain, Whose Bed Have Your Boots ...  
 The Mavericks, I Should Have Been True  
 Trisha Yearwood, Thinkin' About You  
 Randy Travis, The Box



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Ini Kamooze, Here Comes The Hotstepper
- 2 Green Day, When I Come Around
- 3 R.E.M., Bang And Blame
- 4 Boyz II Men, On Bended Knee
- 5 TLC, Creep
- 6 Hole, Doll Parts
- 7 Stone Temple Pilots, Interstate Love Song
- 8 Snopp Doggy Dogg, Murder Was The Case
- 9 Weezer, Buddy Holly

- 10 Tom Petty, You Don't Know How It Feels
- 11 Live, I Alone
- 12 Soundgarden, Fell On Black Days
- 13 Nirvana, About A Girl
- 14 Veruca Salt, Seether
- 15 Brandy, I Wanna Be Down
- 16 Warren G, Do You See
- 17 Eagles, Hotel California
- 18 Madonna, Take A Bow
- 19 Van Halen, Don't Tell Me
- 20 Blackstreet, Before I Let You Go
- 21 Queensryche, Bridge
- 22 Mary J. Blige, Be Happy
- 23 Flaming Lips, She Don't Use Jelly
- 24 Danzig, Can't Speak
- 25 Dr. Dre & Ice Cube, Natural Born Killers
- 26 Jimmy Page & Robert Plant, Thank You
- 27 Sheryl Crow, Strong Enough
- 28 Urge Overkill, Girl, You'll Be A Woman S
- 29 Mazy Star, Halah
- 30 Deadeye Dick, New Age Girl
- 31 Bad Religion, 21st Century (Digital Boy)
- 32 Green Day, Basket Case
- 33 Salt-N-Pepa, None Of Your Business
- 34 Beastie Boys, Sabotage
- 35 Nirvana, The Man Who Sold The World
- 36 Soundgarden, Black Hole Sun
- 37 Offspring, Self Esteem
- 38 Warren G & Nate Dogg, Regulate
- 39 Candlebox, Cover Me
- 40 Candlebox, Far Behind
- 41 Des'ree, You Gotta Be
- 42 Boyz II Men, I'll Make Love To You
- 43 4 PM, Sukiyaki
- 44 Bush, Everything Zen
- 45 Scarface, I Never Seen A Man Cry
- 46 Zhane, Shame
- 47 The Cranberries, Ode To My Family
- 48 Red Hot Chili Peppers, Soul To Squeeze
- 49 Nine Inch Nails, Closer
- 50 Pearl Jam, Jeremy

★ ★ NEW ADDS ★ ★

Clay Walker, This Woman And This Man  
 Davis Daniel, Tyler



Continuous programming  
 1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

- Aerosmith, Walk On Water  
 Live, Lightning Crashes  
 The Notorious B.I.G., Big Poppa  
 Aaliyah, Age Ain't Nothing But A Number  
 Coolio, Mama I'm In Love  
 Delon Sanders, Must Be The Money



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

- 1 Alan Jackson, Gone Country
- 2 Aaron Tippin, I Got It Honest
- 3 Pam Tillis, Mi Vida Loca
- 4 Garth Brooks, The Red Strokes
- 5 Jed Zeppelin, Workin' Man Blues
- 6 Sawyer Brown, This Time
- 7 Garth Brooks, Ain't Going Down
- 8 Tim McGraw, Not A Moment Too Soon

★ ★ NEW ADDS ★ ★

Bonnie Raitt, You Got It

## Artists & Music

### MIKE + MECHANICS SAIL SMOOTHLY

(Continued from page 12)

a very nontraditional choice—one that deserves a great deal of attention at AAA radio." Atlantic plans to follow that track with "Over My Shoulder," a more familiar-sounding love ballad.

"To some extent, we have to overcome the fact that the audience for this type of music is somewhat passive," says Krumper. "We have to explore different avenues in order to make people aware that there's a new Mike + the Mechanics album and that they shouldn't just be satisfied to listen to the songs on the radio."

One of the label's efforts revolves around what Krumper calls "an alternative in-store" campaign, in which about 5,000 nonmusic retailers will be sent copies of "Beggar On A Beach Of Gold" for potential in-store play. "We'll be targeting coffee bars, clothing stores, that sort of thing," says Krumper. "There's a good portion of this audience that doesn't spend all that much time at record stores."

The listener-friendly sounds generated by Mike + the Mechanics over the past 10 years have, in some ways, echoed the changes within Rutherford's "other" band. While his guitar work on such progressive epics as "The Lamb Lies Down On Broadway" was lauded by technical mavens, he insists, "It's not really in my nature to be flashy."

"It never has been. From day one, we always thought we were making pop music," says Rutherford. "We were all influenced by Motown and the

Beatles. We listened to nothing but pop music. It may seem strange, but when we sat down and started to write, what came out [in Genesis] was obviously pretty far from that."

Rutherford admits there's some shoring up to be done after the commercial disappointment of the last Mechanics effort, 1991's "Word Of Mouth," which failed to surpass the gold certification level reached by its predecessors. Both band and label agree that the failure to tour impeded its progress.

"I think it may have been too much of a departure in terms of sound," says Rutherford. "But if we'd been able to go on the road, which we weren't because of my commitment to Genesis, we'd have done much better. It's really great fun to tour with the Mechanics. I'd like to do this tour without any great big rigs, any huge show ... just go out and play."

Krumper agrees that a tour—tentatively slated for a late spring kickoff—is a key component: "It's important to emphasize that this is a bonafide touring band, and not just a studio creation," he says.

Rutherford says, "There's enough history there now that people don't seem to use the term 'side project' any longer. I'm grateful for that, because this has always been more important than that. Even if it weren't successful, as far as I'm concerned, there would still be a Mike + the Mechanics."

### BEGGARS SERVES AS MCLENNAN GO-BETWEEN

(Continued from page 16)

opted to trim six tracks off the original version of "Horsebreaker Star" to make the album a single disc for U.S. release. "For people that have never heard Grant before, or who have only heard one song on the radio, asking them to buy a double CD as their first purchase is asking too much," Krumper says.

McLennan is understanding about the decision to edit "Horsebreaker Star" to one disc. "Atlantic consulted me on it and explained that Springsteen and Guns N' Roses put out two single albums and called it a double album, but they're at a slightly bigger stage in their career at the moment," he says.

He also is a bit philosophical about his cult status. "You can't really think about that," he says, "because the average Joe is interested in what Lisa Marie and Michael are eating for breakfast. I'm interested in different things. There's enough people discovering what I do to make me stay optimistic and happy."

To record "Heartbreaker Star," McLennan opted to travel to Athens, Ga., and work with producer/engineer John Keane, known for his work with the Indigo Girls and R.E.M. "Out of all the people that Beggars and I spoke to about the record, John was the one that I clicked with," McLennan says.

Instead of working with his own group of musicians, McLennan hooked up with Athens locals recruited by Keane. "That was always the plan," he says. "To go by myself and play with some local cats."

The album was recorded at a brisk pace, with McLennan laying down the basic tracks to 29 songs in a mere nine days.

"We brought in some classical keyboard players, a few gospel organists, and a couple of fiddlers," says McLennan.

Also making the sessions was Syd Straw, who leant her vocals to several tracks. "She just kept calling me Cher," says McLennan, "so that meant she was Sonny."

### L.A. SHOW OFFERS ALTERNATIVE TO VIDEOS

(Continued from preceding page)

"They always were very funny so I decided to transfer them to TV," says Fein, who strives for an air of humorous contentiousness with each new episode.

Fein's unique musical background and philosophical stance attracted the attention of leading British radio personality John Peel, who reviewed the public-access show in London's "Radio Times." Based on

response from the article, Fein is mining syndication opportunities overseas.

"Art Fein's Poker Party" airs in and around L.A. via public-access stations on five cable systems. The program also is carried on the Austin Music Network, and reaches cable audiences in Chicago and Minneapolis, as well.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 21, 1995.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Mel-Low, Money, Houses & Clothes

BOX TOPS

- Bone Thugs N Harmony, Foe The Law Of S  
 N II U, I Miss You  
 The Notorious B.I.G., Big Poppa  
 Craig Mack, Get Down  
 TLC, Creep  
 Brandy, I Wanna Be Down  
 Too Short, C\*\*ktales  
 Nuttin' Nyce, Down 4 Whateva  
 Thuglife, Cradle To The Grave  
 Changing Faces, Foolin' Around  
 Havoc And Prodeje, G's On The Move  
 Coolio, Mama I'm In Love  
 Blackstreet, Before I Let You Go  
 Dr. Dre/Ice Cube, Natural Born Killaz

ADDS

- Aerosmith, Blind Man  
 Crict, Flossin'  
 Deadeye Dick, Perfect Family  
 Esham, Morty's Theme  
 40 Thevz/Coolio, Dial-A-Jam  
 Fu-Schnickens, Sum Dum Monkey  
 Gloria Estefan, Everlasting Love  
 H M H, Boo-Tea Bounce  
 Jewell, Woman To Woman  
 Jim Jamison, Baywatch Theme  
 Kokane, Bakin' Soda Free  
 Milla, Gentleman Who Fell  
 The Murrurs, You Suck  
 Nine, Whutcha Want?  
 Nirvana, The Man Who Sold The World  
 Pete Drogue, If You Don't Love Me  
 Queensryche, Bridge  
 The Roots, Proceed  
 Sponge, Plowed  
 The Stone Roses, Love Spreads

Van Halen, Don't Tell Me  
 Various Artists, Max Mix U.S.A.  
 Y?N-Vee, I'm Goin' Down



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

- Three Tenors, My Way  
 Collin Raye, My Kind Of Girl  
 Thomas Dolby, Armageddon  
 John Berry, You And Only You  
 Roberto Perera, Spanish Dancer  
 Eagles, Hotel California  
 Alan Jackson, Gone Country  
 Barry Manilow, I Can't Get Started  
 Melissa Etheridge, I'm The Only One  
 The Tractors, Baby Likes To Rock It  
 Steve Perry, Missing You  
 Boyz II Men, On Bended Knee  
 Adrian Legg, The Crockett Waltz  
 George Ducas, Lipstick Promises  
 Jim Jamison, I'm Always Here  
 Page/Plant, Thank You  
 Sade, Cherish The Day  
 Bob Seger, Night Moves  
 Santana, Luz Amor Y Vida  
 Gloria Estefan, Everlasting Love



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Offspring, Self Esteem  
 Nirvana, About A Girl  
 Jann Arden, Insensitive  
 TLC, Creep  
 Weezer, Buddy Holly  
 Ini Kamooze, Here Comes The Hotstepper  
 Tom Petty, You Don't Know...  
 Aerosmith, Blind Man  
 Boyz II Men, On Bended Knee  
 Moist, Believe Me

- Brandy, I Wanna Be Down  
 Green Day, When I Come Around  
 R.E.M., Bang & Blame  
 John Mellencamp, Dance Naked  
 Black Crowes, A Conspiracy  
 Bob Seger, Night Moves  
 Madonna, Take A Bow  
 Urge Overkill, Girl, You'll Be...  
 Tom Jones, If I Only Knew  
 Andru Donalds, Mishale



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Aerosmith, Blind Man  
 Caifanes, Aqui No Es Asi  
 Nirvana, About A Girl  
 Offspring, Self Esteem  
 Los Pericos, Mucha Experiencia  
 Madonna, Take A Bow  
 Pato Banton, Baby Come Back  
 Bon Jovi, Always  
 Sting, When We Dance  
 R.E.M., Bang & Blame  
 Los Enanitos Verdes, Lamento Beliviano  
 Ace Of Base, Living In Danger  
 INXS, The Strangest Party  
 Diego Torres, Tratar De Estar Mejor  
 Gilby Clarke, Tijuana Jail  
 Ini Kamooze, Here Comes The Hotstepper  
 Cyndi Lauper, (Hey Now) Girls Just Wanna...  
 Megadeth, Train Of Consequences  
 Page/Plant, Thank You  
 Leon Gieco, El Fantasma De Centerville



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Newsboys, Shine  
 Newsboys, Simple Man  
 Steve Taylor, Bannerman

Rich Mullins, Hold Me Jesus  
 Eric Champion, Touch  
 Dakota Motor Co., Soudancer  
 DC Talk, Luv Is A Verb



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Oasis, Supersonic  
 Aimee Mann, That's Just...  
 Gilby Clarke, Tijuana Jail  
 Tevin Campbell, Don't Say Goodbye  
 Hole, Doll Parts  
 Black Crowes, A Conspiracy  
 Bad Religion, 21st Century...  
 Spell, Superstar  
 Andru Donalds, Mishale  
 Bjork, Violently Happy  
 Dada, All I Am  
 Sponge, Plowed  
 Dionne Ferris, I Know  
 Sting, When We Dance  
 Shanice, I Wish  
 Soul Coughing, Screenwriters Blues  
 Pearl Jam, Spin The Black Circle  
 Dead Eye Dick, New Age Girl  
 Magna Pop, Lay It Down  
 Weapon Of Choice, Uppity Yuppity Doolittle



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- TLC, Creep  
 Mary J. Blige, Be Happy  
 K-Ci Of Jodeci, If You Think You're Lonely Now  
 Ini Kamooze, Here Comes The Hotstepper  
 Blackstreet, Before I Let You Go  
 Brandy, I Wanna Be Down  
 Immature, Constantly  
 Boyz II Men, On Bended Knee  
 Notorious B.I.G., Big Poppa  
 N2Deep, Deep N2 The Game

## France's FNAC Music Closed Hopes For Multinational Label Dashed

■ BY PHILIPPE CROCC

PARIS—France's dreams of having its own multinational record company have disappeared—temporarily at least—with the news that FNAC Music, the music production and distribution arm of the giant French retailer, has gone out of business.

FNAC Music's protracted death throes finally came to an end when it ceased trading in December, having been set up in January 1991 by then president of the FNAC chain Jean-Louis Pètriat. FNAC is the second-largest record retailer in France, with 23% of the market. FNAC's retail business was sold this summer to the Pinault retail group (Billboard, July 23, 1994).

FNAC Music was established with the ambitious aim of becoming the first French multinational. It comprised three companies

grouped under the holding company Prony Communication. The divisions were record production arm FNAC Music, distributor and exporter WMD, and the well-established label New Rose, which was founded in 1982 and acquired by Prony in 1992.

The two companies that acquired a majority shareholding in FNAC Music in 1993—Altus Finance and Compagnie Immobilière Phènix—made the decision to close it in order to curtail their investment in a sector that they judged too risky and in which they had no experience.

FNAC Music and New Rose's music production had already been halted in July, and they had been limited to distributing product via WMD. After numerous attempts by Prony to sell the two companies to a major, in April it was WMD that was sold to Moon Theol, wife of Bruno Theol, president of Media-7, one of the newest and brightest French independent record companies.

Moon Theol was quick to deny rumors of a merger between WMD and Media-7. She says, "I'm the only owner of WMD—the two companies are completely independent and don't occupy the same niche in the market anyway."

At present, WMD distributes approximately 50 domestic and foreign labels, including Glitterhouse and Colosseum. The closure of FNAC Music and New Rose will mean a 10% loss of business for WMD in the short term, as it distributed the labels owned or licensed by the two companies.

Patrick Mathe, the founder of New Rose, remained its general

manager after the sale to Prony. Mathe confirms that numerous artists have left FNAC Music and New Rose since July, among them Kat Onama to Chrysalis-EMI, Manu Dibango to WMD, and most recently, top-seller Hubert-Felix Thieffaine, to Tristar/Columbia.

In July, FNAC Music and New Rose dismissed 24 of the total workforce of 46 to allow the companies to continue operating on a limited basis. The companies' debts were estimated then to be about \$4 million.

This state of affairs was in stark contrast to the fighting words of Pètriat when he launched his challenge to the existing multinationals in 1991. His plan at that time was to have a 5% share of the French record market by 1996; in 1993, Prony could claim barely 2%.

Mathe says, "Critics will describe the A&R policy of FNAC Music at the time as intense but anarchic. Managers like Yves Bigot [then deputy director of FNAC Music, now managing director of Phonogram France] signed artists of the talent of Bruno Maman, while Michael Wijnen [French production manager at FNAC, now head of Carrière] signed Willy de Ville. But too many other acts were signed in attempts to find those elusive profits."

Mathe believes that a French multinational will not emerge in the short term. He has established his own label, Last Call, and taken a number of New Rose artists, among them Calvin Russell, an American artist popular in France. His last album achieved gold status, and Mathe says he will issue a new release on Last Call in February.

## Videomusic Takes Investment Bids Better Italian Access Draws Viacom

■ BY MARK DEZZANI

ITALY—Italian music TV channel Videomusic has acknowledged that it has received bids from three multinational groups to invest in the terrestrially transmitted network.

Says Francesco Pira, press director for the Marcucci family group, which owns the channel, "We have received an offer from Thorn-EMI, which joins previous offers from the Time-Warner group and [MTV owners] Viacom."

Although the amount being offered remains undisclosed, Pira acknowledges that all three bids are for a stake of between 25%-30%. He added that Videomusic president Marialina Marcucci had firmly ruled out a majority sell-off.

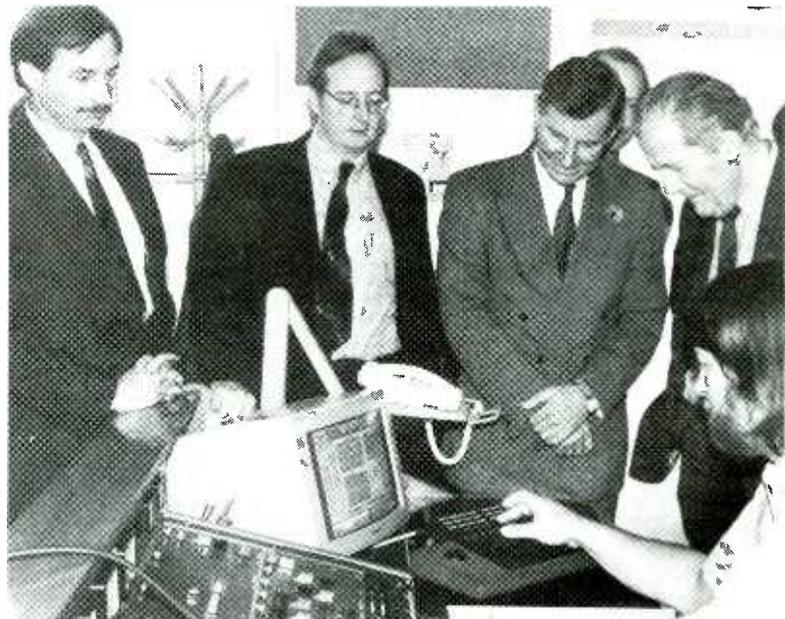
Last month, the Marcucci group resisted a takeover attempt by Italian film producer and distributor Vittorio Cecchi-Gori.

Videomusic, which claims a 7 mil-

lion-viewer daily average reach, has been estimated by the Italian press to be worth between \$25 million-\$50 million (40 billion-80 billion lire) and is running in profit with an annual turnover estimated at \$15.6 million (25 billion lire).

Viacom's interest in Videomusic stems from its coverage in Italy being restricted by the lack of cable and satellite distribution in the country; as a result, its programs can be repeated for only a maximum of six hours a day by local broadcasters.

Videomusic boasts a strong news- and youth-oriented current affairs content. It recently appointed a British journalist, Tana De Zulueta, who was the Rome correspondent for "The Economist," to head its news department. This week, De Zulueta introduced a 15-minute satirical short called "Formicaio" (Anthill) to follow the channel's nightly news bulletin.



**Making Friends With Music.** A visit to EMI's Abbey Road Studios is just one of the events being organized by Friends Of Music, a U.K. industrywide lobbying body which is seeking closer contact with British politicians of all parties. Abbey Road post-production engineer Terry Burch, seated, helps the VIPs get to grips with the intricacies of remastering. They are, from left, Geoff Hoon, Member of the European Parliament (MEP); John Preston, chairman BMG Records U.K.; Robert Banks MP; and Lord Harmer-Nicholls.

## New BBC Chart Boosts Acts But Disappoints Listings Network

■ BY JEFF CLARK-MEADS

LONDON—A new chart launched by the U.K.'s leading national radio station is set to give new impetus to exposing acts, but is leaving a residue of disappointment in the record-industry establishment.

BBC Radio 1, with an average of 12 million listeners a week, is giving its new weekday lunchtime show—hosted by new DJ Lisa I'Anson—a headline feature with the new IFM Artist Chart. For 30 minutes, starting at 12.45 p.m., I'Anson will use the chart as a framework for playing album tracks that otherwise would be unlikely to get airplay. The chart is intended to be a measure of the most popular artists in the country, combining singles and album sales.

However, Radio 1's independent and unheralded decision to launch the chart is causing disappointment among those responsible for the official industry listings, Chart Information Network (CIN).

Instead of basing its artist chart on figures from CIN—which is a partnership between the British Phonographic Industry and Spotlight Publications—Radio 1 is taking its source material from independent research organization mrib.

Station controller Matthew Bannister says this is because the artists chart was mrib's idea, and the company approached the station rather than the other way round.

Radio 1's flagship show, and the record industry's single most important radio outlet, is the Sunday evening singles-chart countdown, based on the record industry-sponsored, CIN-produced chart. Bannister says the artists chart is intended to complement the CIN listing and is "in no way" competition for it.

"We're going to be able to feature

some album artists right in the middle of the day," he says. "We were looking for some strong programming in the lunchtime slot, and this is strong programming."

Jon Mais, mrib general manager, says the chart came about after Paul Robinson—Radio 1's managing editor until he left the post in the fall to take up a strategic role with the BBC's radio directorate—expressed his weariness with the volatility of the official singles chart.

The artists chart is designed to be immune to such fluctuations. It will combine the average of two weeks sales of each single with one week sales of the relevant album. Album sales will be multiplied by a factor of 2.8, as Radio 1 regards an album purchase as a greater indication of commitment from record buyers, says Mais.

He adds that the sales data for the chart will be drawn from 600 "mainly indie stores" with further contribution from "a handful" of nontraditional outlets.

CIN, though, points to its panel of up to 2,000 data-providing stores and contends that it is the only source of accurate sales data in the U.K. A statement issued by the company expresses disappointment at Radio 1's decision and says it hopes the situation can be "resolved amicably."

Asked what such a resolution might be, CIN charts director Catherine Pusey responds that she wishes to see the station use only CIN data for its listings. She adds that she is in discussion with Radio 1 and has already expressed her disappointment at the decision to work with mrib. The BPI is also believed to have politely expressed the same view.

However, Bannister says he has a year-long contract with mrib and that he has no intention of breaking it.

## Negre Elected SCPP President

PARIS—Newly appointed president of PolyGram Disques Pascal Negre has been elected president of collecting society SCPP. He is replacing Henri de Bodinat, former president of Sony Music, who has left the music industry to pursue other interests (Billboard, Nov. 5, 1994).

In a very tight election held by SCPP's board between Christmas and New Year's, Negre won over EMI president Gilbert Ohayon, who was regarded as the most likely winner. Negre, who was just tapped at PolyGram, appeared comparatively inexperienced in the area of performing rights. During the first round, both men had 8 votes.

One influential SCPP member is reported to have strongly lobbied against the fact that EMI as a company couldn't hold the presidencies of both SCPP and industry body SNEP, whose president is Patrick Zelnik of Virgin. Negre will serve in an interim capacity until a new general assembly meets in June.

SCPP regroups almost 200 production companies, including all the majors. It collects the proceeds of the blank tape levy and the neighbouring rights paid by music users, distributing them to its members. Another society, SPPF, has been set up by independent producers. Both societies, along with writers unions Adami and Spedidam, are members of SPRE, which collects neighbouring rights. All are caught up in a row with discotheques, which refuse to pay producers rights.

EMMANUEL LEGRAND

## Chinese Pop Music Lovers Show A Taste For Rock

■ BY MIKE LEVIN

HONG KONG—Halfway through its second decade as the monarch of Chinese repertoire, Cantopop is starting to show its age. Unable to find new hooks for Hong Kong's impetuous consumers, its foundation is crumbling under the weight of simple boredom.

Like all Chinese pop music, Cantopop sales were battered in 1994. Taiwan, Singapore, China, and Hong Kong are about to show a drop in music revenues of up to 30% for the year.

Record executives say that Chinese pop still holds a 60% market share but that a lack of originality is stifling sales. Yet few label executives, especially at the multinational companies, are willing to change the formula, fearful that they might have nothing with which to replace it.

This lack of alternatives has forced some A&R managers to wonder whether the energy of rock music might be a viable choice.

Until now, rock has been a designer pose of long hair, tight pants, and strange lyrics from legendary characters on foreign labels. It is to be tasted and marveled at, before retreating to the safe haven of pop covers and the friendly, soft-focus faces of Cantopop and Mandopop's kings and queens.

Ironically, some of these artists have started to include some rougher-edge songs in their releases. Hong Kong's Faye Wong was very successful with her Mandarin "Sky," which borrowed heavily from Sinead O'Connor and the Cranberries. Three of Taiwan's top pop singers have also taken an alternative approach on recent albums.

Within a heavy ballad bias, rock is a long shot. But Warner Music says it is willing to take a chance, especially if the music is culturally Chinese. The company is recording a young Hong Kong foursome called Zen, the first signing of a rock band since Beyond in 1991.

"It's a pretty careful mix for local tastes, but it's a Chinese band and that's what we'll be pushing," says Paul Ewing, Warner Music VP and regional director.

If this trend does catch on with consumers, record companies will owe a great debt to Taiwan's Rock Records, the most pioneering of all Asian labels. Since 1992, Rock Records has acquired artists from Beijing's rock movement for its China Fire label. With new releases from the top four acts, Rock Records feels Tang Dynasty, Dou Wei, Zhang Chu, and He Yong could cash in on mainstream consumer dissatisfaction.

The experiment got a huge vote of confidence Dec. 17 when all four played to a packed Hong Kong Coliseum—a venue usually reserved for local pop idols.

Dennis Yang, Rock's director of international promotion, says, "Hong Kong is a challenging market [for all Chinese music]. We thought the timing was good for something like Chinese rock bands because of the interest in alternative music on radio stations."

Commercial Radio, Hong Kong's most influential station, co-sponsored the concert. Its prime-time, two-hour

Quota Zone program is heavily promoting a switch to alternative music.

Joseph Chan, a CR producer and co-host of the Quota Zone, says, "We're definitely not targeting Cantopop lovers. There's a whole different segment out there who are asking us for new music with a different feeling they can get into. [Rock's artists] are superb musicians, but most of all they are Chinese."

The event garnered widespread press attention when punk rocker He Yong called Cantopop's four kings "Jacky Cheung and three circus clowns" during a CR interview.

Yong's outspokenness extends deeply into his antisocial lyrics, which view life as a "garbage dump" and people as automatons, gripped by greed and sloth. Like the others, he focuses on the inequities of growing up in a developing yet authoritarian environment.

At the Coliseum, Yong's high-energy reception from 8,000 arm-waving fans proved one thing that companies like Warner could not help but notice—that Chinese rock might not be such a big gamble after all.

Zhang Chu takes a folk music approach but easily moves into harder compositions when dealing with tougher emotions. He roamed China for two years to pick up regional music styles before going into a recording studio with Rock's top producer, Jeff Chia.

During his travels he spent a great deal of time in Tibet studying local melodies, which are fast becoming an integral part of contemporary Chinese music.

Warner has also picked up on the Tibetan trend. It recently signed mainland singer Dada Wa, who has spent the past year and a half mixing the music with an Enya-like voice.

Dou Wei concentrates on dark, mystical harmonies, a contrarian stance for melody-loving Chinese. But he has scored with "Water Music," which is currently No. 5 on the top 20 Chinese video chart on music TV station Channel V.

Dou has had his most commercial success in Hong Kong, due mainly to his brief time last year as opening act for British band Radiohead and the influence he has had on girlfriend Faye Wong's albums.

Four-member Tang Dynasty has received steady rotation on Chinese music channels since a 1993 release of "Return To Tang Dynasty." The group's hard-rock image is unique in Chinese music. But it is also the least original of the Beijing groups, freely borrowing styles from a number of American bands such as Aerosmith and Guns N' Roses.

The Hong Kong concert marked the first time mainland artists have been granted visas for a full commercial performance outside China. An official invitation from Commercial Radio was vital in gaining travel approval.

Despite record sales, which had been less than 20,000 for all four acts, Rock Records says sales have exploded since the sellout concert, showing that there is still a pulse left in Hong Kong's music industry.

• 1995 •



AWARDS

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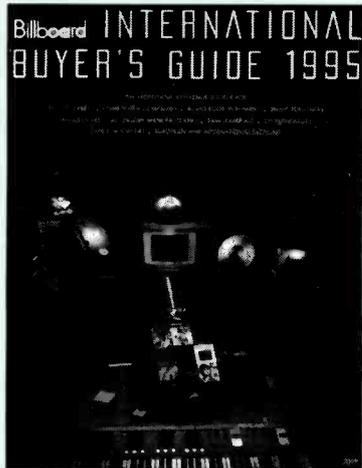
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## International

# '70s Singer/Songwriters Still Rule In Spain Ariola/BMG Takes Helm In Tapping Classic Talent

BY HOWELL LLEWELLYN

MADRID—Ana Belen and Victor Manuel's three sold-out, pre-Christmas concerts in Madrid and Barcelona before 37,000 ecstatic fans rounded off an extraordinary year for a Spanish group that first emerged during the latter years of General Franco's 1939-75 regime.

Belen and Manuel, Joan Manuel Serrat, and Joaquin Sabina each held the No. 1 spot on the Spanish album chart in 1994, while Luis Eduardo Aute reached No. 5 with "Mano a Mano (Hand To Hand)" recorded with Cuba's Sergio Rodriguez. It is hard to think of another country where a handful of singer/songwriters enjoy career success spanning some 20 years.

What's even more striking about the Spanish phenomenon is that artists like the 45- and 50-year-old Belen and Manuel draw mostly teenage fans, who were not even born when the stars had their first hits.

Additionally, though these acts are far removed from the latest musical, dance, or even fashion trends, they continue to outsell all but the top Spanish rock bands. Indeed, the Belen and Manuel live double-CD, "Mucho Mas Que Dos" (Much More Than Two) on BMG was the top-selling Spanish-artist album for 1994, with sales approximating 340,000, according to record company figures.

Sabina's "Esta Boca Es Mia" (This Mouth Is Mine), had been in the charts for 29 weeks by year's end, heading for sales of 300,000 units. Serrat's "Nadie Es Perfecto" (Nobody Is Perfect) had spent 18 weeks in the charts with sales approaching 100,000. The Aute-Rodriguez CD also had neared the 100,000-unit mark, making the 1994 sales total for these '70s stars exceed 800,000 units.

These figures do not include sales in Latin America, where all the artists, except Aute, are very popular, having toured this year. Belen and Manuel's three triumphant concerts followed an earlier 50-gig tour of Spain, followed by a jaunt to six Latin American countries, drawing more than 500,000 fans.

Not surprisingly, the '70s artists are all old friends. A lunchtime reception held in Sabina's honor in July in a Madrid Mexican restaurant turned into a rowdy party, as Serrat, then Aute, and finally Manuel turned up to join their friend in drinking Mexican beer and singing mariachi music.

Politically, they also see eye to eye. Serrat, in particular, found himself in trouble with the Franco regime, during which he chose self-exile in Mexico and Argentina. After Franco died and democracy was reinstated, Belen and Manuel were leading cultural lights in the Spanish Communist Party. The clan has performed in Cuba, with Sabina playing there this year. Inevitably, though, the artists are less radical now than they were in the '70s.

Further reinforcing their sense of community, these "socially aware" artists are signed to the same company, BMG-Ariola. With the Dominican Republic's Juan Luis Guerra also signed to Ariola and enjoying a No. 1 hit with his album "Fogarate," there were weeks when at least three of the top five albums in Spain were by Ariola acts.

Ariola director Juan Manuel Romero is delighted with the continued successes of his '70s legends, though even he is slightly surprised at their longevity. "Ariola's policy is to nurture artists over a long period and to be committed to artists with a long history," Romero says.

"I think it all has to do with the cycles in pop. Singer/songwriters were very popular in Spain in the politically conscious '70s, and then pop/rock took over in the '80s. Now we can see a return to singer/songwriters."

But even the '80s pop/rock phenomenon was not that unrelated to the enduring singer/songwriters scene. Two of the most influential '80s bands, Radio Futura and Nacha Pop, relied heavily on the well-crafted lyrics of Santiago Ausron and Antonio Vega, respectively.

As for the current crop, the Spanish youth of 1994 have seen the rise of "solidarity" as a buzz word. Peaceful protests forced the government to donate

out of a particular moment in a country's history.

"We were part of the musical protest against Franco and then the transition to democracy. But the good thing is that we have lasted a long time and become good friends. There is a very fraternal relationship among us," he says.

"Competition does not enter into it, and, remember, the Spaniards are very competitive and envious of others in the same profession. We are very generous with each other and with those who have had less luck than we have."

In an interview in Argentina in October, Serrat said, "I have put all my effort into arguing for a fairer distribution of wealth and of culture, so that there can be more solidarity among people." Romero says that when Serrat played in Miami in November, Ariola was afraid there might be problems because of Serrat's stance on Cuba. "But he got a fantastic response, almost as good as in Argentina, where he is a god," Romero says.

Belen and Manuel's "Mucho Mas Que Dos" was recorded over the course of two concerts last April in the northern city of Gijon, and includes contributions from Serrat, Sabina, and Cuba's "nueva trova" star Pablo Milanese.

"In a few days, we reconstructed strong bonds of affection," Manuel says. "They already existed, but sometimes the professional dynamic means that we go months or years without seeing each other."

Manuel describes the single from the album "Contaminame" (Contaminate Me) as the focal point of the roughly 70 concerts the husband-and-wife team offered this year. It was written by Pedro Guerra, and it already has won the "best song of the year" prize at main music awards ceremony the Premios Ondas.

Guerra, 28, has just been signed by Ariola—not surprisingly—and appears poised to lead a new generation of Spanish artists. He performed at the Belen-Manuel Madrid concerts and alongside Sabina in a September concert at Madrid's bullring, where he told 18,000 fans: "It's about time that new and young singer/songwriters appeared on the scene."

Guerra says, "When I started performing about 12 years ago, I was aware of following a tradition that had begun during the Franco years. But I don't see myself as being a new leader. I was lucky that Ana and Victor recorded 'Contaminame,' and things have taken off since then."

Guerra went to Brazil to lay down the instrumental sections for his debut album and spend time in Cuba with singer/songwriter Carlos Varela, 31, who also has been signed by Ariola and whose debut album, "Como Los Peces" (Like Fish), is being released this month.

This year, Guerra's songs have been re-recorded by husband-and-wife duo Complices and by singer Paloma San Basilio. Guerra has emerged as the latest singer/songwriter in vogue. But, judging by the sustained success of Belen and Manuel, Serrat, Sabina, and Aute, he may have some waiting to do before taking the singer/songwriter helm in Spain.

*'We have lasted a long time . . . There is a fraternal relationship among us'—Joan Manuel Serrat*

more money to the Third World: Spain was Europe's biggest supplier of aid to Rwanda, and nongovernmental aid organizations flourished. The end of the "me generation" coincided with the sending of Spanish troops as part of the U.N. contingent to Bosnia—the first time soldiers had been used in this way after the repressive Franco years when the Spanish army was used to monitor its own people.

These changes in youth attitudes are entirely in tune with the political and social climate of Spain, therefore making them in synch with the socially aware lyrics of the singer/songwriters.

"My kids, who are in their midteens, go to Sabina concerts, and like thousands of other teenagers who go, they know all the lyrics and share their meaning," Romero says.

"The continued success of Serrat and so on is due to the fact that they have known how to evolve, just as Spanish democracy has evolved since Franco. They have preserved a sense of social criticism combined with a poetic lyricism enriched by travel. Fans are returning to lyrics in a way they probably aren't in more rock-oriented Anglo-Saxon or northern European countries."

Serrat tells the story of how he lost his voice for the first time in 27 years, about two years ago at New York's Lincoln Center. "The mainly Hispanic audience sang the songs instead of me," he says. "It was sensational. At the end, the New York Times critic said the show had been very interesting, but he would still like to know how I sounded."

Asked if he and the other singer/songwriters represented a movement, Serrat says, "A generation in itself can be considered a movement if it emerges

## Danko/Fjeld/Andersen Link Sounds Of Norway, America

IN CENTRAL NORWAY, in the valley of the Otta River, legend has it that the devil would appear to a fiddler by the river bank and give him unearthly talent—of course, in exchange for his soul.

The similarity between the legends of those Norwegian fiddle players and the America bluesmen of the Mississippi Delta is but one of the musical links that folk veteran **Eric Andersen** found after he emigrated to Norway some 14 years ago.

For the past few years, Andersen has been forging further ties between the two countries in collaboration with **Jonas Fjeld**, one of Norway's foremost singer/songwriters, and **Rick Danko** of the Band.

The debut album by the trio of Danko/Fjeld/Andersen was released by Stageway Records in Norway in 1991 and, more than a year later, licensed to Ryko in the

U.S. The latest result of this border-crossing collaboration is "Ridin' On The Blinds," recorded in Oslo last fall and released on Norway's Grappa Records, with distribution there through Arcade. It also has been picked up by Dischi Ricordi in Italy.

For fans who have followed Andersen's songwriting and distinctive voice from "Blue River" in 1972 to the under-promoted classic "Ghosts Upon The Road" in 1989, "Ridin' On The Blinds" is a delightful discovery. However, the album has not yet been released in the U.S.

Andersen "is really crazy about Norwegian folk music and the instruments we have," says **Helge Westbye**, managing director of Grappa. "He has really dived into it very deeply."

In detailed liner notes for "Ridin' On The Blinds," Andersen tells of the centuries-old history of many of the instruments played by musicians featured on the album: **Halvard T. Bjorgum** on the Hardanger fiddle, **Tone Hulbaekmo** on the Norwegian medieval harp, **Hans Frederik Jakobsen** on wooden flutes and Swedish bagpipes, and more.

Those sounds blend on the album thanks to superb, contemporary folk-rock arrangements, the distinctive harmonies of Danko/Fjeld/Andersen and guests, and choice repertoire.

Andersen's songwriting on such numbers as "Come Runnin' Like A Friend" and "Lie With Me," ranks with his best work. The trio share writing credits on such tracks as the title song. A version of **Richard Thompson's** "Dimming Of The Day," featuring Norwegian singer **Kristen Bråten Berg** on lead vocals, is as crystalline as a winter's

evening. A song written by **Robbie Robertson** but never released by the Band, titled "Twilight," features Danko's delicate lead vocals. So does "All Creation," a spiritual dedicated to the late **Richard Manuel** and featuring Band-mate **Garth Hudson** on organ. And "Ridin' On The Blinds" often recalls the soulful roots sound of the Band.

Eric Andersen "was one of my idols," says manager **Ron Fierstein** of AGF Entertainment Ltd. who represents the singer from New York. After the critical acclaim following "Ghosts Upon The Road," Fierstein cut a deal with Columbia Records for the 1991 release of "Stages: The Lost Album," material that Andersen had recorded in the early '70s with "Blue River" producer **Norbert Putnam**.

Now Fierstein is pursuing a U.S. album deal for "Ridin' On The Blinds," possibly in a package agreement with the deleted "Ghosts Upon The Road" set, to which AGF holds the rights.

Yet the challenge, he acknowledges, is to find a record executive who recognizes—in the boom of country music and "new folk" in the '90s—the widespread appeal of an album such as this, at a record company capable of bringing Danko/Fjeld/Andersen to a mass audience.

Says Fierstein, "I would like to find a home for this record with someone who can see its potential."

**AUSTRALIAN COUNTRY** star **Jane Saunders**, who was tapped by **Garth Brooks** to open his 1994 tour of Australia and New Zealand, received a holiday present when her album "Stranger To Your Heart" reached the top 20 on the U.K. country albums chart in December. The set is on ABC Music in Australia and distributed there and in the U.K. by EMI.

**BORDER CROSSINGS:** Canada's acclaimed folk act **the Rankin Family** plays an eight-date tour of the U.K., beginning Saturday (21) in Glasgow, coinciding with the release of "Grey Dusk of Eve" on Parlophone Records there... **Deep Purple's** current live album "Come Hell Or High Water," recorded during the band's most recent tour with **Ritchie Blackmore**, has been released thus far only outside America through BMG International. The band tours Southeast Asia in March.

*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

## French Trade To Observe 'Week Of Song'

BY EMMANUEL LEGRAND

PARIS—Music in France will be at the center of a gigantic media and trade blitz during the first two weeks of February with an unprecedented number of events aimed at pushing music sales and media exposure of artists.

The French music industry has joined forces with the government to organize a series of music-related events. The whole process will start at MIDEM in Cannes at the end of January and will include the French music awards (Victoires de la Musique) ceremony, a major TV advertising campaign urging consumers to buy recordings, exhibitions for the media, and concerts.

Initially, the music industry was set to revive in October the Fete du Disque

music sales campaign, which first appeared in 1993 with mixed results, but instead joined forces with the French minister of culture, Jacques Toubon, to launch La Semaine de la Chanson (the week of the song) at the end of this month.

"It made more sense to link the two events," says Herve Rony, general manager of industry body SNEP. "We found a common ground with the ministry of culture. The goals are not exactly the same—ours is to increase in-store traffic, while theirs is to promote French music in general—but both ends can meet."

Adds Rony, "Like the Dutch industry has done, the idea is to propose a partnership with retailers in order to create an annual event that will benefit all the partners. The ultimate goal is to

bring back into the stores the consumers who rarely buy, no longer buy, or have never bought records. It is a long-term process, but we really want to establish this event as a yearly rendez-vous with retailers and consumers."

