ABCs OF LATIN AMERICA

ARGENTINA • BRAZIL • CHILE
NIRVANA About a great band.

WEEZER We've got a record deal and you don't.

THE ROOTS Hit a nerve.

THE STONE ROSES It's been a long time coming.

ELASTICA It Stretches

LISA LOEB & NINE STORIES Obscurity Bites.

VERUCA SALT When it rains it pours.
HOLE
Dig Here.

COUNTING CROWS
Not strikes.

BECK
No, not Jeff. Loser.

AEROSMITH
Pump. Get A Grip. Big Ones. Do I detect a theme here?

WHITE ZOMBIE
Yes, but we mean the band.

EAGLES
Yet another sign that hell has frozen over.
HOT SHEET

What the country is talking about...
CD-ROM Mags Spark Debate Over Music Publishing Rights

BY BRET ATWOOD and DEBORAH RUSSELL

LOS ANGELES—Music videos are creating the latest licensing dilemma in the world of multimedia, as a growing number of CD-ROM magazines are seeking to use clips to complement their editorial content. Acquiring the rights to use the necessary clips and forging a consistent policy for the use of the material is the key challenge facing record companies, music publishers, and the developers of these CD-ROM titles. At issue is the promotional role played by the CD-ROM magazine. Unlike its print counterpart, the multimedia disc format contains recorded music and video performance segments, which does not please the music publishers who own the underlying copyrights for the compositions used in such segments.

“If the music is going to be manufactured on a tangible piece of hardware or software, then [the CD-ROM producer] has to pay to use it,” says Brady L. Benton, preeminent assistant manager of TV and film licensing. “They are selling an actual product.” Producers of the CD-ROM magazines argue that they fulfill the same promotional role served by their print counterparts.

Sony Jazzes Up Sondheim Tunes For New Album

BY JEFF LEVENSON

NEW YORK—Sony Classical is issuing music it hopes anyone can whistle when it releases “Color & Light: Jazz Sketches On Sondheim.” Sondheim knows little about jazz. He incorporates virtually none of jazz’s distinguishing elements in his work, admits that he is not up on the

For WEA Australia, Time Is ‘Right’ For Marcia Hines

BY CHRISTIE ELIEZER AND GLENN A. BAKER

MELBOURNE—Singer Marcia Hines, who left America as a teen in the ’70s and found stardom in Australia, has returned to prominence with “Right Here And Now” on WEA Australia, the highest-selling debut album of her career. At 41, Hines remains one of Australia’s most popular female singers. Voted the country’s “Queen Of Pop” three consecutive years during the late ’70s, she has hosted her own variety show, drawn 250,000 people to a concert on the steps of the Sydney Opera House in 1977, and sold more than half a million albums. “Singing to me is like something you give but I don’t really understand it,” she says. “If I did it, it wouldn’t be as special as it is.”

In late 1983, after an eight-year hiatus from high-profile appearances, Hines began performing at small jazz clubs around Sydney. At the time, Warner Music Australia was in the process of rebuilding its

Thanksgiving Weekend Has Ups And Downs For Retailers

BY DON JEFFREY

NEW YORK—Some retailers were toasting a terrific Thanksgiving weekend that they say may have ushered in the best holiday selling season ever for the music business. But others tempered their enthusiasm, as continued competition over pricing and the opening of new stores

Blue Note Braces For Hot Debut By Pianist Terrasson

BY CHRIS MORRIS

LOS ANGELES—Blue Note VP of marketing Tom Evered calls pianist Jacky Terrasson’s startling self-titled label debut, set for release Jan. 25, “a drop-your-fork-and-get-up-and-run-across-the-room kind of record.” The label is hoping that the 22-year-old keyboardist’s bravado and virtuosic translate into major sales for one of the most avidly pursued young jazz artists in recent years. Already a veteran of touring and recording as a sideman with

Veruca Salt Rocks The Charts Geffen Acts Seethes With Success

BY CARRIE BORZILLO

LOS ANGELES—One of the most sought-after alternative rock bands of the year, Chicago’s Veruca Salt, is hitting paydirt with its debut track, “Seether,” and album “American Thighs” on Minty Fresh/DGC/Def Jam.

The album has sold more than 65,000 units, according to SoundScan, and cracked the top half of The Billboard 200 on Dec. 3, when it moved 125-67. This week it falls to No. 115, partially due to high debate by Prince and Ice Cube. Regardless, sales of “American Thighs” (the title is taken from a lyric in AIC DC’s “You Shook Me All Night Long”) increased by nearly 12% this week.

“Seether” is also experiencing a steady climb. The song jumps three spots to No. 8 with a bullet on the Modern Rock Tracks chart, and moves from No. 65 to No. 57 with a bullet on the Hot 100 Airplay chart this week.

Veruca Salt is led by the childlike voices of singers/guitarists Nina Gordon and Louise Post, who teamed in 1992 before adding Gordon’s brother, Jim Shapiro, on drums and Steve Lack on bass.

Early this year, the band became the subject of a reported bidding war between DGC, Island, Epic, Maverick, and London, when “Seether”—released by Chicago’s two-man Minty Fresh label as a seven-inch single in March—started gaining momentum at college radio as well as influential commercial modern rock outlets (Billboard, April

(IN THIS ISSUE)

Kenny G Works ‘Miracles’ On The Billboard 200

See Page 12

Global Music Pulse

Spanish Country Music: Once In A ‘Blue Moon’

See Page 51
Of course, you wouldn't be having this anxiety attack if you used new BASF 9C0 maxima High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel after reel reliability and consistency of BASF 911. Low rub off. Precision-manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you survive the next ten minutes, the first thing you'll do is contact BASF: Germany, 0621 - 4382-366, or UK, 081 - 908-8340.

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www.americanradiohistory.com
Krasnow Joins MCA To Start Up Label
Former Elektra Chief Ready To Sign Artists

NEW YORK—In an anticipated move, former Elektra Entertainment chief Bob Krasnow has joined forces with MCA Records (see Billboard Dec. 5) to start a new label.

The label, as yet unnamed, is an offshoot of Krasnow Entertainment, a new company created by Krasnow that will also handle film and television projects. The label is owned by MCA.

"Bob's one of the most creative men in our industry," MCA chief executive officer Howard Bobin says. "We're very excited about being in business with him." says Al Teller, CEO/ chairman of MCA Music Entertainment Group. "Bob and I both seem to share the same vision as to how [this label] should work. I think he felt a very strong comfort zone in how his creative efforts would be able to plug in very easily into the overall MCA system."

After resigning from Elektra Entertainment this summer following a restructuring at Warner Music Group, Krasnow has said he held discussions with many labels about forming an alliance. I really found myself comfortable with Al Teller. He's a very smart guy, and he's done a very fine job building various parts of MCA Music Group." MCA employees will handle marketing, promotion, and sales for Krasnow's label. To start, only the new staffers will be Krasnow and an A&R crew, when Krasnow hopes to have name by the end of the year. The first release is expected to come out next summer. The label will be based at MCA Records in New York.

"Bob is going to function as an A&R source. He's going to find talent," says Teller. "He's going to deliver great records utilizing the MCA promotion and sales machinery to take it to the marketplace. In other words, we're not looking to build a huge infrastucture at his label."

Teller adds that just as MCA-affiliated labels Uptown and Radioactive have staffed up as their rosters have grown, so will Krasnow's label.

Krasnow's New York presence will help beef up the West Coast-based label's East Coast operations. "There was no conversation about his relocating to Los Angeles," he adds. "The fact that Bob's in New York is a positive in the sense that it doesn't add an important dimension to our East Coast office."

Throughout his many decades in the music industry, Krasnow has signed artists such as Chaka Khan, George Benson, and George Clinton. In the late 1970s he was chairman of Elektra Entertainment, he oversaw the careers of 10,000 Maracades, The Cure, Simply Red, Metalllica, Akon, Bucker, and others.

Both Teller and Krasnow hope that Krasnow can bring MCA more success in the pop and rock arena. "We're going to do our best here," says Teller. "Bob's contribution at an artist level will definitely be in support of closing that gap. We're looking to increase our contemporary rock presence." Krasnow will have free reign in choosing whom he signs, says Teller. For his part, Krasnow says he feels no need to amend his basic operating methods. "I've had a lot of time, high-quality philoso- for the last 20 years, and I'm not changing," he says, adding that he will be signing both new and established acts.

Krasnow says he is looking forward to starting over and competing with other longtime music men like Herb Alpert and Jerry Moss, who started a new label at Uni-distributed Geffen, as well as with all the other upstarts. "It's going to be a tremendous year," he says. "There's a lot of talent out there. The consumers' tastes are wider than ever. I'm excited about the challenge."

Zomba Enters Latin Pub Field With Grever Purchase

NEW YORK—Zomba Music Publishing, with strong catalogs in the pop, R&B, hip-hop, and Christian music markets, has moved into the Latin field with the acquisition of two well-established catalogs.

"We had identified the Latin area as one we wanted to get into, thinking at first we'd put ourselves in a start-up position," says New York-based David Renzer, senior VP/GM of the publishing unit of Citadel's London-based music complex, Zomba Group Of Cos. "But we felt we wanted to hit the ground running. We are instant strong players in the Latin field."

Although Renzer declined to put a specific price tag on the purchase, estimates are that Zomba paid 5-8 million for Grever's Latin-based Grever International S.A. and San Antonio, Texas-based Golden Sands Enterprises. Inc. The catalogs contain a total of approximately 25,000 copyrights. The catalogs were purchased from the companies' principals, Bob and Ken Grever, the sons of Grever International's founder.

"We haven't just acquired the companies with intentions of folding them into our operations," says Renzer. "Bob and Ken will continue to run the companies out of San Antonio, along with a staff of 15. We're going to be very aggressive in Latin music. With Bob's help, we're now looking into new opportunities." Ken Grever is a silent shareholder, having not been involved in the companies' day-to-day operations for many years.

The Grever music publishing heritage began in 1962 with the launch of Grever International, founded by Bob and Ken's father, as an outgrowth of the composing talents of Maria Grever, Bob and Ken's grandmother. Her well-known compositions included "What A Difference A Day Makes," "Jumao," and "Te Quiero Dejarte." (Magic In The Moonlight). In 1977, Bob Grever established Golden Sands, which is reported to be the largest publisher of Tejano music, with recordings by such acts as Mazz, La Mafia, Emilio Navaira, and Brown Grever also established a label, Caru, which was acquired by EMI in 1991.

The Grever catalog purchase is Zomba Music's second major catalog (Continued on page 11)
It's not a hit until it's a hit in Billboard.
As Billboard looks beyond its 100th anniversary and into the next century, we thank the many artists who helped salute our birthday. You give our industry reasons to believe. Happy Holidays!
Arista & Kenny G Work 'Miracles' On Billboard 200

BY CRAIG ROSEN

LOS ANGELES—Kenny G's "Miracles: The Holiday Album" moves from No. 6 to No. 1 this week, becoming its first Billboard 200 chart-topper. The album, which has sold more than 1.5 million units, was released Nov. 1, and is certified gold sales-wise by the RIAA.

Kenny G

The fact that the Kenny G album is a huge seller isn't a surprise—his last album, "Breathless," has been certified for sales of more than 4.5 million units. What is surprising is how quickly the holiday season has taken off. The album, released Nov. 1, has already sold more than 77,000 copies, according to SoundScan data—41,000 in the last week alone.

The rise of "Miracles" marks the emergence of Kenny G as a chart player. The album has gone to No. 1. "Elvis Presley's 'Elvis Christmas Album,' the chart's No. 1 album until Bob Weller, went to No. 1 Dec. 16, 1956.

Bob Bell, new-release buyer for the 330-store, Torrance, Calif.-based Wherehouse Entertainment, says, "I felt all along that it had the potential to be No. 1 at Christmas time. The only thing that surprised me was that it sold 100,000 copies, according to SoundScan data—41,000 in the last week alone, and not a couple weeks later in December."

The fact that "Miracles" hit No. 1 so quickly is also a surprise to Arista, which is just now unveiling a large portion of its marketing campaign.

A video clip for the single "Have Yourself a Merry Little Christmas," featuring actor Burgess Meredith and clips from several classic Christmas films, went to VH-1, and the traditional version of the Christmas hit is available on the album. The single is also included on the soundtrack to the remake of the Yuletide perennial "Miracle On 44th Street." Arista senior vp Rick Bisciglia says, "Traditionally, Kenny G records a Christmas hit to get on the radio."

While the label has won that battle in the past, he calls Arista's latest stab "perfect—when was the last time we were going for radio airplay with a No. 1 album?"

Arista is working the track at top 40, AC, adult alternative, and R&B. According to Bisciglia, early feedback has been positive, with programmers showing more willingness to air holiday music earlier in the season thanks to the healthy sales picture.

Arista senior vp of marketing Dick Wingate says the label has had a two-pronged attack in marketing "Miracles" during a four-week holiday window. Wingate says Arista's goal was to expose the album "not only to the millions of consumers who are Kenny G fans, but also to the holiday-shopping audience."

(Continued on page 97)

New Age, World Music Charts Benefit From SoundScan Data

This week's issue marks the published debut of SoundScan-compiled data in Billboard's Top New Age Albums and Top World Music charts.

The charts, which appear in the magazine every other week, are compiled on a weekly basis. As with Billboard's other new-release charts and point-of-sale data, the new age and world music lists will be made available to Billboard Information Services chart subscribers. Billboard Information Services will continue to publish the charts during the weeks they are not printed in the magazine.

The "Last Week" numbers that appear on the published charts will therefore show the rankings from the prior, uncompiled week.

With the introduction of specific sales information, Top World Music and Top New Age will, for the first time, feature bulletings below the December issue. Bulletins are also being added to Top Reggae Albums.

The charts will be driven by data from all stores that report to SoundScan, which represents about 75% of the $4 billion music retail volume in the U.S.

"Considering the vast size of the reports, we are confident that our new age and world music charts will be more accurate than ever," says Geoff Mayfield, Billboard director of charts. "Previously, we published point-of-sale data, but this new information also tells us much more. Independent labels voiced concern about what indie titles would fare in a point-of-sale world, so we're pleased to point out that independent artists are represented on both charts, particularly on Top New Age."

As the 25-position new age chart, 10 places currently belong to indies. Two of the 15 albums listed on Top World Music are sold through independent distributors.

Veteran chart manager Anthony Columbo oversees Top New Age Albums and the Top World Music Albums charts. He manages Billboard DataFax services and supervision from senior chart manager Suzanne Baptiste, who also handles the Top Jazz chart.

With this conversion, the only Billboard music sales charts that are not compiled by SoundScan are Top Contemporary Christian and Top Gospel Albums. Mayfield and Baptiste are working with SoundScan, the Gospel Music Assn., and the Christian Music Trade Assn. to launch point-of-sale charts for those genres in February.

Billboard Relocates Tokyo Office

The Billboard Japan business office is being relocated to the office of JVC Japan and Panasonic, whose principal partner, Takeshi Suzuki, has handled Billboard parent BPI Communications’ legal work since the company was formed in 1988. Effective Jan. 1, 1995, Suzuki will oversee all of Billboard’s corporate affairs in Japan, including licensing.

Japanese ad sales will continue to be handled by Aki Kaneko in Los Angeles (telephone: 213-661-8884; fax: 213-661-8885) and Tokuro Akiba, who will work out of the relocated Japan office.

As of Dec. 9, Billboard Japan will be located at 16th Floor No. 103, Sogo-Hirakawacho Blvd., 4-12, Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan. Telephone: 3-3320-7246; fax: 3-3320-7247. Editorial information and inquiries should be sent to McCulley at Coop Kiku 302, 1-11-28 Mi- haralari, Nerima-ku, Tokyo 177, Japan. Telephones: 3-8387-9617; fax: 3-8387-0216.

U.K. Authors’ Group PRS Gets Inquiry

Favoritism, Royalty Payments Questioned

BY JEFF CLARK-MEADS and DOMINIC PRINCE

LONDON—The U.K. music industry is about to face its second investigation in a year from government watchdog the Monopolies & Mergers Commission (MMC). Accusations of anti-competitive practices had prompted an earlier MMC scrutiny of record companies. But the body is now turning its attention to authors’ organization the Performing Right Society (PRS). Though the MMC cleared record companies of any wrongdoing in this summer’s published report (Billboard, July 2), the record industry lost of answering the commission’s exhaustive questioning was estimat-
ated at up to 20 million pounds ($30 million).

In announcing his decision to insti-
gate an MMC inquiry into the PRS, director general of fair trading Sir Bryan Carsberg said, “I have grounds for concern that the society may not be operating in a fully effi-
cient manner. Collective licensing bodies such as the PRS play an im-
portant role on behalf of their mem-
bers, but the market power that they exercise in that role can be misused or misdirected.

"A number of serious questions have been raised about the operation of the PRS, and I believe the MMC is the appropriate body to investigate."

In a statement, the Office of Fair Trading said, “Enquiries were first prompted by complaints made by composers of less popular forms of music that they were receiving inade-
quately royalty payments from PRS. ‘‘Composers also registered concern that, under the society’s rules, they lacked sufficient repre-
sentation to be able to pursue their interests effectively, and that the revenue distribution policies recently adopted by the society unfairly fa-
vored composers and publishers of more popular forms of music.”

PRS Council chairman Wayne Williams said the organization would “cooperate fully” with the MMC in-
quiry.

The MMC investigation is one of many unfortunate events in the soci-
ety’s recent history. Most recently, it was sued in January by U2 over the band’s desire to collect its own per-
formance royalties; PRS also has suf-
fereed press criticism from managers, including U2’s Paul McGuinness.

PRS is still without a chief exec-
utive following the departure of Tee McLean, who had been appointed to replace Michael Frewang, who re-
signed in November 1992. Bickerton is acting as CEO.

Frewang resigned over the soci-
ety’s failure to build the 8 million-
 pound PROMS computer system, which had to be abandoned. An inde-
pendent report revealed that Free-
gard’s management of the project reg-
sing needs with the U.K.’s Mechanical Copyright Protection Society. But many songwriter members are said to be critical of the proposed merger of processing functions.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

Modern Rock’s Surge Continues In Format Ratings

BY PHILLIS STARK

NEW YORK—In just three years, progressive rock has grown from the country’s least-listened-to format to No. 11 among the 15 formats monitored by Billboard chart services. This may not sound dramatic, it represents a growth in listenership from 1% of the potential audience in 1991 to 2.7%, which tracks share of the listening audience by format, modern rock once again checked in with its best showing ever, rising from 2.4% of listening in the spring.

Also posting their best share since the rating service’s inception in 1989 were oldies, which was up 7.2%—7.4% from the spring (largely on the strength of the new format—Modern Rock).

Atlantic Sets Up Department For Low-Power Radio

NEW YORK—Spurred on by the success of its low-power radio promotion this summer outside New York’s Hol-
lund Tunnel, Atlantic Records has cre-
ated a separate department dedicated to the burgeoning world of 100 milli-
ward—1/10 of a watt—radio outlets.

Atlantic’s division for low-powered radio named the Atlantic Wireless Label, is headed by Bob Kranes, former PD at WBCN Boston and WLRQ (now WDRE) Long Is-
land, N.Y. The label is not only to move more product by exposing artists through the alternative outlet, but to bring in outside advertisers and launch the mini-stations into rev-

venue streams.

This summer, in an attempt to ex-
pose passengers stuck in traffic near the Holland Tunnel to new music, Atlantic stuck a transmitter on the roof of a nearby Texaco station and beamed out, for 500 feet, the music of B-Tribe on 1510 AM (Billboard, Aug. 6). Because the AM signal is so weak, an FCC license is not required.

According to Kranes, the Holland Tunnel signal is up and running once again.

(Continued on page 91)
The year was 1981, and country music was being pushed and pulled in all directions, from slick pop to stripped down progressive. Then along came George Strait. Without a lot of fuss and fanfare, he set a new standard for country music that is still being followed today.

Over 26,000,000 albums sold!

28 #1 singles!

1994 concert tour completely sold out!

His new album, Lead On, debuted #1 on the country album chart!

Sales already exceed 1,000,000!

Featuring the debut #1 single "The Big One" and the forthcoming "You Can't Make A Heart Love Somebody."

Produced by Tony Brown and George Strait

All this and still the best is yet to come!
Record companies often complain about the lack of opportunities for music-based programs on television. As seen on Billboard, they have used television to promote their products, speaking directly to the consumer. Unfortunately, this is something for which they are largely to blame.

For record companies, TV is equated with promotional exposure for specific products: an artist and his or her current single or album. This short-term and narrow view of TV has resulted in being able to use the large audiences associated with the world of terrestrial broadcasters into the small audiences reached by the cable and satellite networks. It is far easier for them to invest in the independent TV producers who are trying to claim time on the terrestrial networks by producing high-quality programming.

Record companies' limited view of television as a promotional medium for the "advertisement" of records has led them to make unwise budgets at promoting products that have encouraged terrestrial television to contribute to the growth of cable programming. The record companies' products can only get the limited exposure offered by the "later than late night" slots, and the special areas of cable and satellite broadcasting. This means that they are preaching to the converted.

Most terrestrial stations—those that are far too shy to use their programming to reach the audiences who use cable or satellite—dedicate about two hours of their regular weekly programming to music. One of these is usually a chart show, using videos, the other "play back" performances of artists spread over many magazine shows. In some territories, broadcasters may program the odd concert, but only very late at night. In all three cases, the broadcasters have been treated to a highly subsidized diet, all in the name of promoting products.

Record companies have delivered video promos almost free to the chart shows; artists have been delivered to the magazine programs with perhaps just a standard musician's union fee being charged. Concert material of the "one-artist-in-concert" variety is usually produced at rates that rarely cover the cost of production, even when spread across 50 of the world's broadcasters. The continued supply of almost free material has resulted in broadcasters making the odd concert, but only very late at night.

For them, "music" comes free in the form of a continued stream of competetive offers from the various record companies’ promotion divisions. They can open their doors, and they are inundated with free offers of material directed at the short-term aim of selling records tomorrow.

The diet offered by record companies treats TV as radio with pictures. It ignores broadcast TV’s need for programing of interest to a broader audience than the narrow structure, and reduces the broader subject of "music" to a competitive game of which artist can get the most exposure. The very dollar spent has to promote a CD, vinyl or tape product. At best, this view is broadened to promote individual artists and their catalogs, but it is far past the "narrow world of satellite and MTV but will only further the steady march of the terrestrial away from music-based programming. The net effect of this competitive policy of promotion has been to decrease the time terrestrial TV dedicated to music vs. other forms of TV entertainment and programing. Music as a genre is being left to its long-term friend radio, and to those satellite and cable stations that are only accessed by committed music fans.

The situation in most of the major territories of the world is now so dire that record companies are seeing a declining return for their promotional spend directed at TV. The competition to get a promo or an artist on a show is becoming more fierce and often expensive to produce promotional material even yet airs.

The time has come for record companies to direct their attention to reclaiming a portion of terrestrial TV for the general subject of music. Their money needs to be directed at promoting the making of TV programs on the genre, before they lose the interest of general TV audiences and commission editors completely. They need to become involved in the production of programs that increase the interest of the public in all aspects of music in a nonstärmar form. This will, in turn, increase the ratings broadcasters will get for such programs, and increase the market for music products.

Independent TV producers around the world find it exceptionally difficult to raise the financing to make music-based programing. There are many profitable opportunities for a long-term financial view can be taken. Record companies are in the position to take such a long-term view; after all, that’s what they do when they make advances to artists.

For the purpose of supporting the genre and getting a return on their investments, the companies should invest in the TV independent in a non-sectorian manner. However, they should only invest in top quality products. The humid and the cheap will not interest the terrestrial. Everything has to be of the highest quality and distinctly different from the promotional programs of the past. Record companies should not stop producing the roster of the specialist broadcasters—the promos, the single artist long-form vid- eos—but they should not expect these to reach large audiences. The message is simple: Invest in the genre and claim back the big terrestrial audiences around the world.

A VITAL LINK TO INDUSTRY HISTORY

I lived the Billboard 100th anniversary issue. As a historical buff, I spent a lot of time perusing the old ads and covers, but I especially enjoyed the articles from the past. These are a vital link to the industry’s history, showing the attitudes and sensibilities of the various time periods.

Irv Lightman’s historical piece was simply marvelous. I have read it over and over again, and seem to learn something new each time.

Fred Sherman
Uni Distribution Corp.
Universal City, Calif.

100TH ANNIVERSARY ISSUE FASCINATING

My congratulations on the marvelous 100th anniversary issue, which I have enjoyed so much. I feel fitting testament to that milestone and, for that reason, treat it with such a historical best, an absolutely fascinating document. Kudos in the highest.

David Weyner
VP of marketing/product promo
Sony Classical
New York, N.Y.

SPECTACULAR ANNIVERSARY ISSUE

Congratulations on a spectacular 100th anniversary issue! It’s an issue I’ll be sure to keep around. Billboard continues to maintain its leadership position among my trade reading—keep up the great work.

Denny Reiner
Senior VP/GM
Zomba Music Publishing
New York, N.Y.

THE GOLDEN AGE OF WARNER/REPRISE

I enjoyed Timothy White’s article on Mo, Warner, and Lennox/Reprise: “The White Paper.” Billboard, Nov. 18). I know others here did as well, because the people around the building reasoning on it. White has a knowledge edge of the company’s history that few do. How about a book on the Warner/Reprise? I don’t know that we’ll ever see its equal again. Thank you.

Michael Lichten
VP of Reprise promotion
Reprise Records
Burbank, Calif.
Like a trip to Paris, only shorter.
Our international-style three-class service to the Coast.

On our three-class service to L.A. and San Francisco from JFK, you’ll find almost all the advantages of United’s renowned international service. From state of the art technology to help you work, to lots of artful indulgences to help you not work. Discover the joys of world travel without a passport. Come fly the airline that’s uniting the world. Come fly our friendly skies.

UNITED AIRLINES
WITH OUR HUNDRED DISC CHANGER, YOU COULD LISTEN TO MUSIC FOR FIVE STRAIGHT DAYS WITHOUT REPEATING A SINGLE SONG. BUT IS THAT A GOOD THING?

Nonstop music for the better part of a week may be a little extreme, we admit. But it's entirely possible with Pioneer's new 100 Disc CD Player. The changer that stores all of your CDs in a regular rack space and gives you instant access to any song on any disc. In fact, all you'll ever need to touch is the remote. It lets you cue up individual tracks, and even create customized banks of songs or discs. So you'll be getting to more of your music than ever before. Just don't blow off eating, sleeping and bathing regularly.
Retail Gives Pearl Jam A New Spin

Epic’s ‘Vitalogy’ Bows At No. 55 On Vinyl

**BY CRAIG ROSEN**

LOS ANGELES—“Spin The Black Circle,” Pearl Jam’s punk rock-style ode to vinyl records, takes on new meaning this week as “Vitalogy,” the album featuring the track, enters The Billboard 200 at No. 55 based on sales of 11,000.

According to SoundScan, more than 33,500 copies of the vinyl edition of “Vitalogy” were sold last week. Approximately 75,000 copies were delivered to the No. 22 vinyl release.

The CD and cassette versions of “Vitalogy” are not due until Tuesday (6). Many retailers expect sales in those configurations to log the largest single-week unit tally of the year.

Pearl Jam’s album chart, which holds the record for most-first-week sales since the implementation of SoundScan. The album sold more than 950,000 copies when it entered The Billboard 200 at No. 1 on Nov. 6, 1993. A vinyl edition of that album was released a week before the CD and cassette version, but “Vs.” did not chart on the basis of vinyl sales alone.

At 330-store, Terrance, Calif.-based Wharehouse Entertainment, “Vitalogy” also enters at No. 55, “And we didn’t actually carry it in all stores, only a portion of the chain,” says new-release buyer Bob Bell. He says the chain is expecting huge sales of the CD and cassette.

(Continued on page 22)

‘Boston’ Certified As No. 2 All-Time Seller

Brooks’ ‘Ropes’ 10 Million; ‘Bodyguard’ Tops Soundtracks

**BY CHRIS MORRIS**

LOS ANGELES—The ascent of Boston’s self-titled 1976 Epic debut to the No. 2 slot among all-time best-selling albums highlighted an avalanche of platinum and gold certifications from the Recording Industry Assn. of America in November.

No fewer than 52 albums won multi-platinum awards during the month, while 27 topped the platinum mark and 26 went gold.

Leading the pack was “Boston,” which was certified for sales of 15 million. It trails only Michael Jackson’s “Thriller,” which tops the list with sales of 55 million. Bruce Springsteen’s “Born In The U.S.A.,” Fleetwood Mac’s “Rumours,” and the Eagles’ “Greatest Hits 1971-1975” all stand at 14 million.

Garth Brooks’ 1991 Liberty set “Ropin’ The Wind” became the country superstar’s second album to top sales of 10 million; “No Fences,” released in 1990, currently is certified for sales of 11 million. Brooks joins the Eagles, Springsteen and Whitney Houston in the elite club of artists with two titles exceeding the 10-million mark.

With its certification for sales of 13 million, Aristas’s “The Bodyguard soundtrack vaults to No. 1 status among all genres. Kenny G’s “Brazilian,” and Garth in the Elite club of artists with two titles exceeding the 10-million mark.

Now at 7 million, Kenny G’s “Breathless” extends its lead as the best-selling instrumental album of all time.

Two recent releases were simultaneously certified gold, platinum, and multiplatinum: Boyz II Men’s “II” (Motown, 3 million) and Eric Clapton’s “From The Cradle” (Reprise, 2 million). No other R&B act besides Boyz II Men has scored triple-platinum sales out of the box. The Clapton album is the best-selling traditional blues album of all time.

November’s first-time multi-platinum artists were divided between newcomers and vets: Babyface (on Epic), Living Colour (Epic, Firehouse (Epic), Vanessa Williams (Mercury), Loggins & Messina (Columbia), Van Morrison (Polydor), and Sheryl Crow (A&M).

Barbra Streisand’s Columbia live album “The Concert” was simultaneous certified gold and platinum. Streisand is the No. 1 female soloist in both categories, with 22 platinum albums and 36 gold titles; Linda Ronstadt ranks second, with 13 platinum and 17 gold.

Debuting on the million-selling list were Luis Miguel (WEA Latina), Tori Amos (Atlantic), Jade (Giant), Kathy Mattea (Mercury), and the Tractors (Arista). The latter group’s self-titled debut went platinum faster than any country group’s album.

Bob Dylan’s 22nd gold album certification, for the 1964 set “The Times They Are A-Changin,” maintains the lead (Continued on page 99)

Atlantic Bows Theatre Imprint With ‘Jekyll & Hyde’

**BY TRUDI MILLER ROSENBLUM**

NEW YORK—Atlantic Records has a new imprint, Atlantic Theatre, that will be devoted to cast albums for the theatrical productions. The imprint’s first release will be the cast album for “Jekyll & Hyde—The Gothic Musical Thriller,” due out Jan. 24.

Atlantic Theatre will not have a separate staff, but will be handled by Atlantic president Val Azzoli, VP of product development Vicki Germaine, VP of marketing Karen Colamuski, and VP of sales Peter Anderson.

