Valeria Shines Amid Dim Russian Landscape

SEE PAGE 61

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Wherehouse Tries Used-Tape Sales

BY EILEEN FITZPATRICK

LOS ANGELES—Wherehouse Entertainment has extended its con-
summer trade-in offer on used CDs to audio cassettes and may broaden it to include prerecorded videotapes.

(Continued on page 100)

French’s Hallyday Does English Set On Phonogram

BY PHILIPPE CRECQ

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

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

(Continued on page 99)

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

BY BARRY GRANT

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

Since Dec. 29, when the government unexpectedly devalued the Mexican currency by 15%, the value of the peso has declined an additional 25% on its own without showing definitive signs of stabilizing.

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

Although most executives in the Mexican music industry are unsure how they will deal with the country’s economic crisis, they consider that business in the next 12 months is going to be rocky, with the climate ripe for downsizing and restructuring. At least one label, EMI Mexico, is delaying the release of new product and suspending several recording projects until the peso finds firm ground.

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

(Continued on page 99)

IN MUSIC NEWS

A Cure For The Blues: Ray Bailey On Zoo

SEE PAGE 12

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

BY CRAIG ROSEN

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

In the last month, Oasis’ “Live Forever” has topped the charts at modern-rock KROQ Los Angeles and KEGE Minneapolis, while its “Supersonic” was No. 1 on the playlist at WZEN Cleveland.

The Stone Roses’ new single, “Love Spreads,” has hit No. 1 at WXRT Chicago and CIMX Detroit, while Portishead’s “Sour Times” hit the summit at KWOD Sacramento.

This week on the Modern Rock Tracks chart, British acts make up nearly half the top 10 as “Love Spreads” climbs to No. 5 with a bullet. “Everything Zen,” by Bush, another new British entry, moves to No. 6, while “Live Forever” jumps to No. 7, and “Sour Times” falls to No. 9.

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

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

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

(Continued on page 92)
FROM GENRE TO GENRE...

SARAH McLACHLAN
BEST ALTERNATIVE MUSIC PERFORMANCE
Fumbling Towards Ecstasy
Album nearing Platinum.
New U.S. tour begins in March.
New single “Hold On” just hitting radio.

TONI BRAXTON
BEST FEMALE R&B VOCAL PERFORMANCE
“Breathe Again”
From her 5x Platinum solo debut album.

ACE OF BASE
THREE GRAMMY NOMINATIONS:
BEST NEW ARTIST
BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
“The Sign”
BEST POP ALBUM
The Sign
Their debut album now certified 7x Platinum.

CRAIG MACK
BEST RAP SOLO PERFORMANCE
“Flava In Ya Ear”
His Platinum debut single. The longest running #1 Rap Single of the Year.
“Get Down,” the follow-up, now exploding at Rap, R&B and Top 40.
Album: Gold.

CONGRATULATIONS GRAMMY
AND ALL WHO’VE MADE RECORD-BRE

DIAMOND RIO
TWO GRAMMY NOMINATIONS:
BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
“Love A Little Stronger”
BEST COUNTRY INSTRUMENTAL PERFORMANCE
“Appalachian Dream”
Voted CMA VOCAL GROUP OF THE YEAR for two consecutive years.
A STELLAR PERFORMANCE

ARETHA FRANKLIN
BEST FEMALE R&B VOCAL PERFORMANCE
"A Deeper Love"
From her album Greatest Hits (1980-1994).

CRASH TEST DUMMIES
THREE GRAMMY NOMINATIONS:
BEST NEW ARTIST
BEST POP PERFORMANCE
BY A DUO OR GROUP WITH VOCAL
"Mmm Mmm Mmm Mmm"
BEST ALTERNATIVE MUSIC PERFORMANCE
God Shuffled His Feet
Worldwide album sales: Over 4 million units

IONS TO OUR NOMINEES
THE ARTISTS
THIS ANOTHER AKING YEAR

THE TRACTORS
BEST COUNTRY PERFORMANCE
BY A DUO OR GROUP WITH VOCAL
"Baby Likes To Rock It"
The #1 selling debut Country album of the year - now over 1.6 million. New single, "TRYIN' TO GET TO NEW ORLEANS," now exploding.

KENNY G
BEST POP INSTRUMENTAL PERFORMANCE
"Sentimental"
From the 7x Platinum album Breathless (His new album Miracles was certified Triple Platinum in one month).

LA DIFERENZIA
BEST MEXICAN-AMERICAN PERFORMANCE
The #1 debut Tejano album of the year at both radio and retail.

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ALBUM
IN
STORES
JANUARY 24

www.americanradiohistory.com
Dar Williams’ New England Honesty

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

In the latest issue of the Cambridge, Mass.-based New England Folk Almanac, long-time legend Pete Seeger views traditional forms as an ongoing history that one has no need to “code-switch to,” but advises that “this is a functional definition, not a structural definition.”

The 75-year-old Seeger’s comments come in a symposium-like survey piece headlined “Why Is Folk Music So Popular In New England?” and as a follow-up to his patronage of a student singer. Redpath also considered the question—Smith citing the area’s college-intensive willingness to exercise introspection,” Redpath attributing it to the music-loving region’s “ancestral memory,” and Seeger positing it in the “why are there more communities in New England than other places?” I’d say New England has a great tradition of small organizations, and now that they’re no longer going to churches as much, they go to coffee houses instead.

Which brings us to Dar Williams, the 27-year-old auburn-haired composer who is the hottest young performer on the New England folk horizon as well as a favorite on the Internet’s Folk Music chat zone. The reasons for her success are evident on her self-produced album called “The Honest Room” (Koober & Tia Music, due Feb. 21), which is topologically presentable but has an unapologetically pretty music that neither aims for anti-head-smartness nor longs to be an acoustic one-hit wonder. What with then England Folk Almanac’s International, which means about being a stylistic descendant of what she terms “the nonsteroid version of America that includes the Shakers, homesteading Quakers, Pete Seeger, and the handicraft side of our country’s history,” the “The Honest Room” opens with “When I Was A Boy,” a witty guitar-and-voice oracle based on a famous child’s fantasy (“I won’t forget when Peter Pan came to my house, took my hand and said I was a boy, I’m glad he didn’t check.”). The song’s insights on pre-scrabled autobiograpy and its musical liberality reflect the provocative pre-Disney irreverence of Scottish folkist Sir James Matthew Barrie’s central character and Peter’s six- “lost boy” confederates. But the somber edge in Williams’ vocals evokes not the pilfered smiliness of the tale which is abducted by Peter, but rather the bottomless tone of Slightly, Peter’s troubadour sidekick. Stranded in Neverland, the waltsh Slightly “cuts whistles out of trees,” as Barrie wrote in 1904, “and dances ecstatically to his own tunes... He seems to remember the days before he was last, with his manners and customs.” As the song affirms, to be lost is sometimes less a matter of unfamiliar surroundings than a lack of self-fulfillment.

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

The youngest of three daughters of Yale-educated medical writer/ editor Gray Williams and the former Marian Vassar, a graduate of Planned Parenthood, Dorothy Snowdon, “Dar” Williams was born April 19, 1967, in Montclair, N.J., and came to Cambridge in a rather rosy manner. On a night when a show goes really well, the great paradox of the folk audience is that the people don’t feel the singer has been heard, they each feel that they’ve been heard.”

Still, any genre extending a significant entry-level welcome is apt to tempt the majority of too many atomized strummers. “Well, you can just imagine all the levels of performance in a music scene that includes everything”—Williams’ laughter spills out—“from your crazy aunt leading an after-school singing group to the Reverend of one of the Unitarian church services. But it’s generally thought that you work yourself up through the ranks. I didn’t mind cutting my teeth in rough bars, but it’s difficult to be developing in an environment that doesn’t really remove the big question hanging above your head. Only the folk audience can take it away, and even then it requires a long, patient process.”

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

“Unlike a lot of pop or rock, folk music is about a high level of very, very intimate communication, it’s the art of reaching individuals rather than a large crowd. The trouble is when a show goes really well, the great paradox of the folk audience is that the people don’t feel the singer has been heard, they each feel that they’ve been heard.”

Setting a Record Up North

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

Good, Bad News on Shrinkage

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

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Hesitation Point: The only true measure of a record's success is the sales chart, which measures sales. But it's a rare chart that can tell you how much a record was bought, how much was returned, or how many were sold out of print. The only way to measure success is to look at the sales chart and consider the other factors that influence a record's success. ridge have a great paradox of the folk audience is that the people don’t feel the singer has been heard, they each feel that they’ve been heard.”
Commentary

Confronting Past And Present Atrocities

Looking back over the past 50 years has given Billboard and its readers the opportunity to pause and consider not only the vast differences between the past and the present but the striking similarities as well. The entertainment industry has advanced astronomically both in terms of technology and the way in which business is conducted, but we must stop and examine how far we have come in addressing the social ills of our world. As the following Commentary points out, great strides must be made before we can find an end to the atrocities that continue to plague our world.

BY DICK LA PALM

Billboard’s splendid 100th anniversary issue was really a special and welcome treat. In my case, it generated a sense of pride, as well as more than one rueful reflection. I was the one responsible, 26 years ago, for the Rotary Connection “Peace” piece. I should have run an image of a seriously wounded and bleeding Santa Claus lying on a gruesome-looking battlefield. (The ad originally appeared in the Dec. 7, 1960 issue.)

There were those, so stunned at seeing a bleeding Santa, who believed it to be the album cover, which was not the case. The actual cover was displayed in the lower part of the ad. I was told by Paul Ackerman, the editor of Billboard, that never in the magazine’s history had an ad caused as much controversy.

I believed that the image of a wounded Santa was entirely appropriate at a time in our country’s history when the threat of nuclear war was real, America was experiencing the carnage of the Vietnam War abroad and the agony of racial strife at home. The world simply did not seem to me to warrant an unreserved celebration of Christmas. In view of the controversy and reactions that the ad created in the music world, some of which were ludicrous (I was described by some as “the guy who killed Santa Claus”), Billboard took the unprecedented step of writing an editorial to remind its readers that my ad simply told things as they were.

It was, for these reasons, a moment of pride for me to find my ad included on page 139 of Billboard’s 100th anniversary issue. I have remained active in the world of music, where my company, BMI, promotes and markets that idiom. And I still believe, especially around holidays that celebrate peace and goodwill, that it is not a bad idea to remind ourselves of the many thousands of people—not just in war-torn Bosnia or starvation-afflicted Africa but in our backyard as well—are dramatically without peace and goodwill and who deeply need in our compassion and assistance.

Will it be any different when Billboard publishes its next anniversary issue? It would be too much to hope for. But, in the meantime, I quote from Billboard’s editorial 26 years ago: “To regard Santa today as [only] smiling and happy is at once a cruel and deceptive mockery.”

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

WARD’S BOYCOTTS CADE’S ‘PEACE’

By RON SCHLACHER

CHICAGO — Montgomery Ward has instructed record suppliers not to ship to the chain the new Cadet-Concept Rotary Connection album, “Peace.” Although national buyer James O’Brien was torn between commercial and ethical considerations, he felt he had no other choice about the album.

“Peace” is Ward’s boycott of Ward’s objections stemmed from the way the album was being advertised. “I think the advertiser is making a complete fool of Santa Claus on a battlefield is in poor taste.”

A check with other record buyers, musicans and All State Distributors Advertising, however, revealed no one had taken the complaint about the album.

“I have heard nothing about the Cadet Concept manager, Handelman, Detroit, which rocks certain Ward’s stores but not in the Chicago

Meanwhile, Cadet advertising director Dick LaPalm explained the purpose of the advertisement this way:

“When we chose to illustrate our Christmas album with the traditional Santa Claus, we had to ask ourselves some pointed questions. How can we devote our attention to millions of innocent children who are suffering to death in the world? How can Santa Claus be jolly when our nation is torn with racial strife and persecution? How can Santa remain jolly when thousands are dead and wounded in Vietnam? If we all of us, must feel the shame and torment of a world that needs healing. No longer can he, or any of us, turn from what is wrong and pretend that all is right simply because it is Dec. We, beyond any doubt, can replace in the spirit of Christmas, we must restore—through the presence of Christ—and—Peace.”

In this holiday season of December, 1968, love lies bleeding. “Peace on earth . . . good will to men” is an illusion. Our cities are wracked with civil disorder. Crimes of violence are at an all time high. In Washington, people are afraid to ride the buses. In Harlem, New York, the NAACP Friday (13) called for greater police protection for innocent residents.

Racial animosities are at a peak. They threaten the fabric of the nation. The spectre of diatribe is a very real one. In fact, the incom ing Nixon administration has already been tagged “the bringing us together administration.”

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

In view of these unassailable facts, some are questioning the traditional symbols of our society. Thus, a recent Cadet Rotation advertisement depicted Santa Claus as shattered and torn. The Cadet ad was not drawn up in a moment of frivolity. It represents concern over the society. It tells us: “Dear Santa, we hope you consider today as smiling and happy is at once a cruel and deceptive mockery.”

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

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

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MAVERICK MUSIC COMPANY
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LUCINDA WILLIAMS 1994 Grammy® award winner Best Country Song

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THE YEAR OF FRANK SINATRA
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MAVERICK MEANS BUSINESS

MAVERICK (Est 1992)

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

BY DOMINIC PRADE

LONDON—Europe’s growing talent pool and Asia’s booming economies are the two themes that likely will dominate this year’s MIDEM convention in Cannes.

Among the prominent figures expected to attend are Arista Records president and chief operating officer of this year’s man of the year award, and David Bowie, who will present a poster he co-designed for Claude Nobs’ 20th Anniversary Coffee Book.

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

Speareading the European discussions will be the opening-day A&R spotlight panels. The initial session, “The Rise Of American A&R,” will look at how national holidays are becoming pan-European successes. The panel will feature Jan Abbinck, Poly-Gram’s European repertoire promotion director; Andrew Karpov, VP of international marketing at Sony Music Europe; Emmanuel de Burelet, president of Virgin France; and Alan art, Watson, president of SWAT Ent.

The subsequent panel, “Is There Life After Baseball?” CBS/Fox will present a question on everyone’s lips and will feature contributions from German techno artist Westbam; Viva Records head of A & R Claes Cornelius; Martin Dodi, A&R director; Joe Zome Voda; and Bela Cox, head of production.

A third panel, “Manufacturing The Hits,” will present key label and production figures, including Sony 2 management, or Euro Winwood. Media Records managing director Gi- anfranco Bertolotti; and Dome Records chief executive.

All the panels are organized in collaboration with Music & Media magazine, which also will co-present a series of the day’s key events.

Reflecting on this year’s agenda, MIDEM’s president, Pierre-André Fennie, says, “We can see a lot of cross-pene- tration of repertoire in the European market, which is why we’re concentrating on that.”

This year we’ll be having a party in a 4,000-capacity theater with 21 acts, most of which will be European.”

With the increased participation from Asian companies, the MIDEM expansion into Asia (see story, page 56), there is a heavy emphasis on the region. A Feb. 1 session, Asia—Two Globe Approaches, will look at the region from an economic and a music-industry standpoint. Later that day, “Global Music On The Asia Paci- ket,” will examine A&R, multination- als’ strategies, publishing and copy- right, karaoke, and ways of breaking into the market.

Says Roy, “With MIDEM Asia we want to create something involving the local companies and with a pan- Asian feel, it’s time we’re trying to do [with the Asian seminars] is to give MIDEM participants information about how that market works—a first look if you like.”

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

On Jan. 31, “Record Company Strategies In Asia” will look at how labels are exploiting their rights and whether indies can play a part in the market.

In February, “Issues In Exploiting Digital Media” (Feb. 1) will examine how artists can come to terms with their works being altered by comput- ers. 

“An Exert of Rights, The Consequences And Payment For (Continued on page 29)
MARY CHAPIN CARPENTER

GRAMMY NOMINATIONS

RECORD OF THE YEAR
He Thinks He'll Keep Her
Mary Chapin Carpenter and John Jennings, Producers

BEST COUNTRY VOCAL PERFORMANCE FEMALE
Shut Up And Kiss Me

BEST COUNTRY SONG
Shut Up And Kiss Me
Mary Chapin Carpenter, Songwriter

BEST COUNTRY ALBUM
Stones In The Road

STONES IN THE ROAD
Certified Platinum — Over 1 Million Units
COME ON COME ON
NEW TRIPLE PLATINUM

MILESTONES IN THE ROAD

WORLD TOUR — BEGINNING MARCH '95

MANAGEMENT: STUDIO ONE ARTISTS • COLUMBIA / NASHVILLE
Artists & Music

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

By Chris Morris

Los Angeles—Bluesman Ray Bailey’s career has been playing like a Hollywood fantasy about the music business.

Two years ago, the then-unknown L.A.-based singer-guitarist recorded his immensely powerful debut album, “Satan’s Horn,” in a single 12-hour session. A Zoot Entertainment executive happened to hear a track from the album on the radio, and decided to pick up the record for re-release, now set for Jan. 24. In the interim, the disc won home as the best debut blues album of 1983 in Living Blues magazine’s prestigious critics poll.

The 39-year-old musician is still buttoned up by the blues, and has been embraced. “I’m really surprised that the reaction has been very positive,” Bailey says. “I always expected it, but a lot of things are starting to blossom.”

Bailey brings formidable musical credentials to the table. A native of L.A.’s Watts neighborhood and a one-time student of prominent jazz reed man John Carter, he played behind such noted L.A. bluesmen as Lowell Fulson, Phillip Walker, and Smokey Wilson. (He also cites B.B. King, Jimi Hendrix, and Fred Tuckton as major influences.

“I was hugely influenced by jazz, too,” Bailey says. “I grew up with the organ trio-type thing, which is what I work with a lot, organ trio. I played with Johnny Hammond Smith and Jimmy McGriff and a lot of the jazz organ players. That stuff, Larry Young, Grant Green—these guys were kind of the guys I... (Continued on page 101)

NARAS Bows Grammy Label, Plans Nominees Compilation

By Melinda Newman

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

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

The inaugural Drizzle, due in stores either Jan. 31 or Feb. 7, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance.

Among the artists represented are B.B. King, Van Morrison, and Yolanda Carpinello. Sheryl Crow, Bonnie Raitt, Bruce Springsteen, Mariah Carey, Celine Dion, Barbra Streisand, and Loudon Wainwright III are also on the menu. The last artist who did not give clearance was Prince II, who removed his album “Most Beautiful Girl In The World” was nominated for best male vocal performance.

“The last four years, we’ve been tracking the impact of a Grammy win or a performance on the telecast in terms of subsequent record sales, and it’s formidable,” says Michael Greene, CEO/president or NARAS. “I feel that if we put out a compilation and then, inside the CD booklet or cassette, J-card, we showcased the album covers from which those songs came and information about the artists, it would also be a great sales tool for those albums.” The initial shipment will total some 500,000. (Continued on page 101)

MEG Adds Diadem To Growing Christian Family

By Deborah Evans Price

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

The acquisition includes Tribute Records, the label home of Grammy-nominated artist Diadem; the new Spirit Jazz label; Diadem Distribution; Alexadria House, Diadem’s record division; five music publishing catalogs; and SkyLab recording studios. No purchase price was revealed.

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

“We’ve watched what they’ve done with the Benson Co., which will be a sister company to ours,” says George King, president/CEO of Nashville-based Diadem. “The way this deal works is that we become a wholly owned subsidiary of Music Entertainment Group. They also own the Benson Co. We look at the synergies there as being positive. I used to be an executive VP of marketing at Benson. That’s where I cut my teeth when I came to town. So I have good, warm feelings toward my sister company.”

The deal follows EMI’s acquisitions in recent years of the Sparrow and Star Song labels; EMI has set up a new distribution arm to handle titles from those labels (Billboard, Jan. 7). In another key deal, Word Inc. was sold in 1995 to Thomas Nelson Publishers. Word now is distributed by Sony Music.

King says Benson and Diadem will share some support in copyright and finance functions, as well as in other areas. “We’ll eventually share some sales functions,” he says. “But we will be completely independent. It will be much like WEA in its approach.”

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

The big difference for Diadem, says King, is to have the additional financial resources that MEG can provide. Says King, Diadem grossed $6.7 million in 1994, “With additional resources, he says the company can aim for the $25 million or $50 million marks.”

“We’ve been profitable every year...” (Continued on page 100)

MEG Adds Diadem To Growing Christian Family

By Michelle Price

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

The acquisition includes Tribute Records, the label home of Grammy-nominated artist Diadem; the new Spirit Jazz label; Diadem Distribution; Alexadria House, Diadem’s record division; five music publishing catalogs; and SkyLab recording studios. No purchase price was revealed.

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

“We’ve watched what they’ve done with the Benson Co., which will be a sister company to ours,” says George King, president/CEO of Nashville-based Diadem. “The way this deal works is that we become a wholly owned subsidiary of Music Entertainment Group. They also own the Benson Co. We look at the synergies there as being positive. I used to be an executive VP of marketing at Benson. That’s where I cut my teeth when I came to town. So I have good, warm feelings toward my sister company.”

The deal follows EMI’s acquisitions in recent years of the Sparrow and Star Song labels; EMI has set up a new distribution arm to handle titles from those labels (Billboard, Jan. 7). In another key deal, Word Inc. was sold in 1995 to Thomas Nelson Publishers. Word now is distributed by Sony Music.

King says Benson and Diadem will share some support in copyright and finance functions, as well as in other areas. “We’ll eventually share some sales functions,” he says. “But we will be completely independent. It will be much like WEA in its approach.”

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

The big difference for Diadem, says King, is to have the additional financial resources that MEG can provide. Says King, Diadem grossed $6.7 million in 1994, “With additional resources, he says the company can aim for the $25 million or $50 million marks.”

“We’ve been profitable every year...” (Continued on page 100)
On Monday, January 30, 1995, at Noon EST, radio stations worldwide will celebrate the 10th Anniversary of the recording session that produced "We Are The World" by once again simultaneously airing the song that has become the anthem of hope and has raised over $60 million to help the poor and homeless. You can show the world that our industry continues to be united in this cause by joining with us in airing "We Are The World."

For information call (213) 954-3124.

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

Warner’s Goldberg: No Staff Cutbacks Ahead

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

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

A well-placed source indicates that the top ranks at Warner will be stabilized further by the naming of VP of product management Steven Baker as president of Warner Bros. Records, and Sire GM Howie Klein as president of Reprise Records. An official announcement of the appointments is expected within weeks. Waronker has indicated he intends to leave the label when his contract is up at the end of 1996 and to date has given no indication he will leave before that time.

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

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

Of a published claim that additional cuts were expected at the label, Goldberg writes, “This comment is...totally without foundation. I don’t want to make a ‘read my lips’ statement because inevitably in the evolution of a company, there may be changes that are appropriate. But the implication that there will be large scale cutbacks is totally untrue.”

The memo continues, “During this time of change, the media, the entertainment community, and our competitors have an interest in gossiping about us. If any of you become concerned by what you hear in the community, please bring it to my attention.”

(Continued on page 92)

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

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

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

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

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

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

“Peter’s contributions to the development of BMG U.K. and the Asia/Pacific region are truly too numerous to mention,” says Gassner. “My only wish for him is much success and happiness.”

Jamieson joined BMG in 1986 as chairman of RCA/Aria U.K. after 29 years with EMI. He set up BMG’s Asia-Pacific office in 1989 and gained regional respect for his belief in organic growth instead of acquisitions.

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

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

Smellie’s move north will leave BMG’s Australian slot temporarily vacant. “Our obvious priority will be to find someone as soon as possible,” says Smellie. “But I have no concern that the people we have now can carry on BMG’s Australia operations without any problems.”

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

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

Fats Domino Gets Rhythm & Blues Foundation Honor

WASHINGTON, D.C.—The Rhythm & Blues Foundation announced the recipients of its sixth annual Pioneer Awards and named New Orleans legend Antoine “Fats” Domino as this year’s winner of the Ray Charles Lifetime Achievement Award Jan. 17. The foundation’s Pioneer Awards recognize outstanding contributors in the field.

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

This year’s Pioneer Award winners are Inez and Charlie Fox, Cy Grant, Larry Gordon, Harold Johnson, Little Richard, Bessie Smith, and Martha Reeves, both past Pioneer Award winners.

EXECUTIVE TURNTABLE

BILLBOARD JANUARY 28, 1995
MARY CHAPIN CARPENTER

GRAMMY NOMINATIONS

RECORD OF THE YEAR
He Thinks He'll Keep Her
Mary Chapin Carpenter and John Jennings, Producers

BEST COUNTRY VOCAL PERFORMANCE FEMALE
Shut Up And Kiss Me

BEST COUNTRY SONG
Shut Up And Kiss Me
Mary Chapin Carpenter, Songwriter

BEST COUNTRY ALBUM
Stones In The Road

STONES IN THE ROAD
Certified Platinum — Over 1.5 Million Units
COME ON COME ON
New Triple Platinum

WORLD TOUR — BEGINNING MARCH '95

MANAGEMENT: STUDIO ONE ARTISTS • COLUMBIA / NASHVILLE
Des’ree Is Movin’ On All Fronts
2nd 550/Epic Set Climbs Slow, Steady

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

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

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

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

available at press time.

This week, “I Ain’t Movin’” climbs 22 positions to a bulletted No. 76 on The Billboard 200. Last week, the al-

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

tively.

Meanwhile, “You Gotta Be” breaks into the top 10 at No. 7 with a bullet on the Hot 100 this week. The prior week, the 25-year-old British singer/song-

writer’s single moved from No. 16 to No. 12 on the Hot 100.

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

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

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

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

“I have never seen a label commit to a project for this amount of time like this,” says Chesnutt. “And they’ve been completely transparent and excited about it the whole way through.”

Though 550 Music is seven months into the project, Polly Antho-

ny, president of 550 Music and senior VP of Epic Records Group, and Hi-

(Continued on page 95)

NARAS Bows Grammy Label, Plans Nominees Compilation

BY MELINDA NEWMAN

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

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

The inaugural CD/cassette, due in stores on Feb. 9 or Feb. 17, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance.

Among the artists represented are Boys II Men, Mary Chapin Carpenter, Sheryl Crow, Bonnie Raitt, Bruce Springsteen, Mariah Carey, Celine Dion, Barbra Streisand, Janet Jackson, Diana Ross, John Lennon, Seal, and Luther Vandross. The only artist who did not give clearance was Prince, whose recording of “The Most Beautiful Girl In The World” was nominated for best male vocal performance.

“The last four years, we’ve been tracking the impact of a Grammy win or a performance on the telecasts in terms of subsequent record sales, and it’s formidable,” says Michael Greene, CEO/president of NARAS. “I felt that it was a great idea and then, inside the CD booklet or cassette J-card, we showcased the album covers from which the songs came and information about the artist, it would also be a great sales tool for those albums.” The initial shipment will total some 500,000

(Continued on page 101)

MEG Adds Diadem To Growing Christian Family

BY DEBORAH EVANS PRICE

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

The acquisition includes Tribute Records, the label home of Grammy-nominated artist Yolanda Adams; the new Spirit Jazz label; Diadem Distribution; Alexandria House, Diadem’s print division; five music publishing catalogs; and Skylab recording stu-

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

The acquisition, completed by King and his company in May 1998 by King and executive VP Larry Day.

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

“We’ve been profitable every year, (Continued on page 100)
AN ARTIST WITH CONVICTION MAKES CONVINCING MUSIC

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

When Fallen Angels Fly

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

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

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

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

by JIM BESSMAN

NEW YORK—Other artists might choke, but Graham Parker, who’s been on a series of different majors since debut- ing on Mercury Records in ’77, relishes the fact that his “12 Haunted Episodes” album for Razor & Tie Music is his “minor label debut.”

“I agreed with them because that’s what I wanted the ads to say,” says Parker, with his customary humor, though he confesses feeling “Graham Parker’s Christmas Cracker,” his recent holiday one-off EP for Dakota Arts. But the British new wave pioneer clearly feels that the move to the minors is no career downwinding, and, besides, Razor & Tie is on the up.

I talked to three or four labels, and my feeling was that there was no young female songwriter or new wave female songwriter that was on the cusp of something—and that the man could take them there and save them from ‘repackaging hell,’ ” Parker says of a label heretofore known for reissues and its stirring Roger Alexander tribute. “And part of it is I have some kind of history there. As we say in England, they really know their onions.”

Razor & Tie Seeks Slice of Country Biz • see page 35

Humor Buys Atlantic Debut By Alternative Rocker Sobule

by DAVID SPARGUE

NEW YORK—Although the label’s roster is already home to a host of artists—Rory Block, Dina Carroll, Joe Zawinul, and others—it still has room for a bonafide crossover hit.

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

Sobule’s self-titled second album, scheduled for a March 14 release on Atlantic, deals with many of the same issues her predecessors already mined—from romantic betrayal to druggery late-night escapades. But in songs like “Margaret,” in which a high-school golden girl turns porn star, she displays a biting wit that makes her distinct from her peers.

“I was a pretty sad young adult when I made my first record, but I think I’m a little more mature now, so I can laugh at my life a little more,” says Sobule. “That’s why people can’t, but I think my songs have become a lot better with a little bit of irony.”

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

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

That album did well overseas, but failed to catch on stateside. Sobule completed a follow-up, produced by Joe Jackson, with whom she had toured extensively, but it got turned down by MCA, which then released the Colorado native from her contract. Sobule came to Atlantic’s attention via a lawyer friend, who did not represent her but recommended that the label listen to (Continued on page 44)

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

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

Why now and what’s the label’s hurry? In a word, the Grammys. The album comes just in time to capitalize on Springsteen’s multiple Grammy nominations for Streets Of Philadelphia” The Oscar-winning song, which will be on the package, is up for record of the year, song of the year, best rock song, and best song written specifically for a motion picture picture or for television. Additionally, Springsteen is up for best male rock vocal performance. Odds are that Springsteen’s hits won’t walk away from the March 1 ceremonies empty-handed, and even if he does, he probably will remain minted by the award.

“Streets Of Philadelphia” was prepped by the April 28, ‘79 release of New Jersey in April, which may well have tipped Tom Jones to spend the May 15, ‘79 release of the record on April.”

That album won’t walk away from the March 1 ceremonies empty-handed, and even if he does, he probably will remain minted by the award. “Streets Of Philadelphia” was prepped by the April 28, ‘79 release of New Jersey in April, which may well have tipped Tom Jones to spend the May 15, ‘79 release of the record on April.”

The other confirmed tracks on the album are “Born To Run,” “Born In The U.S.A.,” “Hurricane,” “Thunder Road,” “Prove It All Night,” “Better Days,” and “Atlantic City.”