The total cost of the Fete du Disque, starting Feb. 4 and scheduled to run two weeks, is set at 10 million francs (\$1.7 million), according to SNEP communications director Patricia Sarrant. This figure includes a 4.5-million-franc (\$760,000) TV advertising campaign, in-store display, various communications operations, and the manufacturing of a collectible CD of 10 previously unreleased songs, featuring live recordings by top French acts, including Patricia Kaas, Patrick Bruel, Johnny Hallyday, Liane Foly, and Jac-

(Continued on page 50)

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# HITS OF THE WORLD



JAPAN (Dempa Publications, Inc.) 1/16/95		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	SEITEN O HOMERRUNARA... ASKA EMI
2	3	TOMORROW NEVER KNOW MR. CHILDREN TOY'S FACTORY
3	NEW	CRAZY GONNA CRAZY TRF AVEV TRAX
4	4	EVERYBODY GOES MR. CHILDREN TOY'S FACTORY
5	NEW	COROLLA II NI NOTTE KENJI OZAWA EMI
6	NEW	ITOSHISATO SETSUNASATO KOKOROZUYOSATO RYOKO SHINOHARA, T KOMURO SONY
7	2	TABUN ALL RIGHT SMAP VICTOR
8	5	ANATA O KANJITEITAI ZARD POLYGRAM
9	8	MEGURIAI CHAGE & ASKA PONY CANYON
10	NEW	ROAD-DAI III SYOU THE RORABURYN MELDAC
ALBUMS		
1	NEW	SMAP COOL VICTOR
2	8	MR. CHILDREN ATOMIC HEART TOY'S FACTORY
3	2	YUMI MATSUOTOYA THE DANCING SUN TOSHIBA/EMI
4	NEW	X JAPAN HAMESTSU NI MAKATTE SONY
5	NEW	BLUE HEARTS MEET THE BLUE HEARTS MELDAC
6	9	VARIOUS MAX SONY
7	NEW	VARIOUS NOW 2 EMI
8	5	KOUMI HIROSE HARVEST VICTOR
9	3	KEIZOU NAKANISHI SINGLES PIONEER
10	NEW	MARIYA TAKEUCHI IMPRESSIONS EAST WEST

CANADA (The Record) 1/9/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	ALWAYS BON JOVI MERCURY/PGD
2	1	SECRET MADONNA MAVERICK/WEA
3	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
4	4	LOVE IS ALL AROUND WET WET WET LONDON/PGD
5	5	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
6	6	DO YOU WANNA GET FUNKY C&C MUSIC FACTORY COLUMBIA/SONY
7	8	GO ON MOVE REEL II REEL QUALITY/PGD
8	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
9	9	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	13	TURN THE BEAT AROUND G. ESTEFAN EPIC/SONY
14	14	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
15	15	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
16	16	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
17	17	SUKIYAKI 4 PM NEXT PLATEAU/PGD
18	19	DANCE NAKED JOHN MELLENCAMP MERCURY/PGD
19	20	LUCKY ONE AMY GRANT A&M/PGD
20	NEW	THINK TWICE CELINE DION COLUMBIA/SONY
ALBUMS		
1	2	PEARL JAM VITALOLOGY EPIC/SONY
2	3	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
3	7	AEROSMITH BIG ONES GEFKEN/UNI
4	8	GREEN DAY DOOKIE REPRISE/WEA
5	1	LIVE AT THE BBC BEATLES CAPITOL/CEMA
6	4	EAGLES HELL FREEZES OVER GEFKEN/UNI
7	6	BON JOVI CROSS ROAD MERCURY/PGD
8	NEW	GARTH BROOKS THE HITS CAPITOL/CEMA
9	5	VARIOUS ARTISTS DANCE MIX '94 QUALITY
10	13	R.E.M. MONSTER WARNER BROS./WEA
11	12	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
12	9	BOB SEGER GREATEST HITS CAPITOL/CEMA
13	10	BOYZ II MEN II MOTOWN/PGD
14	18	TOM PETTY WILDFLOWERS WARNER BROS./WEA
15	11	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
16	19	MADONNA BEDTIME STORIES SIRE/WEA
17	17	OFFSPRING SMASH EPITAPH
18	16	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
19	14	VARIOUS ARTISTS FORREST GUMP SOUNDTRACK EPIC/SONY
20	20	JIMMY PAGE & ROBERT PLANT NO QUARTER ATLANTIC/WEA

GERMANY compiled by Media Control 1/10/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	TEARS DON'T LIE MARK OH MOTOR MUSIC
2	1	COTTON EYE JOE REDNEX ZYX
3	4	ZOMBIE CRANBERRIES ISLAND
4	5	CONQUEST OF PARADISE VANGELIS EAST WEST
5	6	STAY ANOTHER DAY EAST 17 POLYGRAM
6	3	AN ANGEL KELLY FAMILY EDEL
7	9	FOREVER YOUNG INTERACTIVE INT
8	11	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT
9	7	ALWAYS BON JOVI MERCURY
10	13	THERE IS A STAR PHARAO SONY
11	9	HYPER, HYPER SCOOTER EDEL
12	10	CIRCLE OF LIFE ELTON JOHN POLYGRAM
13	15	ANOTHER DAY WHIGFIELD ZYX
14	12	LOVE RELIGION U 96 MOTOR MUSIC
15	14	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
16	NEW	IT'S COOL MAN XXL ZYX
17	17	RAVE NATION DJ HOOLIGAN EAST WEST
18	NEW	DIE NACHTIGALL SINGT K2 KDC
19	16	WE ARE DIFFERENT MEMBERS OF MAYDAY MOTOR MUSIC
20	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
ALBUMS		
1	2	NO NEED TO ARGUE CRANBERRIES ISLAND
2	1	KELLY FAMILY OVER THE HUMP EDEL
3	3	BON JOVI CROSS ROAD MERCURY
4	4	WESTERNHAGEN AFFENTHEATER WEA
5	5	VANGELIS 1492-CONQUEST OF PARADISE EAST WEST
6	6	STING FIELDS OF GOLD A&M
7	7	SOUNDTRACK THE LION KING PHONOGRAM
8	9	BEATLES LIVE AT THE BBC APPLE/EMI
9	11	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
10	13	PEARL JAM VITALOLOGY EPIC
11	10	SOUNDTRACK DER KONIG DER LOWEN POLYGRAM
12	NEW	EAST 17 STEAM LONDON
13	9	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 TELDEC/WARNER
14	16	R.E.M. MONSTER WARNER
15	15	AEROSMITH BIG ONES GEFKEN
16	14	CHRIS REA THE BEST OF EAST WEST
17	20	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
18	NEW	INXS GREATEST HITS MERCURY
19	NEW	SADE THE BEST OF SADE SONY
20	18	SOUNDTRACK FORREST GUMP EPIC

FRANCE (SNEP/FOP/Tite-Live) 12/31/94		
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE... E. JOHN MERCURY
2	3	LE ROI LION SOUNDTRACK SONY
3	3	SECRET MADONNA WARNER
4	5	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
5	2	I SWEAR ALL-4-ONE ATLANTIC
6	NEW	ALL I WANNA DO SHERYL CROW A&M
7	6	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
8	8	GIRLS JUST WANT TO... CYNDI LAUPER EPIC
9	13	REGULATE WARREN G & NATE DOGG ISLAND
10	NEW	IT'S A RAINY DAY ICE MC POLYGRAM
11	10	O.C.B BILLY ZE KICK & GAMINS EN FOLIE. SHAMAN POLYGRAM
12	20	SHORT DICK MAN 20 FINGERS EMI
13	7	LA CORRIDA FRANCIS CABREL COLUMBIA
14	11	FEEL THE HEAT OF THE NIGHT MASTERBOY BARCLAY/POLYGRAM
15	NEW	CHACUN GA ROUTE K.O.D. VIRGIN
16	18	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
17	NEW	ALWAYS BON JOVI MERCURY
18	9	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
19	NEW	LET THE BEAT GO ON DR. ALBAN BMG
20	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	SOUNDTRACK THE LION KING SONY
3	8	BOYZ II MEN II MOTOWN
4	4	MARIAH CAREY MUSIC BOX COLUMBIA
5	7	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
6	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
7	2	JEAN FERRAT FERRAT 95 TEMEY
8	12	SOUNDTRACK FARNELLI AUVIDIS
9	11	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN CONCERT 1994 WARNER
10	6	RENAUD A LA BELLE DE MAI VIRGIN
11	NEW	ICE MC ICE'N GREEN POLYGRAM
12	6	BEATLES LIVE AT THE BBC APPLE/EMI
13	10	ALAIN SOUCHON C'EST DEJA CA VIRGIN
14	14	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
15	NEW	LES ENFOIRES LES ENFOIRES AU GRAND REX WARNER
16	18	STEPHAN EICHER NON CI BADAR... GUARDA E PASSA POLYGRAM
17	20	CELINE DION LIVE A L'OLYMPIA COLUMBIA
18	19	PATRICK KAAS TOUR DE CHARME COLUMBIA
19	NEW	SOUNDTRACK PULP FICTION BMG
20	15	LIANE FOLY LUMIERES VIRGIN

NETHERLANDS (Stichting Mega Top 50) 1/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	WAAROM NOU JIJ MARCO BORSATO POLYDOR
2	1	I WILL SURVIVE HERMES HOUSE BAND XPLO/MUSIC
3	3	ZOMBIE CRANBERRIES ISLAND
4	4	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
5	10	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM
6	6	THE SECOND WALTZ ANDRE RIEU MERCURY
7	NEW	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMR/POLYDOR
8	NEW	NO LIMIT IRENE MOORS/THE SMURFEN EMI
9	7	CIRCLE OF LIFE ELTON JOHN MERCURY
10	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
ALBUMS		
1	1	ANDRE RIEU STRAUSS & CO. MERCURY/PHONOGRAM
2	3	MARCO BORSATO MARCO POLYDOR
3	2	BON JOVI CROSS ROAD MERCURY
4	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
5	7	STING FIELDS OF GOLD A&M
6	6	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
7	8	PAUL DE LEEUW PARACDMOL SONY
8	10	B.Z.N. SERENADE MERCURY
9	5	BEATLES LIVE AT THE BBC APPLE/EMI
10	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND

NETHERLANDS (Stichting Mega Top 50) 1/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	PEARL JAM VITALOLOGY EPIC/SONY
2	3	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
3	7	AEROSMITH BIG ONES GEFKEN/UNI
4	8	GREEN DAY DOOKIE REPRISE/WEA
5	1	LIVE AT THE BBC BEATLES CAPITOL/CEMA
6	4	EAGLES HELL FREEZES OVER GEFKEN/UNI
7	6	BON JOVI CROSS ROAD MERCURY/PGD
8	NEW	GARTH BROOKS THE HITS CAPITOL/CEMA
9	5	VARIOUS ARTISTS DANCE MIX '94 QUALITY
10	13	R.E.M. MONSTER WARNER BROS./WEA
11	12	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
12	9	BOB SEGER GREATEST HITS CAPITOL/CEMA
13	10	BOYZ II MEN II MOTOWN/PGD
14	18	TOM PETTY WILDFLOWERS WARNER BROS./WEA
15	11	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
16	19	MADONNA BEDTIME STORIES SIRE/WEA
17	17	OFFSPRING SMASH EPITAPH
18	16	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
19	14	VARIOUS ARTISTS FORREST GUMP SOUNDTRACK EPIC/SONY
20	20	JIMMY PAGE & ROBERT PLANT NO QUARTER ATLANTIC/WEA

GERMANY compiled by Media Control 1/10/95		
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12	10	CIRCLE OF LIFE ELTON JOHN POLYGRAM
13	15	ANOTHER DAY WHIGFIELD ZYX
14	12	LOVE RELIGION U 96 MOTOR MUSIC
15	14	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
16	NEW	IT'S COOL MAN XXL ZYX
17	17	RAVE NATION DJ HOOLIGAN EAST WEST
18	NEW	DIE NACHTIGALL SINGT K2 KDC
19	16	WE ARE DIFFERENT MEMBERS OF MAYDAY MOTOR MUSIC
20	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
ALBUMS		
1	2	NO NEED TO ARGUE CRANBERRIES ISLAND
2	1	KELLY FAMILY OVER THE HUMP EDEL
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18	NEW	INXS GREATEST HITS MERCURY
19	NEW	SADE THE BEST OF SADE SONY
20	18	SOUNDTRACK FORREST GUMP EPIC

FRANCE (SNEP/FOP/Tite-Live) 12/31/94		
THIS WEEK	LAST WEEK	SINGLES
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2	3	LE ROI LION SOUNDTRACK SONY
3	3	SECRET MADONNA WARNER
4	5	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
5	2	I SWEAR ALL-4-ONE ATLANTIC
6	NEW	ALL I WANNA DO SHERYL CROW A&M
7	6	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
8	8	GIRLS JUST WANT TO... CYNDI LAUPER EPIC
9	13	REGULATE WARREN G & NATE DOGG ISLAND
10	NEW	IT'S A RAINY DAY ICE MC POLYGRAM
11	10	O.C.B BILLY ZE KICK & GAMINS EN FOLIE. SHAMAN POLYGRAM
12	20	SHORT DICK MAN 20 FINGERS EMI
13	7	LA CORRIDA FRANCIS CABREL COLUMBIA
14	11	FEEL THE HEAT OF THE NIGHT MASTERBOY BARCLAY/POLYGRAM
15	NEW	CHACUN GA ROUTE K.O.D. VIRGIN
16	18	L'HISTOIRE DE LA VIE DEBBIE DAVIS SONY
17	NEW	ALWAYS BON JOVI MERCURY
18	9	MMM MMM MMM... CRASH TEST DUMMIES ARISTA
19	NEW	LET THE BEAT GO ON DR. ALBAN BMG
20	NEW	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
ALBUMS		
1	1	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
2	3	SOUNDTRACK THE LION KING SONY
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5	7	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
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8	12	SOUNDTRACK FARNELLI AUVIDIS
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14	14	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
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16	18	STEPHAN EICHER NON CI BADAR... GUARDA E PASSA POLYGRAM
17	20	CELINE DION LIVE A L'OLYMPIA COLUMBIA
18	19	PATRICK KAAS TOUR DE CHARME COLUMBIA
19	NEW	SOUNDTRACK PULP FICTION BMG
20	15	LIANE FOLY LUMIERES VIRGIN

# HITS OF THE U.K.



NETHERLANDS (Stichting Mega Top 50) 1/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	WAAROM NOU JIJ MARCO BORSATO POLYDOR
2	1	I WILL SURVIVE HERMES HOUSE BAND XPLO/MUSIC
3	3	ZOMBIE CRANBERRIES ISLAND
4	4	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
5	10	STAY ANOTHER DAY EAST 17 LONDON/POLYGRAM
6	6	THE SECOND WALTZ ANDRE RIEU MERCURY
7	NEW	WONDERFUL DAYS CHARLIE LOWNOISE/MENTAL THEO MMR/POLYDOR
8	NEW	NO LIMIT IRENE MOORS/THE SMURFEN EMI
9	7	CIRCLE OF LIFE ELTON JOHN MERCURY
10	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
ALBUMS		
1	1	ANDRE RIEU STRAUSS & CO. MERCURY/PHONOGRAM
2	3	MARCO BORSATO MARCO POLYDOR
3	2	BON JOVI CROSS ROAD MERCURY
4	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
5	7	STING FIELDS OF GOLD A&M
6	6	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI
7	8	PAUL DE LEEUW PARACDMOL SONY
8	10	B.Z.N. SERENADE MERCURY
9	5	BEATLES LIVE AT THE BBC APPLE/EMI
10	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND

NETHERLANDS (Stichting Mega Top 50) 1/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	3	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
2	4	THINK TWICE CELINE DION EPIC
3	2	LOVE ME FOR A REASON BOYZONE POLYDOR
4	1	STAY ANOTHER DAY EAST 17 LONDON
5	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	NEW	SET YOU FREE N-TRANCE ALL AROUNDG THE WORLD
7	12	TELL ME WHEN THE HUMAN LEAGUE EAST WEST
8	6	WHATEVER OASIS CREATION
9	NEW	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFKEN
10	5	THEM GIRLS THEM GIRLS ZIG AND ZAG RCA
11	7	ANOTHER DAY WHIGFIELD SYSTEMATIC
12	NEW	TOTAL ECLIPSE OF THE HEART NICKI FRENCH EMI
13	NEW	GLORY BOX PORTISHEAD GOI BEAT
14	NEW	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS A&M
15	9	CROCODILE SHOES JIMMY NAIL EAST WEST
16	NEW	LET IT LAST CARLEEN ANDERSON CIRCA
17	20	RIVERDANCE BILL WHELAN SON
18	NEW	LIVING IN DANGER ACE OF BASE LONDON
19	13	LET ME BE YOUR FANTASY BABY D SYSTEMATIC
20	11	POWER RANGERS THE MIGHTY MORPHIN POWER RANGERS RCA
21	NEW	I NEED SOMEBODY LOVELAND EASTERN BLOC EPIC
22	14	ETERNAL LOVE PJ & DUNCAN EPIC
23	NEW	CHANGE LIGHTNING SEEDS EPIC
24	15	CRAZY ETERNAL EMI
25	21	TAKE A BOW MADONNA MAVERICK
26	NEW	JONESTOWN MIND THE ALMIGHTY CHRYSALIS
27	19	HOLD ME, THRILL ME, KISS ME GLORIA ESTEFAN EPIC
28	8	ALL I WANT FOR CHRIST

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 1/14/95 MUSIC & MEDIA

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

### NEW ZEALAND (RIANZ) 12/22/94

THIS WEEK	LAST WEEK	SINGLES
1	2	HEADLESS CHICKEN GEORGE/CRUISE CONTROL FESTIVAL
2	3	SUPERGROOVE TRACTOR BMG
3	1	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
4	8	ALL I WANT FOR CHRISTMAS MARIAH CAREY COLUMBIA
5	4	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY
6	NEW	ON BENDED KNEE BOYZ II MEN SONY
7	7	ALL I WANNA DO SHERYL CROW A&M
8	6	SPIN THE BLACK CIRCLE PEARL JAM EPIC
9	10	GREENSTONE EMMA PAKI VIRGIN
10	5	BABY COME BACK PATO BANTON VIRGIN
<b>ALBUMS</b>		
1	2	SOUNDTRACK FORREST GUMP EPIC
2	1	PEARL JAM VITALOGY EPIC
3	5	QUEEN GREATEST HITS I & II EMI
4	6	BOB SEGER GREATEST HITS CAPITOL/EMI
5	9	MICHAEL CRAWFORD FAVORITE LOVE SONGS WARNER
6	10	SOUNDTRACK THE LION KING SONY
7	3	INXS GREATEST HITS WARNER
8	NEW	LARRY ADLER THE GLORY OF GERSHWIN POLYGRAM
9	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	NEW	MARIAH CAREY MERRY CHRISTMAS COLUMBIA

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

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

### SWITZERLAND (Media Control Switzerland) 1/9/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	6	STAY ANOTHER DAY EAST 17 POLYGRAM
3	3	OLD POP IN AN OAK REDNEX MERCURY
4	2	CIRCLE OF LIFE ELTON JOHN POLYGRAM
5	NEW	AN ANGEL KELLY FAMILY DINO
6	NEW	LET THE DREAM COME TRUE D.J. BOBO FRESH
7	4	HYPER, HYPER SCOOTER EDEL
8	7	TEARS DON'T LIE MARK'O POLYGRAM
9	5	ALWAYS BON JOVI MERCURY
10	8	SATURDAY NIGHT WHIGFIELD ZYX
<b>ALBUMS</b>		
1	3	SOUNDTRACK THE LION KING POLYGRAM
2	1	KELLY FAMILY OVER THE HUMP DINO
3	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	6	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
5	8	STEPHAN EICHER NON CI BADAR GAURDA E PASSA POLYGRAM
6	4	BEATLES LIVE AT THE BBC APPLE/EMI
7	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	5	STING FIELDS OF GOLD A&M
9	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	CHRIS REA THE BEST OF WARNER

### SWEDEN (GLF) 1/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX JIVE
2	2	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
3	5	CIRCLE OF LIFE ELTON JOHN ROCKET
4	9	ZOMBIE CRANBERRIES ISLAND
5	3	ALWAYS BON JOVI MERCURY
6	NEW	STAY ANOTHER DAY EAST 17 LONDON
7	7	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
8	6	THIS IS THE WAY E-TYPE SONET
9	8	BASKET CASE GREEN DAY WARNER
10	10	LOVE RELIGION U 96 POLYGRAM
<b>ALBUMS</b>		
1	1	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
2	6	NORDMAN NORDMAN SONE/POLYGRAM
3	9	HASSAN WILLIAMSPARON-HASSAN VOL. 1 SILENCE
4	2	VARIOUS SIKTA MOT STARNORNA CMM
5	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
6	NEW	HASSAN BUDAPESTSTUDDLE VOL. 3 SILENCE
7	5	BON JOVI CROSS ROAD MERCURY
8	3	HASSAN LUNCHBOXEN-HASSAN VOL. 1 SILENCE
9	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
10	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

### FINLAND (Seura/IFPI Finland) 1/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	MO-DO SUPER GUT PLASTIKA
2	6	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN
3	3	TAKE A BOW MADONNA WARNER
4	2	OLD POP IN AN OAK REDNEX JIVE
5	10	COTTON EYE JOE REDNEX JIVE
6	5	THERE IS A STAR PHARAO DANCE PODL
7	4	HYPER, HYPER SCOOTER EDEL
8	NEW	WE ARE DIFFERENT MEMBERS OF MAYDAY LOW SPIRIT
9	8	LOVE RELIGION U96 URBAN
10	10	ALWAYS BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	BON JOVI CROSS ROAD MERCURY
2	2	STING FIELDS OF GOLD A&M
3	3	AEROSMITH BIG ONES GEFEN
4	9	GARY MOORE BALLARDS & BLUES 1982-1994 VIRGIN/EMI
5	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	7	TAIKAPEILI SUURI SALAISUUS WARNER
7	10	SOUNDTRACK FORREST GUMP EPIC
8	6	D.J. BOBO THERE IS A PARTY PITCH CONTROL/K-TEL
9	13	22-PISTEPIRKKO RUMBLE CITY POLYGRAM
10	9	BEATLES LIVE AT THE BBC APPLE/EMI

### PORTUGAL (Portugal/AFIP) 1/4/95

THIS WEEK	LAST WEEK	ALBUMS
1	6	VARIOUS NO. 1 ARIOLA
2	5	VARIOUS TOP STAR 94/95 VIDISCO
3	4	MADREDEUS O ESPRITO DA PAZ EMI
4	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
5	2	VARIOUS SUPERMIX 9 VIDISCO
6	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
7	1	BON JOVI CROSS ROAD MERCURY
8	3	VARIOUS BIOGRAFIA DO FADO EMI
9	7	PEDRO ABRUNHOSA/BANDEMONI VIAGENS POLYDOR
10	NEW	TETVOCAL TETVOCAL EMI

### CHILE (APF Chile) 12/94

THIS WEEK	LAST WEEK	ALBUMS
1	9	CARLOS VIVES CLASSICS DE LA PROVINCIA POLYGRAM
2	1	FITO PAEZ CIRCO BEAT WARNER
3	NEW	PIMPINELA NTRAS. 12 MEJ CANC EN CONC POLYGRAM
4	NEW	PHIL COLLINS DOS CARAS WARNER
5	2	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
6	NEW	XUXA EL PEQUEO MUNDO POLYGRAM
7	NEW	ROLLING STONES VOODOO LOUNGE EMI
8	4	JOSE LUIS PEARALES MIS MEJORES 30 CANCIONES SONY
9	NEW	LOS PERICOS PAMPAS REGGAE EMI
10	5	VARIOUS LO MEJOR DE LA 100 EN 94 EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** With the Rolling Stones due to play two shows at Ellis Park, Johannesburg, on Feb. 23 and 24—the biggest pop concerts in the nation's history—every South African rock band that ever gave up on the local recording scene seems to be unpacking their guitars and reclaiming their drum kits from the pawn shop. They're hoping, of course, to make a comeback now that there's a resurgence of interest in the Third World rock scene. At the head of the throng is quintessential South African rock group the **Radio Rats**, which took the nation by storm in 1978 with "Into The Night We Slide," the first "new wave" album by a local act. The Rats' musical style lurks somewhere between country, gothic, and blues, with a nod to early **Iggy Pop**, a wink at **Roxy Music**, and a loving snarl at its key inspiration, the Rolling Stones. The Rats scored an unlikely No. 1 hit with the **Bowie**-esque song "ZX-Dan," but the band's best music also reflects the grim environment in which it was created—namely the desolate industrial town of Springs at the height of apartheid. Songs like "Plague Cafe" and "Bomb Shelter Blues" are anthems of futility and urban despair. The Rats' cult following persists, with 1988's vinyl album "Into The Night We Slide" on RPM getting re-released on CD in 1994, and 1991's belated follow-up, "Big Beat," reaffirming its faith in rock'n'roll. Founder **Jonathan Handley** is a virtual one-man recording industry, having produced disposable pop under a half-dozen identities in the past decade. His most recent release was an anthology of his past projects under the moniker **the Glee Club** on his own label Radium Wreckords. A new Radio Rats album is being recorded in Handley's bedroom and will include the Glee Club favorite "God Bless The Rolling Stones."



ARTHUR GOLDSTUCK

**NEW ZEALAND:** While maintaining a relatively low profile since returning to his homeland, **Crowded House's Neil Finn** nevertheless has appeared in numerous concerts, notably with **Dave Dobbyn**, whose exceptional "Twist" album he produced. Finn also has been busy in the studio, producing the single "Greenstone" for **Emma Paki**, further proof of his production talent. Paki, a young Maori singer with a gift for oblique, hypnotic lyrics, enjoyed success last year with her first single, "System Virtue." And "Greenstone," with its mysterious melodic charm and Maori flute coda following Finn's guitar solo, is the follow-up. Without a video, the song has yet to sink into the mass consciousness, but already its airy sound can be heard floating from radios and stereos everywhere. Paki looks set for a long career as both a writer and performer of original songs that capture both the spiritual nature of the Maori people and the unique ambience of Aotearoa (the Maori name for New Zealand).

GRAHAM REID

**TAIWAN:** Beijing-born **Faye Wong** has reaped tremendous rewards by taking an iconoclastic approach to the Canto and Mandopop tradition of covering pop ballads. With her album "Sky" (on Decca here, PolyGram in Hong Kong), Wong shows that style need not exclude substance for an album to climb the Chinese charts. Its Mandarin mix of **Sinead O'Connor**-influenced vocals and folk rhythms initially alarmed her record company chiefs, not used to its unconventional melodies. But the executives' jangling nerves have been soothed by the title track receiving heavy airplay, not to mention album sales of 250,000 in Hong Kong and Taiwan since its November release. All cuts, except a cover of the **Cranberries** "Dreams," were written in Taiwan. The beguiling "Unchange" and "To Get Free" has Wong soaring so far above her contemporaries that she practically is leading a growing backlash against the sterility of Chinese repertoire. The singer's two-week stretch of shows at Hong Kong's Coliseum last month was one of the hottest tickets of the year.

MIKE LEVIN

**EGYPT/MOROCCO/U.K.:** The use of Arab musicians on the **Jimmy Page** and **Robert Plant** reunion album "No Quarter" confirms the links that exist between Eastern and Western culture. Many of the 15 Arabic players recruited for this ambitious project were Egyptian session musicians who live and work in London, mainly at nightclubs and social functions. However, to record part of the album, Page and Plant traveled to Morocco, a cultural mecca, where they collaborated with Gnawa musicians in the imperial city of Marrakesh. Gnawa music traditionally is used for religious and healing purposes and has strong links with the mystical doctrine of sufism. Page and Plant used it to lend color to their work and barely skimmed the surface of this deep cultural well. The Arabic instrumentation, which settled so confidently alongside the rock'n'roll sounds of old **Led Zeppelin** songs, were led by percussionist and musical director **Hossam Ramzy**, a prolific producer of famous belly dance tunes. His influence can be heard at the end of "Kashmir," where there are some distinctive *baladi* (urban dance music) improvisations. For all their enthusiasm, Page and Plant's album sticks to simple and accessible arrangements of Arabic music. Hopefully, the album will inspire both listeners and other Western musicians to investigate a musical landscape worthy of exploration.

MUHAMMAD HIJAZI



**ROMANIA:** **Stefan Hrusca**, who has been living in Canada since 1989, has returned to release an album of Romanian carols and to tour here under the sponsorship of the **Arad Philharmonic**. Both his album and his shows, in which the guitarist is accompanied by just an organ player, have proved a remarkable success.

OCTAVIAN URSULESCU

# First Songwriting Seminar Mushrooms As A Success

BY GLENN A. BAKER

SYDNEY—Australia's first professional songwriting workshop has begun to bear fruit just three months after it was held.

The event was run during a week in October in the crisp high air of Mount Macedon near Melbourne, on a 40-acre property owned by Mushroom Records/Music boss Michael Gudinski. Now, "Earth And Sea," a new album by Australian country star James Blundell, currently being recorded in Nashville for EMI, could feature as many as four of the collaborations that came out of his extremely productive visit to the groundbreaking event.

Gudinski enticed 20 leading and emerging songwriters to his rural retreat to meet, mingle, and, inevitably, make money. Highly regarded American songsmiths Tom DeLuca (who has previously co-written with a number of major Australian artists, including Diesel, Jon Stevens, and Angry Anderson) and Chuck Jones (who recently wrote the Billboard No. 1 hit "Your Love Amazes Me" for John Berry) were on hand, as well as such notable creative Australians as Ross Wilson, Ian Moss, Daryl Braithwaite, Mark Seymour, Greg Macainsh, Chris Bailey, Eris O'Brien, dance music producer Ashley Cadell, Black Sorrow Wayne Burt, and Vika & Linda Bull.

For DeLuca and Jones, the experience was familiar; for the 18 others, the first Australian Songwriters' Workshop was largely a novel exercise, which, run with the structural efficiency of a good business seminar, introduced them to an aspect of their craft that has become a regular feature of the international popular music creative process.

At Mount Macedon, the participants enjoyed sumptuous surroundings, with two-course catered luncheons and banquet dinners, availed themselves of Roland musical equipment scattered around the work area, and after laughing, reminiscing, and discarding their nervousness, got



**AIR-y Affair.** AIR Music Scandinavia recently celebrated 25 years in business with a party in Stockholm. Seen here are Air Music president Lars Wiggman, left, and the company's founder, Sture Borgedahl. The pair are holding a framed copy of the sheet music of their first copyright, the Swedish song "Rosen," published in 1969.

down to the serious business of writing hit songs. Some 23 were written over the eight days, with demos of 18 of them recorded on site with engineer Andrew Scott.

A number of the collaborations proved so comfortable—such as the one between Mark Seymour of Hunters & Collectors and Nikka Costa (daughter of famous Hollywood arranger Don Costa, now living down under after marrying a member of Electric Hippies)—that they are destined to continue.

Some of the results, which will appear on albums by the artists concerned and by outside acts over the next year, seem unlikely to the eye—"Pride" by surly Saints leader Chris Bailey and beaming country star Blundell, "100 Flowers In Bloom" by Braithwaite and David Bridie—while others are quite tantalizing—"War Starts At Midnight" by Ross Wilson and the Tongan Bull Sisters and "Bitter Sweet Illusion" by DeLuca, Blundell, and Macainsh.

"I went along one day for the lunch and, I suppose, to satisfy my curiosity about who I could connect with and who I couldn't," says Macainsh, who, with the seminal Oz rock band Skyhooks, changed the face of Australian contemporary songwriting in the '70s with his pithy observations of the adolescent suburban experience. "Throwing a lot of people who mostly don't know each other into a room and telling them to write together seemed pretty odd to me, but I discovered that you can actually learn things. I tended to listen to what the others had to say there, which meant that the differences I normally encounter in writing a song were not internal this time but external."

Bridie, who divides his time between the bands Not Drowning Waving and My Friend The Chocolate Cake and has composed music for such films as "Proof," now concedes that "hybrid results are interesting, and even if it doesn't work, it's a worthwhile experience."

Bridie lodged himself in a glass rotunda on top of a hill with a piano that was "not in great nick" and wrote with former Sherbet leader Braithwaite and former Cold Chisel guitarist Moss. "It wasn't just people I'd never met before, but people of different ages and from different music generations. I was a bit nervous about that, but nervousness can work in your favor in these circumstances because you let yourself take things from other people. I'll do it again next year if I'm asked."

As a Mushroom writer, he certainly will be. Only two "outside" writers were involved in the inaugural workshop, although this dominance will be diluted as the event, which cost about \$15,000 to stage, becomes an annual undertaking. According to the organizer, Mushroom professional manager Jacqui Dennis, almost every writer involved intends to return, and others (including some no-shows like Stephen Cummings, Kate Ceberano, and Billy Thorpe) are already asking about the 1995 dates.

# Yuletide Cheer For Canadian Retailers Christmas Blitz Includes Pearl Jam, Beatles Discs

BY LARRY LEBLANC

TORONTO—Major Canadian music retailers and recording companies report strong sales at the end of 1994.

"The last quarter was incredible, amazing, fantastic," says Joe Summers, president of A&M/Motown/Island. "There was some great product from all labels and every retailer, and almost every record company shared in the wealth." Adds Stan Kulin, president of Warner Music Canada, "The [Canadian] industry had an incredible year, and with the [late year] shipments of Pearl Jam, the Beatles, and Garth Brooks, December was another big month."

If label executives are jubilant about Christmas music sales, Christmas '94 will be fondly recalled by Canadian music retailers for years. With Christmas Day falling on a Sunday, they had two full weeks of sales activity leading up to it.

Among the leading sellers in the Christmas sales blitz were albums by such international acts as Pearl Jam, the Beatles, Aerosmith, Nirvana, the Eagles, Green Day, Tom Petty, Boyz II Men, Offspring, Sheryl Crow, the Cranberries, Amy Grant, Sting, and the soundtracks to "The Lion King" and "Forrest Gump."

Among the top domestic titles were those by English Canadian acts the Tragically Hip, Jann Arden, Loreena McKennitt, and French Canadian acts Celine Dion, La Bottine Souriante, Lara Fabian, Beau Dommage, and François Perusse.

"Our December sales were 40% up from last year's, and Christmas week they were up 50%," says Roger White-

man, VP product management of the 77-store HMV Canada national chain. "Boxing week was also very strong. We haven't seen a drop-off yet. The Beatles were very big; Green Day, the Cranberries, and Offspring came on very strong. At the end of month, Garth Brooks was gangbusters."

"We're up double digits in most weeks from last year and up triple digits near Christmas," says Jason Sniderman, VP of Roblan Distributors, which operates the 121-store Sam The Record Man national retail chain. "We did well with the Beatles, Pearl Jam, Green Day, and Tom Petty."

Tim Baker, buyer with Sunrise Records & Tapes, which operates 30 stores, says, "Our Christmas was sensational. We had a steady buildup through November to the second week of December, when [sales] exploded."

Retailers hail Dec. 6, the day EMI Canada delivered the Beatles' "Live At The BBC" and Sony unleashed Pearl Jam's "Vitalogy," as the season's turning point. Both albums received widespread media coverage prior to release, and both EMI and Sony initiated aggressive advertising and promotion campaigns to further fuel anticipation.

While Pearl Jam sales surprised few industry figures, EMI and many retailers were caught off-guard with the enormous popularity of the Beatles set. Despite shipping 140,000 units, the company was out of stock for three days within the week of release. In De-



SNIDERMAN

## FRENCH INDUSTRY TO OBSERVE 'WEEK OF SONG'

(Continued from page 47)

ques Higelin, among others.

The CD will be given away free to each consumer who buys more than 200 francs (\$33.90) worth of records. Sarrant says that in addition to SNEP's campaign, the participating record companies are also mounting campaigns to attract consumers. "This collection, which includes artists with strong profiles, seems like a perfect tool to attract the 25- to 35-year-old buyers who visit fewer retailers," says Rony.

Sarrant points out that unlike previous promotions, different retailers—from hypermarkets to chains, such as FNAC and Nugget's, and independents—have joined SNEP for the occasion. "We have informed retailers for quite some time, and their reactions have been very positive," Sarrant says.

La Semaine de la Chanson has a different purpose. This event is meant to increase media and public awareness of the French-language repertoire. Organized by Jean-Louis Foulquier, the radio personality behind the annual Francofolies music festival in La Rochelle, this "week of songs" has a 6-million-franc (\$1.03 million) budget. Most of France's radio and TV channels are participating in the event, and special programs and a joint ad campaign are being run in conjunction with SNEP's Fete du Disque.

La Semaine de la Chanson will be

launched by Toubon at MIDEM on Jan. 31. There also will be international events, including live shows in such cities as Cologne (Cheb Mami and I Muvrini on Jan. 30); Berlin (Soon E MC, Sens Unik, and Malka Family on Feb. 19); Tokyo (Enzo Enzo on Feb. 25); Caracas (Nilda Fernandez and Soledad Bravo on Feb. 10 and the Gipsy Kings on Feb. 11); Madrid (Alliance Ethnik and Rita Mitsouko on Feb. 9); and Oslo (Lokua Kanza and Angeliq Kidjo on Feb. 3).

The festival also includes the promotion of records among radio stations throughout the world; the presentation of six videos of upcoming acts in 300 movie theaters; collaboration with different media outlets to broadcast franco-phone music; and even the display of karaokes in schools to develop singing.

Last but not least, the Victoires de la Musique will be presented. The French music awards ceremony will also offer a unique window for French creativity and an overview of 1994's memorable achievements.

Some voices have regretted this unusual concentration of events in such a short period of time. "It's a joke," says independent producer Georges Mary. "A week of 'chanson' in France—could you imagine the same in England or in Italy? And what do we do during the remaining 51 weeks [of the year]?"

ember, EMI shipped 443,000 units of the Beatles' set, slightly more than the label's ship-out of 416,000 units of Brooks' "The Hits," according to Deane Cameron, president of EMI Music Canada.

"We knew we were really in trouble two hours after the Beatles' album was out," says Cameron. "The day before, we started getting a creepy feeling because retailers were getting calls from so many people. Our initial projection for Christmas and the end of January was 80,000 to 100,000 albums. We thought that was enough. We shipped around 140,000 and then went into a scramble to catch up."

"We went through about 20,000 Beatles albums in three days," says Roblan's Sniderman.

But HMV's Whiteman says, "The Beatles were big the first week of release, but sales quickly dropped off."

Sunrise's Baker also says that demand for the Beatles set has greatly cooled. "Last week, the Beatles was No. 7 on our chart; this week it's No. 22. Our top album is now Green Day, followed by Offspring."

Kulin of Warner Music Canada singles out Green Day's album as one Warner title that benefited from the holiday sales blitz. "We're getting tremendous reorders now," he says. "In December, we were getting orders of 10,000 to 50,000 a week. The first day we opened in the new year, we received orders for 15,000. The record is now well over 400,000 units."

Rick Camilleri, president of Sony Music Entertainment (Canada), is buoyant over Celine Dion's year-old album "The Colour Of My Love," which continued to be his label's top seller.

"It recently reached diamond [1 million units], and her French live album ["A L'Olympia"] has sold 200,000 copies," he says. "The 'Colour' record just won't stop. In October, we sold 32,000 copies, 50,000 in November, and 40,000 in December. We still haven't released what we think is the biggest single, the title track, which we're releasing Valentine's Day."

"I'm also surprised [the soundtrack for] 'Forrest Gump' has kept going. To date, it's sold 700,000 copies, but what's interesting is that it sold 31,000 units in October, 35,000 in November, and 75,000 in December. There's a good chance of a diamond record here."

## MAPLE BRIEFS

Veteran Canadian composer Louis Applebaum will be presented with the Walt Grealis Special Achievement Award at the 1995 Juno Awards. The ceremony is March 26 in Hamilton, Ontario.

BMG Direct opened BMG Music Service in Canada Jan. 1. Based in Mississauga, Ontario, the record club operation is headed by John B. Perrachon, senior VP of operations of BMG Direct.

# Update

## LIFELINES

### BIRTHS

Boy, C.J., to Neil and Andrea Doornheim, Dec. 10 in New York. She works in the creative department of Arista Records.

Girl, Mary Grace, to Joe and Karen Rapolla, Dec. 11 in Long Branch, N.J. He is VP of research at Music Marketing Network, Red Bank, N.J.

Boy, Lowell Taylor, to Brad Hunt and Sherry Eiden, Dec. 12 in Los Angeles. He is senior VP of marketing for Zoo Entertainment.

Boy, Philip William, to Stephen and Tamara Prendergast, Dec. 16 in Los Angeles. He is VP of international marketing for Zoo Entertainment. She was formerly with Head Office Management.

Boy, Shane William, to Mark and Sharon Kendall, Dec. 20 in Upland, Calif. He is guitarist for Zoo recording group Great White.

Girl, Kara Josephina Robertson-Brandt, to Bill and Carole Brandt, Dec. 21 in Lyndhurst, N.J. He is an independent producer and songwriter.

Girl, Genna Jean Ann, to Ray and Dominica Gmeiner, Dec. 22 in Los Angeles. He is VP of AOR promotion for Zoo Entertainment.

Girl, Hayley Michelle, to Michael and Jan Krum, Dec. 23 in West Hills, Calif. He is president of Rotations, an independent promotion company. She is national director of pop promotion for MCA Records.

Boy, Damien Hellion, to Bill Manspeaker and Kim O'Donnell, Dec. 31 in Los Angeles. They are members of Zoo recording group Green Jelly; he is also president of Ooz Jelly Productions.

### MARRIAGES

Marc Thonon to Paule Micallef, Dec. 10 in Paris. He is co-managing director of Barclay Records (PolyGram). She is director of international exploitation for BMG France.

René Angelil to Celine Dion, Dec. 17 in Montreal. He is her manager. She is a Sony 550 recording artist.

Brad Colerick to Celeste Ramos, Dec. 28 in Denver. He is a composer and executive producer with Pfeifer Music

Partners in Los Angeles.

### DEATHS

Jimmy Silva, 42, of complications from chicken pox, Dec. 22 in Seattle. Silva founded the Empty Set in the '60s. The band released two Popluma albums, "Remnants Of the Empty Set" (1986) and "Fly Like A Dog" (1987). Silva later formed the band Jimmy Silva & the Goats, which released the album "Heidi." At the time of his death, Silva had just completed a new album, "Near The End Of The Harvest," which will be released by East Side Digital Records in March. A portion of the proceeds will go to the Sweet Relief Fund. Donations in Silva's memory may also be made to the Sweet Relief Fund, 13301 W. Olympic Blvd., Box 494, West Los Angeles, Calif. 90064.

Dan Hamilton, 48, following a long illness, Dec. 23 in Sherman Oaks, Calif. Hamilton was a singer, guitarist, and songwriter who made his professional debut at age 14. Two years later, he was performing with the Ventures and wrote many of their songs, including the single "Diamond Head." In the '60s, Hamilton joined with Tommy Reynolds in the group the T-Bones. On various occasions, he also performed with the Beach Boys and Ronny & the Daytonas.

In the early '70s, Hamilton and Reynolds formed the group Hamilton Joe Frank & Reynolds, which earned gold records for the singles "Don't Pull Your Love" (nominated for a Grammy Award) and "Fallin' In Love." The group toured throughout the U.S., Europe, and Japan and appeared with such artists as Johnny Rivers, Gladys Knight & the Pips, and Johnny Mathis. In recent years, the group was headlining in Las Vegas, and Hamilton was writing songs for motion pictures. He is survived by his wife, Fredericka, his daughter, Danielle, four brothers, one sister, one godson, and several nieces and nephews.

Andy Albin, 86, following a long illness, Dec. 27 in Woodland Hills, Calif. Albin was a vaudeville performer in the 1930s who, with his wife, Dolores, performed at such theaters as the Palace and the Winter Garden in New York. From 1958 to 1989, he was a TV and movie actor. He is survived by his wife. Donations in his

memory may be made to the Alzheimer's Assn. or the Motion Picture & Television Fund Foundation.

Sheila "K.C." Jones, 34, of accidental alcohol overdose, Dec. 29 in West Lawton, Okla. She was afternoon air personality at KLaw Lawton. She began her career in the early 1990s at KTLT-FM Wichita Falls, Texas. She moved to KYYI-FM Wichita Falls and then to KTCS Fort Smith, Ark., before joining KLaw in July 1993. She was one of three finalists for the 1994 Air Personality Of The Year Award given out by the Oklahoma Assn. of Broadcasters. She is survived by her fiancé, Wade Neal; her father, William, and stepmother, Sharon; her mother, Delores; her sister, Brenda Ray; and her grandparents.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18, "It's Not Just Print Anymore!," panel discussion presented by the Assn. of Independent Music Publishers, Ma Maison Sofitel, Los Angeles. 818-842-6257.

Jan. 18-20, Billboard Dance Music Summit, ANA Hotel, San Francisco, Calif. Melissa Subatch, 212-536-5018.

Jan. 21-23, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, New York NARAS A&R/Producers Luncheon, honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, the Supper Club, New York. Jon Marcus, 212-245-5440.

Jan. 24-27, ITA Information Superhighway Conference, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

Jan. 27-28, Third Annual Entertainment Networking Conference And Awards Luncheon, "Bridging The Gap Between The Information Superhighway And The Community: Entertainment, Technology, And The Future," presented by M.E.N.T.O.R. Network, U.C.L.A. Sunset Village, Westwood, Calif. 213-891-0131.

Jan. 30, American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, MIDEM Convention, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 11-14, 52nd National Religious Broadcasters Convention, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, Gavin Seminar, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, Urban Network Power-Jam, Riviera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 22-25, 37th Annual NARM Convention, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 27, NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett, Universal Hilton, Los Angeles. 310-392-3777.

### MARCH

March 1, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

March 13, Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 14-16, New Media Expo, featuring the

Second Annual Interactive Media And Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.

March 21-25, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

March 26, 12th Annual Event Marketing Conference—"Sponsorship Value: Getting, Measuring, and Increasing Yours," presented by International Events Group, Chicago Hilton and Towers, Chicago. 312-944-1727.

### APRIL

April 4, "The Business Of Entertainment: The Big Picture," co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.

April 20, Billie Awards, Supper Club, New York. 212-536-5018.

## GOOD WORKS

POSTER CHILDREN: Singer/writer Michael Bolton and artist Larry Rivers have joined the out-of-home ad network TDI in launching "Recognize Child Abuse," a social awareness campaign that will run on municipal buses in the U.S. and, for the first time, in the U.K. Rivers has developed a poster that depicts the meaning of the campaign's theme with colorful illustrations of serious faces, adults and children relating, and kids' crayon drawings. There are 40 markets in the U.S. alone to feature the campaign, funded by TDI, which has donated more than \$3.5 million in ad space for bus posters. Bolton is honorary chairman of the National Committee To Prevent Child Abuse. For more info, contact Susan Gibowicz, Jodie Kahn, or Herb Corbin at 212-682-6300.

MATSUSHITA'S GIFT TO Berkeley: Consumer electronics company Matsushita has presented the Berkeley College of Music with \$10,000 for the establishment of the Technics Endowed Scholarship Fund to benefit outstanding student pianists. Matsushita annually upgrades two Technics piano laboratories at the college with seven new digital pianos, enabling Berkeley to donate the surplus equipment to Boston public schools. Matsushita, parent of the Panasonic Technics line of electronics, recently donated 50 Panasonic CD stereo systems to Berkeley in honor of the college's 50th anniversary in 1995. For more info, contact Allen Bush at Berkeley at 617-266-1400, ext. 567, or Martha Whiteley at Technics at 201-348-7781.

THE LOCAL TOUCH: The Red



Clinton Joins Clinton. The Washington Area Music Assn. honors recording artist George Clinton, leader of Parliament Funkadelic, with an honorary membership and an Appreciation Award recognizing his musical contributions to Washington, D.C. Clinton joins President Bill Clinton as the only honorary members of WAMA. The ceremony took place at a reception honoring George Clinton at Foxtrappe Private Towne Club. Shown, from left, are Malcolm Alexander, publisher, Straight From The Street; Michael Schreiber, WAMA president; Charles Berrin, WAMA board member; George Clinton; and Michael Oberman, WAMA advisory board member.

Hot Organization donated more than \$40,000 to Los Angeles AIDS charities at a "Stolen Moments: Red Hot + Cool" party Jan. 10 at Martini. The third "No Alternative" album, featuring such bands as Soundgarden, Smashing Pumpkins, the Breeders, Pavement, Nirvana, and the Beastie Boys, raised more than \$1 million last year. The goal of the album was to raise funds for community-based AIDS-relief organizations. They include Los Angeles-based "Clean Needles Now," "Reach LA," and "Minority AIDS Project." For more info, contact Jody Miller or John Reilly at 212-532-4099.

STAYING WITH IT: The bands Xscape, Usher, and local talent Fabu headlined the Detroit Piston's 5th Annual Stay In School Celebration Jan. 9 at the Palace of Auburn Hills in Auburn, Mich. The groups, Pistons coach Don Chaney, and players salu-

ted 10,000 students who earned the chance to attend the celebration. The Detroit Stay In School, sponsored by Chrysler Corp. and First Of America Bank, encourages 6th-, 7th-, and 8th-grade students to improve their attendance. For more info, contact Rex K. Nelson or Romy Barrett at 810-377-8229.

TELETHON BENEFIT: Country artist Bryan White (Asylum Records) will be among recording personalities to appear in "Star-athon '95: A Weekend With The Stars," the national telethon fund-raiser for the United Cerebral Palsy Assn., running Jan. 21-22. White will sing his current single, "Look At Me Now," which he co-wrote for his self-titled Asylum album debut. Hosting the event from New York is Charlie Daniels. For more info, contact Wendy Shaffer Pearl at 615-292-7990.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Trilobyte, Virgin To Baffle With '11th Hour'

BY MARILYN A. GILLEN

NEW YORK—With more than 1.3 million copies sold to date, according to developer Trilobyte and publisher Virgin Interactive Entertainment, "The 7th Guest" certainly isn't broken.

But the folks at Trilobyte decided to fix its formula a little anyway for production of the highly anticipated three-CD sequel, "The 11th Hour," which is due in March and is described as less "horror-oriented" and more of a thriller than its predecessor.

Most significantly, the new title features full-screen video that is also full-motion (moving at a TV-quality 30 frames per second); consumers will need no additional hardware (such as an add-on MPEG board) to see the full-motion video, according to Trilobyte co-founder/CEO Rob Landeros. "The 7th Guest," in contrast, boasts partial-motion video (15 frames per second) that fills only a QuickTime window on the computer screen.

Further, the disc can be played with such high resolution on a single-speed CD-ROM drive, he says.

The advance was made possible through development of a proprietary compression technology that goes MPEG-1 one better and allows the game, which is 12 times larger than its predecessor, to fit onto two discs, Landeros says.

Sound compression also has been tweaked, he adds, allowing for inclusion of 16-bit stereo sound samples, as opposed to the previous 8-bit mono of the earlier title.

Although the music's sonic quality has changed, its creator has not. "The Fat Man" (aka George Alistair Sanger), who produced the score for "The 7th Guest," also worked on the music for its sequel. That soundtrack is being included as an audio-only disc in the "11th Hour" package, packed along with the two-CD game.

Matthew Costello, who wrote the story for "The 7th Guest," also returned for the sequel.

Trilobyte's resident filmmaker Dave Wheeler adapted the story into a screenplay and directed the production, which included a mixture of on-location and blue-screen filming with live actors, and computer-generated effects.

"One of the big differences between '7th Guest' and '11th Hour' is that '7th Guest' had the look and feel more of a theatrical presentation," says Kellyn Beeck, Trilobyte COO/VP of software development. "You saw everything from a one-camera perspective. But with Dave on board, and his film director's sensibility, he made this more into a true film, with cuts and different angles."

"I didn't know how to tell a story with just one shot," says Wheeler. "I just filmed it as I thought it should be filmed. It was only when I went back at looked at a lot of other CD-ROMs on the market that I realized I was doing something new for this medium."

Eighty percent of the production was filmed on location in Oregon, Wheeler says, using a cast of 18 actors drawn primarily from Eugene's rich Shakespearean talent pool.

Though it contains a full, feature-

length film within it, Landeros says "11th Hour" is not one of the new breed of "interactive films" currently filtering into the marketplace.

"We have integrated the story seamlessly into the game in a way we didn't necessarily do in '7th Hour,'" Landeros says. "But as opposed to so-called interactive movies, the point of it isn't to control the storyline with different 'branches.' Our movie doesn't branch until right down at the end, where there are several endings based on your decisions up to that point."