“We’re planning to do more and more of these types of theater projects, and they’re not the easiest records to market. We felt that having a separate imprint would put a new focus on this product and give us an excuse to shine a bright spotlight on it,” says Germaine. “And by having a separate logo, we can group it together for retail campaigns.

The sales potential of theater-related albums is huge, says Germaine, noting the platinum sales of Michael Crawford’s “A Touch Of Music In The Night” and 8-tracked “Jekyll & Hyde” was composed by Frank Wildhorn, best known for Whitney Houston’s No. 1 hit “Where Do Broken Hearts Go?”. He has also written songs for Natalie Cole, Kenny Rogers, Peabo Bryson, and other artists. “With all our Atlantic Theatre releases, we will always look to have pop potential,” Germaine says, “and with Frank Wildhorn as the composer, we know this project had that kind of music. The lyrics were written by Leslie Bricusse.

In February, Atlantic plans to release a single of the song “Someone Like You,” performed by cast member Linda Eder and remixed by David Foster, Germaine says. A version of a “Jekyll & Hyde” cast album with selections from the show was released by BMG in 1990, before the show had ever been staged. The show was performed in Houston to sold-out Saturday and positive reviews.

However, the album had gotten some exposure “and began to take on a life of its own,” says Wildhorn. “The song ‘This Is The Moment’ was featured at the Winter Olympics, the World Series, and the Super Bowl, and last week Nancy Kerrigan skated to it on TV. The Moody Blues recorded it for the World Cup an album. It’s become a sports anthem. ‘Someone Like You,’ performed by Linda Eder, got airplay around the world. Dennis De’Onloung ‘One Upon A Dream’ on his album ‘10 On Broadway,’ and it was released as a single. Liza Minnelli performs ‘A New Life’ in concert. And at this year’s Miss America pageant, three of the contestants sang songs from ‘Jekyll & Hyde.’”

Wildhorn says that the BMG album sold approximately 80,000 copies in America and 25,000 internationally.

The new “Jekyll & Hyde” album is a two-CD/two-cassette set with 35 songs.

A production of “Jekyll & Hyde” will tour the U.S., beginning in Houston in January, followed by a tour in Seattle, Minneapolis, Sacramento, San Francisco, Los Angeles, Dallas, and Atlanta, with a Broadway opening planned for 1996. Germaine says Atlantic plans a regional marketing (Continued on page 99)
MTV Euro Awards Get Mixed Response

Michael Set Hailed; Lack Of Local Acts Criticized

BY DOMINIC PRIDE

BERLIN—Neither of them carried off one of the evening’s coveted awards, but it was George Michael and the artist formerly known as Prince who were the real winners at MTV’s first European Music Awards, held here Nov. 24.

And judging by the reactions of those watching the event, the industry stands to benefit from the EMAs becoming a regular event on the calendar.

Michael, absent from the stage since last year’s Concert Of Hope in London, set the tone of the 90-minute ceremony when he opened with a special version of “Freedom! ’90,” a significant choice given that the event took place on the exact spot where East Germans had taken hammers to the hated Berlin Wall five years before.

Michael also unveiled his first new composition in five years, “Jesus To A Child,” a slow, soulful number backed by a 20-string orchestra.

Prince ended the show with a typically flamboyant rendition of “Peach” that involved his dancer Mayte stage-diving into the mesh pit.

Michael’s music publisher, Dick Leahy, says the artist enjoyed performing at the event. “For him, it was just good to get out there and present,” it says Leahy, “The real beauty of it was that it just showed off a song in a one-off event. There was none of this huge boohole crap.”

But what he was saying was, “It’s all there, ready for when all these legal problems are over.”

Praise for the event’s staging came from most of the industry. Sony Music Europe president Paul Russell, a sometime BRIT Awards committee chairman, says, “It’s always easier to put on an awards show when you have a sense of tradition behind you, such as the Grammys or the Oscars. What’s fantastic about this show is that it came out of the blocks running at full speed.”

There was unilateral approval for the ceremony’s spectacular location. MTV erected a 2,500-capacity temporary theater which it claimed was the largest temporary, free-standing structure in the world. The back wall behind the stage was transparent, allowing full view of the Brandenburg Gate, which was lit in different colors and patterns throughout the show. A photo of the old city’s “Living In Danger” outside, the theater in front of the gate.

Where the show came in for criticism was the absence of local artists performing. Within the industry in Germany, there is concern that little attention was paid to the host nation. Says Phonogram Germany managing director Dietmar Glodde, “MTV is committing to the local market by having the ceremony here and by announcing VH1 [in the country], but it would have been nice if they had paid a bit more attention to the artists, who could have been given more focus.”

Glodde says the choice of artists performing was somewhat lacking. “You can always go for the top 40 artists, but if you want to do something more innovative, there’s plenty of scope. Apart from George Michael, there was no unique event.”

No German artist performed at the show, but one award was jointly presented by rare DJ Maruscha and Germany’s Herbert Groenemeyer.

The only non-English-language.

(Bogart On Broadway. The Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, also celebrated its 10th anniversary with a “Bogart On Broadway” fund-raising gala at Santa Monica’s Barker Hangar. Warner-Chappell Music Publishing chairman/CEO Les Bibler was presented with the 1994 Children’s Choice Award. The event raised $1.1 million for pediatric cancer, leukemia, and AIDS research. Shown, from left, are Mel Posner, Geffen Records director of international affairs and event advisor chair; Paul Schaefer, Sony Pictures Entertainment executive VP and fund board chair; Joyce Bogart Trabulus, Neil Bogart Memorial Fund founder; Bider; Sandra Rapke, dinner chair; Robert Morgado, Warner Music Group chairman and executive dinner chair; and Tony Martell, T.J. Martell Foundation founder.

MTV’s tent-like structure in the Pariser Platz, on the east side of the Brandenburg Gate, dominated the surrounding buildings for a week. For taxi drivers, it brought back memories of the bad old days when there was no way through the Gate. The see-through panel at the back of the stage provided an impressive backdrop for the audience of 2,500.

Executives from EMAP, including Moyra Deane, BMG’s chief at the time of the takeover, and David Benoit, the Standells, and the Condors.

The reissue business offers viable marketing opportunities because of the burgeoning growth of interest on the part of young people in the product,” says Anger.

AVI is distributing its catalog product throughout the INDI, while continuing to sell directly to niche-market independent retailers through AVI’s in-house distribution organization. Anger says AVI is also using straight-to-consumer strategies.

“We’re using a direct mail catalog, Atomic Beat, as well as television marketing to get the word out on our product,” he says.

A yet-to-be-announced boxed set of material from pistori. Libernetse will be the first AVI product to be marketed on television. The campaign is scheduled to begin during the first quarter of 1995.

Anger took the management reins of AVI in September, after an invest- ment group consisting of Anger and Allen & Company purchased approxi- mately 80% of the company’s outstanding shares.

(RECORDCOMPANIES. John Kalodner is named senior VP of A&R, West Coast, for Columbia Records in Los Angeles. He was an A&R executive at Geffen.

Ina Meibach is appointed executive VP of Warner Music-U.S. in New York. She was executive VP/general counsel of the Atlantic Group.

Diarmuid Quinn is appointed senior VP of marketing for Hollywood Records in Los Angeles. He was VP of marketing for Columbia.

Dave Yeskel is named VP of sales and field marketing for Island Records in New York. He was national director of sales at PGL.

Lisa Kramer is promoted to VP of international marketing for Epic Records in New York. She was VP of international artist development.

A&M Records names Emily Wittmann VP of video promotion in New York and Rose Sokol national singles/new release director in Los Angeles. They were, respectively, senior director of national video promotion for A&M and sales rep for BMG Distribution.

Al Lopez and Negrete is named managing director of BMG Mexico in Mexico City. He was CEO, Mexico, for Hyatt International.

Old House Records is promoted to director of retail marketing for Sony Music Nashville. He was associate director of product marketing.

Zomba Recording Corp. in New York names Lori Landew director of business affairs; Mara Tarnopol manager of licensing, business affairs; and Tracy Falk manager of copyright licensing, business affairs. They were, respectively, associate director of business affairs at Zomba, and royalty accountant at Artists.

Bett Halper is promoted to manager of A&R for MCA Records in Los Angeles. She was an A&R rep.

Shannon Williams is promoted to urban marketing/A&R manager for Rhino Records in Los Angeles. She was national sales and marketing development manager.

DISTRIBUTION. Tina Leitz is promoted to director of sales administration, video distribution, for Uni Distribution Corp. in Los Angeles. She was sales administration manager, video distribution.

PUBLISHING. Kenneth Higney is named manager of copyright administration at Zomba Music Publishing in New York. He was copyright supervisor at EMI Music Publishing.

Alison Smith is promoted to assistant VP of performing rights at BMI in New York. She was senior director of performing rights.

Nancy Weshkov is named director of foreign and administrative music services for BMI Music Publishing in New York. She was senior director of copyright administration for Zomba Music Publishing.

RELATEDFIELDS. Amy Brady is named PR representative for the Entertain- ment Network in Fort Lauderdale, Fla., including Emeriland Records and Cliff Ayers Production Co. She was an independent concert promoter.
**Throwing Muses Go To University**

Sire Album Act's First Release Since '92

**BY CRAIG ROSEN**

LOS ANGELES—Sire/Reprise is optimistic that "Hips And Malex," the 1994 solo album by Throwing Muses singer/guitarist Kristin Hersh, will help "University" become the Muses' long-awaited commercial breakthrough.

DUE Jan. 17, "University" marks the Muses' first release since "Red Heaven" in 1992. Sire product manager Geoffrey Weiss says that the climate is right for the Muses, following the success of the Breeders and Belly and the growing success of the modern rock genre. "In a way, the Muses are forerunners to what is going on today, yet they are still real young," he says.

Bob Bell, new-release buyer for the 500-store, Torrance, Calif.-based Wherehouse Entertainment chain, says, "As fast as the modern rock genre is growing, there is certainly the potential for this to be a breakthrough record for them," he says. "A lot of the bands like Belly and the Breeders have paved the way for this release, even though the Muses have been around a lot longer."

Indeed, the Muses do have a history. After the release in 1984 and 1985 of two self-produced titles, in 1986 the band became the first American act to sign with influential U.K. label 4AD.

**THROWING MUSES: Bernard Georges, Kristin Hersh, and David Narcizo.**

Several releases and lineup changes later—Hersh's stepfather Tanya Donelly left the band in 1991 to form Belly—Weiss says the band has made "a successful record" with "University."

The first track, "Bright Yellow Gun," will go to modern rock radio during the first week of December. Says Weiss, "There's a ton of new tracks from alternative rock acts that are going to be out during the holidays," he says. "So we've put this up on at least 30 or 30 stations before the holidays, so when we come back, it will be all over the radio."

Eventually, the label plans to take the track to top 40, but Weiss says that (Continued on page 22)

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**Reba, Sinatra Specials Weren't Turkeys:**

Atlantic, Curb Set To Bow Whigfield In U.S.

**DOUBLE THE PLEASURE:** When was the last time two prime-time network music specials appeared on the same night? It's a rhetorical question—basically because I have no idea what the answer is—but it was nice to see it happen last Friday. As a post-Thanksgiving treat, NBC broadcast a Reba McEntire special and, two hours later, CBS featured Frank Sinatra's "Duets" program. Reba looked just fabulous. She sang her heart out, and even wore the low-cut red dress that caused such a stir at last year's Country Music Awards, although sequin-enhancement surgery had been performed on the outfit so that parents didn't have to send their children out of the room. As enjoyable as her performance was, the miraculous thing was that Reba didn't sweat throughout the entire concert. She danced up a storm, she sashayed across the stage, she sang from her diaphragm, and not a drop, not even a trace of a sweat muscle.

Now that's talent...Next was the Sinatra outing. My biggest concern was what all the artists kept talking about when an honor was to sing with Frank. What were they yapping about? They were never in the same studio with Ol' Blue Eyes. Everybody knows that the parts were recorded separately. They were no closer to him than I am when I throw "A Man And His Music" in the CD player and yodel along. But the old footage, especially Sinatra with Dinah Shore, Elvis (it was easy to tell them apart—Sinatra was the hip one), and Dean Martin made it all worthwhile. I dug it.

**WHIGGING OUT:** The first joint signing between Atlantic and Curb (which teamed earlier this year) is Danish female sensation Whigfield. Her fluffy, upbeat hit "Saturday Night" has gone to No. 1 in too many countries to count and has sold more than 2 million copies in Europe. Curb/Atlantic, which has the artist only for North America, will release a 12-inch of "Saturday Night" to clubs before Christmas, then will send the track to radio in January. Curb/Atlantic is working on an album that will have an early-'95 release date.

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**HERE'S TO LIFE:** Aids Project Los Angeles will hold its eighth annual Commitment To Life benefit Jan. 17 at the Universal Amphitheater. The theme will be "Under The Influence: Words Inspired By Image. Image Inspired By Words." We think that might mean music from the movies and stage, but we don't know. Anyway, the evening's honorees are Tom Hanks, Elton John, and Creative Artist Agency's Ron Meyer. Performing will be Julie Andrews, Boy George, Garth Brooks, Sheryl Crow, Terence Trent D'Arby, Melissa Etheridge, Marianne Faithfull, Don Henley, Boy George, Joni Mitchell, Salt-N-Pepa, and Tammy Wynette. Bernie Taupin is producing the event. Ticket prices range from $50 to $1,000.

IT'S BEGINNING TO LOOK A lot like Christmas. Funny how that happens every December. And Santa has a sleigh of TV specials to herald the occasion. On Dec. 14, NBC will broadcast "Christmas In Washington." In addition to the First Family, the program will feature performances by Anita Baker, Kenny G, Kathy Mattea, Tim McGraw, Jon Secada, and Sounds Of Blackness...On Dec. 17, ABC will feature "Christmas At Home With The Stars." It looks to be primarily an Aristas affair, with Carly Simon, Kenny G, Aretha Franklin, and LaFace Aristas Toni Braxton, Somerhow, Amy Grant, Vince Gill, and the Olsen twins also managed to sneak on the bill.

**THIS AND THAT:** The release date of Garth Brooks' greatest hits album has been moved up from Dec. 20 to Dec. 13...The Chieftains are on a U.S. Christmas tour through Dec. 10. The Irish band's Jan. 24 release, "The Long Black Veil" (RCA Victor), features the group performing with the Rolling Stones, Sting, Sinead O'Connor, Van Morrison, Tom Jones, Mark Knopfler, Marianne Faithfull, and Cy Colder...Barbara Mandrell, Gladys Knight, Martina McBride, and Regina Belle will all participate in the Virginia Slims Legends Tour. The six-city tour will feature the artists on Friday night, to be followed by a two-day round-robin tennis tournament with Chris Evert, Martina Navratilova, and Billie Jean King, among others. Proceeds from the event will go to the National AIDS Fund...Tom Jones, Lorrie Morgan, and Queen Latifah have been tapped as hosts for the 22nd annual American Music Awards, slated for Jan. 30...A Nov. 1 fundraiser for guitarist Danny Gatton's family, featuring the Heliczers, Sonny Landreth, David Grissom, Sid McGinnis, and Marshall Crenshaw, among others, raised $3,500. Gatton committed suicide this fall...A benefit to raise legal funds for Slimmy-Dice will be held Monday (5) at CBGB in New York. Among the artists appearing are Too Much Joy (who are looking for a new label deal), Captain Howey, Palface, and Fluffer. Slimmy-Dice is fighting a lawsuit filed by former Bongwater vocalist Ann Magnuson.
Artists & Music

Pat Metheny Returns To The Group Groove
Geffen Album Experiments With Contempo Rhythms

BY BRADLEY BAMBERGAR

/new York—Foss contemporary jazz artists have surveyed new directions so incessantly over the course of their careers as guitarist Pat Metheny. After playing in various idioms over the past several years, both solo and in other ensembles, Metheny reassembles the Pat Metheny Group with the Jan. 17 release of “We Live Here” on Geffen Records.

“Such a mix I do other projects, the group is still the most satisfying playing environment because it’s the one situation in which I can play all the kinds of music I like,” Metheny says. Since his debut as a bandleader at age 19 in 1976, Metheny’s wanderlust has taken him from mainstream territory to the fringe and back. He has sold albums into the six figures as well as recorded with free-jazz father Ornette Coleman. And he has released unfettered guitar experiments in addition to garnering Grammys like clockwork.

“We Live Here” marks a further point of departure for Metheny, incorporating backbeats into his group’s sound for the first time.

The Metheny Group’s experiments in contemporary rhythm grew out of the guitarist’s sample-heavy recording of Jimi Hendrix’s “Third Stone From The Sun” for Reprise’s “Stone Free: A Tribute To Jimi Hendrix” album. “I used as an opportunity to see what it would be like to put together drum loops,” Metheny says. “Using technology has always been a key part of the group, but mostly it’s been in terms of organization and harmony. I had stayed away from anything with a backbeat before because everyone seemed to do that. But on this record, we felt that there were musical issues we had never dealt with that are a part of the world we thrive in, especially American rhythm. ‘All of the things I love about music are represented on this album,’ Metheny adds. ‘To be able to say that, and that the record that is going to be on the same chart as some of the most vulgar stuff you’re ever going to hear, gives me a certain satisfaction. But I’ll probably continue the ongoing confusion over just what it is I do.’

Despite the threads of continuity apparent in Metheny’s work—the primary melody being one—it is easy to see how some might be baffled by his then-didactic expansions. Metheny’s epic 1992 solo album for Geffen, “Secret Story,” earned him the seventh of his Grammy awards and has 260,000 copies, according to SoundScan. While that album featured the orchestral sensibility and emphasis on familiar to fans, some fans, after Metheny’s four shows, toward the 1993 DGC/ Goffen album of exploratory guitar arrangements praised publicly by Metheny’s thirsty Thurston Moore.

Having shed his bebop snobbery as a teenager, Metheny says he hopes to expand what it means to be a contemporary musician in jazz. “Jazz at its best is inclusive, and the musicians who can play the most modern, top Hanock—don’t have any agenda other than to play music.”

Since “We Live Here” is the first Metheny Group studio recording that focuses on the album’s arrival is an “event in it- self,” says Robert Smith, Geffen director of marketing. The promotion of the new record centers on the group’s upcoming world tour, “Pat [on tour] is the best sales tool we have,” Smith says. Lee Hansen, OMD of WNUA Chicago, agrees, saying that new Metheny albums always generate excitement, and that requests for his music jump when the artist comes through town.

“We always look forward with drooling ears to a new Metheny record, [because] he’s such a great composer musician,” he says. “And we’re counting on the tour, being involved with the show and getting station IDs and interviews [with ‘Metheny’] should really give us a boost with the new album.”

Metheny will be accompanied on the tour by a three-hand—keyboards, guitar, bass—Lyle Mays, bassist Steve Rodby, and drummer Paul Wertico—which was also featured on the last two Metheny Group studio albums, “Letter Home” in 1989 and “Still Life (Talking)” in 1987. Both albums were Grammy winners and shipped more than 400,000 and 500,000 copies, respectively, according to Geffen. Metheny began his career with (Continued on page 22)
considering "III Sides" a commercial disappointment, at least in comparison to the expectations raised by the double-platinum "Pentagraffiti" and the No. 1 "More Than Words." In contrast, "III Sides" generated no top-40 hits and faded quickly after a promising No. 10 debut on The Billboard 200. It has been certified gold.

However, the band itself remains happy with "III Sides" as an artistic achievement. "That album has yet to get its just desserts," Cherone says. "There's some frustration on our part, because this band has been building gradually, and we all felt 'III Sides' was a progression over our previous albums. But when it didn't have any pop hits, the perception became that the record didn't do well.

"When we put out 'More Than Words' and 'Heart Held,' that was a nice, comfortable little package that people could put in. And when we came out with 'III Sides,' it's like people said, 'We don't want rock from you, we want rock from those other guys—we want ballads from you.'"

"But in the end, this band will not be defined by one song, and I think that hurt us."

Bettencourt adds, "We had this glitch in our career (with 'More Than Words'), but instead of being able to come back down and pick up where we left off, people put us up on a higher plane and expected us to keep having these pop hits. We just wanted to go back to the pat-
tern we had been on, but everybody was expecting too much."

Expectations for "Waiting For The Punchline," both within the band and at A&M, are more realistic. "They have a strong core following that they've built up over the years, and we're approaching everything in terms of building that core following," Glass says. "Above that, any hits we get are gravy."

"One of the things we're trying to impress upon people is that this band isn't hit-driven. We're trying to survive trentliness, and let them have the kind of career that a band like Van Halen or Queen have—basically, to build through touring and good records, and build a solid foundation so they can have a nice, long career."

With that approach in mind, A&M is set to send the track "Hip To"—to album rock and metal radio outlets during the second week of December, in hopes that stations will add the song to their playlists in the near year. "We wanted people to have a month to live with the song before we started pushing it," Glass says.

In the weeks surrounding the album's release date, the band will make the promotional rounds to radio stations and music stores; Glass says she hopes to create "integrated events" in various cities to bring key local program directors and retailers together. Promo efforts at retail will include "all the appropriate programs for a band of this caliber," Mills adds; A&M plans to concentrate most heavily on the Boston area, which the band still calls home, and where "we could put 6 million units in the stores and sell them all," Glass says, laughing.

When the band begins a tour of 1,000- to 2,000-seat theaters in mid-February, Cherone says fans can expect the group to concentrate on the new material, like "Hip To"—most of the 12 tracks on "Waiting For The Punchline" are straight-ahead rockers, with a sound tailor-made for formats that mix acts like Aerosmith, Stone Temple Pilots, and Collective Soul. Listeners searching for a "More Than Words" clone will be disappointed, at least until they hear the acoustic gui-
tars that lend off the album's next-to-last track and sole love song, "Unconditionally."

The track's position on the album reflects the band's musical priorities. "We feel we're forced to play down that type of song—not that we can say to ourselves, 'We'll write ballads,' because you never know what you're going to write," Cherone says. "But we've been put in a position where we feel like we can't release 'Unconditionally' as a single, at least not at first."

"We joke about this all the time. We say, 'What's our greatest hits album going to be, all ballads?'"

Bettencourt laughs, then adds, "We just want to make sure that we try other things first, and see that the scales balance."

Some people think it's possible..."\

"...one of this year's out of left field pleasures..."—Music Connection

"...wise beyond his years...his fluid tone just can't be dated..."—Guitar Magazine

"...displays an amazing amount of imagination...a legitimate player with massive musical potential..."—Austin American Statesman

"...a wonder to the ears..."—Billboard

"...blown away by his skill, fire and natural blues talent..."—San Francisco Chronicle

Executive Producer: Jim Greenberg; Russell Howard and Frank Cavaleri Produce and recorded by Michael Van Buren Management: Russell Howard, UMG/Integ Management, Los Angeles, CA

"Epic" and its Reg. MS. Pat. 6 Frn OF Marca Registrada. © 1994 LLC/MBC

COULD "NATHAN" BE ONE OF THE BEST CONTEMPORARY BLUES ALBUMS OF 1994?

Ricky Van Shelton credits his older brother with turning him on to a lot of classic country music when he was still a kid. When the singer first heard Ernest Tubb, he knew he'd found a kindred spirit. "My brother was listening to people like Hank Williams and Ernest Tubb, and bluegrass people like the Osborne Brothers," Van Shelton says. "I always liked what Tubb did, but because I could sing so pretty, but because he was such a great stylist. He just had that certain something where he could just get the message across in a song, and I guess that's what it's all about. There's millions of people can sing really pretty, but you gotta have style. ET had it. For me, 'Thanks A Lot' goes back to the early '70s, when I bought this ET album. That song struck me right off, and I started playing it in some of the bands I was in around central Virginia. I've been doing it just like that ever since I first learned it. I don't change a song for a certain reason; I just do it the way I feel it. I'm kind of like Paul McCartney, I don't like to analyze a song, because it either happens or it don't. That's the magic of it. You try to be analytical about it, and it'll never happen."
The impressive sales of the vinyl "Vitalogy" is a victory of sorts for the band. Bassist Jeff Ament says Pearl Jam frontman Eddie Vedder wrote "Spin The Black Circle" "because he loved the vibe." Dan Beck, Epic VP of product development, adds, "This is the vision that band had for the project. It's tremendous to see it come to fruition."

The vinyl version of "Vitalogy" has the look and feel of a '70s rock album. The cover of the gatefold sleeve looks like a rock album photo. One sleeve of the two-pocket jacket houses an eight-page booklet filled with photos, lyrics, and photographs and graphic coffin from the 1927 book by E.H. Rudnick after which the album is named.

The CD version will come in a special package containing no plastic. The booklet, reduced to CD size, is 36 pages, and the disc is housed in a black sleeve reminiscent of an old '70s jacket. Ament says the special package costs 50 cents more per unit, a charge that will be absorbed by the band and Epic. The CD will sell for $16.98.

Pearl Jam's vinyl crusade isn't limited to its new releases. Making its bow on vinyl in mid-December will be the band's debut "Ten." "We want all of our records to be available on vinyl," Ament says. "Years ago, when the record companies decided that they were going to go with the CD format and phase out vinyl, there were a lot of people that listened to records that were unfairly taken out of the loop. I was one of those people."

On Nov. 8, Epic released "Spin The Black Circle" as "Tremor Christ," Pearl Jam's first commercial U.S. single. It is available on CD and vinyl.

Ament says the band opted to release a U.S. song rather than any import for the band's import singles.

The domestic single peaked at No. 18 on the Hot 100 two weeks ago, largely on the basis of sales. This week, it falls to No. 54. In addition, both tracks have charted on the Modern Rock Tracks chart. "Tremor Rock" and Vitalogy chart the week on the Modern Rock Tracks chart. Pearl Jam logs in with "Better Man" at No. 14, "Tremor Christ" at No. 39, and "Corduroy" at No. 38. On Album Rock Tracks, "Better Man" is No. 16, while "Tremor Christ" is No. 19.

As was the case with "VS.," Pearl Jam has no plans to make any video-clips to promote "Vitalogy."

The band plans to tour in the Far East in late February and April, and Ament is optimistic that the group will stage a U.S. tour. "It depends on what happens with the Ticketmaster thing," Ament says, "but we'll try to put something together by next summer."

"Assistance in preparing this story was provided by Don Jeffrey in New York."
BILLBOARD'S HEATSEEKERS ALBUM CHART

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>DISTRIBUTION LABEL</th>
<th>PRICE ($)</th>
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<tr>
<td>1</td>
<td>C.C. RIDGE</td>
<td>DECADE</td>
<td>ANALOG</td>
<td>PRIORITY</td>
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<td>PRIORITY</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When a track reaches this level, the album and the artist’s subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is available.

Christmas Gift. Liz Story’s fourth album, “The Gift” on Windham Hill, moves 23-14 among Heatseekers titles in the Northeast region this week. The pianist explores the varied aspects of Christmas on the album, which includes the Trappist chant “Pange Lingua” and “The Christmas Song.”

Tour dates, as well as four or five album cuts introduced by the act: (Leonhead has produced and written music for 95 South and 69 Boys). The label also has its own 900 number for retailers, who will be reimbursed with product for the first 10 calls. The call cost 99 cents per minute.

The Heat of Excellence: World Domination is about to embark on what it calls its biggest campaign ever for “Low Pop Suicide’s second album, ‘The Birth of Excellence,’ due Jan. 24. “This time, we’re not basing a campaign around jumping with a single straight to radio and MTV,” says label co-owner and director of A&R Dave Allen, who is a former member of Low Pop Suicide and Gang Of Four. “Low Pop has a very strong street-level sales base, and we’re hoping to double or triple it.”

The band now features only one of the trio’s founding members: singer/guitarist songwriter Rick Boston. Aside from Allen leaving to focus on the label, drummer Jeff Ward left March. Mark Leonard and Melle Stegal have stepped in as bassist and drummer, respectively.

For the first time, the label sent an act on a retail branch trip with just the singer and an accompianist. In November, Boston and his violin-playing girl-friend Jessie Greene, who also plays on the album, visited 10 RED branches by day and performed at coffeehouses at night. Ads are running in such publications as Magnet and such consumer publications as Alternative Press and Spin. A direct-mail campaign is also in the mix.

On the radio front, the label plans to attack college radio aggressively in early January with “Suicide Ego” before setting its sights on commercial modern rock outlets. Allen says the label experienced its greatest college radio success to date with the latest Sky Cries Mary album. “We want to repeat that, at least, for Low Pop. We’re going to hold back on [commercial] radio until it gets a groundswell of opinion behind it.”

Boston and company hit the road in mid-February. MURMURS: The Murmurs’ self-titled MCA Records debut bow at No. 19 among Heatseekers titles in the East North Central region this week. The band opens for Funky Stuff, Boxing Gandhi’s new album alternative on such outlets as KOSA Kansas City, N.M., and KSCA L.A. for “If You Love Me, I’m Stranded,” and “In This House,” from their self-titled debut. The seven-piece funk band plans to tour in February, including stops at WEA branches, retailers, and radio station-sponsored shows.


ROAD WORK: Reprise’s Mudhoney hits the road for a series of West Coast dates Dec. 2-15... RCA’s 360’s head out with the Soup Dragons Saturday (3) through Dec. 17.
Brownstone Gets Unusual Push
MJJ Trio Promoted Prior To Releases

BY GIL GRIFFIN

WASHINGTON, D.C.—In late summer, MJJ Epic launched a promotion assault for Brownstone, a female vocal trio whose album would not be released until winter. The hope was to build radio awareness of the group and prepare consumers for the release of its début set, "From The Bottom Up," on Jan. 10, 1995.

So far, the strategy seems to be paying off. The Aug. 23-released single, "Pass The Lovin,'" peaked at No. 58 on the Hot R&B Singles chart and has sold 13,000 copies, according to SoundScan.

The follow-up single, "If You Love Me," is currently No. 12 on the Hot R&B Singles chart and has sold 9,000 units since its Oct. 18 release, according to SoundScan.

In a nontraditional move, Brownstone went on a national promotion tour prior to the release of "Pass the Lovin'." The label also issued the video of the single prior to servicing radio with the single.

"Some people thought that approach went against the grain. I like to do the work up front instead of waiting until the last minute," says Lament Boles, senior VP of black music for Epic.

Boles used a similar strategy while working as LaFace Records VP of operations, where he helped develop a similar setup plan for TLC's début album, "Ooooooh... On The TLC Tip," which has sold 2.2 million units, according to SoundScan.

Says Boles, "I believe in a two-to-three-month introduction of the group. I want to see a buildup."

While the MJJ/Epic marketing plan is similar to the LaFace strategy, there is less emphasis on the imaging of Brownstone.

"We're not looking for a concept with Brownstone as we did with TLC," Boles says. "We want them to be judged by their talent." Brownstone, which consists of Nici, Maxee, and Mimi—all in their early 20s, auditioned for MJJ label owner Michael Jackson at his Los Angeles studio and subsequently signed to a record deal.

Boles dismisses notions that the group is riding on Jackson's coattails. Boles says if Jackson gets involved in the project, "it'll be later down the line."