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

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

by Melinda Newman

Born To Be Blue. Executives of Metro Blue, a new Capitol Records-distributed label run by Blue Note president Bruce Lundvall, meet with new signee Nil Lara. Lara, former director of A&R Steve Schenkfield, Lara’s managers, Jesus Lara and Jose Titaian, Lara, and Lundvall.
The effect of showing imaginative skill in arrangement or execution

Best Female Country Vocal Performance: Wynonna Judd
"Is It Over Yet" / Reba McEntire "She Thinks His Name Was John"

Best Male Country Vocal Performance: Vince Gill "When Love Finds You"

Best Country Performance By A Duo Or Group: The Mavericks "What A Crying Shame"

Best Country Vocal Collaboration: George Jones & B.B. King "Patches" from Rhythm Country & Blues / Aaron Neville & Trisha Yearwood "I Fall To Pieces" from Rhythm Country & Blues / Marty Stuart "The Devil Comes Back To Georgia" with Johnny Cash and Travis Tritt

Best Pop Vocal Collaboration: Al Green & Lyle Lovett "Funny How Time Slips Away" from Rhythm Country & Blues

Best Country Instrumental Performance: Marty Stuart "Marty Stuart Visits The Moon" from Love And Luck

Best Country Song (A Songwriter's Award): Vince Gill "When Love Finds You"

Best Country Album: Vince Gill "When Love Finds You" / Reba McEntire "Read My Mind" / Trisha Yearwood "The Song Remembers When" / Vince Gill, George Strait & Marty Stuart for their contribution to Tribute To The Music Of Bob Wills And The Texas Playboys (Asleep At The Wheel)

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

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MCA Records once again lends all Nashville labels with twelve Grammy nominations.

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The Flying Dutchman

VERDI

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La Traviata
Aida

20-BIT MASTERING SURROUND

www.americanradiohistory.com
**Isgro Faces Possibility Of New Trial**

**BY CHRIS MORRIS**

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

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

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

The new judge, according to the complaint, was apparently bestowed to the permission of the publisher or otherwise establish an alliance to receive income from within or outside the U.S. and to siphon off a portion of income received as a fee.

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

According to the complaint, an independent audit of the EMI group's accounting practices for the period July 1, 1983-June 30, 1985—which was conducted in 1990 by Gelfand, Rennert & Feldman—indicates the Miller estate is owed approximately $80,901 in unpaid royalties and interest through July 1, 1989. The estate also allegedly is owed approximately $58,801 in "excessive administrative fees."

The documents also charge that the EMI group has withheld and/or understated the total owed to the estate by paying only a "fraction of the total amount owed and collected." The EMI group is also accused of "concealing the existence of promissory notes and other legal documents evidencing the existence of additional obligations owed to the Miller estate."

By night, stowing away for these industry professionals, are up-and-coming groups and solo artists of all musical styles, from across North America and overseas.

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  - Austin Convention Center
  - Austin, Texas

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**FOR MORE INFORMATION, write SJSW, Box 4999, Austin TX 78765**

Tel: (512) 467-7979; Fax: (512) 451-0754; E-mail: 72662.2465@compuserve.com

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**A New Chapter For The Bottom Line**

Allan Pepper, co-owner of New York club Bottom Line, has completed a plaque commemorating Cherry Lane's publication of a songbook in honor of the club's 20th anniversary. Shown, from left, are Peter Pinnock, president/CEO, Cherry Lane Music Publishing Co.; Pepper; and Ted Pichocinski, senior VP, Cherry Lane Music Publishing Co.
**Artists & Music**

**MIDEM Shows Spotlight Musical Diversity**

World Acts From N'Dour To Bettie Servert Booked

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

Among the anticipated highlights are the Jan. 30 opening night concert at London’s Wembley Arena, featuring Lucky Dube, O’Yaya, and Island signees Bayette and Tanaara. French legenid Johnny Halliday will present songs from his first English-language album “Rough Town” (see story, page 1). Music & Media magazine, which is also co-presenting a series of European A&R panels, will have a series of “border-breaker” concerts, featuring the likes of Sweden’s Nordman, Spain’s Celtos Cortos, Italy’s Mau Mau, and Belgium’s The Choice.

In keeping with the daytime discussion topics, European dance music will fill MIDEM’s nights with a vengeance. Atlantic Ocean’s Deep, T-Spoon, Twenty-four Seven, and other acts will take part in the Dutch Dance Night Jan. 30. The following night, the “Midemotion” party in a 4,000-seat theater will feature Maxx, Captain Hollywood, Motivia, Whigfield, DJ Bobo, MoDo, and Commons.

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

Other individual countries will present evenings of music. Spanish rights society SGAE will host an evening of new Spanish talent with Radio Tarifa, Rayito, and Rosario from Ireland is a two-part acoustic and rock presentation Jan. 31. The same night a Scandinavian showcase will feature appearances by Mari Boine from Norway, This is Nothing from Finland, and Trio Rocco.

British music will be represented by the Boos Radley’s Jan. 30 under the “Brats Abroad” banner of rock music nightly WME. A night called Dub Experience In Jungle will feature MD Professor, General Kaya, and Axis Feb. 1.

**GLEN MILLER HEIRS SUE EMI COS. OVER PUBLISHING PACT**

(Continued from preceding page)

A work-for-hire composition, though representatives of the estate claim it was written prior to the execution of the 1983 agreement. The complaint seeks a court order to define “Moonlight Serenade” as a pre-existing work under terms of the original deal.

The complaint goes on to charge that the EMI action had factually not been audited according to the disputes, yet no compensation was made, according to the court documents.

The complaint seeks a court order to allow representatives of the Miller estate to continue to audit the books and records of the EMI group regarding the relevant Miller recordings.

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

Finally, the complaint seeks a court order declaring that the proceeds received by EMI were paid to the Miller estate. The complaint seeks a court order to be paid to the Miller estate. The complaint seeks a court order to be paid to the Miller estate.

**Billboard Online Offering Artist Profiles, Album Info**

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

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

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

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

Billboard Online, a co-venture with Telecast Inc., requires a personal computer and a modem to gain access. Users pay a one-time service charge for the software (available in DOS, Windows, and Macintosh versions). For further information, contact Lori Bennett at 212-536-1402 or 1-800-449-1402.
Hear Paul Winter’s Prayer for the Wild Things.

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Eugene Friesen, cello
John Clark, French horn
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Mark Perchanok, heckelphone
Dennis Smylie, contrabass clarinet
Paul Halley, pipe organ
Jamey Haddad, percussion
Gordon Gottlieb, percussion

“Paul Winter’s musical eloquence cannot be overstated. Alternately howling and melodic, his soprano sax sounds as natural in the wild—blending with the ‘voices’ of coyotes, elks, eagles, wolves, and ravens—as it does in the vaulted interior of the Cathedral of St. John the Divine, where he leads a consort of musicians in an annual holiday festival. Winter’s newest work is inspired by—and named after—a wilderness art print by Bev Doolittle, reproduced in the CD booklet. Twenty-seven animals, including those mentioned, were recorded in the wild, their [voices] blended perfectly into Winter’s aural tapestry....”

—July 9, 1994

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

In its first seven years, the format was simple, yet innovative for its time: Bring on the writers themselves (with a little help from a professional singer or two), and let them go on about their careers. Some 37 writers appeared during that period, including such Broadway greats as E.Y. Harburg, Howard Dietz, Dorothy Fields, Alan Jay Lerner, Sammy Cahn, and Harold Rome, among others. It should be noted that contemporary pop composers were part of those early years, too, those appearing included James Taylor, Jerry Leiber & Mike Stoller, and Felice & Boudleaux Bryant. But starting with the eighth season, variations on a theme emerged, with tributes to lyricists, composers, Tin Pan Alley, the 50s, and such. These approaches have required the use over the years of hundreds of professional performers—and guest narrators—along with intriguing scrapbooks of their careers and of those who performed their songs.

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

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

But, with tickets sold, Levine decided to expand the concept to a broader view of the songwriting craft, an approach that gave him the added task of scriptwriting.

“With five scripts a season, I’ve written 60 so far. It’s a body of work I must say.”

Two towering songwriters were alive when the series began but never appeared in the series, although there have been tributes paid to them. “Irving Berlin was, at 82, too old when the series started, and I thought that [Richard] Rodgers was untouchable, and I didn’t want anyone saying not to me,” Levine says. For an entertaining glimpse of the series charm, many of the earlier songwriter appearances have appeared on DRG Records, which is also releasing video versions specially recorded a decade or so ago for the now-defunct CBS arts cable station. Levine had a hand in this project, too. Consider what he has done as cultural-benefit concerts.

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

Staying in the Spirit: The holiday spirit remains unabated for American Gramaphone’s Chip Davis, the composer/conductor who already has three perennial Christmas albums to his credit. At his Omaha, Neb., studio, he’s working on No. 4, “Christmas In The Air,” featuring Davis with his Mannheim Steamroller, for release next September. Along with traditional material, Davis has written some new compositions. The CD will also feature the German children’s choir, Bielefeld Kinderchor.

Print on Print: The following are best-selling folios from Music Sales:
1. Pink Floyd, “The Division Bell.”
2. Stone Temple Pilots, “Purple.”
3. The Flamingo, “Music from the film.”
5. Stone Temple Pilots, “Core.”

It’s no coincidence that John Abbey & Nina Easton chose “Ichiban” (which is Japanese for number one) as a name for their company. From the label’s humble garage beginnings to its recent success with artists like MC Breed and Deadeye Dick, Ichiban continues to challenge its mini-major status. In fact, it releases 75 to 100 records per year, which is comparable to most majors.

Billboard’s April 8th issue explores the development and history behind this Cutting-Edge label, while giving you an insider’s look at its future.

Join us in our salute!

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MIAMI: Some of the members of the Robbie Gennet Band may look familiar to regional music fans. They should, as singer/songwriter and baby grand piano player Robbie Gennet who is recorded as the band Green, whose dedication to the classic forms of pop rock is mirrored by the Blow Pops. Like Green, the Blow Pops have collected a devoted European audience and have received enthusiastic notices in the continent’s many '60s-oriented fanzines. Contact Mark Levitin at 312-686-0848.

DAVE LURHISSEN

LOS ANGELES: Cool For August fits well into the current mood of crossover alternative rock. The band combines the sounds of a male vocalist, Peter Murphy, and Pearl Jam. Comprised of vocalist Gordon Vaughan, guitarists Shad Hills and Trevor Kustka, bassist Andrew Shives, and drummer Shane Hills, the band’s two-song demo produced by Randy Goose, who has worked with Carole King and Slash. The band’s first demo was produced by Brian Malouf, who has worked with Michael Jackson. Pearl Jam, Neil Diamond, and Everclear. Its splitting sound stems from a wide variety of influences, ranging from thrash punk to the Beatles to Tracy Chapman. The focus remains on strong vocals, dynamics, and rhythm. Contact Coach Schwartz at 310-254-7882.

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

BY PAUL SEXTON

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

The evocative "Everyman" is the follow-up to the well-reviewed "Forever," Australian-born Bonney's solo debut after five City Solution albums for Mute between 1986 and 1989. While SoundScan-eligible U.S. sales on "Forever," Mute hopes to build on positive press in publications from Rolling Stone to The New York Times by pushing "Everyman" enthusiastically at the album alternative format.

Bonney will also tour extensively behind the record.

The lead single, "Don't Walk Away From Love," will also be featured as the opener on a promotional interview disc to be packaged with the full CD for radio. The disc features one other cut from "Everyman," two from "Forever," and one by Crime And The City Solution, plus an interview conducted by album alternative champion and Bonney enthusiast John Denberg, PD/MD at KQSK Austin, Texas.

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

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

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

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

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

Widening the gap between Bonney's solo sound and the alternative rock milieu of his former band, "Everyman" is enriched by country influences, especially, he admits, by Willie Nelson, whose "Blue Eyes Cryin' In The Rain" he reinterprets to great effect. "It's a bit like covering the national anthem, but I heard the 'Red Headed Stranger' album and I thought it was an incredible record, a window into a whole new... (Continued on page 14)
JAMES IN THE HOUSE: Epic is going back to the basics in spreading the word on country singer James House's third album and his first for the label, "Days Gone By," released Jan. 17. After coming off a four-month tour supporting Mark Chesnutt in December, House decided he wanted to hit the road in a low-key fashion and pop in on coun-
try programmers to play a few acoustic ditties, such as "Little By Little," the first single from the album, which was produced by Don Cook (Brooks & Dunn, the Maver-
icks).

This week, "Little By Little" moves from No. 45 to No. 41 with a bullet on the Hot Country Singles & Tracks chart. "His personality is what helps sell him the most," says All Japan's executive VP/GM at Sony Music Nashville. "When you're an opening act, you don't get that much time or stage setup. So, he decided to take the Loretta Lynn approach, where you just travel around in your bus in search of (radio) towers."

Initially, the road trip wasn't very structured, and when time permitted, House would pop in on a country station unannounced. The trip has since evolved into House performing for some station's client parties and listener-appreciation shows. "The response has been unbelievable," says Butler. "They put him on the air, and when he walks away, he's made friends and usually comes away with fairplay. We're gonna have him stay out there as long as possible. He's already been all across the country."

COME ON, GET HAPPY: Judging from the positive feedback from Certain Distant Suns' "Bitter" on Gi-an's "The Gigantic Record-
ing Corp. Proudly Presents Vol. II" sampler, the Chicago

The Heatseekers chart lists the best-selling titles by new and developing artists, defined to those who have never appeared in the top 10 of the Billboard chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Astro* indicates looks high LP is available.

1. RAPPIN' 4-TAY (Champs/Mega-phon-EZ) (9.98/15.98)
2. DESTINATION BROOKLYN
3. TOOTHWOUND
4. SUPER SITES
5. SONGS FOR THE PLANET
6. ROTTING PINATA
7. THE ROSY WAND WITH THE POPE
8. NATURAL INGREDIENTS
9. THE MASK AND MIRROR
10. EXPLOIT GAME
11. THE DEAD HAS ARSEN
12. THIS PERFECT WORLD
13. MIGHTY MOJO MOON
14. CHIC & THE BAND
15. EL CHICO OF THE TIMES
16. JOEY ROGERS
17. CJ & THE BAYO
18. CARLOS VIVES
19. CLASICO DE LA PROVINCIA
20. LOOSE

JAMIESON STREET RECORDS
1. CARRIE (EMI/FASTRACK) (10.98/15.98)
2. RUSH (EMI/FASTRACK) (10.98/15.98)
3. победа (EMI/FASTRACK) (10.98/15.98)
4. BUDDY GUY (EMI/FASTRACK) (9.98/15.98)
5. JACKSON (EMI/FASTRACK) (9.98/15.98)
6. IGGY POP (EMI/FASTRACK) (9.98/15.98)
7. VICTORIA WILLIAM (EMI/FASTRACK) (9.98/15.98)
8. DEEP RINK (EMI/FASTRACK) (9.98/15.98)
9. NEW YORK (EMI/FASTRACK) (9.98/15.98)
10. LILY (EMI/FASTRACK) (9.98/15.98)
11. R.L. BOWTIE (EMI/FASTRACK) (9.98/15.98)
12. HALL & Oates (EMI/FASTRACK) (9.98/15.98)
13. GEORGE T WOODS (EMI/FASTRACK) (9.98/15.98)
14. RODDY WOODS (EMI/FASTRACK) (9.98/15.98)
15. AUGUST (EMI/FASTRACK) (9.98/15.98)
16. EMMETT (EMI/FASTRACK) (9.98/15.98)
17. DON (EMI/FASTRACK) (9.98/15.98)
18. DARREN (EMI/FASTRACK) (9.98/15.98)
19. KELLY (EMI/FASTRACK) (9.98/15.98)
20. JOEY (EMI/FASTRACK) (9.98/15.98)

The Heatseekers chart lists the best-selling titles by new and developing artists, defined to 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 eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Astro* indicates looks high LP is available. Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.
Arista Brings ART to Communities
Promo Dollars Go To Social Programs

BY J. A. REYNOLDS

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

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

The concept was described as the program as a practical alternative to CD compilations, special calendars, and other promotional items commonly issued by record labels during Black History and Black Music months, celebrating and promoting every February and June, respectively.

ART channels promotion dollars that may have been designated for those two months into local empowerment and other social programs in the black community. It also serves as an umbrella organization for new and existing programs, which it assist financially or with manpower.

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

At last year’s Super Summit, on behalf of ART, Riggins presented a $10,000 check to BET’s “BET On Learning,” the cable network’s educational-enrichment program. The money went to the Duke Ellington School Of Performing Arts in Washington, D.C., in support of the institution’s choir.

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

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

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

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

(Continued on next page)

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

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

Historically, there has always been movement among all music executives, but there is little evidence that the demand for black executives is declining. While there were some high-profile departures at certain labels in 1994, promotion of other minority executives typically followed.

(As we write, word comes of the departure of Benny Medina from his post of senior VP/GM of black music at Warner Bros.)

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

On the distribution side, Vaughn Thomas became head of Uni’s black music marketing department after Bo Parks, marketing at Motown—replaces started his own label as a training
talent (Billboard, Dec. 17, 1994). And, late in the year, former Bill Pugh director Terri Rossi moved in as VPVP at BMG Distribution, a newly created as manager of Billboard’s R&B charts.

Suizenne Baptiste.)

Senior executives who departed include Glynnie Coleman (EMC, Columbia), Barbara Lewis (Capitol), I (Epic), and Miller London (A&M).

Only in the case of London, who heads an R&B music department, was a senior black manager eliminated. London currently heads the Urban Network.

A&M-distributed Perspective Records too, in the marketing and promotion for the bulk of A&M’s R&B acts, with Sharon Heyward serving as its president.

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

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

Levi lost her Capitol post as that label eliminated its black music department. But Capitol recently hired former EastWest VP of R&B promotion Marnell Hilly as VP of promotion/marketing. That move followed Capitol’s ap
dointment of Ruth Carson as VP of creative market
ing in early ’94. Carson is the black executive at several other key labels:

• Paisley Park continues exhibiting senior manage
tment problems with Levi Seaver stepping down as chief of the purple one’s label last year. No replace
tment has been named.

• Jean Riggins has been holding court as senior VP of Arista’s black music depart
tment for more than a year now, but former Arista promo
tion man Doug Daniels recently segued to Elektra/ EastWest. Arista is seeking his replacement.

• Recent VP appointments at Atlantic include Chris
ey Murray in publicity and Bryant Reid in A&R.

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

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

A&M’s new jock label entrepreneurs make their mark.

Avitar/Polydor ‘Pumps’ Rap Project Inspired By Black Panthers Film

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

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

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

Avitar president/owner Larry Rob
inson says hip-hoppers were anxious to become involved with “Pan
ter.”

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

“Traps to take advantage of their enthusiasm,” the movie’s director, Marie Van Peebles, agreed to put together a rap album that was inspired by the film.

Van Peebles is executive producer of “Pump” and the “Panther” soundtrack. The film is being released by Granemore Pictures, a unit of Poly
gram Film Entertainment.

Robinson says “substantial royalty
ties” from “Pump Ya Fist” will benefi
t the International Committee To Free Geronimo Pratt, a legal fund created for an imprisoned Black Panther member who claims he was framed by the FBI.

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

Says Robinson, “Songs on this alum range from the hip-hop-to
together theme by the Fugees and more political-oriented statements of KRS-ONE, to less overt social messages by Ahmad. We wanted so

(Continued on page 89)
ARISTA BRINGS ART TO COMMUNITIES
(Continued from preceding page)

Vincent Herbert—Says Riggins, “We go in and identify artists-related or government-type classes to support. We offer ‘X’ number of workshops and ‘Y’ number of lectures and three lectures for each school. We encourage entertainment executives and artists to participate. The beauty of this is, if you have a special interest in one program or another—or have your own idea—you can come on board, do your part, then get off.”

Under the ART umbrella, ARISTA has also been involved in combating AIDS with its support of the New York-based Smith Family Foundation. The mission of SFF is to foster AIDS awareness within the black community, and particularly among young people. ARISTA donated $2,000 toward the creation of an AIDS awareness mural and comic book that will be distributed at New York schools. A guest-lecture series was also funded.

ARISTA president Clive Davis, who supports the ART concept, “has been especially involved in helping with AIDS research,” Riggins says. “Typical of the institutions helped by ART is the Wild Cat Academy, an educational facility established in New York for inner-city youth. ‘We helped that school’ by supplying stereo equipment and more than 150 cassettes, CDs, and music videos for its music library,” Riggins adds.

In December, ART co-sponsored the first Eddie Robinson Trophy presentation at the Omni Hotel in Atlanta. Riggins co-chaired the event. The trophy honors outstanding athletes from historically black colleges, who are often overlooked by voters of other honors such as the College Football Hall Of Fame. The trophy is named for Grambling University’s Eddie Robinson, the college football coach who has the most wins by a black coach.

Says Riggins, “L.A. Reid and the LaFace camp participated in the first ART event, and now ART has heard show, with A Few Good Men performing during the event. They’re also involved in ART’s guest-lecture series.”

Other ARISTA-related individuals or entities involved in ART include Bad Boy Entertainment’s Sean “Puffy” Combs and Bad Boy artist the Notice-able B.I.G., who recently shot public appearances advertisements for BET; producer Herbert, who is involved in the Adopt-A-School program and guest lecture series; and William H. Northfield, management firm Nipp Inc.; and Robyn Crawford of Angelbay Artists.

Riggins encourages anyone interested in ART to phone Christie Lindsay at ARISTA in New York. “It doesn’t take a tremendous amount to put these things together as long as it’s well thought out.”
White Rapper ‘Mouths’ About RCA Debut
With Help From Kid, Beatnuts, blasta Eyes Prize

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

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

Among the other MCs who inspired him are LL Cool J, The Treacherous Three, and Run-DMC. “I would actually like to follow in their footsteps,” he says. “I want to be considered one of the best rappers, not just one of the best white rappers.”

“The Mouth That Roared,” blasta’s debut album, is scheduled for release April 25.

RCA is setting up the long-player and seeking street credibility for the artist via the single “Dangerous,” which dropped Nov. 15. The accompanying video-clip, lensed by Raydog of Almighty RSO, is receiving play on the Box and other outlets. The clip and blasta’s publicity photos present the artist in a sort of silhouette that obscures his Irish and Indian heritage. RCA product manager Cheryl Tyrell credits the consistent visual theme to synchronicity.

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

“The Mouth That Roared” was produced by the Beatnuts, So Gee from the Bas Posse, and Stick Vix, blasta’s DJ, who shared a crew with him named Us-3 (not the “Cantaloop” group, troops).

In 1986, Us-3 entered a talent contest and won a management deal in the process.

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

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

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

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

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

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

“Not all write in the daylight, too. Sometimes I’ll wake up, drink a pot of coffee, and think up themes.”

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

**THIS & THAT:** Yo Yo, who has appeared on TV’s “Martin” and in the film “Strapped,” “Slitter Act 2,” “Boyz N The Hood,” “Who’s The Man,” and “Menace II Society,” will be featured in the Feb. 2 episode of the Fox-TV series “NY Undercover.” Will Fulton, formerly of TV’s “Hart to Hart,” has signed Profile Records’ A&R staff. Fulton is currently ruling my mind and tearing the New York streets like an earthquake on Pirellis is the Get Down’s “Super Star” (Payday). This ballyaural bio smoothly transports the listener to a dark, dangerous ghetto, where “sex, money, and drugs” rule. If you haven’t peeped this jam yet, get on it. I’ve also been peepin’ a lot on Coulerion’s “Code Red” (Gee Street), which features Supercat. This manic jungle track pairs slow, loping beats with riddims with speedy breakbeat thrills—mixing in si- rens, grooves that gather, re- wounded sounds, and crazy drum stuff. It’s a multi-layered cocktail that’s wicked. Jungle has yet to be talked about from a hip-hop perspective. The discussion begins here.

**AVITAR/POLYDOR**

**CONCLUDED FROM PAGE 29**

soundtrack is due April 1.

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

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

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

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

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

The label also plans benefit concerts in Los Angeles and New York for March 24.

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

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

**J.R. REYNOLDS**
Columbia Nabs Leftfield for 'Original' Major Debut

Up Until Recently, it has been too easy to take the consistent intelligence, innovation, and integrity of Leftfield for granted. For the past four years, partners Paul Daley and Neil Barnes have been reliable purveyors of musical nourishment when the trendy groove of the moment has left punters yawning and waiting on forlorna gimmicks. With deceptive agility and minimal grandstanding, they have served a steady stream of singles that stretched across genres—starting with the stirring, soul-searching “Song Of Life”—and that were complemented by nuanced remixes that transformed the musings of other lesser acts into palpable jams.

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

The Jan. 30 European release of “Leftism,” the duo's full-length debut, on Slip’n’Slide Records U.K., not only marks the long-awaited, much-needed return of Leftfield, it also issues an invitation for the alleged open-minded in the rock and pop mainstream who claim to be starved for something fresh and truly unusual to sink their teeth into. “Leftism” is not a typical jaunt down the boogie trail, nor is it tedious and pedantic as the fare offered by ambient artists who are still recovering from a teenage overdose. No, Leftfield is a collection that explores and experiments with a variety of musical cultures and classical idioms without ever forgetting the necessity of a succinct hook or tight, insinuating rhythms.

Although Leftfield are going to record a dub/rock/dub/rock/dub/rock single-driven album, there is no discounting the need to be focused. Barnes says during a phone conversation from a London studio, where he and Daley are preparing additional material for the European release of “Original.” “Putting forth solid and danceable music has always been the center of our creative intentions. Any other sounds or experiments are added to that core concept—and that has allowed Leftfield and New Heavies to grow far out into the clouds.”

Throughout “Leftism,” the band wisely juxtapose challenging new compositions like “Africa Chat,” which soaks Brazilian spices into African-house percussive rhythms, with more invigorating past hits like “Release The Pressure,” which bursts with harsh, synth-injected reggae riddims and guest singer Earl-Sixteen’s white-knuckle chants. Also featured is a wicked mix of “Open Up,” a fiery dancefloor filler with Johnny Lydon. This track listing gives the set an appealing familiarity without tripping into repetition, while simultaneously getting increased mileage out of underground classics that should not be left behind.

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

The seeds of Leftfield were first sown in the London night-club scene during the 1989 “peerless” rave-groove movement. There, they supplemented the turntable efforts of pal DJ Dave Henley with a growing fanbase, and DJ Craig Beattie, then they formed a duo that included John Peel. Leftfield’s future chart potential, “Midnite,” the band’s first single, has already been licensed to an active popuke.

A few months later, Leftfield were offered the chance to record a single with a producer they admired. Having the chance to work with the legendary Ikki Houde, Leftfield were given the chance to play with a producer who many say has had a major influence on the remix scene.

Leftfield’s debut single, “Come To Me,” was released in the spring of 1990, and it was a big hit on both the dance and rock charts. The track was produced by Leftfield’s friend and producer, Ikki Houde, and it features a catchy beat and a driving bassline. The song was a commercial success, reaching the top ten in several countries.

Since then, Leftfield have continued to release singles and albums, with each release building on the momentum of the previous one. Their music has evolved over the years, incorporating elements of rock, hip-hop, and electronic music, and they have become an influential force in the world of dance music. They have continued to tour the world, playing at festivals and clubs alike, and their music has been heard on countless radio stations and in movies and TV shows. Leftfield’s legacy continues to grow, and they remain a beloved and respected act in the world of electronic music.
rounds. “The wheels grind so slowly in the publishing world that I realized I shouldn’t give up the day job,” says Parker, whose last studio album was Caution’s “Please Question” in 1996. “So I went on writing songs again, and they came out in a rush.”

“Squeezing Out Sparks” part two. This meant to me that I should be releasing this (initially back-banding) the Rumour, which annoyed me so much that I scrapped whatever songs I was writing, which were more rock’n’roll type stuff. I’d been reading a guitarist magazine about Bert Jansch and John Renbourn—one of those folk guys—and it mentioned open G tuning, and without thinking, I put capos all over the neck and whenever I hit a chord I wrote a song.”

Determined not to make “just another G.P. record,” Parker also toyed with different rhythms and “feels,” resulting in an album that he compares to 1980’s "The Man’s Last Stand” and 1991’s "Struck By Lightning.” “Those kind of turned corners,” he says, “is what I’m trying to do with this one.” He produced the album at Nevessa Production in Saugerties, near Woodstock, where “for a change I called ‘elephant’ vocals. And it only took 11 days—and the same as ‘Squeezing Out Sparks’—to please my friends in England. Longtime Parkerphiles may be struck by the “total lack of irony—my stock in trade in the new songs. But as Parker says, “Americans aren’t big on it. They prefer an arrow through the heart.” Parker & Tie plans to take the entire album to album alternative radio and is also servicing press and retail with a promotional CD containing “Disney’s America,” “Honest Work,” and “Haunted Epistles.”

“Graham has a great opportunity at this time to be alternative,” says the CA. “He’s an important formative artist for a lot of people who program the format. We’ll also work very seriously at public radio and will take advantage of any crossover opportunities. But we’re in for the long haul, and if ‘12 Haunted Epistles’ isn’t SoundScanning 5,000 a week after three weeks we won’t pull the plug, because it’s a major priority.”

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

“Now that Razor & Tie can’t be happier with this record, this is one new one to me,” he said. “I don’t know what it means yet, but they tell me things have changed since my last major tour in 1992, when it was still ‘classic rock hell out there’.”
Hamming It Up. Hamstein Publishing heavies celebrate a banner year of hit songs for their companies. From left, Hamstein songwriter Tom Shapiro, writer and occasional Hamstein collaborator Wil Jennings, Jeff Carlton, VP/GM of the Stroudsburg Music division, and Richard Ferna, VP of Hamstein Publishing.

CMT Boycott Fuels More Accusations

**Grand Ole Opry Inducts Bashful Brother Oswald**

**BY JIM BRESSMAN**

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

The New York indied last July with two straight album releases from Kenny Rogers and one from the Everly Brothers, along with a 21-track Bobby Bare best-of. In August came two more Rogers straight reissues, "George Jones Sings Bob Wills," and hits packages from Del Reeves and Billie Jo Spears.

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

The Jones album has sold more than 10,000 copies so far, "extremely successful," Balsam says, for a reissue album "from that time period."

Balsam says his label has sold over 25,000 sold over the next 18 months.