The movie segments serve more as "rewards" for solving various puzzles and as hints about the overall mystery of Stauf mansion, which the gamer must unravel.

"The puzzles are pure logic puzzles; they are pure in themselves, and the story is a great story," Landeros says. "We said, 'Let's not muddle that with lots of arbitrary user input just for the sake of interacting.'"

### 70 YEARS LATER

The new game picks up 70 years after the story of "7th Guest" and is once again set in the richly detailed Stauf mansion. The house was digitally "aged" 70 years for the sequel in painstaking graphic detail, giving it an eerie, decaying look and feel, Landeros says.

Gamers assume the first-person role of investigative reporter Carl Denning searching for his producer/lover, who has disappeared in Henry Stauf's hometown. Once inside the mansion, gamers navigate through the rooms by finding treasure-hunt items whose clues are given as complex riddles and by solving a series of puzzles.

Once a puzzle has been solved in a room, the "hot objects" inside it are un-



"The 11th Hour" features rich, 3D images, as shown above, as well as full-screen, full-motion video sequences.

locked, and gamers can pick them up and search for clues to the mystery of the missing woman. Picking up the right item results in a reward of a random filmclip from the movie related to the item. Picking up a razor, for instance, might result in seeing a snippet where a straight razor is held against someone's throat.

Once gamers have completed any of the five "modules" into which the film is divided, they are allowed to view the whole film module, in sequence, up to that point.

As anyone who has tried to solve "The 7th Guest" could guess, completion is no breeze. "I wrote the code for this one puzzle, and at the end I was concerned, because I wasn't sure if it was solveable," says software engineer Preston Moser, with something akin to a wicked laugh. He assures that it is—eventually.

Beeck says the title is likely to sate the large fan base already cultivated by "7th Guest" via the puzzles, as well as to draw in new admirers with its dramatic storyline and film-like production qualities. "You can't lose the gamers," he says. "But hopefully you can add a new audience that just wants to be entertained. We think we can entertain them."

### UP NEXT

Trilobyte already has several new titles in either the planning or development stages, Beeck says, and these will be published under the Trilobyte label, as opposed to Virgin Interactive Entertainment's banner.

These will represent a "branching out" not only in terms of target audience, but of genre as well, he says.

(Continued on next page)

## 'Mask' CD-ROM Leaps Into Crowded Fray

### Making-Of Project Just Part Of Movie's Offshoots

BY EILEEN FITZPATRICK

LOS ANGELES—New Line Home Video will enter the CD-ROM market with the release of "Behind The Mask," an interactive trip through the making of the Jim Carrey film.

The program will include full-screen video, an interactive screenplay, and a sound studio that allows viewers to manipulate the sound effects used in the film. New Line was expected to announce full details of the project at the Consumer Electronics Show earlier this month. A March release date is planned.

Developed by New York-based Crossover Technologies, "Behind The Mask" also features special-effects sequences created by Industrial Light And Magic, which worked on the film.

The title carries no suggested retail price and follows the release of "The Mask" video, due in stores Jan. 19 at \$19.98.

New Line director of retail marketing Louise Alaimo says the program is "a multimedia behind-the-scenes look at how the film was made." The title will be distributed by Turner Home Entertainment.

"We believe there is tremendous equity in film properties," says Turner executive VP of domestic home video Stuart Snyder. "And clearly the popularity of a film like 'The Mask' will drive CD-ROM sales."

"Behind The Mask" will be Turner's second shot at the CD-ROM market. The company distributed "The Pagemaster" last fall.

*"The program is a multimedia behind-the-scenes look at the film"*

Snyder says that while the publicity and promotion surrounding a film property influences retail buying decisions, the buzz is only half the journey.

"The biggest thing we learned from 'The Pagemaster' is how crowded the market is," he says. "Distribution, sales, and marketing are the same as home video, but in CD-ROM it's a building process."

Snyder compares the CD-ROM sell-

ing experience to breaking a record in the music business. "Consumers find CD-ROM product, which doesn't happen with home video," he says. "Because of the theatrical exposure, consumers already know about the video."

Although Snyder would not disclose sales figures for "The Pagemaster," he says sales in the top four computer software accounts are "very strong."

Marketing details on "Behind The Mask" are sketchy, Alaimo says, but they will include a consumer contest whose winner will be awarded a cameo appearance in "The Mask II."

The release will receive added exposure from a new Applause line of "Mask" toys. Consumers also will be able to order various "Mask" merchandise via a catalog featured on the CD-ROM, Alaimo says.

An animated CBS-TV series based on "The Mask" also debuts next fall.

Other program elements of the CD-ROM include interviews with Carrey and director Chuck Russell; the film's dailies; a segment called "Making The Scene," which allows viewers to see how a film evolves from its concept to the finished print; and work-in-progress storyboards from ILM.

## GT Interactive Leaves The Nest

GOODTIMES ENTERTAINMENT has decided its newest business unit is ready to go out on its own.

Joe Cayre, president of GoodTimes Entertainment and chairman of GT Interactive Software, says GT Interactive Software will be running independently from GoodTimes Entertainment in 1995.

He has named Ron Chaimowitz CEO/president of the newly independent company.

"The significant growth that GT Interactive Software has experienced, as well as the company's aggressive growth plan for the future, has prompted GoodTimes Entertainment's board of directors to take this important step in separating the two companies," says Cayre. The move marks the first time an entity of privately held GoodTimes has been able to run independently of the umbrella company.

Chaimowitz, formerly executive VP/GM of GTIS, was also a founder of that division. GTIS, which merchandises, markets, distributes, and publishes computer software titles, struck gold with its debut publishing outing, "Doom II," on CD-ROM. That title, developed by id Software, reportedly has shipped more than 500,000 copies since its launch last fall.

**SPEAKING OF GOING** out on one's own, Sony's new business unit Sony Computer Entertainment of America has officially set up shop in Foster City, Calif. The division, formed in May 1994 and devoted to Sony's forthcoming video game player the Sony PlayStation, is headed by Steve Race, who has been promoted to division president.

Sony also has established Sony Computer Entertainment Europe, which will be responsible for the European introduction of the PlayStation. Chris Deering, formerly executive VP of sister Sony company Columbia TriStar Home Video International, heads the unit as president.

In other PlayStation news, SCEA says nearly 100 U.S. third-party publishers and developers have signed licensing agreements to produce software for the new video game hardware system. Licensees include Acclaim, Virgin, LucasArts, Crystal Dynamics, and Electronic Arts.

In Japan, 290 licensees have signed development agreements, and more than 200 titles are already under development, according to SCEA.

The PlayStation was launched in Japan late last year; 19 software titles are currently available there.

**AMONG PUBLISHERS SIGNING** on to PlayStation is Acclaim, which already has several titles in development, including "Frank Thomas 'Big Hurt' Baseball," "Alien Trilogy," and "Batman Forever."

Acclaim, meanwhile, reported record revenues of \$161 million for its first quarter, which ended Nov. 30, 1994—a 26% increase over the same quarter last year. Net income was also a record at \$15.6 million, as compared with \$12.3 million in the same quarter

(Continued on next page)

## NEWS BRIEFS

(Continued from preceding page)

the prior year.

During Acclaim's first quarter, it shipped 15 titles, included the massive "Mortal Kombat II," which is reported to have generated more than \$50 million in retail revenues during its first week of sales.

In that quarter, Acclaim also struck up a novel partnership with cable communications company TCI to form a new company for the acquisition and licensing of rights to properties for distribution through interactive media. Other goals of the new joint-venture company include creation of games for broadband interactive networks and the promotion of a new standard broadband network game platform to be incorporated into advanced set-top boxes.

As part of the agreement, TCI will acquire 10% of Acclaim, and a TCI executive will join the Acclaim board of directors. The deal awaits final approval of Acclaim shareholders.

**NAVARRE CORP.** is also reporting record sales and earnings for the quarter and nine-month period ending Dec. 31, 1994—and laying some of the credit at the interactive doorstep.

Executive VP/CFO Charles Cheney says gross margin for the quarter was positively affected by the dramatic increase in CD-ROM sales. Navarre's new CD-ROM publishing entity—Digital Entertainment—released its first music CD-ROM, "Backstage With John Tesh," during the period, and Cheney says sales so far have "met expectations."

An aggressive consumer ad promotion for the title is slated to kick in later this month.

**THE INTERACTIVE DIGITAL** Software Assn. has added six new members to its roster. New on board are Capitol Multimedia, Digital Pictures, Disney Interactive, Fox Interactive, Merit Studios Inc., Mindscape, Spectrum Holobyte, and Universal Interactive Studios.

The IDSA was formed in April 1994 as an organization devoted to meeting the needs of the interactive entertainment industry. "The interactive entertainment industry is growing and evolving at dizzying speeds, and this group of new members underscores the fact that the IDSA is the voice of the wide array of companies which comprise this dynamic industry," says Doug Lowenstein, IDSA president.

**SANCTUARY WOODS IS** offering replacement discs of its new title "Radio Active: The Music Trivia Game Show" to any customers who are having trouble getting the disc up and running. The San Mateo, Calif.-based publisher says that a duplication problem may have resulted in some defective discs. It is also replacing all product on store shelves.

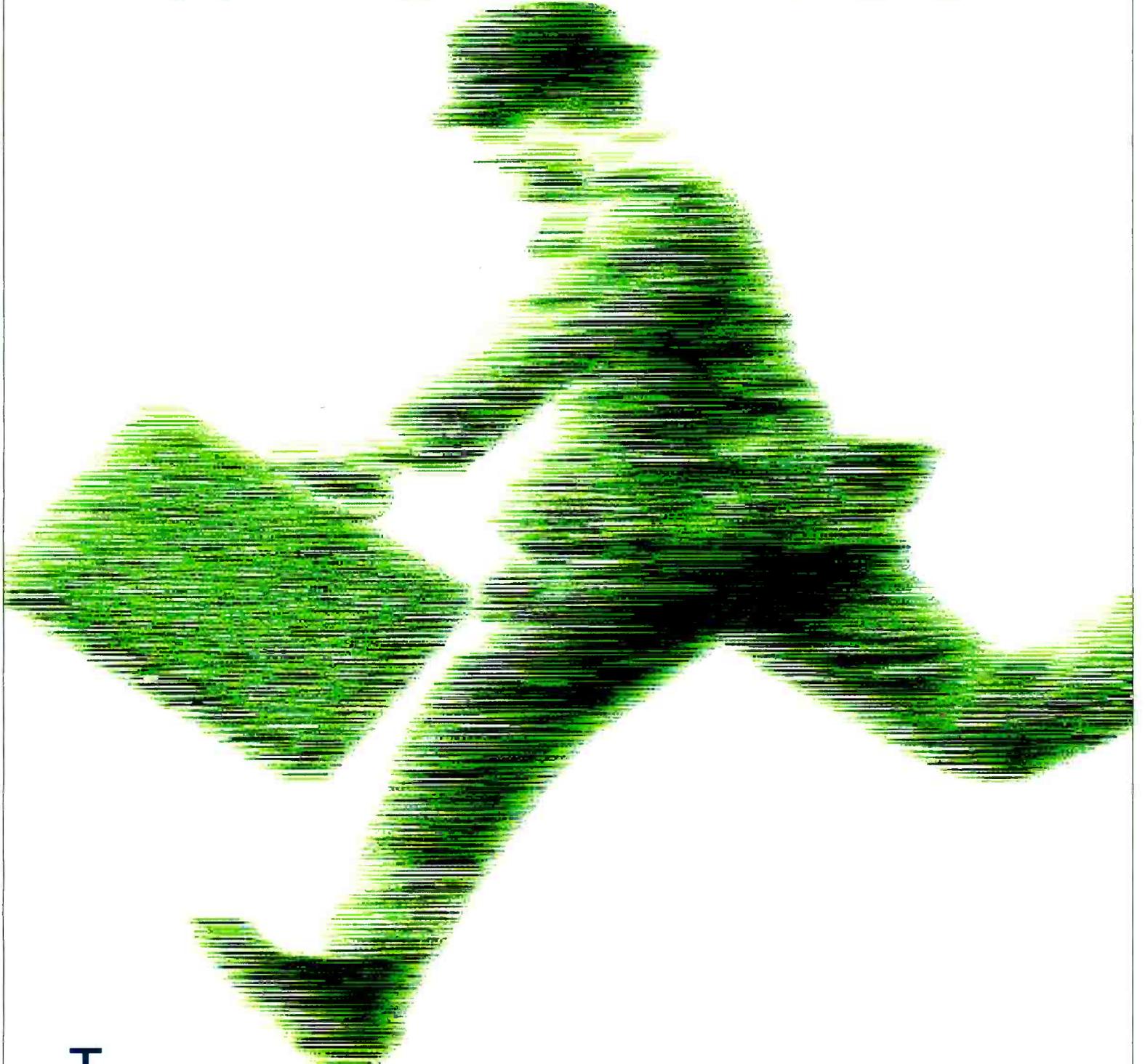
## '11th HOUR'

(Continued from preceding page)

"We've been in the horror and thriller areas, but we've got a comedy in the works, too, and a more lighthearted ghost story."

The comedy, a female perspective on "office politics," is in the casting stages, Wheeler says.

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## WEA's '94 Market Share Dips Slightly, But Still Top U.S. Distributor With 21.1%

### Indies Pick Up Second Place, Push Sony To 3rd

BY ED CHRISTMAN

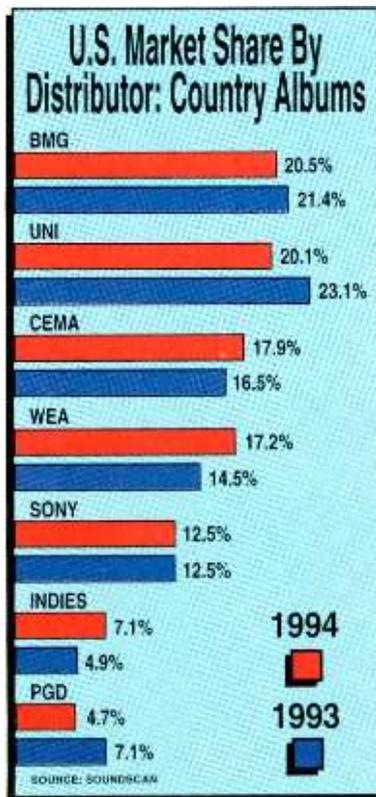
NEW YORK—Boosted by strong showings in alternative rock, hard rock, R&B, and country, WEA maintained its lead as the top U.S. music distributor during 1994.

The independent distribution sector made big news in '94, stripping the No. 2 spot in overall market share away from Sony Music Distribution. The indies collectively rode a market-share surge that began in 1992.

BMG Distribution, which was tied with PGD at No. 4 in the overall market tally, regained its No. 1 spot in country. WEA was the leader among R&B distributors.

The market-share standings are determined by SoundScan, which collects point-of-sale information on all formats and configurations sold at retail and rack accounts. Hartsdale, N.Y.-based SoundScan tracks retail sales at about 85% of the U.S. marketplace and then projects totals for the entire U.S. market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan exclusively for those gen-



res as reflected in Billboard's album charts.

WEA, the perennial leader in total market share, finished 1994 with 21.1%, down slightly from the 21.7% share it garnered the previous year. In 1992, WEA claimed 24% of the market.

WEA-distributed albums that achieved significant sales last year include Green Day's "Dookie," Stone Temple Pilots' "Purple," the self-titled debut by Candlebox, Snoop Doggy Dogg's "Doggy Style," John Michael Montgomery's "Kickin' It Up," R.E.M.'s "Monster," the self-titled debut by All-4-One, Eric Clapton's "From The Cradle," and the soundtrack from "The Crow."

The independent distribution sector collectively had a total market share of 16%, up from the 14.6% it achieved in 1993 and the 11.7% it had in 1992. Sony Music Distribution stumbled slightly last year to 15.2%, after coming in with a 17.3% share last year and 17.2% the year before.

The indie share received a big boost from the Disney label's soundtrack to "The Lion King," which moved nearly 5 million units and was the year's bestselling album, according

to SoundScan (see page 57).

Another of the year's top-sellers was "Smash" from Offspring on the Epitaph label, which sold nearly 3 million units. Also, the independent sector had strong showings in classical and rap albums.

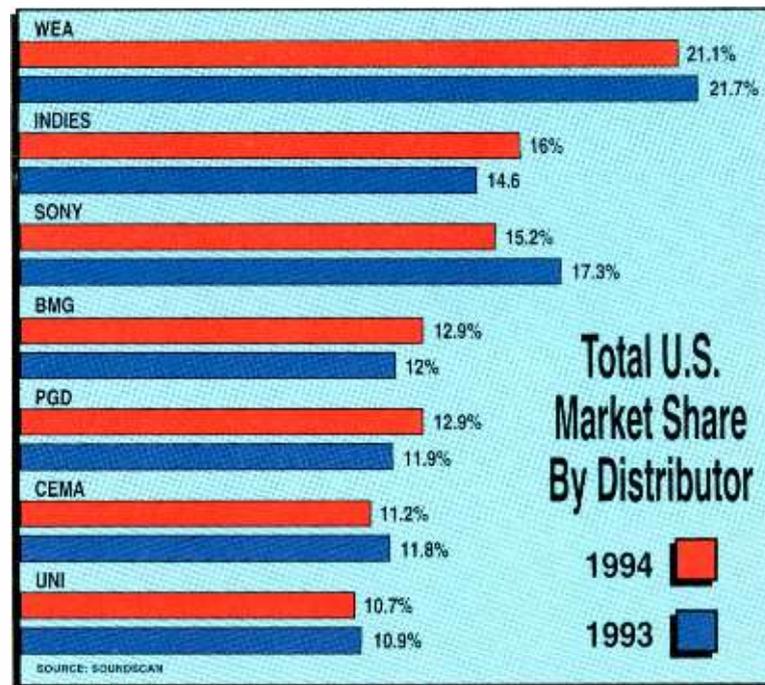
Sony may have slipped slightly last year, but it still had the clout to place five albums among the year's top 25 bestsellers: "Music Box" by Mariah Carey, "Vitalogy" by Pearl Jam, the "Forrest Gump" soundtrack, "The Division Bell" by Pink Floyd, and "The Colour Of My Love" by Celine Dion.

In 1994, BMG Distribution gained nearly a percentage point in market share, moving to 12.9% from last year's 12% share. That put BMG in a fourth-place tie with PGD, which jumped a full percentage point in market share for the year.

BMG-distributed albums by Ace of Base, Kenny G, Toni Braxton, R. Kelly, and Yanni were among the year's top 25 bestsellers; four PGD-distributed albums by Boyz II Men, Soundgarden, Warren G, and Salt-N-Pepa enjoyed a similar distinction.

Cema came in fifth with an 11.2% slice of the market, down slightly from 1993's showing of 11.8%. Uni also experienced a slight decline, finishing with 10.7% of the market.

In the country album sweepstakes, BMG and Uni swapped the top two spots in 1994. BMG was No. 1 with a 20.5% market share, which, ironically, was down from the 21.4% of the market it had last year. Uni managed a 20.1% piece of the pie, down three percentage



points from 1993.

Alan Jackson's "Who I Am" was BMG's best-selling country album, moving nearly 1.3 million units during the year, according to SoundScan. MCA, meanwhile, had a pair of million-sellers: Reba McEntire's "Read My Mind" and Vince Gill's "When Love Finds You."

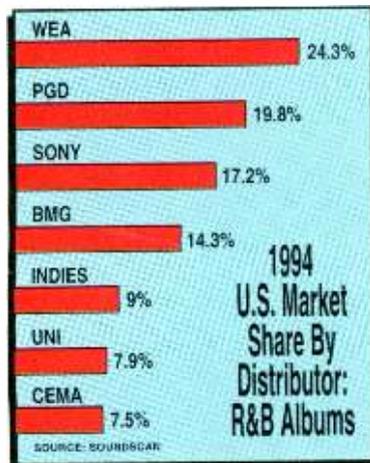
Cema increased its country share to 17.9% from 16.5%, to hold onto the No. 3 spot in that market. No. 4 WEA had the biggest gain in country album market share, jumping to a 17.2% share last year from 14.5% in 1993. Sony held at 12.5% and stayed in the fifth spot.

Country's indie sector climbed out of last place with its 7.1% share, up from

the 4.9% it had in '93, while PGD closed with a 4.7% share, which was down from 1993's 7.1%.

On the R&B side, WEA was the leader with a 24.3% share of the album market in 1994. The biggest portion of that was contributed by the Atlantic Group. Data on the R&B marketplace from previous years is not available because SoundScan only began tracking R&B album sales in the middle of 1993. Going forward, comparison data will be available for R&B albums when Billboard publishes market-share data every quarter.

PGD came in second with 19.8%, followed by Sony's 17.2%, BMG's 14.3%, the independent sector's 9%, Uni's 7.9%, and Cema's 7.5%.



## Disney, Celebs Top Grammy List

BY MOIRA McCORMICK

GRAMMY TIME: Hard to believe another Grammy season is already upon us. Didn't NARAS just hand out the statuettes a few months ago? No, it's been a whole year—and as far as the two children's categories are concerned, not much has changed.

The usual suspects—Disney and assorted celebrities—have been rounded up as nominees in both the music and spoken-word categories. At least this time an actual children's artist made the cut—the long-deserving Raffi, who remains today's best-known kids' performer. His characteristically winsome MCA album "Bananaphone" shares the nomination for best musical album with Walt Disney Records' stupendously successful soundtrack to "The Lion King"; Kenny Loggins' "Return To Pooh Corner" (Sony Wonder), another major success story this year; the superlative "Manhattan Transfer Meets Tubby The Tuba" (Summit); and "Little Sleepy Eyes" (JABA)



by Moira McCormick

by J. Aaron Brown, whose lullaby releases tend to be fixtures in this category.

As usual, the nominees are all over the map stylistically, but this year that's beside the point. None of them has a prayer of beating out the top-selling album of 1994, the septuple-platinum "The Lion King," which is a perfectly diverting soundtrack, particularly with its welcome elements of African and gospel music. Also, the track "I Just Can't Wait To Be Kind" is an irrepressible, delightful number in which child singer Jason Weaver comes off like a young Michael Jackson.

But as we've said before, a multi-million-selling soundtrack to a blockbuster movie is hardly fair

competition for any of the category's other offerings (none of which, for instance, is a soundtrack). It would be fitting if the recording academy could figure out some way to give the Disney soundtracks their due without pitting them year after year against stand-alone children's albums. It's probably too much to ask that the category some day include a kids' artist or two who isn't a moonlighting celeb. Raffi's nomination was long overdue.

In the category of best spoken-word album, the nominees are "The Lion King Read-Along" (Walt Disney Records), "Aladdin And The Magic Lamp" (BMG Kids), read by John Hurt; "The Creation," read by Amy Grant (BMG Kidz); "Johnny Applesseed," read by Garrison Keillor (Rabbit Ears); and "The Magic School Bus: Fun With Sound" (TW Kids), featuring performances by Lily Tomlin and Carol Channing.

Fine recordings all—but once again, it would be nice to see some nonmarquee-value names in there,

(Continued on next page)

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# Top Pop Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	3	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY 1 week at No. 1	7
2	19	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	189
3	6	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	189
4	8	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	187
5	1	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	70
6	26	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	180
7	16	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	190
8	18	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	189
9	13	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	192
10	11	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	181
11	23	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	141
12	10	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	95
13	17	<b>JOURNEY</b> ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	192
14	4	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	39
15	14	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	192
16	15	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	192
17	36	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	183
18	12	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	12
19	20	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	9
20	45	<b>REBA MCENTIRE</b> ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	17
21	22	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	178
22	31	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	168
23	7	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	120
24	29	<b>EAGLES</b> ▲ <sup>3</sup> ELEKTRA 60205 (10.98/15.98)	GREATEST HITS VOL. 2	187
25	25	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	175
26	30	<b>CREEDEnce CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	97
27	—	<b>ELVIS PRESLEY</b> ▲ RCA 5196 (7.98/11.98)	GOLDEN RECORDS	28
28	2	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	35
29	24	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	19
30	—	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	159
31	5	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	35
32	35	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	168
33	40	<b>BILLY JOEL</b> ▲ <sup>6</sup> COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	191
34	38	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	69
35	33	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	169
36	34	<b>GRATEFUL DEAD</b> ▲ <sup>2</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	91
37	43	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	160
38	46	<b>CHICAGO</b> ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	172
39	9	<b>BOYZ II MEN</b> ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	10
40	—	<b>FOREIGNER</b> ▲ <sup>3</sup> ATLANTIC 80999 (7.98/11.98)	RECORDS	38
41	—	<b>RIGHTEOUS BROTHERS</b> ▲ CURB 77381 (6.98/9.98)	BEST OF THE RIGHTEOUS BROTHERS	124
42	—	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	146
43	—	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	42
44	—	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	14
45	—	<b>HANK WILLIAMS, JR.</b> CURB 77638/AG (6.98/9.98)	GREATEST HITS, VOL. 1	1
46	—	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	92
47	—	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	33
48	—	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 38795 (7.98 EQ/11.98)	A DECADE OF HITS	66
49	—	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	8
50	—	<b>MARIAH CAREY</b> ▲ <sup>8</sup> COLUMBIA 45202* (10.98 EQ/16.98)	MARIAH CAREY	23

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.

## CHILD'S PLAY

(Continued from preceding page)

names of people whose life's work is children's spoken word. Storyteller **Jim Weiss**, for instance, who has an impressive series of recordings on his own Greathall Recordings, is a master at his craft, and he released a terrific version of "The Jungle Book" this year. Then there was a superb book/tape package, "Tajar Tales" (Classic Works), quaint and charming stories almost a century old, read by Whittier College music professor **Stephen Gothold**, who also composed the sparkling bluegrass score. And there were many more excellent spoken-word recordings released in '94, whose creators unfortunately could not benefit from already existing fame.

In recent years, NARAS has been working to overcome the longtime image of the Grammy Awards as a measure of financial rather than artistic success. But the academy still has far to go in the children's categories, where only the biggest-selling, biggest-name titles have a chance of being nominated.

**KIDBITS:** Speaking of richly deserving if not-yet-renowned kids' artists, **Lou Del Bianco**, whose "When I Was A Kid" is one of the most unique children's albums ever, has finally made "Kid" available on CD (Lou Del Bianco, Port Chester, N.Y.)... Sony Wonder and Epic have released an all-star dancehall album, "Positively Reggae: An All Family Musical Celebration," featuring tracks from **Shabba Ranks**, **Shaggy**, **Patra**, and others... **Denise Lifeson**, the prolific composer/singer behind the adorable "Club Baby" series, now has four English-language albums and their Spanish counterparts to her credit. All are aimed at the highchair crowd and are available from Club Baby, Forest Hills, N.Y.

Speaking of early-childhood music—and talk about prolific—the ever-productive **Bobby Susser** has won a "best recording" award from the Early Childhood News for his "We Are Better Together" (New Hope Records, Great Neck, N.Y.)... The sound of top 40 dance radio, though certainly not the content, drives "Hip-Hop Kid Pop," the latest release from the self-esteem-building Bright Ideas Productions, Westlake Village, Calif.

Radio AAHS picked six tracks to air from the **Animal Band**'s newest release, "The Animal Band Unaged" (Family Entertainment Co., Mount Juliet, Tenn.)... Folk artist **Tonja Everts Weimer**'s "Space Songs For Children" has won a pair of awards from the Institute For Childhood Resources... Chicagoan **Steve Rashid**'s new album "Fidgety Feet" offers jazz and Dixieland for kids. It's from Woodside Ave. Music Productions, Evanston, Ill.

## TO OUR READERS

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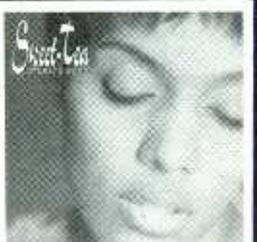
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## HMV In The Hall Of Fame; Shaky Nos. For Musicland

WHEN THE ROCK And Roll Hall Of Fame And Museum opens on—if all goes according to plan—Labor Day this year, it will also have a rock'n'roll record store on site. HMV, based in Stamford, Conn., will build an 8,000-square-foot store that will occupy most of the ground floor of the pyramid-shaped glass and steel structure, designed by noted architect I.M. Pei, which is in the process of being built on the shore of Lake Erie in Cleveland.

With most of the complex's attractions below ground, the store will see a steady stream of traffic as visitors enter and leave the building. Other operations sharing the above-ground space with HMV will be a restaurant and a space that will house the plaques for inductees, according to Peter Luckhurst, president of HMV U.S.A.

"What we are putting in there will use the same character and vocabulary in the exhibition hall," Luckhurst says. "We will set it up to become part of an exhibition so that whatever is going on in the museum will be reflected in the store."

So if the museum has an area devoted to early rock'n'roll influences, so will the store, he says. "We want the merchandise to have some resemblance to what you just saw in the museum."

In addition to music, the store will carry music video and possibly rock'n'roll-based movies, he says. "Also, there will be Rock And Roll Hall Of Fame merchandise, and we will be selling that, too."

The store's special design had to be approved by Pei, Luckhurst says, without revealing any of the deal's economics. "They wanted to put a good record store into the museum, and they wanted to cover some of the [complex's] operating costs, too, and that's what we are going to do," he says. "The profit from the store will be shared with the Rock And Roll Hall Of Fame And Museum."

While the complex is scheduled to open on Sept. 4, the latest round of inductees were ushered into the Hall Of Fame Jan. 12.

By the time the Hall Of Fame opens, the HMV store should be the 15th store the chain will have opened in the U.S. After coming to the U.S. in 1989, HMV got off to a slow start growth-wise, but that began to pick up last year when executives here apparently got the go-ahead to rock'n'roll.

Currently, the chain has seven stores, including a recently opened 10,000-square-foot mall store in Lennox Square in Atlanta and a 12,000-square-foot store in the Georgetown area of Washington, D.C., which opened last week. The chain will open two new stores in Manhattan by the spring, one in Herald Square and the other on Fifth Avenue and 47th Street.

THE MUSICLAND GROUP stock continues to take a battering with the release of preliminary fourth-quarter results. The company's unaudited numbers show that the chain had a 7.4% comparable store increase in the fourth quarter, a very strong showing considering how other large music chains performed during the holiday selling season. Unfortunately, its move to promotional pricing in mall stores pulled earnings way down below analysts' estimates. For the quarter, the company's earnings per share will probably be about 70-75 cents per share, which is considerably less than Wall Street's consensus of earnings of \$1.10 per share.

For the year, the chain expects to have earnings of 50-55 cents

per share, after \$3 million is charged against earnings for facilities closings.

After the announcement, the stock closed at \$7.75, down from \$9.50. Since De-

ember 1993, the company's market capitalization has dropped from \$714 million, when the stock was trading for close to \$20.75, to about \$270 million, based on current share prices, a loss of about \$444 million, according to Paine Webber analyst Craig Bibb.

For the year, Musicland's preliminary numbers show that the chain will have total sales of about \$1.48 billion, which is a 25.1% increase over the previous year's total of \$1.2 billion. Comparable store sales averaged a 4.5% increase.

The company's On Cue and Media Play stores are the strongest performers, showing a 40.9% comparable increase in the fourth quarter and a 33.1% increase for the year. Total sales for the year were \$248 million. The mall stores, including the Suncoast chain, showed a 9% total increase and a 3.1% increase in comp-store sales. Total sales were \$1.2 million.

Coinciding with these numbers, the company has restructured responsibilities among some of its officers. Paula Connerney, previously senior VP of music stores for the Western division, now is divisional senior VP of stores, with responsibility for the entire music stores chain. Also, in the music stores division, Brad Tait, previously VP of the eastern division, has been named VP merchandising, with responsibility for marketing, store design, and new product development, while Rick Casari, VP of merchandising planning, has been named VP of operations. All three report to Keith Benson, president of the music stores division. Meanwhile, Mary Jane Nagel, VP of merchandising for the music stores, has moved over to Media Play to become divisional VP of inventory/operations support, reporting to that division's president, Larry Gaines.

ON THE MOVE: Alan Shapiro, VP of national sales at WEA, has been named GM at Giant Nashville.



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# BEST-SELLING RECORDS OF 1994

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



### 'The Lion King' Roars As '94's 4.9M Top-Seller

### Fewer Singles Top Half-Million Mark

NEW YORK—Sixty-nine albums each sold more than a million units last year, up slightly from the 64 titles that achieved that sales milestone in 1993. "The Lion King" soundtrack on Disney Records was the best-selling album last year, slightly beating out Ace Of Base's "The Sign," which held the cumulative sales top spot for most of 1994. "The Lion King" sold about 4.93 million, while the Arista act closed at 4.91 million.

In looking at multimillion sellers, 24 albums sold more than 2 million copies in 1994, up from the 18 titles that reached or went beyond that plateau in 1993.

Meanwhile, the number of singles selling more than 500,000 in 1994 dropped dramatically to 40 last year, down from the 58 singles that achieved that total in 1993. In another backslide, only seven singles sold more than 1 million last year, while 15 accomplished that feat in 1993.

One possible reason for the decrease in the number of singles that went over the 500,000 plateau is the configuration shift. Last year, cassette album sales declined 8.8%, while CD albums increased 21% (See story, page 1).

The best-selling single last year was Boyz II Men's "I'll Make Love To You," which sold about 1.6 million units.

The list of the best-selling singles and albums on this page is based on rounded sales projections, supplied by SoundScan. The information in Best-Selling Records Of 1994 differs from the 1994 year-end sales charts in Billboard's Dec. 24 issue due to the difference in time periods used to compile the information. The list in this issue includes sales data from Jan. 3, 1994-Jan. 1, 1995, while the Billboard year-end charts use a December-November chart year in order to prepare all charts in time for usage by the record and radio industry during the year-end holiday period.

The album list contains all albums that sold 1 million or more copies during 1994, while the singles list contains those that sold more than 500,000 units. Unit sales are rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally with maxi-singles and multi-album sets counted as individual units.

For singles and albums released before 1994, the totals shown reflect sales from only 1994 and do not include any rung up prior to last year.

## Albums (Over 1 Million)

TITLE—Artist—Label/Distributing Label	Units Sold
THE LION KING—Soundtrack—Walt Disney	4,900,000
THE SIGN—Ace Of Base—Arista	4,900,000
II—Boyz II Men—Motown	4,300,000
AUGUST & EVERYTHING AFTER—Counting Crows—DGC/Geffen	3,800,000
DOOKIE—Green Day—Reprise/Warner Bros.	3,400,000
NOT A MOMENT TOO SOON—Tim McGraw—Curb	3,200,000
PURPLE—Stone Temple Pilots—Atlantic/AG	3,100,000
MIRACLES: THE HOLIDAY ALBUM—Kenny G—Arista	3,000,000
SMASH—Offspring—Epitaph	2,900,000
MUSIC BOX—Mariah Carey—Columbia	2,700,000
VITALOGY—Pearl Jam—Epic	2,600,000
TONI BRAXTON—Toni Braxton—LaFace	2,500,000
SUPERUNKNOWN—Soundgarden—A&M	2,500,000
HELL FREEZES OVER—Eagles—Geffen	2,400,000
CANDLEBOX—Candlebox—Maverick/Sire/Warner Bros.	2,400,000
FORREST GUMP—Soundtrack—Epic Soundtrax/Epic	2,400,000
12 PLAY—R. Kelly—Jive	2,300,000
THE DIVISION BELL—Pink Floyd—Columbia	2,300,000
CHANT—Benedictine Monks Of Santo Domingo De Silos—Angel	2,200,000
COLOUR OF MY LOVE—Celine Dion—550 Music/Epic	2,100,000
REGULATE...G FUNK ERA—Warren G—Violator/RAL/Island	2,100,000
DOGGY STYLE—Snoop Doggy Dogg—Death Row/Interscope/AG	2,000,000
LIVE AT THE ACROPOLIS—Yanni—Private Music	2,000,000
VERY NECESSARY—Salt-N-Pepa—Next Plateau/London/Island	2,000,000
THE HITS—Garth Brooks—Liberty	1,900,000
KICKIN' IT UP—John Michael Montgomery—Atlantic/AG	1,900,000
SIAMESE DREAM—Smashing Pumpkins—Virgin	1,900,000
MTV UNPLUGGED IN NEW YORK—Nirvana—DGC/Geffen	1,900,000
MONSTER—R.E.M.—Warner Bros.	1,900,000
ABOVE THE RIM—Soundtrack—Death Row/Interscope/AG	1,900,000
MERRY CHRISTMAS—Mariah Carey—Columbia	1,900,000
ALL-4-ONE—All-4-One—Blitz/Atlantic/AG	1,800,000
YES I AM—Melissa Etheridge—Island	1,700,000
GREATEST HITS—Tom Petty & The Heartbreakers—MCA	1,700,000
TUESDAY NIGHT MUSIC CLUB—Sheryl Crow—A&M	1,700,000
FROM THE CRADLE—Eric Clapton—Duck/Reprise/Warner Bros.	1,700,000
REALITY BITES—Soundtrack—RCA	1,600,000
JANET—Janet Jackson—Virgin	1,600,000
GET A GRIP—Aerosmith—Geffen	1,600,000
THE CROW—Soundtrack—Interscope/Atlantic/AG	1,500,000
THE CROSS OF CHANGES—Enigma—Virgin	1,500,000
THE BODYGUARD—Soundtrack—Arista	1,500,000
VOODOO LOUNGE—Rolling Stones—Virgin	1,500,000
MURDER WAS THE CASE—Soundtrack—Death Row/Interscope/AG	1,400,000
THE DOWNWARD SPIRAL—Nine Inch Nails Nothing/TVT-Interscope/Atlantic	1,400,000
JAR OF FLIES (EP)—Alice In Chains—Columbia	1,400,000
VS.—Pearl Jam—Epic	1,400,000
GOD SHUFFLED HIS FEET—Crash Test Dummies—Arista	1,400,000
NO NEED TO ARGUE—The Cranberries—Island	1,400,000
READ MY MIND—Reba McEntire—MCA	1,300,000
LONGING IN THEIR HEARTS—Bonnie Raitt—Capitol	1,300,000
BAT OUT OF HELL II: BACK INTO HELL—Meat Loaf—MCA	1,300,000
WHO I AM—Alan Jackson—Arista	1,300,000
RHYTHM OF LOVE—Anita Baker—Elektra	1,300,000
ONE THING—Michael Bolton—Columbia	1,300,000
DIARY OF A MAD BAND—Jodeci—MCA	1,200,000

IN UTERO—Nirvana—DGC/Geffen	1,200,000
SO FAR SO GOOD—Bryan Adams—A&M	1,200,000
WILDFLOWERS—Tom Petty—Warner Bros.	1,200,000
ILL COMMUNICATION—Beastie Boys—Capitol	1,200,000
BIG ONES—Aerosmith—Geffen	1,200,000
BREATHLESS—Kenny G—Arista	1,100,000
I'M READY—Tevin Campbell—Qwest/Warner Bros.	1,100,000
WHEN LOVE FINDS YOU—Vince Gill—MCA	1,100,000
NEW MISERABLE EXPERIENCE—Gin Blossoms—A&M	1,100,000
IN PIECES—Garth Brooks—Liberty	1,100,000
HINTS, ALLEGATIONS & THINGS LEFT UNSAID—Collective Soul Atlantic/AG	1,100,000
CREEPIN ON AH COME UP (EP)—Bone Thugs-N-Harmony Ruthless/Relativity	1,000,000
LIVE AT THE BBC—The Beatles—Apple/Capitol	1,000,000

## Singles (Over 500,000)

TITLE—Artist—Label/Distributing Label	Units Sold
I'LL MAKE LOVE TO YOU—Boyz II Men—Motown	1,600,000
I SWEAR—All-4-One—Blitz/Atlantic/AG	1,500,000
BUMP 'N' GRIND—R. Kelly—Jive	1,200,000
THE SIGN—Ace Of Base—Arista	1,100,000
TOOTSEE ROLL—69 Boyz—Rip-It	1,000,000
FANTASTIC VOYAGE—Coolio—Tommy Boy	1,000,000
REGULATE—Warren G & Nate Dogg—Death Row/Interscope/AG	1,000,000
THE POWER OF LOVE—Celine Dion—550 Music	900,000
STAY (I MISSED YOU)—Lisa Loeb & Nine Stories—RCA	900,000
HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia	900,000
FUNKDAFIED—Da Brat—So So Def/Chaos	800,000
WHATTA MAN—Salt-N-Pepa Featuring En Vogue Next Plateau/London/Island	800,000
BACK & FORTH—Aaliyah—Blackground/Jive	700,000
MMM MMM MMM MMM—Crash Test Dummies—Arista	700,000
STROKE YOU UP—Changing Faces—Spoiled Rotten/Bigbeat/AG	700,000
WHOOPI! (THERE IT IS)—Tag Team—Life/Bellmark	700,000
ALWAYS—Bon Jovi—Mercury	700,000
NEVER LIE—Immature—MCA	700,000
ANOTHER NIGHT—Real McCoy—Arista	700,000
DON'T TAKE THE GIRL—Tim McGraw—Curb	700,000
THE MOST BEAUTIFUL GIRL IN THE WORLD——NPG/Bellmark	700,000
GIN & JUICE—Snoop Doggy Dogg—Death Row/Interscope/AG	700,000
WITHOUT YOU/NEVER FORGET YOU—Mariah Carey—Columbia	600,000
DUNKIE BUTT (PLEASE PLEASE PLEASE)—12 Gauge—Street Life/Scotti Bros.	600,000
CREEP—TLC—La Face/Arista	600,000
FLAVA IN YA EAR—Craig Mack—Bad Boy/Arista	600,000
SO MUCH IN LOVE—All-4-One—Blitz/Atlantic/AG	600,000
INDIAN OUTLAW—Tim McGraw—Curb	600,000
I WANNA BE DOWN—Brandy—Atlantic/AG	600,000
ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M	600,000
LOSER—Beck—DGC/Geffen	600,000
CAN YOU FEEL THE LOVE TONIGHT—Elton John—Hollywood	600,000
THIS D.J.—Warren G—Violator/RAL/Island	600,000
WILD NIGHT—John Mellencamp With Me'Shell Ndegeocello—Mercury	500,000
ON BENDED KNEE—Boyz II Men—Motown	500,000
RETURN TO INNOCENCE—Enigma—Virgin	500,000
DON'T TURN AROUND—Ace Of Base—Arista	500,000
CANTALOOOP (FLIP FANTASIA)—US3—Blue Note/Capitol	500,000
I'LL REMEMBER—Madonna—Maverick/Sire/Warner Bros.	500,000
ANY TIME, ANY PLACE—Janet Jackson—Virgin	500,000

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ZZ TOP

**One Foot In The Blues**  
PRODUCER: Bill Ham  
Warner Bros. 45815

Worthy compilation traces Texas trio's blues roots with tracks from 1972-90. Though the band's imitation of its Delta heroes may pale on the songwriting end, Billy Gibbons' guitar tones are as big as the Lone Star state and suffuse the album with a true blue spirit. Bypass the more obvious boogie for the sad, slow burn of the early "Sure Got Cold After The Rain Fell" and latter-day "2000 Blues," or the just-swallowed-the-worm surrealism of "Heaven, Hell Or Houston."

### VARIOUS ARTISTS

**Original Motion Picture Soundtrack: Dumb And Dumber**  
EXECUTIVE PRODUCER: Ron Fair  
RCA 66523

RCA's unofficial sequel to "Reality Bites" is an equally eclectic melange of youth-oriented alternative rock from proven players (Butthole Surfers, Green Jelly, the Proclaimers), oddball covers (the Crash Test Dummies doing XTC's "Ballad Of Peter Pumpkinhead," with the group's Ellen Reid on vocals), remixes of earlier hits (Primitives' "Crash"), and entries by promising new talent (Deadeye Dick, Echobelly, Gigolo Aunts, the Lupins, Pete Droge, the Sons). Other standouts include Willi One Blood's "Whiney," an ultra-catchy dancehall cut. In all, a distillation of talent from a spectrum of genres with a high hipness factor.

### ORIGINAL SOUNDTRACK

**Hunters, The World Of Predators And Prey**  
PRODUCERS: The Residents  
Milan 35701

Soundtrack to the current Discovery Channel TV series features music written and performed by enigmatic band the Residents, who have been in the spotlight of late because of their innovative work in CD-ROMs. Like the show's subject matter, the instrumental music here has a potent predatory feel, as if to slink around dark corners of the mind. "The Deadly Game," pumping with drum beats and synth explosions, seethes with the atmosphere of the wild—beautiful and deadly.

## R & B

### BROWNSTONE

**From The Bottom Up**  
PRODUCERS: Various  
MJJ Music/Epic 57827

Straightforward production and heartfelt vocals drive the first R&B release from pop star Michael Jackson's record label. Don't look for gimmicks or the finger of the gloved one here. This set stands on its own, with the trio of female artists expressing themselves on such flavorful tracks as the enchantingly serene "Sometime's Dancin'," the soulful rendition of the Eagles classic "I Can't Tell You Why," the inspirational "Don't Cry For Me," and the hip-hop/G-funk-influenced "Pass The Lovin'." Multiple producers give this album an eclectically appealing assortment of interesting tracks, sans the hodgepodge factor.

## RAP

### BLACKSHEEP

**Non-Fiction**  
PRODUCERS: Black Sheep  
Mercury 522 685

Crew debuted over two years ago with "A Wolf In Sheep's Clothing," which sold gold. Cuts from that set have maintained on rap and urban radio, so the group hasn't been forgotten. The tone of the new album is a bit more ghetto-ruff and serious than the last. Mista Launge (pronounced Long) is no longer just building sound towers; he's now rapping smoothly alongside his partner

## SPOTLIGHT



### VARIOUS ARTISTS

**Original Motion Picture Soundtrack: Demon Knight**  
EXECUTIVE PRODUCER: Andrew Leary  
Atlantic 82725

The best of hard-core metal—and a representation of its hip-hop counterpart—make up this soundtrack to the film version of the "Tales From The Crypt" series. From Rollins Band's incisive "Fall Guy" to revved-up speed-metal cuts by Sepultura and Biohazard ("Policia" and "Beaten," respectively) to Gravediggaz's dramatic "1-800-Suicide," the collection reflects the gloomy side of the teen experience. Other cuts that are bound to register with the angst-ridden include Pantera's "Cemetery Gates" and Machine Head's "My Misery," which double as the film's theme songs.

Dres. The textures they roll over range from the Bronx minimalism of "We Boys" to the sweetly stirring soul of "BBS."

### SAGAT

**My Poem Is . . . The World According To Sagat**  
PRODUCER: Jump "Chico" Slamm  
Maxi 5001

Artist made a splash with the spoken-word "Fuk Dat" last year. The amusing and exhilarating track appears here, in original and remixed versions, though it's supported by homemade-sounding tracks that seem thin, both texturally and textwise. The flowing, laid-back "Gotcha Runnin'" featuring Shinehead, and "Lovestuff" should appeal to acid-jazz heads.