Says Nici, "We get questions about Michael all the time. Fans ask us about him, or they're negative and ask us questions like, 'Don't you hate all those other girl groups who can't sing?' We don't even answer that."

Boles says Brownstone's congenial nature will help make "If You Love Me," a female anthem.

"It's a song that will hit with all female demographics," he says, "because it's a question women ask men: 'If you love me, why don't you show it?'

Says Nici, "I have that potential. It reflects the desires of women—I think every woman feels that way."

Brownstone wrote the passionate, uptempo single with Gordon Chambers.

The writer also worked with Brownstone on the ballad "Half Of You."

Brownstone writes its songs with a great deal of emphasis on melody and harmony. "Sometimes, we literally sit in a circle and write," says Nici. "We'll get tracks from producers and we come up with melodies."

Mimi courts up with smooth sounds and Mimi writes a lot of lyrics based on her poetry. "I do a combination of both. There's not a song on the album about anything we haven't experienced."

Brownstone explores a broad musical range on "From The Bottom Up." Its cover of the 1970s Eagles standard, "I Can't Tell You Why" is a nostalgic treat, while "Sometimes Dancing" offers a lively reggae vibe.

Jackson Trades The Dirty For The Diverse; Black Music Hall Of Fame Coming Soon

KINDER, GENTLER MILLIE: Making a right turn in her career path, saucy entertainer Millie Jackson took a more conservative approach to recording her current album, "Rock N Soul."

Racy, tell-it-like-it-is lyrics have always been a calling card for Jackson, especially during her stage show. However, the Ishibani artist remains a legitimate vocalist.

"Rock N Soul" is a collection of 11 diverse tracks, ranging from a remake of country artist Vince Gill's "Whenever You Come Around" to the Def Leppard cover "Pour Some Sugar On Me." The album provides a platform from which Jackson issues sincere rock/R&B music—something the rainy poet once said the concept departure on "Rock N Soul is, in a word, the result of her dissatisfaction with music played on the radio. "It all sounds the same, and I wanted to show you can make different kinds of good music," she says.

The label currently is working two singles simultaneously: the rock-oriented "Love Quake" and the R&B-ish "Check In The Mail."

Significant airplay has been slow to materialize, according to BDS (a total of 25 spins between the two for the week ending Nov. 25), and the album has yet to chart. Still, "Rock N Soul" has sold a respectable 1,400 units since its Oct. 25 release, according to SoundScan.

On Sept. 27, Jive Records released "The Very Best Of Millie Jackson," a compilation of her work on the label spanning the mid-'80s to early 1991. So far, the album has sold 4,000 copies, according to SoundScan.

This suggests that Jackson retains a loyal fan base that has allowed her to enjoy a 26-album, 20-year career.

Recently, Jackson took one of her popular singles, "Young Man, Older Woman," and turned it into a successful musical comedy.

Jackson, who directs and produces "Young Man, Older Woman," says the show has sold out performances at theaters across the country since its opening a year ago.

"The musical features stuff from my previous recordings, and is about a relationship between an older woman and younger man—just like the song," she says.

Chance Encounter. Lifetimes/Relativity recording artist Black Czar, right, stands with Death Row/Interscope artist Lady Of Rage at a rap awards show held recently in Las Vegas.

Star Power. Vocalist Gladys Knight, center, stands with Motown group Boyz II Men during a video shoot for "End Of The Road Medley," the current single from Knight's second MCA album, "Just For You." The medley features covers of "If You Don't Know Me By Now" by Harold Melvin & The Blue Notes, "Love Don't Love Nobody" by the Spinners, and Boyz II Men's "End Of The Road."
**Hot R&B Airplay**

**For the Week Ending December 10, 1994**

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<td>CURVES (WHAT'S IN A NAME?)</td>
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<td>CALM DOWN</td>
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<td>7</td>
<td>STOP IT</td>
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**Hot R&B Singles Sales**

**For the Week Ending December 10, 1994**

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<td>3</td>
<td>ALL THIS LOVE</td>
<td>3</td>
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<td>IF YOU WANT (FORGIVE ME)</td>
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<td>MERRY</td>
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**Hot R&B Recurrent Airplay**

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<td>WHATEVER</td>
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**Hot R&B & R&B Singles Sales**

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sense from the spotlight stems from a bad first contract.

Says Dane, "I felt I wasn't making what I should have been making; so I rebelled. I didn't want to make music anymore. I learned more about the business.


"At first they were enthusiastic about doing a Dane Dana project," he says. "But by the time we arrived, they were going through structural changes. Things took longer than expected, and I was getting fed up. I knew I had to make another move."

In January 1994, Dane re-located to Los Angeles. There he met label owner Battlecat, who signed him to Lifestyles, which has a distribution arrangement with Maverick. After agreeing his deal with Rap-A-Lot was terminated, he began tracking a new long-player. Unfortunately, the contract was still in effect, and when Stylus/Maverick began issuing "Record Jock" in July 1994, it had to stop the presses when Rap-A-Lot protected.

"It took a minute—about 2½ months—to get 'Rap-A-Lot' out of the way," Dane says. The single was re-released on Nov. 29.

"Record Jock" deals with catch-phrase—women who become attracted to famous names, not people.

Dane says, "When I would go clubs without my Kangol cap, suit, and glasses—not looking like Dana—I would try to rap to girls and they would like it, 'Paleface.' After I got off the plane at the end of the night and they found out I was Dana Dane, the same girls would come back wanting to give me play. That's the idea behind the song."

Another track, "Nina," has listeners believing the song is about a girl and her p-whipped man. In fact, it's about a brother who al- lows his gat to dominate his life style.

"I like writing songs that leave a lot to the listener's imagination," says Dane.

"Chester," the most serious song on "Rollin'," takes on the issue of child abuse. Dane developed the idea from television. "One day there were so many news stories about child molestation, I had to touch on the subject," he says. "Hopefully, the song will cause some kid who has been abused to speak up and tell somebody."

Maverick is building an awareness campaign for Dane using street promotion teams that issue stickers, T-shirts, and album sam- plers at colleges, hair salons, retail stores, and other public centers.

(Continued on next page)
The Rap Column (Continued from preceding page)

Also the label has been mailing out postcards.

The video for "Record Jock" was leased by director Fab 5 Freddy, who also appears in the clip.

According to Ed Strickland, Maverick's VP of urban marketing and promotion, the single is receiving heavy airplay around the country. It received 25 spins at WZAK Cleveland during the week ending Nov. 28, according to Broadcast Data Systems.

"Because of the ['Tap-A-Lot'] legal tangle, we had to move at an accelerated pace," Strickland says. "We did a 10-week setup in five weeks."

 Says Dane, "I've been missing in action in the music industry for a few years now, so I've got a lot of ground to make up."

Whether it's through careful whispers of record company Deep Throats, party conversations, or newspaper headlines, this column constantly receives reports of rappers acting up, going off, or showing out.

We hear about MCs cutting radio jocks on the air, threatening label executives in their offices, bullying journalists over the telephone, and wrecking concert stages when audiences don't respond enthusiastically.

These artists are simply biting the hands that feed them.

The record industry refers to cassette, compact discs, and 12-inch vinyl as "proliferation." But record execs should view themselves as the product and should conduct themselves only in the best light.

In the overcrowded rap marketplace, where more and more quality records are competing for the same dollars, artists should be building bonds of love, not war.

Record labels, concert promoters, and other entertainment professionals don't have to put up with static from talent. They can function successfully with or without contributions from any one performer—indeed, they can use this to their advantage as a superstar. And one hit single or even a few gold albums doesn't qualify one for membership in that select group.

Besides making great recordings, performers who become superstars do so through positive interaction with personnel from labels, retailers, editors, booking agents, program directors, etc. These people can make or break an artist, and all contenders in the fame game should always ingratiating themselves with fans while going out of their way to meet key players in every town they visit.

Making it to the top is an everyday struggle. Don't let anyone fool you: Being a nice guy does help one finish first.

...and one another (this, too, occurred with the singers).

Vocalist, it seems, can achieve a respectable acceptance even without a rigorous education or the requirement that they woodshed and develop alongside like-minded colleagues. The same is not true for their instrument-playing counterparts.

Add to the mix the economic reality that good singers can opt for a career singing music far less demanding and considerably more rewarding than jazz. (Interestingly, singers of pop-jazz were not found at the competition.) That's probably because the event's rules and framework involve vocal selections drawn from the traditional canon, and because this competition is about, jazz, sans its hyphenated varieties.

All this didn't mean to suggest that the Monk vocalists were bad. On the contrary, Lazarus, along with second- and third-place finishers Lisa Henry and Carolyn Leohnhart, showed poise and training. Henry seemed most secure delivering her belt-from-the-heart, give-'em-what-they-came-to-hear form of entertainment. And Leohnart, perhaps the most musical of the three, possessed a reedy voice that was deceptively expressive yet somewhat weightless compared to her rivals.

Lazarus was the crowd's favorite, a fact that must have exalted judges Abbey Lincoln, Jimmy Scott, Jon Hendricks, Dianne Reeves, Cee Laine, and Shirley Horn, though their ultimate decisions were not out of left field. The one-two-three finish of the finalists paralleled my own scores and those of almost everyone surveyed.

What to make of all this? That singers who sing well don't necessarily want to sing jazz. That Billie, Sarah, Ella, and Carmen won't be losing their places in jazz's historical food chain any time soon. And that the Thelonious Monk Institute, with its charter to discover, promote, and advance the careers of young jazz talent, should carry on with its work—even when the building new stars of our industry's constellation show promise that's barely a flicker.

Making A Big Mark. Bad Boy/Anista artist The Notorious B.I.G. signs autographs at the Tower Records store at 4th Street and Broadway in New York. "Big Poppa" is the current single from the rapper's debut album, "Ready To Die." Sitting at the booth, from left, are Sean "Puffy" Combs, president of Bad Boy, B.I.G., and artist manager Mark Pitts. The event was sponsored by WGHT (Hot 97) New York.

**Bubbling Under Hot R&B Singles**

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<td>&quot;GEE&quot;</td>
<td>&quot;I DON'T WANT TO BREAK DOWN&quot;</td>
<td>&quot;TOMATO PIE&quot;</td>
<td>&quot;OHHH BABY BABY BABY&quot;</td>
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| TITLE | "MONEY MAKINGbye Jeff Levenson

This YEAR'S Thelonious Monk Instrumental Competition, the annual event in Washington that has become the jazz equivalent of the Van Cliburn, was devoted to vocalists. It demonstrated more about the state of jazz singing than anyone expected.

What it revealed is that vocalists, by large, are not up to their counterparts on other instruments. In recent years, the competition has produced the likes of Joshua Redman, Marcus Roberts, Ryan Kisor, and Jackey Terrasson—winners all, who awakened the ears of A&R men and record executives virtually the instant they took the stage at their respective shows.

However, this vocal event, which featured 11 semifinalists and ultimately one winner—Sara Lazarus, who has obvious talent yet showed little readiness for a big-league contract—exposed the verity that jazz singers might be the least musically of all the young entrants in these competitions.

It's not altogether clear why, though one theory is that singers can practice their craft without a total devotion to the discipline of music. Imagine saxophonists, trumpeters, or pianists making it to the finals without having the verbal skills to communicate with their backing bands (as was the case with a number of singers). Imagine, as well, a group of those musicians playing the same instrument, living and working in the same city, yet making it to the final stages of the competition without ever hearing about or knowing
Preparations For Dance Summit In High Gear

by Larry Flick

High On Cookies. Members of Urban Cookie Collective recently invaded Billboard's New York office to unveil versions of the act's new single, "High On A Happy Vibe," which is also the title of the group's Rakkids Records debut album. The track has been reinterpreted by Doc Barlow, and will be court DJs in both house and hi-NRG sectors. The act is coming to the end of its first world tour, and will enter the studio to write and record a new album early next year. Pictured, from left, are Rohan Heath and Diane Charlemagne. (Photo: Andymar)

Dance ARTS & MUSIC

IT'S ALMOST SHOWTIME: While many of our colleagues are winding down for a holiday breather from business, we are in a seemingly endless flow of preparations for the 29th Billboard Dance Music Summit, set for Jan. 18-20 at the ANA Hotel in San Francisco. If much early interest is an accurate indication of how the conference will turn out, then this year's event promises to be productive, constructive, and lots of fun. The discussion groups and workshops have the potential to become useful forums for information, controversy, and affirmation. Meetings cover nuts-and-bolts business matters like finding independent distribution, assembling compilations, and licensing tracks, to deal from companies abroad, creative issues like writing viable dance songs and the future of remixing and pastiche, and characteristically D.J.-related subjects like the role of women in the dance scene, alcohol and drug dependency, and even the Zen of working in clubland. The Billboard Classroom Series will instruct on how to choose an indie promoter, find proper legal counsel, and set up a label. And tracks will be facilitated by prominent figures from both sides of the Atlantic. Already confirmed to lead group discussions are Mark Futman, Steve Wolfe, Epic Dance/crossover honcho Frank Cerulo, Tribal America label head Rob Distefano, Moonshine Records promoter Steven Smiley, Elektra recording artist Moby, producer David Morales, and BMG Music U.K. creative manager Mike Seeger, among numerous others. The performer and DJ showcases are also shaping up nicely. The closing-night surprise concert keynote speaker Frankie Knuckles and singer Adela—all on the same night that Boy George makes his U.S. debut as a club jock. Artists and DJs Adriado and Adela will be direct excerpts from her hotly anticipated Virgin album "Welcome To The Real World." Though the show are being booked, those confirmed to appear include the Angel, Living Joy, Michelle Weeks, and Meechie. DeConstron label heads Keith Blackhurst and Peter Hadfield, who will also deliver a keynote address at the conference—highlighting acts from the label's roster, including the Grid. The opening-night bash, dubbed "Dis- Unplugged," will feature Kristine W., a turntable duo of Jimmy Giol- ville, Joi Cardwell, Saudia Williams, and Dajae singing their hits in a cabaret setting. The evening will be highlighted by piano, violin, acoustic guitar, and live percussion. Producer Bill Coleman will provide plenty of vibegrooves from his "black box" turntable. We have a good feeling this one will make us sashay with reception for this very special evening.

An interesting new element to this year's conference will be Clubland '96, Billboard's Sound, Light, and Merchandise Expo, a forum where equipment manufacturers, record companies, and other assorted club-related businesses can showcase their wares. For further details, contact Vince Breese at 212-586-5092. Call Maureen Ryan at 212-586-5092 for registration info, and be sure to follow this space for other summit-related news as it develops.

IN THE MIX: Regular readers of this column are well aware of how deeply we worship the talent of Chicago house legend Maurice Joshua; therefore, you should be far from surprised at the accolades bestowed upon an initial spin through his "House 101" EP. Just shipped by Vibe Music, each of the three cuts radiates from our long-time belief that Mr. Thang needs to be focused on putting together the full-length album he has been promising for a while now. "I Got The Music" captures the energy and tone of the Salsoul era without getting overly nostalgic, while "Tell Me" is a warm, lovely anthem of peak-hour proportions. However, DJs are likely to spend more time spinning "I Can't Under- stand," a slamming urgency on a tense vocal sample that begs for lyrical accompaniment. We cannot stop gawp- ing with glee.

Kio & Mars are beginning to cause a minor stir overseas with "Boy I Gotta Have You," a joyful spree through the laid of hi-NRG. Although C'wood have been nicer to get a song with a hook and some deep diva vamping, there is no denying that this track is instantly infectious and loads of wiggin' good fun. Diddy's mixes, which are grate- fully mindful of the original melody, are the programming ticket. A heavier- edged bassline would make this Deme-

EMI U.K. release more accessible to a larger audience. Food for thought.

Jazz saxophonist Richard Elliot takes his first steps into the house arena with "So Special," a joint effort with club pioneer Todd Terry on Blue Note Records. The pair has found a cozy middle ground between the two genres, offering a complex, insinuating instrumentality that per- ceives with highly programmable sample breaks to break up the ar- tistic riffs. Each of the single's three powerful versions provides a refreshing and sophisticated break from typical club fare. World's an entire album of this kind of material be revolutionary?

Folks who fancy an occasional foray into reggae territory should take a dip in the warm and caressing vibes of "Breathe Again," a wriggling version of Toni Braxton's recent pop hit covered by club activist and consummate D.J. Bobby Konders, the track has an arrangement that pops with staccato rhythms and a playful that comes by to steal some of Mr. Braxton's vocal power. The piece is executed with a minimalist sensibility, underlining Sweet-Tea's engaging vocal with sparse synth pulses. This killer Relativ- ity release is made for the urban set and DJs who are bold enough to rattle house affairs with something spicy.

Dance Artist/producer Mark Schafera make a fine im- pression under the name Sticks & Stones with "Give It To Me," a tribal kind that stands for emotional energy, African-rooted chants, and a pot full of ear-catching sound effects. Strictly for the dubby at heart, we are not connecting most with the "Ookie Ookie" and "Enchanted Forest" mixes. Stay aware of these two—they show a lot of prognoinsic potential, and are available on Hardbeat Records, which is based in Orange, Calif.

SMELLS LIKE ABIGAIL: On her full-length Kuke U.'s debut, "Feel Good," effin hi-NRG singer Abigail succeeds in meeting the enduring club subgenre's curious demand for familiar cover tunes, while skipping the rest of the set with the kinds of original com- positions that can spark crossover interest from mainstream house and top 40 sectors. The title track and the production guidance of Euro-disco kingpin Ian Anthony Stew- stephens, she brilliantly recasts Nir- va's hit "Smells Like Teen Spirit" into the ebullient and ominous battle cry delivered from the mouth of a street kid, a novel interpretation of a hip-hop anthem. She also injects a k.d. lang's "Constant Craving" and Tanita Tikaram's "Twist In My Sweety" with a satirical subtext underplayed in original recording. The future of Abigail's career lies in the potency of "Don't You Wanna Know," "How Can I Call It Love," and the title cut, all of which allow her to display an intriguing vocal style and phrasing that does not invoke compar- isons to famous and memorable she shards over Stephens' trance- coated rhythms with notable confi- dence that ain't bad for a singer who first stood before a real mic only last year.

"Feel Good" has been licensed for the States by ZYX Records, and will be released here during the first quarter of '96. Fresh mixes of "Don't You Wanna Know" will premiere the prect.

With it placed in the highly capable promotional care of ZYX executive Harry Frank Towns, we hope it reaches the audience it deserves.

SIDEWALK TALK: Look for Gloria Estefan's revived popularity among clubbers continue as she climbs to new heights with the upcoming "Everlasting Love," a buoyant, NRGetic ril- lide of Carl Carlton's pop-earworm from her "Hold Me, Thrill Me, Kiss Me" collection. The ladies from Love To Infinity ensure their place as the charts' leading producers with a double-pack of inter- pretations that run a stylistic gamut from frothy disco to assertive deep- house, with a splash of trance drama added for good measure. There is something for just about everyone here, though we confess to banding most with the Classic Paradise version, which swirls with lush strings and a rush of chorale chants. Also contributing re- mixes are Daniel Abraham, who deliv- ers a top 40 version that tingles with chiming synths, and Tony Moran, who deserves praise for successfully making the transition away from the narrow freestyle category with material that embraces pop, house, and hip-hop flavors as well. Glad to note that eternally finesse diva Shawn Christopher has inked a recording deal with Chicago's up-and-coming Radikal Records. The voice be- hind such classics as "Another Sleep- less Night" and the more recent Champion U.K. smash "Make My Love" has been in the country for far too long. She will enter the studio to cut a new material shortly . . . Also hitting the comeback trail is Canadian pro- ducer/artist Barry Harris, who has put his act on Kan back to finding in- teresting new options as one-half of Top Kat. The duo, who also boasts the talents of DJ Terry Kelly, is climbing Canada's national dance charts with a three-track 12-inch single that includes the fab, NRGetic, and U.S.-friendly "I'm Goin Crazy." An album is due next month on M&M Canada, though Top Kat is seeking a deal here. By all means, check it out . . . Veteran pro- ducer/DJ Francois Kervorkian is basking in the props bestowed upon "Downtime," the debut of electronic dance/po pop trio Floppy Sounds, released on his new independent, Wave Records. Despite its am biz roots, the album mixes fresh new ground with ag- gressive basslines that anchor dubby and intricate melodies. Connect with "Deliverance" and "The Spiral," which are laced with slicing guitars and reedy horn bits. Sumptuous mind food. We are anxiously awaiting Kervorkian's own first project on Wave.
### Hot Dance Music

#### Club Play

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<th>#</th>
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<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
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<tr>
<td>2</td>
<td>&quot;Beat It&quot;</td>
<td>Michael Jackson</td>
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<tr>
<td>3</td>
<td>&quot;Thriller&quot;</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Say Say Say&quot;</td>
<td>Paul McCartney &amp; Wings</td>
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<tr>
<td>5</td>
<td>&quot;The Safety Dance&quot;</td>
<td>Men Without Hats</td>
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<tr>
<td>6</td>
<td>&quot;Take on Me&quot;</td>
<td>A-Ha</td>
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<td>7</td>
<td>&quot;Take My Breath Away&quot;</td>
<td>Huey Lewis &amp; The News</td>
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<tr>
<td>8</td>
<td>&quot;Black Coffee&quot;</td>
<td>Deep FM &amp; The Boys</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Baby, Baby, Baby&quot;</td>
<td>Bombastic</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Wanna Be Startin' Somethin'&quot;</td>
<td>Michael Jackson</td>
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#### Maxi-Singles Sales

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<td>&quot;Like a Virgin&quot;</td>
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<td>&quot;Blueakedown&quot;</td>
<td>Snap!</td>
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<td>3</td>
<td>&quot;Express Yourself&quot;</td>
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<td>4</td>
<td>&quot;I'm Every Woman&quot;</td>
<td>Chaka Khan</td>
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<tr>
<td>5</td>
<td>&quot;Gonna Make You Fall&quot;</td>
<td>Whitney Houston</td>
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<td>6</td>
<td>&quot;My Heart Will Go On&quot;</td>
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<td>7</td>
<td>&quot;The One That You Love&quot;</td>
<td>Paul McCartney &amp; Wings</td>
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<td>8</td>
<td>&quot;Nothing's Gonna Stop Us Now&quot;</td>
<td>Starship</td>
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<tr>
<td>9</td>
<td>&quot;I Want to Break Free&quot;</td>
<td>Queen</td>
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<tr>
<td>10</td>
<td>&quot;Like a Prayer&quot;</td>
<td>Madonna</td>
</tr>
</tbody>
</table>

### Hot Dance Music

#### New Releases

- **41** - "Take on Me" by A-Ha
- **42** - "Black Coffee" by Deep FM & The Boys
- **43** - "Baby, Baby, Baby" by Bombastic
- **44** - "Wanna Be Startin' Somethin'" by Michael Jackson
- **45** - "I'm Every Woman" by Chaka Khan

#### Hot Dance Music

- **38** - "Take on Me" by A-Ha
- **39** - "Black Coffee" by Deep FM & The Boys
- **40** - "Baby, Baby, Baby" by Bombastic
- **41** - "Wanna Be Startin' Somethin'" by Michael Jackson
- **42** - "I'm Every Woman" by Chaka Khan

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**Notes:**
- Titles with the greatest sales or club play increase this week.
- Videotape availability. Catalog number for 45 vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On sales chart. (M) Cassette maxi-single availability. (D) CD maxi-single availability. © 1994, Billboard/BPI Communications.
Success In The Cards For Shenandoah
Liberty Dials Up Unique Promo For New Album

As touring musicians, the members of Shenandoah can appreciate the cards from a number of angles. To drummer Mike McGuire, whose Nashville business phone was recently disconnected while he was away on an extended tour, the advantages of having a pre-paid phone card are obvious and important. McGuire sees the cards as a way for the group to communicate with its fan base and offer something extra at the retail level.

“Our biggest fans are the ones who will buy those first records, so it raises our profile,” McGuire says. “It saves money, then it really is a way to give something back to the fans.”

Resources. Executives involved in the international sale and marketing of music spoke recently to members of SOURCE, an organization of women in the music industry. The speakers included, from left, Bob Saporiti, senior VP of marketing, Warner Bros. Records; Michael Suckin, entertainment attorney; Barry Coburn, president of Ten Ten Management; Kevin Lambert, VP of peemusic; and Ralph Murphy, writer representative for ASCAP.

African-Americans An Untapped Market
Supporting Francis A Good Way To Start Wooing Blacks

THe RIGHT THING: In an open letter, singer Cleve Francis recently urged the country music industry to step up its marketing efforts to those black radio listeners. Eager to be among these listeners already predisposed to the genre’s sounds and messages, he’s right; it should. To give teeth to his argument, Francis cited 1993 statistics from Simmons Research which said that black Americans over 18 who listen to radio, more than 22% listened to country radio. That, he figures, translates into 5 million to 7 million potential customers. (Comparable 1994 figures reveal a dip from 24% to 17%, but it is still a substantial number to vie for.)

Leaders and members of the industry could start opening this market more for Francis himself—seeing to it that he has a wider choice of songs to record, giving his singles a better shot at radio, including him on major awards shows, etc. Currently the only African-American recording for a major country label (Liberty), Francis has not only the talent to be a star, but the drive as well. After all, here’s a man who stepped away from a successful career as a heart surgeon to practice his art. Clearly, he’s no dabbler. And since he has been singing country music most of his life, he’s no newcomer, either. He presents his business with a wonderful opportunity way to demonstrate to skeptics and seekers alike its openess to all genuine talent—and to sell a lot of records while we’re at it. Opportunities like this are rare, and the industry should capitalize on it with determination and enthusiasm.

Happily, another such chance will come our way next year, when Polydor Records introduces young Tashee Harris to the country audience. If Music Row is reluctant in breaking these two artists (and in being receptive to those sure to follow them), it will have done itself an enormous favor.

MAKING THE ROUNDS: Steve Warner has scored his first gold album. Arista Nashville president Tim DuBois presented the singer/guitarist with an award for “I Am Ready” . . . Clinton Gregory has embarked on an 11-city tour of music stores to demonstrate the Zeta brand violin and offerings. Zeta endorser since 1992, the Polydor Records artist began his workshop circuit Nov. 28 in Eastpoint, Mich., and will end it in January at a date yet to be designated during the National Assn. Of Music Merchants (NAMM) show in Anaheim, Calif. His other stops: Ann Arbor, Mich.; New York; Baltimore; Lakewood, Col.; Austin, Texas; Cincinnati; Manchester, N.H.; Rochester, N.Y.; and Long Beach, Calif. The tour also will draw attention to Gregory’s first album for Polydor, “Clinton Gregory,” due out in January. His current single from the album is “The Gulf And The Shell” . . . Mercury Records will release Patti Page’s “Golden Hits” collection in January. It will feature new cover art and include Page’s 1961 version of “The Tennessee Waltz.”

Marijohn Wilkin and Shirley Hutchins have formed a new 10MM-affiliated publishing company, Ten Ob Nine Music. Staff writers are Stephen Coleman, Wendy Coleman, Tommy Stephens, and Jim Reynolds. Wilkin is president of Buckhorn Music, and Hutchins is its manager . . . AcuTab Publications of Roanoke, Va., has released the 32-page instructional booklet “Sallym Elmer AcuTab Transcriptions.” It contains the tablature for all the solos by the banjoist for the award-winning Lone River Band . . . And while we’re talking bluegrass music, we’ve just heard that Laurie Lewis & The Great Street Band will be the featured act for Far Flung Adventures’ April 1-5 whitewater jaunt down Arizona’s Salt River . . . Lorianne Crook and Charlie Chase, hosts of TNN’s “Music City Tonight,” are offering their fans a line of personalized gift items, including T-shirts, sweatshirts, posters, watches, pens, and photo magnets.

MARK Your Calendar: Willie Nelson and Jimmy Dean will host the 12th annual True Value Hardware/ Jimmy Dean Foods County Showdown Dec. 9 at Nashville’s Ryman Auditorium. Six acts will compete. In addition, Crystal Gayle, Bobby Bare, and Kris Kristofferson will perform on the show, which will be taped and syndicated as an hourlong TV special . . . “Paper Man- sions: The Dottie West Story” will air Jan. 22 on CBS . . . Michele Lee will play the part of the late country singer and songwriter, and Lee and talent manager Ken Kra- gen are the movie’s executive producers. Among the country acts making appearances in the production will be Kenny Rogers, Chet Atkins, Larry Gatlin, Kris Kristofferson, Loretta Lynn, Willie Nelson, and Dolly Parton . . . Lorrie Morgan will host the 22nd annual American Music Awards telecast Jan. 30, along with Tom Jones and Queen Latifah. The three-hour show will air on ABC-TV . . . The Folk Alliance will hold its seventh annual conference Feb. 16-19 at the Red Lion Lloyd Center in Portland, Ore. The organization is headquartered in Chapel Hill, N.C.
as any fool can see

Follow-up to the #1 smash "I See It Now"

Thanks radio and retail

AIRPLAY DECEMBER 19TH

Produced by Tracy Lawrence and Flip Anderson

The Atlantic Group
Bobby Roberts Management Co.
**Billboard**

**HOT COUNTRY SINGLES & TRACKS**

FOR WEEK ENDING DEC. 10, 1994

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<th>TITLE</th>
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<td>2</td>
<td><strong>IF YOU'VE GOT LOVE</strong></td>
<td>JOHN MICHAEL MONTGOMERY</td>
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<td>3</td>
<td><strong>THE BIG ONE</strong></td>
<td>GEORGE STRAIT</td>
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<td><strong>WHEN LOVE FINDS YOU</strong></td>
<td>VINCE Gill</td>
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<td><strong>TAKE ME AS I AM</strong></td>
<td>CLINT BLACK</td>
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<td><strong>UNTANGLED MY MIND</strong></td>
<td>ALABAMA</td>
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<td><strong>WE CAN'T WEAVE LIKE THIS ANYMORE</strong></td>
<td>JOE DIFFIE</td>
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<td>8</td>
<td><strong>PICKUP MAN</strong></td>
<td>CLAY WALKER</td>
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<td>9</td>
<td><strong>WHEN THE THOUGHT OF YOU CATCHES UP WITH ME</strong></td>
<td>REBA McENTIRE</td>
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<tr>
<td>10</td>
<td><strong>SHUT UP AND KISS ME</strong></td>
<td>CLAY WALKER</td>
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<td>11</td>
<td><strong>DOCTOR TIME</strong></td>
<td>RICK TREVINO</td>
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<td><strong>I'LL NEVER FORGIVE MY HEART</strong></td>
<td>BROOKS &amp; DUNN</td>
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<td>13</td>
<td><strong>I SEE IT NOW</strong></td>
<td>TRACY LAWRENCE</td>
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<td>14</td>
<td><strong>I JUGGLE TWO SIDES</strong></td>
<td>MARY CHAPIN CARPENTER</td>
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<td>15</td>
<td><strong>SOMETHING OVER YOUR SHOULDER</strong></td>
<td>THE MINNEAPOLIS</td>
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**AIRPLANE**

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<td><strong>MI VIDA LOCA (MY CRAZY LIFE)</strong></td>
<td>DIAMOND RIO</td>
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<td><strong>LIVIN' ON LOVE</strong></td>
<td>ALAN JACKSON</td>
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<td><strong>HARD LOVIN' WOMAN</strong></td>
<td>MARK COLLE</td>
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<td><strong>YOU AND ONLY YOU</strong></td>
<td>ALAN JACKSON</td>
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<td><strong>I GOT IT HONEST</strong></td>
<td>JOHN BON JOUR</td>
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<td><strong>I JUST WANT TO TOUCH YOU</strong></td>
<td>TANYA TUCKER</td>
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<td><strong>LITTLE HOUSES</strong></td>
<td>DOUG STONE</td>
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<td><strong>IT'S WHAT I GET FOR LOSIN' YOU</strong></td>
<td>HALE KELLY</td>
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<td><strong>STORM IN THE HEARTLAND</strong></td>
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<td><strong>HERE I AM</strong></td>
<td>BILLY JOEL &amp; ALLAN HERMAN</td>
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<td><strong>SURE CAN'T SPELL THE RAIN</strong></td>
<td>BLACKCROW</td>
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**NEW**

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<td><strong>TENDER WHEN I WANT TO BE</strong></td>
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<td>SAMMY KEASEW</td>
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<td><strong>SHE THINKS HER NAME IS JOHN</strong></td>
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<td><strong>TAKE THAT</strong></td>
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<td>JOHN AND AUDREY WIGGINS</td>
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<td><strong>WE GOT A LOT IN COMMON</strong></td>
<td>JOHN AND AUDREY WIGGINS</td>
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<td><strong>BEND IT UNTIL IT BREAKS</strong></td>
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<td><strong>HAS ANYBODY SEEN AMY</strong></td>
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<td><strong>WHEN I COME BACK I WANNA BE YOUR DOG</strong></td>
<td>GREG HOLLAND</td>
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WNYN's Theda Sandiford learns the Country Radio Vibe

N.Y. station's Music Director One of Few Black Execs In Format

By Jim Bessman

NEW YORK—Theda Sandiford, WNYN New York's music director and one of the few black executives in country radio today, says the format from the city's urban strength of WMLL, has little to do with knowledge of country music.