By then, though, it will have more company. On March 21, the label reissues two of its own, "The Tragic Fugitive—The Merrie Haggard Anthology," '53-'77. It will be followed April 18 by two George Jones albums, "George Jones Sings The Hits Of His Country Cousins" and "Homecoming In Heaven." Two more Jones titles, "The Race Is On" and "George Jones Sings Like The Dickens," come out June 20.

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

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

Y'ALL COME. “Gone Country,” Alan Jackson’s tongue-in-cheek lament of country music’s past is an apt reflection of the current state of the genre. And the factors that have contributed to the current state of country music are numerous, but none more so than the decline in songwriting. As country music’s popularity waned in the early 1990s, the songwriters who had built the genre were forced to take a backseat to the producers, who were more interested in the sound of the music than the substance of the songs. This led to a proliferation of generic songs that were all about the same things: love, heartbreak, and the occasional Western reference. But as the genre has rebounded, so too have the songwriters. And while there are still some generic songs, the best of the current crop of country music is being written by a new generation of songwriters who are more interested in telling stories than simply repeating the same old tired formulas.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

(Coastal from page 1)

chart for two weeks last year, was originally recorded as a theme for a TV pilot and was not included on her previous album, “The Song Remembers.” In addition to MCA’s plans for a still-unspecified Valentine’s Day tie-in, the song may also be available on a future Yearwood/Country Singers & Tracks chart. Radio stations immediately began programming the song when it arrived on Jackson’s latest album, “Who I Am,” which checks in at No. 23. It is the latest in a series of radio changes that has seen the station mix Yearwood’s songs with others in an attempt to create a more diverse playlist.

In addition to MCA’s plans for the song, Yearwood’s Grammy nominations for best country album and best country vocal collaboration with Donny Osmond (for “A Woman Named You”) may also help to boost the song’s profile. The song is currently available at ASCAP, and its second release, “Hearts In Armor,” sold 899,000 copies.

Alison West, director for WTRD, Charlotte, N.C., echoes Borchetta’s enthusiasm for the single. “It’s a great song. It’s a little bit different. Usually when she does the upbeat thing, the songs don’t do as well as her ballads. This is a nice kind of in-between-song that really works for her. We’ve had a lot of interest for the song. A lot of people, even before I started playing it—I guess he heard it on the radio and asked for the song. It’s probably going to be a big hit.”

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

The most recent release from Yearwood is Yearwood’s fifth MCA album. It was preceded by “The Sweetest Gift” (a ’94 Christmas collection), “The Song Remembers,” “When” (1995), and “Trisha Yearwood” (1999).

“Yearwood was never afraid to push the envelope, and with this album she has taken it to a new level.”

BILBOARD JANUARY 28, 1995
Hitching A Ride. Jacksonville, Fla.-based rapper DJ Trans was joined by personalities from WHJX radio to lens his new Attitude Records video “Ride Out.” Pictured, from left, on the set of the Hands On Productions shoot are WHJX’s Mickey Johnson, Attitude Records’ T.J. Stafford, WHJX’s DJ Rock Me, Gee Whiz of DJ Trans’ “Sheshakimmes Krew,” video director Craig Melone, WHJX’s Hitman Hayes; DJ Trans; Eric Ford; and cinematographer Russ Brandt.

Music Video

MTV to Stand For Merchandise TV?

To Hawk Its Goods, Network Debut Catalog

BY LARRY JAFFEE

NEW YORK—Products bearing the MTV logo will be hawked via mail-order catalog for the first time in February, when the network teams up with mark-manufacturer mall with some 380,000 prospective customers.

Members of the network’s creative team directed the design of the MTV Merchandise Catalog, which features some 80 products bearing an average price of $15-$25.

“It is the first time we have a stand-alone catalog with our products,” says Donald Silvey, VP of new business development. Some 70% of the products featured in the catalog are exclusive to the mall.

Previous direct-to-consumer merchandising attempts by MTV have included product offerings for T-shirts and towsals through Columbia House and BMG Music Service. BMG also partnered with MTV about six years ago on a “magazine-style” promotion magazine/catalog that primarily sold CDs and cassette. “I’ve always had the feeling that a catalog would work for us,” says Silvey. “There isn’t a catalog geared to this audience.”

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

“It’s the first time you can find all this stuff in one place,” Silvey says. Red Bank, N.J.-based Music Marketing Network is overseeing catalog production, merchandising, order-taking, list-selection, printing, warehousing, and fulfillment. The firm’s president, Paul Chacho, says the debut mailing of the 20-page catalog will be sent to approximately 175,000 MTV viewers, who were selected based on a CompuServe to network promotions and surveys. Music Marketing Network also plans to test the response of some outside customer lists, Chacho says.

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

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

“Music Marketing was in synch with our attitude,” he says. The MTV research department did good to be in synch with its viewers’ attitudes by conducting focus groups with fans who made suggestions that were incorporated into the final catalog prototype. Photo layouts for the book were staged on New York streets, in lobbies, on roofsips, and in various hangouts frequented by the MTV demographic.

“it’s an attempt by MTV to get in touch with consumers more directly,” Chacho says of the catalog, which he describes as “the attitude, emotion, and feel of MTV.”

The initial mail-order test is successful, Silvey says. “We’ll roll out the catalog this October and see what MTV and come up with a plan to do it on a much more frequent basis.” Mailings are being planned around promotions of MTV directed shows such as “Spring Break” in March.

(Continued on next page)

LOS ANGELES

* Harvey D’s latest Uptown video, “Sex Wit You,” comes from director Brett Ratner. Marco Mazzei lensed the clip, while Jason Taraga

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

NEW YORK

* Director Ernie Fritz is the eye behind Zhanee’s Motown video “Shame.” Mike Alfieri produced the clip for Automatic Productions; Michael Negrin directed photography.

* Notorious Pictures Inc. director by Deborah Russell


NASHVILLE

* High Five Productions director Michael McNamara is the eye behind Brother Phlegm’s new Asylum video “Any Way The Wind Blows.” Larry Boothby directed photography; Ivy Dane produced. In addition, High Five’s Steve Goldman directed Lari White’s RCA video “That’s How You Know” and the Mavrick’s MCA clip “I Should Have Been True.” Boothby directed photogra

* Other Cities

* Julio Iglesias’ Columbia video “Caruso” is an Automatic Films production directed by Jef Brien. Seth Standing produced the video; David Phillips directed photography on the Miami-based project.

* Northern California-based rapper E-40 linked with director/produc

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

BERMUDA OR BUST: Leading multiregional programmer Paul Carcidi of the Brockton, Mass.-based video五官v “Ride Out,” is the force behind a new music-video confab, awards, and golf tournament scheduled for March 9-12 on the island of Bermuda.

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

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

“The main idea is to transfer to Bermuda the importance of music video,” says Carcidi, who plans to pattern the video-gath-

* MTV is VP of international marketing at MTV...Rita Herring is director of affiliate sales at MTV Latino.

EYE WORKS: 4th Gear Entertainment is a new L.A.-based sales and production company with a roster that includes directors Andy Siems and Steven Blake. Director Eric Meza is free-lancing for the company.

YOU GOT LUCKY: “ABC In Concert” lensed performances by “baby bands” (Miniature, Engine Kid, Everclear, Stonebridge, and Truck) and “they’re too young for the L.A. House Of Blues to celebrate the release of the Scotti Bros. album...” God Help Us, “The Peel And The Petty.” Each of the acts covered a Petty tune for possible inclusion in a Feb. 3 installment of “ABC In Concert,” which will feature a retrospec-

QUICK CUTS: Radi osteve’s Live has been tapped to tape an installment of “MTV Unplugged” in Feb...Snap Dogg’s Dogg’s debut movie “Murder Was The Case,” hits the home video shelves Feb. 7. Death Row Records’ co-CEOrapper Dr. Dre directed the 89-minute movie, which sells for $16.98...Congratulations to CMT, which picked up Emmys during the Ninth Annual Microwave Regional Emmy Awards presented Jan. 7 at Nashville’s Opryland Hotel. Leonard Wolf & Associates received the 1994 “Best in Show” award at “Countdown,” top honors in the music composer/arranger/instrumental category. The same show’s Michael T. Myer took the best lighting director/studio award. In addition, CMT manager of on-air features Ann Buchanan won the in-house program/musical promotion/total spot category for the network’s “Fast As You” sweeps.

BILLYボール

January 28, 1995

www.americanradiohistory.com
"It was a tough time," she says. "I kept writing songs, but not one was really interested. I really pretty much decided to give up music and just do something else with my life, which would have been hard since I basically have no skills. Rather than stop performing, Sobule withdrew from the business, maintaining regular low-key gigs around Los Angeles and working with associates and friends who valued her music for its marquee value than comfort. "I didn’t want to be stifled by production, which I think the things I done in the past were probably," she says. "[Producers] Brad Jones and Robin Eason and I worked from the Ed Wood school of production—no matter what something was, it was ‘fabulous!’ While Sobule’s songs have little in common with the slick filmmaker, her lyrics indeed have a cinematic tone. The exhilarating "Karen By Night" pulses with the excitement of her agency, while the bossa nova

"The Good's," as observed by other merchants who have responded to various direct-response spots that have appeared on MTV. As the catalog develops, Chachko says it likely will include information about MTV programming, special events, and VJs. To promote the catalog on-air on a limited basis, the catalog also will be promoted via the MTV area of America Online, Silvey says.

"Our initial consumer advertising campaign is going to be small, just Option, Musican, and Spin," says Fotiadis. "As soon as we achieve radio play, we’ll go to that market and pop a co-op ad. We’ve also hired Suzy Levens of Coast To Coast to spearhead our radio campaign." Advertising will also appear in the student-oriented, coffeehouse magazine Java Journal, inviting readers to ask the cashier to play "Everyman," CD or cassette copies of which will be supplied to stores. Fotiadis notes his pleasure that Boneynow has new management in the form of Ted Gardner, along with "a great reverence," from Dan Muller of the William Morris Agency.

"We’ve got an excellent agent, excellent management; we’ve got radio, the single, video, tour lined up," Fotiadis says. "It seems like everything’s falling into place."
Bad News For Mexican Record Business

PESO FOR YOUR THOUGHTS... and ideas on how record executives based in Mexico can best gear up for the holiday season. The peso has dropped to its lowest level in seven years. That means higher prices for Mexican food, clothing, and gasoline. And for the record industry, it means higher costs for goods coming into the country. The Mexican peso has fallen from 6.49 to 6.80 per US dollar. This is the lowest level since 1987. The peso has been dropping steadily since the beginning of the year, and it is now at its lowest point in nearly a decade. The peso's fall has had a significant impact on the Mexican record industry. The cost of imported goods, such as CDs and cassettes, has increased due to the weaker peso. This has led to higher prices for consumers. In addition, the higher cost of imports has reduced the profit margin for record companies. The peso's fall has also affected the Mexican peso's value against the US dollar. The peso has lost about 20% of its value against the US dollar since the beginning of the year. This has made it more expensive for Mexican companies to import goods from the US. The peso's fall has also affected the Mexican economy as a whole. The peso's fall has led to higher inflation, which has slowed economic growth. The peso's fall has also made it more difficult for Mexican companies to compete in the global market. The Mexican peso's fall has had a significant impact on the Mexican record industry. The cost of imported goods, such as CDs and cassettes, has increased due to the weaker peso. This has led to higher prices for consumers. In addition, the higher cost of imports has reduced the profit margin for record companies. The peso's fall has also affected the Mexican peso's value against the US dollar. The peso has lost about 20% of its value against the US dollar since the beginning of the year. This has made it more expensive for Mexican companies to import goods from the US. The peso's fall has also affected the Mexican economy as a whole. The peso's fall has led to higher inflation, which has slowed economic growth. The peso's fall has also made it more difficult for Mexican companies to compete in the global market.
Angela Maria
PolyGram release
Artists
solely in
Escrito."

Indeed, ever since Maria Bethânia's 1992 commemorative record to Erasmo e Roberto Carlos, "As Canções Que Você Pôs Para Mim" (PolyGram), surpassed 1 million units in sales last year, at least a half-dozen other artists—including EMI's venerable songstress Nana Caymim—have cut tribute albums. So far, however, none has been nearly as successful as "As Canções." Matogrosso does not particularly care about the commercial prospects of "Estava Escrito." His motive was rooted solely in restoring Maria's reputation. "When Elvis Regina began to sing," says Matogrosso, referring to Brazil's celebrated singer from the '70s, "she used to say that she wanted to 'be' Angela Maria. Now, every female singer wants to 'be' Elvis Regina, but Angela is forgotten."

Matogrosso previewed "Estava Escrito" on Jan. 7 during a performance before a sell-out crowd of 4,500 at Rio de Janeiro's new venue, the Metropolitan. He sang all 12 songs on the album, plus an additional eight recorded by Maria. While applying his usual androgynous personality to playful effect with the audience, Matogrosso, in his 40s, also used the same innovative approach to performing Maria's hits that he had employed in the studio.

"Angela's recordings had pompous orchestrations with lots of strings, which contributed to the creation of the image that the music was in bad taste," Matogrosso says. "Sometimes, I purposely recall the sorrowing voice of Jon Anderson of Yes. 'What I wanted were sophisticated, economical versions of her songs with minimum instrumentation surrounding the voice.'"

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

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

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

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

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

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

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

Famed composer Chico Buarque was the subject of two tribute albums: "Qualquer Canção" (Dubuis/Warner Bros.) by jazz singer Carlos Fernando with guitarist Tomiño Hurtig and a self-titled instrumental album by Visions act Aquilo Del Nisco. Guitarist/Eye of the Tailo plunged into the creations of chorinho master Dilermando Reis on the album "Relembro Dilermando Reis" (RGE). RMG

(Continued on next page)
LATIN NOTAS

(Continued from page 23)

“Eu E Ela,” being the strongest cut.

Bmg's CURRENT No. 1 seller is not samba pop but a trad samba disc, “Samba De Enredo Para O Carnaval De Carnaval 1995,” an annual Carnaval treat by Escalo's De Samba 95. As of December, the album was approaching 750,000 units. Also enjoying robust sales is Fabio Jr.'s latest, self-titled ef-

1. Joana Gonzaga songs of Latin... 

Polygram's MATOGROSSEI HONORS DIVA

(Continued from preceding page)

guitarist Nonato Luiz recycled songs of northeastern Brazil icon Luiz Gonzaga on his latest album, titled “Nonato Luiz Interpreta Luiz Gonzaga.”

So far, Caymmi's ode to singer/songwriter Dolores Duran, “A Noite Do Meu Bern,” and Joana's homage to songwriter Lupeicio Rodrigues, “Joana Canta Lupeicio” (Bmg), are the only two albums other than Bethania’s to sell more than 100,000 units.

Poor sales at retail outlets still do not deter Brazilian acts from recording tribute albums—particularly if a commemorated artist is alive. Such is the case with Maria, who was invited to sing a track on “Estava Escrito.” Saying that “Estava Escrito” was “the best thing that ever happened to me,” Maria, now 66, is planning to record her first album in a decade. Fittingly, Maria’s upcoming record will be a tribute album—to a contemporary singer, Dalva de Oliveira.
Artists & Music

New Hand on the Helm: The St. Louis Symphony Orchestra has announced that its next music director will be the 82-year-old conductor Vassily Slobodskoi. The orchestra, which under Leonard Slatkin has built a powerful international reputation, especially in contemporary American music, deliberately looked abroad for its successor; it would have been difficult to replace Slatkin with another American. As Slatkin, who will move to the National Symphony after sixteen years as the SLSO's music director, says: "Maestro Vonk brings a very different kind of skill to the orchestra—a different kind of approach to programming and interpretation than I've had—and I think this is quite valuable and important. It's time for a change in St. Louis. It's time to look at all the things we've done over the past with new eyes."

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

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

AND CONTINUING: Hugh Wolff and the St. Paul Chamber Orchestra have signed a new five-year agreement that extends Wolff's tenure as the music director of the orchestra. Although his contract ended in 1990, Wolff has been with St. Paul since 1988. They have made 14 recordings for Teldec, including the popular "Old American Orchestral Suite" recorded with guitar and guitarist Sharon Isbin is due out in the spring on Virgin Classics. The orchestra's new creative chairman, Bobby McFerrin, is also getting into an arrangement, in St. Paul, to make a recording of a symphony scheduled for the end of the month, he will conduct the SPCO in a mixed classical program that includes some of his trademark vocal obligatos.

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

Top Classical Crossover

"No. 1

1 10 1995

DEMI LOVATO-"ONCE UPON A SUMMER" Warner Bros. 62399 (9.98/15.98)

1 12 1995

JESSICA SIMPSON-"SOMEDAY" Reprise 62418 (9.98/15.98)

1 16 1995

TAYLOR DAYNE-"THAT'S THE WAY IT IS" Virgin 62317 (9.98/15.98)

1 18 1995

GRAHAM JONES & THE FIGAROS-"LIKE A ROSE" Virgin 62367 (9.98/15.98)

1 19 1995

JESSICA SIMPSON-"WHEN I WOULD BE WITH YOU" Reprise 62417 (9.98/15.98)

1 21 1995

KATIE ARMIGER-"WHEN I'M GONE" EMI 62398 (9.98/15.98)

1 22 1995

BONNIE RAITT-"SOMEDAY" Reprise 62417 (9.98/15.98)

1 23 1995

TAYLOR DAYNE-"IT'S NOT THAT EASY" Virgin 62317 (9.98/15.98)

1 24 1995

KATIE ARMIGER-"EVERYTHING I NEED" EMI 62398 (9.98/15.98)

1 25 1995

TAYLOR DAYNE-"MY MOTHER'S KIND OF LOVE" Virgin 62317 (9.98/15.98)

1 26 1995

JESSICA SIMPSON-"SNOWMAN" Reprise 62417 (9.98/15.98)

1 27 1995

GRAHAM JONES & THE FIGAROS-"SOMETHING HAPPENED" Virgin 62367 (9.98/15.98)

1 28 1995

BONNIE RAITT-"IF I'M LONELY" Reprise 62417 (9.98/15.98)

1 29 1995

TAYLOR DAYNE-"WELCOME TO THE JAM" Virgin 62317 (9.98/15.98)

1 30 1995

KATIE ARMIGER-"BAREFOOT TOGETHER" EMI 62398 (9.98/15.98)

Top Off-Price Classical

"No. 1

1 15 1995

GREAT BRITISH CHORAL MUSIC
turn, and pixie dust.

Bass Line Booster: Next to Mitt Hinton, bassist Ray Brown might be the most universally respected-old-school bass player in jazz. (Christian McBride refers to him as "Dad.") His associations, dating back to the '40s, include the music's most important soloist, contributors, including Charlie Parker, Dizzy Gillespie, Bud Powell, Elia Fitzgerald (to whom he was married), and Duke Ellington. In recent years Ray Brown has become a mentor and sponsor; he champions young talent while promoting a pure jazz aesthetic that has its roots in bebop and melodic swing. His approach to base playing embodies all that is stylish and tasteful.

Telare, which has a number of Ray Brown recordings in its catalog (including "Don't Get Sassy" and "BassFace"), has just granted him a series of his own, titled "Some Of My Best Friends Are..." which finds the grand master in the company of, well—who else?—friends. The first release, subtitled "The Pianists" and slated for issue in February, showcases Benny Green, Ahmad Jamal, Geoff Keezer, Dado Moroni, and Oscar Peterson. Given Brown's standing among musicians of all generations, he is not likely to run out of associates for future recordings. Next up? Likely, an album of saxophonists.

She Sings, When The Spirit Moves Her: Jazz might have a new crossover artist to contend with. She is Ruth Noni, Floyd, whose "Paradigms For Degenerate Times" is a 12-song cycle that addresses affirmative themes relating to faith and spirituality. Call it gospel-jazz. Floyd, whose most recent emotional expression is stark and persuasive, has seen fit to surround herself with a corps of adventurous believers: Ed Howard, Craig Handy, Uri Caine, Bryan Carroll, and Terri Lynne Carrington. The album is on Contour Records.
When the Victoires de la Musique were staged for the first time in 1986 in the Moulin Rouge in Pigalle, one of the temples of the French can-can, France joined the circle of nations with a yearly celebration of its recording artists. Now in their tenth year, the Victoires remain a highlight of the music-industry calendar, despite the controversies that mark all such award shows. The event is a collective action by all segments of the music industry—an achievement in itself in a business not known for cooperation. It not only offers kudos to the most successful artists of the previous year but a unique view into the state of French music. The idea of a French version of America's Grammy Awards was conceived by Claude Fléouter, a former journalist for Le Monde and co-founder, with partner Denys Limon, of the production company Telescope Audiovisuel, which organizes the Victoires TV show. Fléouter won the support of key industry figures, including Jack Lang, then minister of culture. Financing would come from television rights and other partners. The Association des Victoires de la Musique was created on June 26, 1985, to establish rules for the awards and ceremony. The current president of the association is Louis Bricard, president of independent record company Auvidis.

The goal of the Victoires was to recognize the best French or Francophone creations, performances or productions of the previous year. It also sought to play a broader role in promoting French and Francophone music beyond the annual show. What makes the Victoires distinctive from their American or English counterparts is that every winner performs a song after receiving an award. "Les Victoires are the only show of this kind where all the nominees rehearse with a 30-piece band before the ceremony, even if they are not winners," says Fléouter. With as many as 18 categories, and at least three nominees in each category, more than 50 acts may be involved in rehearsing for the production. Fléouter also has staged tributes to such top international acts as Ray Charles, Diana Ross, Paul Anka and Sting.

Victoires rules call for two levels of voting: the first for any act in each category, and the second for the nominees chosen in the first vote. The winners' names are kept secret to almost all except Fléouter, who needs to know to organize the show. Ballots are handled by the performing-rights society SACEM, which sends the voting forms to some 5,000 professionals. Since revisions in 1992, following tension between some members of the association and Fléouter over categories and voting, the list of eligible voters has been revised.

Continued on page 46
French consumers in 1994 proved their loyalty to established stars while also embracing new artists who promise a brilliant future for French music.

Platinum and gold album certifications awarded by the industry association SNEP are dominated by French artists, and figures show that domestic repertoire accounts for 42% of total record sales of 4.6 billion French francs ($850 million) for the first ten months of 1994.

The French charts in 1994 offer a snapshot of the diversity of styles in the market: traditional chanson (Jean Ferrat, Charles Aznavour); "new chanson" (Alain Souchon, Fredericks-Goldman-Jones, Francis Cabrel, Laurent Voulzy, Jacques Higelin, Patrick Bruel, Veronique Sanson, Bernard Lavilliers); rap (MC Solaar, IAM); teen pop (Helene), raggamanuffin (Tonton David); rock (Alain Bashung, Mano Negra, Rita Mitsouko, Negresses Vertes, Jean-Louis Aubert); blues (Paul Personne); trad rock (Freddy Mitchell, Johnny Halliday); hardcore thrash.

VICTOIRES continued from page 43

At the same time, production of the event was streamlined. The key, says Fléouter, is to have a ceremony which pleases the music industry, television programmers, a live audience and TV viewers.

Beginning in 1994, Fléouter has taken on delivering not one but two different shows.

To address concerns of the classical music community, awards in that field are now presented separately from those in pop, rock, jazz and other genres.

The two shows, which will take place on Feb. 7 for the classical awards and Feb. 13 for the pop categories, are both broadcast live one week apart on prime time, respectively on France 3 and France 2, the two French public channels. In addition, the shows are broadcast worldwide via satellite channel TV5, which can reach more than 40 million households worldwide.

Jean-Loup Tournier, president of SACEM and head of the Victoires Classique, says the whole music community "was delighted by the [separate classical event] and by its impact" in 1991.

$1.5 MILLION & 5,000 SEATS

The budget for both shows is some $1.6 million (9 billion French francs), with $1.1 million coming from television rights and the balance from partners, including SACEM, the Fund for Music Creation, collecting societies ADAMI and Spedidam, and the producers' societies SCPP and SPPF.

The Victoires trophy, a weighty sculpture created by Vigano Tarabella, has been awarded during the past decade to hundreds of artists, and at least once to almost every single major French act. Some complain the show is too limited to French-language artists and argue for categories for international or world music artists.

Yet the event has produced numerous memorable moments: Vanessa Paradis weeping at a fountain; Serge Gainsbourg receiving a special tribute and standing ovation.

CONTINUED ON PAGE 55
Roch Voisine

worldwide with BMG.

More than 6 million albums sold

More than 2 million people attended the show
France

INDEPENDENTLY WEALTHY

Whether self-distributed or major-aligned, today's indies steer an obstacle-strewn course from niches to riches.

By PHILIPPE CROOQ

Despite growing concern about their future, independent producers are still a vital part of the creative process in France.

But the indies feel their economic survival is threatened. The costs of recording, marketing and promotion are skyrocketing. Media exposure is shrinking. Retail outlets, dominated by department stores, are not open to new acts. The shift from singles to more costly album formats, and the acquisition of indies by major labels, has taken their roll.

Yet there are still some 700 companies making up the French independent sector, including those under license to or distributed by a major and those with independent distribution. Two of 1994's successes were indie-originated: Francis Cabrel, signed to France's one of the major bodies, Producteurs Phonographiques, and Jean Dreyfus as one of the most popular singers in France. Distributed by Sony Music, Dreyfus's releases, including his most recent, "Selon Que Vous Serez, Etc., Etc.", inevitably go platinum.

Another French superstar, Jean-Michel Jarre, leads the roster of Disques Requiem. Jarre's latest release, "Solaar," has enjoyed success with Breton singer Alan Stivell, vocalist Gerard Blanchard and the Dreyfus Jazz Line. "We independents believe that the record is not a commercial object, but an item of passion," says Dreyfus.

Scorpio Music fills an important niche once abandoned by the majors in France: dance music. Henri Belolo founded Scorpio in 1976, and it is now distributed by PolyGram while retaining its creative independence. Belolo notes that numerous independents, as well as major labels, are now active in dance. "But the independents have their own networks and the ability to react more quickly than the majors," he says.

MAJOR-SECTOR DEFECTOR

Some major-label executives have embraced the independent sector. Jean-Pierre Weiller, former president of Island Records France, left to set up the Uno Mundo label in 1993, with distribution through BMG. "I preferred to live more modestly, without a company car or expensive product, but with the freedom to create new music in the way I believe in," says Weiller.

As the U.S. pours millions of dollars into the majors, independent French companies, such as A&M, MCA and Sonor, are members of SNEP alongside their major-label counterparts. Although the indies face tough times in a flat market, Henri Belolo of Scorpio Music says, "What's marvelous about this music business is that nothing is static. It's changing all the time."

| By EMMANUEL LEGRAND |

Le RAP

Solaar-powered beat-poets surge from the streets and suburbs to forge "an obvious commercial force."

France is my second nation after the U.S.," writes hip-hop pioneer Afrika Bambaataa "especially Paris, where the youth has grown with hip-hop and术 the Zulu Nation and the French hip-hop nation, which I love, has become very important.

Yet he says, "Today's indies have already had encouraging results," in a decade, French rap has become a valid creative force and has earned international credibility. Furthermore, it sells.

The hardcore band Supreme MTM became the first rap band from France to reach gold status (100,000 units), with its 1991 debut album "Authentik" (Epic). IAM have been the buzz of the year with "Je Dance Le Mia. Most notably, MC Solaar's second album, "Prose Combat" (Polydor), has topped 450,000 units. The rap wave cannot be limited to a few names, in a range of languages, e.g., rapidly building hip-hop rosters with a variety of acts: rapper and producer Dee Dee, MC Nasty (Polydor); Alliance Ethnik, and the hardcore act Assasin (Delabel); Soon E-MC (EMI); Ministre AM.E.R.K. (Musidisc); and Swiss rapper Sens Unik (RCA). Inspired by Solaar and his DJ/producer Jimmy Jay, young rappers are surging from the Paris suburbs: Les Sages Poetes de la Rue, Menelik, Fab, Funk Moh, Democrat D, and Sies. They learn from older pals, aiming to repeat their success and carve their own styles.

NON-MAINSTREAM MARKET FORCE

"Rap in France has proved an obvious commercial force," says journalist Didier Varrold, who worked with Solaar while an A&R manager for Polydor. But Varrold wonders if, apart from two or three leading names, the French market will support the new rap artists, aside from Solaar, remain outside the pop mainstream, unlike their American counterparts.

Nevertheless, international attention is increasing: Solaar and in a lesser way, Soon E-MC and IAM have already crossed borders. The rap and acid-jazz Carriere Music compilation album "Paris Groove Up" has been released in several markets, including the U.S.

Solaar's "Prose Combat" was picked up in America (on Colubia Records, through PolyGram), and he has often been referred to as the ambassador of French rap.

In the past two years, Solaar has teamed up with Guru on the "Jazzmattazz" album in the U.S., recorded with Urban Species and Incognito, cut a duet with jazz bassist Ron Carter for the "Red, Hot & Cool" album and performed live in London. In a cover story, the British magazine Straight No Chaser declared Solaar an "Afro-European Rapper."

The reason for the international appeal of French rap, says Varrold, is a combination of good songwriting and an original musical blend. The mix has been perfectly achieved by Solaar and his two musical producers, Jimmy Jay and Boom Bass, Varrold says. "They have created a rap sound à la française."

BLOWING UP THE LANDSCAPE

Concert producer Bernard Batzen is convinced rap will evolve with "multiracial and multinational bands" performing French music. "Many such acts as the Reality Brothers in Germany, Sens Unik in Switzerland or Mission Hispania in Spain. To highlight this trend, Batzen has organized a European rap competition, the MTM. He predicts that "The next generation of rap acts will blow the whole place apart in France and abroad and will turn rap into an essential part of today's musical landscape."

| Billboard Spotlight |

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HIGHLIGHTS '94
Continued from page 16

(No One Is Innocent); R&B (Native); Celtic revival (Dan Zir, Stone Age, Dan Ar Braz); and world music (Youssou N'Dour, Khaled).

The year-end was marked by five albums from superstars: Patricia Kaas with "Tour De Charme" (Columbia), Laurent Voulzy with "Vendredi Tour" (Voxa/BMG), Eddy Mitchell with "Retrouvons Notre Heron A Berry" (Polydor), Jean-Louis Aubert's "Une Page De Tournee" and Liane Foly's "Lumieres" (both on Virgin); and Indochine's "Radio-Live 94-95" (BMG/Ariola).

Some view this flood of live recordings as a lack of creative stamina. "This past year clearly lacked excitement, with few sexy records out," says Fabrice Nataf, general manager of BNG Vogue Ariola. "It looks as if record companies have lost track of the public's expectations."