## JAZZ

### GONZALO RUBALCABA

**Diz**  
PRODUCER: Gonzalo Rubalcaba  
Blue Note 30490

Cuban piano phenomenon Gonzalo Rubalcaba proves that his stellar reputation is quite deserved with this engaging traditional trio set of reworked bebop classics. Rubalcaba's cutting, edgy playing reshapes several themes by the late trumpet legend to whom the album is dedicated, including an enjoyably disjointed version of "A Night In Tunisia" and a "Woody 'N' You" full of unexpected accents and swinging jolts. The set also includes a lovely, zero-tempoed take on "I Remember Clifford" and a ringing rendition of Parker's "Ah-Leu-Cha" that turns into a furious extended workout.

### EITHER/ORCHESTRA

**The Brunt**  
PRODUCER: Russ Gershon  
Accurate 3262

Newest set from this Boston-based 10-piece jazz unit is typically lively and engaging, with an accent on the blues—judging by the smartly swinging title track, the rollicking vamp of "Permit Blues," and a playful take on Duke Ellington's "Blues For New Orleans." The midtempo "Pas De Trois" is a percolating, tense original, and Mal

## SPOTLIGHT



### THE CHIEFTAINS

**The Long Black Veil**  
PRODUCERS: Paddy Moloney with Chris Kimsey and Ry Cooder  
RCA Victor 9026-62702

The Chieftains—favorites among the Celtic/world music sets and masters at marrying that world to other genres—have struck what may turn out to be the ultimate coup with this star-studded collection of traditional Irish tunes and other popular fare. Collaborating with the likes of Mick Jagger (with and without the Rolling Stones), Sinéad O'Connor, Ry Cooder, Van Morrison, Sting, Mark Knopfler, Marianne Faithfull, and Tom Jones, the six Chieftains spin out tunes ranging from the title cut, Morrison staple "Have I Told You Lately," and "The Tennessee Waltz," which was recorded at the home of the late Frank Zappa. Sure to fire up the world music chart, the album also promises to make waves at adult-oriented radio outlets and Celtic programs. There's even potential for album rock and AC action, thanks to the presence of Morrison and the Stones.

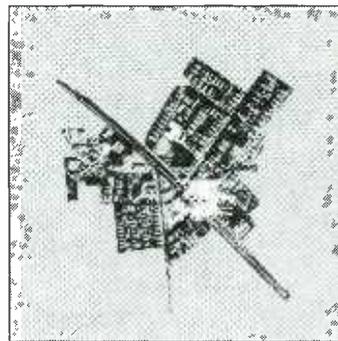
Waldron's "Hard Talk" provides a lurching framework for some rather "free" playing. This time, the E/O's unexpected pop cover is a mournful, soulful take on Bob Dylan's "Lay Lady Lay."

### ★ JOHN COATES JR.

**Piano . . . Forte!**  
PRODUCER: Eric Doney  
Pacific St. 0021

Jazz pianist extraordinaire Coates, who usually hangs his hat in Eastern Pennsylvania's Delaware Water Gap, has dodged the national limelight but has gained many admirers during his residency at the Gap's Deer Head Inn,

## SPOTLIGHT



### VARIOUS ARTISTS

**This Is Fort Apache**  
PRODUCERS: Various  
MCA 11179

The first release under the new partnership between Boston alternative rock workshop Fort Apache and MCA Records is this compilation of music recorded there over the years under the stewardship of such producer/engineers as Paul Q. Kolderie, Sean Slade, Lou Giordano, and Gary Smith. The musical talent is as impressive as that of the guys behind the board: Dinosaur Jr., Belly, Lemonheads, Buffalo Tom, Throwing Muses, Sebadoh, Juliana Hatfield, Radiohead, Come, and Billy Bragg, who's a silent partner at the studio. Many of the cuts come from pre-existing releases, but others are previously unreleased, and still others—like Bragg's "Sulk" and Hatfield's "Here Comes The Pain"—are B-sides. A welcome salute to one of the nation's most dynamic recording facilities, just as it prepares to enter a new phase in its life.

including Keith Jarrett and Phil Woods. This beautifully recorded, long-awaited solo piano offering (his earlier albums are hard to find) is chocked with treasures. Among the gems: the Sonny Rollins tune "Airegin," which Coates begins as a ballad and percolates into a jaw-dropper of elegant invention. Contact: 800-742-6023.

## NEW AGE

### BILLY JOE WALKER

**Life Is Good**  
PRODUCER: Billy Joe Walker Jr  
Liberty 27879

This is a workmanlike, but generic—

## VITAL REISSUES™

### THE TURTLES

**It Ain't Me Babe; You Baby; Happy Together; Present The Battle Of The Bands**  
REISSUE PRODUCER: Bob Irwin  
Sundazed 6035, 6036, 6037, 6038

Reissue set mines the deceptively eclectic Los Angeles pop/rock ensemble's most prolific period, from '65 to '68, when it released its biggest hit ("Happy Together") and some of its most adventurous material. Sweetened with bonus tracks not available on the original LPs, these four titles appear for the first time on CD in the U.S., filling a huge void in the digital archive. Sound quality is superb, as is the annotation by Harold Bronson, which provides uncanny insight into the band's place in the pop canon. Album art closely adheres to the original LP sleeves, giving Turtles fans a shot of nostalgia and a reason to rush to their local store.

### THE MONKEES

**The Monkees; The Birds, The Bees & The Monkees; Changes; More Of The Monkees; Head; The Monkees Present; Headquarters; Pisces, Aquarius, Capricorn & Jones Ltd.; Instant Replay**  
COMPILATION PRODUCERS: Andrew Sandoval & Bill Inglot  
Rhino 71790-71798

Released in three batches of three—starting last fall and culminating Jan. 24—reissue binge covers the made-for-TV stars' entire music catalog, from their No. 1 self-titled debut to their swan song, "Changes." Along the way, of course, are such deeply embedded classics as "I'm A Believer," "Daydream Believer," and "Last Train To Clarksville," plus—thanks to Rhino's efforts—previously unreleased bonus material. Also of note is the label's acquisition of the rights to the Monkees' TV series, the video release of which is certain to bolster sales of the audio package.

sounding album by the veteran guitarist. The easygoing, folk-inflected playing that highlighted his earlier albums is all but consumed in lite-jazz arrangements. With a host of session players, including saxophonist Brandon Fields, percussionist Luis Conte, and keyboardists Brian Mann and John Barlow Jarvis, album has all the notes combed in the right place, with no muss and no fuss in this mix of uptempo toe-tappers and a pair of slow ballads.

## WORLD MUSIC

### RABIH ABOU-KHALIL

**The Sultan's Picnic**  
PRODUCER: Rabih Abou-Khalil  
Enja 8078

Aided by a cast of jazz notables—Kenny Wheeler, Charlie Mariano, Steve Swallow among them—as well as stellar instrumentalists from other idioms, master oud player and composer Rabih Abou-Khalil turns in another impassioned fusion of Western and Arabic improvisational forms. Very much a piece with his last jazz-influenced outing—"The Blue Camel," which featured many of the same players—this album erases boundaries to create a beautiful new music.

## COUNTRY

### WADE HAYES

**Old Enough To Know Better**  
PRODUCER: Don Cook  
Columbia 66412

Armed with a deep, pure-country voice and a fire-breathing Telecaster, this Oklahoma native comes on strong with his first release. From the title-track debut single to producer Don Cook's achingly beautiful "Kentucky Bluebird," Hayes also is blessed here with an exceptional bunch of songs, a few of which he co-wrote. Nashville is turning out more than a few one-hit wonders these days, but from the sound of this sparkling debut, Hayes ain't likely to be one of them.

### RHETT AKINS

**A Thousand Memories**  
PRODUCER: Mark Wright  
Decca 11098

Fresh from the Nashville songwriting farm team, Akins comes out of the box swinging. Aiming at the burgeoning "young country" crowd, producer Mark Wright (Clint Black, Mark Chesnutt) shoots his new discovery right down the middle of the pop/country road. Sometimes, as on the sweeping title song or the rural rocker, "Old Dirt Road," they hit the bull's eye. Elsewhere, the lyrics—rife with coon dogs, gi-tars, and pickup trucks—sound a little too well-aimed. To his credit, Akins co-wrote most of this stuff, but to make a real mark he may have to dig a little deeper.

## CONTEMPORARY CHRISTIAN

### ACAPPELLA

**Hymns**  
PRODUCER: Keith Lancaster  
The Acappella Company 701 9612 601

This project proves there is no instrument quite as beautiful and versatile as the human voice. A cappella members Duane Adams, Robert C. Guy, Gary Moyers, and George Pendergrass all possess delightful voices, and the sum of the parts equals a seamless whole. On this project, they use their vocal talents to revive some of Christian music's most beloved standards, making the songs sound both warmly familiar, yet fresh and inviting. "Holy, Holy, Holy," "Softly And Tenderly," and "Amazing Grace" are particularly affecting.

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

### ► COOLIO & THE 40 THEVZ Dial A Jam (3:53)

PRODUCER: Brian Dobbs  
WRITERS: A. Ivey, W. Bronson, M. Straughter, H. Straughter, B. Dobbs  
PUBLISHERS: T-Boy/Boo Daddy/Lek-Ratt/P.S. Productions/Project Construction/Wino Funk, ASCAP  
Atlantic 6030 (cassette single)

Preview into the soundtrack that supports the upcoming "Jerky Boys" movie shows Coolio flowing with the 40 Thevz on a jam that is on contagious par with the rapper's massive breakthrough, "Fantastic Voyage." The rhymes are harmless and quite clever and are framed by a familiar, sing-along chorus. This fun party track appears poised to instantly invade top 40 formats.

### ► TEVIN CAMPBELL Don't Say Goodbye Girl (4:08)

PRODUCER: Narada Michael Walden  
WRITERS: N.M. Walden, B. Bacharach, S.J. Dakota  
PUBLISHERS: WB/Graffiti Sky/Feedback, ASCAP  
Qwest 6713 (c/o Warner Bros.) (cassette single)

Campbell continues to show his increasing maturity on a rhythmic pop/R&B ballad that has a decidedly adult lyrical context and a warm, jazzy instrumental feel. Producer Narada Michael Walden's signature keyboard gloss is prevalent, though he wisely does not box Campbell into a corner. Rather, the singer is given ample room to explore his range and interpretative skills. It's a winner from Campbell's current "I'm Ready" collection.

### ★ DIONNE FARRIS I Know (3:25)

PRODUCERS: Dionne Farris, Darrin Harris, Milton Davis, Randy D. Jackson  
WRITER: M. Davis, W. Duval  
PUBLISHERS: Sony Songs/Insofaras, BMI, Sony Tunes, ASCAP  
Columbia 77750 (c/o Sony) (cassette single)

Former member of Arrested Development will continue to make friends as a solo artist with this shuffling pop/funk throw-down from her genius debut, "Wild Seed, Wild Flower." Amid a flurry of rumbling beats and rock guitars, Farris cuts loose a full-bodied performance that has as many hushed and subtle moments as it does bell-ringing belts—which is the mark of a truly talented singer. Catchy single has the potential to be a classic and knock down top 40, AC, and R&B walls with relative ease. For a bluesy interlude, check out the slow acoustic version: It is quite fierce.

### ★ TOM JONES Situation (3:10)

PRODUCER: Youth  
WRITER: V. Clarke  
PUBLISHERS: Musical Moments/Mega/Sony/EMI-Virgin  
REMIXER: Youth  
Interscope 2194 (c/o Atlantic)

Jones' wildly hip and trendy Interscope debut, "The Lead & How To Swing It," could get a nice top 40 boost from this pop/rave reading of a synth-dance classic made famous by Yaz. Jones gives the song an eye-winking thrust of vocal drama that is matched by an aggressive beat and a plethora of memorable sound effects and samples. This sure-fire anthem for dancefloors deserves immediate attention from radio programmers.

### SURF ECHO I Fall To Pieces (no timing listed)

PRODUCERS: Surf Echo  
WRITERS: H. Howard, H. Cochran  
PUBLISHER: MCA, BMI  
Anonymous 01600 (CD single)

A page from the Patsy Cline catalog of classics is tweaked into synopated trance/pop submission. The combination of a fluttering lead performance and the cut's dissonant synth approach is disturbing at first, though it eventually takes hold of the brain in a positive, quirky way. Unusual single could be a left-field novelty item for crossover radio.

## R & B

### ★ CINDY MIZELLE Because Of You (4:05)

PRODUCERS: Greg Charley, John Winston  
WRITER: G. Charley  
PUBLISHER: YetRAHC/Almo Irving, BMI  
EastWest 9088 (cassette single)

Veteran session singer Mizelle continues

to shine as a potential star in her own right with a swaying love song from her delightful self-titled debut. Unlike many other divas crowding the airwaves, Mizelle tempers her belted notes with a broad palette of tones that range from hushed passion to plaintive and yearning. It deserves equal interest from R&B and AC stations.

### ★ URU Dream (no timing listed)

PRODUCER: T. Takayanagi  
WRITER: Uru  
PUBLISHER: not listed  
REMIXER: Sky Bermudas  
Flute Afrique 42965 (CD single)

Uru is an up-and-comer with the talent needed to become a chanteuse of formidable fame. She gently works her way through a slow and languid arrangement of clicking R&B rhythms and lush jazz keyboard and sax lines. The track is topped with a chorus that hypnotizes to the point of becoming a romantic mantra. It's simply gorgeous. Contact: 310-915-0560.

### ADINA HOWARD Freak Like Me (4:05)

PRODUCER: Mass Order  
WRITERS: E. Hanes, M. Valentine, L. Hill  
PUBLISHER: Hanes, Hill & Valentine, ASCAP  
REMIXERS: Jorge "G. Man" Corante, Dee "Dirty Muggs" James  
EastWest 9094 (cassette single)

Howard gets down'n'dirty on a midtempo mover that rides a sample from "I'd Rather Be With You" by Bootsy's Rubber Band. Utilizing dog/freak lyrical imagery, Howard opts for a relaxed and seductive delivery that suits her limited but appealing voice. It should be down with jeepesters who dabble in the downtempo funk of Mary J. Blige.

## NEW & NOTEWORTHY

### WILLI ONE BLOOD Whiney Whiney (What Really Drives Me Crazy) (2:49)

PRODUCERS: Willi One Blood, David Raimer  
WRITERS: Willi One Blood, H. Mancini, R. Davies, D. Raimer  
PUBLISHERS: Willi One Blood/Famous/David Raimer, ASCAP, Jay Boy/Golden Rule, BMI  
RCA 64256 (c/o BMG) (cassette single)

Pop-minded reggae artist aims to enjoy radio success à la Ini Kamaze with a maddeningly catchy ditty that melts sexy and silly rhymes over a jaunting groove that borrows heavily from Henry Mancini's "Baby Elephant Walk" and "You Really Got Me" by the Kinks. Single also benefits from being associated with the hot new Jim Carrey movie, "Dumb & Dumber," and its soundtrack album. Will not advance the image of reggae at pop level, but sure is good for a festive bounce or two. Expect saturation airplay shortly.

### MARY KARLZEN I'd Be Lying (2:56)

PRODUCERS: Mary Karlzen, Jorge Carcala  
WRITER: M. Karlzen  
PUBLISHER: Midwest Moon, BMI  
Atlantic 5997 (cassette single)

Sharp-eyed, longtime viewers of VH1 will recall this infectious, acoustic-rooted strummer from active play on the station's now-defunct country video program. Pop, AC, and album-rock radio tastemakers should not be swayed from giving this sparkling gem a shot, since it is clearly more a descendant of Melissa Etheridge than Trisha Yearwood. Short and sweet, this single kicks a hearty backbeat, nimble guitar work, and a chorus that you will be humming moments after an initial spin. Factor in Karlzen's clean and unaffected delivery, and you have a promising preview into the upcoming "Yelling At Mary" album.

### MARCUS LEWIS Last Night (4:04)

PRODUCER: Marcus Lewis  
WRITER: M. Lewis  
PUBLISHER: Safe Harbor, BMI  
Showcase Entertainment 42427 (CD single)

Lewis makes a valiant bid for acceptance into the elite circle of urban radio's leading crooners with a smooth ballad that oozes with considerable charm. Lewis has a pleasant and friendly demeanor that is a welcome departure from the chest-pounding crowd of Romeos who tend to come off too affected. Single has a vibe that invites repeated spins—isn't that the mark of a potential hit? Contact: 810-661-0251.

### TOP PRIORITY Forever & Always (no timing listed)

PRODUCER: "Scream" Dave Scott  
WRITERS: Top Priority  
PUBLISHER: not listed  
Chanpen 01 (cassette single)

Quartet of male siblings aims for acceptance among the doo-hop set with a sweet R&B ballad that makes good use of its smooth harmonies. Single also is armed with a fine hook and could reach a deservedly wide audience given proper national distribution. Seek it out. Contact: 201-432-4596.

## COUNTRY

### ► TRISHA YEARWOOD Thinkin' About You (3:22)

PRODUCER: Garth Fundis  
WRITERS: B. Regan, T. Shapiro  
PUBLISHERS: AMR Publications, Inc./Sierra Home, ASCAP, Great Cumberland/Diamond Struck, BMI  
MCA 54973 (c/o Uni) (7-inch single)

Yearwood puts emotion ahead of vocal technique on this straight-ahead, midtempo love song. The result is a full cut above her usual fare—and that greasy slide-guitar work from Lee Roy Parnell does not hurt one bit.

### ► THE MAVERICKS I Should Have Been True (3:46)

PRODUCER: Don Cook  
WRITERS: R. Malo, S. Lynch  
PUBLISHERS: Sony Tree/Raul Malo/The Night Rainbow/Matanzas, BMI/ASCAP  
MCA 54975 (c/o Uni) (7-inch single)

It is impossible to listen to this lush and lazy ballad without the name Roy Orbison popping into your head. Rather than avoid the comparison, lead Maverick Raul Malo dives in head first and delivers yet another breathtaking vocal performance.

### ► LARI WHITE That's How You Know (When You're In Love) (3:38)

PRODUCER: Garth Fundis  
WRITERS: L. White, C. Cannon  
PUBLISHERS: Almo/LaSongs, ASCAP, Taste Auction/Wacissa River, BMI  
RCA 64233 (c/o BMG) (7-inch single)

White continues to hit 'em out of the ballpark with this uplifting slice of country/pop, which she co-wrote. Nice harmony contribution from Hal Ketchum helps bring this number home without overshadowing White's formidable delivery.

### ► SHANIA TWAIN Whose Bed Have Your Boots Been Under (3:58)

PRODUCER: Mutt Lange  
WRITERS: Twain, Lange  
PUBLISHERS: Shania Twain, BMI; Zomba Enterprises, ASCAP  
Mercury 1337 (c/o PolyGram) (CD promo)

Twain has hooked up with rock-star producer Mutt Lange for her sophomore release, and delivers this fresh-sounding, fiddle-driven shuffler. This single is brought home by several neat production twists and Twain's velvety vocals.

### RICKY VAN SHELTON Lola's Love (3:09)

PRODUCERS: Blake Chancey, Paul Worley  
WRITER: D. Linde  
PUBLISHERS: Combine/EMI-Blackwood, BMI  
Columbia 77792 (c/o Sony) (7-inch single)

Dennis Linde has written a whole passel of country hits over the past couple of years, but Van Shelton scrapes the bottom of his writer's barrel here. The hot guitar lick that kicks this one off

promises big things, but they just never materialize.

### RHETT AKINS I Brake For Brunettes (3:22)

PRODUCER: Mark Wright  
WRITERS: S. Ramos, R. Akins  
PUBLISHERS: Reynsong/Howe Sound/Lawyer's Wife/Sony Tree, BMI  
Decca 54974 (7-inch single)

There is no shortage of dumb-and-dumber country songs out there right now. Well, get ready for yet another one. As new artists go, Akins shows a lot of promise, but perhaps he should have stopped short of recording this one.

### MARIE OSMOND What Kind Of Man (Walks On A Woman) (2:49)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Curb 1096 (7-inch single)

The production of this single is pure '90s-style Nashville, the song comes from the can't-miss team that brought "I Swear" to the world, and Osmond ain't a bad singer—so why is this song so utterly unconvincing?

## DANCE

### ► CHOP'N'CHAN Sun Children (10:12)

PRODUCERS: Chop'n'Chan  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Chop'n'Chan  
Maxi 2021 (12-inch single)

Chop'n'Chan are a promising new production team/recording act who serve an appetizing platter of deep-baked underground house flavors. Over the course of 10-plus minutes, they stretch out over an urgent beat, laying out numerous loops, keyboard snatches, and vampy diva vocal bits that nourish both the brain and body. Smokin' dub has the muscle to become one of the dominant anthems of the winter season—not to mention a memorable introduction to a team we want to hear more from. Contact: 212-366-0950.

### THE ELITE CLUB This Time Baby (6:25)

PRODUCER: not listed  
WRITERS: L. Bell, C. James  
PUBLISHER: Warner-Chappell  
ZYX 7516 (12-inch single)

Jackie Moore's disco-era chestnut is updated for the house generation with a largely faithful hand. The original version swirls with familiarity, except for a male/female vocal exchange that gives the song a kitsch bent. The B-side remixes pop with a harder bassline and dubby vocal loops. It's fun for a few spins in above-ground clubs. Contact: 516-253-0820.

## AC

### MELISSA MANCHESTER In A Perfect World (4:14)

PRODUCER: Jud J. Friedman  
WRITERS: J.J. Friedman, A. Rich, W. Waldman  
PUBLISHERS: Schmoogie Tunes/Peermusic/Nelana/Music Corporation of America/MCA-Longitude, BMI  
Atlantic 5774 (cassette single)

Manchester previews her new album, "If My Heart Had Wings," with a lovely pop ballad that makes good use of her rich soprano range. Manchester's strength as a stylist shines here, as she transforms the tune's simple words into a meaningful prose that could warm the hearts of AC programmers at large. Check it out.

## ROCK TRACKS

### DANIELLE BRISEBOIS Gimme Little Sign (3:02)

PRODUCER: Gregg Alexander  
WRITERS: J. Winn, A. Smith, J. Hoover  
PUBLISHERS: Big Shot/Bonnyview, ASCAP  
Epic 77811 (c/o Sony) (cassette single)

Brisebois' underrated "Arrive All Over You" opus gets a second shot at radio approval with a hand-clapping rendition of Brenton Wood's timeless hit that showcases her Cyndi Lauper-esque warbling to maximum effect. Retro, Spector-ish production by Gregg

Alexander is rough enough for alternative radio, but sweet enough for daring AC stations.

### EVERCLEAR Fire Maple Song (4:06)

PRODUCERS: A.P. Alexakis, K. Brummer  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Brian Anderson  
Capitol 79480 (c/o Cema) (cassette single)

Trio come on nice and easy with this midtempo power-popper, which tucks a wicked hook beneath guitars that are, by turns, folkish and feedback-riddled. Several spins into this one, and you will be chanting the chorus in your sleep. Rock radio, take immediate note.

### TRIXTER Terrible Lie (4:22)

PRODUCER: Steve Brown  
WRITER: T. Reznor  
PUBLISHER: TVT, ASCAP  
Backstreet 80003 (CD single)

Metal quartet tries to drum up interest in its EP "Undercovers" with stomping rendition of a Nine Inch Nails nugget. Long on flashy riffs and growling vocals, track will likely connect most quickly with younger listeners who have not developed an ear for the more caustic original recording. For fun, check out band's funky cover of Paul Simon's "50 Ways To Leave Your Lover." Contact: 203-584-0606.

### TOM MCCORMACK Love Is Love (3:40)

PRODUCERS: Steve Sandberg, Tom McCormack  
WRITER: T. McCormack  
PUBLISHER: Spotted Dog, ASCAP  
Spotted Dog 9406 (CD track)

Openly gay troubadour issues a wake-up call to prejudiced minds with this funky uptempo number from his notable album, "Missing." It's not the strongest tune from the album, but its message is put forth in an uplifting, easy-going manner that could actually affect a few—and that makes its release completely worthy. The best bet for airplay is on alternative and college radio. Contact: 718-398-6809.

### SLICK LILLY Dirty Water (4:07)

PRODUCER: not listed  
WRITERS: Hanks, Rguss  
PUBLISHER: Hit & Run  
Kudzu 52103 (CD track)

In the era where grunge still rules, the hard-rock guitar attack of this quartet feels like a fresh and invigorating breeze. Single from the potent "Rituals" debut has a notable hook that slices through a barrage of crunchy chords and pounding drum. This guilty pleasure sounds best cranked on a car radio at peak volume. Contact: 205-870-5181.

### G. LOVE & SPECIAL SAUCE Baby's Got Sauce! (no timing listed)

PRODUCERS: Stiff Johnson, Special Sauce  
WRITERS: G. Love, Houseman  
PUBLISHERS: Chicken Platters/Thunderhouse, BMI  
Orkly/Epic 6628 (c/o Sony) (CD promo)

G. Love has proven himself quite adept at blurring the lines between blues, hip-hop, and folk with his act's cool eponymous release. Latest single fully supports that fact with its head-bobbin' groove, a playful song/rap turn by G. Love, and largely acoustic, be-bop instrumentation. It's unusual and utterly perfect for stations that claim to be renegades.

## RAP

### CHAMP MC FEATURING MICHAEL SPEAKS Sistas Betta Recognize (4:00)

PRODUCER: Bryant "Moe Doe" Johnson  
WRITERS: K. Johnson, B. Johnson  
PUBLISHERS: Ghetto Flavor/TD Hype/Mad Flavor/EMI-Blackwood, BMI  
EastWest 5873 (cassette single)

This way-assertive Champ steps forward to remind her girlfriends of how to stay in control of matters of the heart and money. She holds nothing back in her rhymes, packing a serious punch while featured singer Speaks brings a sultry tone to the chorus. Urban and top 40 programmers need to pay close attention to this one.

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.

# Koch Fetes '94 Sales With Mexico Meet

**KOCH TREK:** As we go to press, Koch International is winding up its annual sales meeting, set to run January 8-15.

The distributor, based in Westbury, N.Y., has previously held its confabs at company headquarters, but this year Koch brought some 75 staff members to sunny Huatulco, Mexico, for the meet.

Therein lies a tale. The shift in location was spearheaded by CEO **Michael Koch**, who had promised his personnel that the sales get-together would be relocated to more exotic climes if the company grossed more than \$30 million in 1994. According to spokesman **Donald Elfman**, the distrib wound up raking in \$42 million for the year, so Koch treated his workers to a stay at the Huatulco resort.

Initially there were plans to hold the sales meeting at another location, but Elfman says they were scotched: "Someone raised the point that they may not want to go to a ski village in Austria in January."

**HAGGARDLY SPEAKING:** While we're on the subject of Koch, it should be duly noted that the company—that recently has made a deeper incursion into pop music with the establishment of a like-named label that just reissued three fine **Charlie Rich** titles from the



by Chris Morris

'60s—is re-releasing **Merle Haggard's** classic 1969 album "Same Train, A Different Time."

The record, originally a two-LP set on Capitol, is Hag's stirring homage to **Jimmie Rodgers**, "The Singing Brakeman," who shaped country music in the '20s with his "blue yodels." On the album's 20 tracks, Haggard soulfully reiterated Rodger's greatness; the set is certainly one of the best in Merle's great canon.

Other indie labels are paying homage to Hag on the occasion of his induction into the Country Music Hall of Fame. **Razor & Tie Records** in New York shortly will be issuing a two-CD compilation of the singer-songwriter's '60s and '70s work. And we would be remiss not to mention "Tulare Dust," last year's stellar multi-artist salute on **Hightone**. Hats off to Haggard.

**SHORT STROKES:** **Thomas Kealty**

has been named GM of **Circle Blue Music** in Los Angeles. **Kealty**, who will oversee the **Noise**, **Hellhound**, **Dynamica**, and **Machinery** labels, previously worked at **EMI** and **Rhino**... **Craig Williams** has been tapped by **Long Play Records** in Atlanta to head its promotion department. He formerly worked at **A&M** and at radio outlets in Athens, Ga., and **Peterborough, N.H.**... **Allegro Corp.** in **Portland, Ore.**, has added **Lee Knuth** to its staff as marketing manager. **Knuth's** background includes stints with **Motorola** and **Memorex**... **Julie Olszowka** and **Errol Kolosine** are the new members of **Caroline Records'** promotion staff. **Olszowka**, previously with **KZON Phoenix** and **WXRT Chicago**, will handle album alternative, adult alternative, and public radio promotion; **Kolosine**, formerly MD at **WVFS Tallahassee, Fla.**, will work college and commercial alternative stations.

**FLAG WAVING:** For many, one of the most memorable exclamations in rock'n'roll came on the **MC5's** great 1969 debut "Kick Out The Jams," as vocalist **Rob Tyner** shouted after one particularly impassioned solo, "Brother **Wayne Kramer!** Brother **Wayne Kramer!**"

The **Motor City 5** is long gone, and both **Tyner** and, recently, guitarist **Fred "Sonic" Smith** have gone on to their reward, but **Kramer**, the other half of the band's fiery axe attack and an influential proto-punk instrumentalist, is still going strong, as witnessed on the new **Epitaph** release "The Hard Stuff."

**Kramer**, who now lives in Los Angeles, is playing at the peak of his considerable powers, and is backed on this fiercely rocking album by a cadre of punk-bred musicians, including members of the **Circle Jerks**, the **Muffs**, **Suicidal Tendencies**, **Claw Hammer**, the **Melvins**, and **Rancid**, as well as label chieftain **Brett Gurewitz**. Most of the record was co-written by ex-Deviants and **Pink Fairies** member **Mick Farren** (who today appears prominently as a columnist and feature writer for the **L.A. Reader**); admirer **Henry Rollins** penned the liner-note testimonial.

**Kramer** was directed to the **L.A. indie** label by **Donita Sparks** of **L7**. "They break the mold at **Epitaph**," he says. "They go straight ahead to what works, and they don't care about new BMWs or lateral corporate moves."

(Continued on page 76)

## TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL
17. WINDHAM HILL PIANO SAMPLER II VARIOUS WINDHAM HILL
18. ROMANCE MUSIC FOR PIANO VARIOUS NARADA
19. SUNDAY MORNING COFFEE II VARIOUS AMERICAN GRAMAPHONE
20. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
21. THE SOUND OF LIGHT VARIOUS NARADA
22. PASSION MUSIC FOR GUITAR VARIOUS NARADA
23. DREAM SUITE SUZANNE CIANI SEVENTH WAVE
24. CHRISTMAS EVE DAVID LANZ NARADA
25. BALLADS AND BLUES 1972 GEORGE WINSTON DANCING CAT/WINDHAM HILL

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
1	1	10	DESTINATION BROOKLYN EPIC 57857* [RS]	VICIOUS 10 weeks at No. 1
2	2	51	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	4	51	QUEEN OF THE PACK ● EPIC 53763* [RS]	PATRA
4	5	51	PROMISES & LIES VIRGIN 88229	UB40
5	3	51	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
6	7	13	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
7	10	19	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
8	6	51	SONGS OF FREEDOM ▲ TUFF GONG 512 280*/ISLAND	BOB MARLEY
9	8	29	YAGA YAGA EASTWEST 92327*/AG [RS]	TERROR FABULOUS
10	9	31	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG [RS]	BORN JAMERICANS
11	15	31	BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
12	11	17	BEST OF DANCEHALL REGGAE PRIORITY 53758	VARIOUS ARTISTS
13	13	24	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
14	12	34	BIG BLUNTS TOMMY BOY 1077	VARIOUS ARTISTS
15	RE-ENTRY		VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	8	THE MASK AND MIRROR WARNER BROS. 45420	LOREENA MCKENITT 8 weeks at No. 1
2	3	58	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
3	2	8	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
4	4	59	BANBA ATLANTIC 82503/AG	CLANNAD
5	5	39	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
6	11	8	MYSTERE RCA 62686	CIRQUE DU SOLEIL
7	7	8	GUIDE COLUMBIA 53828	YOUSSOU N'DOUR
8	6	2	FIRIN' IN FOUTA MANGO 539 944/ISLAND	BAABA MAAL
9	8	8	L'ECHO RHINO 71808/AG	BEAUSOLEIL
10	9	8	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
11	13	2	TASTE OF SOCA ICE 9413	VARIOUS ARTISTS
12	10	8	MAGICAL RING RCA 66305	CLANNAD
13	12	14	PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
14	NEW ▶		NOMAD AUSTRALIAN MUSIC INTERNATIONAL 4004	NOMAD
15	RE-ENTRY		IN MY AFRICAN DREAM RHYTHM SAFARI 53912/PRIORITY	JOHNNY CLEGG & SAVUKA

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	43	LIVE AT THE ACROPOLIS ▲ <sup>2</sup> PRIVATE MUSIC 82116	YANNI 37 weeks at No. 1
2	2	11	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
3	3	163	SHEPHERD MOONS ▲ <sup>3</sup> REPRISE 26775/WARNER BROS.	ENYA
4	4	91	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	8	A FAMILY CHRISTMAS GTS 4575	JOHN TESH
6	18	37	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
7	6	13	ACOUSTIC PLANET HIGHER OCTAVE 7070 [RS]	CRAIG CHAQUICO
8	7	17	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
9	8	241	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	9	19	TO RUSSIA WITH LOVE AMERICAN GRAMAPHONE 3094	MANNHEIM STEAMROLLER
11	10	71	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
12	12	15	MANDALA DOMO 71001	KITARO
13	13	23	WINTER SONG GTS 4572	JOHN TESH
14	15	33	MONTEREY NIGHTS GTS 4570	JOHN TESH
15	14	53	NARADA DECADE NARADA 63911	VARIOUS ARTISTS

● 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: [RS] indicates past and present Heatseeker titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

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# LARGEST DISTRIBUTOR

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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What Killed Wood Knapp? ..... 62      Shelf Talk: Great Golf From Warner ..... 64

## PICTURE THIS

By Seth Goldstein



**AFTERSHOCK:** Ingram Entertainment is suing Video City, in Bakersfield, Calif., for \$7.1 million in unpaid bills, the result of what one observer describes as a "bad call" by former IE president John Taylor.

Banking on Video City cash that never materialized, Taylor is said to have permitted the expansion-minded chain to make cassette purchases of that amount over the objections of his own credit managers. "He got duped," says a source, who thinks the "embarrassing situation" helped grease Taylor's surprise midsummer departure (Billboard, Aug. 13, 1994).

Ingram hardly commented beyond its two-paragraph press release announcing the suit, filed in U.S. District Court in Fresno, Calif., after payment discussions broke down. "We've been talking quite a while," says general counsel James Anderson. "We need to get this resolved." Video City president Robert Lee refused any comment.

Taylor, meanwhile, has surfaced as one of three partners in 7-year-old Tonight's Feature, a 10-store chain based in Greenville, S.C. The venture, which Taylor says is considering a public offering, reportedly aspires to become another Choices Entertainment. Choices is acquiring 20 privately held retailers operating 224 outlets.

**THE 'S' WORD:** By some accounts, it ought to have been called Consumer Electronics Sex.

The Jan. 6-9 gathering in Las Vegas, otherwise known as the Consumer Electronics Show, proved again that sex sells, especially when the medium is new and risk-prone adult programmers take chances. Porn led the way in home video, and it has been reborn as a crowd pleaser in CD-ROM.

Cassettes remain a draw, the result being a jam-packed CES adult section at the Sahara Hotel. There were stories of three-hour waits for exhibits that allowed viewers to sample CD-ROM images much more graphic than the usual tape displays.

Representatives of the East Coast Video Show, which has a big adult following in Atlantic City, N.J., were in Vegas recruiting exhibitors for a new separate floor at the Trump Taj Mahal next October.

## Sell-Thru Gets Festive All Year Long Disney, Playboy Plan Sweet Valentines

BY TRUDI MILLER ROSENBLUM

NEW YORK—Everyday's a holiday, according to the calendar used by some video suppliers.

In the highly competitive sell-through marketplace, studios and independents leave no event unexploited when it comes to moving product—and preparing for those dates is beginning a lot sooner than before. Even as stores fretted over Christmas traffic, wholesalers were being bombarded with ambitious plans for Valentine's Day and Easter.

November and December have become launching pads for sales campaigns that won't wind down in-store for several months. Often, the holidays are a convenient hook for product ship-

this year, giving us more time to work with them, which is very beneficial. It's a continuation of the trend to grow the sell-through market."

LIVE Home Video in particular has made holiday promotions a priority. "We've had a strong history with Christmas and, starting about three years ago, we began to try to tie into other holidays," says Tim Fournier, VP of sales, sell-through and multimedia. "Our Easter product is some of the strongest seasonal product available. This year, we're trying to get the word out much earlier, because there's such a short selling window for Easter; the sooner we can convince retailers to stock our product, the better."

Suppliers can over-estimate the effectiveness of holiday promotions. "Christmas is a time to give gifts, so Christmas stuff sells at that time. But Easter and Valentine's Day are almost nonholidays as far as video goes," says Jeff Abrams, VP of merchandising for Best Buy. "We've never noticed a real spike in that type of product at that time. I'm more concerned with what titles are coming out, not with what promotions the studios make."

Szwak concurs. "The breadth of these promotions is usually a little too large; some of the bottom titles just do not sell," he says. "We don't want to bring in a lot of product only to have to send it back after that tiny window of opportunity for Halloween or Easter is over."

That's time enough at Kmart. One-day holidays can give a boost to catalog titles, says Dennis Wigent, manager of electronic communications. "Any time you can create excitement by having big promotions, it's helpful. And things are getting planned earlier, which absolutely makes it easier for us."

The post-Christmas spirit kicks off on Valentine's Day, with major promotions by such diverse suppliers as Disney, Playboy, and LIVE.

Disney was first out of the gate with "Disney's Valentine Video Shoppe," with a prebook of Nov. 29 and a street date of Jan. 13. The promotion includes two new animated releases—"Winnie The Pooh Un-Valentine's Day" (in clamshell packaging) and "Disney Love Tales," featuring Mickey and Minnie Mouse and Donald and Daisy Duck—plus Buena Vista Home Video's "Alvin And The Chipmunks Love Potion #9" and Jim Henson Video's "Muppet Babies Be My Valentine," released in 1994.

"Winnie The Pooh" retails for \$14.99, the other cartoons for \$12.99. Each cartoon title includes a free set of 10 Valentine's Day cards featuring the title's

characters. Valentine's Day also has drawn four Touchstone Home Video live-action catalog titles: "Pretty Woman," "Three Men And A Baby," "Three Men And A Little Lady," and "Can't Buy Me Love," each repriced to \$14.99.

Consumers can receive a mail-in refund of up to \$2 by purchasing any of the live-action videos and a Valentine's Day card. Refund forms are available in stores, which are promoting the campaign with 6-foot tall, three-dimensional gazebos featuring Disney and Henson characters. The display contains a 55-unit assortment of both animated and live titles, and three prepacks of 18 and 50 units.

Decidedly *not* kids' stuff is Playboy Home Video's Valentine collection, which streeted Jan. 4 with 15 adult-oriented titles repriced for a limited time. Six \$29.95 titles were repriced to \$19.95, including "Ultimate Sensual Massage" and "Sensual Fantasy For Lovers." Nine \$19.95 titles were repriced to \$17.95, including "Secrets Of Making Love To The Same Person Forever" and "Private Diaries: Tales Of Sex & Seduction."

LIVE Home Video's valentine to retailers is part of its "Profit Builder" line of \$9.98 titles recorded at EP speed. "We started this strategy in the third quarter of last year as a way to give retailers and distributors an incentive to carry our product, because the market is so crowded," says Fournier.

"We look at it as an additional revenue stream, after a title has been worked at \$19.98 and \$14.98," he says. "A title like 'L.A. Story,' for example, (Continued on page 65)

## A Retailer's View: Electronics Show, Transitions Of '95

BY STEVEN J. APPLE

LAS VEGAS—Multimedia retailers of all shapes and sizes converged last week on a stormy Las Vegas to attend the annual Winter Consumer Electronics Show. They were there to network and learn what it will take to survive what most experts are calling a transitional year.

The question was: What does transitional mean?

Many of the thousands of retailers—including video, music, electronic, and mass merchants—understood the word to signify a slowdown of business with a potential flattening of revenues.

With Sega and Nintendo forecasting slower 16-bit business through 1995, most suppliers reported seeing an orderly transition by their customer base as they adapted to the new high-powered set-top systems.

Nintendo marketing VP Peter Main said the only unanswered question is how quickly game players move from the 16-bit platforms to the new system. Main listed "breakthrough game-playing experiences" and "price points" as the most important factors determining the speed in which the transition takes place.

(Continued on page 65)



Disney stocks its Valentine Video Shoppe, one of several holiday promotions scheduled for 1995.

ped soon after an earlier celebration, New Year's Day.

Mass merchants generally like to plan ahead, but some think vendors are indulging in promotional overkill. Suppliers would be better advised to spend more time on title selection, according to Minneapolis-based Best Buy, these days a powerful force in sell-through.

Nevertheless, "there has been a real increase in seasonal 'in and out' promotions," says Tom Szwak, Blockbuster VP of purchasing, domestic video. "They're planning them much earlier



**Open Wide.** A mite friendlier than the incisors displayed in "Jurassic Park," Timmy The Tooth debuts this month in MCA/Universal Home Video's new "Adventures Of ..." series. Anticipating decay-free sales are, from left, David Brenner of MCA Television and Home Entertainment groups, Cyndie Rodman of cross-promotional partner Kellogg USA, Louis Feola of MCA Home Video, and Janet Drobny and John Muszynski of Leo Burnett, a Kellogg advertising agency.

## Low Profits, High Costs Blamed For Wood Knapp's Demise

■ BY EILEEN FITZPATRICK

LOS ANGELES—Shrinking profit margins and the high cost of doing business are being blamed for the demise of Wood Knapp Video, which pulled the plug on its operations just before the holidays (Billboard, Jan. 7).

Employees were informed of the news on Dec. 20. After several months of corporate soul-searching, the independent supplier concluded that it could not survive under the intense

competition of the video marketplace.

"The big companies are just getting bigger and stronger and have more clout for shelf space," says Wood Knapp chairman/CEO Betsy Wood Knapp. "It's just become more difficult for a niche player to play."

Wood Knapp also points to the pressure applied by distributors and retailers to lower prices to \$12.98 or below as a contributing factor.

"We've held our kids product to \$14.98, but have considered pricing it

at \$9.95," she says. "But on the other hand you have to sell twice as much product and that is getting harder and harder to do."

Approximately 10 people have been let go, including the entire sales and marketing staff. Remaining employees include Wood Knapp, VP of operations Pam Miller, an operations manager, and two additional staffers handling collections and finance.

Wood Knapp emphasizes the company is not declaring bankruptcy,

but will not elaborate on the company's financial status.

"We've been very cautious not to be in a situation where we paid huge advances on product that we couldn't possibly recoup our investment," she says.

Other sources agree Wood Knapp's decision to exit the video business is not based on overwhelming debts.

"What went wrong is that Wood Knapp wasn't making any money,"

says a source close to the company. "They spent the last few months analyzing how they could move forward, and the decision was made not to move forward."

By far the company's best-selling title was "Angela Lansbury's Positive Moves," a tape that can be credited with tapping into the middle-aged woman's exercise market. The title launched the company seven years ago and to date has sold over 500,000 units, according to Wood Knapp.

Despite its success, Wood Knapp failed to follow it up with another Lansbury video, a practice commonly used to establish a brand line.

In hindsight, Wood Knapp says the company should have pushed for another Lansbury tape, but the actress became too preoccupied with her TV show "Murder She Wrote" to commit to another tape.

The Lansbury video is one of 15 titles that Wood Knapp owns in its 200-plus catalog, including a Rita Moreno exercise video. Licensed properties comprise the rest of the catalog.

Among product considered successful for Wood Knapp is a line of kids titles marketed under the "Children's Circle" banner, under contract until 1997. The company picked up distribution rights to the line in 1992 for mass merchants and traditional video accounts.

"We were very surprised with the news," says Weston Wood Studios VP Linda Lee. The Weston, Conn.-based company produces the line and, prior to the Wood Knapp agreement, only sold to the school and library market.

"Wood Knapp doubled our sales," says Lee, "and, more important, raised the product awareness to a new level."

Lee says they were told by Wood Knapp that the "Children's Circle" line made up 50% of the supplier's business, but that it was not enough to overcome the problems of the remaining half.

Weston Wood will attempt to find another distributor for the mass market, while retaining the school, library, and direct-mail accounts.

The fate of the remainder of the catalog should be settled in about a month, Wood Knapp says.

She denies speculation that the company took a major financial hit when it acquired Special Interest Video about four years ago.

The New York-based direct-mail company sold titles through quarterly mailings reaching about 4 million consumers a year. Wood Knapp folded the operation in 1993 when it proved too costly.

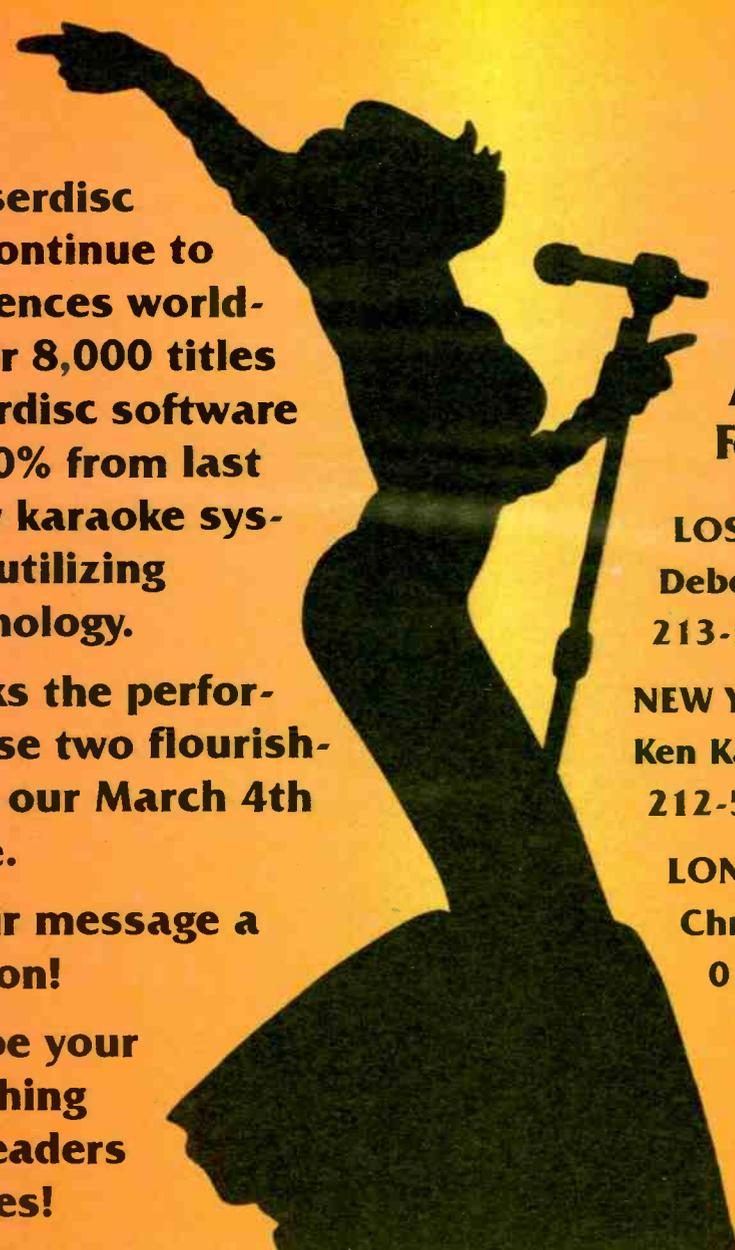
"We did turn it around to a point where it was breaking even," says Wood Knapp, "but it always needed capital, and we decided it wasn't the place to put capital."