"But the words to two country songs, 'Islands In The Stream' and 'Achy Breaky Heart,' and nothing in between," says Sandiford. "I didn't even know the huge hits like 'McEntire' because of plane crash. I'm in New York! I don't need to be concerned with hillbillies! That was my perspective.

Sandiford, who has become one of the most visible figures in country music, was interviewed for this position at WNYN in April 1986, she didn't even know it was a country station.

"I'd read that it had been bought by [Broadcasting Partners Inc.], which had a great track record in urban and a terrific rep for treating employees," Sandiford says. "Then I ran into Kenny Kravitz in the lobby, and said, 'Great! It's album rock! This will be something new and fun!'

But also, Kravitz was there for a guest spot on Weekend One's 'The Source,' which was then on the same floor and under the same ownership as WNYN (the station moved toJersey City, N.J., following the sale).

'I heard a country station in the background, and said to myself, 'What the hell do they do? Country music? My friends won't respect me anymore!'

But I'm a music fan, and I told them I could do much better. They offered me the gig later that day, and I took it."

Alan Jackson's "Tonight I Climbed The Wall" was in heavy rotation at the time, and Sandiford recalls that, not becoming accustomed to Jackson's hard-core southern twang, she wanted to "crawl out of [her] skin" when it would come up every few hours.

"I liked the uptempo, more rock-sounding songs like Little Texas and Lee Roy Parnell, who's really a blue artist. Same with Trishaa Yearwood and Wynonna, it's not that far off.

Then came Joe Diffie's 'Honky Tonk Attitude' and 'Chatanoogachoochoo,' which I really loved. We had those in power rotation for nine weeks. Needless to say, I knew all the words to it and would sing at the top of my lungs in downtown New York with my cowboy boots on, while all the bodegas and street vendors were playing 'Ruffneck' by MC Lyte. I always got pushed in front of a moving vehicle by a group of sisters who didn't think it was appropriate.

Sandiford, who was involved in event marketing while at WBLLS, describes her initial job at WNYN as "programming promotion coordinator-slash-globo-tized secretary.

Musically, her background is in world music, jazz, R&B, and rap.

"After BPI came in [at WNYN], rumors of a format switch proved completely unfounded," she says. "So I figured, 'I'm at a country station now; I'd better learn quick.'"

Her intensive education process consisted of taking home every album in the station library, bringing up the computer histories of all the records the station had played in the last two years, gauging trends, and checking out every country music book she could put her hands on.

"When artists came to the station, I'd ask about their influences and try to find the correlations," says Sandiford, who laughingly recalls thinking "I'm the guy" when she first came to the format. Three months later, she knew better and was promoted to music director.

"I think some people looked at me sideways, but a hit record is a hit record," she says. "Tell me the criteria for adds and the sound we want, and I can make it happen.

Sandiford also sensed some initial resistance from record company people.

"The station had been struggling so long, and here's this black woman music director," she says. "As far as I'm concerned, she's one of the only other black female music director in country music.

The country newcomer got her first real exposure to her radio colleagues last March at the Country Radio Seminars in Nashville, and she feels she's been successful in dispelling some of the preconceived notions held by both record company and radio people. She's quick to point out, though, that the staff at WNYN has been totally supportive from the beginning.

"We all know what the odds are in doing country in a nontraditional country format," she says, continuing "the statistics show that 10% of the New York metro area's black population tunes into WNYN.

"Go to Brooklyn, and every next-door neighbor is either from Africa or the Caribbean and is very fond of country music. And if you're on the phone with a lot of them listened to back home. I mean, I was a freelance writer/promoter in Kenya during the Gulf War, and I stopped by the airport and was apropos playing 'Islands In The Stream' over and over again on the jockbox, along with 'Wish You Were Here' and Jackson, Jackson. My grandmother listened to country, and so did my mother.

And when [former WBLLS air personality] Charlie Berger joined WNYN, we got lots of calls asking if he was the same guy. So we have lots of black love.

Still, Sandiford's former urban-radio cronies remain incredulous at her decision to go country—and how well it's worked. Indeed, that they even posted VH-1's "Country Countdown" with Travis Tritt.

"I'm surrounded by rap artists, who pull out at the last minute or bring along a posse of 20, country artists are a charm," she says.

Now, if only the Mavericks, a band that Sandiford has wholeheartedly promoted both at the station level and through phone calls to friends and music industry colleagues, could free up a night from their busy touring schedule to perform at her forthcoming wedding.

And where would she hold this proposed reception/Mavericks concert? Why, at the Apollo, of course!

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COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/RIGHTS/MUSIC SHEET

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WNYN's Theda Sandiford "on the air" at WNYN in New York City.

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WNYN's Theda Sandiford "on the air" at WNYN in New York City.
## Top Country Albums

For Week Ending Dec. 10, 1994

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<td>FAITH HILL</td>
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<td>POLYGRAM 6427 (1,501,960)</td>
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<td>WILLIE NELSON</td>
<td>COLUMBIA 60247/60248 (1,454,960)</td>
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## Albums

- **DOLLY Parton**'s album *Christmas with the Judds* debuts at #1, selling 1,783,960 copies. *The Judds* reunion album debuts at #4, selling 969,560 copies.

- **George Strait**'s *Christmas with the Eagles* debuts at #13, selling 783,960 copies. *Christmas At The Eagles* debuts at #15, selling 702,470 copies.

- **Anne Murray**'s *Christmas Wishes* debuts at #22, selling 675,560 copies.

- **Sammy Kershaw**'s *Good Times* debuts at #27, selling 518,960 copies.

- **Patsy Cline**'s *The Patsy Cline Story* debuts at #35, selling 418,960 copies.
**Latin Notes**

by John Lannert

**TWO OUT OF THREE AIN'T BAD:** A trip to New York would not be complete without catching a few performers in action. Such was the case Nov. 19 and Nov. 21, when three very different type of recording artists—Joan Manuel Serrat, Marisa Monte, and Olga Tañón—took the stage. As it turned out, Serrat soothed, Tañón tantalized, and Monte merely appeared.

Serrat’s Nov. 19 show at the Beacon Theatre resembled a stimulating, two-hour kaffeeklatsch, as the charismatic, 53-year-old songstress conveyed her unique vision of love, liberty, and the pursuit of high ideals, such as caring for disadvantaged children.

Tañón certainly does not share Serrat’s U.S. profile, if judged by the heated reaction of the multi-ethnic concertgoers in attendance during her incendiary second set Nov. 21 at S.O.B.’s. Even though she speaks little English, this sultry songstress from Puerto Rico suffered no communication gap with the gyrating crowd as she and her crack nine-piece band whipped through an hourlong midnight set. As she was wrapping her smoky mozo around high-velocity songs from her pair of WEA Latina albums, “Mujer De Fuego” and “Siente El Amor,” Tañón also was dropping smart tarsier-based moves that drew appreciative shrieks and boos. Tañón also gamely traded bars with raucous fans bedazzled and beguiled by her warm and sensual attitude, which was simultaneously feminine and feminist. With famed singer/songwriter Marco Antonio Solís scheduled to produce her next album, superstar contenders for Tañón may be as near as the next record.

**LOS VAN VAN RETURN:** Just out on Xenophile/Green Linnet is “Anizor,” another tasty slab of Cuba-Caribbean sounds by song pioneers Los Van Van. Now celebrating its 25th anniversary, the much-esteemed Havana ensemble, led by Juan Formell, is set to play Monday (5) at S.O.B.’s.

(Continued on page 10)

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**The Billboard Latin 50**

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

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**FOR WEEK ENDING DECEMBER 10, 1994**
Caddillacs Cruise
At Argentina’s ACE Ceremony

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Propelled by the infectious rhythms and hokey choruses of their anthemic smash “Matakor,” Los Fabulosos Cadillacs dominated the 18th Argentine ACE Music Awards, winning four kudos during the awards ceremony held Nov. 14 at Obras Stadium.

The Sony Argentine rock band, one of Argentina’s most popular and enduring acts, won trophies for best album (“Los Vacíos”), best video (“Matakor”), and best song (“Matakor”), as well as the Golden ACE award, considered the event’s most prestigious prize. A special Platinum ACE honor was awarded to legendary tango singer Roberto Goyeneche, who died earlier this year. His widow and son accepted the award and a standing ovation.

Emotional applause also broke out when award host Leonardo Simorone announced that Charly Garcia won best rock album, male, for his Sony effort “La Hija De La Lágrima.” Sony executives accepted the award on behalf of Garcia, who recently entered a detox center for treatment of substance abuse.

Among the international foreign artist snapping ACE awards were Luis Miguel, Simón, Juan Luis Guerra, Celina Cruz, Paraisanas, Marta Sánchez, and Joan Manuel Serrat.

Winners were selected by 50 music journalists belonging to the national press group Asociación de Cronistas de Espectáculos, or ACE.

Below is a partial list of awardees:

Golden ACE: Los Fabulosos Cadichs

Platinum ACE: Roberto Goyeneche

Song: “Matakor”

Los Fabulosos Cadillacs

Video: “Matakor”

New artist: Los Backs

Rock album: group: “Vesos Vacíos,” Los Fabulosos Cadillacs

Rock album: male: “Cuando Te Vi Parte,” Claudia Puyó

Rock album: male: “La Hija De La Lágrima,” Charly Garcia

Pop album: group: “Hombre Rayo,” Man Ray

Pop album: female: “Caravana De Sueños,” Veleno Lynch

Pop album: male: “Majap,” Manuel Wirtz

Metalic/ballad album: female: “Camara De Planes,” Sandra Miransch


Tango album: female: “Recuerdos Y Povera,” Susana Regalado

Tango album: male: “Soy Un Tanco,” Cacho Castilla


Children’s album: “Juego Azul De Vivas,” Daniela

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COMPLETEDLY UPDATED FOR ‘94 BLD0574
by Deborah Evans Price

DEFINITELY HEAVEN IN THE REAL WORLD: There are few artists I’d drive six hours to see in concert, but Steven Curtis Chapman is always worth a road trip. Having been out of town when he played Nashville’s Starwood Amphitheater in September, I couldn’t let his current 72-city Headliners tour pass me by. The Newboys conclude for the year without seeing the show. So I drove to Viking Hall in Bristol, Va., and the experience was a slice of heaven in the real world. The Newboys opened with an energetic set. By the time Chapman hit the stage, the audience was ready for a great time, and the Sparrow recording artist didn’t disappoint them.

The fact that Chapman’s music has universal appeal was obvious as I watched my 80-year-old grandmother and two of my aunts, who had accompanied me to the show, smiling and enjoying the concert alongside a group of dancing teenagers. Chapman’s energy and enthusiasm on stage were contagious. He has learned some new dance moves since the last tour, and he executes them with style and panache. Technically, the sound was good and the lights were incredible.

However, the strongest part of Chapman’s show continues to be the moments when he sits down, guitar in hand, and talks to the audience about the personal experiences he shares with his wife, Mary Beth; his children, Emily, 8, Caleb, 5, and Will Franklin, 3; and his brother, Herbie. Those experiences have inspired the songs he writes. He sang a hilarious one, called “Herbie Rides Again,” about Herbie running over him with a minibike when they were kids. He also related several funny stories about his children.

As he did, you could tell each member of the audience felt as though they were speaking directly to them. That’s the quality that makes Chapman such an effective communicator. Some artists tend to lose that rapport when they move up to big halls, but despite larger venues, better lights, and new dance steps, Chapman maintains the intimacy with his audience that always makes an evening with him so special.

O H CALCUTTA: Word recording artist Janet Paschal will be heading East in January to join the Familiar Tours 99–00. The tour, which is to- Calcutta, India. She recently became spokesperson for Mission Of Mercy and plans to leave Jan. 24 for a 10-day tour to Calcutta, where the organization’s headquarters are located. (Mission Of Mercy works closely with Mother Teresa.) While there, Paschal will be getting more familiar with the organization and will also be shooting a video that will be used to promote Mission Of Mercy and recruit sponsors.

NEWS NOTES: Amy Grant’s duet with Vince Gill, “He Will Cover Me,” the title cut from her current album, will be featured in the upcoming film “Speechless,” starring Michael Keaton and Geena Davis. Look for a special album of hymns to be released next year by Heirloom. The group’s 1989 debut featured Sheri Easter, Candy Hemphil-Christmas, and Tanya Goodman-Sykes. When Easter departed to devote time to the music ministry she shares with her husband, Jeff Easter, Barbara Fairchild joined the trio. Heirloom’s upcoming project for Chapel Music Group will feature all four members. The ladies have been in the studio preparing for the February release.

by Heidi Waleson

FEMINIST CHANT: It had to happen: The big record companies have discovered Hildegard von Bingen, the 12th-century abbess, scholar, scientist, mystic, and composer of soaring ecclesiastical melodies. Not only does Hildegard carry the dual promotional whammy of being female and a creator of chants, she also wrote gorgeous music.

Angel and BMG have taken entirely different tacks on her. On Angel’s “Vision,” two women sing the chants while Richard Souther creates funky synthesizer arrangements around them. The gimmick is fun for a cut or two, but ultimately Hildegard gets subsumed by the backbeat. Deutsche Harmonia Mundi (BMG Classics), on the other hand, sticks to the straight and narrow, with the Cologne, Germany-based early-music ensemble Sequentia (women’s voices and some instruments) performing Hildegard’s “Canticles of Eustathy” (out this month).

Sequentia has been doing Hildegard for a while. This is its third release, and the group plans to record her complete works by 1998, the 900th anniversary of her birth.

VOICE OF THE NEW: Esa-Pekka Salonen and his Los Angeles Philharmonic brought performances of Lutoslawski’s Symphony No. 4 to New York and Washing- ton, D.C., recently. The work, which took 21 minutes of symphony is the headliner of Salonen/LAP’s latest all-Lutoslawski release on Sony Classical; the team just finished recording the late Polish composer’s Symphony No. 2, Piano Concerto, and “Les Chanteurs d’Habitations” with pianist Paul Crossley and soprano Dawn Upshaw.

which is due out in September. Sony, Salonen, and the LAP are planning more 20th-century repertoire as Peter Gelb, president of Sony Classical USA, puts it, “With much of the repertoire still in decline, the hope for the present and future of classical music recording ... is to captivate the audience with accessible but not overly familiar works.”

Finnish conductor-composer Salonen is thinking Debussy, Bartok, Schoenberg, more Lutoslawski, and lesser-known Stravinsky works. But, he adds, “at some point, I’d like to get my little hands on some of the bigger Romantic pieces.”

NO MORE BIG DEALS? When BMG Classics signed the Houston Symphony and its music director, Christoph Eschenbach, recently, it was clear that times had changed. BMG and Houston have confirmed two records for next year: a Strauss program that includes “Four Last Songs” with soprano Renée Fleming, and a disc featuring Brahms’ Piano Quartet No. 1 orchestrated by Schoenberg, plus three works by Bach. Other records are just “in the planning stages.”

Back in 1989, when BMG signed up its only other American orchestra, the St. Louis Symphony with Leonard Slatkin, the deal was for five years and 40 discs, including some with Statkun and European orchestras. “It’s a function of the economy and the industry,” says BMG Classics’ Melanie Mueller.

GO CLASSICAL RADIO: On the other hand, the new SW Networks thinks that classical radio is a potential moneymaker. It has hired Tony Rudel, late of WQXR-AM-FM and the magazine Classic CD, and the author of the forthcoming “Classical Top 40,” to program its new 24-hour classical music network in a way that will appeal to a younger, affluent audience that may not have discovered classical music yet. (See story on page 94.)
In the
SPIRIT
by Lisa Collins

TESTING NEW LIMITS: The fact that Tramaine Hawkins has never been afraid to take chances has made her one of gospel's most colorful contemporary pioneers. She came to light in the '70s as a member of the famed Hawkins Family, then went on to record such solo signature hits as "Goin' Up Yonder," "Changed," and "What Shall I Do." But a 1986 club-friendly release, "Fall Down (Spirit of Love)," led to a major shift in the gospel community. Looking back, "Fall Down" was a significant gospel record, "it was A&M's initial marketing approach that hurt the cut, which, while topping Billboard's dance chart, was perceived as 'too secular.'"

In 1992, few were surprised when she teamed with Hammer on a revamped version of "Saviour, Do Not Pass Me By" for his third album "Too Legit To Quit." Ironically, Hawkins' efforts to blend in with the mainstream have only further endeared her to the gospel community, where the Grammy-winning diva is affectionately dubbed "mother."

Now, after a three-year absence from the gospel recording scene, Hawkins is back, breaking new ground with her latest release, "To A Higher Place," which Columbia Records calls the most significant major-label debut by a gospel artist since Mahalia Jackson joined its roster in 1964. The release, sporting semi-classical and inspirational pop overtones, also features a remake of the classic "Amazing Grace" and a duet with the late, great Jackson on "I Found The Answer," made possible by modern digital recording technology.

For Hawkins, it is a dream come true. "My mother, who passed away a year ago, had always wanted me to be a Cantor and a soloist," she says. "Columbia has given me the opportunity to do that." Hawkins believes the album, which was released Sept. 24, but only recently charted, is her best work to date. "I think that I've finally come into my own, and I'm capable with this kind of production to reach a massive audience without losing the integrity of gospel," she says. "The Bible says to praise Him on the highest sounding chimes. The orchestra complements my voice, and I think it takes gospel to a higher place, and that's good."

ALL TOGETHER NOW: Charter members of the newly formed Christian African-American Book Publishers Association (CAABA) have set Jan. 29 as the date of their first biannual meeting at Nashville's Opryland Hotel. The group was established this summer by 30 African-American book publishers who were attending the annual EBA convention. "It has been a long time coming," says president Hardina Anderson of the Gary, Ind.-based Jesus-Shoppe. "CAABA is what African-American book publishers need. An organization that will help us as business persons with common problems and challenges to unite with the goal of becoming more effective in the operation of our bookstores." The group will meet twice yearly and establish regional chapters. Those meetings will feature exhibits by vendors and distributors of Christian products for the African-American marketplace. For more information contact, Hardina Anderson, CAABA, 2210 W. 106th Avenue, Gary, Ind.

BRIEFLY: Blackberry is prepping for a tribute album to the late Harvey Watkins Sr. of the Canton Spiritual. Meanwhile, plans are already in the works to record a second live album of the group in February 1995.

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LATIN NOTAS
(Continued from page 27)

in New York. Also slated to perform the same night at S.O.B.'s is the superb, Afro-Cuban/Latin jazz outfit Manny Oquendo Y Libre, who will mark 21 years in the music biz with its S.O.B.'s show.

CHART NOTES: For the third consecutive week, WEA Latina megastar Luis Miguel reigns over the Hot Latin Tracks and Billboard Latin charts. His smash single "La Media Vuelta" remains atop Hot Latin Tracks for the third consecutive week, while "Segundo Romance" holds at No. 1 on the Latin 50—the same position where the album debuted 13 weeks ago. Sales of "Segundo Romance" increased nearly 10% this week—the album's first weekly sales gain since its release.

Selena's No. 2 hit "No Me Queda Mas" (EMI Latin) trails "La Media Vuelta" by a mere 64 points. Conversely, "Segundo Romance" sits comfortably atop the album chart, where robust Thanksgiving sales generated four backward bullets.
SONY JAZZES UP SONDHEIM TUNES FOR NEW ALBUM (Continued from page 7)

subject, and hasn’t a clue regarding who they are or what they do. Jazz artists knew little about Sondheim. They rarely play his music, admit to being intimidated by its complexity, and almost never enter the studio with him in mind.

This “mutual unenlightenment society” could be in jeopardy: On June 24, when the set is released.

Classic Sony plans to bring the album to the jazz and adult pop markets, according to David Weyner, the label’s vice president of marketing and product management. Holly Cole’s cover of “Loving My Mind,” Weyner says, is “a perfect pick for [album alternative] radio,” while “Loving You,” a duet featuring Nancy Wilson and Peabo Bryson, gives us a shot at NAC.

Although details were still being ironed out at press time, Weyner says, “We’re planning a launch party for press and retail, as well as a multicity Sondheim tour featuring as many of the album’s artists as we can get.”

The album—a union of the man who transformed American musical theater and jazz’s more recognizable talents—features treatments of music originally composed for narrative contexts, and thus presumed inextricable to outside interpretation. The artists setting out to disprove that notion include Cole, Lani Hall, Herb Alpert, Ray Charles, Matt Monro, Jimmy Webb, and Grover Washington. Most acknowledge Sondheim’s genius while grudging about the difficulty of his music.

In his work, there’s a sense that everything written on the pages completes every aspect of the composition,” says Hancock, whose pointillistic reading of Sondheim’s melodies was done for “Sunday In The Park With George” mimics the painting style of George Seurat, the play’s chief inspiration. “Right there, built into his music, you have the question and the answer. No more need be said. Any alterations you make you feel like you’ve done a disservice to the composition.”

Hancock is echoing a prevailing opinion of Sondheim’s work, that it contains a kind of organizational integrity that fulfills developmental requisites within a play. Sondheim doesn’t just select notes; he makes note choices. That subset dilemma is the composer’s choice: If the composer has considered his musical possibilities, then selected these, the ones at hand, whose whole can the performer do with them?

That dilemma compounds the standard knock against Sondheim, that his music is too stylized—too adrift with an intriguing charge, considering his 30-year reign as the standard-bearer among Broadway composers. Except for “Send In The Clowns,” which Sarah Vaughan sang frequently, few of his melodies endure as canvases for jazz artists.

“The truth is,” Sondheim says, responding to queries about his work’s acceptability, “I don’t know...”

lyre. “I do know that the whole idea behind is to deconstruct and improve. It’s what jazz musicians do. It’s a very one of a family of things. If her new discs (Harold Arlen’s ‘Blues In The Night,’ for instance, and had to play it for the very first time, I’m sure he’d be wrestling with the same problems he had here.”

Wilson also grappled with Sondheim, though his two tracks bear little evidence of the strain. “Loving You,” from “Passion,” is a particularly affecting track. “I couldn’t hear the melody,” she says, “I was singing a song with her of efforts on the track ‘Anyone Can Whistle.’ I had to sit down with the producer (Miles Goodman and Oscar Castro-Nevés) and figure out where it was. Once we dissected it, then put it together, I could hear it. The melody’s there, but that didn’t make it any easier to sing.”

That has much to do with the fact that Sondheim is not a songwriter or tunemist, per se, but more accurately a composer. And as such, Sondheim’s formulaic structures familiar to jazz singers and instrumentalists. At least two of his works, “Sweeney Todd” and “Passion,” are considered major operas.

Moreover, there’s a fundamental premium on tradition, on Broadway to the recording studio. Interpretive artists must invent their own sense of wholeness and context and must honor the intentions of the composer while adding themselves to the mix. “Color & Light” puts them to the test.

“I don’t think that his music is so difficult,” says Goodman, who received and released permission from Sondheim to pursue the project. “His music is so attractive and pliable to harmony to bare essentials. I was surprised by how reticent the artists were. It’s a property thing, not much profit, but there’s potential of the power of this music from the start. They had to discover it, which was an enlightening process. Perhaps ‘Blues In the Night’ is the greatest of his songs, but there’s other potential of the potential of the potential of the potential of the potential of the potential of the potential of the potential of the potential of the potential of every moment written.”
MuchMusic Shifting Programming Focus

Canadian Vid Service Emphasizes New Acts

BY LARRY LEBLANC

TORONTO—The programming at MuchMusic, Canada's national 24-hour music video service, will take a tour away from veteran performers in 1996 and shift toward developing talent.

The network's programming executives are moving the move as "basic knocking and shuffling," but beginning Jan. 2, MuchMusic will reduce the time allotted to specialty shows while giving greater focus to newer artists, and, in some cases, de-emphasizing the third and fourth videos from stars by established performers.

"We want to continue to be known for breaking new artists," says Denise Donlon, MuchMusic's director of music programming. "That means [there will be] more emphasis on supporting new artists' careers once they're established, and less emphasis on supporting those artists who've been out there for decades, and who are releasing yet another record that AC radio across the country is going to put into heavy rotation.

The daily strip show "Much More Music," which featured hit videos by AC superstars Phil Collins, Whitney Houston, and Michael Bolton, consistently was MuchMusic's lowest-rated program, Donlon says.

"We're going to continue doing specialized programming," she adds, "but we're altering the basic playlists to reach a more defined psychographic.

Dropped along with "Much More Music" is the daily, dance-oriented "Soul In The City" program, as well as such weekly shows as The country-oriented "Outlaws & Heroes," the oldies-based "BackTrax," and the independent showcase "Indie Street." In addition, the personality-driven programs "Mike And Mike's Excellent X Canal," "1987," and "1987 On Venus Avenue" also have been canceled.

The daily "MuchWest" program, which showcased artists from Western Canada, will now be a weekly one-hour show airing Sundays.

In other changes, "Clip Trip," featuring videoclips from around the world, will expand to an hour from its current half-hour format.

The weekend hip-hop rap music program "X-Tendamix," hosted by Master T, is being renamed "Do Mix." That show now is set to air twice weekly, on Wednesdays and Saturdays, and the music mix will include videos once featured on "Soul In The City.

Additionally, MuchMusic's daily programming block comprising such youth-oriented shows as "Rap City," "Power 30," and "The Wedge," will begin airing at 4:30 p.m. (EST) to better accommodate its young audience's viewing habits.

"We found that young people had been having difficulty in getting home from school and seeing those shows," says Donlon.

The only new MuchMusic show announced to date is "MuchEast," a weekly, hourlong program to be hosted by Mike Campbell from Halifax, Nova Scotia. The show is set to air Sundays at 9 p.m. (EST).

"Artist activity in Eastern Canada has really blossomed in the past few years, and we've been working toward putting "MuchEast" together for quite a while," Donlon notes. "Mike will be spending a lot of time on the road throughout the Maritimes.

While "MuchWest," hosted by Terry David Mulligan, has been moved from its daily spot to a regular weekend slot, Donlon argues that the additional presence of cameraman Jay Murias in Vancouver will ensure continued network exposure of Western Canadian talent via the daily "Fax" news show, as well as ongoing artist spotlights.

Even as MuchMusic shifts its focus across the country, programming network management continues to seek a license for a new service that would feature AC programming overall, says Donlon.

She indicates that Much Music plans to reapply to the Canadian Radio-television and Telecommunications Commission in 1996 to gain a license to create an AC-oriented national video service to be named "Much More Music," or M3. Much Music failed to win a bid for such a license earlier this year.

### PRODUCTION NOTES

**L.A.**
- Industrial Artists director George Dougherty lensed Moet's new EMI Canada video "Believe Me." Peter Lawrence produced the shoot.
- Jeffrey Plonsker directed Robbie Robertson's "Makah Jeli" video with producer Jessica Falcon.
- "Sex On The Beach" is the new Whitehead Bros. video directed by Tommy Thomas of PANIC Films.
- Kim Haun directed photography on the Motown clip; Bruce Spears and R. Scott Lawrence produced.

**NEW YORK**
- Director Diane Martel is the eye behind Da Youngsta's "EastWest" video "Mad Props." Dave Daniel directed the photography; Suzanne Coldwell produced.
- 7C/18/*/U*+GET director Michael Lucero is the eye behind Souls Of Mischiefs' live video "Get The Girl, Grab The Money & Run," and Casual's "Late On." Rosanne Cunningham produced both shoots, which come from the soundtrack to the film "A Low Down Dirty Shame.

**NASVILLE**
- Picture Vision director Jon Small is the eye behind new country video: Collin Raye's Sony Nashville clip "My Kind Of Girl" and Rhett Atkins' debut Decca video. "This Must Be What They're Talking About." Daniel Pearl directed photography on both shoots. Andy Varangona executive produced.

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**WORKING MIRACLES.** Oscar-winning actor Burgess Meredith, second from left, appears in the new Kenny G video "Have Yourself A Merry Little Christmas." The clip comes from Kenny G's new holiday album, "Miracles." Pictured on the set of the video, from left, are director Ken Nahoum, Meredith, Kenny G, and Arista VP of video production Len Epand.

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CMT Ad Hard To Forget; A 'No-Budget' Weezer Clip

**TOTAL RECALL:** CMT scored high points with moviegoers who saw—and remembered seeing—the music video network's 60-second commercials, according to big screens in 13 target markets.

A recent audience research study conducted for CMT by Screenvision Research, and conducted just prior to consumer recall for the country network's in-theater advertising unranked the call for commercials featuring Coke, Diet Coke, McDonald's, and the Chrysler Neon, among others.

The research revealed that when asked which spots they could recall, 35% of respondents cited the CMT commercials. Some 25% recalled the Coke spots, 1% mentioned the McDonald's ads, and 6% recalled the Neon clip.

In addition, asked if they could recall seeing a specific CMT commercial, 73% of respondents said yes.

Also, the research indicated that the cinema advertising spots encouraged increased viewership of the country clip service. Some 91% of respondents who currently watch CMT at home said they would like to see more. And more than 50% of the respondents under age 18 indicated an interest in watching the country network.