DIAMOND CERTIFICATIONS

Gold certifications are given in France for sales of 100,000 units, platinum for 300,000 units (or multiples of that amount). Only four to six albums each year receive the diamond certification for sales exceeding 1 million units, with French acts usually accounting for half of those awards. Among the members of this elite club are Francis Cabrel, Jean-Jacques Goldman.

Patricia Kaas and Patrick Bruel.

Among the superstars, Cabrel dominated 1994 with "Samedi Soir Sur La Terre" (Columbia), which was released in April and took France by storm, selling 1.5 million copies and staying at No. 1 for 34 weeks. His previous studio album, "Narbikane" (released in 1989), sold more than 1.6 million units over two years.

Patrick Bruel, whose 1990 album "Alors Regarde" (RCA) is the best selling domestic album in French history, with sales of 2.4 million, released an eagerly awaited follow-up in 1994. "Bruel" has sold 600,000 units to date. Bruel drew more than 100,000 to his concerts in France.

Michel Sardou again hit No. 1 on the album chart in 1994, with "Soubire Que Venait Service, Etc, Etc" (Trienta Sony), but was soon dethroned by Cabrel's blockbuster. Sardou's albums regularly sell 100,000 to 800,000 units, and his latest was no exception.

HALFDAY GETS "ROUGH"

Johnny Haliday, who staged a 50th-anniversary concert in the Parc Des Princes stadium in 1993, is a longtime member of the platinum club. His albums in the '80s, recorded with such renowned composers as Michel Berger and Jean-Jacques Goldman, attracted a large, younger fan base under the guidance of PolyGram president Alan Levy.

In 1994, Haliday released "Rough Town" (Phonogram), with English lyrics and produced by Chris Kinsey. Already platinum in France, it has been released in several other European countries as well.

Mathieu Lauriot-Prevost, general manager of PolyGram's French label, points out that only "to sell records in France these days you must be 45 or older" — referring to the successes of Cabrel, Mitchell, Haliday and Souchon, and to the even older guard of Aznavour, Ferrat and Trenet. More seriously, this trend shows, according to Lauriot-Prevost, the public's tastes are going for security, which makes it difficult for new acts.

Continued on page 32

CLASSIQUE:
ARIA MUSIC
ARKADIA
BERLIN CLASSICS
B & L
CASCAVELLE
CENTRE DE MUSIQUE BAROQUE DE VERSAILLES
FNAC MUSIC
FONIT CETERA
INA MEMOIRE VIVE
LIVE CLASSICS
LYRINX
MANTRA
METRONOME
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New signings at

HIGHLIGHTS OF '94
Continued from page 50

Michael Wijnen, general manager of Carriere Music, notes that a large part of the public has favored "established acts," among them Mitchell, Souchon and Veronica Samson, who's scored their best-ever record sales. Wijnen urges record companies to "have the courage to jump in the water and develop more risky artists. It is time to allow room for young acts."

YOUNGER ARTISTS AND CONSUMERS

Newcomers in France don't debut high on the chart the way acts have done recently in the U.S. or U.K. The road to recognition remains a hard one, with little radio and TV exposure for new acts. Nevertheless, younger artists are exploring new styles and reaching younger consumers. The year proved, for example, the commercial vitality of French rap with 400,000-plus sales of MC Soloar's "Prose Combattant" (Polydor) and the success of IAM's "Ombre Et Lumiere" (Delabel) and its hit track "Je Dans Le Mau."

There are always surprises, of course, such as the breakthrough of Billy-Ze-Kick et les Gams en Folie, who scored a major summer hit with the calypso-reggae song "Mangez-Moi" (Shanachie/PolYGrain), or Chysa's act De Palmas and its more traditional guitar-driven FM rock.

Another success of the year is female duo Native (Arloa), who benefited from winning a Victoires de la Musique in 1994 as best upcoming act, while Enzo Enzo (RCA) confirmed that she was a voice to count on in the future, thanks to the hit "Juste Quelque Un De Bientot" and her fine live appearances.

CULTURE-BLENDING ROCK

On a sour note, Mano Negra, which has dominated French rock for five years, called it quits in 1994, after the act recorded the brilliant "Casa Babylon" (Virgin). Yet the tradition of culture-blending rock is carried on by Les Negresses Vertes, whose members decided to continue despite the death of lead singer Helio. Working with producer Ruperti Hire, the band released the album "Zig Zag" (Delabel) in 1994. And Non Desi has found in hardcore-grunge band No One Is Innocent (Island) a real contender.

Herve Defranoux, general manager of EMIs Chysa label, observed that in December 1994, there were only three albums by up-and-coming acts on the charts (De Palmas, Billy-Ze-Kick and No One Is Innocent), compared to seven the same time last year. "Despite the fact that French artists do sell well, it's getting tougher for new acts," notes Defranoux. "It validates my belief that it is better to tighten our signing policy and use the resources available to break an act. The other consequence I see is that risks pays off. None of these three acts were obvious choices in the first place, but for different reasons, they found a response with the public. Record companies should think about that."

This vision is shared by Lautier-Prevost, who thinks that one of the ways to keep in tune with new trends is to rely on small creative units, such as Shamian, set up during the first half of 1994 by former BMG Music Publishing A&R director Piranha (who uses that sole name as his business moniker). "These artistic structures can react quickly and get into some A&R niches by signing acts who have a street following which can be later expanded," explains Lautier-Prevost.

Speaking of creative niches, as less than four artists had albums of more released in 1994 linked to Britainy and carrying the torch of Celtic heritage. Alan Stivell, the godfather of French Celtic music, whose album "Aguan" (Dreyfus), consisting of re-recordings of songs from the 70s, went beyond gold in France; Stone Age's "L'Enchanter" (Columbia); Dao Dezi's eponymous album (EMI), conceived by Deep Forest producer Girardian; Ethnik; and No Name's "Mangez-Moi." The last sold 15,000 in its first week of release in November.

TORCHES AND HIP-HOP

And still more new and promising French artists are out to make their mark in 1995 in various genres—the hardcore sound of No Man's Land, Drive Blind and Lofolofou; the realistic chamous of Marco Solo, whose debut album sold over 50,000 units, Claire & Juliette; the hip-hop of Alliance Ethnik, Massilia Sound System, Fabulous Trouble, Les Sages Poetes De La Rue, Fab and Mereki, the guitar-rock of De Palmas and Blonde Amer; the world-music vocals of Lokua Kanza, the torch-song blues of Clément L'homme, and much more.

For Chysa's Defranoux, street sounds will find more space in 1995. He foresees that ragga-funk and groove music will find larger acceptance. "Ragga is reaching maturity in France, with a whole generation of new acts ready to launch and find a larger public, while groove music, that mix of acid jazz-hop-funk, is really breaking," he explains. "On the other hand, I am impressed by the enormous progress made by rough rock bands, in the wake of the U.S. grunge wave, with No One Is Innocent as a herald. And probably the reaction to all that is that we will see more artists playing acoustic music."

Wijnen echoes these feelings, declaring, "I think 1995 will be groovy." Piranha agrees, observing, "I have listened to a lot of interesting things recently. A brand new generation of rappers is going to emerge, merging funk and jazz. This fusion movement will be a thing to watch. I am sure that 1995 will be full of surprises."

BMG Vogue/Arala's Nataf is convinced that the generation ahead will be "fun, sparking and exciting." He adds, "It's a question of state of mind. I'd like to see new acts coming with a no-nonsense rock spirit and shake the tree. In terms of sound, it will probably be more linked to dance bears. If I were a kid today, I'd listen to dance music. It's a kind of new revolutionary music—it's loud, it's violent and it upsets the parents."
EMI Nominations For 1995

FEMALE NEWCOMER OF THE YEAR
VALLÉE

MALE NEWCOMER OF THE YEAR
DE PALMAS

BEST SHOW OF THE YEAR
CHARLES AZNAVOUR

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Sales levels, however, do not always reflect the lively performing scene in France. Paris boasts more jazz clubs than New York, and there are numerous concerts and festivals across the territory.

DOMESTIC FUSION
While most major record companies focus on medium- or low-priced jazz reissues, others are developing new French jazz talent. PolyGram Jazz, under general manager Jean-Philippe Allard, for example, has signed band leader Laurent Cugny and the fusion band Nixon.

Pascal Bussy, head of the two-year-old jazz division of WEA France, has gained attention with a collection of compilations from one of the leading black FM stations, Radio Nova.

Independent labels are active in jazz as well. On Media 7, the Eddie Louiss album "Sang Melee" has sold 95,000 units since its release in 1990, and Oscar Peterson's "Side By Side," released in 1994, has sold 10,000 copies. Francis Dreyfus now has Eddie Louiss, Marcus Miller, Michel Petrucciani and Martial Solal on his independent roster. The duo album "Conference De Presse" on Dreyfus Jazz—featuring Michel Petrucciani and Eddie Louiss—has sold over 30,000 units.

Jazz has enjoyed little support on French TV networks. The M6 channel has a twice-weekly program, "Jazz 6," presented by former broadcaster Philippe Adler. Among the radio networks, only Radio France and Europe 1 give jazz significant airplay.

The French government does its part, however. It gives about 1% of its music budget to jazz: 16 million French francs ($3 million) in 1993 and 17 million French francs ($3.1 million) in 1994.

BOOSTING THE CLASSICS
Classical music in France gets government subsidies among the highest in the world. About 13% of the Ministry of Culture's annual music budget of 1.77 billion French francs ($32 million) goes to classical music in all its forms, including 540 million French francs ($100 million) alone to the Paris Opera.

Both jazz and the classics need more media attention if record sales are to return to the levels they saw in the early days of the CD. In 1983, classical record sales in value terms represented 9% of the total French market. Five years later, it reached 14.6%; it has since dipped back to its present level of 8.9%, according to SNEP statistics.

"Technology has helped classical record sales considerably," says Alain Lanceron, director of EMI Classics. "But now that classical-music lovers have rebuilt their collections on CD, sales have dropped back again. We need something or someone who will get the market alight, someone who will provide that new inspiration."

VIRGINS IN PARIS
Both major and independent labels continue to have success stories within the classical genre. EMI has sold 250,000 copies of a 1993 best-of collection by soprano Barbara Hendricks. Media 7 has sold 95,000 units of its 1993 collection "Les Chemins Du Baroque." PolyGram has sold 250,000 of "Triomph Du Classique," featuring Herbert von Karajan.

PolyGram Classics—through the Deutsche Grammophon, Philips and Decca labels—claims 15% of the French classical market. And GM Kleinmann echoes his colleagues' jazz story when he suggests that these genres must increasingly be marketed like pop product.

"Young people may come to the classical market," Kleinmann adds. "If we present our records with marketing creativity, if we use television, and if retailers help the young consumers in their choices, Classical is not a dusty music, but it needs promotional revitalization."

VICTOIRES
Continued from page 46

months before he died, Francis Cabrel winning so many awards in 1990 that he ran out of songs to perform and people to thank. Patricia Kaas was named best up-and-coming female act in 1989 and returned in 1991 for the best female-artist award. Artists including MC Solaar, Nilda Fernandez and Naiive have gotten a career boost from the Victoires, and Flébuster says the awards impact sales every year.

Eric Duclaux, in charge of professional relations at SACEM, says "The Victoires improve every year. There is always something that can be bettered, but I think the event has reached a point where it pleases both the professionals and the public."

Bernard de Bosson, president of SPPF, the independent producer's association and a member of the board of the Victoires, is equally positive. He says the Victoires Classics is "for midalbe," especially as a debut event, and feels the variety show "is getting better all the time."

De Bosson adds, "Despite the fact that we sometimes disagree among the different members of the association of the Victoires, we are all acting as partners trying to pull the wagon in the same direction."

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**MCA Taps Into Spain With Amador**

New Flamenco Leader Brings Label Cachet

**BY HOWELL LLEWELLYN**

**MADRID**—MCA Music Entertainment España has entered into domest ic repertoire with the star signing of gypsy flamenco Amador. He is widely considered the principal exponent of flamenco rock since the inception of "new flameno" in the early 80s.

MCA’s Jesus Ortiz de Zarate, a former head of national product at PolyGram’s Spanish affiliate, spearheaded signing and developing a local roster for the label in Spain. Joining MCA, he was A&R director at a local independent label, Passión.

Carlos Huino, MCA’s general director, says, “Our idea is to maximize the number of Spanish artists a year, but to launch and promote them with a comprehensive, long-term, and intense approach.”

He notes that MCA was debating whether to sign an established commercial seller or a high-profile artist. “Ultimately, we settled for the latter,” Huino says. “Raimundo enjoys huge popularity among a broad section of flamenco and rock fans as well as the critics. He is greatly admired as a musician of much authenticity and integrity.

“It means we have sacrificed guaranteed sales in favor of prestige, but the artist is well known. Amador, 35, achieved cult status in 1977 with the release of the first flamenco rock album, recorded with his brother Rafael and fellow Seville musician Kiko Veneno. He then formed Pata Negra with Rafael, and, together with gypsy band Ketama, he was at the vanguard of new flamenco in the early ‘80s.

Pata Negra released landmark albums, such as “Rock Gitano” (Gypsy Rock) and “Blues De La Frontera” (Frontier Blues), but the brothers went their separate ways in the late 80s. Huino guested on albums featuring the cream of new flamenco and flamenco pop, including the late Cameron de la Isla, Ketama, Rosario, Enrique Morente, Martirio, and pop-rock singer Luz Casal.

Huino adds, “‘Raimundo is very enthusiastic about the new project, and we are hoping to persuade one or two of his idols, such as B.B. King, to guest on what will be his first solo album.” He says the as-yet-unitled set will be recorded in February and March for release mid-year, and one of the participating musicians will be Raimundo’s younger brother, Diego, an accomplished guitarist.

“We are not talking with any other artists at the moment,” says Huino, “but we are in no hurry. We must have patience and perseverance in choosing and then developing each artist we sign. You can’t just come up with a hit in five months. These days, the development of new artists takes time, dedication, and commitment.”

**Japan’s Publishers Look Forward To MIDEM**

Recession, Scandal Have Them Hunting For Bargains

**BY STEVE McCULCUE**

**TOKYO**—The past year was a rough one for Japan’s music publishers.

The industry’s image was tarnished both at home and abroad by the controversy surrounding a $77 million international lawsuit involving executives of JASRAC (the Japanese Society For Rights Of Authors, Composers And Publishers) to the Koga Music Foundation.

In addition, the industry was hit hard by Japan’s continuous recession. Advertisers have cut back on spending, making it more difficult for publishers to place songs for use in TV commercials, and poor sales of domestic repertoire have made a serious dent in mechanical royalties.

Japanese publishers attending MIDEM are concerned about the outlook for the deals possible.

“The recession has affected us in many ways,” says Iehiro Asatsuma, president of Fujipiperue Music. “If a song costs $100,000 to use in a commercial, the advertisers will say forget it and ask us to find a cheaper song.”

Asatsuma points out that although sales of domestic product have dropped recently, sales of foreign repertoire are up in Japan.

“So we have to find very good international repertoire for our market, especially to meet demand for new artists from Scandinavia,” he says, alluding to the surprising recent success of such artists as Trine Rein, Jennifer Brown, and Shin Nordenstam in Japan.

“Their music suits the Japanese taste because it’s very melodic, and many of their songs are sung in English,” says Asatsuma. “We have some connections with companies in Sweden and Norway, but we have to expand our dealings with them.”

Although Japanese publishers can be expected to show a more aggressive attitude at this year’s MIDEM, Nichon Inc. president Mamoru Murakami says their efforts might be better directed elsewhere.

“Ten or 15 years ago, some publishers found new artists and new songs at MIDEM,” he says. “But most of the independent music publishers belong to the majors’ music publishers. So I don’t think MIDEM is the best place to be aggressive—maybe the East Asian market is the best place.”

(Continued on next page)

**Warner, Indies, MTV To Show At 1st MIDEM Asia**

**HONG KONG**—More than two dozen music companies have so far signed up to exhibit at MIDEM Asia, the Reed MDE M Organisation’s newest trade market. It debuts May 23-25 in Hong Kong.

The first of the major record companies to commit is Warner Music International. Its Asia Pacific division is taking place at the Hong Kong Convention and Exhibition Center, where MIDEM Asia is being held. Reed MDEM Organisation CEO Xavier Roy calls the Warner decision to participate a “very clear vote of confidence” in the event.

Significant Asian independent labels have also booked early, including Taiwan-based Rock Records and Himalaya Records, Hong Kong’s Capital Artists, and Singapore’s Valentine Music. Top Japanese indies such as Avex, Pony Canyon, and Amuse are among exhibitors, too.

From Europe, firms showing at MIDEM Asia will include (Continued on page 62)
U.K.’s BRIT School Is Haven For Teens Into Music, Performance

BY DOMINIC PRIDE

CROYDON, England—Imagine a school where students want to stay for four years. Imagine a school where singing and acting up during lessons is encour-aged, and where teachers will take you more than seriously if you say you want to manage a band.

Sound like heaven? For the 700-plus students who win a place at the BRIT School—the British Record Industry Trust School—it’s the closest thing to it, despite its location—a seriously suburban Stone in London dormitory town, far from the glare of the footlights.

The BRIT gets its name from the British Record Industry Trust, the music business organization that provides part of its funding.

Now in its fifth year, the unique school is expanding beyond its original goals of being a kind of incubator for the nation’s young musicians and performers, and it now looks to offer even broader opportunities to more business-minded students of the 90’s.

The college still places a heavy emphasis on music and performing arts, but it now offers students majoring in business, computers, marketing, or even full stage, a 24-track analog mixing desk, TV and radio studios, as well as 12 Macintosh computers with Quase composition software, laptops for homework, and an extensive CD, video, and book library.

It is an environment that fosters diverse musical talents. A recent concert saw most of the student body simply playing their music. Students of various musical abilities with music that ranged from African chants to baroque and classical pieces, on through ‘70s glam, punk, and rap.

So far, the school has issued two CD compilations of students’ work, and BMG has offered to manufacture its 1500 compilation.

Some of the students get a head start as musicians before they’ve graduated—many hearing her singing back vocals for Take That, and the band Sussi got an album deal with Adrenaline Records.

In this academic year, the accent is on developing more business-oriented subjects within the curriculum, a move that reflects the school’s growth.

It also is looking overseas for potential marketing departments, in an attempt to widen its links with the music and entertainment industries.

Most students are from the London area, but the school is drawing students from elsewhere in Britain. The academic and musical levels of the student body are quite varied, says Andrew Beerling, and the school offers two tracks, coming from its predecessors, that are based primarily on an interview.

“Do we not necessarily look for students with the right qualifications? We do look for someone who has contributed something in the fields of performing arts or technology,” since two students were able to keep sales of it’s album in the top 50 of the music charts.

Students at work in the college’s 24-track studio.

The high school is one of the key beneficiaries of the BRIT Trust, which is set to begin a joint venture with the remaining college from the department of education. As such, the school already is closely tied to the record industry, which has invested more than £4.5 million in the project so far, in addition to devoting time and gifts. Key sponsors include BMG, EMI, PolyGram, Sony, Virgin, and Warner, as well as such hardware companies as IBM.

Governors include the BPI chairman Rupert Perry, and its director general John Deacon, John Reid, John Craig of First Night Records, Lady Solhi, producer George Martin, former Radio 1 chief executive Johnny Beりning, Pinail chairman Steve Mason and John Whitney of Andy, and new London weekends.

Regular talks from A&R and marketing experts about their impressions of the current musical climate are being held at schools in London and New York. The London students are working at EMI Records U.K. on a management project called “Rise and Shine,” which involves writing and recording a song a day for 1 week, with its various

Reggae Makes A Splash In Japan

BY STEVE MCCLURE

TOkyo—As a young Japanese what the word “reggae” means and, odds are, he’ll say it refers to one of the home-less men who crowd the under-ground train and subway stations.

If you have first dibs on the master tapes, Sony was thus able to keep sales of the import version (which sells for 1,500-1,800 yen) in Japan far ahead of the total 300,000 sales figure. The domes-tic version sells for 2,850 yen ($23.47).

Also boosting sales of the domestic version of “Rise and Shine” was the inclusions of two bonus tracks—the “original mix” of the song “Shine” and a track called “Rhythm of Life.”

Sony concentrated its campaign for “Rise and Shine” on tactics such as posters, information cards about the group placed in stores’ CD racks—an important marketing tool in Japan—and encouraging retailers to play cuts from the album through their in-store sound systems.

Mike Inman, general manager of Virgin Megastores Japan, says “Rise and Shine” was one of the chain’s top 10 albums in Japan in 1984.

“I think people were saying, ‘it’s so hard-core music that it’s a complete change from the usual stuff. Very few people have been interested in other,’ says Maki Nakamura, a Sony Music Entertainment (Japan) A&R staffer who works as SME’s A&R manager.

Another key element favoring the al-bum’s success was its timing—the do-mestic release being issued ahead of the import version, something that’s virtually unprecedented in Japan.

Nakamura says Sony was able to this because it dealt directly with Aswand and the group’s management.

Hit Records, which signed the group, has first dibs on the master tapes.

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JAPAN’S PUBLISHERS LOOK FORWARD TO MIDEM (Continued from preceding page)

Recognizing the growing potential of the Asian markets, the Reed MIDEM Organization, which operates the annual gathering in Cannes, has scheduled the first Reed MIDEM Asia conference May 23-25 at the Hong Kong Convention Center.

Murakami recently visited Taiwan along with other representatives of the Japanese music industry to establish contacts with government and industry officials. She also noted that Taiwan does not have a bilateral copyright protection agreement, but Murakami hopes the delegation’s visit will lead to such an agreement between the Japanese and Taiwanese music industries.

On December 12, representatives of the Japanese presence at MIDEM in Cannes is that the promotional CD given out at the Japan Booth—this year its theme will be “Access: Nippon”—will consist of Japanese songs hand-picked by music publishers for suitability in overseas markets, rather than the previous scenario of offering the year’s top-selling hits.

“We’re going to be just as aggres-sive at MIDEM as in past years,” says Misa Watanabe, president of the Music Publishers Assn. Of Japan. She and other Japan asso-ciates are hoping to change the face of the country.

But to the surprise of many, the current JASRAC situ-ation—in which the society and Koda are suing each other—it is still 25 years older than the music publishers. A total of 120 MPA mem-bers will attend MIDEM, Watanabe says.

Asatsuma, says, “A music publisher, we’ve been asking them to settle their dispute as soon as possible.”

September release here by MCA Victor. MCA Victor A&R staffer Yoshitaka Kato says sales of the domestic version of “Dollars” are now 80,000 units, and that the European import version has likely sold out.

The success of “Dollars”—C.J. Lewis’ major-label debut—shows just how quickly reggae has become in Japan, says Kato.

Thanks to generous airplay of the album’s single, “Sweet for My Sweet,” special radio calls have been given to FM 802 and Tokyo’s J-WAVE, “Dollars” became a hit with music fans in Japan instead of just the core reggae audience.

Sales of “Dollars,” since it was released in September, have been steady, which is unusual,” says Kato.

Lewis, who did a brief promo-only tour of Japan in November, is due back here in February to do a concert series on the Tokyo-Nagoya-Osaka circuit.

Another sign that reggae has become a permanent year-round fixture is the current availability of the new spring version of the popular Reggae Japansplash concert series. Previously held only during the summer, the concert series has expanded to include a special winter edition in the mid-December event in April 1994, and the success of the ’94 shows has led promoters to consider staging a spring dates again this year. So far, featured artists in the April-29 series include Ken Bootee, the Abyssinians, and Johnny Clarke.

Billboard January 28, 1995

www.americanradiohistory.com
Music From Holland: An All Encompassing Phrase

BY MARIA JIMÉNEZ

In Holland, popular music has taken on a new meaning. Essentially, it has become a reflection of the cultural and economic changes in the country, with a wide range of influences, from traditional Dutch folk music to modern electronic dance music. The music industry in Holland has undergone significant changes in recent years, with increased focus on both domestic and international markets.

DANCE
Holland's dance music has reached new heights of popularity. During MIDEM, at the Dutch Dance Night on Monday, 30 January 1994 in the Palm Beach, the broad dance spectrum from pop-dance to underground to hardcore, will be presented.

Twenty Four Seven

The night will begin with percussive house from WARP (Jive/Zomba) and upbeat energetic house from Atlantic Ocean (BMG), followed by the highly successful Eurodance hit song "Prisionero" by Slow Motion from ToC, with a live show.

Dance music has boomed in recent years, with a generational shift in the population's music preferences. The rise of Eurodance, hard trance, and hard rock has been a significant factor in this change. Holland has played a pivotal role in this evolution, with hits like "Prisionero" and "Catwalk" by Slow Motion reaching international charts.

POP
Holland's pop music is also flourishing and has a cross-section of talent to offer. The best example is the Eurodance act The Nits (ToC), who have had nine number one hits in the UK and have been nominated for a grammy award. They are currently touring the US with their new album "Overdox".

The sensational and passionate jazz-oriented music will be followed by Dutch pop acts such as Candy Dulfer, known for their artistic contribution to the world of jazz. Dulfer, a multi-instrumentalist with a unique voice, brings a fresh perspective to the traditional jazz genre.

ROCK
Rock from Holland will be represented by bands such as Dureco, a rock band with a strong following in the Netherlands, and Daryll Dureco, who will perform live on stage.

SABRETT (Bette Serveert)
SABRETT, a band from Northern Europe, will perform their latest album "Face It". The band's sound is a unique blend of rock and pop, with a touch of traditional Dutch folk music.

DANCE
During MIDEM, a selection of artists from the diverse and active music scenes of Holland will perform. Nineteen Dutch acts and three Dutch DJs will represent the exciting and innovative dance music landscape.

The Nits
The Nits, a well-known Dutch band, will perform at the Dutch Dance Night. They have had numerous hits in Holland and internationally, and their music is a reflection of the country's diverse cultural identity.

Dance music in Holland has grown exponentially in recent years, with a focus on both local and international markets. The country's music industry has seen a significant increase in domestic production and international success, with artists like The Nits, SABRETT, and Dulfer leading the way.

The magazine's cover story highlights the remarkable growth of the Dutch music industry, with a focus on the vibrant dance and pop scenes. The Dutch music industry is recognized for its innovative approach to music creation and distribution, with a strong emphasis on local talent and international collaborations.

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MUSIC FROM HOLLAND

WITH A GREATER PRESENCE AT MIDEM THAN EVER BEFORE
HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 1/2/95 Music & Media 1/5

THIS WEEK LAST WEEK

SINGLES

1 COTTON EYE JOE REDNECK GIRL 1 COTTON EYE JOE REDNECK GIRL
2 YOU CAN FEEL THE LOVE TONIGHT ELTON JOHN 3 YOU CAN FEEL THE LOVE TONIGHT ELTON JOHN
3 ALWAYS BON JOVI MERCIER 4 ALWAYS BON JOVI MERCIER
4 CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN 5 CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN
5 THINK TWICE CELINE DION 6 THINK TWICE CELINE DION
6 GRAHAM BONNET BAND 7 GRAHAM BONNET BAND
7 MICHAEL JACKSON BAD 8 MICHAEL JACKSON BAD
8 NEW TESTAMENT 9 NEW TESTAMENT
9 ANGELS NEW YORK 10 ANGELS NEW YORK

ALBUMS

1 LOVE ME FOR A REASON BOYZID 100 MILES 1
top 100

IRELAND /ifpi Ireland 1/12/95

SINGLES

1 LOVE ME FOR A REASON BOYZID 100 MILES 1
top 100

ALBUMS

1 GARTH BROOKS THE HITS COLLECTION 100 MILES 1
top 100

EDITH BY DAVID SINCLAIR

RUSSIA: In a nation beset by hardship, hyperinflation, political instability, and cynicism—all of which have stamped their mark on modern pop and rock culture—it is rare to find a singer of exceptional talent, integrity, and heart. The recent emergence of such a talent, the rock group Pussy Riot, has provided the Moscow State Symphony Orchestra under Pavel Kogan and an international team of instrumentalists and vocalists. Noting it was probably the most ambitious album ever recorded by a Russian independent record company, producer Richard Manwaring, from the U.K., says, "It was not always easy to carry out this project." VAZHNYCHENKO

CANCY ISLANDS: In a country where good poprock singers are rare, a big TV campaign and a major album launch have opened the door to success for a young singer named Anna Valeria. Her career started by chance 10 years ago when, at age 18, she went to see a jazz group playing on the island of Tenerife, where she was born. The singer in the group failed to show up, so Perez stood in, performing an impromptu debut, now remembered as being "pitiful." Perez moved to Spain and spent two years studying music in Barcelona, where she scraped together a living singing in a jazz club before the pressures of big-city life drove her back to Tenerife. She spent four more years singing in clubs here before her lucky break came in the form of a regional government grant to record a debut album, "Todo Va Bien" (Everything's All Right). The Mana Music label, which has been releasing Ibiza-style songs, "Island Pop," written by Pedro Guerra, who, besides being an old friend of Perez's, happens to be the singer-songwriter of the moment in Spain. His composition "Contaminacre," recorded by Ana Belen & Victor Manuel, won the award for best song at the 1994 Premios Ondas ceremony.

HOWELL LEEWELLYN

IRELAND: The biggest novelty hits of 1994, released to capitalize on the Christmas selling season, were a No. 1 single, "The Spanish Lady," and a top five album, "Just A Pretty Face" (both on Lime/EMI), by a singing turkey called Dustin. The puppet comes from RTE Television's afternoon show "The Den," where it used to take second billing to Zig & Zag until that duo relocated to the U.K.'s Channel 4 and MTV. "The Spanish Lady," Dustin's fourth single after the Saw Doctors and Ronnie Drew of the Dubliners. Profits from the single, which topped the chart for four weeks, were donated to the National League Of The Blind Of Ireland. Dustin also dueted with Joe Dolan on a revival of Dolan's 1960s hit "Make Me An Island." The album includes a medley of Neil Diamond songs; "Bull Island," a rewrite of Van Morrison's "Coney Island"; and "U2's Numb," accompanied by a video in which U2 manager Paul McGuinn and his children appear. According to EMI marketing manager David Gogan, the single, which was deleted after five weeks, sold 20,000 copies and the album 30,000 copies.