Other sources indicate Wood Knapp was never able to grasp its role as a niche marketer and overspent on titles that clearly had a limited audience, such as cooking, inline skating, and health.

"They had a lot of pie-in-the-sky ideas," says a competitor. "They spent a lot of money, but didn't have many orders."

# BILLBOARD SINGS THE PRAISES OF LASERDISC & KARAOKE

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Kate Bush, "Live At Hammersmith Odeon," Video Music Inc. (610-278-7240), 53 minutes, \$34.95.**

Versatile performer Bush has always delivered maximum entertainment when she is seen as well as heard, and her earlier performances—many of which she designed and produced herself—remain among the best of her unique style of theater. This concert, filmed in May 1979 at London's Hammersmith Odeon and part of VMI's exclusive CD-video double pack, presents Bush for the showwoman she is. Dramatic costume changes meld with dance, mime, and ensemble choreography to create a sensual atmosphere not soon forgotten. Among the highlights of the 12 numbers are ethereal opener "Moving," "Strange Phenomenon," "Wow," "James And The Cold Gun," and "Wuthering Heights."

## CHILDREN'S

**"Barney & Friends: Families Are Special," The Lyons Group (800-791-8093), 30 minutes, \$14.95.**

It's a family affair in this seventh video in the Barney & Friends series.



The action begins as the purple one's pal Tasha surprises the usual gang of buddies with the news that she has just become the sister of bouncing identical twins. In welcomed politically correct style, program celebrates the virtues of all different kinds of families, including single-parent families, those in which parents are divorced, those in which grandparents are the heads of household, families with adopted children, interracial families, etc. The program also includes informative, kid-friendly segments about how to care for a new baby.

**"Tales Of Beatrix Potter Volume 2," Family Home Entertainment, 46 minutes, \$12.98.**

Second volume of animated shorts adapted from four classic Beatrix Potter tales is a wonderful way to welcome the Easter holiday. The stories, all narrated by the late Sydney Walker, include something for every child: "The Tale Of The Tailor Of Gloucester," "The Story Of A Fierce Bad Rabbit," timeless favorite "The Tale Of Jemima Puddleduck," and particularly Easter-oriented "The Tale Of Flopsy Bunnies." FHE is heralding the spring with a promotional campaign aimed at spotlighting this new title as well as its other perennial favorites: "Here Comes Peter Cottontail," "The Velveteen Rabbit," "The Great Egg Robbery," original "Tales Of Beatrix Potter," and more.

**"Saving With Tom & Martha," Smartz Factory (800-873-VIDEO), 24 minutes, \$19.95.**

They say money makes the world go round and according to the folks at the Smartz Factory, it's never too early to learn the lesson of saving. The chipper duo of Tom and Martha take on the arduous task of showing children how to save those precious allowance dollars via skits and songs. After dispelling the myth that a secret hiding place around the house will yield the best bang for the buck, they embark on a field trip to a bank, where teller Dan E. Warbucks enlightens them about the phenomenon known as the interest rate. Although one could argue children are better concentrating on fun and games than stocks and bonds, video does provide a kid-friendly introduction to money and responsibility.

**"Little Language Learners: Spanish—Volume 2," International Language Center (800-BY-BRAVO), 30 minutes, \$19.95.**

Filmed on location in Mexico, the follow-up to ILC's first Spanish vocabulary lesson for children is a lot like a real-life Spanish class, without the homework. Using puppets, songs, pictures,

and mucho repetition, a monotone professor runs through all the key words connected with going to



school: teacher, classroom, pen, paper, etc., while the word flashes on-screen. Although the lesson does have its educational virtues, it's doubtful most children will get through the whole video in one sitting. Also available is "A Day At The House," and coming soon are "A Day At The Ranch," "A Day At The Beach," and "A Day In The City."

## HEALTH/FITNESS

**"Elle MacPherson: Your Personal Best Workout," Buena Vista Home Video, approximately 60 minutes, \$16.95.**

Although she may not have set off any sirens in her recent theatrical film debut, one thing's for sure—Elle MacPherson clearly knows how to stay in tip-top shape. The supermodel says she put on 20 pounds for her role in "Sirens," and this routine, which focuses on burning calories and building strength via six alternating aerobic and body-sculpting intervals, is what she used to shed the weight. Video includes a pep-talk intro by MacPherson, who works out with her trainer throughout, and plenty of gorgeous outdoor footage from her native Australia.

## SPORTS

**"The Basketball Hall Of Shame," ABC Video, 40 minutes, 14.95.**

Based on Bruce Nash and Allan Zullo's popular "Hall Of Shame" book series, video is a welcome, albeit slightly tamer, addition to the burgeoning sports-blooper genre. Among the highlights are Charles Barkley pulling a

"tasteful" prank on his Philadelphia 76ers teammates, '50s Los Angeles State Diablos coach Sax Elliot's bizarre innovations, including three-inch platform sneakers, and Utah coach Rick Majerus' courtside temper tantrum that lost his team the championship game against Notre Dame. Of course, no b-hall hall of shame would be complete without footage of Indiana coach Bobby Knight's infamous chair-tossing tantrum. Current interviews with some of the key players lend some historical perspective to the proceedings.



## INSTRUCTIONAL

**"Boarding School," Etc. Films (800-361-9992), 30 minutes, \$19.95.**

Snowboarding is not just for the extreme sportsman anymore, and this slickly produced lesson is geared directly for the growing legion of people who want to give it a shot. Quick cuts from mountainsides to snowboard shops give the program the feel of an "MTV Sports" segment, but there's plenty of substance here as well as an instructor who takes two skier converts through the basics.



Among the areas covered are the differences among various boards, what to do after a wipeout, how to ride the chairlift with board on foot, and—a skill not to be overestimated—how to stop. A sure way to keep your instructional or sports section au courant.

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.

Billboard

FOR WEEK ENDING JANUARY 21, 1995

# 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
			*** No. 1 ***		
1	1	8	<b>SPEED (R)</b>	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
2	2	5	<b>MAVERICK (PG)</b>	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
3	3	7	<b>WHEN A MAN LOVES A WOMAN (R)</b>	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
4	6	2	<b>THE CLIENT (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
5	4	2	<b>BLOWN AWAY (R)</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
6	5	10	<b>GUARDING TESS (PG-13)</b>	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
7	8	2	<b>I LOVE TROUBLE (PG)</b>	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
8	10	8	<b>CITY SLICKERS II (PG-13)</b>	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
9	7	7	<b>BEVERLY HILLS COP III (R)</b>	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
10	9	7	<b>WYATT EARP (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
11	13	12	<b>THE PAPER (R)</b>	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
12	11	8	<b>WITH HONORS (PG-13)</b>	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
13	16	19	<b>FOUR WEDDINGS AND A FUNERAL (R)</b>	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
14	12	6	<b>GETTING EVEN WITH DAD (PG)</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
15	15	6	<b>LITTLE BUDDHA (PG)</b>	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
16	17	11	<b>SIRENS (R)</b>	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
17	14	10	<b>THE COWBOY WAY (PG-13)</b>	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
18	20	2	<b>BABY'S DAY OUT (PG)</b>	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
19	29	2	<b>WAGONS EAST! (PG-13)</b>	Live Home Video 69991	John Candy Richard Lewis
20	21	7	<b>COPS AND ROBBERSONS (PG)</b>	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
21	18	11	<b>NO ESCAPE (R)</b>	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
22	49	9	<b>THE FLINTSTONES (PG)</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
23	23	10	<b>THE HUDSUCKER PROXY (PG)</b>	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
24	31	3	<b>WIDOW'S PEAK (PG)</b>	New Line Home Video Columbia TriStar Home Video 72783	Mia Farrow Joan Plowright
25	22	16	<b>THE CROW (R)</b>	Miramax Films Buena Vista Home Video 3034	Brandon Lee
26	24	6	<b>DREAM LOVER (NR)</b>	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
27	27	14	<b>JURASSIC PARK (PG-13)</b>	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
28	30	5	<b>SIoux CITY (PG-13)</b>	Cabin Fever Films Cabin Fever Entertainment CF987	Lou Diamond Phillips
29	32	2	<b>BELLE EPOQUE (R)</b>	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
30	26	6	<b>THE FAVOR (R)</b>	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak
31	<b>NEW</b>		<b>THE LAND BEFORE TIME II (G)</b>	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated
32	25	14	<b>THE NIGHTMARE BEFORE CHRISTMAS (PG)</b>	Touchstone Pictures Touchstone Home Video 3603	Animated
33	39	8	<b>EVEN COWGIRLS GET THE BLUES (R)</b>	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
34	28	21	<b>THE REF (R)</b>	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
35	36	8	<b>LITTLE BIG LEAGUE (PG)</b>	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
36	33	15	<b>NAKED GUN 3.13: THE FINAL INSULT (PG-13)</b>	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
37	<b>NEW</b>		<b>SPANKING THE MONKEY (NR)</b>	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
38	34	14	<b>THE WEDDING BANQUET (R)</b>	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
39	38	14	<b>BITTER MOON (R)</b>	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
40	35	2	<b>RENAISSANCE MAN (PG-13)</b>	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito

◆ 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.

## Warner Vid Goes Putting; BodyVision Gets In Shape

**GOLF WARNER'S WAY:** The 100th anniversary of the United States Golf Assn. will be commemorated this year with special tournaments, reunions, and a new series of tapes from Warner Home Video.

Produced by **David Wolper** in conjunction with the USGA, the three-tape series entitled "Heroes Of The Game" is priced at \$24.95 per tape and is due in stores March 28.

A fourth cassette, "Golf: The Greatest Game," featuring interviews with club-swinging celebrities, is also available.

Players featured in the series include **Jack Nicklaus, Arnold Palmer, Ben Hogan, Byron Nelson, Babe Didrikson Zaharias,** and **Nancy Lopez.**

Much of the marketing effort will concentrate on USGA's 500,000 members, including ads in program guides at tournaments and the USGA's magazine and newsletter. Footage from the videos will be shown on monitors on site at each of the 14 USGA tournaments.

Specialty stores, supermarkets, and sporting-goods outlets will give the tapes added focus in June, in an attempt to tap into potential gift sales for Father's Day.

Despite its narrow market focus, Warner director of marketing **Dennis Moore** says the growth of golf makes it more viable for video than it was five or 10 years ago.

According to National Golf Foundation statistics, the sport is now played by 25 million consumers, a 59% increase from 1982. Twenty-eight percent of the players are women, also key video buyers.

"The traditional stereotype says golf is a game for older people," says Moore. "But golf is now a \$22 billion industry which cuts across many age demographics." Seventy percent of all duffers earn \$50,000 or more.

Although \$24.95 might be considered high, Moore says lower-priced golf tapes contain less than half the amount of programming. Each Warner cassette runs for at least 90 minutes or more and contains never-before-seen archival footage.

"The product differential makes these videos more attractive to the target audience," Moore says.

Titles in the "Heroes of Game" set include "Golf's Modern Heroes," "Golf's Greatest Legends," and "Golf's Greatest Woman." A boxed set will be available for \$69.95.

**PERSONAL TOUCH:** BodyVision, the fitness line distributed by A\*Vision Entertainment, is pooling the talents of **Kari Anderson, Candice Copeland, Gin Miller, Tamilee Webb,** and the editors of Shape magazine for the "One On One Personal Training System" video series.

The four-tape collection arrives in

stores Feb. 28, priced at \$14.95 each. It is designed to offer a complete fitness program.

"What we've heard from consumers is that there are too many types of fitness videos to choose from," says A\*Vision fitness product manager **Michelle Fiddler.** "This series offers a complete system, including weight loss, toning, and aerobics. It takes the guesswork out of buying fitness videos."

One trainer is featured on each tape. Anderson focuses on step aerobics. Copeland offers tips on toning

the stomach, while Miller handles circuit training, and Webb works on firming the lower body.

Each of the trainers worked with the editorial

staff of Shape to create the series, says Fiddler. A\*Vision released another series of exercise tapes developed by the magazine approximately two years ago.

In addition to consulting on the project, Shape will feature the trainers on the cover of the April edition. Much of the magazine's editorial coverage in that issue will focus on how the series was designed.

**NEW LINE SHAPES UP:** New Line Home Video will enter the exercise market with a yet-to-be-titled video featuring **Rachel McLish.**

The tape will most likely be in stores during the fourth quarter. New Line expects to make the video the first of a series with the two-time Ms. Olympian.

In other New Line news, **Cathy Scott** has been promoted to VP of publicity and promotion and **Brian Blair** to manager of publicity and promotion.

**HEY, HEY, IT'S THE VIDEO:** Fans of the **Monkees** will be able to take home the never-before-released film "Head," as well as every episode from the 1960s television show, as part of a year-long promotion from Rhino Home Video.

The party kicks off with the Jan. 25 release of "Head," priced at \$19.95 and featuring the original trailer. The cult film starring the group was written by **Bob Rafelson** and **Jack Nicholson.**

In March, Columbia House will begin direct-response sales of the television show at \$19.98 per cassette. Each video will contain three episodes.

Retailers get their shot at the product in September when Rhino releases an exclusive limited-edition boxed set, not available from Columbia House. Priced at \$400, it will include all 58 episodes, plus the 1967 special, "33 1/3 Revolutions Per Monkee."

Beginning in January 1996, Rhino will supply individual tapes of the series to stores.



by Eileen Fitzpatrick

# 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
1	1	8	<b>SPEED</b>	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	2	11	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	3	14	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
4	4	15	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
5	16	2	<b>THE LAND BEFORE TIME II</b>	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
6	5	9	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
7	8	8	<b>NIRVANA: LIVE! TONIGHT! SOLD OUT!!</b>	Geffen Home Video 39541	Nirvana	1994	NR	24.98
8	7	8	<b>TOMBSTONE</b>	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
9	9	7	<b>PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
10	11	43	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>3</sup>	Private Music BMG Video 82163	Yanni	1994	NR	19.98
11	18	7	<b>PLAYBOY: GIRLS OF HOOTERS</b>	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
12	6	18	<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
13	12	6	<b>WOODSTOCK '94</b>	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
14	17	17	<b>SLEEPLESS IN SEATTLE</b>	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
15	14	6	<b>EAGLES: HELL FREEZES OVER</b>	Geffen Home Video 39548	Eagles	1994	NR	24.98
16	38	3	<b>GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2</b>	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
17	25	7	<b>PLAYBOY: SECRETS OF MAKING LOVE, VOL. II</b>	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
18	15	9	<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
19	23	7	<b>JANET JACKSON: JANET</b>	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
20	24	14	<b>BEASTIE BOYS: SABOTAGE</b>	Capitol Video 77787	Beastie Boys	1994	NR	16.98
21	10	42	<b>HOW THE GRINCH STOLE CHRISTMAS!</b>	Metro-Goldwyn-Mayer MGM/UA Home Video M201011	Animated	1966	NR	14.95
22	21	20	<b>BEETHOVEN'S 2ND</b> ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
23	19	2	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b>	Walt Disney Home Video 3491	Animated	1994	NR	12.99
24	31	6	<b>GRUMPY OLD MEN</b>	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
25	22	21	<b>IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION</b>	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
26	20	39	<b>AN AFFAIR TO REMEMBER</b>	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
27	27	41	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
28	RE-ENTRY		<b>THE FIRM</b>	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
29	39	19	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
30	13	11	<b>A CHRISTMAS STORY</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
31	33	14	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b> ▲ <sup>3</sup>	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
32	RE-ENTRY		<b>PINK FLOYD: THE WALL</b>	Metro-Goldwyn-Mayer MGM/UA Home Video 400268	Bob Geldof	1979	R	14.95
33	26	6	<b>SADE: LIVE CONCERT HOME VIDEO</b>	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
34	32	16	<b>MIRACLE ON 34TH STREET</b>	Twentieth Century-Fox FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
35	RE-ENTRY		<b>BRAM STOKER'S DRACULA</b>	Columbia Pictures Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
36	RE-ENTRY		<b>AMADEUS</b> ◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
37	RE-ENTRY		<b>SMASHING PUMPKINS: VIEUPHORIA</b>	Virgin Music Video 77788	Smashing Pumpkins	1994	NR	19.98
38	37	10	<b>DEAD CAN DANCE: TOWARD THE WITHIN</b>	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
39	28	3	<b>GETTYSBURG</b>	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	24.98
40	36	34	<b>RUDOLPH THE RED NOSED REINDEER</b>	Family Home Entertainment 27309	Animated	1989	NR	12.98

● 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.

## A RETAILER SURVEYS ELECTRONICS SHOW, TRANSITIONS OF '95

(Continued from page 61)

Retailers seemed less optimistic than Main and the other hardware and software executives who focused their convention attention on the new 32-bit cartridge and CD-based set-top games and game sys-

tems. The game exhibit areas were alive with retailers, software developers, and journalists who clamored to see the next generation of products. Some retailers, however, expressed concern that the business is

still being fueled by technology, when it should be driven by the marketplace.

Jack Messer, president of Cincinnati-based home-video and game chain Gem Stone Entertainment, agreed with many dealers who said they believe the hardware and software companies are all ramping for the new platforms at a time when retailers need help for the current year.

"How can they move away from 16-bit, when we have an installed base of 34 million active game renters and buyers?" he asked.

One young game developer said that he has been directed to move on to games for the new systems and forget 16-bit, which still has untapped potential. "I know we haven't found very many technological limitations on 16-bit," he said. "Look at 'Donkey Kong Country.' If you didn't know any better, you'd probably think it was being played on a 32- or 64-bit system."

Some dealers went a step further,

arguing the emphasis on CD-ROM game titles is misdirected.

Andy Burton, president of Des Moines, Iowa's Movies And Games To Go, said CD-ROM will not be a mass-market product until it finds a home with the TV set, as well as the PC-bound. He was referring to the much-argued dilemma of playing family games in the home office rather than in traditional family rooms where most entertainment takes place.

Blockbuster Entertainment is treading cautiously through the welter of CD-ROM titles. Its director of new business Mike van der Kieft revealed at a workshop on introducing interactive-entertainment products

to consumers that Blockbuster multimedia buyers now will "carefully screen" all CD-ROM titles for ease of installation. If it isn't load-and-play, it won't be purchased even "if the title is a top seller," he said.

Van der Kieft also announced that Blockbuster's multimedia test, which started in San Francisco, will be rolled out to other cities (Billboard, Jan. 14). "What works in a large media-aware city like San Francisco may not work everywhere," he said. "We need to find out."

Steven J. Apple, a former journalist, now works for West Coast Video and Game Power Headquarters in Philadelphia.

## SELL-THRU GETS FESTIVE ALL YEAR LONG

(Continued from page 61)

after maximizing sales at the higher prices, gets a whole new shelf life from our \$9.98 Valentine's promotion." In the package, streeting Feb. 8, are "The Fabulous Baker Boys," "Rambling Rose," and "Mistress."

LIVE's Easter campaign is two-pronged: 15 animated videos from Family Home Entertainment for \$9.98 and \$12.98, and five live-action titles from \$14.98. All carry a Feb. 22 street date.

The FHE titles, which will be promoted on various cable channels and the Fox network, include "Tales Of Beatrix Potter Vol. 2," "The Velveteen Rabbit," "Will Vinton's Claymation Easter" and "A Family Circus Easter." LIVE's con-

tributions are "The Scarlet And The Black," "The Father Clements Story," "Moses," "In Search Of Noah's Ark," and "Jesus Of Nazareth."

MCA/Universal Home Video pumps out monthly "Low Price" promotions that aren't calendar-oriented but can get additional lift from the holidays. An actor or genre is the theme.

"It's based on titles that have been out for a while and have been requested by the public to be made available at sell-through price," says publicity director Evan Fong. "It helps renew interest in our catalog, and draws attention to titles that have been forgotten and injects new interest in them."

Billboard

FOR WEEK ENDING JANUARY 21, 1995

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
1	1	57	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
2	2	13	<b>BASEBALL: A FILM BY KEN BURNS</b> Turner Home Entertainment B5318	179.98
3	3	7	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> PolyGram Video 8006331153	19.95
4	4	13	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> PolyGram Video 8006319053	19.95
5	5	11	<b>BEST OF ABC'S MONDAY NIGHT FOOTBALL</b> PolyGram Video 8006319073	19.95
6	6	29	<b>THE TOP 50 WORLD CUP GOALS</b> PolyGram Video 8006315333	14.95
7	7	59	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
8	9	35	<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95
9	10	33	<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98
10	20	19	<b>DREAM TEAM II</b> FoxVideo (CBS/Fox) 8133	14.98
11	RE-ENTRY		<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
12	RE-ENTRY		<b>MICHAEL JORDAN: COME FLY WITH ME</b> FoxVideo (CBS/Fox) 2173	19.98
13	12	37	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
14	15	51	<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95
15	8	25	<b>1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS</b> ABC Video 44039	19.95
16	11	134	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98
17	RE-ENTRY		<b>THE JOE MONTANA STORY</b> PolyGram Video 4400881953	19.95
18	RE-ENTRY		<b>1994 WINTER OLYMPIC FIGURE SKATING HLTS.</b> FoxVideo (CBS Video) 8117	19.98
19	18	17	<b>THE STORY OF WORLD CUP USA '94</b> PolyGram Video 8006315633	14.95
20	17	33	<b>WHEN IT WAS A GAME 2</b> HBO Home Video 90843	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
1	1	15	<b>KATHY SMITH'S NEW YOGA</b> A*Vision Entertainment 50570-3	19.95
2	3	7	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
3	4	143	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132	9.95
4	2	37	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
5	6	39	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
6	5	5	<b>REEBOK WINNING BODY WORKOUT</b> PolyGram Video 8006330553	19.95
7	8	15	<b>KATHIE LEE'S FEEL FIT &amp; FABULOUS WORKOUT</b> Video Treasures 9759	19.98
8	9	7	<b>KATHY IRELAND: TOTAL FITNESS VIDEO</b> UAV Entertainment 1994	19.99
9	7	155	<b>ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016	14.95
10	NEW		<b>LUCKY VANOUS: ULTIMATE FAT-BURNING WORKOUT</b> FoxVideo (CBS/Fox) 8208	14.98
11	13	103	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
12	19	13	<b>STEP REEBOK: CIRCUIT CHALLENGE</b> PolyGram Video 8006319013	19.95
13	17	45	<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> A*Vision Entertainment 55021-3	19.98
14	12	7	<b>O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN</b> Uni Dist. Corp. 5101-3	14.95
15	10	5	<b>MEN OF STEEL: ABS OF STEEL</b> A*Vision Entertainment 185	14.95
16	18	23	<b>T'AI CHI: FUNDAMENTALS</b> Video Treasures 9652	14.98
17	15	25	<b>DENISE AUSTIN: TRIMWALK</b> Parade Video 1483	19.98
18	16	33	<b>JANE FONDA'S FAVORITE FAT BURNERS</b> A*Vision Entertainment 55008-3	19.98
19	11	109	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 4400847853	29.95
20	14	59	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	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.

Billboard

FOR WEEK ENDING JANUARY 21, 1995

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	11	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
2	NEW		<b>THE LAND BEFORE TIME II</b> Universal Cartoon Studios, Inc./MCA/Universal Home Video 82142	1994	19.98
3	5	67	<b>ALADDIN</b> Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
4	NEW		<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video 3491	1994	12.99
5	13	426	<b>DUMBO</b> Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
6	3	9	<b>MUPPET CLASSIC THEATER</b> Jim Henson Video/Buena Vista Home Video 5810	1994	19.95
7	4	15	<b>MARY-KATE &amp; ASHLEY OLSEN: LOGICAL I RANCH</b> Dualstar Video/BMG Kidz 30051-3	1994	12.98
8	2	65	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> Metro-Goldwyn-Mayer/MGM/UA Home Video M201011	1966	14.95
9	12	15	<b>MARY-KATE &amp; ASHLEY OLSEN: THORN MANSION</b> Dualstar Video/BMG Kidz 30050-3	1994	12.98
10	8	23	<b>THUMBELINA</b> Warner Bros. Inc./Warner Home Video 24000	1994	24.96
11	7	28	<b>A CHARLIE BROWN CHRISTMAS</b> Paramount Pictures/Paramount Home Video 15265	1990	16.95
12	15	33	<b>THE RETURN OF JAFAR</b> Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
13	14	11	<b>MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS</b> Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95
14	11	56	<b>RUDOLPH THE RED NOSED REINDEER</b> Family Home Entertainment 27309	1989	12.98
15	6	11	<b>THE STORY OF CHRISTMAS</b> Hemdale Pictures Corp./Hemdale Home Video 7096	1994	14.95
16	16	13	<b>BARNEY'S IMAGINATION ISLAND</b> The Lyons Group 2003	1994	14.95
17	RE-ENTRY		<b>THE FOX AND THE HOUND</b> Walt Disney Pictures/Walt Disney Home Video 2141	1981	24.99
18	20	3	<b>MIGHTY MORPHIN: KARATE CLUB</b> Saban Entertainment/A*Vision Entertainment 42028-3	1994	12.95
19	22	266	<b>PINOCCHIO</b> Walt Disney Pictures/Walt Disney Home Video 239	1940	24.99
20	17	23	<b>MY NEIGHBOR TOTORO</b> Tokuma Publishing/FoxVideo 4276	1988	19.98
21	21	21	<b>BARNEY: LIVE IN NEW YORK CITY</b> The Lyons Group 2002	1994	19.99
22	25	19	<b>THE PRINCESS AND THE GOBLIN</b> Hemdale Pictures Corp./Hemdale Home Video 7113	1994	24.95
23	9	38	<b>FROSTY THE SNOWMAN</b> Family Home Entertainment 27311	1989	12.98
24	10	32	<b>SANTA CLAUS IS COMING TO TOWN</b> Family Home Entertainment 27312	1989	12.98
25	24	137	<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.

## Consumer Electronics Show Stresses Digital Tech

■ BY PAUL VERNA

LAS VEGAS—If the professional audio community is to survive the oncoming technological maelstrom, it must embrace a world of “all-digital entertainment and communications,” says Sony Corp. of America president/CEO Michael Schulhof, who delivered the keynote speech at the Winter Consumer Electronics Show here Jan. 6.

Schulhof warned attendees: “Those of us not prepared to meet this challenge will—in no uncertain terms—jeopardize their entire business.”

Sounding a familiar note to audio professionals, Schulhof cited the birth of the CD as an example of how

an open-minded industry can successfully launch a product into the marketplace.

“Twelve years ago, at this very show, Sony and Philips introduced to the world a new consumer product: the compact disc,” said Schulhof. “Since then, more than 2.5 billion CDs have been sold.”

But Schulhof also noted that the CD had its strong detractors, many of them in the high-end audio world. “Critics called [the CD] nothing more than an expensive toy. Many record company executives were reluctant to embrace the format. And audiophiles expressed concern about the quality of digital sound,” said Schulhof.

Schulhof’s message reverberated

throughout the show, particularly at a panel titled “Celebrity Multimedia: Merchandising the Mega-Stars,” moderated by Don Menn of Multimedia World.

Representatives from Highway One, an entrepreneurial CD-ROM publisher, said the growth of that and other multimedia formats is beginning to effect changes in the way musicians and recording professionals approach their craft.

“We’re trying to build a studio now where artists can actually come in, play music, and create their visuals while they’re doing their music, just like we used to add echo and delay to headphones while a musician was playing his guitar,” said Highway One’s Ken Callait.

His partner, Leo Rossi, added that “the production value of the CD-ROM has to be built at the layer where the artist is writing the music.”

Nevertheless, CD-ROM producers—and the recording industry in

general—must be mindful to address the audio-only market as well, he said.

“Some of the bands that are planning to do CD-ROMs have to think about doing an enhanced CD that has audio tracks on it, so that when [users] put it in their CD player it’ll play audio tracks,” Rossi said. “The record business has to end up going that way. If it doesn’t, we’re going to have a bunch of CD-ROMs” that people will only play five or six times.

Indeed, Schulhof used his address as a platform to promote the new Sony/Philips CD-Plus format, which does exactly what Rossi urged. Just prior to CES, Sony and Philips announced “basic specifications for the new multisession music CD,” also known as CD-Plus.

In their joint statement, the two companies said a technological standard for CD-Plus hinges on consultation with music and computer companies to ensure compatibility with “major multimedia personal-

computer platforms, such as multimedia PCs and Macintosh computers.”

The need for compatibility between the music and computer worlds cannot be overemphasized, said Michael Glorieux of CD-ROM publisher Take 2.

“We’re currently negotiating with one of the top rap acts of ’94 to provide us with soundtrack music [for an upcoming CD-ROM], and there’s one point that’s sticking the deal: The disc must also be able to be used as an audio CD, so that people who play the game can listen to the music,” he said at the multimedia panel. “If we can’t work this out by cleaning up all these technological problems, they’re not going to sign the deal with us.”

For an industry poised at the brink of a multimedia revolution, the marriage of audio and video depends on the user’s ability to access both or either, the panelists concluded.

### AUDIO TRACK

NEW YORK

**PROFILE RECORDING ARTIST** Tucka Da Huntaman was at D&D Studios cutting his upcoming single, “Watch Your Back.” Tony Stoute produced the sessions while Joe Quinde engineered. Louis Tineo assisted . . . At Warehouse Recording Studio, Private Music recording artist Leon Redbone completed his “Whistling In The Wind” album. Tom Greto and Doug Epstein handled engineering chores . . . The Ramones returned to Baby Monster Studios to record the theme song from “Spiderman.” The song will be included on an upcoming album of cartoon theme songs, produced by Ralph Sall and engineered by Peter McCabe . . . Film producer Woody Allen was recently at Clinton Recording to work on his latest movie project. Engineer Roy Yokelson recorded through the classic Neve 8078 console, assisted by Robert Friedrich.

LOS ANGELES

**AT NRG RECORDING SERVICES**, Geffen recording act White Zombie recently put finishing touches on its upcoming release. The album was produced and engineered by Terry Date. Assisting were Ulrich Wild and Wade Norton . . . Columbia Records act Fishbone was at Music



Lincoln, With Verve. Verve Records artist Abbey Lincoln, left, and guest guitarist Pat Metheny work on her upcoming release, “A Turtle’s Dream,” at Clinton Recording Studios in New York. The album is due in April.

Grinder Studios producing two tracks for its upcoming release. Toby Wright engineered the sessions with assistance from Rich Novak . . . Stevie Wonder was at Skip Saylor Recording with the Temptations working on the single “Dream Come True” for the upcoming Motown Records tribute to Berry Gordy. Wonder produced the sessions while Steve Van Arden engineered with assistance from Eric Flickinger.

NASHVILLE

**PRODUCER** William Alsbrook and engineer Wayne Neuendorf have been in Magic Track Studios working on Steve Earle’s upcoming record for the Winter Harvest label . . . Giant recording artist Daryl Singletary was at Sound Stage Studio working on his debut project for the label. The production team of Stroud, Malloy & Travis worked with engineer Kevin Beamish, who sat behind the 56-input SSL G Series console. Mark Hagen assisted. Also at Sound Stage, MCA recording artist Tracy Byrd worked on an upcoming release with producer Tony Brown. Steve Tillisch engineered the sessions, while Brian Hardin assisted. Quality Video recording artist Bubba James Hudson was LSI Studios with producer Mick Lloyd. The pair were busy remixing an upcoming single from Hudson’s debut release, “Do You Wanna Dance.” Lloyd also engineered the project with Mike Daniel at the Harrison 2400 automated console.

OTHER LOCATIONS

**AT STUDIO D RECORDING** in Sausalito, Calif., Mercury recording artist Robert Cray worked on an upcoming album. Steve Savage engineered the project with assistance from Larry Brewer . . . At Live Oak Recording in Berkeley, Calif., Jive recording artist Spice 1 completed his latest project, “Amerikkka’s Nightmare,” with producers Blackjack, Ant Banks, DJ Slip, and Extra Large. Dale Everingham engineered the sessions. Mixing was done at Cherokee Studios on the SSL 4000 G Series console.

## Gritty N.Y. Producer Bisi Makes Mix Part Of Performance For Unsane, Cop Shoot Cop

■ BY BRADLEY BAMBARGER

**NEW YORK**—In an eerie no man’s land between Brooklyn neighborhoods lies producer/engineer Martin Bisi’s work space. Housed within a labyrinthine compound that was once a Civil War munitions factory, B.C. Studios has been the recording site for a series of albums whose content aptly reflects the fringe location.

From the rambling harmonic poetry of Sonic Youth’s “Evol” to the harrowing excess of Live Skull’s “Dusted” to the scorched-earth metal-jazz of Last Exit’s “Iron Path,” the music documented by Bisi at B.C. Studios reflects a kindred urban spirit. Of late, Bisi has specialized in albums of hard, dark indie rock, making records with such bands as Cop Shoot Cop, Unsane, Blind Idiot God, White Zombie, and Swans.

But as a testimony to Bisi’s versatility, other kinds of records have been made in the multiple rooms and twisting stairwells of B.C. Studios. Evocative of strange, indefinable worlds, Ginger Baker’s Promethean “Middle Passage” and Motherhead Bug’s fiercely eclectic “Zambodia” dissolve all sorts of musical boundaries.

According to Bisi, it’s the metropolis that helps inspire and spawn new directions in music. “New York is a place that defies the idea of a

‘scene,’” he says. “The city is perennially arty, always incorporating new and unusual things.”

Bisi was initiated into the ways of New York record-making in the early ’80s with Bill Laswell’s collective Material, in which he “got the idea that the engineer is part of the band.” Making the mix part of the performance, in which getting sounds on tape is simply the beginning of the creative process, is now Bisi’s *raison d’être*.

“I try to carefully craft the ambience—exaggerating dynamics, shifting things around. I don’t like things to sound too literal,” Bisi says. “Sounds or instruments shouldn’t be simply functional.” He notes that traditional miking and mixing techniques aren’t necessarily the best way to capture a truly “live” sound.

“The goal for many people is clarity and intelligibility,” Bisi says. “Those things can be important, but they’re not first place for me. I might even make a mixing decision that blurs the separation between the bass and the guitar. That to me sounds more ‘real’—it’s more of what I truly hear. Something being out of phase, too, I often prefer, so the sound is less symmetrical, so it occupies the space more realistically.”

B.C. Studios is outfitted with a modified MCI 400 console with J.L. Cooper automation and a 24-track 3M M79 tape machine. Two of Bisi’s

favorite microphones are the Shure SM-57 and AKG 414, of which he says: “I use those more than most people. I know they’re CBGB-type club mikes, but I like [the necessity of] proximity. The singer’s got to get real close with these mikes, so it’s more immediate.”

To Bisi, vocals are a particular production challenge. “It’s the instrument that’s communicated on the least,” he says. “Usually, no one in the band makes a comment about the singing until they get into the studio. Then, when it comes up, it’s a surprise to the singer.”

When recording vocals, Bisi uses an Altec preamp to help get “the feel of a live room.” He says that the Altec is also useful for distorting vocals, “almost as much as a distortion pedal.”

To Bisi, keeping vocals pristine or being precious about the “integrity” of other sounds inhibits recording truly electrifying music. “A lot of people today record so-called ‘alternative’ music as if it were classical,” he says. “Getting it all down clear and punchy—that’s more of a ‘jock’ approach to making music than one for an artist.”

At B.C. Studios, the artistic, bohemian atmosphere is palpable. As a band’s personality mixes with the essence of the space, Bisi strives to capture not only the music but the sound of what’s going on between and beyond the notes.

“The magical phenomena, the things that surround the music—that’s what means a lot to me,” he says. “Like the context surrounding a Sonic Youth record—that’s the most exciting part.”

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Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 14, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	ON BENDED KNEE Boyz II Men/ J. Jam, T. Lewis (Motown)	CREEP TLC/ D. Austin (Laface/Arista)	NOT A MOMENT TOO SOON Tim McGraw/ J. Stroud B. Gallimore (MCA)	WHEN I COME AROUND Green Day/ R. Cavallo (Reprise)	MELODY OF LOVE Donna Summer/ Welcome (Mercury)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	LOUD (Nashville) Julian King	FANTASY (Berkely, CA) Neil King	PRESENCE (Westport, CT) P. Dennis Mitchell
RECORDING CONSOLE(S)	Harrison Series 10	SSL 6056E/G	SSL 4000E G Computer	Neve 8108/ Trident Series 80	SSL 4056G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Otari MTR-100	Otari DTR-900	Studer A800	Studer A820
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	Yamaha NS10	Custom Augsperger UREI 813 Sierra Hidley SMIII	Wetlake TM1
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	D.A.R.P. (Atlanta, GA) Alvin Speights	LOUD (Nashville) Lynn Peterzell	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) David Sussman Steven Barkan
CONSOLE(S)	Harrison MR1	SSL 4056G	SSL 4000E G Computer	Neve 8128 with Flying Faders	Neve 8068
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-100	Studer A827	Otari DTR900	Studer A827	Studer A800 (Dolby SR)
STUDIO MONITOR(S)	Yamaha NS10M Westlake HR1	Custom TAD	Yamaha NS10	Custom Augsperger	Custom Boxer 5
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	POLYGRAM Joe Palmacchio
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	Uni Manufacturing	WEA Manufacturing	PDO
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	Uni Manufacturing	WEA Manufacturing	HTM

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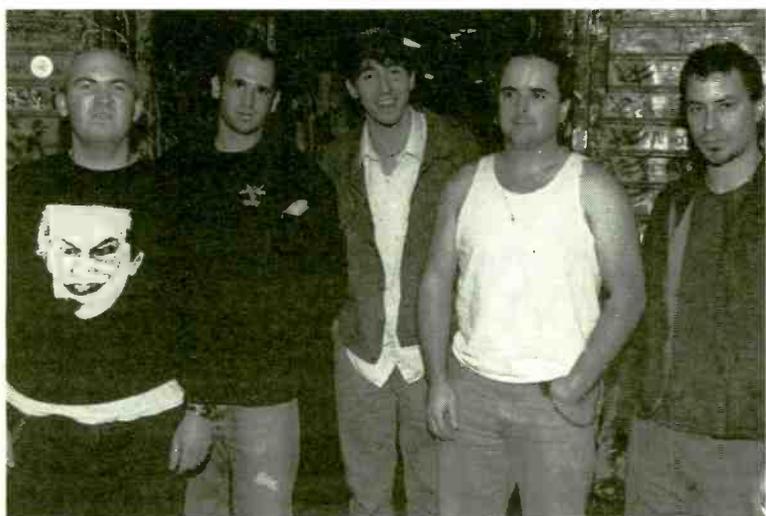
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**Universal Appeal.** Kitaro is congratulated after his recent show at the Universal Amphitheatre in support of his new Domo Records album, "Mandala." Shown, from left, are Eiichi Naito, Kitaro's manager; Evan Meadows, president, Windswept Pacific; Marty Friedman, guitarist for Megadeth; Linda Livingston, BMI associate director of film/TV relations; Kitaro; and Randy Miller, film composer.



**Who Are You.** Members of Atlantic punk band Samiam celebrate the group's signing to a worldwide co-publishing deal with EMI Music. The band is touring in support of its album "Clumsy."



**Campus Demonstration.** A Berklee College of Music student demonstrates a computerized radio and TV monitoring service in one of the college's computer labs for Chrysalis Music Group president Tom Sturges, left, and Don Gorder, chair of the college's Music Business/Management program. As part of the college's James G. Zafiris Distinguished Lecture Series, Sturges addressed Berklee's students on how to be a good music industry executive and engaged in a question-and-answer session.



**Your Basic Toast.** Verve executives toast bassist Christian McBride, whose Verve debut album, "Gettin' To It," is due for release Wednesday (17). Shown, from left, are Chuck Mitchell, VP/GM, Verve; Lynne Hoffman-Engel, senior VP of sales and marketing, Verve; McBride; Mary Ann Topper, McBride's manager, of the Jazz Tree; and Chris Roberts, president, PolyGram Classics & Jazz.



**Long-Term Lyle.** Lyle Lovett is welcomed aboard after signing a long-term contract with PolyGram Music Publishing. Shown, from left, are David Simone, president, PolyGram Music Publishing Group; Lovett; and Will Botwin, Lovett's co-manager, Side One Management.



**A Lot Of "Night Music."** Virgin Records executives congratulate Joe Jackson after his performance at the Wilton Theater in Los Angeles. Jackson performed songs from his latest Virgin album, "Night Music." Shown, from left, are Winston Simone, Jackson's manager; John Boulos, Virgin VP of promotion; Jackson; Kaz Utsunomiya, Virgin executive VP of A&R; and Phil Quartararo, Virgin president/CEO.

**Dear Mr. President.** RCA/Novus artist John Pizzarelli, right, meets President Bill Clinton at a political fundraiser in New York. Pizzarelli, whose song "Style Is Coming Back In Style" is featured in the film "Ready To Wear" (Prêt-A-Porter), is preparing for the February release of his new CD, a tribute to Nat King Cole called "Dear Mr. Cole."



**Live "Letters."** Arista president Clive Davis, right, congratulates Carly Simon after her performance at a party celebrating the release of her new album, "Letters Never Sent," at Fez in New York. Simon performed songs from the album, including first single "Like A River," as well as her earlier hits such as "You're So Vain" and "Anticipation."



**Shooting "Away."** Songwriter Diane Warren and artists Lisa Stansfield and Babyface hit the beach to shoot a video for "Dream Away," a Stansfield/Babyface hit written by Warren. "Dream Away" is the first single from the Arista/Fox Records soundtrack of the film "The Pagemaster." Shown in back row, from left, are S.A. Baron, Arista director of video production; Ramon Hervey, Babyface's manager; Jacquie Perryman, Arista VP of soundtracks; Jazz Summers, Stansfield's manager; and Warren. In front row, from left, are Babyface; Randee St. Nichols, video director; and Stansfield.



**Hands Across America.** While making their way across the country, Mujibar and Sirajul of "The Late Show With David Letterman" fame stopped by the host's hometown of Indianapolis and local station WFMS. Pictured, from left, are morning host Jim Denny, Mujibar, and Sirajul.

## Entercom's Growth Slow, Steady Community-Based Involvement Pays Off

■ BY ERIC BOEHLERT

NEW YORK—After 25 years, Entercom finally got tired of being the strong, silent type—the industry's proverbial "best-kept secret." So last year, the Philadelphia-based company, which counts 11, mostly major market stations on its roster, unveiled a series of print trade ads to spread the word about Entercom, the fifth-largest "radio-only" broadcast company that prides itself on a strong tradition of community-based involvement.

"There's no benefit to being underexposed," says David Field, Entercom's VP of operations/CFO. "I think the perception of us was still circa

1975." Back then, Entercom was seen as a low-profile niche FM operator with modestly successful stations that toiled in rather unsexy formats such as oldies, beautiful music, and Spanish. "Those old images die hard," says Joe Field, founder and president of Entercom.

Today, along with its solid Houston oldies outlet, KLDE, Entercom is better known for the success of its leading-edge players; modern rock KITS (Live 105)



FIELD

San Francisco, album alternative KMTT-AM-FM Seattle, and country WDSY Pittsburgh. (The rest of the Entercom roster includes KEGE-AM Minneapolis, WEEP/WXRB Pittsburgh, WYUU Tampa, Fla., WKTK Gainesville, Fla., along with FCC approval-pending WISP Sarasota, Fla., which Entercom hopes to move into Tampa.)

Prior to 1994, Entercom had never sold any of its properties. Last year, it said goodbye to two family members, KEGE-FM Minneapolis and KOQL Oklahoma City (now KTST), for a combined \$25 million, giving the company "lots of firepower" going into the new year, says Joe Field. (Even though KEGE-FM quickly blossomed as a modern rock success story for new owner Capital Cities/ABC, Field expresses no regret over that transaction: "It was good for us and good for them—that's just good business.")

He makes no secret about wanting to double up via duopolies in established Entercom markets. According to David Field (Joe's son), in 12 months' time the company could conceivably add four more stations to its stable.

That would constitute enormous growth because during the '80s, when so many broadcasters and investors were buying and selling properties at an unprecedented rate, Entercom made just three acquisitions. "A lot of people made big mistakes in the '80s," says Joe Field. "We did not get burned."

Joe Field has never been one to throw money around or flirt with large debts. At under \$10 million, Entercom's debt stands as one of the lowest among major radio players. (According to the Duncan's Radio Market Guide, with \$35 million in revenue in 1993, Entercom ranked as the 33rd largest broadcast group, up from No. 44 in 1989.) "We have a dual-strength focus," says David Field, "aggressive operations and conservative balance sheets to support it." As Market Guide author Jim Duncan points out, that equation does not necessarily add up to "stellar growth," but it does allow the private company lots of maneuvering room.

That level-headed approach almost contradicts the company's start-up days when Joe Field, then a well-established Philadelphia tax and real estate lawyer, bet on a hunch and became a broadcaster. In 1968, he became intrigued by then-developing FM radio

and was soon convinced that the poor stepsister of the dial would one day dominate radio. Field taught himself the business, raised some money, and in 1968 changed careers, setting out to purchase a handful of stations.

By 1969, FMs in Houston, Minneapolis, San Francisco, and Pittsburgh, purchased "for a song," were on the air. He admits the early days were "hairy," but by 1978, just as he'd assumed, FM had surpassed AM in importance, and Field was well on his way to repaying his initial investors and then some.

Another goal of last year's trade campaign, along with raising general awareness, was to separate Entercom from the rest of the industry. That may have been accomplished by one ad's rather unusual—for radio—tag lines: "A Commitment To People. A Responsibility To The Environment."

"We spent a lot of time in strategic planning over the last year focused on



distinguishing ourselves as a company and emerging as a preeminent player in the business," says David Field. That meant making strong commitments not only to stations, but to Entercom employees and their communities as well.

Along with investing in training programs in sales, programming, marketing, and the normal checklist of radio musts, Entercom took the unusual step of re-working its employee benefits package. "We blew up the old one last year," says the junior Field. "We now probably have the best [i.e., most generous] plan in the business."

Also, "Make A Difference Days" were launched last year. They encourage station staffs to choose a worthy local cause (e.g., homeless shelter, children's hospital) and, on a fully paid day away from the office, spend time chipping in as a team.

Joe Field is particularly proud of the role Entercom's Gainesville station played when Hurricane Andrew hit the state. "Before the president or the government got a handle on [the situation], our first of 17 18-wheelers, filled with water, milk, and diapers, was heading down to south Florida."

And then there is Entercom's commitment to the environment. "As an industry, we do an extremely good job of making our communities better," says the younger Field. "But we felt as a company if we were focused behind one specific cause, we could accomplish a lot more. Since there's a strong environmental orientation in this company, we chose the best, most effective environmental organization, the Wilderness Society." Entercom has quickly become the Society's largest corporate sponsor.