The survey results were based on a monthlong CMT ad campaign, which ran in 675 movie theaters in 13 key markets nationwide. The music-driven ad campaign is part of a larger aggressive consumer-awareness campaign launched by CMT earlier this year (Billboard, May 14).

**LOOKS JUST LIKE An Exclusive:** When Geffen's video department aired its latest Weezer-tep "Buddy Holly" exclusively to MTV, a number of regional programmers were frustrated by a lack of access to a band they had helped break.

But Mike Durnum of Denver-based "Music Link" created a solution to the regionals' lack of new Weezer programming.

He unearthed a live, one-camera shoot he had directed of the band performing "In The Garage" at Denver's Mercury Cafe last July. Weezer performed on "KTCL's Live Music Link," which is Drum's concert comes that airs on alternative rock KTCL Denver.

Drum edited a master tape of "The Garage," matching the DAT stereo recording of the live track. He forwarded the "basement" tape to Geffen's Diane Valensky for review.

"We're not sure about that TMN spot," says Drum. "This is so-budget! But the performance was really good, and the whole look was very Weezer. It's the ultimate "garage" video."

This time, the clip is being serviced exclusively to regional programmers.

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**Quick Cuts:** Charlie Daniels and Chris LeDoux will co-host TNN's "Cowboy Christmas" Dec. 12. ... The WB Television Network is set to debut with a monthly commitment of CMT's programming Jan. 11. ... MTV has signed a distribution deal with the South Korean music video channel Music Network (M-Net) giving MTV viewers new a daily, three-hour block of MTV programming, subtitled in Korean. ... RockAmerica's "A Day In The Life Country" countdown show. ... "The Eye" is a half-hour package of music video "videocli- eret" ... Kathy Mattea is the December showcase artist at CMT and CMT Europe.

**Reel News:** Alan McGlade is now president/CEO of the Video Jukebox Network in New York. ... The Miami-based, viewer-programmed network the Box, Executives at the Box are throwing a rooftop party Jan. 25 to unveil their new South Beach, Miami headquarters. ... Norm Schoenfeld has left the network to join the marketing and research division of the Telstra Network, one of the headquarters of Allen Koc- vac's Left Bank Management organization.

Directors Kwan Nyan- ning, Thomas Burns, and Jannal Henry are now signed to the roster at Atlanta-based Westside Studios ... Black & White Television director Paris Barclay is returning to music video after directing his debut feature film, "Don't Be A Menace To South Central While Drinking Your Juice In The Hood." The movie is a urban comedy starring Dwayne and Marlon Wayans. Keenen Ivory Wayans produced.

**Video Talk:** Hall to the Austin Music Network, which recently found a spot for one of the Eye's all-time fa- vorite Edie's, the newly revamped Maggie Estep clip "Hey, Baby" on No/Urango. (Satellite's Mark Romaneck directed) Let's hope this happening network now can find space for another MTV castaway: Estep's label mate Giant Sand, whose new video clip "Yor Ropes" features the raunchy hi-ball of Howie Gelb's guitar backed by the seexy visage of Moez director Norwood Creek.

**Double Doze Of Agony:** Last week, we reported seeing two different versions of the DAT stereo recording of "The Gar- cret" simultaneously on MTV and VH1. Call it quirky timing.

But too bad Joni didn't have an alternate version of the Music Network clip for "Always." The Eye was forced to wander out of music video under the cover of darkening不知晓 of a hit new Aerosmith clip aired at the same time on both nets. One can't call that anything but bad timing.
Show's Aim: New Look, Wider Audience

THE BILLBOARD MUSIC AWARDS, to be telecast live Wednesday (7) on the Fox network, is set to reach its widest television audience since the program's debut in 1990.

Award-winning producer/director Joel Galen is helming the production, projected to reach some 12 million-15 million Fox households.

Outspoken comedian Dennis Miller and Heather Locklear of "Melrose Place" will host the fifth annual awards ceremony, which will feature live performances by the Rolling Stones, Tom Jones, Urge Overkill, R. Kelly, Warren G, Stone Temple Pilots, and Melissa Etheridge.

Kelly's splashy production number for "Bump N' Grind" will mark the artist's first live TV appearance this year. Warren G will hit the stage accompanied by a full band for the rap hit "Regulate." Jones is expected to perform "A Girl Like You," from his first studio album in six years, while Stone Temple Pilots are planning a rocking version of "Unplugged." Urge Overkill will update Neil Diamond's hit "Girl, You'll Be a Woman Soon," featured on the hit soundtrack to "Pulp Fiction."

In addition, Billy Joel will receive the 1994 Billboard Century Award live via satellite from Sydney, Australia. Atlantic artist Tori Amos will present the award to the singer/songwriter.

Additional awards presenters will include such actors, comedians, and recording artists as Robert Downey Jr., Laura Leighton, Dean Cain, Rosario Perez, Kelsey Grammer, Phil Hartman, Ellen DeGeneres, Salt-N-Pepa, Al-Fat One, and Queen Latifah.

The percussive performance art group Stomp will appear in a series of filmed musical vignettes that will lead into and out of various awards presentations.

Gallen, a former MTV producer/director who now operates the Los Angeles-based Tenth Planet Productions, produced the MTV Video Music Awards from 1989-1993. His credits also include shows for Fox and ESPN, as well as a stint as executive producer for the first three seasons of the CableACE Award-winning acoustic concert series "MTV Unplugged."

Gallen has tapped longtime collaborator David Grossman to direct the Billboard Music Awards. The production team also includes lighting designer Allen Branton and production designer Roy Bennett.

"We're going for an abstract-looking set that has a high-fashion look, very groundbreaking," says Galen. "It will be sleek and slick."

Adds Bennett, "I'm hoping to combine the sophistication of the Grammy Awards and the Emmys with the edge of an MTV type of vibe."

Benett, also a lighting designer, plans to use saturated colors such as purples, oranges, and greens, which are rarely used in TV production, to lend a unique appearance to the set.

In addition, he plans to avoid the use of video projection screens and monitor walls for the production. Instead, he will create set pieces using "soft goods," fabrics, unusual props, and offbeat lighting.

The Billboard Music Awards debuted in 1990 and are the industry's only honors based entirely on record sales and airplay, which are determined by information provided by SoundScan and Broadcast Data Systems. The awards are presented to the year's No. 1 artists, as well as the artists with the year's top albums and singles, based on Billboard chart performance.

Gallen's Tenth Planet Productions will produce the awards show in association with Fox Square Productions.
Island’s Melissa Etheridge Cracks Top 40 With Hit Set

Raspb-eyed rocker Melissa Etheridge has had a whirlwind year, as her career continues to spiral upward with the double-platinum album "Yes I Am" and her first two top 40 hits. The Chicago-based singer already had three gold albums, a Grammy, and a considerable club following before she finally cracked top 40 radio earlier this year with the singles "Come To My Window" and "I’m The Only One."

Her fourth Island album, "Yes I Am," has stayed on The Billboard 200 for more than a year.

"It’s a great and wonderful feeling," says Etheridge. "When the record first started to get hit, I thought that it would go away—but it has been a solid seller. I’m enjoying its success, because it’s been six years in the making. I just do what I do and hope that people will discover it along the way," says Etheridge. "This is strong and straightforward rock’n’roll. I think that I’ve built a real momentum with this album."

Indeed, it was hard to avoid the well-exposed, infectious Etheridge energy this year. Her riveting stage performance landed her the opening slot on the Eagles’ reunion tour, as well as spot on the Woodstock ‘94 bill.

"I kept telling myself not to have any great expectations about Woodstock," she says. "There was a real possibility that it would have ended up like some horrible corporate thing. From the moment I arrived, I knew that it was larger than life. It was a scope that reached beyond any of the artists there."

Etheridge wooed the mud-clad audiences with a diverse set that ranged from rough rock riffs to exuberant, edgy ballads. "I think [Woodstock] filled something that is lacking today—it was part of a primitive instinct that has not surfaced for some time now." Bitten by the bug of live performance, Etheridge plans to continue her U.S. tour through the spring before recording her next album.

"It won’t be a big departure from the last album," says Etheridge, who adds that she is most comfortable with the solid rock sound that brought her success this year.

"People still think of rock music as an extension of the male emotion," says Etheridge. "Go to any rock show, and you’ll see women in the audience rocking with the same energy as men. I perceived myself as a rebel—being different, because I embrace those qualities."

It isn’t just music that has placed Etheridge in the mainstream public’s collective consciousness. As one of pop music’s few open lesbians, Etheridge recently ended the silence about her often gender-eliciting lyrics and her personal life. The gay and lesbian magazine Advocate hailed Etheridge as "Rock’s Great Dyke Hope" in July.

Etheridge says her decision to come out has been "warmly embraced" by the industry.

With her fourth album logging more than a year on The Billboard 200, Melissa Etheridge is enjoying her greatest success yet.

Special Award To Honor Clapton Reprise Artist’s Excellence Recognized

Known as "Slowhand" to many and "God" to some, master guitarist Eric Clapton will receive a special award for artistic excellence Dec. 7 at the Billboard Music Awards.

The award will cap two years of exceptional creative and commercial achievement for Clapton.

The musician reached a peak career apex in 1992 with his appearance on MTV’s "Unplugged." That sumptuous performance, which included readings of songs from his solo career (including " Tears In Heaven," his moving elegy to his late son Conor) and from the blues that form the bedrock of his style, elated five Grammy Awards in 1993.

The album has gone on to sell more than 1 million copies in the U.S. alone. The emphatic blues performances on "Unplugged" allowed Clapton to segue naturally to "From The Cradle," an all-blues album released by Reprise in September.

On this latest work, Clapton pays homage to such inspirational figures from blues history as Muddy Waters, Freddie King, Otis Rush, Eddie Boyd, Lowell Fulson, and Leroy Carr. In a recent interview with Billboard editor in chief Timothy White, Clapton called the blues the "thing I’ve loved from day one, the most exciting and satisfying thing I’ve known."

Clapton’s fans found "From The Cradle" exciting and satisfying as well, and propelled the album directly to No. 1 on The Billboard 200 upon its release.

Clapton’s celebration of the music has continued on U.S. stages since the release of the album. This fall, the musician headlined a round of arena shows backed by a sizzling band.

He continued his blues excursion immediately following the conclusion of the tour with a round of high-intensity club shows in five major markets. The sold-out concerts were intimate, explosive affairs that reiterated the singer/guitarist’s uniquely intense connection with the genre.

These recent peaks are merely the most recent diadems in an incomparably glittering career.

Clapton has been lionized as one of rock’s premier instrumentalists since the mid-’80s, when he burst upon the English scene as the lead guitarist for the Yardbirds. Dissatisfied with the group’s direction, he signed on with John Mayall’s Bluesbreakers for a brief but influential tenure.

In 1966, he joined with bassist Jack Bruce and drummer Ginger Baker to form Cream, the group that virtually defined the rock power-trio format and left an indelible impression.

Clapton stepped out as a solo artist with a self-titled 1970 album, which was quickly succeeded by "Layla And Other Love Songs," the unforgettable double album recorded with fellow guitar virtuoso Duane Allman as Derek & The Dominos. After a period of inactivity in the early ’70s, Clapton rose phoenix-like with "461 Ocean Boulevard," the No. 1 album that spawned the reggae-inspired hit "I Shot The Sheriff." A spate of chart-topping, million-selling albums and hit singles has continued unabated ever since.

Clapton’s nonpareil musical achievements and his guitar prowess make him the ideal choice to be honored for distinguished career achievement.

CHRIS MORRIS

Atlantic’s Stone Temple Pilots Soaring

On June 25, Stone Temple Pilots flew to the top when "Purple," the band’s second album, debuted at No. 1 on The Billboard 200.

So far, the Atlantic album, which has been certified triple-platinum, has spawned the hits "Vaseline" and "Crept," at No. 3 and generated three hits on the Modern Rock Tracks and Album Rock Tracks charts. When the STP track "Big Empty" was included on the chart-topping soundtrack to "The Crow," radio programmers were quick to gravitate toward the introspective rocker, although it wasn’t officially released as a single.

Because the track was also included on STP’s "Purple," singer Scott Weiland had mixed feelings about radio playing the track weeks before the release of the band’s second album.

"When we were writing and recording the second record, we decided we wanted ‘Big Empty’ on there," he says. "It fit the vibe. By that time, however, ‘Big Empty’ was already slated for inclusion on ‘The Crow.’"

Says Weiland, "We didn’t want to give away too much before the album was finished, and radio started playing the song when we were still in the process of recording the album."

Most of "Purple" was recorded at Atlantic’s Southern Tracks studio with Brendan O’Brien, who produced "Core," once again manning the board.

Says Weiland, "It’s far away and removed from the industry, so we didn’t have to worry about distractions. The band completed the album in about two weeks."

A few additional tracks were recorded while the band was on the road. "Lounge Fly" was cut at Paisley Park Studios in Minneapolis and features Paul Leary of the Butthole Surfers on guitar. "Big Empty" was recorded in Los Angeles during a touring break.

Weiland says "Purple" is much more personal than "Core," and adds that he doesn’t feel the need to be a spokesman for the band’s legion of fans. "I wasn’t writing to explain or put any point across, or any opinion to a mass audience," he says. "The more successful we became, the less responsible I felt about instilling any type of ideas, I don’t know if that works anyway. It doesn’t work for me. I’m just expressing myself."

CRAIG ROSEN
MTV's BUZZ BIN got a powerful jolt this fall when Tom Jones' debut Interscope clip "If I Only Knew" surged into the network's most coveted rotation. Jones' recent return to top pop playlists comes nearly 30 years after his signature classic "It's Not Unusual" cracked the top 10 on Billboard's Hot 100 Singles chart in April 1966. And it's not unusual these days for pop culture observers to see Jones commanding attention on television airwaves worldwide. Last year, his British variety show "The Right Time" was distributed on the music video network VH1, while this year marks appearances on numerous programs, including the Dec. 7 Billboard Music Awards.

Meanwhile, Jones has been performing before live audiences for decades, on stages from Las Vegas to Wales, and now his single "If I Only Knew" is blazoning across the playlists of radio outlets from R&B to top 40. His debut Interscope release, "The Lead And How To Swing It," is his first original album in six years. The title, which is released on ZTT/Atlantic in the U.K., includes tracks produced by some of the industry's top players.

"I like hard-hitting songs that punch you right between the eyes," says Jones, alluding to his choice in live cover material, which includes such gems as Prince's "Kiss" (a top 40 hit for Jones in 1988), EMF's "Unbelievable," Otis Roddick's "Hard To Handle," and Lenny Kravitz's "Are You Gonna Go My Way." When a number of U.S. record execs discovered Jones undeniable appeal after several high-profile, industry-oriented gigs last year, he set forth one major condition to the labels that came courting.

"Some of the labels saw me as a middle-of-the-road artist, but I said I wanted to make contemporary music, more 'Kiss,' if you will, because that was the money," Jones says. "I said, 'I want to do more of that.'" And (Interscope co-head) Jimmy Lovine and (A&R executive) John McClain went for it.

Once he inked the deal with Interscope, says Jones, he was eager to find the producers who could make an album that could compete in the modern age.

"I didn't want an album that sounded like one I made 20 years ago," he says. "I like to do a variety of music, I have to have that freedom. I don't like to pigeonhole." DEBORAH RUSSELL

Composer Moo Steals Spotlight With EMI Album

VIEWERS OF THE 1994 Billboard Music Awards in Asia, where the show airs Dec. 15 on STAR TV's V music channel, will witness a performance by Eric Moo, a songwriter/artist who has made a real impact in the region this year.

Moo has written songs for eight years. He also has released a dozen or so albums in Taiwan and Hong Kong, but he has had his greatest impact composing for veteran stars Jacky Cheung and Andy Lau. This year, the syngma (Singapore/Malaysia) artist put all his eggs in one basket.

His second Mandarin album for EMI, "Tai Sha," stole the spotlight from Cheung and Lau as the biggest-selling Chinese album of 1994. It brought two Solid Gold awards from Hong Kong's tastemaker TVB station, TVB, and the album's title track was named song of the year by government radio outlet RTHK.

"Tai Sha" dominated Taiwan's charts from March to June, and helped push Moo's Cantonese-dialect compilation album, "Too Silly," and a new release, "Sad Love Songs," into Hong Kong's top 10. A new Mandarin album, "Puppet Of Love," came out last month.

Mikes LEVIN

New Era Begins For Violator's Warren G

IT'S BEEN A stellar year for hip-hop newcomer Warren G. The artist's Violator/RAL debut, "Regulate ... G Funk Era," bowed at No. 1 on the Top R&B Albums chart in June, and "Regulate" topped the Hot Rap Singles chart.

The 23-year-old artist's album was released June 7 and was certified for sales of 2 million just two months later. When he played me the whole "Regulate" track, I knew some precious metal would happen," says Chris Lighty, president of Violator Records and the person who brought Warren G. to the label. "But what I didn't know was that it would be almost 3 million." Warren G, whose full last name is Griffin, met with a bit of resistance initially, as some claimed he was riding in on the coattails of his half-brother, Dr. Dre.

"In the beginning, when we were promoting the record before people heard it, it was a bit of an obstacle," says Lighty. "But then they heard it, and there's no denying a hit record. He's able to stand on his own two feet and get out from under the shadow of his brother.'" The single "Regulate," which has been certified platinum, also reached No. 2 on the Hot 100 Singles chart and No. 7 on the Hot R&B Singles list in July.

The second single, "This D.J.," has been certified gold and peaked at No. 3 on the Hot Rap Singles chart, at No. 9 on the Hot 100, and at No. 14 on Hot R&B Singles. The third single, "Do You See?" is No. 47 on the R&B singles chart this week.

On The Billboard 200, "Regulate ... G Funk Era" debuted at No. 2 in June, Griffin grew up in Long Beach, Calif., and hung out with the likes of Snoopy Dogg Dogg. Before making a dent as an artist, he produced 2Pac's "Definition Of A Thug Nickigga" and Wiz Glum's "Indo Smoke." Both tracks were featured on the "Poetic Justice" soundtrack. He also contributed lyrics to Dr. Dre's "The Chronic" and produced singles for M.C. Breed, DFC, and Nate Dogg.

Warren G was introduced via the "Above The Rim" soundtrack, which spawned his version of "Regulate" with Nate Dogg. The song was a key reason for the soundtrack's success.

Warren G has had a busy year. He shared the bill with R. Kelly, Heavy D, and Coolio on the Budweiser Superfest tour, and recently completed a European promotional tour.

MIKE LEVIN
**International**

**Ricordi Out-Megas Virgin in Milan**

**Rivals See Chain's New Store as Major Threat**

*BY MARK DEZZANI*

**MILAN—It's-Italy's-largest-mega-**
**store opened Nov. 22 amid am-**
**30a hulla-baloos including live**
**casts from the store by the**
**country's leading independent**
**radio network, Radio Deejay, and**
**the music TV chain Videomusic.**

The 27,000-square-meter Ri-
**cordi store, situated in the orna-**
**ment glass-and-stucco gallery near Mi-**
**lan's famous cathedral square,**
**was welcomed by record company**
**executives as the type of initia-**
**tive required in order to make**
**major urban italians to help expand the na-**
**tion's music market.**

Even Ricordi's main rivals ac-
**knowledged the impact that the**
**new store will likely have. Ferno**
**Gervasoni, Italian director of Vir-**
**gin Retail Europe, said, "We are a**
**little worried. Ricordi has se-**
**cured a better and bigger location**
**and has created a very nice store."**

Virgin's Milan store opened**
**in the most prestigious rit-**
**car Branson-esque publicity**
**blitz. It is situated on the op-**
**posite side of the cathedral**
**square from Ricordi's outlet and is**
**almost half the size at 14,970 square**
**meters. The new Ricordi store is**
**the second large music store in an**
**Italian center city; Virgin's was the**
**first.**

With a ground-level entrance**
**between the up-market eatery**
**Riffi and the hamburgher joint**
**Burghy, Ricordi's sales space is**
**divided between the first floor**
**classical and sheet music section,**
**overlooking the gallery's picture**
**esque central square, and a**
**vaulted basement housing the**
**store's six other departments.**

Ricordi retail operations direc-
**tor Steve Jones, who oversaw the**
**opening of Virgin's Milan mega-**
**store five years ago, says the new**
**store follows the same concept**
**that has been used to run the**
**Ricordi chain's other 21 stores**
**(Billboard, Jan. 8).""**

It's in the Box. 2 Unlimited's Ray Stijghardt gestures in the direction of the electronic wizardry that will enable purchasers of the act's "Beyond Limits" CD to create their own entertainment. Stijghardt and his performing partner Anita Delgado were guests of honor at the second Dutch high tech fair and festival in Rotterdam, where Emiel Petrone, right, video CD label president of Philips Media, presented the duo with their players. 2 Unlimited released the CD on November 21 and "1 Night With 2 Unlimited," on Eaglevision Nov. 21 (Billboard, Sept. 24).

**The Anniversary List.** Cliff Richard, center, is awarded a platinum disc by EMI for U.S. sales of "The Hit List." A compilation album celebrating his 35 years of chart success. Among those making the presentation are Sir Colin Southgate, Thom EMI chairman, standing second right; Rupert Perry, president/CEO of EMI Records U.K. and Eire, on Richard's right; and Jean-Francois Gecic, divisional managing director of EMI U.K., center, kneeling.

**Megastore Mania Sweeps Lisbon**

*BY FERNANDO TENENTE*

LISBON—Megastore fever has hit Portugal's second-largest city, Oporto, with the opening of two large-scale music retail outlets. The record store chain Roma, owned by Lisbon businessman Simões Nunes, has opened the country's largest music outlet in the city's Fernandes Tomás street. The Roma Megastore, as it is called, boasts five floors with a trading area of 14,000 square meters, and has a video wall, 30 listening posts, a permanent in-store DJ, and a music-related book and magazine department, as well as a restaurant. The store also has a computerized stock-keeping system that allows easy import of titles not available. The same owners also run one of Lisbon's two Discoteca Roma store in Lisbon.

Last summer, the Valentim de Corte, also opened a store in Oporto, in the old Vadeira store building in Santo António street. The store has a new, bigger music center before Christmas at the Bon Sucesso retail block, which is located near the city's Boavista quarter.

Both stores are seen as local ac-
**tions to the eventual arrival of**
**Virgin Retail and FNAC here. For**
**the past several years, it has fre-**
**quently been reported that both**
**chains were eying Portugal after**
**their successful expansion in Sp**

**nal. For the moment, neither**
**FNAC nor Virgin is reported to be**
**actively seeking sites.**

The arrival of these stores in the**
**key shopping areas of both cities**
**shows that music retailing is un-**
**dergoing a revolution similar to**
**that which took place in the fashion**
**business in recent years. Until**
**now, Portugal's music stores had**
**been plagued by poor service and**
**selection. Now the larger players**
**are competing for customers, with**
**service as one of the key weapons.**

Meanwhile, traditional record**
**stores such as João, Tubitek, Ro-**

**moto, Peggy, Melody, and Slinky**
**have started a movement to estab-
**lish a purchasing block to compete**
**with the prices and buying power**
**of the megastores, which are cur-
**rently retaining music at prices**
**close to those in supermarkets.**

Suggested retail prices for CDs are**
**around 3,600 escudos ($25,50), but**
**supermarkets usually sell at a 25%**
**discount, offering a price of 2,800**
**escudos ($18,30).**

Until recently, smaller chains used**
to buy most of their stock at the**"pur-
**chase rates" of the Car-

**valho and Mouros o-
**w n chains. Both acted**
**as one-stop operations for the**
**smaller dealers. The initiative by Rihero re-
**ceived strong approval from tradi-
**tional record stores, including many in Lisbon. Ricardo Silva says, "Portuguese owners of traditional record stores were sleeping for**
**many years, but now they are**
**wakening up and make up for their lazi-
**ness."**

Nunes counters by saying, "When we opened our purchase store in Oporto four years ago, al-
**most all retailers welcomed our**
**prices and payment conditions (as**
**against Carvalho, but they fo-
**rget their clients and they did**
**not invest their profits, so they can**
**not complain just because we of-
**fer better staff and a specialized**
**record service to buyers."

Francisco Vasconcelos, general**
**manager of the Carvalho group,**
**says, "With the megastores plus the**
**traditional outlets, there is a lar-
**ger supply than demand in Oporto, and some of them—including**
**the larger music centers—won't**
**survive."

Vasconcellos promises strong**
**competition against the Nunes**
**group in Oporto. On the move-**
**ment of the traditional stores, he says,**
**"The purchase store idea can work**
**out as far as prices are concerned,**
**but the main problem will be the lack**
**of space at their shops. If they want**
**to survive, they have to spe-
**cialize in a specific field of music,**
**such as folk, jazz, or classical."

The Valentim de Corte music store at Rossio Square in Lisbon is due to double its trading space from 11,000 square feet to 22,000 square feet, according to Vasconcellos.

**newsline...**

**SALES OF FOREIGN MUSIC**
**continue to grow in Japan, while home**
**grown product's performance remains**
**lackluster, according to third-quar-**
**ter results recently released by the**
**Recording Industry Assn. of Japan. To-**
**tal album shipments were 196.9 million units, up 3.2% from 181.24 million units in the first nine months of 1998. CD sales were 195.83 million units, up 7.4%, and were worth 272.03 billion yen ($2.8 billion), up 7.4%. CD singles (there are no other singles formats worth mentioning in the Japanese market) sold 90.15 million units, down 14%, and were worth 62.85 billion yen ($651.53 million), down 12%. Shipments of material by non-Japanese artists totaled 61.26 million units, down 7.8% from the same period last year, and were worth 91.18 billion yen ($960.4 million), up 8.4%. Production of domestic artists' material scored 265.28 million units, down 6%, for a total of 260.8 billion yen ($2.74 billion), down 0.5%.**

Marna, 128 - 130 U8U13 Barcelona (SPAIN)
Phone: 34.3.265.49.74 - Fax: 34.3.265.46.55
Please contact Carmen Jimenez, Int'l Manager.

www.americanradiohistory.com
### HITS OF THE WORLD

#### JAPAN

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<thead>
<tr>
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<tr>
<td>Tomorow Never Knows Mr. Children</td>
<td>THE BEATLES</td>
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<td>Another Day</td>
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<td>1. THIS WEEK</td>
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<td>2. HIS LAST</td>
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<td>4. POLYDOR</td>
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<td>5. NINE INCH NAILS</td>
<td>ALL</td>
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<td>6. MARCO BORSATO</td>
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<td>7. MELODIES &amp; MEMORIES</td>
<td>MAX</td>
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<td>8. NO ATO</td>
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<td>10. RAISE YOUR HANDS</td>
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<td>11. YOUR II</td>
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<td>12. LUCKY ONE</td>
<td>Amy Grant</td>
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<td>13. SUNSHINE</td>
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<td>14. SATURDAY</td>
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<td>15. CAN YOU FEEL</td>
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*Note: This is a snapshot of the hit songs from different countries compiled by Billboard, and the full list can be found in the reference source.*
HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 | 12/3/94

MUSIC & MEDIA

BELGIUM (FPl Belgium/SABAM) 1/13/94

BELGIUM

1 3 ALWAYS BON JOVI - (WHAT IS LOVE?)
2 2 COTTON EYE JOE - REDnex
3 5 SATURDAY NIGHT - WHIGFIELD
4 4 BABY COME BACK - PAT O'BRIAN
5 6 OLD POP IN AN OAK REIGNER
6 7 WINTER NIGHT - WHIGFIELD
7 8 2 PEARL JAM
8 4 MADONNA
9 3 DANNIE WINNER PARADISE
10 5 NEW SOUNDTRACK FORREST GUMP

AUSTRIA (FPl Austrian Top 30) 11/26/94

AUSTRIA

1 3 COTTON EYE JOE - REDnex
2 5 HYPER HUBER - SUPERSTAR
3 1 ALWAYS BON JOVI - (WHAT IS LOVE?)
4 7 HUSY SUSSE - LUCID ELECTRIC
5 9 ALWAYS BON JOVI - (WHAT IS LOVE?)
6 10 SING Fields of Gold
7 8 SADIE THE BEST OF SADIE
8 6 DIONNE
9 5 DISSTEND PEARL JAM
10 4 NEW SOUNDTRACK FORREST GUMP

DENMARK (FPI/Netcon Marketing Research) 12/3/94

DENMARK

1 3 COTTON EYE JOE - REDnx
2 5 OLD POP IN AN OAK REIGNER
3 7 DISSTEND PEARL JAM
4 10 DISSTEND 3 PEARL JAM
5 6 SATURDAY NIGHT - WHIGFIELD
6 8 2 PEARL JAM
7 9 MADONNA
8 1 DISSTEND PEARL JAM
9 2 MADONNA
10 4 NEW SPIN THE BLACK CIRCLE

NORWAY (Hitssens Gang Norskap) 12/3/94

NORWAY

1 3 COTTON EYE JOE - REDnx
2 5 DISSTEND PEARL JAM
3 7 DISSTEND 3 PEARL JAM
4 10 ALBUMS
5 6 SATURDAY NIGHT - WHIGFIELD
6 8 2 PEARL JAM
7 9 MADONNA
8 1 DISSTEND PEARL JAM
9 2 MADONNA
10 4 NEW SPIN THE BLACK CIRCLE

HONG KONG (FPl Hong Kong Group) 1/31/94

HONG KONG

1 2 ALWAYS BON JOVI - (WHAT IS LOVE?)
2 5 various LOST PICAPERA MIX
3 4 BON JOVI CROSS ROAD
4 3 BABY COME BACK - PAT O'BRIAN
5 6 COTTON EYE JOE - REDnex
6 7 WINTER NIGHT - WHIGFIELD
7 8 NEW SOUNDTRACK FORREST GUMP
8 9 NEW SADIE THE BEST OF SADIE
9 10 NEW SHU BI DA OA LIVE O G DAVE DAVE TAP

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

SPAIN: Spanish country music is alive and well, even if many people never knew it existed in the first place. To prove it, 33 country acts assembled for the first time to perform a super-concert called the Blue Moon Festival at the 2,500-capacity Aranguez. "It isn't a very well known festival, but we sure felt at home," says Manolo Fernandez, who for years has run Spain's only country program on radio. The idea for the show was hatched by members of the group Los Del Paso, as well as the Aquilang's managers, who felt that Spanish-style country music was not getting a big enough hearing. The fans were rewarded with a full helping of country music from across the spectrum: bluegrass (Abuelo Jones, Forieggras, La Pochiga, and Pony Express), rockabilly (Montana, Jambalaya, and Los Del Paso), Tex-Mex and ranchera (Enrique Urquijo and Begona Larranga), and traditional (Cannesos y Mantequilla, Rosas Negras, Mari y los Tex, Travelin' Band, and California Country).