KEN STUART

SOUTH AFRICA: Benjie Modie, marketing director of Tusk Music, is spearheading efforts to retrieve classic South African rock and pop and preserve it on CD, both in compilations and as new releases of old albums. Already this program has made available the "lost" music of bands such as the Radio Rats (Global Music Pulse, Jan. 21), leading 1970s blues-rockers Baxtop, the subversive magazine Falling Mirror, the anarcho Asylum Kids (fronted by Robbie Rob, who formed Tribe After Tribe in the U.S.), and a compilation of popular songs, "Sharp Cut: South African Pop 1976-1990." A similar compilation by Gallo, "The Best Of South African Pop," cuts the net wider to include hits of the 1980s and local country music stalwarts, making it a far more nebulous collection but nonetheless sparking renewed interest of the "where are they now?" variety. At the top end of the credibility scale, Shifty Studious, founded in the early 1980s by Lloyd Ross (a member of the Radio Rats) and now in partnership with BMG Africa, has released two live albums in the past year. "Zen Surfing In The Third World" by self-confessed beach bum Robin Auld is an affirmation of the continued relevance of conventional pop music in a transformed South Africa. And "Sunny Skies" by the Lurchers is simply one of the finest rock albums yet made in this country. Featuring James Phillips, who emerged from the desolate industrial town of Springs along the duo Radio Rats and a punk band he founded, the band's Jonathan Ballardians, "Commando," a collection of their finest work, was influenced by the legendary figure, the Lurchers have graduated from rough street-rock into the most creative explorers of South African pop culture, merging the blues and ethnic rhythms with protest music and good "get-down-and-boogie rock 'n' roll." ARTHOR GODFREY

THE NETHERLANDS: The 20,000 subscribers to WATT, the country's leading monthly music magazine for lovers of rock guitar music, and listeners to the national public service radio station Vennica Radio, will decide which Dutch rock act is the winner of the Rockbattle Contest '94. The eight finalists, who were selected from 521 entrants, have one track each on a free CD included in the January/February issue of WATT.

WILLEM HOOS
Canada

'94 Canadian Sales Are Best In A Decade Not Just A Holiday Phenomenon; Net Sales Up 16%*

BY LARRY LEBLANC

TORONTO—While major Canadian music retailers and recording companies have been actively looking to expand internationally in the last quarter of 1994 (Billboard, Jan. 21), they also can take comfort in the strong sales they generated throughout the year.

Statistics from the Canadian Recording Industry Assn., through the annual report of the Canadian music industry, show a solid increase in sales for 1994 in Canada.

"We've been up in sales all year long," says Jim Topp, chairman and president of 30-store Sunrise Records & Tapes.

"We had good, strong records pretty well from last January all through the year. We didn't have any [new top release in the final quarter]."

"It was a very strong year for us, and the turning point was the start of August," says Roger Whitman, VP of product management at the 30-store Canadian chain.

"We've been overachieving [sales] targets. With all the strong titles now out, we're confident sales are going to rise north of 20 percent for the year.

"And amidst all the optimism, there is a note of caution from Vito Ierullo, president of one-stop R.O.W. Entertainment, which also operates the 19-store Record On Wheels chain: "Last year might have been the year of the flaxen [music] scene, but we're exhibiting a lot of interest in current albums, and electronic and bookstores are getting into selling either CDs or vinyl. We're going to double our sales from last year, and the future is very exciting."

Joe Summers, president of A&M/Motown/Island, says that sales for his label heated up last fall. "We were cold before then, but went home at Christmas with five albums in [Canadian music trade] Record The Top's top 10." Also, says Summers, "Our Top 10 albums are going to put a record store in a position to make a profit, rather than having to do a loss leader.""7

Says Walters, "Virgin gave the flights over there, which was very kind. Yet I know there are many students who have scholarships but have no funding."

One of Boulton's tasks in '95 will be to seek out sponsorship opportunities. "This is the year we have to go to market and tell the world we're here is very sporadic," he says. "We're looking at opportunities from the music industry and the sports industry to see if any sponsorships ideas need to be presented."

"Whatever courses and professions they choose, a vital element of the school's way of preparing students for the outside world is to instill a sense of self-discipline. Principal Rumney is adamant that students exercise the self-control rather than rely on the teachers' authority."
Shrinkage Ebbs At Music/Vid Stores
But Survey Says Losses Are Still High

BY DON JEFFREY

FORT LAUDERDALE, Fla.—A new loss-prevention survey shows that although music and video retailers' rate of shrinkage has improved, these merchants still have the third-highest rate of inventory loss from theft and other problems in the retail industry.

Findings from the 1994 National Retail Security Survey, undertaken by the University Of Florida, were presented at the National Assn. of Recording Merchandisers technology conference in New York during the recent National Assn. of Recording Merchandisers technology conference here.

NewLeaf Tests Sampling Kiosk At Blockbuster
Service Offers Audio/Video Previews On 10,000 Albums

NEW YORK—The Navarre Corp. had record revenues of $42.7 million in the period ending Dec. 31, 1994, with net income coming in at $874,000, or 28 cents per share, according to preliminary results released by the company.

Navarre Income Up 66%:
Sales Almost Doubled

The nearly $43 million in sales almost doubled the $22.4 million in sales the company reported in the same period last year. And while net income was up 66% from the $225,000 reported last year, earnings per share were up only 1 cent due to an increase in the number of shares outstanding to 3.15 million. Last year, 1.94 million shares were outstanding as of Dec. 31.

Navarre, a one-stop, independent distributor of music and computer and CD-ROM software, is based in New Hope, Minn. The company attributes the increase in sales during its fiscal third quarter to growth in its CD-ROM business as well as strong sales from albums by Mannheim Steamroller, K Dee, Kitaro, and John Tesh.

While sales and net profit were up, gross margin, as a percentage of sales, dropped to 12.6%, as compared to the 13.1% in the previous period ending Dec. 31 for the same period last year. That increase helped earnings per share rise to 49 cents, up from 40 cents last year.

While the company's gross margin declined for the quarter, for the current period ending Dec. 31, the company had a gross margin of 13.2%, up from 12.9% in the same period last year.
TOWER RECORDS/VIDEO PUTS DISCOUNTERS ON PRICE NOTICE

Although holiday music sales were pretty good, you would be hard pressed to find more than a handful of music merchants who were happy with their results. That’s because the price war that has been raging through the industry for the last year became even more ferocious—if that’s possible—during the holidays.

In December, Track was inundated with phone calls from merchants reporting that there seemed to be a wide-spread disregard among discounters for the majors’ minimum advertised pricing policies. The most consistent complaint that Track received centered on Wal-Mart, which apparently was selling some title titles at $8.98 in certain markets. Enough additional curses were also directed at Circuit City and Best Buy.

To be sure, the price war has taken a toll on music merchants. Even now, nearly a year after the battle began, merchants still are struggling to compete with strategies to counteract the low profit-margin environment. Russ Solomon, president of West Sacramento, Calif.-based Tower Records/Video, has hit on an interesting approach. Through his attorneys, he has sent letters to discounters pointing out that some of the states in which they operate have laws against selling below cost, making their pricing policies a violation of those laws.

Solomon declined to name which merchants received letters. However, the discounters most often cited for their low-ball pricing include Circuit City, Best Buy, Wal-Mart, Montgomery Ward, Lechmere, Target, and Incredible Universe.

According to Mickey Granberg, director of public affairs and government relations at the National Assn. of Recording Merchandisers, 23 states have some form of legislation concerning selling below cost. Those laws vary from state to state, as do their methods of enforcement. Another 16 states have laws that specifically target certain product categories, while 13 others have no laws. (The 32 total includes Puerto Rico and Washington, D.C.)

Solomon declined to say what he would do if the recipients of the notification continued to ignore state laws, but presumably Tower would press the issue with the proper state authorities. In some states, that may mean suing pricing-law violators.

Filing a lawsuit isn’t the easiest strategy, as witnessed by a recent ruling in Arkansas, which apparently is one of the states that has some kind of law regulating pricing. According to the Jan. 10 edition of The New York Times, the Arkansas Supreme Court reversed a lower court and ruled that Wal-Mart was not guilty of predatory pricing in a suit filed against it by three local pharmacists.

In that suit, which centered on the state’s Unfair Trade Practices Act, the court ruled that loss-leader pricing, in itself, does not constitute sufficient evidence of intent to drive competitors out of business. Wal-Mart had argued that the loss-leader strategy is a tool to foster competition and gain a marketing edge. It will be interesting to see if the pharmacists try to appeal to the U.S. Supreme Court.

In the meantime, regardless of state laws, Tower Records/Video clearly has decided on an additional strategy against discounters. During the holidays, Tower Records/Video raised prices by $1 in its stores across the land and is sticking to that pricing policy for the foreseeable future. In York (Track’s home base), that means most of its stores’ front-line titles are priced at $15.99. Some of how of your competitors are pricing, there has to be reality in the way you price your store,” Solomon says. “We are trying to deal with the real world and be competitive at the same time.”

Track often has said that if the only tool a music merchant has against discounters is to match them on price, then he or she might as well throw in the towel now. Admittedly, Tower has more tools than some other merchants, but Track gets the point. Russell Solomon is not alone in his thinking right now. The Musicland Group has backed off the pricing strategy it employed during the holidays, after unsatisfactory performance in the store and disastrous results in the stock market.

Others suggest that they are leaning in the same direction. Now, if only the discounters would come around to that thinking.

Last Wave: Sources say that Title Wave, the 14-unit music and video rental retailer, is on the verge of being sold to a video retailer. Insiders speculate that Hollywood Entertainment will be the likely buyer.

The Dec. 1 issue of The Minneapolis Star & Tribune reported that both Hollywood Entertainment, a Portland, Ore.-based video-rental chain with about 100 stores, and Mid-America Entertainment Co. of Edina, Minn., a Blockbuster franchise with 20 stores in the Twin Cities, were interested in Title Wave.

Wherever company emerges as the buyer, the industry seems to think the deal will mean that Title Wave will become a video-only rental retailer and will sell music product from its stores. “Title Wave has seen its troubles mount since the fall; around October, although company executives refuse to confirm it, Title Wave put itself up for sale (Billboard, Dec. 3, 1994).

Making Tracks: The Musicland Group continues to restructure in the latest go round. Bonnie Burton, VP of marketing, saw her job eliminated by the company’s shift toward placing marketing functions at the division level. In other moves, the music stores division has truncated its regional managers staff, going from nine to six.
## Top Pop Catalog Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>NINE INCH NAILS</td>
<td>PRETTY HATE MACHINE</td>
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<tr>
<td>2</td>
<td>ERIC CLAPTON</td>
<td>TIME PIECES - THE BEST OF ERIC CLAPTON</td>
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<tr>
<td>3</td>
<td>BOYZ II MEN</td>
<td>MOTOWN 25 (15-98)</td>
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<td>4</td>
<td>JAMES TAYLOR</td>
<td>GREATEST HITS</td>
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<tr>
<td>5</td>
<td>GREEN DAY</td>
<td>AMERICAN IDIOT (9-99)</td>
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<tr>
<td>6</td>
<td>ELTON JOHN</td>
<td>GREATEST HITS</td>
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NEW YORK—A 20-year love of music retailing unites and drives Jack Mishan and his son Ed, co-owners of the six-unit Record Explosion chain based here, and helps explain how, in an increasingly competitive environment, the company enjoyed a 17% increase in same-store sales last year to $24 million.

Jack Mishan had a background in electronics retailing when he opened the first Record Explosion on Nassau Street in Manhattan’s financial district in 1976. He soon took on Joseph Shabot, whose background was in jewelry buying, as a partner. Though the original store is closed—“because we outgrew it,” says Ed Mishan—there are two stores downtown and four uptown, all leased.

The chain has prospered while others in Manhattan, such as Boomers, Disco-Mat, and King Carol, failed. “We are the only small chain in Manhattan,” says Ed Mishan, who attributes its success in part to his father. “He’s a sharp retailer, an old-fashioned retailer who taught me to work the floor.”

All Record Explosion stores are located on major thoroughfares like Fifth Avenue and Broadway, where there is heavy pedestrian traffic. The chain’s highest-volume store, near the touristy corner of Fifth Avenue and 42nd Street—which tallied $6 million in sales last year—is the biggest in size, at 3,500 square feet. The second-highest-volume store—which brought in $5.5 million in ‘94—is at Herald Square, on 34th Street near Macy’s.

“The major chains would kill to have the locations we have,” says Mishan.

This spring, mega-retailer HMV is opening a superstore near Record Explosion’s Herald Square location. To prepare for the onslaught, Mishan and his partners are spending $100,000 in a three-month advertising blitz using cable television and newspapers.

“It’s the first time we have had to pay to advertise,” he says. The chain relies on co-op dollars to pay for ads in local newspapers such as The Daily News. “We want to be prepared for HMV. We want to get our name out there.” (A second HMV store is expected to open near another Record Explosion in the summer.)

Mishan says his stores offer better service and have deeper catalogs than the bigger chains. “We are the fast food of music retailing. There’s more people to serve, and more people to service.”

Upfront, toward the center of the store, budget-price videos (CDs and DVDs) are stacked on large tables. Cardboard signs in the middle of the tables announce ‘blowout’ prices in neon colors. One wall of a typical store is devoted to cassettes, which Ed Mishan says “will be phased out in a few years.”

Along the perimeter of the store are bins and wall racks containing videos and CDs arranged by artist names. The overall effect is similar to another low-end retailer, Filene’s Basement. Pop/rock is the largest CD section. In Latin music such as salsa, bañalud, and merengue take up one large section of wall.

Ed Mishan, who is 50, started the business in 1983 after finishing high school. He says he likes the “hustle and bustle” of retailing. “I don’t care that much about the music. I don’t own a CD player or listen to music. I have no idea what is playing right now in the store.” Yet, he clearly enjoys his job. “It’s about making money,” he says. “I come in even on my one day off.”

Record Explosion is a no-frills operation. “We don’t believe in fancy offices. My father’s office is in the basement with mice running over his desk. Shabot’s is in storage.”

(Continued on next page)

Record Explosion is a seven-unit music chain in New York City. This is the store on Fifth Avenue near 42nd Street. (Photo: Karen Bruno)
EARL HINES AMONG REAL TIME REISSUES FROM DRIVE ARCHIVE

For Real: L.A.'s Drive Archive has just made its most interesting score to date. The Don Grierson-Steph Powers label has contracted with Real Time Records to reissue its catalog of direct-to-disc jazz recordings.

As some audiophiles may recall, direct-to-disc was a "real time" process (hence the name of Ken Kessler and Chuck Back's label, founded in 1979), whereby the signal was recorded straight to digital disc, sans sweetening or mixing chassis. Real Time pioneered the process and used it to record some noteworthy jazz talent the way it should be recorded—all on live.

The first batch of five Drive packages includes "Honky Tonk Thangs," a trio date by pianist Earl "Fathead" Hines; "Back To Birdland," on which trumpeter Freddie Hubbard is backed by a sextet including altoist Richie Cole and pianist George Cables; "Darn That Dream," a reverie-worthy pairing of saxophonists Joe Farrell and Art Pepper; "For Duke," by the Ellington All-Stars (including bassist Ray Brown, trombonist Britt Woodman, and altoist Marshall Royal); and "Four Tone," a quartet fronted by pianist Chick Corea and saxophonist Ernie Watts. Swing with these.

Splitsville: An exodus of personnel from New York-based November Records has followed the departure of founder Jamie Biddle. Among the staffers leaving the label are promotions director Bill Kennedy, sales director Jay Perloff, marketing director Randall Barber, and publicity director Veronique Berry (Billboard Bulletin, Jan. 21).

On another front, Burlington, Vt.-based Gaffly Records has left the Alacazar Records fold, and Gaffly president Mitch Cantor, who managed the Alacazar label family, has parted ways with Sico/Alacazar; he will continue to operate Gaffly independently and is compiling a book on the independent record business for publication this year.

MEA CULPA: Mike Finder, the former keyboardist for the Modern Blues and head of the new Malibu, Calif.-based indie One Step Records, called to say that his album for the label, "Among The Stars," is in fact a vocal set. Our apologies for the misstatement. The record is being distributed exclusively in the U.S. via MS.

DI also would like to correct a recent genealogical glitch: Johnny Phillips of Icehouse Records and Select-O-Hits in Memphis is the nephew of Sun Records' Sam Phillips.

Flag Waving: It should be noted up front that Sincola's song "Bitch," on the band's forthcoming Caroline album "What The Nothinghead Said," has absolutely nothing to do with Newt Gingrich, his mother, Hillary Clinton, or Connie Chung.

The song is a hard-rocking remake of a track that appeared on the Austin, Texas, band's self-titled debut EP, released by feisty hometown label Rose Records in 1988. It's only one of 12 tough, attitudinal tunes on Sincola's full-length album, due Feb. 21.

The core quintet—which includes vocalist Rebecca Cannon, guitarists Greg Wilson and Kris Patterson, bassist Chepo Pena, and drummer Terri Lord—has risen to the top of the heap in Austin's fertile punk rock community. But said community has always taken a back seat to the town's indigenous blues and folk artists, sparking some younger rockers.

"I'm surprised they're not talking about Stevie Ray Vaughan," Patterson says about the focus on musical styles in the city. They're talking about stuff that's been done."

Patterson, a veteran of Austin's "new sincerity" scene of the 80s (which saw the rise of Doctor's Mob, the Reivers, and the Hed Seeds), witnessed the fading of that movement. "It never happened," she says. "I'm trying to be realistic...I hope for the best, but we'll see what happens."

Today's Austin punk bands have developed a self-support system, she says. "We keep each other going without the national attention..." Patterson (who has not yet given up her day job as a special education teacher) says that Sincola is often paired in local shows with other hard-edged outfits as the Horseties, the Wannabees, and Pork.

With the release of "What The Nothinghead Said," Sincola (Spanish for "without a tail") will have an opportunity to take its music nationwide. Patterson says the group is Mulling a three-week West Coast tour in late February.

The early part of the tour will have shows in New York (at Brownie's) and in New Orleans during the Gamin convention.

New from Vernon Yard Recordings

"Bubble gum kissed with razor blades."

Small Factory for I Can not Fly!

Distributed by Caroline

Pond "The Practice of Joy Before Death" lp/cd/cs sp265 out now!

Also Just Out: Zumpando "Look What The Rookie Did" sp277

Features the Single: "Up Speaker In Their Nose"

Retail

20-YEAR RECORD EXPLOSION THRIVES AS LAST SMALL CHAIN IN N.Y.

(Continued from preceding page)

Part of the no-frills philosophy is a decidedly low-tech approach. Despite $24 million in sales and a huge number of titles to inventory, Record Explosion is not computerized. "We can open up one more store without a computer," says Mishan. "It's more the consumptive to do inventory, but fewer mistakes are made. Internal shrinkage is more difficult to detect, however.

Between 1990-93, the chain exploded, opening its highest volume stores, all uptown. Ed Mishan is currently scouting New York locations for three new stores to open this year. He says, "We're looking to rapidly grow—open three stores a year for the next three or four years."

Each Record Explosion carries 25,000 CD titles and 20,000 video titles. CDs account for 50% of sales; cassettes, 25-3%: and video (including used product and games), 47%. Accessories are about 1%.

"The sell-through video business has been tremendous, and they [videos] are more profitable than CDs," says Mishan. "That's why we put them in the front of the stores."

Videos sell for as little as $8.99 and go up to full list price, $19.99, for older, in-demand catalog.

Each store also has a 4-foot-long adult-movie section along the wall that does "very well" for its size, says Ed Mishan, who estimates it generates $150,000 a month for the chain.

But the most profitable section in terms of space allotted is video games. Popular titles on the Sega Genesis and Super Nintendo platforms sell for $19.99. "No one can match our price," says Mishan. A competitor, HMV, sells similar titles for $55, for example.

There are also some accessories scattered around the store, including headphones, blank tapes, and carrying cases. But Mishan says, "Sales of these items are insignificant." For the top 15-20 salespeople, who double as stockroom clerks, work in each store, in addition to three security guards, two managers, and a buyer. Ted Alweil is head buyer, spearheading that activity for the chain. Sales staffers start at the minimum wage of $4.25 an hour. Stores uptown are open from 9 a.m.-8 p.m. every day, including holidays. Downtown stores are open Monday through Friday from 8 a.m.-7 p.m.
**Album Reviews**

**Edited by Paul Verna, Marilyn A. Gillen, and Peter Cronin**

### POP

**Various Artists**

*Music From The Television Series My So-Called Life*  
**PRODUCERS:** Various  
**ALBUM:** VERTIGO

The soundtrack to that so-called life, that of teenager Angela Chase, is like its TV heroine: hip, self-absorbed, angst-driven, uptight, depressed, sex-crazed, scarred, and, occasionally, pretty interesting. In other words, much like the show itself, another day in the alternative-music life. Among the 12 acts on hand are Buffalo Tom, Sonic Youth (with guitarist Kim Gordon), R.E.M., Topper Headon, and the Lemonheads. Contributing previously unreleased tracks are singer-songwriter Juliana Hatfield, Further, Archers Of Loaf, Frestle, and Daniel Johnnaton. A tidy sampler that should rate better than the struggling, if acclaimed, show.

**Extreme**

*Walking The Panic Line*  
**PRODUCERS:** Butch Vig & Bill Brodie  
**ALBUM:** Interscope  
**AM: 34519-0327**

Exit hard rockers regroup for their fourth album, an enjoyable flirtation with genres ranging from hook-driven power pop to grunge to heavy metal gymnastics. Lead single “Hip Today”—an examination of society’s trend fixation—is among the record’s bright spots, ebullient “Cynical,” “Tell Me Something I Don’t Know,” and acoustic ballad “I Will Remember You”-contains group falsetto when it indulges in time-signature changes, extended guitar solos, and operatic breakdown. On the whole, though, it represents a step forward for a band that enjoyed a moment in the sun and later melted away, deservedly, into the background.

**Mary Karlzen**

*Mary*  
**PRODUCERS:** Sean McCormack  
**ALBUM:** Proper Records

A powerful major-label debut from a woman whose voice and songwriting display a beguiling mix of grit and grace, cynicism, and childlike wonder. Swaying pop-rock entries “Stronger,” “Everybody’s Sleeping,” and guitar-drivin lead single “I’ll Be Lying” best highlight the strengths of the album. A roots-rock vibe occasionally veers straight toward country (“Anywhere Better Than Here,” “St. James Hotel”) or folk (“Wooden Man”), delivered in a lilting, melodic fashion, but most often melds neatly with keen pop sensibilities “The Way I See It,” with backing vocals from Malcom Brown. It’s potent stuff, with the right ingredients to ignite.

**Robert Fripp String Quintet**

*The Music Of The Spheres*  
**PRODUCERS:** David Singleton & The Robert Fripp String Quintet  
**Discipline:** R303

From the emotionally credible renditions of metallic Bach to the artful rock turns and luminous balladry, Robert Fripp’s frenzied-upright nibs and grand atmospheres dominate this wondrous instrumental album. Stickman Trey Gunn and the California Guitar Trio provide aptly, gorgeous settings, but it is Fripp’s uncompromising, immutably melodious that pervades the material. Peopled by an album without valleys is the palpitating “Ken-Non Power” and seethingly beautiful “Threnody For Souls In Torment.” Those with a yen for more abstract

**King Crimson**

*In The Court Of The Crimson King (1969 - 1974)*  
**PRODUCERS:** King Crimson & David Bowie  
**ALBUM:** BMG/Rhino

Dubbed a “calling card” for the full-length album due in the spring, the

### SPOTLIGHT

**Thrashing Muses**

**PRODUCERS:** Thrashing Muses  
**ALBUM:**  

College and modern rock radio should have no trouble embracing the latest entry from Thrashing Muses, especially given the success of group front woman Kristin Hersh on her own, and of other Muses like Breeders and Belly. But it’s just pedal that will get Hersh and company into the charts and onto the playlists. The album—a far cry from the avant-garde leanings of the group’s early work—is tasteful, appealing, and supercharged. Among the highlights are initial single “Bright Yellow Gun,” “Shimmer,” “Surf Cowboy,” and “Snakeface.” A modern rock natural, with top 40 crossover possibilities.

**Bill Dassalé**

**PRODUCERS:** Various  
**ALBUM:** Verve

On debut album, these brothers from different mothers prove to be sons of reggae and hip-hop culture. They create a sound clash between these two worlds, mixing raggas rants with rap fluid rhymes. Using deep, dark tracks, they draw the listener into the center of their passionate souls. As they say in one cut, “We Run Things.”

**Trisha Cowginton**

*Call Me*  
**PRODUCERS:** Various  
**ALBUM:** Columbia

Rich, buoyant tracks are what pave this artist’s debut. Steadily hip-hop vibes led by strong R&B vocals channel this set toward the upper echelons of music listening pleasure. Her cover of Stevie Wonder’s “All Is Fair” captures the song’s essence without copying the original. “Who You Wanna Play Me Out?” has a stylish mid-tempo flair, while the funky cadence and rhythm on “Let’s Get It On” allows the artist to stretch out musically. This artist’s debut presents a sturdy collection of quality work that radiates and retail should appreciate.

**Billy Childs**

*I Know River*  
**PRODUCERS:** John Patitucci & Steve Sidwell  
**ALBUM:** GRP

Label debut from accomplished jazz pianist/composer Billy Childs was inspired by the work of various poets, from ee cummings, in an electronically shaded contemporary jazz set that features saxophonist Bob Sheppard. The Langston Hughes-penned title verse is the only one recited and given rhapsodic instrumental treatment. Other highlights include the fragile balladry of “Lament,” the Diane Reeves vocals of the expressionistic “Sirena Serenade,” the “R&B fusion of “The Beat Goes On,” and “The Way Of The New World,” which veers between heavy rock changes and an airy flute-borne melody.

**Leon Parker**

*Above & Below*  
**PRODUCERS:** Jam Dini  
**ALBUM:**

Young drum talent Leon Parker offers her spare, percussive vision of traditional jazz, with a few world-music suggestions palpable. It’s a solid set that includes the bluesy big-band theme “All My Life” and the Adventurine’s “Celebration,” which features vocals with Lisa Parker on wood flute. With a “Caravan” that matches all artists, this is a backing with saxman David Sanchez, Parker’s skeletal swing also encompasses Monk themes “Epistrophe”

### VITAL REISSUES

**Vern Gosdin**

*The Truly Great Hits Of Vern Gosdin*  
**PRODUCERS:** Various  
**ALBUM:** Nettwerk

Known as “The Voice,” and the performances on this lovingly assembled reissue leave no doubt as to why he is considered one of the most successful with “Chiseled In Stone” and other cry-in-your-beer classics, Gosdin scored several hits on the Country chart. They’re all here (for the first time of CD), and from the gospel-tinged “Way Down Deep” to the honky-tonk classic “Dim Lights, Thick Smoke (And Loud, Loud Music)” to Gosdin’s countrified rendition of the Byrds’ “Turn! Turn! Turn!” they showcase one of country music’s finest singers. The inclusion of an audio interview with Gosdin is the frosting on this already tasty package.

**William Burroughs**

*Call Me Burroughs*  
**PRODUCERS:** Assist.乘 Bruce Terras  
**ALBUM:** World Trade 71848

Rhino’s Word Beat release reprise—devoted exclusively to the recorded catalog of a bard—presents one of the most beguiling titles in the genre: William Burroughs’ seminal album of excerpts from “Naked Lunch,” “Soft Machine,” and “Nova Express.” (Originally released in Paris by LRA and later by ESP Disk in the U.S., “Call Me Burroughs” introduced a new, aural dimension of the author to his fans in inspired drug culture icons as the Beatniks and the Stones. It still plays like a decadeian, uptight and for the times and drug culture prescient. And, in retrospect, it marked Burroughs’ first dabbling in a medium that would continue to experiment at age 80.

### COUNTRY

**Neal McCoy**

*Gotta Love You*  
**PRODUCERS:** Baby Beckett  
**ALBUM:** Rhino

It took Neal McCoy three tries, but the singer finally took his Nash-Vegas vocals to No. 1. His last year’s EveryBODY produced “No Doubt About It.” McCoy turned to that song’s writers for his latest single, “A Change,” and the rest of this set stays close to the same winning formula. Some of the songs just sound like too much way too much like this year’s “Wink,” things are just a little too “safe.” But for the most part, McCoy acquires himself well here. The melody “Spending Every Minute In Love” and the dreamy “If I Was A Drinkin’ Man” are among this disc’s hidden pleasures.

### ContemPorary Christian

**Troy Johnson**

*I Will*  
**PRODUCERS:** The Griffin Brothers  
**ALBUM:** NRG

Former Motown singer’s second foray into the contemporary Christian market yields another smooth R&B-tinged pop collection marked by warm and inviting vocals. The project opens with an effective cover of the timeless Marvin Gaye classic “What’s Going On.” It’s always great to hear a talented artist revive a tune of this caliber. Other cuts include a passionate reworking of the one-time title tune, the gorgeous “Crossover,” and the beautiful “That’s My Jesus.”

**Joshua Gunther**

*Truly Great Hits Of Vern Gosdin*  
**PRODUCERS:** Various  
**ALBUM:** Nettwerk

Known as “The Voice,” and the performances on this lovingly assembled reissue leave no doubt as to why he is considered one of the most successful with “Chiseled In Stone” and other cry-in-your-beer classics, Gosdin scored several hits on the Country chart. They’re all here (for the first time of CD), and from the gospel-tinged “Way Down Deep” to the honky-tonk classic “Dim Lights, Thick Smoke (And Loud, Loud Music)” to Gosdin’s countrified rendition of the Byrds’ “Turn! Turn! Turn!” they showcase one of country music’s finest singers. The inclusion of an audio interview with Gosdin is the frosting on this already tasty package.

**Paul Verna, Billboard, Billboard, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 40 Music Square W., Nashville, Tenn. 37203.

**BILBOARD**

JANUARY 28, 1995
The track, a rap and alternative rhythm rhythm of the oh-so-lovable McLachlan's amusing "Fumbling Towards Ecstasy" will be lost in the midst of this sprawling acoustic-pop epic. A mix with Chris Shure emphasizes the track's rhythm, and this mix, through McLachlan's complex lyrics and pianoforte performances are continually front and center. Programmers are also treated to a well-recorded live version that perfectly suits the artist's energetic passion.

**KITCHEN OF DISTINCTION**

**KIRKLY MACCULLOCH** (2:06)

[INFO] C.W. T. MacDuff, Kelly MacCulloch (2:06)

Just for fun, the second mix of Mimi Barons of the track down a harder and more aggressive rock, which will help attract DJs.

**SOUL CIRCUS** Inside My Eye (3:11)

**PRODUCERS** Roger Chaffin, Richard Rainey

**CHAT** (3160-634-5699) (cassette single)

A chestnut from Stevie Wonder's seemingly bottomless well of juicy gems gets several trendy pundit interpretation renditions, replete with lucious diva belting, percussive, and space-synthesizer arrangements. A particularly prime cut for crossover stations that is tailor made to crossover-orientation DJ. Thoughtless though, show and clubbers will find this appetizing.