For Joe Field, who surprised his family and friends 25 years ago when he announced he was getting into the radio business, the goal of broadcasting is "to do well and good at the same time."

## Telecom Reform Draws Split Reaction

■ BY BILL HOLLAND

WASHINGTON, D.C.—The newly composed Senate Commerce Committee, chaired by Sen. Larry Pressler, R-S.D., held its first hearing on reforming the Communications Act Jan. 9.

The hearing, however, was basically a Republican showcase, with Democratic telecommunications staffers and Administration members meeting across town at a previously scheduled telecommunications summit at the Commerce Department.

Insiders pointed to the separate meetings as an example of what might be the partisan future of upcoming telecom reform legislation this year, despite protests of biparti-

san pledges made by leaders of both parties last week.

However, no information-superhighway telecommunications-reform bill has been introduced yet in the Senate—or the House for that matter—and the hearing was more an opportunity for Republican Senate leaders to exchange views on tel-

commitments to devote time to children's programming, national and local news, and free time for political debate to occur in the electronic forum?"

Speaking on the issue of satellite-radio competition, which Hundt sees as consistent with FCC policy, he gave broadcasters another promise: "We must make sure that no one in industry obtains an unfair advantage over its rivals."

### KQQK FINED OVER STUDIO RULE

KQQK Inc., licensee of KQQK, Galveston, Texas, was sent an FCC notice of a \$7,500 fine Jan. 5 for violating the commission's main studio rule.

FCC field officers first questioned whether the station maintained adequate staffing, since it had a rental agreement with Harbor Broadcasting's crosstown KGBC. The rule states that stations must maintain a "meaningful management presence" at their main studio.

Further letters showed that such personnel was not present full time in Galveston, and changes were not reported to commission officials over a period of four years.

The licensee could have been fined a maximum of \$10,000, the FCC said.

## WASHINGTON ROUNDUP

communications issues in the public eye.

### HUNDT PROPOSES DIGITAL FEES

FCC Chairman Reed Hundt suggested again that broadcasters with digital radio and TV stations may be asked to pay spectrum fees and enter spectrum auctions, especially if they choose to create additional digital subscription services.

Speaking at this year's Consumer Electronics Show Jan. 6 in Las Vegas, Hundt asked attendees: "Would the public interest be served better if broadcasters paid . . . or would it instead be in the public interest to ask [them] to pay for the spectrum—not with money, but with

## The Source, SEG Team To Produce New Hip-Hop Show

NEW YORK—A new, syndicated hip-hop radio show is set to debut next month. The weekly program, "The Source Sound System," is a joint venture between The Source magazine and SEG Broadcasting, owned by industry veteran Bob Meyrowitz, who is better known as president/CEO of pay-per-view company Semaphore Entertainment Group.

The Source and SEG previously teamed to produce and distribute "The Source Year-End Hip-Hop Wrap-Up," a two-hour, year-end countdown show hosted by MTV's Fab 5 Freddy. At press time, no host had been named for the weekly program.

The new show will be market exclusive and made available to stations on a barter basis. In addition to a countdown of the week's biggest hip-hop records, "Sound System" will feature new music, entertainment news, and celebrity interviews.

No affiliates have been announced.

PHYLLIS STARK



**Star Power.** KROQ Los Angeles' "Almost Acoustic" Christmas concert brought out some big names. Pictured, from left, are actor Brad Pitt, Michael Stipe of R.E.M., KROQ's Mark Davis, and Ed Kowalczyk of Live.

## FALL '94 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	'94	'94	'94	'94	Call	Format	'93	'94	'94	'94	'94	'94
<b>NEW YORK—(1)</b>														
WCBS-FM	oldies	4.5	4.6	4.5	4.3	4.9	WBEB	AC	3.3	4.5	4.9	5.1	4.3	
WQHT	top 40/rhythm	3.8	4.1	4.4	4.5	4.8	WXTU	country	4.4	4.0	4.6	5.0	4.3	
WABC	N/T	4.6	4.2	3.7	3.9	4.7	WIOQ	top 40	5.2	4.3	4.3	4.6	4.1	
WLTW	AC	4.8	4.7	5.0	4.9	4.4	WMGK	oldies	3.3	3.4	3.6	4.5	4.1	
WHTZ	top 40	4.5	4.0	4.1	4.6	4.2	WYXR	AC	4.1	3.5	3.3	3.5	3.4	
WSKQ-FM	Spanish	3.0	3.1	3.1	3.4	4.2	WPLY	top 40	2.3	2.6	4.0	3.9	3.3	
WQCD	adult alt	3.6	3.6	3.6	3.5	3.9	WJBF	modern	2.6	2.4	2.8	2.1	3.0	
WBLS	R&B	4.0	4.2	3.8	4.1	3.8	WJZZ	adult alt	3.0	2.6	2.4	3.5	2.8	
WPLJ	top 40	3.9	3.4	4.0	4.5	3.8	WFLN	classical	2.7	3.3	2.2	2.2	2.7	
WRKS	R&B	5.8	4.3	4.1	4.2	3.8	WPST	top 40	1.2	1.4	1.7	1.7	1.5	
WINS	N/T	3.9	4.3	4.0	3.7	3.6	WHAT	N/T	8	1.1	1.0	1.1	1.1	
WCBS-AM	N/T	2.9	3.6	3.1	3.1	3.5	WDAS-AM	religious	1.3	1.2	1.0	8	1.0	
WMXV	AC	2.8	3.6	3.5	3.4	3.3								
WOR	N/T	3.6	3.1	3.4	3.1	3.3								
WXRK	cls rock	3.6	4.0	3.5	3.7	3.3								
WFAN	sports	3.1	2.7	3.1	2.8	2.8								
WQXR	classical	1.8	2.2	2.3	2.5	2.7								
WPAT-FM	easy	3.3	2.6	3.0	2.5	2.4								
WNEW	album	3.0	2.2	2.3	2.5	2.3								
WAXQ	album	1.5	1.6	2.0	1.9	1.8								
WYNY	country	2.3	2.1	2.0	1.9	1.8								
WADO	Spanish	1.4	1.7	1.8	2.1	1.7								
WQEW	adult std	1.6	1.6	1.7	2.1	1.3								
WLIB	N/T	1.0	1.3	1.1	1.1	1.2								
WALK-AM-FM	AC	8	1.0	1.1	1.1	1.0								
<b>LOS ANGELES—(2)</b>														
KLAX	Spanish	7.0	5.6	6.1	5.4	5.6								
KPWR	top 40/rhythm	4.8	4.7	5.1	5.4	5.5								
KFI	N/T	4.3	4.5	3.8	4.7	4.6								
KROQ	modern	4.2	3.8	4.7	4.6	4.5								
KIIS-AM-FM	top 40	4.2	3.8	3.9	4.0	4.1								
KOST	AC	4.4	4.7	4.2	3.8	4.0								
KBTH	R&B	3.4	3.3	3.6	3.2	3.8								
KRTH	oldies	3.4	3.5	3.2	3.9	3.8								
KBIG	AC	3.2	3.4	2.9	3.6	3.6								
KABC	N/T	3.0	3.8	3.5	3.7	3.2								
KLVE	Spanish	2.5	3.2	3.7	2.5	3.0								
KLOS	album	2.8	2.7	2.8	2.5	2.7								
KYSR	AC	2.3	2.5	2.8	2.7	2.6								
KFWB	N/T	2.7	3.0	2.8	2.3	2.5								
KTWW	adult alt	1.9	1.8	2.0	2.6	2.5								
KCBS-FM	oldies	2.8	3.2	3.0	2.9	2.4								
KLSX	cls rock	3.5	2.9	2.8	2.7	2.4								
KZLA	country	2.5	2.3	2.9	2.5	2.3								
KNX	N/T	2.6	2.6	2.6	2.6	2.2								
KXED	Spanish	1.4	1.4	1.3	1.0	2.2								
KXEZ	AC	2.2	1.8	1.8	2.1	1.9								
KTNQ	Spanish	2.9	2.9	2.2	2.1	1.8								
KKJH	Spanish	1.7	2.0	1.7	1.3	1.7								
KLAC	adult std	7	1.0	1.7	1.6	1.7								
KRLA	oldies	8	1.1	1.2	1.5	1.5								
KWKW	Spanish	1.3	1.1	1.1	1.0	1.5								
KGGO-AM-FM	classical	2.1	1.9	1.7	1.9	1.3								
KACE	R&B adult	5	6	4	6	1.0								
KMPC	N/T	7	5	7	8	1.0								
<b>CHICAGO—(3)</b>														
WGN	N/T	7.7	6.2	6.9	6.4	6.9								
WGCI-FM	R&B	7.3	7.1	7.0	7.4	6.3								
WBMM-FM	top 40/rhythm	4.7	5.4	4.9	4.3	4.3								
WVAZ	R&B adult	3.5	3.3	3.4	3.5	4.3								
WLIT	AC	4.1	4.0	3.7	4.2	4.1								
WUSN	country	5.4	4.4	4.4	4.2	4.1								
WBMM-AM	N/T	3.8	4.2	4.2	4.1	3.9								
WKQX	modern	3.4	3.5	3.8	3.3	3.6								
WLS-AM	N/T	2.6	2.9	3.5	3.2	3.5								
WNUA	adult alt	3.3	3.1	2.5	3.6	3.5								
WLUP	N/T	4.0	3.9	3.1	3.2	3.3								
WJMK	oldies	2.9	2.6	3.5	2.6	3.1								
WRCX	album	3.0	2.3	2.7	2.8	3.1								
WJOL	Spanish	2.2	1.9	2.8	2.8	2.7								
WXRT	album	2.1	2.7	2.6	2.7	2.7								
WTMX	AC	2.5	2.4	2.6	2.2	2.4								
WCKG	cls rock	2.9	2.5	2.6	2.6	2.3								
WJJD	talk	2.5	2.9	2.6	2.5	2.3								
WJPC-FM	R&B	1.0	9	8	1.5	2.3								
WMAQ	N/T	3.1	2.6	1.9	2.0	2.2								
WPNT	AC	2.5	2.5	1.8	2.6	2.2								
WNIB	classical	1.8	1.8	1.1	1.1	1.9								
WSCR	sports	2.0	1.9	1.6	1.4	1.8								
WYSY	oldies	9	1.7	2.6	2.4	1.8								
WIND	Spanish	1.1	1.2	7	9	1.3								
WMVP	sports	1.1	1.0	1.0	9	1.3								
WAIT	adult std	7	1.6	1.8	1.1	1.1								
WFMT	classical	9	1.1	1.1	1.4	1.1								
WGCI-AM	oldies	1.2	1.5	1.2	1.3	1.1								
WLS-FM	N/T	1.5	1.7	1.3	8	1.0								
<b>SAN FRANCISCO—(4)</b>														
KGO	N/T	7.4	7.8	7.8	7.4	8.3								
KCBS	N/T	5.7	5.8	5.0	4.7	5.0								
KMEL	top 40/rhythm	4.3	4.7	4.2	3.8	4.4								
KNBR	N/T	4.6	4.2	5.4	4.8	4.4								
KOIT-AM-FM	AC	3.4	4.3	4.0	3.9	4.2								
KFRC-AM-FM	oldies	3.6	3.9	3.9	4.7	3.8								
KDFC-AM-FM	classical	2.6	2.3	2.0	3.2	3.7								
KKSF	adult alt	3.2	3.2	2.9	2.8	3.7								
KIOI	AC	3.1	3.5	3.1	3.9	3.6								
KYLD/KYLZ	top 40/rhythm	4.7	4.5	4.1	2.9	3.4								
KITS	modern	2.9	2.6	2.6	3.1	3.0								
KBXL	R&B adult	2.9	3.7	3.2	2.6	2.7								
KSAN	country	3.1	3.4	3.4	2.4	2.7								
KABL-AM	adult std	2.1	2.8	2.1	2.9	2.5								
KRQR	cls rock	2.6	2.0	2.4	2.4	2.3								
KFOG	album	2.3	2.0	2.2	2.1	2.2								
KOME	album	1.3	1.0	1.2	1.9	2.0								
KABL-FM	oldies	1.7	1.4	1.6	1.8	1.9								
KLOK	Spanish	1.4	1.6	1.6	1.9	1.9								
KSJO	album	2.4	2.1	2.2	2.0	1.9								
KBAY	AC	2.0	2.3	2.3	1.5	1.8								
KSOL	R&B adult	1.8	1.7	1.1	1.7	1.7								
KYCY	country	1.6	1.4	1.2	1.0	1.2								
KHQT	top 40/rhythm	1.6	1.4	1.2	1.0	1.2								

FOR KRISTEN HERSH, who began playing rock'n'roll at age 14, becoming a wife and a mother of two has greatly affected her perspective. That's reflected in her band Throwing Muses' latest single, "Bright Yellow Gun" (Sire/Reprise), No. 32 on the Modern Rock Tracks chart.

"Well, [family life] never stops, that's the craziest thing," says Hersh, phoning from her home in Newport, R.I. "I'm married, which is a big deal. It's a different thing in life than I ever expected to happen. And I don't know much about marriage. I didn't really grow up with married people. I take it one day at a time; I just can't figure it out. People ask me what the hell I find to write about now that I'm married, and I have kids and a house; that's kind of different you know, a house and a dog, and a garage. But I have

never experienced anything so on-the-edge as being tremblingly in love with your family. Because they could break your heart any second. I've lived a lot of different lifestyles and I find this to be the most dramatic. They call it settling down. God, I wish [laughs] ... I found touring kind of numbingly cyclical. Every



"I have never experienced anything so on-the-edge as being tremblingly in love with your family." —Throwing Muses

day is the same, and it's really safe to grow up in a band once you get past the rock-club thing. I've had guns pulled on me and lived in my car. And there are

plenty of drugs around. And yet, it's not truly dangerous. They can't really hurt you. Nobody like that can make your universe crack. But a husband sure can. So can a baby."

As for a bright yellow gun, "I think it's just the people you fall in love with, that's what they're wielding. It's the only thing that can kill you, and it's bright and shiny and attractive."

Hersh was surprised she wrote such a pretty song filled with gun imagery. "I kind of made a pact with the songs, never to censor them," says Hersh. For "any mom, [a gun] is not a pretty picture. I've had guns be really bad to me and to people who aren't around anymore. I don't like that picture. And yet there are lots of things about being in love hard that you're not going to like and that are really pretty at the same time."

Billboard® FOR WEEK ENDING JANUARY 21, 1995

# Album Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
***No. 1***					
1	2	—	2	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	VAN HALEN WARNER BROS.
2	1	1	7	BETTER MAN VITALOGY	PEARL JAM EPIC
3	6	6	8	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
4	3	2	12	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
5	4	3	23	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
6	9	9	7	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
7	13	12	7	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
8	5	4	15	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
9	12	10	6	BRIDGE PROMISED LAND	QUEENSRYCHE EMI
10	11	11	12	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
11	8	7	18	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
12	15	13	6	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
13	7	5	12	BLIND MAN BIG ONES	AEROSMITH GEFFEN
14	10	8	17	SELF ESTEEM SMASH	OFFSPRING EPITAPH
15	14	14	12	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
16	18	17	5	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
17	16	16	22	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
18	19	18	10	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
***AIRPOWER***					
19	21	22	10	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
20	22	26	4	GOT ME WRONG CLERKS SOUNDTRACK	ALICE IN CHAINS COLUMBIA
21	26	27	5	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
22	20	19	18	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
23	24	24	10	PLOWED ROTTING PINATA	SPONGE CHAOS
24	27	21	8	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
25	17	15	13	A CONSPIRACY AMORICA	THE BLACK CROWES AMERICAN/REPRISE
26	28	25	9	NEED YOUR LOVIN' BUST A NUT	TESLA GEFFEN
27	25	23	8	MOTHERLESS CHILD FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
28	23	20	13	OUT OF TEARS VOODOO LOUNGE	ROLLING STONES VIRGIN
29	34	29	5	IF YOU DON'T LOVE ME (I'LL KILL MYSELF) NECKTIE SECOND	PETE DROGE AMERICAN/REPRISE
30	29	28	6	TIJUANA JAIL PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
31	33	30	9	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL
32	37	39	3	SPARKS WILL FLY VOODOO LOUNGE	ROLLING STONES VIRGIN
33	38	32	4	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
34	30	33	26	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
35	NEW	1		CORDUROY VITALOGY	PEARL JAM EPIC
36	31	34	22	BASKET CASE DOOKIE	GREEN DAY REPRISE
37	36	40	14	GET OVER IT HELL FREEZES OVER	EAGLES GEFFEN
38	35	31	5	TALKIN' SEATTLE GRUNGE ROCK BLUES SONGS FOR THE DAILY PLANET	TODD SNIDER MARGARITAVILLE/MCA
39	32	38	14	GALLONS POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
40	NEW	1		LEARN TO BE STILL HELL FREEZES OVER	EAGLES GEFFEN

Billboard® FOR WEEK ENDING JANUARY 21, 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	8	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
2	3	3	8	BETTER MAN VITALOGY	PEARL JAM EPIC
3	2	2	9	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
4	4	4	12	BUDDY HOLLY WEEZER	WEEZER DGC/GEFFEN
5	5	6	5	LOVE SPREADS SECOND COMING	THE STONE ROSES GEFFEN
6	6	7	9	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
7	10	9	7	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
8	9	10	6	SOUL TIMES DUMMY	PORTISHEAD GO!DISCS/LONDON/ISLAND
9	12	12	7	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
10	7	5	17	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
11	11	11	23	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
***AIRPOWER***					
12	27	40	3	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
13	16	14	10	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
14	14	18	25	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
15	8	8	15	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
16	15	15	23	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
17	17	17	20	SEETHER AMERICAN THIGHS	VERUCA SALT DGC/GEFFEN
18	13	13	15	DOLL PARTS LIVE THROUGH THIS	HOLE DGC/GEFFEN
19	40	36	3	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
20	33	33	3	ODE TO MY FAMILY NO NEED TO ARGUE	THE CRANBERRIES ISLAND
21	24	28	7	CORDUROY VITALOGY	PEARL JAM EPIC
22	19	19	8	HALAH SHE HANGS BRIGHTLY	MAZZY STAR CAPITOL
23	18	16	15	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
24	20	20	5	PIGGY THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
25	23	25	4	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
26	22	26	7	GOT ME WRONG CLERKS SOUNDTRACK	ALICE IN CHAINS COLUMBIA
27	30	31	5	ROOTS JUSTICAL LET'S GO	RANCID EPITAPH
28	31	24	12	THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC	AIMEE MANN GIANT/IMAGO
29	29	23	16	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES NOTHING/INTERSCOPE
30	26	29	25	SELF ESTEEM SMASH	OFFSPRING EPITAPH
31	NEW	1		STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	SHERYL CROW A&M
32	38	37	3	BRIGHT YELLOW GUN UNIVERSITY	THROWING MUSES SIRE/REPRISE
33	21	21	19	SUPERNOVA WHIP-SMART	LIZ PHAIR MATADOR/ATLANTIC
34	25	22	11	GIRL, YOU'LL BE A WOMAN SOON PULP FICTION SOUNDTRACK	URGE OVERKILL MCA
35	28	27	9	YOU SUCK THE MURMURS	THE MURMURS MCA
36	37	35	3	GREEN MIND DINK	DINK CAPITOL
37	NEW	1		HERE & NOW MELROSE PLACE - THE MUSIC	LETTERS TO CLEO GIANT
38	NEW	1		SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	SIMPLE MINDS VIRGIN
39	34	32	18	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
40	35	—	17	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations and 42 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.



# HITS! IN TOKIO

Week of January 1, 1995

- ① All I Want For Christmas Is You / Mariah Carey
- ② The Sweetest Days / Vanessa Williams
- ③ If I Only Knew / Tom Jones
- ④ Love Spreads / The Stone Roses
- ⑤ I'll Be On My Way / The Beatles
- ⑥ Stillness In Time / Jamiroquai
- ⑦ Sure / Take That
- ⑧ La Vie En Rose / Nadege
- ⑨ On Bended Knee / Boyz II Men
- ⑩ Sweet Love / Sandy Reed
- ⑪ Be Happy / Mary J. Blige
- ⑫ No More Blue Christmas / Natalie Cole
- ⑬ If You Want / Luciana
- ⑭ It Should Have Been You / Blacknuss Allstars
- ⑮ Take A Bow / Madonna
- ⑯ Creep / TLC
- ⑰ Baby Come Back / Pato Banton
- ⑱ Spin The Black Circle / Pearl Jam
- ⑲ Shame / Zhane
- ⑳ Free / Carroll Thompson
- ㉑ I Will Always Love You / Take 6
- ㉒ How Far / Dee C. Lee
- ㉓ U Will Know / B.M.U. (Black Men United)
- ㉔ Speed / Billy Idol
- ㉕ Everybody Goes / Mr. Children
- ㉖ Get Over It / Eagles
- ㉗ Georgy Porgy / Will Lee
- ㉘ All It Takes / Hanne Boel
- ㉙ True Faith 94 / New Order
- ㉚ Have Yourself A Merry Little Christmas / Lucy Kent
- ㉛ I Know / Dionne Farris
- ㉜ Make It Easy On Yourself / Amar
- ㉝ Sunny Day / Baha Men
- ㉞ Micky S' En Balance / Fabian
- ㉟ Sympathy For The Devil / Guns N' Roses
- ㊱ Mishale / Andru Donalds
- ㊲ Your Love Is All I Know / Wendy Moten
- ㊳ The Way We Are / The Affair
- ㊴ L'etoile Du Bonheur / Clementine
- ㊵ Old School Lovin' / Chante Moore
- ㊶ Jolie / Cosa Nostra
- ㊷ Happy Go Lucky Santaman / C&C You See? (Chris Peppler & Chija)
- ㊸ Living In Danger / Ace Of Base
- ㊹ Space Cowboy / Jamiroquai
- ㊺ I Believe / Thriller U
- ㊻ Free/Sail On / Chante Moore
- ㊼ Sukiyaki / 4 P.M.
- ㊽ Trouble / Shampoo
- ㊾ She's A River / Simple Minds
- ㊿ All I Wanna Do / Sheryl Crow

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



## Stations Offer Listeners Phone Cards

LOS ANGELES—Radio stations looking for new and useful items to give away to their listeners are turning increasingly to prepaid phone cards for use as premium items.

Some of the companies that provide the cards and aggressively solicit radio stations for promotions include Lakewood N.J.-based B&J Telecard, Hollywood, Fla.-based Phone Card Express, St. Petersburg, Fla.-based Phoneworks, and San Diego-based Fairwest Direct.

So far, WPLJ New York, WRMF West Palm Beach, Fla., and WZZK Birmingham, Ala., are among the stations that have distributed prepaid phone cards to listeners.

WPLJ issued the "Rocky Allen Showgram" telephone debit card last summer and the "Scott and Todd Scam-A-Rama" card over the holidays to tie in with respective comedy albums released by its afternoon personality Rocky Allen and its morning team Scott Shannon and Todd Pettengill.

The station sold the cards, which have 15-minutes of free calling to anywhere in the U.S., for \$10 each. WPLJ VP/programming Tom Cuddy says the Rocky Allen card has sold 12,478 copies, while the newer Scott and Todd card has sold 7,188 copies to date.

The cards cost the station nothing, and the proceeds from the Rocky Allen card go to the Committee To Prevent



by Carrie Borzillo

Child Abuse and Neglect. Profits from the Scott and Todd card go to LIFEbeat and Blythedale Children's Hospital.

WPLJ advertises the card both on the air and on a coupon inside the two comedy albums, dubbed "A Piece Of The Rock—The Rocky Allen Showgram" and "Scott and Todd Scam-A-Rama Volume III."

"We felt one role radio has is to educate, and this is a new form of technology that some aren't used to," says Cuddy. "It's a cool way of helping a charity. And with the album artwork on the card, it's become a collector's item."

WZZK's promotion was a bit different. The frozen-food company Stouffers solicited radio stations to give away a prepaid phone card for the dual benefit of promoting Stouffers party-size entrees and to encourage youths to call home for the holidays.

WZZK gave 1,000 call-letter emblazoned cards, good for 10-minutes of free calls, on its daily prize patrol

rounds.

"We ran it for several weeks and [Stouffer's] took out a schedule on the air," says Despina Vodantis, director of marketing at WZZK. "We've been getting pitched on these right and left. They're great."

WRMF West Palm Beach, Fla., promotion director Jill Quail says what she thought was a small prize certainly wasn't received that way by listeners.

"They were tickled about it," she says. "We considered it a small giveaway, but you'd be surprised how many thank you cards we got."

WRMF gave away more than 1,000 cards—good for 15-minutes of free calls—on the air during the holidays as a way to help listeners call distant relatives.

Cuddy says the face value of the cards is more than they cost, and that they are cheaper to use than a regular calling card because the user can call anywhere for the same price.

Unless a station works out a deal like WPLJ did, the cards issued from B&J Telecard can cost between 85 cents to \$1.50 each, says Michael Kenny, B&J Telecard's VP of marketing and communications.

B&J Telecard also tied in with Critique Records' alternative band Eggstone to give away 250 five-minute prepaid phone cards to six radio stations (see Popular Uprisings, page 19).

In addition to radio stations and record labels experimenting with prepaid phone cards, Arbitron is planning to try them as well. The ratings company plans to test use of prepaid cards in lieu of a cash premium for diary keepers (Billboard, Dec. 24, 1994).

### IDEA MILL: NAT'L 'ZINE

Liberty Broadcasting will be customizing WHFS Washington, D.C.'s station publication, "HFS Press," for other stations nationwide. "The Press" will be built around the personality of individual stations and named appropriately. Affiliates will have their logo placed on the cover and on the table of contents page and get 15 pages of local advertising. The 32-page magazine is offered six times a year.

WNCI Columbus, Ohio, has sold out of its "The Morning Zoo Video," which features morning team Dave Calin, Kathy Hart, Matt Harris, and a slew of other WNCI characters. The comedy tape includes various skits, gags, and even a theme song sung by Lauren Christy.

The annual "Country Cares For St. Jude Kids" radiothon for St. Jude Children's Research Hospital kicked off Jan. 6-7 with a seminar in Memphis attended by representatives from at least 100 of the 150 participating stations. Randy Owen, Alan Jackson, Mary Chapin Carpenter, and Mark Chesnutt have recorded stories and messages in support of the event.

WQSR Baltimore's "WQSR Children's Fund" donated \$1,000 to six non-profit organizations last year. The main source of donations came from the sale of morning man Steve Rouse's comedy album, "Stevie & The Satellites."

CFOX Vancouver, British Columbia, exceeded its goal of gathering 35,000 food items for the Lower Mainland Food Banks from its "Santa Fox Food Drive" by 40,000 items.

## Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	1	18	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE 2 weeks at No. 1
2	1	2	21	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
3	6	9	9	THE SWEETEST DAYS WING 851 110/MERCURY	VANESSA WILLIAMS
4	7	12	6	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
5	4	5	15	ALWAYS MERCURY 856 227	BON JOVI
6	9	7	12	YOU GOTTA BE 550 MUSIC 72551	DES'REE
7	10	10	38	IF YOU GO SBK 58165/EMI	JON SECADA
8	8	4	17	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	GLORIA ESTEFAN
9	3	3	20	ALL I WANNA DO A&M 0702	SHERYL CROW
10	5	8	16	SECRET MAVERICK/SIRE 18035/WARNER BROS.	MADONNA
11	11	13	22	CIRCLE OF LIFE HOLLYWOOD 64516	ELTON JOHN
12	12	11	35	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
13	17	18	9	NOTHING LEFT BEHIND US CAPITOL Album Cut	RICHARD MARX
14	13	14	8	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940	MARTIN PAGE
15	16	20	9	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
16	18	16	13	WHEN WE DANCE A&M 0846	STING
17	14	15	39	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
18	21	23	4	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
19	15	17	26	BUT IT'S ALRIGHT ELEKTRA 64524	HUEY LEWIS & THE NEWS
20	19	19	24	LUCKY ONE A&M 0724	AMY GRANT
21	22	24	6	ON BENDED KNEE MOTOWN 860 244	BOYZ II MEN
22	20	25	14	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	JOSHUA KADISON
*** AIRPOWER ***					
23	24	22	8	MENTAL PICTURE SBK 58272/EMI	JON SECADA
24	23	21	20	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	PRETENDERS
25	26	27	13	ONCE IN A LIFETIME COLUMBIA Album Cut	MICHAEL BOLTON
26	25	28	23	WHEN CAN I SEE YOU EPIC 77550	BABYFACE
27	29	30	11	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
28	28	32	9	MISSING YOU COLUMBIA 77260	STEVE PERRY
29	27	31	26	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	SEAL
30	30	29	21	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
31	33	34	5	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
32	31	33	21	WHISPER YOUR NAME COLUMBIA 77718	HARRY CONNICK, JR.
33	34	35	4	LITTLE BITTY PRETTY ONE ELEKTRA Album Cut	HUEY LEWIS & THE NEWS
34	32	36	5	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND	4 P.M.
35	37	—	2	ALWAYS AND FOREVER LV 77735/EPIC	LUTHER VANDROSS
36	36	39	5	LIVING IN DANGER ARISTA 1-2754	ACE OF BASE
37	40	40	4	ALLISON ROAD A&M Album Cut	GIN BLOSSOMS
*** HOT SHOT DEBUT ***					
38	NEW ▶	1	1	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
39	35	37	15	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
40	39	—	24	UNTIL I FALL AWAY A&M Album Cut	GIN BLOSSOMS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	1	1	3	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
2	3	3	5	YOU MEAN THE WORLD TO ME LAFACE 2 4064/ARISTA	TONI BRAXTON
3	2	2	8	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	ELTON JOHN
4	4	4	7	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	MARIAH CAREY
5	6	6	12	BEAUTIFUL IN MY EYES SBK 58099/EMI	JOSHUA KADISON
6	5	9	18	THE SIGN ARISTA 1-2653	ACE OF BASE
7	8	8	11	I SWEAR BLITZ 87243/ATLANTIC	ALL-4-ONE
8	7	7	15	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
9	9	10	26	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
10	—	—	34	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## Billboard

# BIG SEVEN

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## Arbitron Credits Higher Fall '94 Response Rates To Sample Target Growth Initiatives

**R**ESPONSE RATES for the first 39 markets in Arbitron's fall 1994 survey period are up 15% over the equivalent fall 1993 response rates. The average response rate in the latest book is 36.6%.

In the difficult male 18-24-year-old cell, response rates also improved somewhat. In the first 28 markets released by Arbitron, there was an average of 102 male 18-24 diaries per market, up from 84 the previous year. Arbitron credits the gain to its sample target growth initiatives, which resulted in sample increases of 15%-30% in some of those 28 markets.

In other Arbitron news, its parent company, Ceridian Corp., has acquired MediaMAPS International, a company that has developed an integrated database marketing system for radio marketing and promotion. MediaMAPS will become part of Arbitron. Terms of the deal were not disclosed.

Ceridian also has closed on its previously announced joint venture deal with VNU to produce and market the Scarborough Report (Billboard, Nov. 19, 1994).

In an attempt to scuttle persistent format change rumors, Greater Media's country WBCS Boston is running a contest promising to pay \$1 million to the first listener to call the station if it changes to another format in 1995.

CBS Radio Representatives has ended its relationship with the Interep Radio Store effective Feb. 5 and will pursue the unwired rep business independently through a new venture called CBS Radio Unwired. John Bittling has been named director of unwired marketing.

The rapidly growing EZ Communications group has inked a deal to acquire N/T KBEQ-AM and country KBEQ-FM Kansas City, Mo., from Noble Broadcast Group for \$7.65 million. At the same time, EZ also has signed an option and asset-purchase agreement to acquire KBEQ-FM's country rival, KFKF, from Scornix Broadcasting for \$28 million.

Citicasters has announced plans to expand its operations in the Tampa, Fla., market by acquiring WGUL-FM from Alta Gulf FM Inc. and by upgrading the broadcast signals for both its existing Tampa FM, WXTB (98 Rock), and for WGUL-FM. Citicasters expects to begin operating WGUL-FM under a local marketing agreement before the end of the first quarter.

A new broadcast tower for both FMs is expected to be completed by next summer. The upgrade of WGUL-FM is pending FCC approval.

Alta Gulf FM retains ownership of WGUL-AM, which is currently simulcasting the FM's adult standards format.

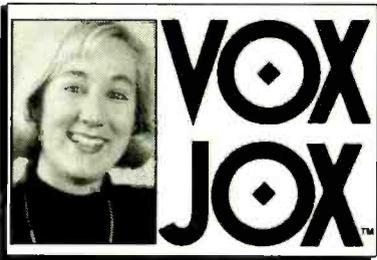
### PROGRAMMING: D.C. GETS THE FLAVA

WPGC-AM Washington, D.C., flips from business news/talk to a new rap format as "Flava 1580." The station will emphasize local music, particularly the unique D.C. go-go music. WPGC-FM APD M.D. Throb has been named PD of "Flava 1580." Gene Harley remains station manager. WPGC-FM mixer Doug Lazy will host mornings on the AM. Rick Chill, a weekender on

WPGC-FM, will host nights on the AM, which will simulcast the FM's Dakota in overnights.

KACD/KBCD Los Angeles PD **Monica Logan-Thomas** exits that slot, but will continue to consult the stations from Dallas, where she returns to relaunch her Smooth Sounds consultancy. No replacement has been announced.

Larry Pareigis has been named PD at KYCY San Francisco replacing Lee Douglas. Pareigis was OM at KHTK/



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

KRAK/KNCI Sacramento, Calif., where he has not been replaced.

Liberty Broadcasting's oldies WXTR Washington, D.C., has entered into a local marketing agreement with top 40 WZYQ Frederick, Md., which is now simulcasting WXTR. Liberty is also in the process of acquiring WZYQ and country sister station WQSI from Musical Heights Inc.

WBCN Boston PD Oedipus is named VP/programming of the station.

Former WMXD Detroit PD **Kris McClendon** joins WALR Atlanta in that capacity. He replaces Michael Watkins, who exits.

WZGC (Z93) Atlanta lands the broadcast rights for the Atlanta Falcons for three years.

Jessie Bullet has been named PD at KCBQ-AM-FM San Diego. That long-vacant position was last held by Rich "Brother" Robbin. Bullet previously was OM/PD at crosstown KJQY. KLUP/KSMG San Antonio PD Bill Conway replaces Bullet at KJQY.

KSSJ Sacramento, Calif., MD Ken Jones adds PD duties, replacing Tony Schondel, who departs.

KTFM San Antonio PD Jamie Hyatt exits. No replacement has been announced.

Shirley Maldonado has been named PD of KLJZ New Orleans replacing Richard Blake, who returns to sister WNOE as APD/MD. Maldonado most recently programmed WNND Raleigh, N.C., and previously was PD at WQCD New York.

Charlie Quinn is the new PD at WYHY (Y107) Nashville, replacing John Ivey now at WXKS-FM (Kiss 108) Boston. Quinn, former PD at KHYI (Y95) Dallas and WEGX (Eagle 106) Philadelphia, returns to programming after five years of writing screenplays. He has tapped midday jock Tom Peace as APD and night jock Gator Harrison as MD.

Keymarket Communications has named a team of programmers to oversee its newly acquired properties in Greenville, S.C. Jim Kirkland, PD of Keymarket's WJCE-AM/WRVR

Memphis, is upped to OM overseeing Greenville stations WFBC-AM-FM and WORD-AM plus LMA partners WSPA-AM-FM. Former WCHL Raleigh, N.C., PD Andy Thomas is now PD at WFBC-AM, WORD-AM, and WSPA-AM. **Kris Abrams**, who previously programmed WIVY Jacksonville, Fla., has been named PD of WFBC-FM. Greg McKinney remains PD of WSPA-FM.

KSD-AM St. Louis flips from N/T to ABC/SMN's adult standards "Stardust" format with the new handle "Unforgettable 550." John Carney, formerly of crosstown WEW, hosts a live show from 6-11 a.m.

All-sports WHBQ Memphis has ended its LMA with Barnstable Broadcasting's crosstown WGKX/WYKL and picks up Jones Satellite Network's "The Team" sports format.

KULL Seattle flips from Westwood One's oldies format to a simulcast of country KRPM.

KABE Riverside, Calif., which recently switched to modern rock as "X103.9," has applied for the new calls KCXX. XHRM (the Flash) San Diego PD Sherman Cohen is consulting. Former KKBB Bakersfield, Calif., PD Steve Hoffman is acting PD at KCXX.

WNWZ Orlando, Fla., picks up the syndicated "Gill Gross Show" at night.

Soft AC KFWT Wichita Falls, Texas, signs off the air and will be moving to Plano, Texas, to serve the Dallas market with an adult standards format. It will remain at the 620 AM frequency and is set to air in the next few months.

Religious WBIV Boston signs off, while crosstown WBMA signs on at 890 AM with ethnic programming.

KXYQ-AM Portland, Ore., splits off from simulcasting AC sister KXYQ-FM to program local talk with the new slogan "the Voice."

WNBR New Bern, N.C., which had already been programming classic hits, picks up Westwood One's '70s oldies format. WQDW-FM Kinston, N.C., which had been silent, changes calls to WZBR and is now simulcasting WNBR.

N/T WBBW Youngstown, Ohio, which was recently acquired by crosstown WHOT-AM-FM owner Myron Jones Stations, is now simulcasting adult standards WHOT-AM.

New outlet WMPZ Chattanooga, Tenn., signs on at 93.7, programming ABC/SMN's "Urban Gold" format.

### NETWORK NEWS

Brian Interland has been named to the newly created position of president/GM at SupeRadio Networks. He is a 25-year industry veteran best known for his tenure as VP of promotion at Casablanca Records. More recently, he was owner/senior VP at Grand Slam Marketing.

WJMN Boston personality B.B. Good has been named host of SupeRadio's "All Nite Cafe."

Matt Patrick joins the on-air staff of "After MidNite With Blair Garner." He previously was with WDSB Wilmington, Del.

Bill Lally joins CBS Radio Networks as producer of "The Late Late Radio Show with Tom Snyder and Elliott Forrest." He previously was a

## newsline...

RICK DEVLIN exits his position as president of the Radio Network Assn. No replacement has been named.

CLANCY WOODS has been named GM of WHTZ New York. He had been acting GM there since Alan Goodman's departure last month. Woods previously was GM at sister station WFOX (Fox 97) Atlanta, where GSM Sally Beamer has replaced him. Goodman has formed his new broadcast group, GHS Broadcasting, with partner Michael Starr, co-founder of Starr Broadcasting.

DONALD MOORE joins WVAZ/WEJM-AM-FM (formerly WJPC-AM-FM) Chicago as VP/GM, assuming duties previously handled by Barry Mayo, who will concentrate on his role as president of parent company Broadcasting Partners Inc. Moore, a radio newcomer, was group product director at McNeil Consumer Products Co.

TOM HOYT, who had been Westwood One Radio Network's major market specialist, joins KFRG/KOOJ Riverside, Calif., for VP/GM duties, replacing Reid Reker.

GARRETT FRAKES, Katz Communications' senior AE, joins KIKI-AM-FM/KHVH/KKLV Honolulu for VP/GM duties. He replaces Lee Coleman, who exited to run crosstown KSSK-AM-FM's new sister station.

CLEAR CHANNEL COMMUNICATIONS has completed its \$38.5 million acquisition of KYOK/KMJQ Houston from Noble Broadcast Group and its sale of KYOK to Faith Broadcasting Ltd. The company also completed its \$26.8 million acquisition of an 80% interest in KPRC and KSEV Houston from Sunbelt Broadcasting I Ltd., which retains a 20% interest in the stations. Clear Channel also closed on its divestiture of KALO/KHYS Beaumont, Texas, to Faith Broadcasting.

OTHER DEAL CLOSINGS: The \$10 million merger between Cat Communications Inc.'s KATT Oklahoma City and Desert Communications III Inc.'s crosstown KYIS has closed. Kent Nichols, president/CEO of Cat Communications, will continue in that role for the new entity, Caribou Communications Co.

STATION SALES: KVJY/KTEX Brownsville, Texas, from Tate Communications Inc. to July Broadcasting, owner of crosstown KBFM, for \$5.1 million (July begins operating the stations immediately under a local marketing agreement); WIHN Bloomington, Ill., from Bell-Mason Communications to David Golwitzer for \$790,000; KMTW/KKLZ Las Vegas, from Southern Nevada Radio, to Mix Radio, for an undisclosed price.

producer at WABC New York.

### PEOPLE: HOT 97 NEEDS APD

WQHT (Hot 97) New York APD **Paco Lopez** relinquishes his APD duties. He remains as overnight host. No new APD has been named.

WZPL Indianapolis PD **Jim Cerone** absorbs MD duties in the wake of Fritz Moser's departure last month.

WSOC Charlotte, N.C., MD/evening host **Rick McCracken** adds APD duties.

WIVY Jacksonville, Fla., midday jock **Jeff Donovan** adds APD duties, a new position at the station.

Stacey Lynn has been upped from promotion director/midday host to APD at KWIN Stockton, Calif. **Mark Medina**, who had been interim MD/night jock, is upped to MD. He replaces **Ken Carr**, who is now PD of local sister station KEXX. **Bob Lewis**, director of operations/programming, is accepting T&Rs for a full-time afternoon host/promotion job at KWIN.

Former KOOL-FM Phoenix morning sidekick **Gina Steele** joins WUSN (US99) Chicago for nights. She replaces **Ray Stevens**, who is now in mornings.

The Chicago Sun-Times reports that longtime WLUP Chicago jock **Garry Meier** has landed a feature reporter job at local television station WGN-TV. Also, **WMAQ** Chicago morning anchor **Jim Frank** and afternoon anchor **Pat Cassidy** have swapped shifts, the paper reports.

WWRC Washington, D.C., morning man **Mike Cuthbert** exits and has not been replaced.

KKBQ Houston evening co-host **Shaune Bagwell** is out after just a few weeks. Co-host **Beau Bodine** remains and is now paired with **Lisa Zamora**, who previously hosted evenings at crosstown KIKK-FM.

**Lisa Dillon** is upped from weekends to evenings at WNCX Cleveland. She replaces MD **Bill Louis**, who moves to middays replacing former PD **Doug Podell**. Dillon previously worked at crosstown WMMS.

At KZDG Denver, afternoon host **Ron O'Brien** and former morning reporter **Don Cody** join forces to co-host the station's morning shift previously filled by the syndicated **Gerry House** show. Jones Satellite Networks country personality **Pete Miller** joins KZDG for afternoons.

Longtime WEBN Cincinnati morning co-host **Robin Wood** segues to those duties at local sister station **WPPT**, according to the Cincinnati Post. WEBN morning co-host **Eddie Fingers** remains.

**Kenny Davis** joins WHKO Dayton, Ohio, for overnights, replacing **Kris Kelly**, who moves to P/T. Davis previously worked at crosstown WKSW.

N/T WJGR Jacksonville, Fla., which has been simulcasting country sister station **WQIK**'s morning show, picks up the syndicated **Ron Bennington** and **Ron Diaz** show recently dropped by crosstown WAIA.

# ROUNDER GIVES ALL FOR ALISON KRAUSS

(Continued from page 8)

whom Krauss recorded the album "I Know Who Holds Tomorrow," which was just nominated for a gospel Grammy.

Krauss' third Grammy nomination this year, in the country vocal collaboration category, is for "Teach Your Children," a track from the "Red Hot + Country" album with Suzy Bogguss, Kathy Mattea, and Crosby, Stills & Nash.

And there is yet another ingredient

in her current mix of accomplishments: "Somewhere In The Vicinity Of The Heart," a Shenandoah song featuring vocals by Krauss, is bulleted at No. 28 on the Hot Country Singles & Tracks chart. The video is in Hot Shot rotation on CMT.

For the new album, BNA will handle country radio promotion for the first single and is buying radio and TV spots in selected markets. BNA and Rounder will share the cost of video

production for the song.

According to BNA chief Dale Turner, "There is a real groundswell for Alison at country radio." He hopes "to create a higher level of sales [for the Whitley tribute] using Alison."

Andy Oatman, PD of Tulsa, Okla., country stations KVOO-AM-FM and KCKI, says, "We've been playing 'When You Say Nothing At All' since the [Whitley tribute] came out, and it's one of my most requested songs. Between that song and the current duet with Shenandoah, she's about to hit the mainstream."

Krauss is one of Rounder's top-selling artists. Since 1991, when SoundScan began accumulating sales data, Krauss has sold more than 450,000 albums across five titles (including her gospel effort with the Cox Family). Her biggest seller, 1990's "I've Got That Old Feeling," has sold 180,000 copies since the advent of SoundScan.

Rounder is shipping 150,000 copies of "Now That I've Found You" and is backing the release with a large publicity campaign and significant advertising buys, including ads in "just about all" one-stop literature.

For initial orders of the new disc, the label is offering retailers a 7% discount on all Krauss titles.

"The amount of [money] being committed out of the box is far greater than any title we've done before," says Brad Paul, VP of national promotion and publicity for Rounder. "At this point in her career, there's a great deal of con-

fidence putting that much out." Paul also says the label's switch to national distribution three years ago has boosted sales and enabled it to be more competitive.

"I think the new album will do wonderfully," says Ann Gleason, a music buyer for 406-store chain Camelot Music Inc. "Her catalog sells very consistently every month." She says Camelot is considering putting the new album in listening posts and buying advertising on cable outlets CMT and TNN.

Significant media exposure—particularly on TNN and CMT, which have been a major factor in Krauss' success—is expected to continue. Krauss will be featured on an upcoming edition of syndicated music show "The Road," and Rounder is attempting to secure her first appearances on "The Tonight Show With Jay Leno" and "Late Show With David Letterman."

Krauss is "perpetually on tour," according to Paul. Last year, she received a special compliment when Garth Brooks invited Krauss and her bluegrass band, Union Station, to be the opening act on part of his U.S. tour.

This year, says Paul, "There's nothing on the Garth Brooks level planned, but she will be touring right through the year."

"All you gotta do is hear her," says Brooks of the earthy soprano. "She has one of the most traditional voices, yet doesn't sound like anybody you've heard before."

For her part, Krauss was honored

that the star requested her and thought it was "really neat that Garth would have a bluegrass band open for him." Ultimately, she says, "it was not the type of venues we enjoy playing, because it's so hard to hear onstage. It was just too loud for me."

Increasingly, Krauss' career is taking on two distinct styles: the soft, lush ballads that characterize her solo recordings on one side and her bluegrass band work on the other. She is quick to point out that in emphasizing her solo work, the new album "is not a representation. It's missing the other half of what I do with Union Station."

This dichotomy has led to questions about Krauss' dedication to either style. She has won two Grammys for best bluegrass recording and is a member of the Grand Ole Opry—the first bluegrass artist inducted in 29 years. Despite the attention she has attracted to the genre, she has been criticized by some of her bluegrass brethren for being "too commercial" and for trying to cross over to country.

Ironically, even at what some would consider to be her most commercial, Krauss is a purist by country radio standards. Tulsa programmer Oatman says, however, that Krauss is "about to hit it big because she's so different."

Typically, Krauss chooses to keep the focus on the music and takes the varying opinions in stride. "We just try to do whatever fits the song," she says. "I don't think selling out either way is good."