AUSTRALIA: Silverchair's single "Tomorrow" (Mumur/Sony) is the kind of success story that deserves to be made into a movie. With no TV, press promotion, or advertising, the unknown act has achieved platinum sales (70,000 copies) and is still No. 1 after six weeks on the mainstream chart. "Tomorrow" is the debut release by this trio of 15-year-olds whose passion for grunge, Led Zeppelin, and surfing brought them together in 1992 in Newcastle, an industrial town hours from Sydney. Daniel Johns (guitar/vocals), Ben Gillies (drums), and Chris Joannou (bass) are still at school, can only tour during holidays and weekends, and are managed by their parents. A few months ago, Silverchair drew only seven of its 11 gigs in Newcastle. Now the band is selling out 1,500-capacity clubs and turning 500 people away each night. Still unaffected by success, the band turned down the opening slot on a prestigious Midnight Oil/Crowded House/ Hunters & Collectors tour to appear at The Big Day Out's shows, because they feel more comfortable playing alongside like-minded acts. Silverchair recently asked to be paid for a surf gig with three new surfboards. The band's success is due to the extraordinary influence of the Triple J radio network. The group's prize for winning a demo competition on the TV music show "Smackdown" was a chance for Silverchair's engineer pass to observe the group's manager of Australian AMR and international marketing John Watson and Murug manager director John O'Neill. But during the few weeks it took to negotiate the deal, Triple J took the unprecedented step of airing the demos and putting it in high rotation following enthusiastic listener response. Consequently, the single was a chart hit even before its official release. "The band's audience reflects Triple J's 18-25 [demo] with left-of-center leanings," Watson says. "Audiences want fresh, credible acts, but it's taken Silverchair to slam home to the industry how radically things have changed. There's the new face of Australian rock." CHRISITE ELIEZER

IRELAND: "Rock'n'Roll Kids—The Album" (Rocks/Record Services) is an easy-listening pop, rock, and country-tinged songs performed by Eurovision Song Contest winners Paul Harrington and Charlie McGettigan. In addition to the triumphant title track, written by Brendan Graham, there are numbers penned by Charlie Quillen and Mike Reid, Ron and Connie Hynes, John Hiatt, and Parker McGee, whose song "I'd Really Love To See You Tonight" is the follow-up to "Rock'n'Roll Kids." McGettigan's "Small Town Girl" sounds like a potential U.S. hit for a country/Hyper-Country-Ledgers type. Bysell and Urquijo's "The album," a rock'n'roll with name checks for Fabian and Frankie Avalon. Harrington and McGettigan joined forces expressly for Eurovision and intend to continue their solo careers apart from songwriting-related work. In recent months they have toured in Belgium, Norway, Sweden, Germany, the Netherlands, Hungary, and Slovenia. And they have been invited to visit Pakistan, following their performance at a state banquet in Dublin Castle for prime minister Benazir Bhutto.

KEN STEWART

NETHERLANDS: Fifteen top pop acts are featured on the new Dutch-language album "Een nieuw Ja" (A New Coat). The album, on Sony, is a tribute to Toon Hermans, who has been one of the country's best-known cabaret and one-man-show artists for more than four decades. Among the acts performing Hermans' most famous songs are the Mathilde Santing, the Nits, Sugar Lee Hooper, Ramses Shaffy, Karin Bloeman, La Pat, De Jazzpolitie, and Astrid Series.

WILLEM HOOS

JAPAN: Japanese musicians are increasingly climbing aboard the "ethnic" music bandwagon. One example is the Boom, a group which started out as a regular on Tokyo's "bokuten" street-band scene and has gone on to become one of the country's most popular and interesting acts. On its latest album, "Kogekisho Samba" (Far East Sound), the band has gone Latin. Kazufumi Muy worksheets' smooth vocal style is well suited to the sensuous, sinuous sound of the bossa nova and the other Latin idiom tunes on the album. Other Japanese bands have adopted the Latin theme, and the excellent "Shining Pop Music" in the partial include Okinawan—on the highly successful single "Shimma No Uta" (Island Song)—and reggae, which was heard on "Love Is Dangerous," a mini-album by Muy and Yumi Bolo released earlier this year. Although "Kogekisho Samba" is dominated by Latin sounds, one track, "Bengarut," is in a Malaysian/Indonesian style. Fans of rock history will be interested in the debut of the band's band and long-time Tokyo resident Morgan Fisher plays piano on four tracks. Fisher recently confessed to knowing next to nothing about Brazilian music when he started, but said he had to learn rather quickly as the sessions for the album progressed.

STEVE McCLURE

Urszula Łukasik and Begona Larranga, and traditional (Cannesos y Mantequilla, Rosas Negras, Mari y los Tex, Travelin' Band, and California Country).

LAYER LLEWELLIN

BILLBOARD DECEMBER 10, 1994

51

www.americanradiohistory.com
Chappell Leads Hit-Bound Mercury/Polydor
New President Brings Vision, Vigor To Major Label

BY LARRY LEBLANC

TORONTO—Four months after taking over the top spot at Mercury/Polydor/Chappell’s Canadian division, Doug Chappell is brimming with excitement. Doug Chappell’s palette of pop (“Cross Road on Mercury”) is the hottest thing for us,” Chappell says. “The group certainly hasn't lost its strong sales base here, because we’re closing in on triple platinum (300,000 units in Canada) for its debut album, ‘The Cult.’ The group’s current single, ‘To Be Down,’” is also going great guns as well as for seller for us. On the country side, records by Toby Keith, Sammy Kershaw, and Billy Ray Cyrus are all hot sellers.”

Chappell, who oversees a national staff of 71 and is responsible for Mercury/Polydor’s pop and country releases, says he is knocked out by the success of Wet Wet Wet’s London album “Part One,” which has sold more than 30,000 units in Canada to date, and the London soundtrack to “Four Weddings and a Funeral,” which also contains Wet Wet Wet’s single “Love Is All Around” and is closing in on 30,000 units in this country. “When I came here, ‘Love Is All Around’ was crawling up the [Canadian] chart. Looking for a record to rally the cops around, we said, ‘This is a record this company can break,’” Chappell says. The single reached the top 10 on Canadian Contemporary Hit Radio chart. “We’ve just started working the [album’s] second track, ‘Goodnight Girl,’” he says.

Another album that the Chappell-run Mercury/Polydor has been marketing aggressively is Mercury’s compilation “The Glory Of Gerahwin.” “Radio airplay has been virtually nonexistent, except for CBC stations and some MOR stations, but we’ve sold over 40,000 units,” Chappell says. “A national TV campaign on [network] CTW is just kicking off, and will run through February.”

Chappell’s musical savvy and genre management abilities are likely reasons he was picked by PolyGram Group Canada chairman Gerry Loucassiere to redefine Mercury/Polydor. Chappell had headed Virgin Records Canada for the past eight years, before deciding to accept the position as group president of Island Records Canada. Before that, Chappell had worked for 13 years at Capitol Records, a label which Loucassiere founded in 1969 and headed until 1990. “Doug has been used to making things happen,” Loucassiere says. “He’s very much a music man.”

While he relished working with his A&R mates, Loucassiere and Joe Summers, president of the PolyGram Group’s A&R/Island/Moton Records of Canada division, Chappell says the challenge of operating such a large operation was the key reason he took the Mercury/Polydor job. “It’s been a lot of work,” he says. But overall, I have been with small boutique labels,” he says. “I was always [with a] distributed line somewhere, and I could control my own destiny.”

With his new post, Chappell says he will now become a guiding force at the company. “If PolyGram can react like an indie, just think of what we can create.”

While sharing warehousing, distribution, and accounting, Mercury/Polydor and A&R/Island from London, England, or in the U.K., Chappell says his new position provides him with an opportunity to make the vast company more efficient. “It’s my desire to break records with or without accompanying U.S. activity,” he says. “There are a lot of European and Canadian records which can find a home in Canada, because we have a more similar market in many areas than we do with the United States. I predict we will break [an East] out of Canada, and may even make a company out of this market next year.”

Celine Dion has joined three other Canadian performers, Bryan Adams, Alannah Myles, and Corey Hart, in achieving sales of 1 million copies for an individual album in Canada. Dion was presented with a diamond award Nov. 24 in Montreal for her 1993 Epic album “The Colour Of My Love.”

After a Strong protest from the Jamaican community, the Canadian record company has dumped plans to photograph and fingerprint Jamaican entertainers entering the country. However, Immigration Minister Sergio Masa has refused to say whether such a plan won’t be implemented in the future. The Canadian immigration department claims that some 40 of the 250 Jamaican entertainers who entered on temporary visas in the past year have not complied with their visa conditions.

Maple Briefs

Got Her! Italian rocker Gianna Nannini has signed with Polydor in a deal that also includes much of her back catalog. Signed at the high-profile signing, in the back row from left are, Massimo Fregnan, Gianna Publishing; Giovanni Arrovco, Polydor marketing director; Andrea Stazzolato, Polydor director; Stefano Zappaterra, A&R director; and Oscar dal Pozzo, legal affairs director. In the front row, from left are, Stefano Senardi, president, PolyGram Italy; Nannini; and her manager, Peter Zaneteg.
WHITNEY HOUSTON'S SOUTH AFRICA TREK MARRED BY CRITICISM

(Continued from page 17)

...at her Ellis Park concert, Houston indulged in lengthy duets with her husband, Bobby Brown, who made a surprise appearance, and her mother, Cissy Houston. When she referred to Nelson Mandela's estranged wife Winnie Mandela as "your queen," the audience howled. However, when the press was briefed before the conference by Houston's British publicist, Rocky Moote, she warned them to "behave like intelligent adults" and not to "tickle Miss Houston," and said they would "get [their] cameras smashed" if they stepped out of line.

...This immediately soured the atmosphere among those covering the event, and the critical knives came out for Houston. She spoke only for a few minutes, said little of substance besides what were later described as "hollow" phrases about South Africa being her spiritual home, and did not take questions from the media.

...The influential, left-oriented Weekly Mail & Guardian wrote, "What Rocky Moote failed to consider was that intelligent adult behavior would have dictated that we stay away from the event entirely."

...City Press, the leading black Sunday newspaper, ran a front-page critique under the headline "Just does Whitney think she is?" It described her press conference as a "one-way sermon."

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Australian artist rotor. "Marcia was the obvious one," says Robert Rigby, managing director of the WEA Australia. "When we contacted her management, we discovered she had been thinking about recording again anyway."

"She's obviously been evolving a few memories, and because of the high caliber of her past records, they're not embarrassing memories," says Rigby. "When she brought her album to us, we were sold. It was a great album, and she has a lot of respect for her music."

"Hear in Australia"

Born in Toronto, Hines had been singing with R&B groups in her hometown when, at age 16, she attended a concert for Harry Miller's Australian production of "Hair."

"I was so moved in Sydney, Hines was pregnant with her daughter, Deni. As her career took off, she sought to give her daughter a normal childhood—which did not prevent Deni from following in her mother's career path. Deni Hines has a solo deal with Mushroom Records for Australia and New Zealand, and she has topped the Australian singles chart as lead singer for the Rockmen."

Marcia's performance in "Hair" scored her the role of Mary Magdalene in "Jesus Christ Superstar."

"It was the only role I could get in Australia, and I was used to working in musicals," says Rigby. "But this was different, and I enjoyed working with her."

The album's first single, "Rain," released July 25, was chosen "because it was a good song and the background was great for TV advertising," says Rigby. "We're a drug-trained station, not artist-driven, says music director Trich Deason. "It's a song with a lot of production, and a lot of energy."

"Someone who knows her well told me that she was a girl driving around in the '70s, and I was impressed by her now. That's true, but working with her on this project, I found her a very vibrant and hip woman."

A VIBRANT, HIP WOMAN

"Hear in Australia" (Continued from preceding page)

help sales.

Houston's management team appeared to allow little input from her, although it kept Big Concerts very much in the background, insisting on handling its own contracts. The black media especially is wary—after a generation of apartheid—of being used for other people's agendas, and made it clear they would not have the wool pulled over their eyes.

According to Lynn Volkman of the Moscow management company, Nippy Inc., "The press were great for the first half of the tour, but we were not happy with the media coverage of the show. The black media especially is wary—after a generation of apartheid—of being used for other people's agendas, and made it clear they would not have the wool pulled over their eyes."

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A VIBRANT, HIP WOMAN

One of the first songs the singer says he wrote was a love song for his long-time girlfriend, which she later sang to her husband, who was a close friend of the singer. The song was included on his album "Hear in Australia."
ABC's OF LATIN AMERICA
THE BILLBOARD SPOTLIGHT

ARGENTINA • BRAZIL • CHILE

SCHOOL OF SAMBA PARADE AT THE RIO DE JANEIRO CARNIVAL - ARY DIESENDRUCK / TONY STONE IMAGES
S
uddenly, the clouds of gloom hovering over the Brazilian mar-
ket since 1990 are beginning to
lift, at least for the time being.
According to the industry
trade group Asociacion Bra-
zilea dos Productores de Discos
(ABPD), record sales may reach
60 million units in 1994. In
stark contrast, annual record
sales from 1990 to 1993 averaged 14
million units and sank to a record low
"We could go over 60 million, if the
local CD plants had bigger capacity," de-
clares ABPD president Manoel
Camero. According to virtually every
executive in the Brazilian music busi-
ness, the current upturn in Latin
America's second-largest record mar-
ket is directly connected to the "Plano
Real," the economic plan implemented
on July 1 by president-elect Fernando
Henrique Cardoso, who developed the
scheme while serving as finance
minister in the administration of president Itamar
Franco.

The recent economic strategem is rooted in the creation of a new
currency pegged to the dollar called the "Real" (pronounced Hey-
OW). Since July, inflation—normally galloping at a monthly clip of
80%—has plummeted to 2% or 3% a month, and retail prices are sta-
table. Another important feature of the plan, as well, is the option to buy
on credit, something Brazilians have not been able to do for years.

NEWLY EMPOWERED CONSUMERS

According to ABP managing director Jo Gouvea, the emergence of
the Plano Real is the "main factor" that has triggered the resurgence of
the domestic record business—and the proof is that the main profits
are coming in from "consumers with lower budgets who were unable
to spend during the crisis."

EMI's most important groups currently are samba groups Negritude Jr and
Raizo Brasil; both bands have surpassed 120,000 units of
their first albums. Samba artists are gaining steam at other labels, such as
Continental (Craio e Camar), Banda Brasil, RGE (Banda Raça
Negra) and BMB G6 para Comuniar, Grupo Raça.

"The Brazilian artists in general—and not only the samba acts—are prof-
íting from the economy's recent rise," says BMG's managing director, Luis
Oscar Niemeyer. Like Gouvea, Niemeyer opines that the largest in-
crease in sales during the Real period is being generated by blue-collar
artists.

"The increase in sales of vinyl records in September—for the first
time in two years—is proof of that," comments Niemeyer.

VINYL'S FINAL GASP

Still, Camero describes the recent upswing in vinyl sales as "the last whoop-
per before death," adding that the rise of the CD is very stable, and the format
may reach between 65% and 72% of the market in terms of revenue. 

Carlos Barros, owner of domestic retailer Planet Music, conveys
observing that "For those who work only with CDs, the market is ris-
ing."

ABPD estimates that wholesale CD prices in the Brazilian market
range from $10 for a few to $3 for budget-line product. Wholesale
prices for cassettes and vinyl records average $3. At retail, CDs can go
for as much as $22 in mall outlets, with cassettes hovering around the
Continued on page 64

The Recovery Gets "Real"

Stable currency and solid credit fuel a record-industry resurgence. Will '94 be a 60-million-unit year?

BY EXOR PAIANO

Brazil Goes Latino

Intent on expanding markets, more and
more labels are getting artists to make the
language leap.

The Great Wall between Brazil and the Spanish-speaking mar-
ket is coming down.

For the first time in the country's history, all of the major
domestic record companies are investing in breaking Brazilian
acts in Latin America, while promoting Spanish-speaking acts
inside Brazil.

The musical cultures of Brazil and Latin America were inter-
twined back in the '40s when tango and bolero were popular in
Brazil, and Brazilian recording stars such as Carmen Miranda,
Am Barros and Orlando Silva toured Latin America. The musi-
cal cultures subsequently went their separate ways.

Now, however, Brazil's singer/songwriter luminaries Caetano Veloso
is closing the breach, asserts PolyGram Brasil's managing director Marcos
Maynard, who touted six years in Mexico as a Sony executive and is
making the most aggressive effort to approximate the mar-
ket.

"I am sure that, with his enormous tal-
cent, Caetano Veloso will break the prej-
dice against Spanish-speaking singers in
Brazil," Maynard declares.

Maynard might be right. Veloso's first-ever Spanish-language album for
PolyGram, "Fina Estampa," has sold 150,000 units since its release in
August. Amazingly, "Fina Estampa" is the fastest-selling album out of
the gate for Veloso, long recognized internationally as one of Brazil's
finest songwriters.

The first act to break into the Latino markets in many years was EMI's Brazilian ska
rock trio Os Paralamas Do Sucesso or Paralamas. The band's eponymous how sold
125,000 units in Argentina alone; while its latest album, "Dos Margaritas," has sold
49,000 copies in Argentina.

"Now we're an Argentine band," says group founder Herbert
Vannelli.

"ROSE AND CHARCOAL" EMI also is making a vigor-
ous effort to break kiddo/TV
star Maria in Latin America
with a Spanish-language album in February. In addition, the label is
preparing a Latino marketing plan for Marisa Monte, whose latest
record, "Rose and Charcoal," has been released in 26 countries.
Continental is mounting a big Latino debut for its hugely popular ser-
taneja act Landove e Leonardo. The pair will cut its Spanish-language pre-
miere in Los Angeles with a prominent pro-
ducer in the ranchera
market and is taking
daily Spanish lessons.

"As we see it, they are tailor-made for the Latin market," states
Continental's manag-
ing director João Rossini. In addition, Continental is plan-
ing to put out a
Spanish-language duo, by one of the label's best-selling artists, popser-
taneja balladier Roberta Miranda.

SMOKY TORCH SINGER

Having succeeded mightily in the Latin American arena with roman-
tic singer/songwriter Roberto Carlos. Sony is looking for other Brazilian
artists showing potential singing in Spanish. Although smooth-voiced
torch singer Simone has released a pair of Spanish-language albums in
the past three years, neither has sold well. Also taking a crack at the
Continued on page 66

Continental quartet Craio e Camar
DIAMONDS. CUT AND POLISHED.

WITH CAREFUL NURTURING, HARD WORK, AND DEDICATION, SONY MUSIC BRAZIL ALWAYS STRIKES GOLD, PLATINUM, AND EVEN DIAMONDS.

Diamond Album Award: Sales in excess of 1,000,000.
Platinum Album Award: Sales in excess of 500,000.
Gold Album Award: Sales in excess of 100,000.

We're there every step of the way in the development of exciting new voices. It is this commitment and hands-on approach that leads to the phenomenal success of such major artists as Roberto Carlos, Daniela Mercury, and Camargo & Luciano. Every one's a precious gem.

Sony Music Brazil
SONY MUSIC INTERNATIONAL
A Boom Goes Bust

In the wake of a shakeout, a wildly mixed market reconfigures itself. Welcome to the land of multinational boutiques, Mississippi Blues and alternative-metal bandwagons.

BY MARCELO FERNANDEZ BITAR

The best-selling Cadillacs

The one label smiling through the hard times is Sony. Hugo Pimbó, label VP of A&R and marketing, says that skycracking sales by several acts diminish a pessimistic outlook for the company. "Los Fabulosos Cadillacs, Charly García and Ratones Paranoias were our best-selling rock acts, while new artists Los Ladrones Suelos surprised us with their catchy pop debut," says Pimbó. "Emmanuel Omega is following the golden steps of his father Raul, with his self-titled album, and Sando has an excellent comeback with 'Clásico,' an album of standards recorded in the States.

Grinbank is not particularly pessimistic himself. This year, he wisely placed all of his bets on attractive two-act shows, which resulted in solid on or near-selling concerts for Sting, James Taylor, Eels, Joan Asmar, Aerosmith, Robert Plant, KISS/Black Sabbath and UB40/Paralamas. Grinbank is anticipating a more active concert slate next year with four Rolling Stones concerts in February, along with stadium shows by Phil Collins, AC/DC and Eric Clapton.

Still, Grinbank points out that in the future, the blockbuster stadium shows will be the exception, not the rule. He opines that the boom in full-to-the-brim concerts in 1992-93 will not be replicated anytime soon. To cope with the new environment, Grinbank is continuing to seriously study the construction of his own venue.

Hortacio Nieto, business manager of Ohuman Productions, asserts that corporate sponsors are crucial to the success of the concert market, commenting that "this year, we had Pepsi sponsoring Mardí, GoldStar Electronics with Cristian Castro, and LeMans cigarettes with Alejandro Lerner."

Nieto feels that the potential for Argentina's concert scene has a ceiling, and notes that top-grossing acts such as Luis Miguel, José Luis Rodríguez and the Rolling Stones crowd out lesser-known performers.

"Promoters," Nieto says, "have to adjust to the real parameters and possibilities of each artist within the economic reality of Argentina."

SIX TIMES PLATINUM

The activity pattern of the concert scene in Argentina is being mirrored by the domestic record industry: i.e., a handful of hits, but an overall slump. Record sales in Argentina from January 1994 to September 1994 came in at 4.6 million units, almost 23% below the sales count for the same period last year.

Leading the market over the nine-month period is BMG, with 23% of the market, followed closely by Sony (22%), EMI (16%), PolyGram (14%) and Warner Music Argentina (12%). In the last quarter, however, Warner—thanks to huge sales of Luis Miguel's "Segundo Romance"—slumped to third place over EMI and PolyGram. So far, "Segundo Romance" has moved to 365,000 units, which is six times platinum (60,000) and more than 10 times gold (10,000).

Ramiro Amerrera, A&R director of Argentina's largest distributor, Distribuidora Belgrano Norte (DBN), says the sales decline in 1994 from the previous year at 30%. Nonetheless, DBN fared well, increasing its share of domestic distribution and even taking charge of EMI's distribution in the state of Mendoza.

DBN is not only a distributor but also an independent label that releases its own products, and it is the distributing label for several small indies, such as dance imprint Old Mortales, Ciklo (three of popular pianist Lito Vitale), rock label Radio Tripoli and alternative-rock record label Del Cachopo.

DBN's own kiddy-oriented artists Reina Recch and Bosque de Chocolate have been prosperous in past years, though less so lately. So far, DBN's best distribution hit of the year is its deal with U.S. blues indie Alligator Records. A compilation set of Alligator acts entitled "Alligator Blues" went gold earlier this year.

MANO NEGRA'S CHALLENGE

One DBN-distributed indie label surviving rough waters is Del Cielo Records, which has released product by a slew of alternative-rock artists such as Los Pijos, La Blaclaritas, Carmen, Todos Sus Muertos, Los Pirritos and Stukas En Vuelo. Label owner Gustavo Gauvry says that this year he also has licensed albums by Virgin France's Mano Negra and Pasacarte's Negi Grotto.

"A license like Mano Negra was a real challenge," explains Gauvry, "because their last album was released by Virgin and distributed by EMI. But the band preferred to work with an indie. The results were excellent, because Virgin sold less than 300 units of 'King Of Bongo' in 1992 and we sold 15,000 units of 'Casa Babylon,' thanks to a bit single, 'Santa Matanza,' and the heavy rotation of 'Sr. Matanza' on MTV Latin." Acknowledging that the appetite for alternative bands is not voracious, Gauvry says that he will be very selective about which albums will hit the market. "I do not intend to release so much product next year, because each album needs almost two years to get decent exposure on radio," declares Gauvry.

The proven ability of indie labels to scout and establish new rock acts has given way to a new industry trend in Argentina: the creation of cutting-edge boutique imprints by multinational firms. First to explore this strategy was BMG. Following the path blazed by Ariola/BMG Mexico and its alternative-rock nectar 'Vela,' BMG formed a rock-labeled called Iguna. The roster of the upstart label includes Los Caballeros De La Quema, who released their second album, "Sangrando," in November.

Other labels started by BMG are the dance imprint KKO, headed up by veteran producer Bernardo Bergeret, and an alternative-pop label Random, lead by studio mainstay Victor Bossema.

The latest record company to jump on the alternative bandwagon is Warner, which cut a deal to distribute through its former client of DBN—metal label Tommy Gun Records. Label honcho Alejandro Taranto says metal bands are underscored in Argentina, explaining that "the one niche that is still vacant in the market is the one for die-hard rock bands that bay Pantera and Sepultura."

ERMOS, ROM AND BMG

BMG's Pérez Fogwill concurs that there are special niche markets to develop, adding that the label is creating a division to ferret out marketing possibilities in the area of CD-ROM. The new department will begin operating in early 1995.

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Record Biz Tries To Warm A Chilly Market

Faced with an economic slowdown and a public accustomed to less-expensive cassettes, several labels forced the sales issue, embarking on a price war that left nearly every record company worse for wear. Now though, with summer starting, experts see the market starting to heat up.

BY JOHN LANNERT

Most Latin American countries would be elated to realize a 10%-to-12% annual rate of inflation.

Not Chile.

In the middle of last year, the Chilean government, in search of a single-digit inflation figure, launched a money-tightening program called simply El Ajuste, or "the adjustment." Under the plan, interest rates would be raised several times, and the Chilean peso would slide with its comrade currency, the dollar, until domestic consumption began to decelerate and bring inflation under 10%.

Chile

The initiative worked painfully well.

With El Ajuste in effect, Chile's internal economy in 1994 became arthritic and growth slowed. Unhappily, the nation's already suffering record industry—which was flashing signs of stagnation at the introduction of El Ajuste—eventually con-

tracted rigor mortis in 1994.

Now, many industry hunchos are predicting a decline of unit sales ranging from 15% to 20%. Despite this southbound movement of unit sales, however, the value of the Chilean record market should hover once again around $30 million, because of the increased sales of CDs. And CDs are potentially big business in Chile, where more than four cassettes are sold for every CD.

The primary reason for the large disparity in market share between the CD and cassette is that CDs cost about $20 apiece and cassettes, whose sound quality is said to be of CD-caliber, run from SR 8 to 10. In addition, says BMG commercial manager Jorge Melibosky, the price of the CD hardware is too high. "CD equipment can be found in only 5% of Chilean households," he notes.

So, faced with an economic slowdown and a music public accustomed to less-expensive cassettes, several Chilean record labels universally tried to force the sales issue and embarked on an ill-fated price war that left nearly every record company worse for wear.

But, as summer begins its swing through the southern hemisphere, the warm weather seems to be brightening the outlook of many executives who unanimously concur that the domestic market will heat up, as well.

GETTING BACK TO NORMAL

Cause for optimism about the market lies principally with the apparent phasing out of El Ajuste. "The government has found a domestic consumption level it is comfortable with, and so business should start getting back to normal," states Francisco Nieto, regional management director, EMI Music, International Latin America. EMI and Sony have been running neck-and-neck for market leadership in Chile, with both labels owning 20-plus shares.

"I think it's going to be better in the coming months, because the price of the CD hardware is going down," adds Sony's marketing director Carlos Valdivia. "I think we're going to have big sales at Christmas."

"All of the economic indicators," declares Warner's marketing director Ricardo Mundaca, "suggest that by year's end and next year, the economy has to recuperate, which should help the record industry, because it cannot get any worse than this year."

To be sure, Chile's record companies are not waiting around for the upturn to commence. Each label has devised strategies to market and promote their domestic and international artists. Yet all agree the way to a fatter bottom line is to increase CD sales.

EMI's Nieto observes that Chile's record companies would not have found themselves in this CD-pricing pickle if they had better planned the introduction of the new format in the early '80s. "When the labels introduced the CD, they weren't sure how the markets were going to react," says Nieto. "So they came in with very high prices for CDs, while maintaining low prices for cassettes.

The record companies have been scrambling for CD sales ever since, offering mid- and budget-priced CDs of catalog product in an effort to pique the interest of Chilean consumers, who more often than not, says Melibosky, are buying a title as a gift, rather than as a personal purchase.

PUSHING CLASSICAL AND LOCAL-ROCK

Apart from their price-reduction campaigns, record companies are snuffing out any promotional gambits to spur sales movements. At PolyGram, Melibosky says the company has embarked on a direct-mail campaign that has sparked sales of the label's vast classical repertoire.

"There are many people who like classical music but don't buy it in the regular market, but they buy in the irregular market," says Melibosky. "This could
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By John Lannert

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BRAZIL'S RECOVERY

Continued from page 56

$10 range: ABID estimates that the dollar value of the Brazilian market in 1994 will exceed $500 million.

With the stable home currency spurring a growth in Brazil's record market, Camargo remarks that the bottom line at many record labels is starting to head north.

"When inflation was high, companies used to receive payment of a sale nearly 40 days later, thereby losing almost 60% of its real value," recalls Camargo. He points out that record companies have not collaborated to block black market pricing as they did during the 1985-86 recession, but rather are allowing market forces to dictate prices.

Record labels caught off guard by the out-of-the-box prosperity brought on by Plan Real now find themselves trying to take advantage of the more favorable economic climate.

COUNTRYFIED AND SWEETENED

At Warner, managing director Beto Boaventura is looking to prioritize, commenting, "I prefer to concentrate on fewer acts." Boaventura can afford to. Last year, he helped spearhead an expansion of Warner's presence in Brazil where the label purchased homegrown independent Continental. The idea behind the Continental buy was for Warner to house adult-contemporary and pop acts, while Continental would be

home to countryfied sertaneja acts and sweet-singing romantic ballads.

So far, Warner's concept has proved successful. The label's much-heralded singer-songwriter Gilberto Gil has sold up 150,000 units of his latest "Unplugged," while Continental's flagship sertaneja faves Leonardo & Leonardo have sold 670,000 units of their latest eponymous disc.

Moreover, there is icing on the cake coming from foreign acts. In only two months, album sales of the "3 Tenors in Concert 1994" by Carraços, Domingos and Passos have surpassed 400,000 units.

Despite Continental's success with sertaneja acts, the label's managing director, João Rossini, recons that sertaneja peaked between 1990 and 1991, although sales remain healthy. Rossini thinks the most immediate snafu is a lack of products to satisfy pent-up demand.

"We've lost $2.5 million in the three months after the start of Plan Real, because we don't have enough product to deliver," he laments. Warner is using CD plans in Germany and the U.S. to fill the gap.

THE SEARCH FOR SKANK

Sony has no such problem, since the company opened its own plant in 1992. "We believed in the market when the crisis was really bad," recalls managing director Roberto Augusto, "and now we're in excellent condition." The firm's plant doubled its capacity this year and now can produce 1.5 million CDs monthly.

Musically, Augusto is looking to unearth innovative acts. He notes with much pride that the label signed reggae bands Skank and Calide Negra, "and their [debut] albums have reached gold (100,000 units sold). Now every company is looking for reggae bands." After a successful Gabriel O Pensador's debut sold 150,000 units, Sony began delving into romantic rap with Sampa Crew—whose debut this year sold 50,000 units—and dance music via the first album by Rio de Janeiro vocalists Latino.

Historically unsuccessful at retail stores, dance music finally is realizing its presence known. "Dance music is enjoying a creative boom all around the world," remarks Marcos Maynard, managing direcor of PolyGram Brasil. Still, PolyGram's best-selling albums are albums by Amsterdam techno duo 2 Unlimited and various dance compilations by foreign dance artists. 2 Unlimited's most recent album sold 50,000 units, a solid sales for the genre, says Maynard.