**THIERRY!** Put the Body Down (3:05)

**PRODUCERS** Roger Chaffin, Richard Rainey

**CHAT** (3160-634-5699) (cassette single)

Everyone lives to boogie, right? That is the key idea on this rare pop phenomenon marker. The track has a effortless groove and a chorus that sticks to the brain. Song's durability in this phenomenon that does not want complex Thierry's unraveled natural tenor range. A flexibilizer could send this album on the path to success. Contact: 718-923-2224.

**OUREL!** Did You Know (3:33)

**PRODUCERS** Neil Diamond, Paul Williams, C. Gottschalk

**PUBLISHERS** De Note, Brill; Westcoast/Geffen/RCA South Records (cassette single)

Vision (5000 CD single)

Picks - a promo dewaser to a Euro-dance spinner that is designed for solvency. Although many of the pieces are in the air, it is a whole lot too mid to polished to generate the heat desired. Still, Ourel has an unusual voice that charms, and the material is solid. Twould be interesting to see what happens to this single in the hand of mainstream remixer. Contact: 800-809-0925.
LAS VEGAS—Microsoft's profile at the Winter Consumer Electronics Show was about as high as the plane flying overhead dragging a banner touting the computer company's debut of its new "Social Interface" in a software product dubbed "Bob."

It could perhaps be forgiven for crowing. Between the intriguing Bob, at STR Bill Gates presentation, several new games, and a handful of innovative game-development technologies that include a commitment to "networked game" play, Microsoft indeed had something to talk about.

In related news, Microsoft revealed after the show its commitment to offer Internet access through its upcoming Microsoft Online service, which is slated to debut this fall along with the company's new Windows '95 software—which also will offer the option of an Internet browser. Fellow computer company IBM, meanwhile, was also talking about the Internet, showcasing the "user-friendly" Internet browser function built right into its newest user software, OS/2 Warp.

At CES, Microsoft chairman/CEO Gates focused on the "coming revolution in home computing" and outlined a vision for the future that includes a multimedia PC (or two) in the majority of U.S. homes within three years, booming CD-ROM software sales expected to more than double every year for the next four years, and the perceived bottleneck that could put that vision at jeopardy.

"To make this all come true, we have to make it a lot of fun to use this device," said Gates. "Things like 'con-fig.sys' just aren't going to make it for a broad market."

Microsoft's unveiled here, is a "social interface" designed to function as a nonintrusive guide for home-computer users—a "friend built right into the computer," said Gates.

As introduced in the "essential tasks" home productivity software program Bob, which is due on shelf stores March 31 at about $99, the social interface is a personal guide that users can adapt and customize to fit their skills and personality. Users can choose from more than a dozen uniquely interactive "friends of Bob"—such as Rover the dog—to become their personal guide. Guides are "active and intelligent," waiting in the wings for signs of hesitation or confusion on the part of the user as they cue up to jump in and offer assistance.

"It's also social," Gates said. "It smiles. It does funny things. It whistles to get your attention. It has personality."

The social interface will be applied to various future Microsoft efforts, but will debut in "Bob," described as combining "the eight most essential home programs" into one interconnected program. The eight programs included in Bob are letter writer, calendar, address book, financial, games, and quiz game called "Geo-Safaris."

Bob will be incorporated into PCs manufactured by such companies as Gateway 2000, Insight, Micron, and NEC, but "we expect this to be a big retail product," said Gates.

NEW GAMES

Also aimed at retail are two new Microsoft games scheduled at CES: "Microsoft Baseball" and a new version of "Microsoft Flight Simulator."

The 5.1 version of the popular flight-sim game offers improvements on the original such as more detailed scenery and user-customized weather. There are also more than 100 additional airports and navigational signals. It is due out in the spring at about $90.65 CD-ROM and $99.95 floppy disc.

The baseball game, also available this spring on CD-ROM for Windows at $49.36, also allows gamers to customize the virtual team, and save: fantasy—choosing to play day or night at 40 "authentic re-creations of" baseball stadiums from the past and present. Participants can assume the role of player or manager, and can choose to play against, or as baseball greats. The baseball title is also the first to make use of two of several new Microsoft game-development technologies that the company is making available free to its third-party developers.

Debuting in "Microsoft Baseball" is the "interactive assistant" GM Gene Kelsey.

Microsoft also introduced its MPEG-1, Video CD adaptor for its 3DO player, out early this year at about $290.

Goldstar's MPEG-1 adaptor (designed to allow playback of VHS and other FMV titles) will carry a lower suggested retail price, according to the company; it will be available at about $200 and fits completely inside the unit in a prearranged slot. Goldstar will bundle the Video CD title "Total Recall" with the module.

In other 3DO news, Panasonic announced at the show that Wal-Mart will begin carrying the Panasonic 3DO player and related software in 2,300 stores nationwide; the move follows a "successful" test conducted in about 60 Florida and Texas stores over the last few months, Wal-Mart reports.

ATARI, relatively quiet on the gaming scene in the last few months, had a lot to talk about at CES. The company debuted its long-anticipated CD add-on for its Atari Jaguar video game unit, and also showcased a strong software lineup for the 64-bit game system—filling a notable void for the highly revered system.

The double-speed CD add-on, which plugs into the main game unit and also requires new "sleeker" CD-ROMs, will go on sale early this year at $149.99 and will be bundled with a video game. The first software titles available for the CD add-on include "Battle Mortar," "Highlander," "Demolition Man," and "Creature Shock.

Built into the CD add-on unit is a feature called "the Virtual Light Machine," which creates a shifting light show on screen when any audio CD is played in the unit.

For the entire Jaguar system, Atari Corp. president/CEO Sam Tramiel says more than 50 games will be available for winter.

Other Jaguar peripherals due this year include a "Jag Link" cable for short-distance networking; "JagLink"-linking hardware players up to 100 feet away; it's due the second half of 1995 at about $30. Atari also is in co-development of a VR headset for the system, which is anticipated to hit stores by Christmas at under $200.

IT BOWED OUT after 1995 for a bruising head-to-head battle with E3, but gamers flying to the Vegas CES suggest that the once-mighty event is not quite dead yet. The "Digital Trade show" has a head-up display that is still in the "interactive trade show" war, "The Digital Destination," said the banners, is to be held May 24-26, 1995, in Orlando, Fla.
World Vid Vendors Fight Over Anime

By Seth Goldstein

LONDON—Anime—short for Japanese animation—is enjoying a boom in the U.K. and Europe that makes the U.S. seem like a quiet backwater. So perhaps it’s not unusual anime suppliers suffer the problems of cutthroat competition that often accompany success, plus one peculiar to the language of origin.

The increasing strength of the yen over the U.S. dollar in the past few years has contributed to escalating rights prices. Smaller vendors are buying programs unseen even before they are released in Japan, thus missing out on all-important audience tests. Major labels are striking exclusivity deals and, in some cases, buying entire catalogs. And all this can add up to very little.

The markup to retail can be as low as 40 pence (60 cents) per cassette.

Further complicating matters are illegal imports, particularly from the U.K. to France, Germany, and Holland, which are making a hash of distribution rights and siphoning U.K. sales. An estimated 25% of shipments from one British label go to a customer in Germany, for example. Meanwhile, because of tight censorship in the U.K., a smaller market is developing here, bringing in uncut versions back for U.K. viewers.

Observers blame the recent spate of piracy imports on the expense of translating Japanese. Dubbing a new language onto a soundtrack will cost $2,000 per title due in stores March 21. Hello Kitty, new to video, already generates $1.2 billion a year in global merchandise sales.

PICTURE THIS!

By Seth Goldstein

PROXY FIGHT: MCA/Universal and Disney have been battling for bragging rights to the best-selling title of 1994 since the October release of "Jurassic Park" and "Snow White and The Seven Dwarfs.

Initially, unidentified studio sources laid claim to first place. Now, the argument is being carried on by market-research services, almost as much as it is on behalf of the contendng studios.

Earlier this month, in a press release that not many people anywhere, VideoScan announced "Jurassic Park" as the winner, followed by "Snow White," FoxVideo's "Mrs. Doubtfire," Disney's "Toy Story," and Warner Home Video's "The Secret Garden." The studio's VideoScan based its ranking on data collected from accounts representing more than 56% of traditional self-through outlets, including the mass merchandisers. Disney, which says consumers have bought "well over" 20 million of 27 million copies of "Snow White" shipped to retail, says VideoScan can't be correct because it doesn't get point-of-sale reports from direct accounts like Wal-Mart and Kmart. Both did big "Snow" jobs, and only Disney knows the numbers.

The studio suggested calling Bob Alexander of Alexander & Associates, who put the the animated classic "comfortably ahead of "Jurassic Park." Since Alexander surveys consumers, not retail outlets, Disney's presumption is that his data accurately reflects sales from all classes of trade.

But many in the business aren't convinced of the accuracy of either Alexander or VideoScan. The skepticism is reinforced by the wide difference between their figures for "Jurassic" and "Snow White" total sales. Sources indicate the two surveys are millions apart.

BATTLEING BRANDS: What's the one thing home video has lacked from the very beginning? How about a good old-fashioned battle of the brands? It hasn't happened thus far, because movies dominate the business, and everyone knows each feature is sui generis. You've never (Continued on page 76)
CES Cites Demand For Multimedia Computers

C E S C O N S U M E R T R E N D S: No product at the Jan. 6-9 Consumer Electronics Show in Las Vegas was more of a "must-have" commodity than the multimedia computer—despite retail prices of $1,000-$2,000 for a system. Many consumers barely knew how to operate when they got home.

Confusion and downright ignorance didn't get in the way of sales, according to the Electronics Industry Assn. Buyers were determined enough to get on the bandwagon with those who purchased more than 5 million multimedia computers last year. And, incidence rates among people who bought computers continued to spread, even though definitions vary.

EIA data indicate that more than 50% of Americans have heard the term. Within the 35-49 age group, the awareness factor jumps to 60%. Says EIA senior economist Todd Thibodeaux, "More people know about multimedia than think a Republican's Contract With America.

"Know about" isn't the same as "know," however. Some 38% of consumers who recognized "multimedia" thought it was related to interactive television. In comparison, 42% of consumers linked the term to computers.

Combining PCs and television isn't as popular as many of those surveyed. About 43% want to keep the two media separate, compared to 31% who would have the two in a single system, according to EIA studies.

Once consumers figured out how to work the new acquisition, they were generally satisfied with the software titles they purchased.

Parents were unsure about what they thought they were purchasing, but nonetheless willingly shelled out $50 or a program. All titles associated with a brand name like Disney or Random House were trusted more than from an unknown publisher.

While multimedia's future looks bright, noncomputer retailers continue to seek the ultimate "plug-and-play" machine. Apple's Macintosh models are the easiest to use, according to dealers, and have almost reached the ideal, EIA says.

However, IBM clones, which account for most of the software installation problems, outsell Macs by a large margin. Until that gap closes—or IBM clone manufacturers work out the kinks—many video retailers might not make the jump into multimedia.

THEM BONES: BMG Video has picked up distribution rights to the CBS TV animated series "Skelton Warriors." The first three releases will be in stores March 14, priced at $9.98 each.

With the purchase of a 12-unit counter display, retailers will receive 48 "Skelton Warriors" milk caps. Dealers who purchase a 24-unit counter display will receive 96 of the discs and two banners.

Consumer incentives consist of a free "Skelton Warriors" tattoo, which will be inside each cassette. "Skelton Warriors" has a number of merchandise licenses, including a line of action figures from Playmates Toys.

TIMMY'S SMILING: MCA/Universal Home Video publicity VP Maria LaMagra reports that 121 television networks will air the studio's direct-to-video series "The Adventures Of Timmy The Tooth."

MCA began previewing a half-hour episode of the series in syndication about two weeks ago as part of an extensive sampling program to introduce the new character. Three titles from the series arrive in stores Jan. 31, priced at $12.98.

SWIMSUIT SEASON: Sport magazine will support the release of "The Making Of The 1990 Sport Magazine Swimsuit Issue" with a television preview on ESPN and Prime Network and a radio promotion.

Released by ABC Video, on the ESPN Home Video line, the 60-minute tape is priced at $12.95 and arrives in stores Feb. 21, day and date with Sport's annual swimsuit issue.

A 40-minute version of the video will air on ESPN and Prime Network in February. The radio promotion will be conducted on 120 classic rock stations throughout February.

Former Los Angeles Dodger and Sport Magazine executive publisher Steve Garvey has been recruited to pitch the video on various radio and TV programs.

BIRTHDAY WISHES: To celebrate what would have been the King's 60th birthday, Lightyear Entertainment will release "Elvis '56... In The Beginning."

The video, due in stores Feb. 28 features Elvis' early television performances on the Steve Allen Show and with the Dorsay Brothers. Retail price is $19.95. Lightyear product is distributed by BMG Video.
OVER $50,000,000 AT THE BOX OFFICE!

$24.98 s.r.p.

S.00 Consumer Mail-In Rebate Offer with purchase of The Little Rascals and one of seven MCA/Universal Home Video titles from THE MA & PA KETTLE COLLECTION. Valid from February 14 through July 31, 1995.

Two value-added cross promotions! Hilton Hotels — featuring a $75 savings on their successful Hilton “Vacation Station” package — includes a mention in consumer print ads. Plus SuperFlora/800 Gift-Line is offering up to a $20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million customers!

Timed To Move Product! February 14th Nationally Advertised Availability Date capitalizes on pre-Presidents’ Day and Easter store traffic.

A Media Blitz That’ll Make Your Hair Stand On End! National campaign (top 50 markets) includes Spot TV, Cable and Print generating OVER 1.2 BILLION impressions.

Reach and Frequency: 96% Of Women 25-49, 9.8 times—74% of Kids 2-11, 4.5 times—97% of Women 55+ (Grandmothers), 14.4 times.

Plenty of Eye-Popping P.O.P! 24/48-Unit Floor/Counter Merchandiser 72. Unit Merchandiser • 96-Unit Merchandiser • 192-Unit Tower and Pallets (holds approx. 720-960) • Floor Standee • Static Clings Counter Cards • One Sheet • B/W Coloring Fun-Sheets.

No Pay-Per-View Before June 1, 1995.

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Nationally Advertised Availability Date February 17, 1995.

Color/1 Hour 23 Mins./PG/R 55/recorded S/Stereod

Videocassette #82144 ($24.98 s.r.p.) LTBX Laserdisc #42240 ($29.98 s.r.p.) Spanish Dubbed #82323 ($24.98 s.r.p.)

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Top Laserdisc Sales

FOR WEEK ENDING JANUARY 28, 1995

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<th>WEEK ENDING</th>
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<td>SPEED</td>
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<td>39.98</td>
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ORDER CUT-OFF DATE: FEB. 1, 1995
STREET DATE: FEB. 21, 1995
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LASER BESTSELLERS: Seventeen new titles have been certified by the Laser Disc Assn. as having met three-star (50,000 units sold), four-star (75,000 units), or five-star (100,000 units) sales milestones. That brings the total of discs awarded LDA’s “Laser Star” status to 62.


LOCKBLOCKER SPECIAL EDITIONS: FoxVideo’s special-edition winners—“The Abyss,” “Aliens,” and “Star Wars Trilogy”—retailed for $99.98, $99.98, and $249.98, respectively, which means they cost anywhere from roughly $5 million to $12.5 million apiece—no small change.

LDA APPOINTMENTS: Image Entertainment chairman and CEO Martin Greenwald has been elected LDA chairman for 1995, succeeding MCA Home Entertainment VP Phil Pictagyi. Technidine chairman Ron Baloukas was elected vice chairman; Pioneer Digital senior VP Mike Fidler continues as secretary treasurer. Also on the 1995 LDA board of directors are Scott Bartlett of DADC, Dave Goldstein of FoxVideo, George Feltenstein of MGM/UA, Yosuke Koyabayashi of Pioneer LICA, Jerry Lansdown of Pioneer New Media, Jim Lance of Pioneer Video Manufacturing, Kevin Hanson of Sony Electronics, and Thomas Van Duyse of Universal Studios. Meanwhile, Judy Anderson received a one-year renewal as LDA executive director. The LDA has significantly boosted the profile of the format, established the Laser Star certification program, co-sponsored the LDA presentation, and conducted the first comprehensive software sales surveys for the industry.

MGM/UA has many noteworthy laser titles on the slate for the first three months of the year, including Philip Kaufman’s “In The Flatness” and “True Stories” with Donald Sutherland, and a studio attacking another’s title, either in theatrical or cassette distribution. It’s but consider a special-interest category like fitness. Other than the celebrities doing the exercises, there’s little to differentiate programs. So how do owners claim the hundreds of titles currently available?

One answer: Promote your product and knock the other guy’s. The likeliest adversaries are BMG Video and WarnerVision Entertainment (formerly A*Vision). Based on conversations with Meridian Films, we’re betting BMG will launch a pre-emptive strike.

BMG recently licensed Meridian’s “The Firm” as its entry into the fitness market. Meridian previously had established the series in direct response via an aggressive ad campaign that drew hords from better-known competitors. BMG occupies this position vis-à-vis WarnerVision, now holding a 79% share of a market where growth mostly comes from the other guy’s pockets. And while several directors, including David Lynch and the actors who played Gordon Pugsley, Wednesday, and Lurch, plot synopses for every episode, hundreds of behind-the-scenes titles are made available.

“Halloween” (wide, extras, $95.95) gives the full Criterion treatment to the 1978 John Carpenter horror classic with a new digital soundtrack commentary by Carpenter and star Jamie Lee Curtis, a separate music and effects track, and additional footage shot for the 1980 TV version. Michael Powell’s 1945 film “I Know Where I’m Going” (extras, $69.95) is a favorite of many directors and critics (many of whom also love Powell’s “The Red Shoes”). The Voyager version includes the documentary, “I Know Where I’m Going Revisited,” excerpts from Powell’s home movies, production stills, and audio commentary by Cyril Schoen for Powell and movie historian Ian Christie.

“David Holzman’s Diary” ($49.95) is an underground documentary that is really a collaboration between Chris and Michael McBride. This fun makes for pretentious filmmakers and cinema verité. One of the most influential independent movies of the 70’s, it has been selected to join the prestigious National Film Registry. “Ashes And Diamonds” ($49.95) is Andrzej Wajda’s 1958 masterpiece about a Polish resistance fighter at the end of World War II. The stark movie, a landmark in Eastern European cinema, questions the meaning of love, country, and war. And “The World’s Greatest Animators” (extras, $99.95) is a sensational compendium of animation shorts from the likes of Bill Plympton, Zbigniew Rybczynski, Will Vinton, and other masters. The works are selected from Academy Award winners and nominees between 1978-90 and are presented here in the original, uncut form of frame-by-frame animation. Included is audio commentary by critics Charles Solomon and animation producer Bill Plympton. The set includes sketches, storyboards, and multimedia presentations about the animators.

EPIC MUSIC VIDEO has “Luther Vandross: Always And Forever” (90 mins., $29.98), in which the popular singer performs at London’s Royal Albert Hall.

PARAMOUNT has “The House Of The Spirits” (wide or pan/scan, $89.95), which explores love, seduction, revenge, and magical realism, and has Meryl Streep, Glenn Close, Winona Ryder, Jeremy Irons, and Antonio Banderas in its outstanding cast. Also out is “One-Eyed Jack” (remastered, wide, 90 mins., $34.95), directed by Marlon Brando (after Stanley Ku- brick dropped out), in which an outlaw and a sheriff, Brando’s characters, respectively, settle old scores and play out a complex game of betrayal.

REPUBLIC has released the Steve King TV mini-series “The Stand” in a laserdisc boxed set (360 mins., extras, $199, 1800 copies). “Rob Lowe, Molly Ringwald, and Miguel Ferrer are among the actors in this post-apocalyptic tale of survivors vs. the powers of darkness.

BILLBOARD JANUARY 29, 1995

Top Video Rentals

*** No. 1 ***

1 3 THE CLIENT (PG-13) Warner Bros., Inc. Warner Home Video 13223
2 2 MANNIX (PG) Warner Bros., Inc. Warner Home Video 13374
3 5 BLOWN AWAY (R) Metro-Goldwyn-Mayer/MGM Home Video 105129
4 9 SPEED (R) Twentieth Century Fox Video 8038
5 7 WHEN A MAN LOVES A WOMAN (R) Touchstone Pictures Touchstone Home Video 9030
6 3 I LOVE TROUBLE (PG) Touchstone Pictures Touchstone Home Video 2983
7 4 RENAISSANCE MAN (PG-13) Touchstone Pictures Touchstone Home Video Collection
8 11 GUARDING TESS (PG) TriStar Pictures Columbia TriStar Video 78935
9 8 BEVERLY HILLS COP III (R) Paramount Home Video Paramount Home Video 32219
10 8 WYATT EARP (PG-13) Warner Bros., Inc. Warner Home Video 13177
11 9 CITY SICKLERS (PG-13) Columbia pictures Columbia TriStar Video 71193
12 13 THE PAPER (PG) Universal City Studios MGM/UA Home Video 82005
13 8 BABY’S DAY OUT (PG) Twentieth Century-Fox Video 8039
14 10 FOUR WEDDINGS AND A FUNERAL (PG) Gramercy Pictures PolyGram Video 806311693
15 12 WITH HONORS (PG-13) Warner Bros., Inc. Joe Pesci Joe Pesci 10379
16 11 THE COWBOY WAY (PG) Universal City Studios MGM/UA Home Video 42151
17 9 WAGONS EAST (PG) Love Home Video 69991
18 16 SIRENS (R) Miramax Films Hugh Grant Hugh Grant 12077
19 15 MIRAMAX EVEN/MUCH HOME VIDEO (PG-13) Miramax Films Keanu Reeves Keanu Reeves 12699
20 17 LITTLE BUMBA (PG) Miramax Films Arnold Schwarzenegger Belgrade Entertainment
21 2 NEWP WORTH NORTH (PG) Columbia TriStar Video Columbia TriStar Video 71163
22 12 NO ESCAPE (R) Sony Pictures Video 90962
23 20 COPS AND ROBBERS (PG) TriStar Pictures Chow Yun-Fat Jack Palance 42151
24 23 THE HUSKERUCK PROY (PG-13) Warner Home Video Warner Home Video 13166
25 22 I LOVE TROUBLE (PG) Universal City Studios Universal City Studios 82142
26 27 DREAM LOVER (PG) Gramercy Pictures James Spader Kiefer Sutherland 12949
27 10 THE FLINTSTONES (PG) Adult Entertainment Warner Home Video MCA/Universal Home Video 42150
28 24 WIDOW’S PEAK (PG) New Line Home Video Columbia TriStar Video 72789
29 20 SPANKING THE MONKEY (R) MCA/Universal Home Video Columbia TriStar Video 73085
30 27 THE CROW (R) Miramax Films Barbet Schroeder Barbet Schroeder 33044
31 17 SIOUX CITY (PG) Cabin Fever Films Cabin Fever Entertainment 30887
32 16 CINCO DEL OESTE (PG) Sony Pictures Classics John Sayles John Sayles 30522
33 13 CINCO DEL OESTE (PG) Sony Pictures Classics John Sayles John Sayles 30522
34 35 THE WEDDING BANQUET (R) Samwell Goldin Co. VFD Video 8170
35 39 EVEN COWGIRLS GET THE BLUES (R) Miramax Films Lisa Uren Sharon Alwagon 34832
36 22 THE REF (PG) Touchstone Pictures Touchstone Home Video 2748
37 14 WEE PEEP (PG) Columbia TriStar Video Columbia TriStar Video 72833
38 15 BITTER MOON (PG-13) New Line Home Video Columbia TriStar Video 27163
39 20 LITTLE BUDDHA (PG) Miramax Films Keanu Reeves Keanu Reeves 30334
40 17 THE FAVOR (PG) Orion Pictures Orion Pictures 1275

* Indicates a gold certification for a minimum of 125,000 units or a dollar volume of $9 million for theatrical released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ** Indicates platinum certification for a minimum sale of 250,000 units or a dollar volume of $16 million at retail for theatrical released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. @ Indicates billboard/BPI Communications.
WORLD VID SUPPLIERS
(Continued from page 71)
mark and Norway, PolyGram's Movie Select in Benelux, PFC in France, and Granata Press in Italy; it is just signing a deal for Germany. Kiseki reaches Germany through Lapreitt and Ula, Scandinavia through Denmark's Extra Video, and Benelux through Kiseki BV.
In the U.K., growth started with specialty retailers and niche magazines and comic books. But Manga Video, which just sold its millionth British cassette, has been broadening the consumer base with aggressive advertising and new types of distribution. The company has managed to persuade Virgin to install a Manga corner in each of its new megastores, as part of a pan-European effort to get merchants to stock only its titles.
Europe, in fact, may be the ripest target of all. With double the sales of its neighbors, Spain is closing fast on the U.K. The gain in Spain has been through cable, broadcast TV, and computer games.
France still carries 30 hours a week of Japanese cartoons, giving the genre a higher profile than it ever had in the U.S., while Italian magazine kiosks carry a range of comic books aimed at the adult market targeted for anime.
Germany might be doing better except for the ratings that censorship authorities slap on anime. Run-ins with the law have made German suppliers nervous about handling distribution.

HBO REVIVES SAVOY
(Continued from page 71)
open the title wide on 1,800 screens, giving "Exit" the high awareness that attracts renters. "That dynamic works on home video," Liquori says. "It's a good fish-out-of-water comedy. We've had success with movies like that in the past."
In a sense, Savoy is lucky to have HBO as its home-video partner. The company, which last year took back control of rental distribution from Warner Home Video, generally receives good marks from distributors whose relationships with suppliers largely depends on how much product they order. Liquori isn't shy about accepting credit in the name of his employer: "We've done a damn good job with renters."
As a result, Savoy's features that have graduated to video—including the well-regarded "A Brums Tale" and "Shadowlands," plus "Lightning Jack" and "Serial Mom"—have sold well. "Every one has broken 100,000 units easily," Liquori says. He takes particular pride in "Shadowlands," a polished tear-jerker that moved 150,000 units.
In Liquori's view, it's only a matter of time for Savoy to hit it big. "They are a well-capitalized, well-run organization," he says. "Our deal with them is long term. I'm not sitting here being anxious." Liquori says, "From our end, we're absolutely ecstatic" about future output.
With no direct-to-sell-through blockbusters, HBO has limited exposure to the more dynamic sector of the market. The first repressed Savoy features will reach distributors this year at $19.95 suggested list. HBO Home Video is "open-minded" about fitness and children's programs, two sell-through peripherals, "but it's got to be the right property."
### MUSC

**Wynston Marsalis**, "The London Concert," Sony Classical Film & Video, 46 minutes, $15.95. Trumpeter Marsalis graciously proves he is just as at home in the classical realm, for which he earned Grammy doggy during more than a decade ago, as he is in the jazz repertoire, for which has high regarded more recent kudos. This concert, recorded with the English Chamber Orchestra, conducted by Raymond Leppard in London's enchanted 580-year-old St. Giles Church, Cricklegate, features Haydn's Trumpet Concerto in E-flat major as well as trumpet concerto by Hummel and Mozart. Marsalis' previous Sony Classical videos—"Baroque Duck" and "A Carnival Hall Christmas Concert"—were both nominated for Grammys, and there's no reason why this shouldn't follow suit.

The fitness pro takes cues from the health and dance world in creating those walking-based exercises, and the two ways of the track can be used for tennis, basketball, boxing, and various dance genres. Soundtrack is feisty and fast-moving, and participants can adapt the routine to meet their fitness and time—parameters.

**DOCUMENTARY**

"Teachers & Teaching," The Leonard Bernstein Society (800-382-6622), 60 minutes, $24.95. The late Leonard Bernstein clearly was just as interested in educating people about the music he so loved as he was composing, conducting, and playing it. This autobiographical video tribute to five key figures in his own musical education is sentimental, revealing, and humorous. Bernstein weaves wonderful stories about his first impressions of and subsequent encounters with neoromantic piano teacher Madame Vengerova; Dimitri Mitropoulos; Fritz Reiner, who sprang pop quizzes during rehearsals; Aaron Copland, who taught Bernstein which pieces of music to keep and which to toss out; and inspirational teacher Serge Koussevitsky. Bernstein astutely concludes that teaching and learning are really two sides of the same coin, and viewers should feel privileged to have this lesson.

**SPORTS**

"Shaquille O'Neal Larger Than Life," CBS Fox Video, 50 minutes, $19.98. This second Shaq attack assesses the NBA star's professional basketball career with the Orlando Magic, with a few diversions into his music and movie personas. There are ample interviews with the ever-charismatic O'Neal plus contributions from well-wishers including Michael Jordan, Charles Barkley, the late New York Knicks coach Pat Riley. Most of the action, however, centers around the basketball court—from Magic, as the reigning 20008. The "War of The Roaches," Bug Haus (615-728-4290), 28 minutes, $14.99. The title may be humorous, but anyone who ever has had a roach problem knows it is no laughing matter. But help is on the way. Some consumers with insect-infested homes can save a call—and inevitable bill—to the Orkin Man if they follow the straightforward methods put forth here. A professional leads a video tour through each room in the house, beginning in the kitchen and bathroom—where roaches first appear on the surface—and provides information about how best to nip them in the bud by combining prevention and exclusion methods with strategic pesticide placement. There are a few horror-movie-like scenes, but nothing viewers need to be ashamed of seeing themselves. This one's got legs.

**CHILDREN'S**

"Meza Man," "Jim Lee's WildCATs, A Covert Action Team," Sony Wonder, and "The VeggieTales, Secret of the Snowman," undisclosed, 15 minutes each, $12.98 each. **Meza Man,** based on the popular video game, debuted in syndication in September and since has amassed a large action-advantage-loving audience. Among the new episodes are the "Beginning," which tells the origin of the fighting robotic wonder and his first encounter with the Dr. Wi-Fi. **WildCATs, A Covert Action Team,** based on the comic book series, is part of the CBS Saturday-morning lineup and concerns the ongoing battle between the "good" Kherubim and "evil" Daemons. Adventures are impressive; story lines are exactly what viewers would expect. **VeggieTales**, Wonder are three new "Tales From The Cryptkeeper" adventures.

**HEALTH/FITNESS**

"Denise Austin: The Walk to Work Out," Parade Video (201-344-1241), 55 minutes, $14.98. Austin's 18th video features an exceedingly user-friendly, low-impact workout that allows exercisers to walk as much as two hours a day without ever leaving their homes.