## 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.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>				<b>★ ★ NO. 1 ★ ★</b>
1	2	11	<b>ON BENDED KNEE</b> BOYZ II MEN (MOTOWN) 3 wks at No. 1	1	1	15	<b>ON BENDED KNEE</b> BOYZ II MEN (MOTOWN) 8 wks at No. 1
2	1	20	<b>ANOTHER NIGHT</b> REAL MCCOY (ARISTA)	2	2	12	<b>CREEP</b> TLC (LAFACE/ARISTA)
3	3	16	<b>ALWAYS</b> BON JOVI (MERCURY)	3	3	17	<b>HERE COMES THE HOTSTEPPER</b> INI KAMOZE (COLUMBIA)
4	5	6	<b>TAKE A BOW</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)	4	4	15	<b>I WANNA BE DOWN</b> BRANDY (ATLANTIC)
5	4	22	<b>I'M THE ONLY ONE</b> MELISSA ETHERIDGE (ISLAND)	5	5	9	<b>BEFORE I LET YOU GO</b> BLACKSTREET (INTERSCOPE)
6	6	11	<b>HERE COMES THE HOTSTEPPER</b> INI KAMOZE (COLUMBIA)	6	6	21	<b>ANOTHER NIGHT</b> REAL MCCOY (ARISTA)
7	7	11	<b>SUKIYAKI</b> 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	7	7	14	<b>YOU WANT THIS</b> JANET JACKSON (VIRGIN)
8	8	13	<b>HOLD MY HAND</b> HOOTIE & THE BLOWFISH (ATLANTIC)	8	8	8	<b>THE RHYTHM OF THE NIGHT</b> CORONA (EASTWEST)
9	10	9	<b>THE RHYTHM OF THE NIGHT</b> CORONA (EASTWEST)	9	9	8	<b>I MISS YOU</b> N II U (ARISTA)
10	9	19	<b>YOU GOTTA BE</b> DES'REE (550 MUSIC)	10	10	9	<b>IF YOU THINK YOU'RE LONELY NOW</b> K-CI HAILEY OF JODECI (MERCURY)
11	13	7	<b>YOU DON'T KNOW HOW IT FEELS</b> TOM PETTY (WARNER BROS.)	11	12	10	<b>SHAME</b> ZHANE (HOLLYWOOD/JIVE)
12	12	13	<b>YOU WANT THIS</b> JANET JACKSON (VIRGIN)	12	11	24	<b>I'LL MAKE LOVE TO YOU</b> BOYZ II MEN (MOTOWN)
13	11	24	<b>100% PURE LOVE</b> CRYSTAL WATERS (MERCURY)	13	13	6	<b>TAKE A BOW</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)
14	16	10	<b>EVERY DAY OF THE WEEK</b> JADE (GIANT)	14	17	5	<b>CONSTANTLY</b> IMMATURE (MCA)
15	15	24	<b>I'LL MAKE LOVE TO YOU</b> BOYZ II MEN (MOTOWN)	15	22	4	<b>IF YOU LOVE ME</b> BROWNSTONE (MJJ/EPIC)
16	14	23	<b>ALL I WANNA DO</b> SHERYL CROW (A&M)	16	14	12	<b>EVERY DAY OF THE WEEK</b> JADE (GIANT)
17	18	14	<b>ALLISON ROAD</b> GIN BLOSSOMS (A&M)	17	15	26	<b>NEVER LIE</b> IMMATURE (MCA)
18	19	9	<b>ZOMBIE</b> THE CRANBERRIES (ISLAND)	18	18	7	<b>I BELONG TO YOU</b> TONI BRAXTON (LAFACE/ARISTA)
19	17	16	<b>SECRET</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)	19	20	21	<b>SUKIYAKI</b> 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
20	22	5	<b>CREEP</b> TLC (LAFACE/ARISTA)	20	16	16	<b>TOOTSEE ROLL</b> 69 BOYZ (RIP-IT)
21	21	18	<b>NEW AGE GIRL</b> DEADEYE DICK (IGHIBAN)	21	24	6	<b>DON'T SAY GOODBYE GIRL</b> TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	30	4	<b>WHEN I COME AROUND</b> GREEN DAY (A&M/REPRISE)	22	29	4	<b>RED LIGHT SPECIAL</b> TLC (LAFACE/ARISTA)
23	24	9	<b>THE SWEETEST DAYS</b> VANESSA WILLIAMS (WING/MERCURY)	23	23	8	<b>FOOLIN' AROUND</b> CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
24	23	24	<b>DECEMBER 1963 (OH, WHAT A NIGHT)</b> FOUR SEASONS (CUB)	24	21	18	<b>PLAYAZ CLUB</b> RAPHHY 4-TAY (CHRYSALIS/EMI)
25	20	22	<b>I'LL STAND BY YOU</b> PRETENDERS (SIRE/WARNER BROS.)	25	19	15	<b>SECRET</b> MADONNA (MAVERICK/SIRE/WARNER BROS.)
26	32	3	<b>BANG AND BLAME</b> R.E.M. (WARNER BROS.)	26	25	11	<b>BE HAPPY</b> MARY J. BLIGE (UPTOWN/MCA)
27	29	7	<b>MISHALE</b> ANORU DONALDS (METRO BLUE/CAPITOL)	27	32	3	<b>I'M GOIN' DOWN</b> MARY J. BLIGE (UPTOWN/MCA)
28	25	17	<b>INTERSTATE LOVE SONG</b> STONE TEMPLE PILOTS (ATLANTIC)	28	26	11	<b>PRACTICE WHAT YOU PREACH</b> BARRY WHITE (A&M)
29	26	14	<b>LIVING IN DANGER</b> ACE OF BASE (ARISTA)	29	27	24	<b>AT YOUR BEST (YOU ARE LOVE)</b> AALIYAH (BLACKGROUND/JIVE)
30	31	3	<b>BUDDY HOLLY</b> WEEZER (DGC/GEFFEN)	30	28	16	<b>THUGGISH RUGGISH BONE</b> BONE THUGS N HARMONY (RUTHLESS)
31	35	8	<b>MENTAL PICTURE</b> JON SECADA (SBK/EMI)	31	30	5	<b>FUNKY MELODY</b> STEVIE B (THUMP)
32	27	15	<b>WHAT'S THE FREQUENCY, KENNETH?</b> R.E.M. (WARNER BROS.)	32	33	6	<b>PROMISE ME</b> LIL SUZY (METROPOLITAN)
33	38	3	<b>I BELONG TO YOU</b> TONI BRAXTON (LAFACE/ARISTA)	33	38	2	<b>BABY</b> BRANDY (ATLANTIC)
34	34	7	<b>GET READY FOR THIS</b> 2 UNLIMITED (RADIKAL/CRITIQUE)	34	<b>NEW ▶</b>		<b>RUN AWAY</b> REAL MCCOY (ARISTA)
35	28	10	<b>BLIND MAN</b> AEROSMITH (GEFFEN)	35	<b>NEW ▶</b>		<b>CANDY RAIN</b> SOUL FOR REAL (UPTOWN/MCA)
36	33	9	<b>RAIN KING</b> COUNTING CROWS (DGC/GEFFEN)	36	<b>NEW ▶</b>		<b>WATER RUNS DRY</b> BOYZ II MEN (MOTOWN)
37	40	2	<b>BAD REPUTATION</b> FREEDY JOHNSTON (ELEKTRA)	37	<b>NEW ▶</b>		<b>BIG POPPA</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
38	37	16	<b>TURN THE BEAT AROUND</b> GLORIA ESTEFAN (CRESCENT MOON)	38	31	26	<b>STROKE YOU UP</b> CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
39	36	19	<b>BASKET CASE</b> GREEN DAY (REPRISE)	39	<b>NEW ▶</b>		<b>YOU GOTTA BE</b> DES'REE (550 MUSIC)
40	<b>RE-ENTRY</b>		<b>SHAME</b> ZHANE (HOLLYWOOD/JIVE)	40	36	10	<b>THE SWEETEST DAYS</b> 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.

## BLUE NOTE INKS RISING DUTCH JAZZ SINGER DENISE JANNAH

(Continued from page 8)

Jannah because "she has a lot of crossover potential."

Beers says a few other jazz labels were interested in signing Jannah. "There was major interest from Guy Eckstine, the international A&R manager of the Verve label," he says. "However, Denise wanted to become a Blue Note artist."

Jannah says, "I feel Blue Note is the most appropriate label for me."

The singer will start recording her Blue Note debut album in late February in New York, says Lundvall. The studio had not been chosen yet.

The set will be "a straightforward jazz album," says Lundvall. "The album essentially will feature a couple of jazz standards, a few original tunes by Denise, and some new material, which will be specially made for her."

He adds that the vocalist will be accompanied by well-known American jazz musicians, including pianist Cyrus

Chestnut. He also is featured on Jannah's last album, "A Heart Full Of Music," released in 1993 on the Dutch independent jazz label Timeless. Jannah successfully toured with Chestnut's trio in Japan in December.

"A Heart Full Of Music" received an Edison (the Dutch equivalent of a Grammy Award) last year.

Lundvall, who has followed Jannah's career since her first Timeless album, "Take It From The Top," says she has a signature voice. "She has her own magic and wonderful way of phrasing her lyrics," he says. "She really has a chance to become a major artist."

Lundvall says that Jannah will enjoy a significant degree of freedom in producing her album, which, obviously, sits well with the artist. "I also hope to express some of my Surinam musical roots on the album," she says. "That could be interesting because I guess that most people in the United States don't know

that much about kaseko, a typical kind of Surinam music."

Lundvall says that aside from the three EMI/Blue Note albums agreed upon in the deal, "there's room for a number of special albums, like a live album, for instance, a Christmas album. But we'll start to introduce Denise in the United States and the rest of the world with a straightforward jazz album. If that turns out to be a success, the follow-up albums can include special elements."

The Benelux release of Jannah's Blue Note album is set for May or June. A few months later, in August or September, the album will be released in the U.S. and Canada. Jannah also will do a U.S. promotional tour.

## INDEPENDENTS

(Continued from page 60)

He produced "The Hard Stuff" himself, homing in on the best, toughest, young players he could find. "My criteria was that I wanted the strongest street-level players—I didn't want rich rock stars on my record," he says. "Right up out of the street is where the action is."

Kramer has already taken his new music over to Europe, where he played a French festival in December ("The crowd went crazy," he says). His touring unit, which includes bassist **Randy Bradbury** of Epitaph act **Pennywise** and former **Liquid Jesus** drummer **Brock Avery**, begins a full-blown four-week European tour Feb. 9, with American dates to follow in March.

As for future recording, Kramer says, "My plan really is to do an album a year for the next 10 years. If all I've been through has taught me anything, it's that we're not gonna be here forever."

"Jeez, the last MC5 album was 25 years ago, and I don't feel any different. Politically and musically, my attitude hasn't changed."

## TRIBUTE CONCERT PLANNED FOR MARLEY

(Continued from page 8)

stowal enables the worldwide community of Bob's family, friends, and fans to come together in his house and enjoy his Jah-given legacy. For the Bible notes in James 1:17 that "Every good gift and every perfect gift is from above, and cometh down from the Father of Lights." As Bob himself sang in his song "Is This Love"—"We'll share the same room, Jah provide the bread." Thank you, and may his Imperial Majesty Emperor Haile Selassie 1 bless and protect you. One Love."

The certificate is written in calligraphy, with the logo of the Bob Marley Museum, and is signed by Rita Marley.

The Foundation is not the only organization planning a Marley tribute. On Feb. 1, MIDEM will hold a three-hour tribute concert, which will be recorded

in high-definition TV for use on live TV, pay-per-view, syndication, cable, radio, and home video. Stevie Wonder and Jimmy Cliff are among the artists expected to appear. The event is being produced and distributed by Wexler Enterprises, Tropical Beat Productions Inc., and the Reed MIDEM Organisation.

In May, a concert honoring Marley will be held at Bicentennial Park in Miami for international broadcast. The executive producer of the concert is Tony Hollingsworth of Tribute, a producer of international television music events. The London-based company has produced such events as the 1988 and 1990 Nelson Mandela tributes in the U.K., "The Wall Live In Berlin" in 1990, and the "Guitar Legends" show in Seville, Spain.

# HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

**BOYZ II MEN** hang on to No. 1 for a sixth week with "On Bended Knee" (Motown). The group has now been No. 1 for 18 of the past 20 weeks. Once again, the margin between "Knee" and No. 2 "Creep" by TLC (La Face/Arista) is slight. Both records posted nearly the same airplay increase, and about the same sales decrease. (Overall record sales were down again this week, as expected.) Next week's No. 1 is still too close to call. Elsewhere inside the top 10, **Melissa Etheridge's** "I'm The Only One" (Island) pops back up from No. 13 to No. 8, based largely on increased airplay, including No. 1 status at WKBQ St. Louis and top 10 reports at WNCI Columbus, Ohio; WXKS Boston; and WHTZ New York. Last week's biggest gainer inside the top 10—**Madonna's** "Take A Bow" (Maverick/Sire/Warner Bros.)—repeats that feat this week. It posts this week's biggest airplay increase on the entire chart, as well.

**OUTSIDE THE TOP 10**, **Hootie & the Blowfish's** "Hold My Hand" had an impressive week, posting the second-biggest overall gain on the chart. It also scored the second-biggest airplay gain on the chart, with a No. 1 ranking at WSTR Atlanta and top 10 reports at WSTW Philadelphia, WBZZ Pittsburgh, and WVKX Toledo, Ohio. During a week when overall post-holiday sales dipped dramatically, "Hand" dropped just slightly. The two-sided "Big Poppa/Warning" by **the Notorious B.I.G.** (Bad Boy/Arista) races ahead of the pack as this week's greatest overall point gainer on the chart and Greatest Gainer/Sales (for records outside the top 20). No other record even comes close to its sales increase this week. When you combine both sides, "Poppa/Warning" is also the second-biggest airplay gainer outside the top 20, followed by **Jon Secada's** "Mental Picture" (SBK/EMI). Early "Poppa" airplay includes a No. 1 ranking at WQHT New York and strong spins at KMEL San Francisco. Secada's "Picture" jolts back to life, regaining its bullet and jumping from No. 50 to No. 33 on the Hot 100, making it the third-biggest overall gainer on the chart. This increase is based largely on growing airplay. It is the third-biggest airplay gainer outside the top 20 and is one of the few records to grow in sales this week. "Picture" 's impressive jump in position was helped by top 10 airplay at WHYI Miami; WPRO Providence, R.I.; and WKRC Cincinnati.

**QUICK CUTS:** This week's Greatest Gainer/Airplay (for singles below the top 20) is "If You Love Me" (MJJ/Epic) by **Brownstone**, a group signed by **Michael Jackson**. The track is breaking out of the Baltimore/Washington region with top 10 airplay at both WPGC Washington and WERQ Baltimore. **Aimee Mann** lands her first Hot 100 song as a solo artist with "That's Just What You Are" (Imago). Mann appeared on the Hot 100 for the first time as lead singer of 'Til Tuesday back in the '80s. Also appearing on the chart for the first time is reggae dancehall artist **Willi One Blood** with the "funky" party song "Whiney Whiney (What Really Drives Me Crazy)" (RCA) from the box office smash "Dumb And Dumber." Early activity at radio includes KEDG Las Vegas; WFLZ Tampa, Fla.; and KKFR Phoenix.

## PBS DOCUMENTARY EXAMINES BEATLES' FILM 'HARD DAY'S NIGHT'

(Continued from page 8)

same cheeky tone as its subject. At times, Leaf uses sound bites from the original film as commentary on the anecdotes relayed by the modern-day interview subjects.

"It helps kick it in the pants when anyone of us gets too 'pontifical,'" says Shenson.

In one documentary scene, as Shenson is pictured retelling the tale of his order to Lennon for six new Beatles' songs, the film cuts to a scene from "A Hard Day's Night" in which Lennon begs for mercy.

"This was a labor of love," says Leaf, whose credits include documentaries about Brian Wilson, Disney's "Beauty And The Beast," and Dean Martin and Jerry Lewis, among others. "But when somebody puts their baby in your hands, you kind of hold it very carefully. You don't want to drop it. We're talking about the most beloved rock film ever made, and we're talking about the Beatles, who are still the most beloved group ever. You don't want to screw it up."

Shenson says, "That's how I felt when I made the original movie."

Clearly, both filmmakers were on the right track. Pat Faust, VP of programming for the American Program Service, which acquires and distributes pro-

gramming for public television stations, says she instantly was interested in licensing the documentary, as well as the original film and its follow-up, "Help!"

Faust notes a number of public television networks nationwide plan to air "You Can't Do That" in March, one of their key fund-raising periods. Several stations are planning "Beatles' nights" for February and March broadcast, she says.

Such programming is particularly effective in generating an audience response when consumer products exist to extend and commemorate the viewing experience, Faust says.

To that end, executives at Capitol Records plan to coordinate a comprehensive cross-promotion and retail campaign in some 40 top markets across the country.

Philip Sandhaus, Capitol VP of strategic marketing/catalog development, says label executives are discussing the possibility of special pricing on the Beatles' movie-related albums, which also include "Let It Be" and "Yellow Submarine," during the public television campaign. The label also is in discussions with video distributor MPI regarding the possible bundling of the albums and videos generated by "A Hard Day's Night" and "Help!"

It's likely Capitol and MPI also will provide audio and video product as premiums to the public TV stations.

Sandhaus says the television and retail campaign is just one step in a two-to-three-year plan the label has created to prepare for the release of an 8-to-10-hour anthology overseen by the surviving band members.

Meanwhile, MPI plans to release an extended home-video version of "You Can't Do That" in March. The cassette features the complete filmed performance of the Beatles' song "You Can't Do That," which was recorded for "A Hard Day's Night," but was deleted from the final edit for pacing reasons.

The documentary also features the latest extensive video interview given by the late Oscar-nominated screenwriter Alun Owen, a native Liverpudlian who captured the sarcasm, wit, and intelligence of the Beatles in a brilliant script that often is misconstrued as being full of the Beatles' own ad libs.

About a dozen ad libs did occur in "A Hard Day's Night," says Owen, most notably on the part of the band's most outspoken wit, John Lennon. In fact, a number of those off-the-cuff remarks were looped into the film during postproduction to fill extended periods of silence, adds Shenson.

For example, at one point in the film, Lennon cracks, "She looks more like him than I do," after an encounter with a near-sighted fan who has trouble recognizing her pop idol. Lennon never said those words on the actual set. The inspired line was born as a spontaneous goof in the edit booth long after the cameras cooled.

"It got a laugh and filled an empty spot," says Shenson today.

Other highlights in the documentary include Shenson's revelation that United Artists spent a mere \$500,000 to produce the film, and pressured the crew into a brutal 6½-week production schedule in order to release the movie in July 1964 before the Beatles "faded into obscurity."

"I think they got their money back in the first hour of release," says Shenson.

"You Can't Do That" also features such rock'n'roll icons as Peter Noone of Herman's Hermits, the Monkees' Micky Dolenz, and the Byrds' Roger McGuinn sharing tales of the film's impact upon their respective careers. Documentary narrator Phil Collins provides a first-person account of his own experience as a 12-year-old extra on the set.

And film critic Roger Ebert, an unabashed fan of the 1964 film, declares before the cameras that "A Hard Day's Night" deserves a place in cinema history alongside such certified classics as "Citizen Kane" and "Casablanca."

"I couldn't believe this man," says Shenson, some 30 years after wrapping production on one of the most profitable and critically acclaimed films of all time. "You'd think I'd paid him to say these things."

## INTERNET PAYS OFF FOR EMI MUSIC-HOLLAND

(Continued from page 5)

discography, tour dates, interview with the artist or band (if available). Thirty-second "snapshots" of album tracks and video material (if available) also are included and can be downloaded by users with the proper equipment.

EMI Music-Holland's Internet program also includes a monthly prize quiz; a CD of the month (the first title is "Nipple" by Dutch rock band Claw Boys Claw); Dutch tour dates of all EMI acts; information on new and upcoming EMI releases; and a monthly CD top 5 (which is to be compiled by Benelux users of Internet).

Free Record Shop, the leading Benelux retail chain, with more than 130 outlets in Holland and Belgium, supports EMI Music-Holland's Internet involvement by offering Internet users a discount of five Dutch guilders when they buy the chain's CD of the month and show a special voucher. The voucher can be downloaded and printed from the Internet.

The program also includes EMI Magazine, which features news items on local and international EMI acts.

Internet users can direct questions to the Dutch EMI division, via E-mail, and they can also request information on certain music genres.

The primary aim of EMI Music-

Holland's Internet site is to provide detailed and updated information to Benelux Internet users. "It's obvious that we hope it will generate extra shop traffic," says Peter Tabernal, new business manager of the Dutch EMI division, who coordinates the company's Internet activities.

Tabernal and two EMI Music-Holland colleagues, managing director Hennie van Kuijeren and financial director Henk Eigerbreed, took the initiative for the Internet site.

Start-up costs for the site are reported to be in the neighborhood of \$18,000-\$25,000.

EMI Music-Holland uses Riverland Networks, located in the central Dutch village of Erichem, for a server.

"My ultimate dream is to put information about our complete catalog on Internet," says Tabernal, who predicts that EMI Music-Belgium will be linked to the Dutch EMI division's Internet site within three months. He says that other European EMI divisions also will be able to use EMI Music-Holland's Internet site in the future.

Tabernal already has started negotiations with Klaus Furthmayr, general manager, enterprises of EMI Music-Germany, who has shown strong interest in the project, as has EMI Music-U.K.

EMI Holland's site address is: <http://www.riv.nl/emi>.

## GA. DA'S WARNING

(Continued from page 5)

Under fire from conservative groups that opposed certain rap lyrics, the Record Industry Assn. of America imposed a voluntary parental-advisory sticker program in May 1990.

The sticker, used at the discretion of the RIAA-member labels, alerts parents to albums that contain sexually explicit lyrics.

"Green Day is a best-selling record," Levinson says. "But the labels aren't going to sticker it, because they want it in Kmart."

Kmart, Wal-Mart, and Blockbuster would not comment on the case or how it would affect their store operations in Douglas County.

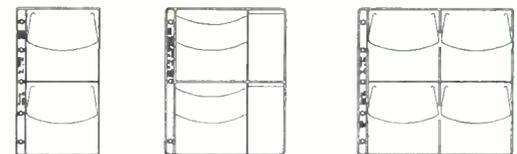
## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	I KNOW	DIONNE FARRIS (COLUMBIA)
2	—	1	DREAMER	LIVIN' JOY (MCA)
3	20	2	WOMAN TO WOMAN	JEWELL (DEATH ROW/INTERSCOPE)
4	4	4	TAKE YOU THERE	PETE ROCK & C.L. SMOOTH (ELEKTRA)
5	11	3	THIS LIL' GAME WE PLAY	SUBWAY 131V (MOTOWN)
6	10	5	FAT BOY	MAX-A MILLION (S.O.S.)
7	—	1	HOLD ON	JAMIE WALTERS (ATLANTIC)
8	24	4	LICK IT	ROULA (S.O.S.)
9	8	4	VOCAB	FUGEES (TRANSLATOR CREW) (RUFFHOUSE)
10	22	2	SUPA STAR	GROUP HOME (PAYDAY/FRR)
11	15	10	ROUND & ROUND	MIRANDA (SUNSHINE)
12	14	3	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)
13	2	8	PARTY	DIS-N DAT (EPIC STREET EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	EVERLASTING LOVE	GLORIA ESTEFAN (EPIC)
15	—	1	NUTHIN' BUT FLAVOR	FUNKWASTERS FLEX & THE GHETTO CELEBS (WRECK)
16	19	5	WE RUN THINGS (IT'S LIKE DAT)	DA BUSH BABEES (REPRISE)
17	—	1	YOU GOT ME ROCKING	ROLLING STONES (VIRGIN)
18	—	1	MAD IZM	CHANNEL LIVE (CAPITOL)
19	7	3	NIGHT IS FALLIN' IN MY HEART	DIAMOND RIO (ARISTA)
20	—	1	HEALING	WYNONNA & MICHAEL ENGLISH (CURB)
21	—	1	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
22	23	8	RICH GIRL	MICHELLE ONE & LOUCHE LOU (VP)
23	13	3	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
24	—	1	WHAT I NEED	CRYSTAL WATERS (MERCURY)
25	—	10	CORNFLAKE GIRL	TORI AMOS (ATLANTIC)

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JANUARY 21, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	4	<b>GARTH BROOKS</b> LIBERTY 29689 (10.98/15.98) 3 weeks at No. 1	<b>THE HITS</b>	1
2	3	4	19	<b>BOYZ II MEN</b> ▲ <sup>6</sup> MOTOWN 0323 (10.98/16.98)	II	1
3	2	3	7	<b>PEARL JAM</b> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
4	5	5	9	<b>EAGLES</b> GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
5	4	7	48	<b>GREEN DAY</b> ▲ <sup>3</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	4
6	6	9	34	<b>OFFSPRING</b> ▲ <sup>3</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
7	7	8	10	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
8	8	15	10	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFLEN 24716 (12.98/17.98)	BIG ONES	6
9	12	17	8	<b>TLC</b> LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	9
10	9	11	10	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
11	20	18	11	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
12	10	12	14	<b>THE CRANBERRIES</b> ▲ <sup>2</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
13	23	29	42	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659/AG (9.98/15.98)	NOT A MOMENT TOO SOON	1
14	15	21	12	<b>BON JOVI</b> ▲ <sup>2</sup> MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
15	21	23	6	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	9
16	14	14	15	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
17	19	19	11	<b>MADONNA</b> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
18	11	13	32	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
19	29	37	19	<b>THE TRACTORS</b> ▲ <sup>2</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	19
20	24	16	68	<b>MELISSA ETHERIDGE</b> ▲ <sup>2</sup> ISLAND 848660 (10.98/15.98)	YES I AM	16
21	25	26	59	<b>ACE OF BASE</b> ▲ <sup>2</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
22	31	28	45	<b>SHERYL CROW</b> ▲ <sup>2</sup> A&M 540126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	8
23	18	40	22	<b>WEEZER</b> ● DGC 24629/GEFFEN (10.98/15.98) <b>HS</b>	WEEZER	18
24	22	24	31	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
25	41	53	26	<b>HOOTIE &amp; THE BLOWFISH</b> ● ATLANTIC 82613/AG (10.98/15.98) <b>HS</b>	CRACKED REAR VIEW	25
26	16	34	12	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
27	32	36	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
28	28	25	9	<b>SADE</b> EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
29	13	2	10	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
30	26	38	61	<b>CANDLEBOX</b> ▲ <sup>2</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
31	27	27	9	<b>STING</b> A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
32	33	20	17	<b>ERIC CLAPTON</b> ▲ <sup>2</sup> DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
33	30	10	5	<b>THE BEATLES</b> APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
34	43	48	15	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
35	50	46	28	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
36	34	35	56	<b>COUNTING CROWS</b> ▲ <sup>5</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
37	46	41	12	<b>GLORIA ESTEFAN</b> ▲ <sup>2</sup> EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
38	42	43	14	<b>BARRY WHITE</b> ▲ <sup>2</sup> A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
39	48	39	17	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
40	52	58	22	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	40
41	39	32	27	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
42	35	61	26	<b>BONE THUGS N HARMONY</b> ▲ <sup>2</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
43	45	64	37	<b>LIVE</b> ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
44	17	6	10	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3
45	38	57	15	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	38
46	37	50	44	<b>SOUNDGARDEN</b> ▲ <sup>2</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
47	36	60	31	<b>WARREN G</b> ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
48	56	45	14	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
49	49	68	12	<b>SCARFACE</b> ▲ <sup>2</sup> RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
50	47	42	9	<b>JIMMY PAGE &amp; ROBERT PLANT</b> ▲ <sup>2</sup> ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
51	78	135	4	<b>SOUNDTRACK</b> COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	51
52	53	49	9	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	26
53	51	76	7	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
54	68	59	37	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	63	51	16	<b>LUTHER VANDROSS</b> ▲ <sup>2</sup> LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
56	44	62	44	<b>NINE INCH NAILS</b> ▲ <sup>2</sup> NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
57	59	69	15	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
58	65	22	8	<b>FRANK SINATRA</b> CAPITOL 28103 (11.98/17.98)	DUETS II	9
59	66	63	24	<b>JOE DIFFIE</b> ● EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
60	40	54	14	<b>SMASHING PUMPKINS</b> ▲ <sup>2</sup> VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
61	57	79	28	<b>HOLE</b> ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
62	81	65	31	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
63	54	81	7	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	54
64	60	31	45	<b>YANNI</b> ▲ <sup>2</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
65	73	78	50	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
66	70	70	39	<b>ALL-4-ONE</b> ▲ <sup>2</sup> BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
67	64	55	20	<b>AMY GRANT</b> ▲ <sup>2</sup> A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
68	76	73	5	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	61
69	62	77	65	<b>SALT-N-PEPA</b> ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
70	61	47	26	<b>ROLLING STONES</b> ▲ <sup>2</sup> VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
71	67	80	29	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
72	77	52	112	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
73	55	82	8	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
74	58	74	10	<b>MEGADETH</b> CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
75	71	102	12	<b>VERUCA SALT</b> MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) <b>HS</b>	AMERICAN THIGHS	71
76	101	101	9	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73
77	105	183	3	<b>SOUNDTRACK</b> RCA 66523 (9.98/15.98)	DUMB AND DUMBER	77
78	80	33	15	<b>BARBRA STREISAND</b> ▲ <sup>2</sup> COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
79	89	119	17	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
80	69	56	9	<b>VARIOUS ARTISTS</b> A&M 540289 (19.98/32.98)	WOODSTOCK 94	50
81	82	72	71	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
82	79	93	28	<b>69 BOYZ</b> RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	63
83	97	103	16	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
84	83	30	19	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ <sup>2</sup> ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
85	86	84	86	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
86	88	89	21	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
87	72	106	7	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
88	87	83	60	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>3</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
89	112	104	15	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS III	89
90	85	44	43	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT	3
91	96	99	12	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 30711* (10.98/16.98)	PROMISED LAND	3
92	74	108	166	<b>NIRVANA</b> ▲ <sup>6</sup> DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
93	98	87	78	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
94	84	96	160	<b>PEARL JAM</b> ▲ <sup>8</sup> EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
95	111	107	47	<b>SARAH MCLACHLAN</b> ● NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
96	93	113	178	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
97	75	94	76	<b>SMASHING PUMPKINS</b> ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
98	145	166	10	<b>DES'REE</b> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	98
99	129	156	34	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	85
100	95	127	7	<b>REDMAN</b> RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
101	90	88	22	<b>IMMATURE</b> MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTYME IS OVER	88
102	91	91	11	<b>VARIOUS ARTISTS</b> TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	82
103	103	116	9	<b>SOUNDTRACK</b> HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
104	114	86	112	<b>SOUNDTRACK</b> ▲ <sup>3</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
105	125	100	61	<b>CELINE DION</b> ▲ <sup>2</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
106	132	139	49	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
107	109	98	40	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
108	124	97	5	<b>VARIOUS ARTISTS</b> WARNER BROS. 45774 (13.98/18.98)	THE UNPLUGGED COLLECTION VOLUME ONE	97
109	117	115	91	<b>GIN BLOSSOMS</b> ▲ <sup>2</sup> A&M 5403 (9.98/13.98) <b>HS</b>	NEW MISERABLE EXPERIENCE	30

○ 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.

## GARMARNA UPDATES SWEDISH FOLK SOUND

(Continued from page 1)

who turned him on to Garmarna's self-titled debut. He then saw the band at a festival in Finland and became a convert, proselytizing about them via computer, print, radio, or wherever he could find an audience.

After listening to a copy of "Vittrad," Miller says he had to "peel himself off the ceiling," he was so excited by the band's sound. He contacted Massproduktion, a small local label in the band's hometown of Sundsvall run by Mats Hammerman, who has put out Garmarna's records in Sweden, and licensed "Vittrad" for U.S. release.

"I put out the record because it's wonderful to be able to put out your favorite record of the year," says Miller, who doubles as the bassist of Boiled In Lead, a band that also fuses world and folk music with rock. "Omnium's mission as a label is to find world music that rocks... The thing that gets me about Garmarna is that the tunes are so simple. Some of them only have four or five notes, but that's all you need."

Miller does not appear concerned that a Swedish group performing in its native language may be off-putting to some ears. "In rock and roll, you can't understand the words anyway, so what's the difference?"

For the U.S. edition, Miller added a new track, and included English translations of the song lyrics so that listeners could follow the intricate stories Garmarna often weaves.

Flying Fish sent a mailing to 1,100 stores to solicit orders for "Vittrad," says Matthew LaFollette, Flying Fish's national marketing director. He estimates that 60%-70% of the stores will bring in at least a few copies of "Vittrad."

"It's primarily in mom-and-pop stores," says LaFollette. "Chains are something that I'm going to be going after aggressively now that the Christmas rush is over. Musicland has opened up their playlist; there's been a very healthy growth period there for labels such as ours. Borders is geared toward our kind of thing, and we see other chains trying to bring in as many diverse styles as possible."

One store carrying Garmarna's "Vittrad" is Cellophane Square, located in Seattle's university district.

"That the record is in Swedish will be something of a deterrent, but the kind of support that Omnium and Flying Fish will give it will get us around that," says Hugh Jones, the store's marketing director.

All involved feel that playing live will be key to the band's success in the U.S. To that end, Garmarna will do a 10-day tour of the U.S. in March, following a date at South X Southwest in Austin, Texas.

Wherever possible, Miller is tying the gigs in with Swedish cultural groups. "From their agent in Sweden, I got a listing of embassies," he says. "There's a Swedish women's group in Chicago. In Minneapolis, the executive director of the Cedar Cultural Center is working on a series of Swedish concerts."

"We want to put them in well-established 300-400 seaters that can handle the production needs. Their first time in the country I don't want to send them to any hellholes." The tour will be tied in with co-op advertising dollars at retail and promotional appearances.

But radio stations aren't waiting for the band's arrival to program its music. Furnal has been playing Garmarna on his weekly show at WPKN since he got its debut a few years ago. "They're one of the bands that almost consistently gets a phone call after I've played a song," he says. "I've given away their

address in Sweden to lots of listeners who call up and say, 'What is this?' But now I can tell them they can find it in a local record store."

Brent Wilcox, a DJ at commercial album progressive outlet KOTR and National Public Radio affiliate KCBX in San Luis Obispo, Calif., is programming cuts from "Vittrad" on both stations. "There are three or four tracks that I'm playing. On KOTR, which is more rock-oriented, 'Kleveberg's Fire' has gotten a lot of response. It has a very dark, almost industrial sound in a folk context."

Overall, Wilcox says he gets phone calls "three out of five times" when he plays a Garmarna song on either station. "People want to know where they can get it. That's a really good response rate. I know it's a hot item and not just my own taste."

Tor Elting, director of promotions for Flying Fish, says he serviced the CD to more than 500 public and college radio stations, and expects it to find its widest audience among world music stations and adventurous rock stations that dabble in world music.

"World music stations are playing a lot of stuff like this. They don't concentrate specifically on African music," says Elting. "I see a lot of Clannad and Vartinna getting played. This will easily fit in there. Quite a few of these songs have a strong rock base. A lot of the people who do these world shows come from a rock background, so they can move from that vantage point."

That melding of sounds is what makes the band so appealing, says Hårdelin, who also plays the flute and violin in Garmarna.

"Garmarna is easier to listen to for younger people who have never heard folk music before," she says. "Garmarna music works because folk music has always been very much with the people, but now it's perhaps become a bit difficult for some to understand this old music, so when we blend the old with the new, people like it."

Stefan Brisland-Ferner formed Garmarna back in 1990 together with Gotte Ringqvist and Rickard Westman. The trio was inspired by a performance of "Hamlet" that featured medieval Swedish folk music. They were joined later by Hårdelin and drummer Jesn Höglin.

Brisland-Ferner says the rawness of the music is what appeals to him. "You can't hide anything in it as it's so direct. The melody and mood in the music comes out very clear, even using just one instrument—there's no need for big arrangements."

The members of Garmarna say they felt they could combine such traditional music with the sounds of today to create something even more powerful. "We emphasize the strength of the music by turning up the rhythm and harmonics, rather like with a rock concert," says Brisland-Ferner. "We aren't trying to make traditional folk songs, but folk music for today."

Brisland-Ferner does most of the songwriting and arrangements, with many songs marrying medieval melodies with a new ending or incorporating a new arrangement. Much time is spent hunting for medieval songs in old books.

Similarly, Garmarna draws heavily on medieval folk tales and songs for its lyrics, such as the violent tale of "Mother and Daughter Punished" ("Straffad Moder & Dotter"), which is about a mother who lets a sorceress change her sons into a wolf and fox. The sons seek their revenge by killing their mother and her daughter and drinking their blood. The sorceress then reappears



"VITTRAD" ALBUM ART

and transforms them into handsome princes.

Garmarna's music incorporates a wide variety of traditional instruments, including the bowed harp, the Jew's harp, the Greek instrument the bouzou-

ki, and the hurdy-gurdy, commonly used in Swedish folk music in the Middle Ages and popular in Eastern European countries.

The hurdy-gurdy, a string instrument operated by a wheel, can produce a variety of sounds from low drones to short rhythmic sounds. "A medieval synthesizer" is how Brisland-Ferner aptly describes its versatility. While Brisland-Ferner and Hårdelin learned the violin at school, Westman and Ringqvist, who were both classical guitar players, had to teach themselves how to play instruments like the hurdy-gurdy and bowed harp, since "there are no books or schools to teach these instruments," says Brisland-Ferner.

There has been a growing trend in Sweden of modern Swedish folk bands, with Garmarna considered one of the top groups drawing attention.

## GEFFEN RECORDS HAS BEST YEAR YET

(Continued from page 1)

through Uni than we did through WEA, and we did considerably better with BMG distribution overseas than we ever did with WEA International," says Geffen. "In 1990, the last year with WEA International, we did \$75 million overseas; this year, we did \$230 million internationally."

Both Uni and BMG proved to be better pipelines for Geffen releases, he says. "They had considerably less product like ours," Geffen says. "Therefore, our product gets infinitely more, and better, attention than when we were at WEA."

He credits his own staff, noting that the label consistently has issued between 29 and 33 records annually over the last five years. "It's a matter of volume," he says. "It's a matter of breaking records and the kind of success we have had with new artists."

"It's a combination of creative services, promotion, marketing, and sales," he says. "You can't do it without everything happening at the same time. Most particularly, it's the success of our A&R department, because they find these artists, develop them, and make the records. If the records are there, it doesn't matter how good your marketing and promotion departments are."

Geffen cites the Eagles, Aerosmith, and Nirvana releases as sales leaders.

Yet Geffen's banner year comes at a time when the label is going through a transitional period. Geffen sold the label to MCA in March 1990, prior to Matsushita's acquisition of MCA in November 1990. In late 1994, he announced that he was starting a new entertainment company with director Steven Spielberg and former Disney film executive Jeffrey Katzenberg. A name for that company is expected to be announced in a few weeks.

When Geffen departs from the company, it's expected that president Ed Rosenblatt, who has been in that position since the label was founded, will be elevated to chairman.

While Rosenblatt and other Geffen executives have remained with the company, some key staffers have defected to rival labels, including A&R executives Gary Gersh and John Kalodner.

Gersh, whose Geffen signings included Nirvana, Hole, the Stone Roses, and Counting Crows, left the label to become president of Capitol Records (Billboard, June 5, 1993).

Kalodner, known for his work with Whitesnake and Aerosmith, recently followed the latter band to Columbia.

Tom Zutaut, the third part of the triumvirate that gave Geffen one of the strongest A&R departments through the mid-'80s and early '90s, is still with

the label. His notable signings include Guns N' Roses and Edie Brickell.

Also, three of the label's best-selling acts—Nirvana, the Eagles, and Aerosmith—will not record for the label again, although at least one new title associated with each act is expected.

Nirvana's career was cut tragically short by the suicide of singer/guitarist Kurt Cobain. After his death the label released Nirvana's "MTV Unplugged In New York," which has sold more than 1.9 million units, according to SoundScan data. The label is expected to release a live electric Nirvana album in late 1995. Surviving members Krist Noveselic and Dave Grohl remain under contract with the label, according to Geffen.

The Eagles' "Hell Freezes Over," which has sold more than 2.5 million units, was a one-off. It was released by Geffen as part of the settlements in lawsuits between the Eagles' Don Henley and Geffen Records and Glenn Frey and MCA Records. Henley will fulfill his contractual obligation to Geffen with a greatest hits album with two new tracks, likely due in late 1995.

Aerosmith's greatest-hits album "Big Ones" has sold more than 1.2 million copies. The veteran hard rock band's final Geffen release will likely be a double-live album due in 1996.

The future of superstar act Guns N' Roses remains a question mark. The band's last album, 1992's "The Spaghetti Incident?," sold 1.1 million in the U.S., according to SoundScan data, and more than 4 million outside of North America. The sales of the covers collection are only disappointing when compared to the band's two previous studio albums, 1991's "Use Your Illusion I" and "II," which have sold more than 4 million units each in the U.S., according to SoundScan.

Guns N' Roses' recently released cover of the Rolling Stones' "Sympathy For The Devil" peaked at No. 10 on the Album Rock Tracks chart. While the band ponders its future, guitarist Slash has opted to form his own band, Slash's Snakepit, whose debut Geffen album, "It's Five O'Clock Somewhere," is due Feb. 14.

Geffen says there will be a new Guns N' Roses album in 1995: "When Slash finishes doing his promotional tour for his solo album, he is going to get together with Axl [Rose] and make a new Guns N' Roses album."

Yet even with the uncertainty surrounding Guns N' Roses, the loss of such superstar attractions as Nirvana, Aerosmith, and the Eagles, and the departure of Gersh and Kalodner, the label

Massproduktion's Hammerman says, "There's been a tremendous interest in folk music here over the last year, and I think it's got a lot to do with Sweden joining the European Community and the growing number of refugees coming to Sweden over the last five years or so. Traditional folk music is a way for Swedes to find some sort of Swedish identity in today's world."

Across the Atlantic, Miller says he hopes that music fans can identify with the strong passion in Garmarna's sound. And although he knows he's fighting an uphill battle, he's optimistic that Garmarna will find its audience.

"It's so hard to make an impact," he says. "There's so much product out there. I feel like I'm selling toothpaste sometimes. But you just have to put all the pieces of the puzzle together and let it rock."

has proven that its A&R reservoir has not run dry.

"When we started the label, we started with people who put us in business right away, but the intention of the label has always been to find and encourage and develop new artists, and that is what we have done from the very beginning," says Geffen.

"From 1985 until 1993, we had three guys that were responsible for a lot of the signings, but not all of them," he says. "Now we have a very full, very active, and very talented A&R staff that is responsible for signing a lot of the acts that have happened this year."

Recent signings, such as Veruca Salt and Beck by Mark Kates and Weezer by Todd Sullivan, strongly suggest that Geffen will continue to be a hotbed for successful new talent.

Veruca Salt's "American Thighs" has sold more than 241,000 units, while Beck's "Mellow Gold" has sold 745,000.

Weezer, whose self-titled album broke into the top 20 of The Billboard 200 last week, has sold more than 715,000 copies.

Another hot new Geffen act is Hole, whose "Live Through This" has sold more than 512,000 units.

Other new Geffen signings to watch include Lisa Loeb & Nine Stories, who scored a No. 1 single with a cut from RCA's "Reality Bites" soundtrack prior to signing with Geffen.

Also worth watching is Elastica, a U.K. act that has generated considerable interest in the rock press.

While the new artists thrive, at least one thing will change at Geffen Records in 1995—its namesake will no longer be affiliated with the company.

So how will Geffen feel when he walks away from the label that he started 15 years ago? "I don't think it will be difficult for me at all," he says.

"It's the greatest small record label in the world, and it will continue to be under the management that has been there a long time with Eddie Rosenblatt, one of the best record executives in the world. I will be very happy to applaud their successes and wish them luck no matter where I am. There is plenty of room for everybody in the record business fortunately, and competition is a good thing in the record business."