Continued on page 66
"The catalog collections were important," says Maynard, "because they pushed the consumers to embrace the CD. Now, we're getting involved with local repertoire." Maynard recounts that after the 1987-1990 boom of kiddie TV star Xuxa, sales of children’s product declined dramatically. He observes that albums by children are selling again, pointing to the 250,000 units sold by the debut set of kiddie-sertaneja act Sandy & Junior, the daughter and son of sertaneja star Nenê.

INDEPENDENCE AND BOUTIQUES

Independent labels are not being left out of the musical bull run and, in fact, they are using three innovative ways to get their product into the market. The first is to cut distribution deals—such as Eldorado has done with Sony and Timimor with PolyGram. The second is for a label-owned imprint to operate independently from the parent, as is the case with Warner subsidiaries Banguele and MZA. Third, some majors are developing boutique labels to break new rock acts. Sony currently works with Chaos, while BMG teams with Plug.

Among the more prosperous collaborations are the debuts by Banguele’s Raimundos (50,000 units) and Chaos’ Chico Science (200,000 units sold), plus “O Rei Do Brasil” by Timimor. Banda Bel (20,000 units sold).

For other genres on the rise, Bahia-based and samba-reggae music continues to blossom two years after Daniela Mercury’s million-selling “O Canto Da Cidade” helped bring Bahian music to the forefront.

Nenê’s 1993 axe and premiere for PolyGram, entitled “Um Reio Para Você,” sold 200,000 units, while Eldorado’s samba-reggae entry on Continental, “O Movimento,” hit 100,000 units. Daniela Mercury has hardly been resting on her laurels. In August, Sony shipped 500,000 copies of her latest release, “Música De Rum.”

REALS REPLACE DOLLARS

Predictably, the increasingly healthy economy sparked by the Plano Real is reverberating Brazil’s increasing taste for the Latin American concert scene. "Brazil is (re)claiming its leadership in the Latin American concert market," says Dodi Sirena, president of Bio-based PC Set, which brought Michael Jackson to Brazil in 1993.

Phil Rodriguez, president of Miami promotion company Water Brother Productions, concurs, adding that average ticket prices have gone "from $10 to $14 last year to $25 now."

Evidence of the success of Plano Real and its newly muscular currency, observes Rodriguez, is that his service suppliers are investing in real, not dollars. "It’s like, ‘Hey guas, what happened to your dollar invoices?’" says Rodriguez, laughing. "He adds that the improving economy will help expand tours for foreign acts beyond the Rio-Sao Paulo axis.

"With the stronger economic climate throughout the country, markets that had been closed for international tours—such as Porto Alegre, Belo Horizonte and Cumbica—should start opening up," continues Rodriguez. In November, Rodriguez "tested out" the aforementioned secondary Brazilian cities with a Ramones/Spazzards party.

INSTRUMENTS AND EQUIPMENT

The positive effect of Plano Real on the Brazilian economy has even spread to the country’s manufacturers of instrument and music equipment. "We witnessed a sales increase of 20% in 1993 and 20% in 1994," says Roberto Weingrill, president of Associação Brasileira de Música, the trade group of Brazil’s instrument- and equipment-manufacturers.

Estimated sales of instruments and musical equipment hit $340 million. That sales figure suggests that a lot of potential music will be made in the near future in Brazil, where the economy—and the record industry—is finally singing a new tune.

BRAZIL GOES LATINO

Continued from page 56

Latino marketer is BMG, which is focusing on Fabio Jr., a romantic crooner now preparing to record in Spanish.

The tumbler of the barrier that has prevented market penetration by Brazilians in Latin America and vice versa is opening doors not only for Brazilians in Latin America, but also for Latin Americans in Brazil. Impressive sales figures for Luis Miguel’s 1991 blockbuster “Romance” (500,000 units sold), Jon Secada’s 1992 eponymous how (250,000 units sold) and Juan Luis Guerra’s 1992 album, “Bachata Rosa” (55,000 units sold) suggest that Brazilians are potentially attractive customers for albums recorded in Spanish.

Still, as Maynard points out, there is still considerable resistance in Brazil toward Latino acts. He adds that the record Labels need to dissolve the musical attitude of Brazilian music stars, "who think that all music sung in Spanish is tasteless," —EP.

Samba-reggae act Oldum

BRAZIL’S RECOVERY

Continued from page 64

“Samba-reggae act Oldum

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ARGENTINA
Continued from page 58

artists, led by Ace Of Base's "The Sign" (300,000 units), Fros Ramazzotti's "Todo Historias" (300,000 units) and Aerosmith's "Get A Grip" (180,000 units). Records by local talents Diego Torres ("Tras De Ser Mejor") and Alejandro Lerner ("Perdidos De Volar") as well as Argentina's favorite Spanish artist, Joan Manuel Serrat ("Nadie Es Perfecto"), all have certified platinum for sales of 60,000 units.

At Warner, while sales of Luis Miguel's "Segundo Romance" continued to sizzle in November, Fred Pérez, Argentina's highly regarded singer/songwriter, released "Circo Bebe", the follow-up to the multiplatinum smash "El Amor Desde Del Amor." Recently released records by international superstars Madonna ("Bedtime Stories") and Eric Clapton ("From The Cradle") are counted on to score huge numbers as well.

Other record companies have witnessed strong sales divided more or less equally among its domestic and international recording artists. While EMI has notched handsome sales numbers with such foreign product as the Rolling Stones' "Voodoo Lounge" (60,000 units), UB 40's "Promises And Lies" (67,000 units) and Roxy's "Crash, Bang, Boom" (65,000 units), domestic records have been more than holding their own, including Los Primos' "Big Vayo" (250,000 units), and Patricia Sosa's "Luiz De Mi Vida" (270,000 units). Los Enanitos Verdes' "Big Bang" (30,000 units) and La Portuana's "Devorado De Comas" (30,000 units).

Moreover, says Rolín Hernández, EMI Argentina's marketing director, the label is trying to stimulate business by launching a new series of budget-priced ($14 to $16) reissues called "Precio Pollo" or "Smart Price.

"The record industry," Hernández notes, "is slowly reaching the same price structure worldwide. I am optimistic in spite of the sales slump, because the market is still active and some acts manage to reach really good figures. Somehow, last year's boom was an exception, and the panorama now is stable. The slump will not get bigger.

PolyGram has nabbed platinum records by foreign Latino stars Marta Sánchez ("Mujer"), Carlos Vives ("Clásicos De La Provincia") and Xona ("Xona"), plus gold discs from homegrown folk-heroine Mercedes Sosa and Ramones-style outfit Dos Minutos ("Puente Al Fino"). November compilation albums by international stars INOS, Ron Jovi and Sting are expected to hit platinum, says Rubén "Pelo" Aprile, managing director/CEO, PolyGram Argentina.

Aprile admits that the Argentine record industry is faltering, but says, "It obviously affects you less if you manage to keep on breaking hits. Xona's new album, for example, immediately hit double platinum, and I am sure it will reach 400,000 units. Even reissues, like the entire catalog of hit '80s band) Los Abuelos De La Nada, reached a total of 50,000 units.

And despite the soft market, Aprile has continued to sign new acts, such as singer/songwriter Ariel Leira and Brit-influenced rock act La Renga. One prominent upcoming record is the release of a remastered folkloric album, "La Misa Criolla," by composer Ariel Ramirez with vocals by Sosa.

THREE-HOUR JOKE SHOW

With the domestic industry backsliding, record executives are looking for more avenues to expose their acts. They cite the importance of having videos rotated on MTV Latino and MuchMusic, yet they lament the absence of a music-related network program, save The Saturday Night one entitled "Ritmo De La Noche." A three-hour song-and-joke show, "Ritmo" features a string of recording artists of every musical stripe performing one after another.

"Ritmo" is hosted and produced by Marcelo Tinelli, who this year obtained a license for two FM radio stations in Buenos Aires, Rivadavia, dubbed "FM Uno," and Del Plata. Moreover, Tinelli is planning to launch a cable-music channel in 1995.

Industry analysts mention Tinelli as the main catalyst for the radical change in taste of Argentina's music enthusiasts over the last two years. Argentinians had long been famous as picky consumers, loyal only to a specific genre. But Tinelli introduced a mix of rock, dance and romantic artists of all styles and languages on his program, resulting in an immediate spike in the show's TV ratings, as well as record sales.

RADIO'S WILD GRAB-BAG

This grab-bag concept has trickled down to radio, where nowadays Luis Miguel, Guns 'N Roses, Pink Floyd and former cult-rock act Los Redonditos De La Boca co-exist on the airwaves due to intense demand by adolescent listeners.

Charly Vázquez, producer of Radio Mitre's FM 100—the market leader in Buenos Aires and a trend-setting FM since 1990—remarks that the mixture of disparate musical styles now popular with listeners would have been unheard of even two years ago.

"It is undeniable that the audience has gained a broader taste than record-company and radio executives," says Vázquez, "and that is reflected in the variety of both album and concert-ticket sales of the most popular local and international acts."

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BMG managing director Edgardo Larrazabal comments that his label is trying to jumpstart record sales by exploiting the label’s local rock talent, noting that “We are expecting great sales at the end of the year from our local artists. We have started an underground label, Culebra, that, like its BMG Mexican counterpart of the same name, will offer ‘heavy’ rock acts that we think will be strong sellers.”

Culebra not only has released product by homebred rockers Los Flores De Chile (‘Sindrome De Camboyta’) and EntreKallez (‘La Fiesta De Las Bestias’), but the label has also issued albums by rock acts from Mexico (La Lupita) and Argentina (Los Caballos De La Quema).

BMG’s headlong plunge into alternative rock underscores the growing sentiment among Chilean record executives that youth-directed alternative rock and pop/rock are the musical waves to ride in the future. “Alternative bands are going to hit,” predicts Warner’s Muruaca.

Says Sony’s Valdivia, “Pop ballads are very strong here, but I think local rock acts are doing well.”

Among the domestic pop-/rock acts striking it big in Chile are La Ley (recently asked to Warner Mexico), Sony’s Los Tres, EMI’s La Sociedad and Culebra/BMG’s Los Pies De Mexico.

**CHILE’S WARM-UP Continued from page 60**

E.M.I.’s Nieto asserts that the emergence of Rock & Pop earlier this year drastically altered—and improved—the radio landscape in Chile.

“It’s giving a new dynamic to Chilean radio,” states Nieto. “Apart from adding healthy competition, the guys there are more accessible with respect to the record companies. The programming is different. It’s live, the on-air personalities talk to their youthful listeners and play music they want to hear.”

Interestingly, E.M.I.’s biggest local seller, Andean folkloric crew Iliripu, may not have benefited from exposure on Rock & Pop, but the band’s last two albums have sold a whopping 237,000 units—a truly stunning figure considering that in Chile gold records are awarded for sales of 13,000 units and platinum discs are handed out for 25,000 units sold.

Other E.M.I. acts that have sold well are Argentina’s reggae ensemble Los Pencos, whose 1993 release, “Big Yuyo,” sold 70,000 units, and opera star Placido Domingo’s, whose pop effort, “De Mi Alma Latina,” is nearing 22,000 copies sold. Nieto has strong hopes for Frank Sinatra’s recently released “Duets II,” as well as product by local artists Upa, Alberto Plaza and Duler Y Fatal.

The best-selling domestic album at Sony is “Sin Limitez” (26,000 units) by talented pop-voical trio Ariztía. Gloria Estefan’s 1993 block-buster, “Mi Tierra,” hit 30,000 units. Michael Jackson’s 1992 album, “Dangerous,” which sold 100,000 units, is the largest English-language seller of the past two years. “And with [Jackson’s] new “History” coming out,” says Valdivia, “we probably will sell even more units.”

**KING AFRICA**

Though the label has not landed notable sales tallies from its local artists, BMG has popped huge numbers with such international releases as Eros Ramazzotti’s “Todo Historias” (600,000 units), Whitney Houston’s “The Bodyguard” (100,000 units) and Ace Of Base’s “The Sign” (60,000 units). Product by Latino artists that scored big numbers are Los Mier’s “Pura Sangre” (40,000 units) and Raul Di Blasio’s “El Puro De America 2” (40,000 units sold). King Africa’s “El Africano,” a licence disc from Argentinean dance imprint Oui Mortales, has sold 26,000 units.

PolyGram and Warner, the relative newcomers to the Chilean market, have racked up robust sales figures as well. In particular, PolyGram’s international artists have notched large aggregate sales of total product, led by Greek songstress Nana Mouskouri (300,000 units), U2 (250,000 units), Mecatlica (200,000 units) and Sting (130,000 units).

PolyGram’s Latino albums reaching platinum in 1994 were Pimpinela’s “Hay Amores Que Maran” and Dyango’s “Morir De Amor.” Marta Sánchez’s “Mujer” struck gold this year.

**Luis Miguel’s Monster**

Warner’s Mundaca is anticipating a jump in market share for his company this year, thanks to Luis Miguel’s monster hit, “Segundo Romance,” which he claims has sold 120,000 units less than two months after its September release. Also selling impressively (100,000 units) is “Donde Jugaban Nos Ninos?” by Mexican superstar band Mana. Reaching platinum with her eponymous Spanish-language premiere was Italian star Laura Pausini.

Other foreign, non-Latino artists who are beginning to move product are alternative acts Stone Temple Pilots, Collective Soul, Green Day and Candlebox. Mundaca a
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Sept. 3rd - Bogota, Colombia - Sold Out
Sept. 6th - Sao Paulo, Brazil - Sold Out
Sept. 7th - Sao Paulo, Brazil - Sold Out
Sept. 8th - Sao Paulo, Brazil - Sold Out
Sept. 10th - Rio de Janeiro, Brazil - Sold Out
Sept. 13th - Lima, Peru - Picked up Luggage
Sept. 15th - Santiago, Chile - Missed It
Sept. 17th - Buenos Aires, Argentina - Sold Out
Sept. 20th - Caracas, Venezuela - Almost Sold Out
Sept. 22nd - Willemstad, Curaçao - Sold Out
Sept. 23rd - Oranjestad, Aruba - Sold Out
Sept. 25th - San Juan, Puerto Rico - Did Very Well

Tour Gross: USD 4,421,710.00
PRINCE • DAVID BOWIE • ERIC CLAPTON • ROD STEWART • A-HA • TEARS FOR FEARS • INXS • BILLY IDOL • P.I.L. • JOE COCKER • OINGO BOINGO • VANILLA ICE • BOB DYLAN • DEEP PURPLE • IRON MAIDEN • BLACK SABBATH • THE CULT • FAITH NO MORE • ROXETTE • SKID ROW • GIPSY KINGS • DONNA SUMMER • PHILIP GLASS • NEW ORDER • INFORMATION SOCIETY • IGGY POP • ERASURE • METALLICA • RAMONES • BRYAN ADAMS • UB40 • CYNDI LAUPER • JULIO IGLESIAS • KENNY ROGERS • THE CHURCH • TOY DOLLS • CHICK COREA • DIONNE WARWICK • DAVID BYRNE • THE MISSION • SIOUXSIE & THE BANSHEES • GENE LOVES JEZEBEL • SISTERS OF MERCY • STANLEY CLARKE • ROBERTA FLACK • RAY CHARLES • CHUCK MANGIONE • MIGHTY LEMON DROPS • URIAH HEEP • CHAKA KHAN • JAMES BROWN • KENNY G • MARILLION • MOTORHEAD • LUCIO DALLA • GUNS 'N ROSES • MIDNIGHT OIL • EMERSON, LAKE & PALMER • JOSE CABRERAS • DURAN DURAN • JON ANDERSON • ZIGGY MARLEY • ANTHRAX • AIR SUPPLY • LIZA MINELLI • PAT METHENY • CHUCK BERRY • LITTLE RICHARD • PETER GABRIEL • BON JOVI • LIVING COLOR • JERRY LEE LEWIS • PANTERA • WITHNEY HOUSTON • SOUL ASYLUM • STING • JAMES TAYLOR • OTTO LIEBERT • SCORPIONS • DEPECHE MODE • KISS • SUICIDAL TENDENCIES • SLAYER • MEGADETH • THE ALMIGHTY • JON SECADA

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Self-Made Set Teaches Sidran Life Lessons
DNA Picks Up His '93 Album Of Jewish-Oriented Jazz

BY JIM BESSMAN

NEW YORK—"Life’s A Lesson" is not just the title of keyboardist Ben Sidran’s self-made and self-marketed 1993 album on the Go Jazz label—it’s also the moral.

Even with more than 25 years of recording experience, Sidran, an original member of the Steve Miller Band and author of the hit “Space Odyssey,” was completely green when he came to bringing his jazz collection of Jewish liturgical music to the public. Only now, with DNA records, is he finally getting out to traditional record retail—just in time for Hanukkah.

"It’s the first time in my career—starting with ‘Space Cowboy’ in 1967—that I ever manufactured an album and tried to market it myself," says Sidran, who has more than 20 solo albums to his credit.

"Traditionally, artists always want the biggest record company to take them on and help them in what I now see is the mistaken belief that that’s the way to greatest success—which is what I always thought, too," he says. "I tried my best to give ‘Life’s A Lesson’ away [to the majors], but the lesson I had to learn was I had to do it all myself, which I’ve now done beyond my wildest imagination. I’m downstairs now with a nice order from Blockbuster and Musicland, and I’m available through DNA. It’s a classic out-of-the-basement retail story."

A "smash hit in the Jewish business," as Sidran jokingly, "Life’s A Lesson" seemed destined to go no further, if for no other reason than its title. The concept originated 12 years ago, when Sidran—a Madison, Wis., resident who met up with Miller and fellow band member Bob Scaggs while attending college there in the ‘60s—attended High Holy Day services at Temple Of Heaven, one of the oldest freestanding synagogues in the country.

"I’m not affiliated with any synagogue, but I went to a place where a lot of Jews are unaffiliated—but still want to be part of the tradition," Sidran says.

"At the Gates Of Heaven service, the familiar Hebrew liturgy had been changed: It wasn’t the sort of disjointed, ritual practice by rote, but included quotes by well-known Jewish intellectuals," he says. "God was neither man nor woman but spirit, and Hannukah, the leader, played folk guitar and sang. I said, ‘Please, let me play piano next year.’"

The next year, Sidran played on the synagogue’s old upright piano to a congregation of 30. About 20 months after that, then Lynnette Margulis, a popular jazz/blues singer and longtime member of Madison’s music scene, joined in, and hundreds of congregants started showing up an hour early to wait in line.

"Obviously, these services had a lot of power," Sidran says, "and people started asking me to record the music, figuring all I needed was to bring in a cassette recorder and then sell cassettes. They didn’t understand that I’m a record producer!"

Indeed, Sidran had been producing three albums a year for the Japanese Go Jazz label, which he

(Continued on page 75)

PolyGram Offers ‘Woodstock’ Book In An Effort To Diversify

BY TERRI HORK

NEW YORK—In an effort to expand the line of merchandize it distributes, PolyGram Group Distribution is offering a book for the first time.

PGD has shipped 20,000 copies of the book, “Woodstock ’94,” to most of the major music retail chains, according to Curt Eddy, VP of field marketing for the distributor.

"We are a full-faceted entertainment company, so even though we haven’t sold a book before, we felt we could connect all the dots," says Eddy.

The book has been co-produced by PolyGram Diversified Ventures, which co-produced the Woodstock ’94 Festival, and Callaway Editions, a publisher of visual books.

PDV is an affiliate of PolyGram Diversified Entertainment, the unit that produces and markets nongramophone, among other functions.

PolyGram has been broadening its presence in the marketplace recently with aggressive acquisitions and pricing. For example, it created the Reebok fitness video series and cut prices on some of its music video titles.

PGD already planned to distribute a full line of “Woodstock ’94” merchandise, including audio, video, and apparel. With the resources of PDE, a commemorative book is a "natural link for an event of this proportion," says Eddy. "The book was released simultaneously with the Woodstock home video, which came out on PolyGram Video.

The 224-page softcover book, which retails for $19.95, arrived in stores Nov. 22. It contains 400 photographs, and its text is a compilation of comments by journalists, photographers, and acts such as Aersmith, Melissa Etheridge, Green Day, Nine Inch Nails, Henry Rollins, Salt-N-Pepa, Jimmy Cliff, Metallica, and others. In music stores, Eddy says, the book will be a "souvenir of the sale." To promote it, he is counting on display and the sales momentum of the entire Woodstock ’94 product line.

A "book is its own advertisement," he adds.

A&M Records has launched an enormous advertising campaign aimed at the consumer for the audio and video product (Billboard, Oct. 8). The label has created a display bin that holds the book, CD, cassette, video, and even a few T-shirts and baseball caps.

Recognizing that space in stores is at a premium during the holidays, PGD is also shipping a smaller floor display piece that holds 12 books. In addition, St. Martin’s Press is distributing the book to bookstores.

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Since joining Billboard in 1989, Track has witnessed a media frenzy unleashed every time a recording artist cries "censorship." In almost everyinstance, music retailers are painted as the bad guys—anti-Americans—because of some refuse to carry certain albums.

Last month, for the umpteenth time, Track saw that scenario play out when the Black Crowes released their new album, "Amorica," which sports on its cover a crotch shot of a female with some pubic hair sticking out the top of a bikini bottom patterned after the American flag.

On the "Amorica" street date, the Black Crowes' publicity firm issued a press release which raised the issue of censorship because certain chains were refusing to carry the album because of the artwork. (It also noted that some publications refused ads featuring the artwork.)

Naturally, the liberals in the fourth estate jumped all over the story, ensuring that "freedom of speech" enjoyed another rousing victory!

But Track wants to know why everybody has rights except for record store owners. How come music merchants don't have the right to decide what they will carry?

All across the U.S., hundreds of thousands of store owners in all forms of retail have the freedom to make millions of decisions daily about what merchandise they will stock and what they won't carry, and practically the only retailers who have to worry about being tarred as un-American because a certain SKU is not in their inventory are music merchants.

It's really a basic business strategy: Some record store chains—and all neighbors—try to project their outlets as places for the family to shop, and consequently won't carry controversial product.

In the case of the Black Crowes' album, music merchants that didn't want to carry the album were given the option of stocking an alternate album cover, and a number of chains took American Recordings, the Black Crowes' label, up on that offer.

In the Nov. 25 New York Post, Chris Robinson of the Black Crowes was quoted as saying that the band put out the substitute cover because "some of the stores that don't want to carry [the album] are the only record stores in some of these towns. I want the kids who like the Black Crowes to be able to get the record."

While most of the media may view things the way they are depicted by the Black Crowes, back here in music retail land, Track wonders if a little ol' fashioned capitalism, rather than the desire to fight censorship, was the incentive behind issuing the press release. The Black Crowes wouldn't be the first act to cry censorship and generate all kinds of hoopla and publicity, which almost always boost sales.

Everybody in the music business knows that controversy sells. The managers know it; the labels know it; distribution knows it; even the retailers know it. The only ones who get taken in every time are the crowds.

In fact, albums with controversial covers or material come out so frequently that it has become an integral part of the business, with standard procedures in place to capitalize on it.

Label executives, faced with the prospect of marketing a new album from a proven hit artist that contains explicit lyrics or controversial artwork usually, prepare alternative album covers. And once they explain the economics of the situation to an act, they always receive permission to issue it.

The key here is that on a hit title, recordjobbers, who normally comprise about 21% of the business, can account for wards of 35% of unit volume. To put that in perspective, sales executives know that on a megahit album they can move up to 2 million units without the racks, but then they hit a brick wall. If they want to get an album into the multiplatinum stratosphere, they need the racks to stock it.

With controversial product there is usually a lag, with the alternate album cover hitting the streets a few weeks after the street date. (When the controversial content is in the songs, the lag time is longer, but rest assured that even the baddest gangsta rappers now repackage their albums so they can issue a clean version and insure that their work is stocked in all stores across the land.)

When accounts turned down the original Black Crowes album artwork, they were almost immediately resolicited for the alternate cover. The decision to put out an alternate cover was reached so quickly that Track wonders how much time the Crowes spent suffering mental anguish over the censorship issue.

The Crowes shrewdly waited until the merchants received shipment of the goods (insuring billing for the album) and put it in their racks before issuing the censorship press release, thus stigmatizing the very music retailers that are supporting their album.

Based on its first few weeks of sales, "Amorica" has scanned sales of about 140,000 units, and with the help of the holiday selling season, it could be on its way to at least the 500,000-unit mark, the sales plateau needed to attain gold record status. If you remember the SoundScan numbers published here a few months back, that would put it in a very select category: only 0.6%, or 554 albums, of the 90,347 album titles tracked by SoundScan over the last three years have been able to generate sales above 500,000 units. In other words, if the Black Crowes are victims of censorship, artists responsible for the other 88,793 albums probably wish their records could suffer the same kind of censorship.

The Crowes were the words that leap to mind when I consider The Lion King and the incredible success story we shared throughout 1994.

Our business has always been to make magic happen with music and stories for every moment of the day. In 1995 we will wholeheartedly commit our energies to creating the best in family audio entertainment. From elegant boxed sets to storytime classics and animated soundtrack recordings, Disney's very special pixie dust will be a part of everything we do.

I look forward to another year of great successes.

Barry Hafft
Director of National Sales

Barry Hafft
Director of National Sales
formed in 1990 in a co-venture with Japan's PolyGram Records. He also had been involved in other productions, including Diana Ross' "The Lady in Red: Jazz And Soul" and albums for Mosque Allison, Michael Franks, and Jon Hendricks. It took more than five years for him to free up the time to begin recording "Life's A Lesson," which commenced at Creation Studios in Minneapolis with Sidran's synth tracks and vocalists. Over the next four years, he traveled all over the U.S., overdubbing instrumental parts by Jewish jazz players, including Bob Berg, Randy Brecker, Eddie Daniels, Debra Dobkin, Gil Goldstein, Danny Gottlieb, Steve Khan, Lee Konitz, Howard Levy, David Liebman, Bob Mintzer, Andy Narrell, Josh Redman, Mike Richmond, David Rikvin, Haim Sitrum, Lou Soloff, and Jerry Stein.

"I got a call from Mike Mainieri, but I told him that the album was just for the 'brothers.' So he brought me a book called 'Jew In The Renaissance,' which mentioned his great-grandfather, who was Jewish, but changed his name to avoid persecution. This was perfect for the project, since he represented all these people who are searching for their Jewish connection."

By now, Sidran had lined up Carole King to sing the title track, so he was sure he would have no trouble getting domestic distribution. Then again, he hadn't gotten distribution here for the 20 or so albums he had already made for Go Jazz, including titles by Phil Upchurch, George Fame, and Wil Lee. "The line sells very well in Europe and Japan," he says, "but there's not a lot of interest in America for an intelligent adult contemporary jazz pop label.

Asked at a meeting with his Japanese partner Nobu Yoshinari and his then-European distributor (who is German) what the next Go Jazz project would be, Sidran answered, "Quite frankly, it's great Jewish jazz musicians playing liturgical music mostly sung in Hebrew. Do you have any problems?" There was a very long pause in the room, and then Nobu said, 'No, Ben, I think it's a good idea. And the Germans felt it would get good publicity!"

"Life's A Lesson" came out in Japan to rave reviews 18 months ago, after which Sidran performed the music at Avery Fisher Hall in New York at a concert exploring the relationship between blacks and Jews in jazz. Then, in September of last year, "CBS Sunday Morning" profiled Sidran, which led to instant interest in hearing the product from major and indie U.S. labels.

"The title of this record was prescient," says Sidran. "I Fed Exed every record company president the next day, and the silence was deafening. One guy wanted another copy for his wife's family, and said, 'What can I do? Take out an ad in Down Beat for a Jewish record?' Another said he wasn't interested in anything that didn't sell 300,000. 'But put out a lot of rap that doesn't sell anything like that,' I said. 'Yes, but we can believe going in that we might, which we can't about mine.'

Still, Sidran was getting calls from "CBS Sunday Morning" viewers interested in the album. So in December he put it out domestically himself, at $17.98 list, selling his first 500 copies at Gates Of Heaven and making it available at fund-raising events for other synagogues.

Figuring his only shot was in the Judaica market, he hooked up with Jewish product distributor Tara Publications, for which "Life's A Lesson" became a best-selling CD. Then in January '94, National Public Radio broadcast a Saturday morning feature.

"All hell broke loose," says Sidran. "Suddenly, I was getting calls from Tower outlets in Boston, which tracked me down through directory assistance, pleading for it, saying that they'd never had so many people screaming and hollering, 'Why can't I buy this?'

Acting on a friend's tip, Sidran contacted Valley Records Distributors; DNA came on board a couple of months later, he says, when its sales reps started hearing about the album. In short order, he hired Greg Steffen Marketing to contact accounts directly, as well as jazz radio promoter Mike Carlson to target jazz and new adult contemporary formats. On the press front, Sidran, who had extensively serviced the jazz press and garnered great reviews, has now gone "above ground," he says, with a review pending in People.

"We didn't even have a bar code when we started, and I didn't know how to make a record with distributors," says Sidran, who's now "competitively restructuring" his pricing to accommodate the major chains. "Keep in mind the whole thing is 'Life's A Lesson' for me!"

Sidran also has learned that "Life's A Lesson," which has sold more than 20,000 units so far, "does not have a season" in that it sells in the fall because of the High Holy Days, winter because of Hanukkah, and spring because of Passover. "One distributor called and said, 'I think you've got the Jewish 'White Christmas'!'

But Sidran, whose just-released Go Jazz soundtrack for "Hoop Dreams" was licensed to GRP, isn't concerned about a mega-hit.

"I made this record simply because I've loved this music since I was a kid," he says. "When I realized there was real interest in it, (his wife and travel agent) Judy and I had a meeting. I said, 'Judy, whatever happens, we're not going to license this record to anyone. It's for you and me, and it's going to keep on going on, and we're going to pass it on to our son Leo.'"

MIAMI BEACH REVIVAL
(Continued from page 79)

One of the unusual elements of Uncle Sam's is the cafe at which bar-keepers and "smart drinks" are served. Above the counter is a temporary display that was part of the store's Sandra Bernhard promotion. (Billboard photo.)

ers for sale and musical instruments suspended from strings. Storewide displays, usually with a theme, change about once a month. In October, the theme was Sandra Bernhard, who had made an in-store appearance to promote her new album. A few weeks later, it was Madonna's turn. Warner Bros. Records hosted a party at the store for 350 people to celebrate the release.

(Continued on page 77)

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Ramblin' Through: We recently received a communiqué from Bruce Flett, formerly the publicist for Jewel/Paula Records in Shreveport, La., who is now attached to the company as a special projects coordinator.

It seems that Bruce is a bassist on the side, and has a terrific little band of his own: the Bluebirds, a swamp-pop/blues/R&B trio with original material that packs a sweet punch. (One of the band's songs, the soulful "First You Cry," has been covered by Percy Sledge and Laura O'Connell.) The group is fronted by Bruce's brother Buddy, a well-traveled and supremely gifted guitarist.

The Bluebirds debut album, "Swamp Stomp," recorded in Shreveport and at Ardent Studios in Memphis, has just been released by Shreveport's Ram Records. And therein lies a tale.