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Era Ends At A&M As Yakus Moves On
Studio Veteran To Focus On Mixing Projects

BY PAUL VERNA

LOS ANGELES—After a 10-year stint as the chief engineer and VP of A&M Studio Engineering and Mastering, Shelly Yakus is departing the company to devote more time to mixing records.

Yakus, who was hired in 1985 by A&M founders Herb Alpert and Jerry Moss to rebuild the facility, will not be replaced, says A&M Studio manager Ron Rutledge, who will oversee day-to-day operation of recording and mastering complex.

Some of Yakus’ responsibilities will be absorbed by head technician Mike Morongel, who has the technical expertise to ensure continuity.

Ironically, one of Yakus’ jobs following his departure is mixing an upcoming John Hiatt album at A&M Studios with Don Smith. (Interestingly, Hiatt, until recently an A&M Records artist, is working at the studio while shopping for a new label deal. See The Beat, page 16.)

Yakus also is mixing a single for another former A&M artist, Joan Armatrading, who is now signed to a JVC label.

Yakus—a 28-year industry veteran renowned for his legendary ears—says he looks forward to working behind the console again. “I really miss being in the control room,” he says. “It’s a chance to be creative in a different way, and it’s most natural for me.”

Addressing the apparent irony of returning to the place he ran for a decade, Yakus says, “It takes some getting used to.” But, he says, “I’m more people who was instrumental in building this place, so I really know it well, and I like making records here. You can always be creative.

He says his departure, which followed the expiration of his contract, was amicable. Yakus adds that he has had discussions with A&M brass about consulting for the studio.

Rutledge, who joined A&M Oct. 1994, after a seven-year tenure as studio manager at Precision Mastering, says bookings are up again after a hill last year. He adds that his presence has brought back clients like producer Paul Fox, who had worked at A&M years ago but hadn’t been back since then.

The studio is “solidly booked through the middle of February, and I’ve got a lot of bookings well up through May,” says Rutledge.

The strategy for the future, says Rutledge, is “business as usual: Keep the studio booked, keep clients coming in, and make some money this year.”

Yakus, who is profiled in the February issue of Mix magazine, got started at the legendary A&M Studios in New York, the breeding ground for such audio greats as Phil Ramone, Roy Cicala, Teney May, Dave Sanders, Roy Halley, and Brooks Arthur.

He got his break in the late ’60s engineering such classics as Van Morrison’s “Moondance” and the Band’s “Music from Big Pink.” In 1970, he went to the Record Plant, and later worked on groundbreaking albums by Tom Petty, Stevie Nicks, and Steve Winwood as well.

In 1985, Yakus and Jovine joined A&M, where they pumped new life into the aging facility, eventually attracting such top talent as the Rolling Stones and Bruce Springsteen.

Among Yakus’ other engineering credits are works by U2, Don Henley, Dire Straits, and John Lennon.

Pro Audio

SONY AND PHILIPS, the inventors of the compact disc, are on the verge of announcing a technical standard for the much-talked-about CD Plus format, which they are co-developing. In a statement released on the eve of the recent Winter Consumer Electronics Show in Las Vegas, the two companies said they had reached “tentative basic specifications” for the multisession CD, which plays on CD units and CD-ROM-equipped personal computers without the so-called “track one” problems associated with mixed-mode discs (Billboard, Jan. 7).

Speaking of Sony, its electronics division arrived at CES armed with an array of products geared for audio professionals, including a portable Super Bit Mapping adapter, the SBM-1, which comes with a 20-bit A-D converter, recording level meter, and digital I/O capability for optical and coaxial. The company also introduced MiniDisc products for the home (MDS-302) and the car (MDX-C150) and a series of portable CD-ROM players.

PANASONIC GOES SPATIAL: The licensing deal between Desper Products Inc., a unit of Spatializer Audio Laboratories, and Matsushita-Kotohuki Electronics Industries bore fruit at CES when Desper unveiled the first Spatializer-equipped Panasonic boom boxes (Billboard, July 16, 1994). Marketed in Japan since last fall, the units integrate Spatializer audio-enhancement chip which makes a stereo signal sound wider. Matsushita is expected to introduce Spatialized audio and video hardware in the U.S. later this year, according to representatives from the Spatializer.

The company’s professional multitrack 3D audio production system has been used by engineers Ed Cherney, Elliot Scheiner, and Dave Reitzas on recent projects by the Eagles, and Barbra Streisand, respectively, and will be used by Scheiner on an upcoming solo album by former Eagle Glenn Frey.

Producer-Arranger John Paul Jones: More Than Led Zeppelin’s Ex-Bassist

BY MARISA FOX

NEW YORK—To most, he is immortalized as Led Zeppelin’s inspired bassist. But to Diamanda Galás, the Butthole Surfers, R.E.M., Ben E. King, the Mission UK, and—most recently—Heart, he is also a producer par excellence.

To John Paul Jones, being known as a bassist rather than an arranger and producer is almost laughable. “Most people don’t know,” he says with self-deprecating humor, “I did loads of session work before I was in Led Zeppelin.”

With credits ranging from hits off Donovan’s “Hurdy Gurdy Gane” (on which he worked extensively with then backing guitarist Jimmy Page) to Tom Jones, Herman’s Hermits (“A Kind Of Hush”), Lulu (“To Sir With Love”), Dusty Springfield, and tracks on the Rolling Stones’ “Their Satanic Majesties Request,” Jones has reason to be amused. He first worked as a studio musician at age 17 and formed a band with pet Harris in 1965. He than, originally from the Shadows, garnering three top 10 hits at a time when “kids screamed all the time at pop bands,” he says. “Joining Led Zeppelin was kind of strange for me. I thought I had already done the pop thing.”

Perhaps Zeppelin wasn’t so much a rehash of Jones’ ’60s pop days as a passport into something more bluesy and complex, driven by exotic rhythmic arrangements. “As a kid, I picked up a lot of radio stations broadcasting a wide range of music, from American pop heard on the AFN—with the American Forces Network—to Algerian music, which you could hear on any clear night transmitted straight from the source.”

By the time Jones started arranging for Zeppelin, he found it quite normal to compose such structures as “three skips in rhythm,” also heard on “Skôtoseme,” the opening track on “The Sporting Life,” his recent collaboration with Diamanda Galás.

“THAT’S HOW I HUMBLED IT,” says Jones about the arrangement. “Diamanda and I both share a passion for Eastern and Mediterranean music.”

The situation was similar in Zeppelin, where Page also had been influenced by Arabic rhythms and instrumentation, making such arrangements a natural progression for the rock group.

Perhaps it’s no coincidence that as his former bandmates, Robert Plant and Page, were busy dusting off their old hits and relaunching them with an Egyptian ensemble for “No Quarter,” Jones teamed with Galás, the Greek diva of the macabre. “It makes perfect sense to me,” he says, adding that many were puzzled by the move. But anyone present at one of the pair’s fall shows—Jones’ time on the road since Zeppelin disbanded—could not deny that Galás’ rendition of “Communication Breakdown” was the ultimate cover.

Though Jones prefers working in a residential studio a safe distance away from a city—“so you’re not totally out in the woods, but also not too close to have to comb the city for band members”—he recorded “The Sporting Life” at his home studio near Bath, England. The project was hatched over a year ago, when Galás was touring Europe for “The Singer.” Upon her return home, she recorded “the slow tracks” at Sir Studios in New York with just a Hammond organ, while Jones took on “all the fast ones, all the heavy riff-type stuff.”

When Galás trekked to England to record last year, Jones set up equipment in his barn and arranged another room for instruments and vocals. He used a Euphonix console and Mitsubishi 32-track digital, as well as Digidesign Pro Tools.

“On songs like ‘Hex,’ I had the drummer play a bunch of beats, chopped them up, and built them back up again,” says Jones, who also uses Mason basses, which are 8-string but strung like 12-string guitars, with four strings doubled over “to cover all low- and mid-range, and leave room for vocals at the top.” To further exploit that effect, Jones used Marshall amps rigged in stereo for basses.

“I tend to go for as live a feel as possible,” says Jones. “I used the same technique with drums and bass for the Butthole Surfers” on their “Independent Worm Saloon” album. Though he admits Galás and the Butthole Surfers share a penchant for heavy, primal, offbeat material and truly personally-driven lead vocals—and Jones himself fesses up on his own bias for rhythmic rhetoric—he says good material is what counts when choosing which band to produce.

“I listen to the songs mostly,” he says. “The quality of the material is most important, which is how I wound up working with R.E.M., which I’m a fan of now, but wasn’t necessarily that into before.” Jones produced “Everybody Hurts,” among other singles.

What struck Jones about the (Continued on next page)
Pro Audio

MORE THAN LED ZEPPELIN'S EX-BASSIST
(Continued from preceding page)

Butthole Surfers was their wildly dis-
tinct sound. "I had been receiving all
these mediocre rock tapes," he says.
"Then, on comes this swirling, deviant
music, and I knew I had to do it." Though
it was the group's first foray
with a producer, they said they were
pleased with their major-label debut.
How does Jones manage such seem-
ingly painless recording sessions
with some of the more reputedly difficult
artists? "I go for a lot of preproduction,
which any band knows is INF-LIKED
of what's involved. I also take my time
setting the rhythm section and the vo-
cal hook," he says. "Then I try to get
the band to crank out five or six tracks
in the first week. That makes it
really easy. By then, they have a sense of
achievement, and they're all fired up
from it."

Jones says his recording projects av-
average two months. For the Heart al-
bum, titled "Road Back Home" and
the first he recorded the group over
the course of five nights at the 500-seat
Backstage Club. Though it was his first
time recording a band live, he says
the experience was utterly enjoyable. "It
was a big happy family," he says. "The
Pearl Jam crew helped us record
in the club, and then I mixed it at Baby
Animals, Heart's Seattle studio."

Though Jones says '94 was "a great
year for producing singers," he looks
forward to future projects, namely
classical musical composer Mark
Anthony Turnage & the Ensemble
Modern and possibly Michael Penn.
As for missing out on the Led Zep-
pelin reunion, he says he was miffed
that Plant and Page had not bothered
to contact him about "No Quarter."
"It was discourteous at best," he
was, noting he found out about it in the
papers. "I rang up a friend thinking it
was another yearly joke, and he said,
'I haven't told you.'"

Somewhat, though by early January,
al had been forgiven and at least par-
tially forgotten. Jones took the stage
with his former bandmates at the Rock
And Roll Hall Of Fame induction cere-
mony and joked afterwards, "I want to
thank the other two for remembering
my phone number."

Perhaps in a few years, this consum-
mate producer, who says he isn't inter-
ested in being in a nostalgia act," will
have the last laugh.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 21 1995)

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<td>NOT A MOMENT TOO SOON Tim McGraw/ J. Stuart/ B. Gallimore (MCA)</td>
<td>WHEN I COME AROUND Green Day/ R. Cavillo (Reprise)</td>
<td>MELODY OF LOVE Donna Summer/ Welcome (Mercury)</td>
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LIFELINES

BRITHS
Boy, Aaron Daniel, to Danny and Marylita Jacob, Dec. 8 in Tarzana, Calif. He is a guitarist for George Michael and Bette Midler. She is a music supervisor.

Girl, Dylan, to Dale and Andie Moore, Dec. 12 in Mission, Mont. She is the owner of Emerald Sound Studios in Nashville.

Twin boys, Robert Thomas, and girl, Lizabeth Claire, to Clark and Ann Duval, Dec. 15 in Los Angeles. He is VP of sales at GE Security, Identity Merchandising. She is legal assistant at the entertainment law firm of Lichter, Grossman & Nicholas.

Twin boys, Ethan and Aaron, to Mark and Laura Mayo, Dec. 21 in Atlanta. He is Southeast sales representative for independent distributor Rock Bottom Inc.


Girl, Anne Campbell Rowland, to Jeff and Amy Rowland, Jan. 11 in New York. He is senior VP of PolyGram Diversified Entertainment.

MARRIAGES
Stephen Kost to Dawn Bridges, Dec. 22 in Manchester, Vt. She is VP of corporate communications for PolyGram and VP of media relations for Mercury.

DEATHS
Paul David Wilensky, 37, of complications from AIDS, Jan. 2 in San Francisco. Wilensky was VPGM for ViaCom's San Francisco radio stations. In the late '80s, he was GM at WMZQ Washington, and was also president of the Country Radio Broadcasters Assn. He organized many clothing and food drives for the homeless, volunteered in shelters, and produced many fundraisers for San Francisco-based AIDS organizations. He is survived by his companion, Jim Gutschick; his sisters, Susan Wilensky Berg and Jane Wilensky; his brother-in-law, Steven Berg; his foster parents, Stephen and Sandra Breslauer; and his foster brother, David Breslauer. Donations in his memory may be sent to the San Francisco AIDS Foundation.

Cassietta George, 65, of cancer, Jan. 3 in Los Angeles. George was a gospel singer and songwriter. She was the lead singer and writer for the original Caravans, and wrote more than 100 songs, the best known of which is "Walk Around Heaven," for which she received two Grammy nominations. She recorded more than 10 albums, including "Cassietta George: Legend From Legenda" and "Live: 48 Years Of Gospel Music," both on the QuickSilver Gospel label. She is survived by four sisters, Katherine, Issie Mae, Gloria Jean, and Brenda; a brother, John Tommie; three nieces; two nephews; and many grandchildren, grandnieces, and cousins.

Sean O'Donnell, 29, after slipping into an asthma-related coma, Jan. 11 in Brooklyn, N.Y. O'Donnell was vocalist for Atlantic recording group Surgery. The group's Atlantic debut album, "Shimmer," was released last April. Donations in his memory may be made to the American Lung Assn; O'Donnell's name should be written in the "memor" section of checks to be earmarked for his fund.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS
CARING CARD: B&J Telecard, a New Jersey-based company that specializes in producing prepaid telephone credit cards, has teamed with MusicCares, the charity arm of NARAS, for a fund-raising campaign. A limited edition MusicCares card will be mailed to more than 9,000 voting members of NARAS. To activate the card, which will provide a reduced long-distance rate, recipients are to call a special phone number. Also, the phone card will be available to the general public on a limited basis. A portion of the card's profits will benefit MusicCares. The card can be purchased by calling 908-585-1912. For more information, contact Ira H. Silverman or Lisa Galeano at 212-686-5088.

SINGLE FIGHTS CHILD abuse: Hit reggae group Inner Circle has earmarked profits on its latest Big Beat/Atlantic single, "Black Roses," to help benefit The National Committee To Prevent Abuse. A special video for the single, which draws attention to child abuse, will be hit in the coming weeks. In development is a special episode of "Cops" (featuring the group's "Bad Boys" as a theme song), which will examine the issue. Inner Circle are 1994 Grammy winners for best reggae album of the year for "Bad Boys" and nominees in the same category this year for "Reggae Dancer." For more information, call Shelley Wolgin or Chris Roslan at 212-966-4600.

NEW COMPANIES
III Legit, formed by Barry Zeger. Company specializes in comedy copywriting for the music industry and creating humorous album skits, liner notes, packaging, advertising, press kits, or music video themes. Zeger is a veteran producer, songwriter, comedy writer, and club DJ, and founder of Basecamp Records and Debut Records.

Dynasty Records Inc., formed by Jacki Robinson, Flinnie Tay Williams, and Lagrascia Omar. A record label and full service management company specializing in R&B, pop, and dance music. Among the label's artists is Kieo, who reached No. 11 on Billboard's Club Play chart with "Tell Her" (900 South 4th St., Suite 140, Los Angeles, Nev. 98101; 702-388-1398).

American Artist, formed by Anthony J. Messina. A management company for recording artists. It already has offices in New York, Chicago, and Miami and is now opening a West Coast office and seeking to build a West Coast artist roster. 1704 Duarte Drive, Henderson, Nev. 89014; 702-464-0478.

RCA at NYU. RCA executives present scholarships to two New York University students—one in the film school and one in the music school. Film students submitted video storyboards, and music students submitted original works. Shown, from left, are Dave Novik, RCA senior VP of A&R, Nobuko Tavai, film executive VP; Peter Rubin, RCA VP of A&R, East Coast, who judged the music school entries; and Rob DiPietro, music school scholarship recipient. Film entries were judged by Ria Lewerke, RCA VP of creative and video production.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

January
Jan. 4-5, Country Radio Seminar, Opryland Hotel, Nashville. 615-337-4487.
Jan. 20-26, Canadian Music Week '95, various locations, Toronto. 416-695-5236.
Jan. 30-Feb. 4, Fourth Annual Independent Music Fest, New York University, 212-988-4997.

April
April 3, "Hollywood In Cyberspace," seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. 310-288-3452.
April 20, Billie Award, Supper Club, New York. 212-536-5018.

May
May 10-14, NAIRD Convention, Hyatt Regency, San Francisco. 506-633-0394.
May 21-24, VSOA Convention, Dallas Convention Center, Dallas. 817-385-1500.

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-337-4487.
March 13, Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-893-6232.
March 14-16, New Media Expo, featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6000.
March 20-26, Canadian Music Week '95, various locations, Toronto. 416-695-5236.
March 30-April 2, Fourth Annual Independent Music Fest, New York University, 212-988-4997.

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Music Maverick Goes On The Air
Bruce Findlay Puts Zeal Into Scot FM

By Billy Sloan

Glasgow, Scotland—One of the most-played records on Scotman Bruce Findlay’s radio show is an evergreen Frank Sinatra classic, with lyrics that run: “Fairly tales can come true, if you happen to you/When you’re young at heart.”

The song is particularly apt. For at 51, Findlay, a veteran U.K. music maverick and former manager of Simple Minds, has reinvented himself, sitting behind the studio microphone. From 7-10 p.m. Monday through Thursday every week, he hosts a compulsive rock show on one of Britain’s newest regional stations, Scot FM.

The program has captured the imaginations of record buyers, as well as critics who call most of Scot FM’s music content a predictable diet of classic rock, typified by Queen, Dire Straits, and Phil Collins.

Arm Findlay with two CD players and three hours of air time, and the result is music from such artists as Sinead O’Connor, Neil Young, Oasis, and John Lennon, punctuated by Findlay’s infectious, enthusiastic banter.

In a career best described as checkered, Edinburgh-based Findlay has achieved near-legendary status in Scotland’s music scene. He once owned its biggest chain of indie stores, Bruce’s Records. When it was swallowed by larger chains, he founded his own punk label, in 1978.

Over the years, Findlay has been an adviser and sympathetic sounding board for up-and-coming rock bands in Scotland. But he is still best known for his association with Simple Minds. Such is Findlay’s love of new music that even during the peak of the Minds’ career in the mid-’80s, his door was always open to aspiring musicians anxious for an opinion of their new demo.

Today, his time is split between managing Glasgow’s Silencers and working for Scot FM. Still a comparative newcomer to the airwaves, Findlay has already been first to concede that his on-air technique is ham-fisted and, at times, plain amateurish.

But we’re on to something, he frequently lapses into lengthy ruminations that sometimes reach no conclusion. Yet Findlay is aware of his shortcoming, he has told the British Phonographic Industry, about music copyright laws.

“Scot FM has a jingle I have to play,” explains Findlay, “which goes, ‘Music For Adults.’ It bores the pants off me. So I’ll deliberately play ‘Teenage Kicks’ by The Undertones right after it, just for badness. My age is only a disadvantage if you want to be the hippest kid on that radio.”

The credit for kick-starting Findlay’s radio career goes to Colin Somerville, former Radio South and Scot FM music controller. He signed Findlay in 1991 to host a weekly show called “The Joint” on South and find him championing his cause ever since.

“Bruce is a natural communicator,” says Somerville. “In the music scene in Scotland, he’s everyone’s favorite talking head… simply because he has such a depth of knowledge. He can enthuse about a brand new band, then instantly make a connection with some record he’s grown up listening to in the ‘50s. But, of course, sometimes he needs somebody to shut him up. He’s enjoying himself so much, he assumes the listeners are too.”

In his show, Findlay tirelessly promotes local acts—and each week, he is snowed under with demos and test pressings from young bands seeking an opinion. Dave Scott, lead singer with the rising Scots group the Pearlfishers, says, “Scot FM seems devoid of any music policy. There are too many hits from five years ago and not enough records from five weeks ago.”

“Bruce’s show is the best around just now. He’ll play the Stone Roses followed by Donovan, followed by the Beach Boys, and make the connection. His choice of music is so fantastic, I’d forgive him for all his rory patters.”

Bert Muirhead, proprietor of the record store Hot Wax, which has been recruited by Findlay in a casual producer-cum-supplier role. As Scot FM has no record library, Muirhead is subject to last-minute phone calls from Findlay for armfuls of CDs not available at the station.

Inevitably, the last word goes to Findlay himself. “Initially within Scot FM, I met resistance regarding the music I wanted to play. They would have pressured me to play more stuff I didn’t like. But I can’t play and enthuse about records I don’t like. I revel in challenging the establishment, who have taught me not to have a good alternative. So I want my show to be the alternative, in musical terms.”

NAB To Protest Satellite Digital Radio Broadcasters To Remind Commission Of 1980’s Glut

By Bill Holland

Washington, D.C.—The National Assn. of Broadcasters plans to lobby Congress extensively this year to defeat the emergence of satellite digital radio and to discredit the FCC’s Jan. 12 decision to move ahead with allocation of S-band spectrum for DAB satellite networks.

According to sources at NAB, broadcasters will remind legislators that the FCC made a similar “mistake” in 1980 by opening the door for new FM stations in an already saturated marketplace, thus precipitating a station glut and an overall depression in radio markets nationwide. The move culminated in the now-infamous statistic that more than half of all radio stations lost money in the late ’80s and early ’90s.

The FCC allocation was expected, following a 1992 decision by the World Administrative Radio Conference to allocate “new” FM stations on the 2120-2130 MHz band. The next step, the possible authorization of experimental DAB satellite networks, is what worries NAB.

However, the FCC has not yet authorized use of the band toentrepreneurs planning use of digital radio technology or plans for multichannel DAB networks to the commission.

That’s all very fine,” said an NAB source. “But in reality, if digital satellite radio networks become a reality, somebody, probably local radio, is going to lose.”

FCC commissioner Susan Ness, like the other commissioners, understands NAB’s worries. “It’s a concern, sure,” she said. “It’s also something we’ll be thinking about when making our decisions.”

Commissioner Rachelle Chong championed the new ruling allocating spectrum, but stepped back from no-strings approval, saying that the “increased diversity” that would come with the new service “in no way diminishes my support for terrestrial broadcast service. I view satellite Digital Audio Radio Service as a complementary service.”

That kind of cake-and-eat-it-too thinking bothers broadcasters, said the NAB source. “That’s why we’ll be going to the Hill to fight it.”

GOP: Eliminate Ownership Rules

Senate Republicans have circulated a 40-page “draft of principles” for a Communications Act rewrite that would eliminate much, if not all, of current FCC ownership rules.

The ownership sections of the draft Telecommunications Competition and Deregulation Act of 1996 would also modify the alien-ownership regulations. Republicans would like the rules to be reciprocal, however, to the prospective foreigners’ home-country rules on foreign ownership of broadcast stations.

Also in discussion drafts are spectrum fees that would permit—for a cost—broadcasters to offer pay services on leftover DAB spectrum.

FCC Regulatory Fees for FY 1995

Congress now requires the FCC to “recover” $116.4 million through the collection of regulatory fees that supposedly represent the costs of commission services.

In a service-cost breakdown, the FCC has set up prospective charges for mass-media users, representing radio and TV. The ticket amounts to $29.9 million in fees.

Broadcast license fees for AM radio would range from $150 for a small Class D station in a non- Arbitron market to $565 for a Class A- Arbitron) and $1,265 for a Class A in Arbitron’s Metro Survey Areas. Construction permits for AM stations will be $9,480.

On the FM side, costs will range from $75 for a Class A, B, and C (non- Arbitron market) to $301 and $1,255 for Class C, C1, C2, and B (non-Arbitron and Arbitron market, respectively). FM station construction permits will be $148,200.

Music Relief. WQCD (CD 101.9) New York raised food for the city’s needy through nonperishable food donations at a station concert. Picture, from left, are production director Billy Robinson, C1 recording artist Donald Harrison, station APD Steve Williams, and C1 recording artist singer/trumpeter Mark Leduc.

Record Setter. CFED (The Bear) Edmonton, Alberta, jock Sledog Michaels shows off some of the goods (Keith Richards and Slash autographed axes) from the station’s rock’n’roll auction to benefit charity.
### FALL '94 ARBITRONS

10 plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copy
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**Radio**

**KISW's Rivers Fashions Twisted Parodies**

Seattle Morningman Takes Spoofs Beyond Radio

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<th>Title and Number</th>
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<tr>
<td><strong>No. 1</strong></td>
<td><strong>HOT ADULT CONTEMPORARY</strong></td>
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<td><strong>1</strong></td>
<td><strong>LOVE WILL KEEP US ALIVE</strong>&lt;br&gt;<strong>EAGLES</strong></td>
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<td><strong>2</strong></td>
<td><strong>I'M THE ONLY ONE</strong>&lt;br&gt;<strong>MELISSA Etheridge</strong></td>
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<td><strong>THE SWEETEST DAYS</strong>&lt;br&gt;<strong>VANESSA WILLIAMS</strong></td>
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<td><strong>YOU GOTTA BE</strong>&lt;br&gt;<strong>DEEREE</strong></td>
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<td><strong>5</strong></td>
<td><strong>TAKE A BOW</strong>&lt;br&gt;<strong>MADONNA</strong></td>
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<td><strong>6</strong></td>
<td><strong>LET'S LOVE YOU</strong>&lt;br&gt;<strong>BOY II MEN</strong></td>
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<td><strong>7</strong></td>
<td><strong>IN THE HOUSE OF STONE AND LIGHT</strong>&lt;br&gt;<strong>MARTIN PAGE</strong></td>
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<td><strong>8</strong></td>
<td><strong>IF YOU GO</strong>&lt;br&gt;<strong>JON SECADA</strong></td>
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<td><strong>TURN THE BEAT AROUND</strong>&lt;br&gt;<strong>GLORIA ESTEFAN</strong></td>
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<td><strong>ALL I WANT TO DO</strong>&lt;br&gt;<strong>SHERYL CROW</strong></td>
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<td><strong>WILD NIGHT</strong>&lt;br&gt;<strong>MARTIN LENNJCAMP</strong></td>
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<td><strong>NOTHING BEHIND US</strong>&lt;br&gt;<strong>RICHARD MARK</strong></td>
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<td><strong>ON BENDED KNEE</strong>&lt;br&gt;<strong>BOY II MEN</strong></td>
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<td><strong>WHEN WE DANCE</strong>&lt;br&gt;<strong>STING</strong></td>
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<td><strong>MY HEART SPEAKS OUT</strong>&lt;br&gt;<strong>BUE LEWIS AND THE NEWS</strong></td>
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<td><strong>Mental Picture</strong>&lt;br&gt;<strong>BOY II MEN</strong></td>
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<td><strong>21</strong></td>
<td><strong>ONE</strong>&lt;br&gt;<strong>AMY GRANT</strong></td>
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<td><strong>Hold My Hand</strong>&lt;br&gt;<strong>HOTIE AND THE BLOWFISH</strong></td>
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<td><strong>ONLY ONE ROAD</strong>&lt;br&gt;<strong>CELLEION DION</strong></td>
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<td>** Whip Your Hair**&lt;br&gt;<strong>HARRY CONNICK, JR.</strong></td>
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<td><strong>December 1963</strong>&lt;br&gt;<strong>FOUR SEASONS</strong></td>
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<td><strong>Always And Forever</strong>&lt;br&gt;<strong>LUTHER Vandross</strong></td>
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<td><strong>What Would You Like To Do</strong>&lt;br&gt;<strong>MC ALEX</strong></td>
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<td><strong>UNTIL I FALL</strong>&lt;br&gt;<strong>AARON CO.mybatis</strong></td>
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**Radio**

Rivers has a knack for making parody songs like “I Shot The White House (But I Did Not Hit The President)” look easy. The best parodies, he says, have staying power and also “some sort of originality…You have to follow the poetry of the original.”

Cautioned that he’s giving away all his writing secrets, Rivers responds: “I believe in this business…you should share everything…It’s a lazy habit.”

Using the 24-track recording studio in his home, Rivers creates the music bed of local musicians, records the tracks (some vocals by Rivers, some by a fellow Seattleite, Spike O’Neill), and mixes the finished product.

Rivers estimates he and his crew, collectively dubbed “Twisted Radio,”” produce 50 to 60 parodies a year. The rather sizable expense, now covered by TM Century, was initially bankrolled by the ABC Rock Network, with whom Rivers had a long-standing deal. More recently, KISW owner Nationwide Communications has been picking up the tab.

As a 14-year old, Rivers started his own basement radio station (with a “corner” consisting of a speaker wire wrapped around a rock and thrown up in a tall tree) which covered his entire town of Branford, Conn. After his parents tired of giving out their home phone number as a request line, he landed a real job at WYBC New Haven, Conn.

Following the aforementioned string of 20 jobs, a year off from radio to play in a New Hampshire-based rock band, Rivers “settled down” as PD at WTSV-AM.WECM-FM Claremont, N.H., which he says would go off the air for days at a time when the station owners’ wouldn’t pay the electric bill.

His first experience with comedy writing came during his next stop at WAAW Worcester, Mass., when the station’s owner, New City Communications, decided to launch the American Comedy Networks. “I helped them get started by doing music beds and parody songs,” says Rivers. That experience led to a job at WITY (98 Rock) Baltimore, where he had his first brush with national prominence thanks to the Orioles.

In Seattle, he’s earned local fame as the creator and host of “Nudiestock,” a July outdoor rock festival held annually at a local ruseut camp for the past five years. Listeners, station staffs, bands, and “everyone who’s not serving food basically is naked,” says Rivers, who added Nude Twister to the festivities this year.

At KISW, Rivers works with partner O’Neill and producer “Downtown” Joe Bryant and is quick to give them recognition for the show’s success. “We’ve developed a chemistry,” he says. “We have three people with very well-defined roles.”

**They Like The ‘70s But Not The Gen X Label, Report Finds**

The study also found that a higher percentage of adults 18-34 are heavy users of radio than any other medium. While 54% of those surveyed are listeners, heavy radio users, that number dips to 42% for magazines, 34% for newspapers, 30% for television, and 20% for online.