Geffen declines to discuss specifics about the new company he has formed with Spielberg and Katzenberg. He says he has had no discussions with former Warner Bros. Records CEO/chairman Mo Ostin or Lenny Waronker, who have been rumored to be joining Geffen in his new venture.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	133	130	18	GERALD LEVERT ● EASTWEST 92416/ELEKTRA (10.98/16.98)	GROOVE ON	18
111	92	124	68	NIRVANA ▲ <sup>3</sup> DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
112	122	123	47	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) <b>CS</b>	TAKE ME AS I AM	59
113	99	122	32	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
114	138	164	9	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	114
115	142	146	14	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
116	106	133	27	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
117	151	141	30	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
118	119	67	13	BARRY MANILOW ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
119	144	155	31	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
120	108	90	14	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
121	130	125	15	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
122	164	168	28	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
123	127	137	80	THE CRANBERRIES ▲ <sup>2</sup> ISLAND 514156 (10.98 EQ/16.98) <b>CS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
124	148	149	15	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
125	158	140	32	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
126	120	114	33	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
127	102	148	25	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
128	121	71	26	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
129	100	110	90	AEROSMITH ▲ <sup>6</sup> GEFEN 24455 (10.98/16.98)	GET A GRIP	1
130	110	120	48	SOUNDTRACK ▲ <sup>2</sup> RCA 66364 (10.98/16.98)	REALITY BITES	13
131	131	197	13	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
132	126	160	20	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
133	123	92	67	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
134	118	109	10	THE BLACK CROWES AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11
135	116	129	41	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
136	147	173	15	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
137	107	117	9	SHAQUILLE O'NEAL ● JIVE 41550* (10.98/15.98)	SHAQ-FU: DA RETURN	67
138	115	121	33	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
139	139	75	13	GEORGE WINSTON ● WINDHAM HILL 11157 (10.98/16.98)	FOREST	62
140	137	118	71	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
141	113	151	28	DA BRAT ▲ SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKAFIED	11
142	177	185	6	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
143	135	—	2	SOUNDTRACK PRIORITY 53948 (10.98/17.98)	STREET FIGHTER	135
144	104	143	59	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
145	183	138	33	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
146	166	170	20	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
147	136	184	9	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
148	171	158	7	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
149	94	111	30	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
150	172	161	44	THE MAVERICKS ● MCA 10961 (9.98/15.98) <b>CS</b>	WHAT A CRYING SHAME	54
151	160	128	118	ALAN JACKSON ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
152	163	105	255	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
153	RE-ENTRY	17	17	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
154	128	147	107	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) <b>CS</b>	CORE	3
155	141	179	50	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
156	169	144	17	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
157	134	165	64	PEARL JAM ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
158	159	192	14	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
159	175	134	46	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) <b>CS</b>	PAINTED DESERT SERENADE	69
160	150	193	61	R. KELLY ▲ <sup>3</sup> JIVE 41527 (10.98/15.98)	12 PLAY	2
161	174	189	203	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
162	154	145	11	VARIOUS ARTISTS ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	56
163	184	—	7	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
***HOT SHOT DEBUT***						
164	NEW ►	1	1	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	164
165	161	194	15	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
166	146	152	4	SOUNDTRACK GEFEN 59337 (10.98/16.98)	INTERVIEW WITH THE VAMPIRE	118
167	189	182	121	GEORGE STRAIT ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
168	167	167	39	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) <b>CS</b>	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
169	188	196	12	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
170	153	163	86	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) <b>CS</b>	THE JERKY BOYS	80
171	156	198	14	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98)	WHIP-SMART	27
172	NEW ►	1	1	LARI WHITE RCA 66395 (9.98/15.98) <b>CS</b>	WISHES	172
173	162	112	29	JOHN MELLENCAMP ▲ MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
174	180	187	121	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
175	152	—	11	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
176	176	169	98	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
177	186	142	124	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
178	140	178	41	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
179	193	—	29	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) <b>CS</b>	THE WAY THAT I AM	106
180	187	131	164	ENYA ▲ <sup>3</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
181	182	190	47	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
182	179	191	73	BABYFACE ▲ <sup>2</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
183	196	—	27	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	73
184	190	—	59	BRYAN ADAMS ▲ <sup>3</sup> A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
185	149	—	6	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	51
186	195	132	35	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
187	143	180	20	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
188	NEW ►	1	1	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) <b>CS</b>	TRANSMISSIONS FROM THE SATELLITE HEART	188
189	191	126	10	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	103
190	RE-ENTRY	6	6	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98) <b>CS</b>	KIRK FRANKLIN AND THE FAMILY	189
191	NEW ►	1	1	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED	191
192	RE-ENTRY	131	131	MARY CHAPIN CARPENTER ▲ <sup>3</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
193	RE-ENTRY	26	26	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
194	157	—	6	BAD RELIGION ATLANTIC 82658*/AG (10.98/15.98)	STRANGER THAN FICTION	87
195	NEW ►	1	1	WILLIE NELSON COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	195
196	170	—	77	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	72
197	192	—	2	TYPE O NEGATIVE ROADRUNNER 9100* (9.98/16.98) <b>CS</b>	BLOODY KISSES	192
198	194	—	24	VARIOUS ARTISTS ● TOMMY BOY 1097 (11.98/15.98)	MTV PARTY TO GO, VOLUME 5	36
199	RE-ENTRY	3	3	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	153
200	RE-ENTRY	40	40	BONNIE RAITT ▲ <sup>2</sup> CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 82	Brandy 45	Eagles 4	Joshua Kadison 159	Chante Moore 163	Sade 28	Ready To Wear (Pret-A-Porter) 51	The Unplugged Collection Volume One 108
Aaliyah 138	Toni Braxton 93	Enigma 161, 181	Toby Keith 136	Keith Murray 147	Salt-N-Pepa 69	Reality Bites 130	Woodstock 94 80
Ace Of Base 21	Brooks & Dunn 34, 176	Enya 180	R. Kelly 160	Willie Nelson 189, 195	Scarface 49	Street Fighter 143	Veruca Salt 75
Bryan Adams 184	Garth Brooks 1, 140	Gloria Estefan 37	Sammy Kershaw 183	Nine Inch Nails 56	Seal 125	SOUNDTRACK CAST	The Lion King Sing-Along (EP) 149
Aerosmith 8, 129	Melissa Etheridge 20	Kirk Franklin And The Family 190	Melissa Etheridge 20	Nirvana 7, 92, 111	Jon Secada 145	The Lion King Sing-Along (EP) 149	Clay Walker 124
Alabama 89	The Flaming Lips 188	Gladys Knight 156	Jeff Foxworthy 40	Bob Seger & The Silver Bullet Band 11	Bob Seger & The Silver Bullet Band 11	Spice 1 87	Weezer 23
Alice In Chains 155	Kenny G 29, 72	Tracy Lawrence 83	Warren G 47	Frank Sinatra 58	Frank Sinatra 58	Sling 31	Barry White 38
All-4-One 66	Vince Gill 62	Gerald Levert 110	Warren G 47	Slick Rick 185	Slick Rick 185	Doug Stone 142	Lari White 172
Babyface 182	Gin Blossoms 109	Little Texas 121	Warren G 47	Smashing Pumpkins 60, 97	Smashing Pumpkins 60, 97	Stone Temple Pilots 24, 154	Vanessa Williams 68
Bad Religion 194	Amy Grant 67	Live 43	Warren G 47	Snoop Doggy Dogg 144	Snoop Doggy Dogg 144	George Strait 52, 167	George Winston 139
Anita Baker 39	Green Day 5	Kenny Loggins 186	Warren G 47	Soundgarden 46	Soundgarden 46	Barbra Streisand 78	Yanni 64
David Ball 117	Jimi Hendrix 196	Patty Loveless 146	Warren G 47	SOUNDTRACK	SOUNDTRACK	Thug Life 131	
Barney 153	Faith Hill 112	Craig Mack 175	Warren G 47	The Bodyguard 104	The Bodyguard 104	Pam Tillis 122	
Beastie Boys 113	Hole 61	Madonna 17	Warren G 47	The Crow 135	The Crow 135	Aaron Tippin 114	
The Beatles 33	Hootie & The Blowfish 25	Madonna 17	Warren G 47	Dazed And Confused 178	Dazed And Confused 178	TLC 9	
Benedictine Monks Of Santo Domingo	H-Town 199	Megadeth 74	Warren G 47	Dumb And Dumber 77	Dumb And Dumber 77	Toad The Wet Sprocket 126	
De Silos 90	Ice Cube 53	John Mellencamp 173	Warren G 47	Forrest Gump 41	Forrest Gump 41	The Tractors 19	
John Berry 99	Immature 101	John Mellencamp 173	Warren G 47	Higher Learning 164	Higher Learning 164	Travis Tritt 193	
Clint Black 120	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	Immortal Beloved 191	Immortal Beloved 191	Type O Negative 197	
The Black Crowes 134	Jade 158	John Michael Montgomery 65	Warren G 47	Interview With The Vampire 166	Interview With The Vampire 166	Luther Vandross 55	
Blackhawk 106	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	Jason's Lyric 57	Jason's Lyric 57	VARIOUS ARTISTS	
Blackstreet 71	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	The Lion King 18	The Lion King 18	Jock Rock Volume 1 102	
Mary J. Blige 15	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	A Low Down Dirty Shame 103	A Low Down Dirty Shame 103	MTV Party To Go, Volume 5 198	
Bon Jovi 14	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	Murder Was The Case 26	Murder Was The Case 26	MTV Party To Go Volume 6 63	
Bone Thugs N Harmony 42	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	Natural Born Killers 187	Natural Born Killers 187	Skyryrd Frynds 162	
Boyz II Men 2	Janet Jackson 85	John Michael Montgomery 65	Warren G 47	Pulp Fiction 27	Pulp Fiction 27		

## DOES PAYING TRIBUTE PAY?

(Continued from page 5)

million selling Nashville salute to the Eagles. "People saw what a tribute record can do commercially," says James Stroud, president of Giant/Nashville. However, many of 1994's tributes were already in the works before "Common Thread" hit stores.

Jeff Gold, senior VP creative services at Warner Bros., who helped piece together that label's "Stone Free: A Tribute to Jimi Hendrix," suggests the category's allure grew out of the budding "event records" of recent years. Releases such as "A Very Special Christmas," "Two Rooms"—the nod to Elton John and Bernie Taupin—and Frank Sinatra's "Duets," coupled with the explosion of sound-track sales, drove the interest for high-profile, collaborative efforts at labels.

The problem in marketing tribute albums, executives say, is that they face an uphill sales battle because singles are difficult to secure, projects often receive lower marketing and promotion priority within labels, and there isn't one act on which to center attention in terms of touring.

A single, says Gold, "is a big looming issue in the back of your mind [when making a tribute record.] You're afraid you'll be stuck with a great record, but with no way to market it." Producer Jon Tiven says Huey Lewis' AC hit, "It's Alright," from Shanachie's Curtis Mayfield 1993 ode, "made all the difference in the world" in terms of commercial success.

The hurdle is not only picking a single, but getting permission from that artist to work the cut at radio. Acts often already have singles in the marketplace, and don't want to confuse consumers with new offerings.

Like everyone else, radio programmers seem to be cooling to the salutes. Last year Kurt St. Thomas, PD at modern rock WFNX Boston, played a smattering of tribute cuts. But, he says, "We're kind of sick of covers to tell you the truth."

Curiously, one of 1994's few tributes to score at radio was the top 40/country/AC crossover hit "Hard Luck Woman" by Garth Brooks from "Kiss My Ass," a tribute to Kiss. The drawback was that listeners at those three formats (i.e. women) were not inspired in huge numbers by Brooks' rendition to go out and purchase a platter full of Kiss hard-rock classics. And the reverse was no doubt also true; head-banging Kiss fans were likely non-plussed by country star Brooks' smooth-edged tribute.

"Common Thread" was clearly the exception to the radio/marketing rule. Thanks to label president Irving Azoff's 20-year relationship with Don Henley of the Eagles, the title certainly did not suffer from a low profile within the Giant offices. Artale at Record Mart recalls the label buying "all sorts of advertising" for the release.

Also, the music of the Eagles tapped into a crucial country-radio demographic: baby boomers flocking to the format. "Country radio could not wait for this record," says Stroud. Indeed, upon release, the album had six, seven, or eight cuts receiving BDS detections during any given week.

### INDIE COMMITMENT

While the majors grapple with a now-diminishing tribute equation, independent labels remain committed to the genre. Indies, which have been re-

## MAJOR LABEL TRIBUTE ALBUMS

Below is a partial listing of tribute albums released on major labels since late 1993, their cumulative SoundScan sales data—as of Jan. 5, 1995—and their first week of sales detection.

TITLE	UNIT SALES	DEBUT
<b>Asleep At The Wheel: A Tribute To Bob Wills</b> (Liberty)	18,000	1/30/94
<b>Beat The Retreat: Songs By Richard Thompson</b> (Capitol)	30,000	10/9/94
<b>Common Thread: The Songs Of The Eagles</b> (Giant)	2,530,000	10/17/93
<b>If I Were A Carpenter</b> (A&M)	148,000	9/11/94
<b>It's Now Or Never: The Tribute To The King</b> (Mercury)	27,000	12/11/94
<b>Keith Whitley: A Tribute Album</b> (BNA)	75,000	10/2/94
<b>Kiss My Ass</b> (Mercury)	274,000	6/12/94
<b>Mama's Hungry Eyes: A Tribute To Merle Haggard</b> (Arista)	63,000	10/16/94
<b>Nativity In Black: A Tribute To Black Sabbath</b> (Columbia)	151,000	10/9/94
<b>No Prima Donna: A Tribute To Van Morrison</b> (Polydor)	17,000	8/28/94
<b>Skynyrd Frynds</b> (MCA/Nashville)	185,000	10/23/94
<b>Soundtrack: Backbeat</b> (Virgin)	54,000	3/27/94
<b>Stone Free: A Tribute To Jimi Hendrix</b> (Warner Bros.)	565,000	1/2/94
<b>Sweet Relief: Benefit For Victoria Williams</b> (Chaos)	223,000	7/6/93
<b>A Tribute To Curtis Mayfield</b> (Warner Bros.)	203,000	2/27/94

## INDEPENDENT LABEL TRIBUTE ALBUMS

Below is a partial listing of tribute albums released on independent labels since early 1993, with cumulative sales data based on label estimates, and the month of release.

TITLE	UNIT SALES	DEBUT
<b>Adios Amigo: A Tribute to Arthur Alexander</b> (Razor and Tie)	10,000	9/94
<b>Brace Yourself: A Tribute to Otis Blackwell</b> (Shanachie)	20,000	2/94
<b>People Get Ready: A Tribute to Curtis Mayfield</b> (Shanachie)	50,000	3/93
<b>Tulare Dust: A Songwriter's Tribute to Merle Haggard</b> (Hightone)	40,000	11/94
<b>You Got Lucky: A Tribute to Tom Petty</b> (Backyard/Scotti Bros.)	15,000	9/94

leasing tributes with head-turning regularity, are used to doing more with less; their releases are often made for just a tenth of the cost of the majors. Therefore, the titles do not need to sell as many units for the label to break even. Plus, those at small companies point to their longstanding tradition of tributes and insist that the majors, not them, are the ones jumping on a band-

wagon.

Interestingly, three of 1994's major label tribute honorees—Merle Haggard (Arista), Curtis Mayfield (Warner Bros.), and Kiss (Mercury)—were already acknowledged by lesser-knowns on indie tributes by Hightone, Shanachie, and C/Z Records, respectively. (Atlantic's upcoming Led Zepelin title has an indie precursor: Mad

Rover's 1988, "The Song Retains The Name, Vol. I.")

One of the most interesting salutes in 1994 was "You Got Lucky: A Tribute To Tom Petty," put out by Los Angeles' tiny Backyard Records, an imprint of Scotti Bros. Records. "You Got Lucky" marks Backyard's first release and features a fistful of young, energetic rock bands (Everclear, Engine Kid, Throneberry) putting their distinctive, feedback-laden spin on Petty tunes.

And whereas many of the major-label tributes, without a single or video to maintain marketplace momentum, fade commercially just weeks after release. "You Got Lucky," out since September, is still in the set-up stages, says Michael Roth, director of A&R/alternative for Backyard/Scotti Bros. After working the album at college radio, Backyard sends Engine Kid's tormented take on "Breakdown" to commercial modern rock as a single on Monday (16). Also, several of the "You Got Lucky" bands performed at a show at the House Of Blues in Los Angeles, which was taped for future broadcast on ABC's "In Concert" series.

While most in the industry acknowledge that tribute records have hit the saturation point, few suggest the genre is dead. "People are going to have to be a lot more creative with ideas," says Warner Bros.' Gold.

Hal Wilner, a tribute pioneer who produced eclectic homages in the '80s to Thelonus Monk and others, says the challenge is simply overcoming mediocrity. "These records need a central vision, to take you through a journey of overall work. Most of [the performances] are just phone-ins."

## SONY STATES CASE FOR DVD AT CES

(Continued from page 5)

Also undecided are other major electronics companies, such as Matsushita and Thomson, which would join in the manufacturing of the new generation of hard-ware players required for the new discs.

While Pioneer is officially still "non-aligned" with either camp, a company executive says studies of the Philips/Sony specifications have led Pioneer to conclude "they do not meet the needs of a next-generation technology."

"Our expertise with optical technology, particularly laserdisc, has taught us that you have to offer consumers clear benefits beyond just better picture quality or better audio," says Mike Fidler, Pioneer senior VP. "You have to offer specific utility elements—such as multiple languages—for market acceptance, things that will entice the consumer." Fidler says he believes the capacity of the Sony/Philips disc will not allow such "enticing" features, nor

multimedia capabilities.

(Pioneer is working on its own higher-density disc, based on blue laser technology, that might eventually be positioned as a DVD "upgrade.")

Goals outlined by the movie-industry committee include capacity for an entire film on a single disc; the ability to accommodate multiple-language tracks; a picture quality equal or superior to laserdisc; surround and multichannel sound; and the ability to support multiple aspect ratios.

Both Sony/Philips and Toshiba/Time Warner say their systems meet these goals.

One point of dispute, however, is the length of a feature film and the discs' ability to accommodate longer or more visually complex titles (such as animated films) while still adhering to all of the movie industry's requirements.

The Sony/Philips disc, at 3.7 gigabytes, will be able to contain about 135 minutes of information. Toshiba/Time Warner's disc, at 4.8 gigabytes per side, will accommodate at least 180 minutes.

Koji Hase, senior manager of Toshiba's advanced media department, says 3.7 gigabytes is simply not enough. "We have studied the issue and believe that the only way to meet all the requirements of three to five languages and high-quality pictures and sound asked for by the movie committee is to have in excess of 4.5 gigabytes," he says. "And we have that."

David Kawakami, director of sound technology marketing for Sony Software, cites statistics reporting that 97% of home videos are 135 minutes or less. "Capacity isn't everything," he says. "It's the quality of the encoding."

Kawakami suggests bit rates could be

adjusted and features varied to accommodate various types and lengths of films. "All movies are unique in their encoding requirements," he says.

Sony/Philips are working with 3M Co. on the development of a technology that could double the DVD disc's capacity, says Kawakami. Details on that are pending.

The two types of discs also are different in their design, with Sony/Philips' being based on conventional CD technology and Toshiba/Time Warner's more closely resembling the laserdisc in its two-sided production approach. Sony/Philips claim Toshiba's approach will be more costly to manufacture, but Warner Home Video president Warren Lieberfarb says otherwise.

"WEA Manufacturing says the cost is comparable to the 3.7 gigabyte proposal," he says, adding that WEA is producing discs in its Pennsylvania plant using conventional equipment.

All of this may not be enough to lure consumers away from VHS, which offers something DVDs do not: recordability.

Movies on disc so far have been tested via the Video CD format, which requires two discs (at 74 minutes each) to play back a feature film and offers video quality below that of VHS.

Orion, MGM, and Paramount so far have released films for Video CD, initially for the Philips CD-i platform.

"Right now, digital video is in its infancy, and we don't use the fact that you can play movies on the Philips CD-i machine as a selling point," says Virgin Megastore West Coast multimedia product manager Jon Viscott. "But when it gets to the next generation, it could replace VHS."

One success factor, Viscott says, will be pricing the machine at \$500 or less. "Dropping the price of the CD-i machine this year to \$499 did make a difference," he says. When introduced more than three years ago, the machine was priced at \$700 or higher.

Both the Toshiba/Time Warner and Philips/Sony hardware units would be launched next year for "under \$500."

Lieberfarb says software pricing also will be key to the takeoff of the format. "We will bring it to market at current VHS sell-through pricing," he says. Lieberfarb also cites quantity and quality of software as all-important.

"There is a critical number of titles to be reached in the launch catalog so that the consumer has confidence the format will be supported," he says. "But they also have to be quality titles. There has to be simultaneous release with the videotape release."

Packaging issues—such as whether the discs would be packed in a jewel box

only—have not yet been decided.

For home video and retail, DVD represents "a golden opportunity," says Sony's Kawakami. "With electronic distribution looming, this is a window of opportunity for retail."

Prospects for that success would be clouded by the launch of two incompatible formats into the market at once, which neither side says it wants, but which neither rules out at the moment.

"There could be two formats, and that would be a grave mistake in which the movie companies would be the potential losers," says Lieberfarb, "because consumers might sit on the sidelines."

"We are striving for a single industry standard," says Sony Consumer Products Group president John Briesch. "That was our goal."

Meanwhile, Technics assistant GM Andrew Nelkin says that while his company, like other Video CD manufacturers surveyed, is studying DVD, "Video CD is a product today. And that's no small thing."

## FOR THE RECORD

A story in the Jan. 14 issue on the move of Warner Music classical labels into the Atlantic Records orbit incorrectly stated that one of the labels, Finlandia, had been handled at one time by Atlantic. The company previously handled by Atlantic was named Finnador.

Before being named account executive at Dera & Associates, Chris Roslan was account executive at Dassinger Creative Services. His previous title was given incorrectly in the Jan. 14 Executive Turntable.

## LOW PROFILE FOR SONY'S MINIDISC, PHILIPS' DCC

(Continued from page 5)

making this happen."

Feuerstein notes that Philips and Matsushita—the co-developers of the format—are the only major hardware manufacturers of DCC at present. Philips' DCC decks appear under the Philips and Magnavox brand names, while Matsushita manufactures DCC hardware with the Panasonic and Technics logos.

Feuerstein declines to release software or hardware figures for DCC sales, other than to say, "There's a lot of product in the marketplace." She

adds that nearly 500 DCC titles have been released in the U.S., and approximately double that figure worldwide.

At CES, DCC was virtually absent from public view. Philips Consumer Electronics did not have a booth on the floor, and it did not promote the format publicly, according to a company spokesman. Philips did, however, demonstrate its DCC gear in its private suite at a hotel near the convention site, and it announced a new home deck and its first record/playback portable model.

## A\*VISION, HERSCH SHIFT TO WARNER MUSIC

(Continued from page 1)

to nurture and coordinate the video and TV activities of the Warner Music labels, such as Elektra's Natalie Cole Christmas tape that A\*Vision distributed, and the "Live At The House Of Blues" weekly cable series. Hersch is co-producing with Warner Pay TV for the TBS network.

Hersch says, "We expect there will be more" of WarnerVision exploring new business opportunities and acquisitions. "Hopefully, it will be a lot more than music." Any further attempt to explain his responsibilities, he says, "would be misleading."

Hersch's promotion is unusual in the business. Other executives like Cema's Russ Bach and WEA's Dave Moutt have zigzagged between music and video. Hersch, however, is among the few to reach the top echelon without any prior music industry experience.

Warner Music chairman Doug Morris, then head of Atlantic, hired Hersch from TV producer and syn-

dicator King World in 1990 to start A\*Vision. Morris calls his protégé "a wonderful businessman," who built A\*Vision from sales of \$4 million in 1991 to a "very profitable" \$125 million last year. Hersch realized early, Morris says, that music videos "certainly don't sell in the quantities" to support ambitious growth plans.

"His nose took him into other areas," Morris says, buttressing a projected increase in WarnerVision revenues to \$175 million-\$200 million in 1995. The staff is growing to keep pace: Hersch plans to add four executives this year to oversee TV operations, programming, marketing, and manufacturing.

In the past year, A\*Vision became the unquestioned leader in health and fitness videos, and has established footholds in children's and special-interest programming. More is on the way. Next month, A\*Vision ships a self-help series, "Ordinary Couples, Extraordinary Sex," and in

the spring it will introduce a \$12.98 line of all-new World Wrestling Federation tapes from New York-based Coliseum Video.

The Coliseum deal is the most aggressive attempt yet to bring wrestling into the retail mainstream; except for one foray into sell-through in mid-1992, genre leader Coliseum has confined itself to the rental trade.

"These aren't reissues," says Hersch, who hopes limited retail exposure will boost sales. "No product is going to stay out more than a year. Then it's off the shelf."

Hersch has been willing to spend for properties like the Maier Group's "Buns Of Steel" and Saban's "Mighty Morphin Power Rangers" to build A\*Vision, without going overboard. Contrary to trade reports, Morris says Hersch paid much less than the \$40 million he is rumored to have paid for "Buns," which made A\*Vision a fitness powerhouse.

## NOTED CONDUCTOR EDUARDO MATA DIES

(Continued from page 11)

the North American musical scene. In Dallas, he helped put his orchestra on the map by raising its performance standard, making numerous recordings for Dorian and RCA, and campaigning for the creation of its new concert hall, the Morton H. Meyer-Son Symphony Center, which opened in 1989.

At the time of his death, Mata was principal guest conductor and artistic advisor of the Simon Bólvvar Symphony Orchestra in Caracas, Venezuela, with which he was recording major Latin American symphonic works in an open-ended series for Dorian called "Music Of Latin American Masters." He was also artistic director of Solistas de Mexico.

Born in Mexico City, Mata studied composition with the composers Carlos Chavez and Julián Orbón at the National Conservatory of Music. His first conducting post, at age 22, was as music director of the Guadalajara Symphony Orchestra.

He held numerous music directorships, including the Phoenix Symphony and the National Opera in Mexico City, and had a busy guest-conducting schedule, appearing regularly in such cities as Cleveland, San Francisco, London, Berlin, and Rotterdam.

Mata also recorded for RCA with the National Arts Centre Orches-

tra, several London orchestras, and the Orquesta Sinfonica of the National University of Mexico, of which he served as music director from 1966-75. His work also appears on the Pro Arte, Telarc, and Vox labels.

Mata is survived by two children, Roberto and Pilar, both of Mexico City.

## VH1 VIEWERS GET 1ST DIBS ON PETTY TICKETS

(Continued from page 11)

dates regarding ticket movement in each tour city. The network also will display grids of the various venues showing the seats available for purchase.

Information regarding ticket sales and venue grids also will be distributed on America Online.

Ticket-service charges will be consistent with general Ticketmaster policies. No extra premiums will be attached to tickets purchased via VH1, says Sykes.

He projects the Petty ticket sale will lay the groundwork for future "interactive" promotions on the network. "We're sending the message that VH1 is the place to find music and music information about the viewers' favorite artists and tours," says Sykes.

VH1's efforts to promote Petty's tour follow its November 1994 artist-of-the-month campaign on his behalf. Petty's new Warner Bros. video

"You Don't Know How It Feels" from the solo album "Wildflowers" is now in the network's "extra large" rotation.

While VH1 is not sponsoring the Petty tour, the network will continue to provide promotional and programming support throughout its run, Sykes says.

Petty's manager Tony Dimitriades says he and Petty were eager to support VH1's efforts to reposition itself as an aggressive music network.

"They've suddenly decided to get very active with current music and the right kind of music, and we wanted to encourage that," Dimitriades says.

Plus, he and Petty were attracted to the service-oriented nature of the unusual promotion, he notes.

"This is a unique idea that's never been done before," says Dimitriades. "And on careful reflection, we felt we were providing a benefit to the fans."

## PANAFEST '94 LOOKS TOWARD '96

(Continued from page 11)

to be a 16-hour gig in which approximately 50 music and dance acts performed. Joseph Hill of reggae group Culture put in a captivating performance; however, the star of the show was undoubtedly Nigerian reggae star Ras Kimona—many attendees stayed up until 6 a.m. to catch a glimpse of him.

Though Wonder was scheduled to perform at the Independence Square event, his equipment's late arrival from New York caused him to miss the show, despite frantic attempts at reprogramming his equipment. He has promised to make up for the non-

appearance by bringing his full show to Ghana for the country's 37th independence celebration March 6.

At the closing ceremony, John Darkey, director of the Panafest secretariat, told the audience of dignitaries and participants, "We do agree on our shortcomings, and drawing on the experience as well as the messages of goodwill and support for the future, we hope to march into Panafest '96 with greater preparedness to meet the desires of participants to move closer towards the attainment of the ideals of the festival movement."

## BETWEEN THE BULLETS



by Geoff Mayfield

**COMMANDING LEAD:** As album sales continue to slide down to normal post-holiday season levels, country luminary **Garth Brooks** still stands mighty tall. Despite a decline of almost 32%, his "The Hits" compiles an impressive one-week sum of roughly 352,000 units, which notches his third week at No. 1 on The Billboard 200 and his fourth week atop Top Country Albums. On the big chart, he leads **Boyz II Men** (181,000 units) by an almost 2-1 margin, and on the country list his sales are more than four times greater than those of No. 2 **Tim McGraw**.

**SO BIG:** **Garth Brooks**' sum is even more impressive when you compare it to No. 1s from the past few Januarys. At this time last year, **Mariah Carey**'s "Music Box" led the field with a one-week total of almost 163,000 units, and in the same week in 1992, Brooks' "Ropin' The Wind" was on top with about 160,500 units. This week's total puts "The Hits" in the heady neighborhood of the 13-times-platinum "The Bodyguard" soundtrack from **Whitney Houston**, which surpassed 361,000 units during the comparable 1993 week.

**COUNTRY BUMPS, RAP GRINDS:** You'll notice most of the harder-edged rap albums that made handsome Billboard 200 leaps last week fall to lower ranks this week, while a flock of country albums soar to higher rungs. This change has less to do with a shift in consumer demographics than the flow of information that comes in from rackjobber-serviced stores at this time of year. Since the sales data at many racked venues comes via inventory scans rather than on-site point-of-sale systems, the Christmas and New Year's Day holidays play havoc with the numbers. Some of the racks' sales posted during the holiday weeks didn't show up until this week's charts, which explains many of the country jumps. Consequently, the bullet criteria for The Billboard 200 is more liberal than that employed on this week's country albums list.

**UPWARD TRENDS:** While fourth-quarter gift shopping boosts the sales of familiar artists, it is always interesting to notice which acts climb to higher positions during January's softer sales climate. That upwardly mobile pack includes a mix of established names, like **Mary J. Blige**, who skips 21-15 on The Billboard 200, and developing artists, like **Des'ree**, who flies 145-98 after spending eight weeks at No. 1 on the Heatseekers chart. Des'ree's "You Gotta Be" single is still rising at more than one radio format. Blige's trend is noteworthy because she is between singles; MCA says she jumped 16-10 at The Musicland Group, 12-7 at the Strawberries chain, and 16-2 at Blockbuster Music.

**ALSO INTRIGUING** during this time—when sales shift from high volume to lower levels—is to note the acts that have managed to reach higher chart spots in both high-tide and low-tide weeks. **Boyz II Men**, for example, jumped 6-4 in the first published chart of 1995 (which reflected Christmas week sales), rose to No. 3 in last week's issue, and moves to No. 2 in this issue. Other albums that have made jumps in each of the last three consecutive issues belong to **Mary J. Blige** (23-21-15), the "Pulp Fiction" soundtrack (36-32-27), Pacesetter **Hootie & the Blowfish** (53-41-25), **Barry White** (43-42-38), **Brooks & Dunn** (48-43-34), the **Notorious B.I.G.** (119-89-79), and country comers **Tim McGraw** (29-23-13) and **Jeff Foxworthy** (58-52-40).

**FAST FACTS:** Of all the titles that were on last week's Billboard 200 and Top Country Albums charts, the only one to show a gain this week is **Willie Nelson**'s "Super Hits." This week marks that set's debut on the big chart, so there is no Greatest Gainer on that list... "Tonight Show" visitors **Boyz II Men** (3-2) and **Jon Secada** (183-145) and "Late Show" guest **Tim Tractors** (29-19) each advance on The Billboard 200.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
15,141,000	23,691,000	DOWN 36.1%	13,935,000	UP 8.7%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
15,141,000	13,935,000	UP 8.7%		

### FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 13,671,000 (90.3%)	CD: 8,639,000 (63.2%)	Major Chain: 6,686,000 (44.8%)
Singles: 1,470,000 (9.7%)	Cassette: 5,015,000 (36.7%)	Chain: 1,733,000 (11.4%)
	Other: 16,000 (0.1%)	Independent: 1,435,000 (9.5%)
		Rack: 5,287,000 (34.9%)

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

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# INDUSTRY ASSESSING IMPACT OF DWINDLING SINGLES SALES

(Continued from page 1)

Sacramento, Calif.-based Tower Records, says, "The bulk of the sales slippage is in cassette singles, just like the cassette album is declining with nothing to take its place. So again the record companies are shooting themselves in the foot. They are trying to make sure there is no record business in the future by making sure there is nothing available for young kids to afford."

So far attempts to replace the analog cassette with the pricier DCC and MiniDisc have been stymied (see story, page 5). "We have no interest in selling configurations, we sell music," Dennis says. "We still put out vinyl as we do CD. We make what people buy."

Pete Anderson, VP of sales at Atlantic Records, says that labels view the decline of the single gravely. "Singles are a very vital part of establishing acts," he says. "Look what the singles did for All-4-One and Brandy. Atlantic will continue to be aggressive with singles."

Last year's slowdown in singles sales also impacted sales at the top of the chart. In 1994, only 7 singles sold more than 1 million units, down from the 15 ti-

les that sold more than 1 million in 1993. Moreover, only 33 titles sold 500,000-1 million units, down from the 43 singles that accomplished that feat in 1993 (see story, page 57).

Singles sales were on the decline during the 1980s when vinyl was on its way out. In 1989 they leveled off at 112.8 million units, according to Recording Industry Assn. of America figures, which are based on manufacturers' net shipments. The following year the total was up slightly to 116.1 million units. In 1991 shipments dipped to 98.9 million, before shooting back up to 111.7 million in 1992, according to RIAA figures.

In 1993, total singles sales were 110.9 million units, according to SoundScan.

In 1994, cassette singles, including maxi-cassettes, were down 14.4%, while CD singles, including the CD5, saw sales increase to 11.3 million, up 30.3% from 1993. Vinyl singles declined 8.2% to about 3.6 million units.

When singles sales declined in 1991, industry executives wondered if the cassette single had peaked as a configuration. But since it came back in 1992 and

1993, some executives suggest that 1994 was just an off year. Camelot's Garrett says the industry didn't have "a big overwhelming hit last year."

In addition to the lack of hits and the decline of the cassette, executives point to a number of other, sometimes contradictory, reasons for the slowdown of singles sales. Garrett says that with music retail's price war, the cassette single is no longer an attractive value to the consumer.

Rick Cohen, senior VP of sales at BMG Distribution, says, "If the normal price of the cassette single is in the \$2.99-\$3.99 range, and if you can buy the CD for \$9.99 and the cassette for \$7.99, it isn't that much of a leap anymore for the shopper to buy the full-length." (Most singles carry a \$3.49 list price.)

In 1990, labels began to favor deleting singles at their peak, but around the middle of 1993, label executives started to leave singles out longer, before deleting them.

Danny Yarbrough, president of Sony Music Distribution, says, "We didn't cut out that many singles last year, as op-

posed to prior years, and if you put that in the mix, the decrease in cassette singles sales may be dramatically higher."

But Joe McFadden, senior VP of sales and marketing at Cema, counters. "Instead of deleting the product, it is just not being released," he says. "Over the last year, a lot of the big rock tracks were not made available on the cassette single. The same goes for country singles. Some people fundamentally believe that cassette singles cannibalize album sales."

McFadden argues that the decline of singles sales can be traced to what is available on cassette single.

Of the 40 singles that sold more than 500,000 units last year, 30 of them were either rap, R&B, or R&B crossover.

Finally, a number of executives blame the decline in singles sales to the 99 cents singles marketing. Over the past 18 months, some labels have become very aggressive in sending free singles to retail accounts in exchange for price and position in stores.

Jim Scully, senior VP of sales at Epic says, "The whole industry is trying to maneuver the marketplace with too many free cassette singles. There is a lot of dreck out there, so it's more difficult for the cream to rise."

Tommy Boy Records president Tom Silverman agrees. "If we can give away more singles next year, singles sales will decline another 10%," he says. "If you devalue something, you make it worthless, and then people stop buying it."

## BRIT AWARDS

(Continued from page 3)

the showcase the Brits will provide for the talent that has emerged. He confirms that the show, which will be seen in the U.K. Feb. 21, has been sold to 25 other countries with 17 further deals pending. Among those still negotiating are Japan and the ABC network in the U.S.

The show will feature Madonna and will be closed by Elton John, who will receive the Brits' outstanding contribution award.

Here is the complete list of nominees for the 1995 Brit Awards:

**British male solo artist:** Eric Clapton, Elvis Costello, Morrissey, Seal, Paul Weller.

**British group:** Blur, Eternal, M People, Oasis, Pink Floyd.

**Album by a British artist:** "Parklife," Blur; "Always & Forever," Eternal; "Protection," Massive Attack; "Definitely Maybe," Oasis; "The Division Bell," Pink Floyd.

**British female solo artist:** Kate Bush, Des'ree, Michelle Gayle, Eddi Reader, Lisa Stansfield.

**British dance act:** Brand New Heavies, Eternal, Massive Attack, M People, Prodigy.

**British newcomer:** Echobelly, Eternal, Oasis, PJ & Duncanson, Portishead.

**British producer:** Ed Buller, Flood, Nellee Hooper, Trevor Horn, Stephen Street.

**International male solo artist:** Bryan Adams, Warren G, Youssou N'Dour, the artist formerly known as Prince, Luther Vandross.

**International female solo artist:** Tori Amos, k.d. lang, Madonna, Kylie Minogue, Sinéad O'Connor.

**International group:** Counting Crows, the Cranberries, Crash Test Dummies, R.E.M., Neil Young & Crazy Horse.

**International newcomer:** Carleen Anderson, Counting Crows, Marcella Detroit, Lisa Loeb, Warren G.

**Soundtrack/cast recording:** "Four Weddings And A Funeral," "Forrest Gump," "The Lion King," "Pulp Fiction," "Philadelphia."

**Video by a British artist (to be voted for by viewers of MTV Europe):** "Parklife," Blur; "Return Of The Space Cowboy," Jamiroquai; "Love Is Strong," the Rolling Stones; "Prayer For The Dying," Seal; "The Wild Ones," Suede.

**British single (to be voted for by listeners of BBC Radio 1):** "Parklife," "Girls & Boys," Blur; "Searching," China Black; "Things Can Only Get Better," D:Ream; "Stay Another Day," East 17; "Sweetness," Michelle Gayle; "Swamp Thing," the Grid; "If Only I Knew," Tom Jones; "Live Forever," Oasis; "Love Is All Around," Wet Wet Wet.



### MIDEM

ISSUE DATE: FEBRUARY 4  
CLOSED

### CANADA

ISSUE DATE: FEBRUARY 4  
CLOSED

### MIAMI

ISSUE DATE: FEBRUARY 11  
AD CLOSE: JANUARY 17

### ENTER\*ACTIVE

#### FILE I (Games)

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 17

### UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### CHILDREN'S

#### AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### NARM &

#### SAN DIEGO

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### INDIES

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### LASERDISC/

#### KARAOKE

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 7

### ECHO AWARDS

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 16

### PRO TAPE

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

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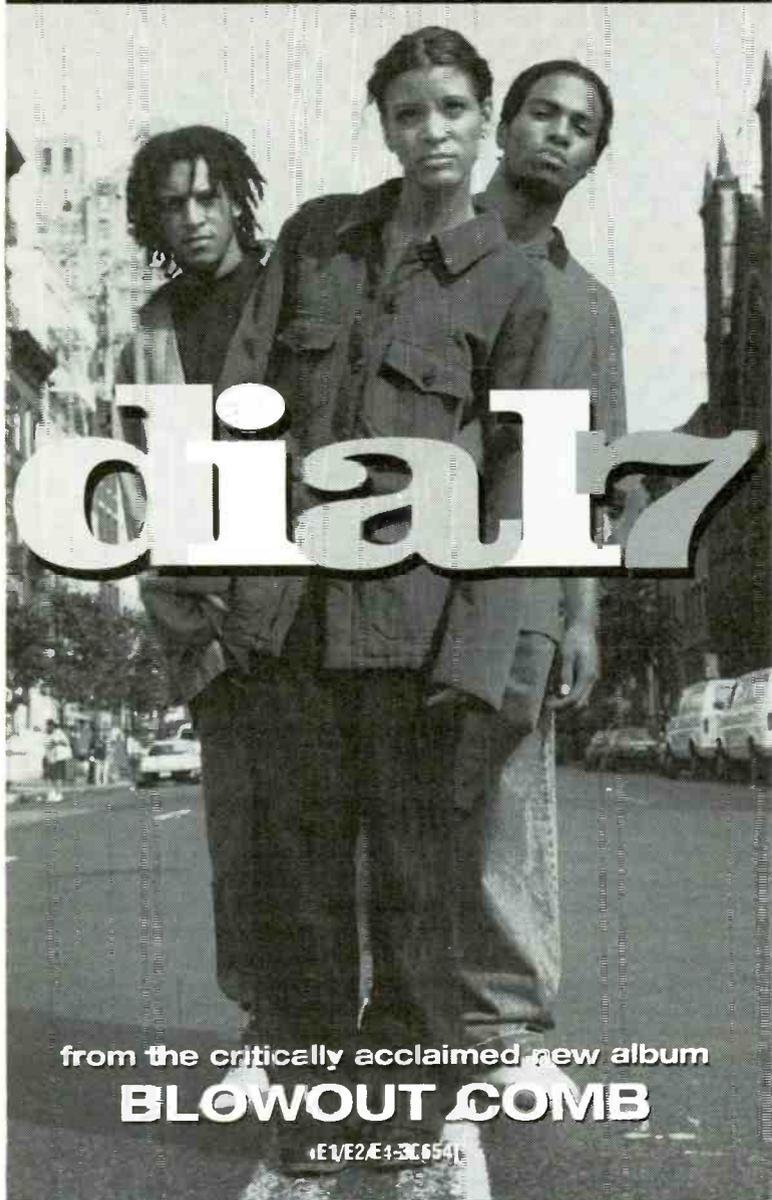
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# The Billboard Bulletin...

EDITED BY VICTOR LICHTMAN

## JOYCE RESIGNS ASCAP POST

In another stunning executive departure at ASCAP, **Rick Joyce**, appointed to the new post of director of marketing and planning in November, left the performing rights society Jan. 9. He had been named to the position by then CEO **Dan Gold**, who suddenly resigned after less than six months on the job (Billboard, Jan. 7). In his resignation letter, Gold cited "personal reasons," while Joyce's noted just his decision to resign. Whether either post is to be filled is likely to be aired at a regular ASCAP board meeting in February. Joyce had previously worked for Booz Allen & Hamilton, the consulting firm that conducted a deep-seated analysis of ASCAP operations, which led to sweeping executive and monitoring changes in the fall of 1993.

## SONG HALL LISTS NEW INDUCTEES

The Songwriters Hall Of Fame, which will hold its 26th annual awards show in New York May 31, has elected the following writers to membership: **Bob Crewe & Bob Gaudio**; **Leon Gamble & Leon Huff**; **Max Steiner** (posthumous award), and **Andrew Lloyd Webber** (international). Other noninductee new awards go to **Michael Bolton** as hit-maker; **Steve Lawrence & Eydie Gorme** (lifetime achievement); **Al Gallico** (Abe Olman Publisher's Award), and Hall member **Cy Coleman** (Johnny Mercer Award).

## U.K. DEAL ON INTERNET MUSIC

Digital jukebox company Cerberus

has struck a deal with the U.K.'s Performance Right Society to allow music to be distributed through the Internet (Billboard, Aug. 6, 1994). The deal follows a separate agreement with the MCPS and means that Cerberus' system is effectively legal in the eyes of the authors' society. Details on payment systems are being finalized with the U.K.'s NatWest bank.

## DANCING THE NIGHT AWAY

Major dance acts that are slated to appear at the second International Dance Awards Jan. 22 at London's Picadilly Theatre include **Eternal**, **Reel**, **Carleen Anderson**, **Juliet Roberts**, **Thelma Houston**, **Dina Carroll**, **Michelle Gayle**, and **Aswad**.

## NORTH AMERICAN VIDEO SOLD

A survivor of two Chapter 11 bankruptcies, veteran retailer **Gary Messenger** has sold his six-store North American Video chain, based in Raleigh, N.C., to computer industry entrepreneur **William Burton**. The price is undisclosed. Messenger remains to oversee advertising, promotion, and new business opportunities. Burton plans to expand NAV via openings and acquisitions.

## PRESIDENT, OTHERS EXIT NOVEMBER

Some seven staffers of New York-based indie label November Records, including president **Jamie Biddle**, have left the company. The label, formed in November 1992 with funding by venture capital firm Mickelberry Co., continues on at new quar-

ters, with New York-based Mickelberry Communications buying the portion of the company it did not own, according to **Rob Holt**, former VP of operations and A&R, now exec VP/GM at the label. Ken Fehskens is the newly named president/CEO. Biddle claims to have left with masters and contracts of three acts, **Storyville**, **David Broza**, and **the Sirens**. Holt says November has eight acts, including reggae artists **Robert Ffrench**, alternative act **Shrunken Head**, and newcomer **China Head**. He says the label expects to add new staff soon.

## FILM DISTRIB OPENS LABEL

A new label, Showcase of Michigan, has been launched by Showcase Entertainment, a Los Angeles-based film distribution company that distributed 20 features last year. The first release from the Detroit-based company is "Last Night," a single by **Marcus Lewis**. Lewis' album, "I Like It That Way," will be out in March. The label chief is SE co-founder **Norton Stern**; other key staff are president **David Jackson**, former MCA Records' VP of business affairs, and executive VP **Shauna Shapiro**. Distribution is handled by INDI.

## JACKSON FRUIT OF LOOM TOUR

Country star **Alan Jackson** has signed to headline the 1995 Fruit Of The Loom Comfort Tour, a deal the garment company says is worth \$40 million. The 100-plus-date tour, which starts Jan. 20 in New Orleans, is being produced by Warner Custom Music and Avalon Entertainment Group.

## 3x 'Sukiyaki': Positively 4th Feat

WHILE JAPANESE ARTISTS like Chage & Aska and Dreams Come True wait to make their mark in America, one song written more than 30 years ago by two Japanese composers has proven to be a venerable copyright, returning to the Hot 100 at regular intervals. When **Rokusuke Ei** and **Hachidai Nakamura** wrote "Ue O Muite Aruko" three decades ago, they couldn't have had any idea that their song would make the American top 10 not once, not twice, but *three* times.

The original Japanese title, which translates to "I Look Up When I Walk," was discarded in favor of a title that would be recognized in the West. So when the original **Kyu Sakamoto** version was released on Capitol in America, it was called "Sukiyaki," and it went to No. 1 for three weeks.

**Janice Marie Johnson** learned to sing "Sukiyaki" in Japanese by listening to Sakamoto's recording. She was driving around Los Angeles one day when she heard **Linda Ronstadt's** remake of **Smokey Robinson & the Miracles' "Ooo Baby Baby"** on the radio and thought her group, **A Taste of Honey**, should cover an old song. She decided to write English lyrics to "Sukiyaki," and the **George Duke**-produced single went to No. 3 on the Hot 100 and No. 1 on Hot R&B Singles in 1981.

**Ei** and **Nakamura's** song returns to the Hot 100 for its third visit as 4 P.M.'s (it means "For Positive Music") R&B doo-wop take moves 11-10. That puts "Sukiyaki" in a rare category of songs that have been top 10 hits three times in the rock era. "The Loco-Motion" by **Little Eva**, **Grand Funk**, and **Kylie Minogue** is a member of that club, and so is "You Keep Me Hangin' On" by the **Supremes**, **Vanilla Fudge**, and **Kim Wilde**.

CLIMB EVERY CHART: It's not as if **Boyz II Men**

needed a new chart to top, but the quartet managed to find one anyway. For the first time, the group is No. 1 on Top Pop Catalog Albums with "Cooleyhighharmony." To qualify for this chart, an album must be at least two years old and absent from The Billboard 200 for three months or more. The group is still No. 1 on the Hot 100, where it reigns for a sixth week with "On Bended Knee." That pushes their total number of weeks at No. 1 to 33.

WINTER'S SUMMER: "Melody Of Love" has a tenacious hold on the pole position of the Hot Dance Music: Club Play chart. The **Donna Summer** track is No. 1 for the third week. That ties "It's Gonna Be A Lovely Day" by the **S.O.U.L. S.Y.S.T.E.M.** as the longest-running No. 1 hit on this chart since "Gonna Make You Sweat" by **C + C Music Factory / Freedom Williams** was No. 1 for five weeks in December 1990.

BIGGER AND BETTER: When "What's The Frequency, Kenneth?" entered the Hot 100 at No. 54 on Sept. 24 of last year, it was the highest debut ever for **R.E.M.** But the group has bested that record by blasting onto the chart at No. 30 with "Bang And Blame," the second single from "Monster."

COUNTING COUNTING CROWS: With all the talk about longevity in connection with the **Four Seasons**, **Todd Abrams** of Los Angeles asked if Chart Beat would acknowledge the 47-week run of "Mr. Jones" by **Counting Crows** on the Hot 100 Airplay chart. The answer, **Todd**, is yes, and this seems like a good week to do it—the track debuted in the anchor position exactly one year ago this week. It peaked at No. 5 on May 14 and was last seen on Dec. 10.



by Fred Bronson

# 1994

**\$505 MILLION WORLDWIDE GROSS SALES**  
**33 RELEASES**

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**ONE AMAZING YEAR**



**GEFFEN**

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# VAN HALEN

## BALANCE



# JANUARY 24

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