The most popular radio formats among this group are country (18% listen to the format), album rock (13%), Mid-Atlantic (9%), Classic Rock (8%), and R&B/urban (6%), according to Simmons research figures cited by Interpre.
Quickly developing as a Letters To Cleo trademark is the burst of rapid-fire words that erupt midway through songs. The first example was heard on the band's 94 indie single, "I See." On "Here & Now," the chorus—"the comfort of a knowledge of a rise above the sky above could never parallel the challenge of an acquisition in the here and now"—dissolves into a blur of parentheticals. "I think where you end is my unifying love for early rap groups like Run-D.M.C. and E.P.M.D.," says Hanley. "I really got into that stuff and, to say this, it's a pretty big influence on me and how I phrase words and songs. It may not be that apparent, but the rapid-fire thing is definitely a reflection of that... To me. I loved that stuff when it first came out, from Sugarhill Gang to L.L. Cool J. I know, like 1984, 1988, the really early stuff. I was in high school, and this music was brand new, it was really revolutionary. So to me, it was my version of punk. It was rebellious."
Jacor Syndicates Burbank, Bozo

Los Angeles—Jacor Communications and its WLW Cincinnati are getting their feet wet in the syndication game with two challenging time slots now being shopped: Gary Burbank's afternoon comedy show, being sold for cash, and Dale "The Truckin' Bono" Sommers' overnight trucking show.

Both WLW jobs regularly generate high ratings in their respective time slots on the 50,000-watt clear-channel station, which at night reaches across 38 states.

The early feedback on "The Gary Burbank Show," Jacor's first priority, has made Jacor president Randy Michaels a happy man. The show, syndicated in conjunction with the Broadcast Burgeoning Corp., has 30 verbal commitments and one signed deal, WREX Louisvile, Ky., on March 1.

"For the Truckin' Bono, Michaels says Jacor won't start going for affiliates until Burbank's show is off the ground, which should be in a few months."

"(The Gary Burbank Show) shouldn't pay for itself from day one," says Michaels. "We're selling it for roughly half what you pay an afternoon drive guy. In a small town, it may be $1,000 a month; in a bigger markets, it may be $8,000 or $10,000 or more."

Once the show gets enough affiliates in the top 50 markets to attract national advertisers, it may be offered on a barter basis, according to Michaels.

"The Bono show will likely be offered on a barter basis because it already has a solid advertising base with truck stops, trucking firms, and radar companies."

Burbank's show, on the other hand, is being offered for cash because it's tough to land national advertisers with a show that's starting out on a small number of small- and medium-market stations, says Michaels.

For both shows, AM N/T outlets, geared toward the older end of the 25-54 demo, are the primary targets for the two jobs who are both in their early 30s. However, Michaels says there is a verbal agreement from a classic rock station in West Virginia for "The Gary Burbank Show."

"It's unique and a big experiment, but we thought we'd give it a shot," says Michaels, commenting on the timing of the launch. "The initial response looks great, considering most other shows are offered free."

Both shows offer distinctive content. "Gary doesn't rely on shock. I'm not putting down Howard Stern or Don Imus," Michaels says. "He does what a lot of stations do in the mornings, but in the afternoon. I call it a typical contemporary Happy Hour for the brain on the way home. The clock is set up like a morning show, too."

Michaels sees Burbank's show fitting nicely after Rush Limbaugh, as comic relief after a serious show.

Burbank himself describes his show as a mix of Monty Python and David Letterman. "I was going to build a studio and suck down Red Stripe beer and just do my Earl Pitts character," says the 14-year WLW veteran. "But Randy came to me and said I needed a challenge, and he suggested syndication."

"The Truckin' Bono's show, which has been on WLW since 1984, is filled with various calls from truckers who go by names like Possam Breath and Crad. The show serves as a forum where truckers can voice their complaints and keep in touch with road conditions and issues concerning their livelihood (Billboard, June 20, 1992)."

"In truckers' surveys, his show is first or second even up against the network shows," Michaels says. "We found a formula that makes a lot of money; several hundreds of thousands of dollars."

Rick Consolo, director of affiliate relations for Broadcast Burgeoning, says his goal is to go for the top 10 markets after the first of next year. "By the end of the year, we hope to be on at least 50 stations."

Around the Industry

National Public Radio has built a closed-circuit radio facility at Washington, D.C.'s McKinley-Penn High School to help teens develop radio broadcasting skills. The facility opens Jan. 30. NPR's efforts are part of its D.C. Youth Initiative.

Also, NPR is offering a variety of programming for Black History Month in February, including special segments of "Afropop Worldwide," such as shows on old-school rap, Caribbean music, Ali Parks Touro, Cameroonian malossa music, and African musicians' fascination with Latin music.

In addition, NPR's "Horizons" this month will profile William Grant Still, the first African American to write a symphony, conduct a major orchestra, and write an opera for a major opera company.

Other NPR Black History Month programs include a special edition of "Person to Person Today," highlighting African Americans' contributions to classical music; "Two Divas Across The Atlantic," profiling African-American opera events at the Metropolitan Opera and Radio City Music Hall; and "Jazz, Blues and Swing" events.

Pat St. John has been named host of "CBS Radio Network's weekly 90-minute "Live From The House Of Blues Presented By Pontiac Sunfire," which is set to debut Jan. 27. St. John is the morning man at WNEW-FM New York. CBS America expanded its news service by adding three daily reports entitled "Noticias CBS Americas: Mexico Hoy," which are devoted to news from Mexico.

In other CBS news, CBS Radio Representatives will pursue the selling of Unwired Network radio on its own after ending its relationship with the Intercom Radio Store on Feb. 5. The new venture, "CBS Radio Unwired," will be overseen by director of unwired marketing John Bitting.

ABC News will air extensive live coverage of the O.J. Simpson trial, beginning with anchored coverage of the opening remarks from Los Angeles. An O.J. Simpson audio library will be made available through America Online.

Radio Personalities Inc. has bowed the three-hour Saturday morning show, "The Great American Sports Trivia Show." Primetime include Super Bowl trips. KMOX St. Louis is the flagship station.

The Power of Maumona. Bryan Ferry, out supporting his Virgin release "Maumona," visits KTCJ/KTCZ (Gilles '97) Minneapolis. Pictured, from left, are Dawn Hood, Virgin senior director alternative promotions; Lauren MacLeod, KTCJ/KTCZ PD; Ferry; and Bobby Bland, Virgin regional manager.

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Infinity Tops In Survey And Revenues; WDRE Dumps DJs; New MD For Hot 97

Phyllis Stark is on vacation. This week's column was written by Eric Booklert in New York and Brett Atwood in Los Angeles.

Radio Guru Jim Duncan unverified findings from his upcoming 1995 "Radio Market Guide," which includes plenty of good news for the industry. Along with being far and away the highest-selling station group ($32 million compared to $26 million last year), Infinity's New York duo (WFAN/WXRK/WZRC) brought in the most money in the country. And the group was voted by station managers as the most admired in the business. (Tribune Broadcasting's WGN Chicago was again voted most admired individual station.)

Speaking of admiration, according to Duncan, Osborn Communications WWNC/CNN/MOJ/MOU/MOJ in Nashville, N.C., sewed up 76% of that market's radio revenue, tops in the country.

Commenting on radio for the past 8.9 billion dollars in revenues in 1994, Duncan writes, "In my 20 years of observing the United States radio industry there has never been a year which compares to 1994."

The top growth markets were distributed throughout the country: Tucson, Ariz.; Albuquerque, N.M.; Boise, Idaho; Atlanta; Boston; and Memphis.

Singer Michael Jackson names KABC Los Angeles a $24 million slash in ad revenues against media outlets for repeating allegations of the rumored existence of a videotape that shows the singer engaged in illegal conduct with a minor.

The suit, which also names KABC morning hosts Ken Minyard and Roger Barkley, stems from a brief 9 station appearance by "Hard Copy" reporter Diane Dimond, who discussed the accusations that aired later the same evening on the tabloid TV show.

KABC GM George Green says the station "is not receiving any nasty papers. "The beef is with 'Hard Copy,' not us," says Green. "We didn't validate anything Diane Dimond said. KABC did was function as an interview." The TV show "Unsolved Mysteries" helped police close a case down WUSF Tampa, Fla., personality Ben Jones, who had been sought for the murder of his wife. For six months, using five different names, wig, and two

BROADCASTER
(Continued from page 88)

O'Neill describes himself as a "wacky professor" type and "a 13 year old trapped in a 40 year old body." He also praises Rivers as "probably the most generous ego in the business." He's great about giving credit where credit is due.

"I do try to avoid being mean," says Rivers. "I'm actually a fan of people like Rush Limbaugh and Howard Stern, but I wouldn't want to be like them. If I say things my mother wouldn't mind hearing on the radio, I sleep better at night."

Radio

by Phyllis Stark with reporting by Eric Booklert and Brett Atwood

for 25 years.

NAB has narrowed its list of cities for the 1996 Radio Show down to Los Angeles, Dallas, and Atlanta, Calif. If it does end up in L.A., the notorious Westin Bonaventure Hotel is out of the running. Last fall, a massive computer malfunction there left thousands of registrants scurrying for rooms.

A Katz Radio Group study makes it official: "Modern Rock: The Format Of The '90s."

PROGRAMMING: WDRE RETOOLS

WDRE Long Island passed out some pink slips and plans to "re-launch" itself soon, according to WDRE Russ Motilla. Out are the morning team of Hilllary and Doona Dona, along with midday jock Malibu. Also gone are co-production directors Steve Morrison and Bob Marrone.

The station's currently running jock-less, 3,500-song "A to Z" of modern rock. When it concludes, WDRE will reportedly embrace a harder, modern rock sound.

Dave Logan is the new PD at KZZN-KYOT-FM/KOYI Phoenix. Logan, who replaces Jim Trupp, was last PD at WLUP-FM Chicago. Los Angeles-based Heftel Broadcastng is acquiring KDZL/FM, Worth Dallas from Texas-based Broadcast House Inc. for a reported $4.7 million. KDZL joins new Dallas sister stations KESS-AM/ KFRT-AM/KICJ-AM.

Meanwhile, Heftel station KTNQ Los Angeles nabs crosstown KHJ operations manager David Gleason for PD duties. KHJ midday host Amalia Gonzalez and afternoon Salvador Gomez join KTNQ for the same duties.

WFMS/WRLG Indianapolis marketing and operating manager Charlie Morgan is upped to station manager, a position handled in the past by VPGM Monte Maupin-Gerard, who remains WSYW-AM Indianapolis, which had been simulcasting crosstown WTMN (Symphony 107) breaks away and picks up Children's Broadcasting Corp.'s Radio AADS.

Mike Colotta is upped from APD to PD at KXPT Las Vegas. He replaces Richard Reed, who had been programming both KXPT and sister station KOMP. Reed continues to program and run KOMP as operations director.

KEYV Las Vegas PD Tom Kelly is upped to operations manager; taking over George Thomas, who exits for chief engineer duties at Regent Communications, which owns crosstown KFMF/KSNE.

KSTT Oklahoma City APD and afternoon host Paul Orr joins WHEE Ft. Myers, Fla., for PD duties, WCFB Dayton Beach, Fla., weekender B.J. Odom joins for MD duties. Both slots have been vacant since the station switched to new country last September.

KOLL Little Rock, Ark., afternoon host Billy St. James moves crossover to KIPR for PD duties, replacing Joe Booker, who exits.

KHTT Tulsa, Okla., production director Carly Rush is upped to PD, replacing Mike Ring, who exits. Infinity's classic rock WZGC Atlanta picks up broadcast rights to the NFL Atlanta Falcons for the first of the three under the new contract. Infinity has already married rock and football in Boston (WBCN/New England Patriots) and Philadelphia (WYSP/Philadelphia Eagles).

KORG/KEYZ Anaheim, Calif., PD Chris Cox adds the title of station manager.

The island of St. Maarten now has its first indigenous, American-style station, a top 40/rocky-surf-crossover, JAM '94. Frank Aaron is PD.

WILDER AND CUOMO TEST WATERS

Former Virginia governor Doug Wilder takes over the 9-11 morning slot on WRVA Richmond, Va. To make room, the former morning show of Tim Farley and Pam Overseer shortens its and Ops manager Farley exits the air.

Meanwhile, former New York governor Mario Cuomo is pondering radio offers, according to New York Newsday. Cuomo, chairman of EFM Media Management, which handles Rush Limbaugh's syndication, recently met with Cuomo.

WITZ (Hot 97) New York MD Tracy Cloherty adds APD duties, replacing Peco Lopez, who remains at the station.

KACE Los Angeles afternoon host Rico Reed shifts to mornings, replacing the syndicated Tom Joyner. The afternoon slot is assumed by evening host Billian Harris, who expands his shift.

WWSY-FM Chicago PD Brian Case, MD afternoon-on-air duties, replacing Greg Brown, who moves to weekends.

Rounding out the lineup on the new hip-hop WPGC-AM Washington, D.C. (Billboard, Jan. 14), is MD P.D. Thro in at middays. (At WPWC-FM, Bob Holmcrans is upped from production director to APD/post-APD.) Also, local Go-Go music vet D.J. Kool takes over afternoons.

FSM Chicagomorning host Shawn Burke joins KSFS Phoenix for the same duties, replacing Danny Davis and Pat Powers, who exit.

WYXR Philadelphia night jock Christopher Knight exits, with a P/T jock filling in for now.

Brian Whitman takes over mornings at KCLX-FM San Diego. The station had been carrying the syndicated "Mark And Brian" show from KLOS Los Angeles. Whitman arrives from WEDG New Haven, Conn., where he was afternoon jock.

Former CNN correspondent Charles Jones joins KOMX St. Louis to host afternoons.

New WALR Atlanta PD Kris McClendon adds afternoon hosting duties, replacing Keny Diamond, who remains with the station for sales duties and weekends.

Buddy Bart, last at KSAN San Francisco, is the new morning man at KFMS-FM Las Vegas. Bart takes over for PD Charlie McGraw, who had been handling those duties through the fall since his morning team, Kevin Murphy and Rob Butterly, exited. Also, KFMS-FM adds the syndicated overnight show, "After Midnight With Blair Garner."

Former KLB Austin, Texas, night jock J.J. Medina moves to crosstown KHIJ for overnight hosting duties replaced by Krasch Kelly, who is now in middays. Mike McKay, previously production director at KFQX-FM Kansas City, Mo., joins KHIJ and sister KPEZ as assistant producer, replacing Doug Miller, now at KTFM San Antonio. Also, former KQK Arkansas, Texas, MD/air personality Genny Layne joins KHIJ for weekends and fill-in duties.

WKRZ Scanton, Pa., night jock Rich E. Cunningham is set to exit in a few weeks to join either WPRO-FM Providence, R.I., or WLNK (B96) Roanoke, Va. WKZK PD Ken Medek is looking for a replacement and wants a Top 40 jock. Meanwhile, WPRO-FM night jock T.J. Nap joins WPLI New York for swing duties.

WQKQ (Q101) Chicago LSSR Nelsen is upped to marketing director, replacing Sam Gennaway, who exited last November to return to the record business.

Joe Rycraw, whose previous experience includes the PD job at Willie Satellite Inspiration Network and the overnight producer gig at WLS Chicago, is looking for a PD job in talk or gospel radio. Reach him at 219-883-8444.

Susan Mahoney has joined the search analyst at the InterPrep Radio Store's research division. She previously held that position at Christala Radio.
PORTISHEAD

WENZ MD Sean Robertson says that Oasis is providing a much-needed escape from the onslaught of Pearl Jam, Soundgarden, Offspring, and Green Day. “The popularity of these [British] bands can be directly attributed to all the rock and punk rock records that are out there,” he says.

WPERE Long Island MD Michael Parrish agrees. “It’s a backlash against the Seattle thing,” he says. “There’s so many of those bands around, it was bound to happen sooner or later.”

Yet while the grunge sound thrived, many good records from the U.K. were overlooked, says Parrish. “My personal favorite was the Wonder Stuff, who put out a great record that did nothing. The Actuors was another good record that didn’t happen. . . . Even Morrissey’s record didn’t do as well as a Morrissey record should do in this format.”

KROQ assistant PD Gene Sand-
**HOT 100 SINGLES SPOTLIGHT.**

by Dave Elliott

LC’s “Creep” (La Face/Arista) takes over the No. 1 spot, fueled by a strong radio gain, while it continues at No. 1 sales, knocking off Boy II Men “On a Tender Knee” (Motown), which spent six weeks at No. 1. All other contenders are far behind, and it is likely that TLC is in for a long run at No. 1. Des’ree enters the top 10 for the first time with “You Gotta Be” (G&M Music, jumping from No. 12 to No. 7. “You” is the second-biggest gainer on the entire chart this week and posts the second-biggest radio gain. Des’ree’s climb to the top 10 is an impressive one—after a long 22 weeks, the song continues to gain momentum and is yet to peak. Currently, “You” is No. 1 in airplay at WKTI Milwaukee; WAPF Jacksonville, Fla.; and KIQQ Tucson, Ariz.

**BLOW THE TOP 10, Sheryl Crow’s “Strong Enough” (A&M) jumps 20 positions and lands at No. 8 this week. “Strong” is the second-biggest overall gainer on the entire chart and is this week’s Greatest Gainer/Airplay (for records below the top 20). It is currently the biggest radio gainer on the entire chart, helped by top 10 airplay at WGRD Grand Rapids, Mich.; KDWB Minneapolis; and XHRM San Diego. The biggest overall gainer on the entire chart is Soul For Real’s “Candy Rain” (Uptown/MCA), moving from No. 8 to No. 27. It is not ranked on the top 20, but is the greatest sales gainer on the entire chart. “Candy” also had the third-biggest radio increase this week, too, including No. 1 ranking at WPGC Washington, D.C.

R.E.M.’s “Bang And Blame” (Warner Bros.) was this week’s fourth-biggest gainer on the chart, moving from No. 30 to No. 21, and scores the third-biggest radio gain on the entire chart. “Blame” is No. 1 at WCHU Augusta, Ga., and top 10 at WKCP Hartford, Conn., and WAHC Columbus, Ohio. Following R.E.M., the next-biggest overall gainer on the Hot 100 is the Notorious B.I.G. with “Hello” (P.M.S.P. Records), which is currently the No. 14 Hot 100-monitored stations, including WIOQ Philadelphia, WKQX Chicago, and XTRA San Diego. Weezer’s “Holmes” is No. 1 at KQRT Houston and top 10 at WKCI and WHTX New York. Pearl Jam’s “given” is No. 1 at ALWML Milwaukee; RSYF Kansas City, Mo.; and WHTY Detroit. The Gin Blossoms’ “Allison” is top 10 at a diverse list of stations that includes WEZB New Orleans, WMXV New York, and WIXX Green Bay, Wis.

**QUICK CUTS:** Dionne Farris enters the Hot 100 for the first time as a solo artist and is this week’s Hot Shot Debut with “I Know” (Columbia) from the movie “Ready To Wear.” “Know” is receiving early airplay at WZPL Indianapolis and WHBQ Memphis. The Gin Blossoms also have a new single that is supported by a strong radio increase. “Cheehun” of Mr. Chesnut says, “That tells you you have a little piece of pop culture.”

**NARM BOARD URGES CD-ONLY SOLUTION TO SOURCE-TAGGING.**

(Continued from page 10)

“source-tagged with the acousto- magnetic technology as soon as practical.”

Many sources believe the issue is likely to provoke lively discussion at NARM’s annual convention Feb. 22-25 in San Diego.

Some sources receiving a serious problem for home-entertainment retailers. A recent survey indicates that music and video retailing has the third-largest source of theft in the retail industry. (See story, page 68.)

Retailers installing tags at their distribution outlets greatly increases their labor costs. They also say that because the tags have to be placed on the end of the products, they can be removed by thieves. With source-tagging, the tags would be hiding already.

If the manufacturers install tags, the costs are likely to be passed along to the retailer and eventually to the consumer. Some estimates that source-tagging could increase manufacturing costs 4-7 cents a CD.

In February 1993, NARM recommended the acousto-magnetic technology developed and marketed by Sensormatic Electronics. But the Recording Industry Association of America (RIAA) conducted a test program last year and concluded that Sensormatic’s system degraded sound quality of some cases. But those estimates were not publicized until the end of February. RIAA spokesman Tim Sites said at press that the trade organization had not yet discussed the latest NARM recommendation with its member companies.

However, Sites says, “We don’t believe cassettes are on the way out. They still represent a healthy 86% of the market.”

Some music executives fear that antitrust lawsuits may be filed by competitors of Sensormatic if the music industry adopts the acousto-magnetic technology, and they do not want to be in the position of having approved a technology that does not meet all the stated NARM criteria.

Dave Shoemaker, director of business development for Checkpoint Systems, which markets a competing electronic-security system, said that endorsing a CD-only approach to tagging “is like saying it’s OK to damage the audiophile.” Checkpoint’s radio-frequency technology is used by such retailers as Target, Trans World Music, Bombay Beats The Wire, Borders, and Borders. Music chains and mass merchants that use Sensormatic technology include Camelot, Musicland, Blockbuster, Tower, Kmart, and Wal-Mart.

In its latest action, the NARM board was unanimously approving a recommendation by its Loss Prevention Committee. During a NARM technology conference in Florida Jan. 9-10, committee members went to Sensormatic headquarters in Deerfield Beach to see a demonstration of a radio-frequency source-identification device. This allows manufacturers or distributors to activate and deactivate tags automatically. This is an important part of electronic security because many CDs are returned to stores and the cost of re-tagging them manually would be prohibitive.

Louis Chiera, director of marketing communications for Sensormatic Electronics, says, “We’re obviously pleased, TH two weeks ago, the opportunity to take the next step.”

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MEG ADDS DIADEM TO GROWING CHRISTIAN FAMILY

(Continued from page 2)

with the exception of one. It's been an incredible ride. We sold a million Ray Boltz records. We discovered Yolanda Adams, King says. "But now we are turning from this little boutique industry. The contemporary Christian music business and the black gospel music business have turned into a national thing. Our product now is no longer just represented at the local Christian bookstore. You can walk into any Wal-Mart or Safeway and find my product. That takes a lot more cash to make happen. We looked at that and said we need a financial partner."

MEG's Dafan Farrell, who serves as president/CEO, has a similar view of the deal. "We like to buy successes and make them work. We've done that with Farrell, Diadem, he says, "has a commitment from us and a plan that we have developed to grow the company significantly."

King says he had discussions during the past 18 months with numerous potential suitors, including EMI, Zomba Music, Platinum Entertainment, and BMG. "We chose MEG because, number one, they are music guys," King says. "Yolanda Farrell is a guy who came up from the street as songwriter and a record company owner, so when you start talking, you don't have to explain yourself. These guys speak your language and this can work. They are very well connected."

King says Farrell and Steve Fett, COO at MEG, share his goal of getting Christian music further into the mainstream marketplace. "The thing I like most is that they believe like I do that there are enough Christians out there who don't have access to Christian record stores and are buying to their local record store."

In addition to Yolanda Adams, Diadem's main label, Tribute Records, founded in 1990, is also home to Ben Tankard and the Alabama State Mass Choir. Diadem's adult contemporary roster includes positive country artist Michael Kellie Blanchard and rock act One Bad Pig. Diadem Distribution, formed in 1998, distributes 15 record labels, with acts such as Marilyn McCoo, Morgan Cryar, Rick Cuas, Bride, and the Resurrection Mass Choir.

Farrell says Diadem will continue handling its own titles for a period; eventually, distribution would be channelled through Benson. "There will be consolidation," says Farrell, who is quick to add that Diadem's personnel can be absorbed into the Benson system.

Diadem's print division, Alexandria House, includes Royal Tapestry, a print-music company Diadem purchased in 1990 from David T. Clydesdale. Also in 1990, Diadem bought another such company, Lexicon Publishing. In addition, Diadem owns five music publishing companies, whose 1,032 copyrights generate nearly $400,000 a quarter. Diadem also administers copyright for 21 other companies.

During its first year of operation, Diadem acquired Hummingbird Studio in Nashville, renovated the facilities, added a second 24-track studio, and changed the name to SkyLab. Artists using the facilities have included Dolly Parton, Steven Curtis Chapman, and Amy Grant.

Diadem's other ventures include the Spirit Jazz label; a licensing agreement with T-Sherman to market Christian clothing; a line of children's products; and solo tracks and folkies (gospel acid), for use in churches.

Assistant to preparing this story was provided by Ken Schlenker.
ZOOTOOTS RAY BALEY'S 'HORN' (Continued from page 12)

iloiz of my teens, my last teems, be fore I started doing a lot of funk jam, session work, and stuff like that.

Ray Bailey admits that his burgeoning career was sidetracked by drugs. "I kinda did a Walter Mitty for a little while," he says, with a laugh. He acquired a will to re-enter the game after he've been cutting his left hand, while working as a glazier in the '80s. "It was a kind of a trip to deal with, but it was one of the most depressing times of my life. I was dealing with a lot of things that I didn't want to happen in that kind of environment." Bailey eventually went into rehab and has been sober for several years. He says that he's grateful for the opportunity to continue his music career on his own terms.

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ISLAND FLOATS JAMAICA LABEL
Island Records Jamaica has been established, with PolyGram holding a 49% minority stake and 51% to be offered to Jamaican investors. Based in Kingston, the label's president is Tino Farrel, former Island A&R exec in New York. Its first album, due in May, features dancehall artist Spanner Banner, with albums by Luciano and Foundation to follow. PolyGram owns the label's namesake, Island Records, of which founder Chris Blackwell is chairman. Also, a multi-album production deal has been made with Taxi Records, founded by Sly & Robbie.

ZUTAUT EXITS GEFFEN RECORDS
Tom Zutaut, the final member of the Geffen Records A&R triumvirate that included Gary Gersh and John Kalodner, resigned from the label Jan. 16. The trio gave Geffen one of the strongest A&R departments through the mid-'80s and early '90s (Bulletin, Jan. 21). Zutaut's notable signings include Guns N' Roses and Edie Brickell. Gersh left the label in June 1993 to become president of Capitol Records, while Kalodner recently followed Aerosmith to Columbus as senior VP of A&R.

PLATINUM ALBUM SPLURGE IN U.K.
In the U.K., 67 albums went platinum (sales of 300,000 units) last year, as compared to 39 in 1995. The British Phonographic Industry says gold albums (100,000 units) rose from 141, while six singles went platinum (600,000 units), the most since it started the category in 1973.

ARISTA — THE SINGULAR LABEL
One label tops the major singles charts this week. It's Arista, with No. 1 slots in pop and R&B (TLC), rap (the Notorious B.I.G.), and country (Alan Jackson).

NEWSLETTER ERRS ON BERNMAN
Jay Berman very much remains chairman of RIAA, despite the article in the Jan. 2 issue of MIN (Media Industry Newsletter) saying he had left the association. The publication had an article on sales of trade group exces, citing Berman's 1995 compensation, including $342,564 to be paid under MIN's assumption he was departing the RIAA. But RIAA tells Bulletin he's on the job.

ANGLER TRACKS FROM NEW LINE
Angel Records has become the exclusive distributor of soundtracks from New Line Cinema. Label president Steve Murphy says his experience with an exclusive deal with Merchant Ivory Productions was one reason to explore more involvement in the genre. As for Merchant Ivory/Angel, its next release, "Jefferson In Paris," is due in March.

P'GRAM BUYS ELTON'S MCA DISC
Elton John's next album, "Made In England," will be released on Rocket Records/Island in the U.S. on March 21. John owed MCA one more record before switching over to a PolyGram-distributed label, but made the move earlier after PolyGram bought the rights for the last album from MCA.

EMI CHRISTIAN DISTRIBUTED
The recently established distribution wing of the EMI Christian Music Group has a name, and it's Chordvant Distribution Group. As previously reported, the firm's president is Steve Griffin, formerly president of Nest Entertainment (Bulletin, Jan. 7). Chordvant will be the distributor of each contemporary Christian music label as Forefront, Sparrow, Rejoice, Warner-Alliance, Chapell, GospalCentric, Proclaim, Selah, and Troubadour. The EMI Christian Music Group is co-chaired by Billy Ray Hearn and Jimm Bowen.

MARLEY MIDEM FETE CANCELED
MIDEM's planned tribute to the late Bob Marley's 60th birthday on Feb. 1 will not go ahead (Bulletin, Jan. 7). Officially, MIDEM Organization says the cancellation is due to "technical problems," although sources say the difficulties lie in contractual troubles.

WARNER-PALOMAR TIES
Warner Music Group and music video producer Palomar Pictures have joined forces to develop video and interactive programming. "It can be anything and everything. There are no limitations," says Palomar VP Tony Shiff. With the partners still hashing out details, there are also no projects at present—Warner reportedly will provide financing, Palomar the creative skills. Part of the deal is a Palomar documentary about Brian Wilson of the Beach Boys, "I Wasn't Made For These Times."

Jeep Creep, Where D'ya Get That Hit?
TLC GOES ALL THE WAY with its sixth single, as "Creep," the initial single from "Craziesayceyo," creeps 2-1 on the Hot 100. It's the first chart-topper for the Atlanta trio. Until now, TLC's biggest pop hit was its second single, "Baby-Baby-Baby," which peaked at No. 2. LaFace has had two other top 10 singles: "Ain't 2 Proud 2 Beg" (No. 6) and "What About Your Friends" (No. 7).

"Creep" is the first new No. 1 pop single of 1995. It replaces "On Bended Knee" by Boyz II Men, which ascended to the top back in 1994.

Chart Beat correspondent William Simpson of Los Angeles writes that TLC is the fifth three-initialed group to top the Hot 100. He counts AHA, also from the Atlanta White Band, SWV, EMF, and Britain's Right Said Fred, which settled for just plain R&B on the American release of "I'm Too Sexy."

JACKSON FIVE / FIVE: Alan Jackson scores his 10th No. 1 on Hot Country Singles & Tracks with "Gone Country," which goes to the top in its 22nd chart week. That's the latest any No. 1 country single or track has ever hit the top, which is unique in an era when most titles have chart lives of 20 weeks or less (after 20 weeks, a title which drops below the top 20 is removed from the chart). "Gone Country" will continue to accrue weeks as long as it remains in the top 20, so look for it to be the longest-running title on this chart in some time.

The song with the longest stay on the modern incarnation of the country chart is Ray Price's "Hearts Ache By The Number," which had a 40-week run in 1968. If you go back to earlier versions of the chart, the champ is Eddy Arnold, who had an amazing 54-week stay with "Bouquet Of Roses" in 1948.
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In addition to this gracious review, Rolling Stone Magazine's Year-End Critics Poll voted Mr. Cash's return, "BEST COMEBACK OF 1994." Of course, high praise spreads like fire and Mr. Cash now finds himself rewarded with a Grammy® nomination for BEST CONTEMPORARY FOLK ALBUM. Very nice.

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