Ram was originally established in 1950 by the late Mira Smith, an entrepreneur who was also a fine songwriter (she co-authored the classics "Reconsider Me" and "Soul Shake") and a superlative guitarist. She drew from the city's large talent pool (it was then the home of the Louisiana Hayride) for her roster, and recorded prolifically.

"Mira was good at pickin' talent," Bruce Flett says. "She'd record 'em in this tiny little closet studio... Some English writer referred to her as 'the female Sam Phillips.'"

The Sun Records comparison is apt, judging from the current Ace Records import "Shreveport Sound," which brings together a strong selection of the label's rockabilly, country, blues, and R&B recordings. The compilation includes a couple of numbers (one of them the demo of "Reconsider Me") by the tremulous-voiced Margaret Lewis, who is backed by Smith. At least half a dozen other retrospec-tive albums are planned by the Brit-ish company, and they should all heat interest in this unjustly unsung imprint.

Ram became inactive in the early '60s, and Mira Smith died in 1989, but Lewis has stepped in to restart the label with her husband, Alton Warwick, a cousin of Smith's who inherited her holdings in the company.

"Margaret and Alton have been friends of ours for years," Flett says. "Buddy has played on all of Margaret's demos for years, and has played at shows behind her." Thus, Ram began life again almost 40 years later with its first new act.

Flett says that Ram is "not in full swing" yet, and is seeking distribution. For further information, contact him at 318-865-9006.

SOCIETY NOTES: On Nov. 19, DJ attended the wedding of our friend Bob Carlton, VP of sales and marketing for Rykodisc in Salem, Mass., and his lovely bride Susan Roberts, who is a sales exec for ABC/Capital Cities' video division, in Pasadena, Calif. Several Ryko and REP Co. execs, including president Don Rospe, were in attendance.

The nuptials were not unusual in themselves; what was highly unusual was that another indie label executive performed the ceremony: American Gramaphone's Western regional manager Dan Davis, one of Carlton's closest friends.

In case you're wondering, the wedding was in fact quite legal, though Davis made his man-and-wife pronouncement, in his words, "by the power vested in me by heaven... knows whom." Davis assures DJ that he holds a certificate from a well-known mail-order church, the name of which he cannot quite recall.

The ceremony could spur a career change for Rev. Davis, who says other couples inquired about his availability after the ceremony. "My wife and I may buy a motel in Cambria (Calif.), so that people can get hitched there and then shack up," he says.

Quick Hits: Rykodisc has signed Martin Zellar, former lead singer and principal writer for Minneapolis' much-praised Garage Daddies, to a solo deal. Zellar's debut for the label, "Born Under," lands Jan. 10... Vocalist/label head Tommy James has named William Catalcio as director of promotion for his New York-based Aurora Records. Cataldo has served in various executive promotion capacities at PolyGram, Atlantic, and JRS, and was director of talent relations for MTV. James' next project for the label, which is distributed by M.S., will be a five-song EP set for February release... Koch International in Westbury, N.Y., has added Boulder, Colo., new age/adult alternative label Silver Wave Records to its distribution roster. Silver Wave is home to such bestsellers as Peter Kater and R. Carlos Nakai.

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindyce Weiss 212-536-5003.
**TOP REGGAE ALBUMS.**

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<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>DESTINATION BROOKLYN</td>
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<td>2</td>
<td>QUEEN OF THE PACK</td>
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<td>3</td>
<td>BAD BOYS</td>
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<td>PROMISES &amp; LIES</td>
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<td>5</td>
<td>KIDS FROM FOREIGN</td>
<td>BORN AMERICANS</td>
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<td>6</td>
<td>STIR IT UP</td>
<td>VARIOUS ARTISTS</td>
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<td>7</td>
<td>COOL RUNNINGS</td>
<td>VARIOUS ARTISTS</td>
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<td>8</td>
<td>YAGA YAGA</td>
<td>TERROR FABULOUS</td>
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<td>9</td>
<td>REGGAE DANCER</td>
<td>INNER CIRCLE</td>
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<td>10</td>
<td>SONGS OF FREEDOM / TUFF GONG</td>
<td>BOB MARLEY</td>
</tr>
<tr>
<td>11</td>
<td>REGGAE GOLD</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>12</td>
<td>ALL SHE WROTE</td>
<td>CHAKA DEMUS &amp; PLEERS</td>
</tr>
<tr>
<td>13</td>
<td>BEST OF DANCEHALL REGGAE</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>14</td>
<td>VOICE OF JAMAICA</td>
<td>BUJU BANTON</td>
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**TOP WORLD MUSIC ALBUMS.**

<table>
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<td>THE MASK AND MIRROR</td>
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<td>ALEGRIA</td>
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<td>4</td>
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<td>L'ECHE</td>
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<td>CELTIC ODYSSEY</td>
<td>NARADA COLLECTION</td>
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<td>MAGICAL RING</td>
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<td>ROSE &amp; CHARCOAL</td>
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**TOP NEW AGE ALBUMS.**

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<td>2</td>
<td>FOREST</td>
<td>WINDHAM HILL</td>
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<td>3</td>
<td>A FAMILY CHRISTMAS</td>
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<td>4</td>
<td>SHEEPHERD MOONS</td>
<td>ENYA</td>
</tr>
<tr>
<td>5</td>
<td>IN MY TIME</td>
<td>YANNI</td>
</tr>
<tr>
<td>6</td>
<td>CHRISTMAS EVE</td>
<td>NARADA</td>
</tr>
<tr>
<td>7</td>
<td>IN SEARCH OF ANGELS</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>8</td>
<td>THE GIFT</td>
<td>LIZ STORY</td>
</tr>
<tr>
<td>9</td>
<td>NOUVEAU FLAMENCO</td>
<td>OTTMAR LIEBERT</td>
</tr>
<tr>
<td>10</td>
<td>MERRY CHRISTMAS</td>
<td>DANNY WRIGHT</td>
</tr>
<tr>
<td>11</td>
<td>ACOUSTIC PLANET</td>
<td>CRAIG CHAQUICO</td>
</tr>
<tr>
<td>12</td>
<td>MANDALA</td>
<td>KITARO</td>
</tr>
<tr>
<td>13</td>
<td>HOURS BETWEEN NIGHT &amp; DAY</td>
<td>OTTMAR LIEBERT &amp; LUNA NEGRA</td>
</tr>
<tr>
<td>14</td>
<td>TO RUSSIA WITH LOVE</td>
<td>MANNHEIM STEAMROLLER</td>
</tr>
<tr>
<td>15</td>
<td>WINTER SONG</td>
<td>JOHN TESH</td>
</tr>
</tbody>
</table>

**UNCLE SAM'S PROFITS FROM MIAMI BEACH REVIVAL**

(Continued from page 75)

Lisa Teger-Zem, manager of Uncle Sam’s Music, stands amid the assortment of musical and nonmusic products sold in her shop. (Billboard photo)

It's a year-round destination. Over the Thanksgiving weekend, Uncle Sam's enjoyed a bigger burst of sales than usual, largely because of a big annual AIDS benefit in Miami (called the White Party because it is staged in an all-white house and its participants are all dressed in white).

Miami Beach has seen boom and bust. From the '20s through the '40s, when many of the striking art deco hotels and mansions were built, South Beach was a popular resort and retirement community. But the residents aged, and younger tourists discovered Orlando with its Disney-esque attractions. With real estate values declining, the Mariel boatlift from Cuba resulted in the creation of a community of poor people. Crime surged.

"Eight years ago, every hotel along Ocean Drive was boarded up," says Vernon. "This beach was like a photo four years ago, and it totally turned around."

Crime still exists, but now it's mainly shoplifting that troubles Uncle Sam's. Teger-Zem said the time a thief bolted from the store with T-shirts and hats. He was chased down the street by two customers: well-known area DJs who were shopping for new releases. They commandeered a car, caught up with the criminal, tackled him, and held him for the police. "Two of the biggest DJs on the beach were being like our store detectives," she says. "We said, ‘Free 12-inches for you guys.’"

If disco is hot in South Beach, alt-era is the genre of choice at the other two Uncle Sam's stores. At the shop in Lauderdale, a suburb of Fort Lauderdale, customer demand has created a thriving business in body-piercing jewelry.

Asked if patriotism or the presence of a silent partner named Sam led to the store's naming, Vernon says it was neither. "I painted every store red, white, and blue, and then I said, 'What am I going to call it?'"

Now that South Beach has had its facelift, investment capital has flowed into the community. New shops are sprouting up all over, and the music business is becoming more competitive. The street of Uncle Sam's is a Spee's Music, and nearby are two independent retailers, Power Records and Y&T. And now Spee's plans to open a superstore next spring in the district.

So what will Uncle Sam's do to keep its edge? Teger-Zem says, "Basically, we really stress customer service. We want people to like us as people. I know my customers on a first-name basis, and I know what I can turn them on to."
POPP

Sylvia/Fripp

Joseph Renda

weaker,
FC! #er.”

And, yes, there are the live ballad performances on this evergreen as “The Nearest Of You” &“Sideways.”

There’s nothing softhearted about this

Sylvia/Fripp

Back In Business

PRODUCER: Hugh Fordin

91431

Behind Bars

Stevie Wonder

are well worth the effort of the

THE MUSACHA TAPES

97243-2

Billerica’s

sales

5000

This is clearly a

Wanted To Be Millionaire” from the film musical “High

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5000

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Wanted To Be Millionaire” from the film musical “High
RCA date. With soulful brilliance, this Venerable British pop act has opened up a new market for itself, which should help Virgin entice further growth. The band acts as a credible, but restrained fusion of Gregorian chants and pop music. The band already boasts a number of remixes, a hit in the UK and a potential for further success in the US. This midtempo country number has the potential to do well, though this track is certainly good—if not better—than many of its competitors.

DANCE

**DOUBLE YOU** Run Me To (5:32)

**PRODUCERS:** J. Biv, Teddy Tolla, Jermaine Vincent
**WRITERS:** J. Biv, Teddy Tolla, Jermaine Vincent, A. Deegan, A. O'Callahan, J. Vel, N. Worrall
**LABEL:** Tom境外/Island
**PUBLISHERS:** Tamla Music Publishing, Sugar Daddy Music, Blacknet International Music, Love Is Music, BMG
**DISC:** Island

This single from the soundtrack to the new Jean-Claude Van Damme movie, "Street Fighter," kicks a fortified tongue to date. Lifting from the gorgeous "Amplified Heart" album, this fortuitous love ballad is bolstered by a sassy retro-pop that is brilliantly tackled in a credible dance move, destined to be the latest dance hit. Slightly off juice, this bouncy dancehall ditty. A hillbilly Zeppelin? No, just the boys from Nashville. Single from the label's hit single "Louise Portell and Steve Warner.Mutually, they manage to stay out of one another's way and turn in a fairly sizzling cover of the Merle Haggard classic, from the "Man's Haunting Eyes" trilogy. Ain't Ruff Tuff Love Is Not A Thing (3:13)

**PRODUCERS:** James Ford, Greg Kurstin

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**PRODUCERS:** James Ford, Greg Kurstin
NEW YORK—With holiday sales fervor reaching fever pitch, what do you do if you're a software publisher and your key title isn't ready quite yet? Send a sneak preview to retail instead.

That's the tack two publishers have taken this month, offering low-priced demos of early-'96 releases. Spectrum Holobyte is launching a noninterac-
tive preview of its 'The Next Generation--A Final Unity.' Meanwhile, Toronto-based Disic Knowledge is shipping an interactive sampler from its upcoming "Jewels Of The Oracle." Other publishers are trying similar strategies, too, in what has become an increasingly common practice.

Both Spectrum and Disic's sam-
plers are priced under $10 (with Spectrum's under $8) and positioned as "perfect stocking stuffers."

"The biggest thing is not missing the holiday season entirely," says Sid-
ney Oezl, product manager for Dis-
ica. "We knew from the beginning "Jewels" was not going to be comple-
ted in time for the holiday, and we wanted to avoid rushing the product into the market." But at the same time, he says, "we knew that half of the CD-ROM titles sold in 1995 were sold in the last quart-
ter alone. So we wanted to be a pres-
tice hybrid through the holiday season.

Spectrum Holobyte had originally planned to be a big presence, releas-
ing its eagerly awaited "Star Trek: The Next Generation--A Final Unity" CD-ROM this winter.

However, company president Pat-
rick Feely announced in reporting the firm's second-quarter results that the title would not launch in time for the holidays.

"We are making every effort to complete it as soon as possible," Feely said. "However, it is a large and complex project, and we do not want to release it until we are satisfied it meets the high expectations both we and our customers have for it."
Shelf Talk: Kids Product Lengthens National Geographic’s Sell-Thru Reach

Christian Kid Vid Is On The Rise
Suppliers Improve Quality, Eye Mass Market

BY TRUDI MILLER ROSENBLUM

NEW YORK—"Action! Adventure! Excitement! Biblical values!" says the ad for "McGee And Me," one of a growing number of Christian-oriented children’s videos.

"A lot of parents are fed up with violent children’s shows," says Stephen Stiles, executive producer of Focus On The Family Films, creator of "McGee And Me.

"We’re providing an alternative." (Continued on page 84)

Price-Slashing Chains Mar 4th Quarter For U.K. Indies

BY PETER DEAN

LONDON—Many of the final quarter’s premier retail titles are being soured here by price wars at retail.

The record-breaking 3.2 million-copy initial shipment of "Snow White And The Seven Dwarfs" was marred for the independents and for Disney when major supermarket chains focused their promotions on the rental titles. Safeway and Tesco announced they were knocking five pounds (about $7.50) off the 19.95 list ($25).

Tesco began the price war, which saw FoxVideo’s "Mrs. Doubtfire" cut three pounds to 10.99 ($16.50), last week. Much of the drive is being directed to itself for what will happen when "Jurassic Park" is released Nov. 21. The Disney price war has been the most glaring, because with "Aladdin," the studio had slashed its margin to less than three pounds ($4.50), ensuring a decent retail profit. The "Aladdin" price held, by and large. But with "Snow White," many retailers have been caught in a pricing blizzard.

PLAYBOY’S STARTING LINE-UP.

What better way to kick-off the season than with a sure-fire line-up from Playboy? This terrific trio promises to score big points with your customers, and that means winning sales for you!
Nat Geo Heights Sell-Thru 'Profile With Kids' Product

YOUTHFUL OUTLOOK: Thanks to new product like Geo Kids, Na-
tional Geographic Video has finally broken through into the toy biz.

"We've got a few new Geographic titles in mass merchants be-
fore, but not in any great numbers," says management of retail sales Joanne
Held. "Now moms are buying the kids' product."

So far, the line's introduction last March, the nine Geo Kids titles have sold
only nearly 1 million units. Three more programs will reach stores in April 1995
through Columbia TriStar Home Video, which distributes, as well.

Geo Kids, aimed at the preschool mar-
ket, features puppets with names like Francisco Flamingo, Honey Possum, and Baby
Bush. Each tape is priced at $12.95, to bring in kids and put a new
name on television and we didn't advertise them that much, we're doing well," says
Held. "The brand name sold it, but the company is also doing a lot
more programming for children."

Held says the line was launched to introduce a new audience to the Na-
tional Geographic Society. "It started with the chairman, because the mem-
bership is aging and he wants to leave behind a legacy."

The society also re-promoted World, its children's magazine, and de-
veloped merchandise for the kids' market, Held notes.

But Nat Geo isn't abandoning its core adult audience, which comprises
more than 9 million members. For the holidays, the company has "Ala-
ska: The Great Frontier," a three-
tape boxed set at $59.95 featuring new
titles "Giant Bears of Kodiak Is-
land" and "Brawling Alaska," as well
as "Yukon Passage" from the catalog.
The first two are also available at
$19.95 each. Held predicts cumulative
sales of 50,000 units by year's end.

Five National Geographic Tele-
vision specials are scheduled to air on
NBC in 1996. The first, a 30th-anni-
versary special, is due in January and
will be released on cassette in the fall
of 1996.

"The Great White Sharks" runs in
March, with retail release scheduled
for May. A panda special, airing in May,
reaches stores in July.

BENJY'S BACK: With animals mak-
ing a comeback in movies and on home
video, Best Film & Video is bringing
back Benji the dog in a big way.
The Beverly Hills, Calif.-based self-
named supplyer has begun releasing
episodes from the canine star's cur-
cent PBS series, "Benji's Magical Days," and will introduce a 1961 television series next year.

In addition, president Roy Winnick
says that Best, which has been distrib-
uting the Benji library for about two
years, has two features completed and

two others in production. Best re-
cently formed an alliance with Benji
creators Joe and Carolyn Camp to
develop movie and TV projects.

A theatrical director for the new
features should be nailed down in Jan-
uary, Winnick says. Best hopes to re-
tain video rights. "Every studio is
looking for this type of product now," he
says. "We've had every major and
studio express interest in this property."

The original 1974 movie was pack-
aged with a plush Benji toy and has
sold about 25,000 units, he adds. After
a test in se-
lected retail outlets such as
Federals and Blockbuster, it was rolled out
nationwide for the holidays.

V-EIO Video: The holiday season has just
begun, but Buena Vista Home Video and Paramount Home Video want re-
tailers to start thinking about Valen-
tine's Day promotions.

Buena Vista is providing dealers with the Disney's Valentine Video Shoppe,
featuring eight titles and two consumer offers.

Ten free Valentine cards will be in-
cluded on the packaging of each of five animated titles in the promotion.
Consumers can get $2 back with the purchase of any of the live-action films
featured in the promotion, plus any Valentine's Day card. The rebate
expires March 31, 1996.


Paramount has three Peanuts vid-
eos, including a Charlie Brown valen-
tine gift set. Priced at $15.95, it in-
cludes "Be My Valentine, Charlie Brown" and a Peanuts pop-up watch. The
video is available separately for
$12.95.

Two other cassettes contain double-
feature episodes: "You're In Love, Charlie Brown" and "It's Your First Kiss, Charlie Brown" on one, and "There's No Time For Love, Charlie Brown" and "Someday You'll Find Her, Charlie Brown" on the other.

Each of the two-episode tapes sells
for $12.45.

POWELL POWER: Former chair-
manship of the Joint Chiefs of Staff Colin Powell will be the featured speaker at the Video Software Dealers Assn.'s 14th annual convention May 21-24 in Dallas.

The topic of Powell's speech will be "The Management Of Crisis And
Change," to be delivered at the opening
day business session May 22.

His former boss, George Bush, had
the same time slot at the 1994 conven-
tion.
**MUSIC**


Less-than-miraculous ticket sales for last summer’s “three days of music” suggested lots of baby boomers hoped to catch the concert highlights from the peace and quiet of their living rooms. If you missed it on pay-per-view, here is it again. Video, which joins “Woodstock” to the album, book, and multimedia program, captures a good portion of the action on stage. All of the top-hit rockers are represented—from Aerosmith, Peter Gabriel, Rolling Band, Salt-N-Pepa, Red Hot Chili Peppers, and U2 to several-time-seconders Bob Dylan, Crosby, Stills & Nash, and Joe Cocker. Camera also catches a good bit of the foot-loose and fancy-free atmosphere that managed to prevail despite rain, mud, and a shortage of port-a-pots. A time capsule to be enjoyed by all, even those who want to relive the experience.


Thebranch of Kurt Cobain, this globe-trotter includes mesmerizing concert footage, splattered with the recorded backstage for various international television shows that do much to keep alive the band’s unabashed disdain for corporate rock and media. The performances, recorded from Seattle to São Paulo, from Brazil to Belgium, occur right after the release of “Nevermind! in 1991. Included are Cobain’s notorious stage dive in Dallas that resulted in a stabbed, several glimpses of Cobain and drummer Dave Grohl donning women’s lingerie, and a pretty collage of guitar-smashing. Musical highlights are too many to mention, but include a manic “Love Buzz,” inspired “Lithium,” and truly weird, aloof “Smells Like Teen Spirit,” performed on England’s “Top Of The Pops” a lovely homage.

Björk, “Vessel,” Elektra Entertainment, approximately 60 minutes, $9.95.

Live from the Royalty Theater in London, Björk wears ruffled dresses as she performs solo repertoire in her first concert video. A predecessor to her artist’s next solo album due early next year, the video features 10 tunes from “Debut,” including the notable “Big Time Sensuality” and “Human Behaviour,” as well as a performance of “Atlantic,” a track not included on the album. Concert material is sprinkled with black-and-white footage of Björk waxing poetic on such subjects as birth, life, and art of touring, music, and even some favorite recipes.

“Winnie The Pooh And Christmas Too,” Walt Disney Home Video, 38 minutes, $12.95.

Disney returns to Pooh corner for the first-ever Christmas celebration to feature the silly old bear and his forest pals. When Pooh reads a Christmas wish from his Christmas wish on the letter the gang writes to Santa, he launches on a hilarious bumbling quest to retrieve it and get it to the North Pole. This video also includes the mini-adventure “Magic Emotions,” in which a snow-slippery goes off on a quest to teach Christopher Robin’s “magic” ex & The Hundred Acre Wood from Disney. African-American to sail over the world and only the third American to achieve the honor under the five canes. Pinkney kept daily audio and video records of his voyage, meant to be a legacy for his two grandchildren. Those records have become a floating classroom used in schools across the country. His brilliant story—which includes interviews, footage on the open sea, and an incredible travel narrated by Bill Cosby, is both well worth the trip and supremely inspirational. Well worth the trip and supremely inspirational.

**HEALTH/FITNESS**

“Christy Lane’s Surviving The Country Dance Floor,” “Let’s Do It Productions (509-235-6333), 50 minutes, $19.95.

If the two-step, triple step, waltz, and foxtrot are still sound more like the names of racehorses than the latest craze down at the neighborhood country club, this guide should help viewers gain the confidence, at least, to get through the door and out on the floor.

**INSTRUCTIONAL**


Tommy, the ever-popular Green Ranger, leads this high-energy lesson in martial arts that includes warm-up and cool-down exercises, stretches, high-kicking karate moves, and an emphasis on safety. Throughout the program, Tommy reveals eight keys to becoming a martial arts master, including family-value points and a new discipline, respect, dedication, and patience. Also available from Saban/A Vision is “Alpha’s

**DOCUMENTARY**

“Tapestry Of Steel” star Webb continuity to bolster her solo fitness line with this video that focuses solely on the abdominal muscles. Program contains three 10-minute ab workouts, with each offering a different exercise slant. Classic Ab is a complete routine that is suitable for beginners, as well as advanced-level participants; Super Ab contains more challenging abdominal exercises; and Step Abs features ab-specific movements completed with a step. As is for the exercises course nowadays, Webb includes an on-screen modifier, so those following at home can be sure to keep pace with her specific fitness levels.

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**The Incredible Voyage Of Bill Pinkney,” MPI Home Video **

Video Previews is a weekly look at new titles at self-pressed prices. Send review copies to Catherine Appelbe, 2238 B Cathedral Ave., NW, Washington, D.C. 20008.

**Top Video Rentals**

**FOR WEEK ENDING DECEMBER 10, 1994**

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<tr>
<th>TITLE (Rtg)</th>
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<th>MANUFACTURER/CAT. NUM.</th>
<th>PRINCIPAL PERFORMERS</th>
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<td>GUARDING TESS (PG-13)</td>
<td>TriStar Pictures</td>
<td>Columbia TriStar Home Video 78030</td>
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<td>Buena Vista Home Video 71193</td>
<td>Billy Crystal, Jack Palance</td>
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<td>Universal City Studios</td>
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<td>Buena Vista Home Video 3034</td>
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<td>HBO Home Video 13079</td>
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<td>Amblin Entertainment</td>
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<td>FOUR WEDDINGS AND A FUNERAL (R)</td>
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<td>Columbia TriStar Home Video 58713</td>
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<td>Columbia TriStar Home Video 76153</td>
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<td>Buena Vista Home Video 83433</td>
<td>Hacken Saide, Susanna Anesa</td>
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<td>Buena Vista Home Video 39259</td>
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<td>Buena Vista Home Video 82517</td>
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<td>Miramax Films</td>
<td>Buena Vista Home Video 2592</td>
<td>Lea Thompson, Michael Keaton</td>
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<td>CLIFFORD (PG)</td>
<td>DreamWorks Pictures</td>
<td>Buena Vista Home Video 2864</td>
<td>Martin Short, Jerry O’Connell</td>
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**IT*A gold certificate for a minimum of 125,000 copies of a dollar volume of $5 million at retail for theatrical releases on programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **IT*A platinum certification for a minimum sale of 250,000 copies or a dollar volume of $10 million at retail for theatrical releases on programs, or of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.
DECK THE HALLS: With a couple of shopping weeks before Christmas, holiday titles are as plentiful as street-corner Santas. Paramount Home Video is offering “A Charlie Brown Christmas” as a single video ($12.95) and gift set (packaged with a photo-frame tree ornament, $16.50). Sony Wonder continues its animated “Enchanted Tales” series with “The Night Before Christmas” ($14.98), which also includes a Mattel coupon and a $2 rebate offer from Johnson & Johnson.

Drive Entertainment/Broadway Video has released Sharon, Lois & Bram's first holiday video (and companion audio), “Candles, Snow & Mistletoe” (50 minutes at $9.98). Libra Home Entertainment, a division of Saban Entertainment, is offering a two-for-one deal on its rental release, “A Christmas Reunion,” a live-action feature starring James Coburn; the two-pack is $89.95.

FINEST KIND: The Coalition For Quality Children's Video, based in Santa Fe, N.M., has published its inaugural Kids First! Directory, a consumer guide listing more than 270 first-rate children's videos. Also included in the volume are profiles of award-winning producers of children's programming, along with a resource guide for locating all listed titles. Each title was endorsed by the Kids First! screening jury, which is made up of more than 100 professional adults and 2,000 children.

Retailers wishing to broaden their kid-vid scope can obtain the directory by joining the nonprofit Coalition for Quality Children's Video. The Kids First! Directory is available free with the $25 show. The Coalition's address is 2500 Cerdova Road, Suite 450, Santa Fe, N.M. 87501, or call 505-899-8076. Members receive the Coalition newsletter.

RECREATIONAL SPORTS

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<td>Turner Home Entertainment 95318</td>
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<td>3</td>
<td>BEST OF ABC'S MONDAY NIGHT FOOTBALL</td>
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<td>NFL REVEAL: THE FUNNIEST &amp; FINEST PLAYS</td>
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<td>BIG BANG GOLF MY WAY</td>
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<td>BAD GOLF MADE EASIER</td>
<td>ABC Video 45003</td>
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<td>THE WORLD CUP USA!</td>
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<td>SHAG ATTACK, IN YOUR FACE</td>
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<td>NAPA GUTS &amp; GLORY</td>
<td>FoxVideo (CBS/Fox) 5981</td>
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<td>THE Official USA, OFFICIAL REVIEW</td>
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<td>SIR CHARLES</td>
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<td>SUPER SLAMS OF THE NBA</td>
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HEALTH AND FITNESS

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<td>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</td>
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<td>O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN</td>
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<td>ABS OF STELL WITH TALIMEE WEBB</td>
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<td>STELLA SIMON: COMPLETE WORKOUT</td>
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Holiday Titles Abound; Bogner Teaches Skills Through Music

ITALIAN gold certification for sale of 125,000 units; or a dollar volume of $94,800 at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. OITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least $50,000 units or $2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.
CHRISTIAN VIDEOS
(Continued from page 81)

Larry the Cucumber reassure him that God is protecting him, and "God is bigger than any monster." In a parody of "Gilligan's Island," the characters learn forgiveness. Each 30-minute video ends with a simple Bible verse.

"Veggie Tales" was the brainstorm of Phil Vischer, a commercial animator experimenting with computer-generated images. "Humans are very difficult to do on a computer. We tried to come up with something simpler, with basic geometric shapes, and came up with vegetables," says Vischer, whose company is called Big Idea Productions. Each video costs about $350,000 to make.

Initially, Vischer looked into television, but found that "it's a closed market. All the cartoons on TV are done by only six companies." So he turned to video and targeted the Christian market, because "it's an open field. You can be a nobody and still get shelf space."

Vischer had already intended to promote positive values, so he shaped the video to the Christian market by highlighting Biblical quotes and mentions of God.

Word Publishing released the first 30-minute video (priced at $14.95) in September. In 90 days, it sold 25,000 copies, Vischer says.

"Veggie Tales" was the big surprise of the fall," says Bob Elder of Family Bookstores. "The customers fell in love with it. No one had ever seen anything like it before. It was our No. 1-selling video in September." Vischer is now working on developing a CD-ROM and a mainstream feature film.

"When people hear 'Christian video,' they imagine bad actors in robes telling you to put your hand on the screen and be saved," Meehl says. "These series, which are sophisticated, well-produced, entertaining pieces of work, show that the community has moved beyond the stereotypes many of us have."

CHILD'S PLAY
(Continued from preceding page)

the first time on video in "Step Out With Hap Palmer," available from Educational Activities Inc. in Baldwin, N.Y.... Classical music highlights "A Journey Through Fairyland" from Just For Kids Home Video, distributed by Celebrity Home Enter- tainment in Woodland Hills, Calif.... Lisa Marie Nelson, president of Bright Ideas Productions (home of the highly regarded "Karate For Kids" video series), has published her first children's book, "Freddy Bear's Wakeful Winter," also in Woodland Hills. "Horses ... Close Up And Very Per- sonal" is the latest from Stage Fright Productions in Geneva, Ill.... The Christian-themed "Kids Telling Kids" is the newest live-action video offering from Integrity Music Just For Kids, Mobile, Ala.... Nursery rhymes set to music can be found on "Teddy Bear Blues," originally produced in Israel and now available domestically from Kid-Vid in Los Gatos, Calif.

TO OUR READERS

Picture This is on hiatus while Seth Goldstein is on jury duty. It will return next week.
Oscar-Winning GRP Founder Dave Grusin
Focuses On Big Picture In Pop To Jazz Mix

BY BEN CROMER

Dave Grusin has some sage advice for his fellow producers: When mixing, take the long view and leave the details to the engineer.

“I finally learned that what I really ought to do is let the engineer alone for as long as he wants to get a track up and running and get the sounds right,” says the 60-year-old, Oscar-winning composer/pianist/pro-ducer. “Then I’ll come in with relatively fresh ears. I couldn’t do that if I’d left the mixing until the last thing. It’d be like standing on a cliff and sit there for the entire mix and second guess.”

Grusin’s wisdom is a result of his experience in a variety of musical idioms: from pop to fusion jazz to orchestral film music. Moreover, Grusin has seen the hat of record company executive for nearly 20 years.

As co-founder of GRP Records, Grusin helped guide the company from a production venture to an independent upstart to its 1990 purchase by MCA Records. Although Grusin recently left his executive post at GRP, he remains with the label as an artist and a consultant.

He recently produced the Railroad Project, “The Orchestra Album,” is a compilation showcasing film scores, such as his Oscar-winning, John Denver’s “The Mile- groo Bearfield War,” alongside the newly recorded trilogy “Three Cowboy Songs.”

From a production standpoint, it wasn’t any rocket science, says Grusin. “We knew what we had available, and it seemed worth it to re-record these things in an orchestral context,” referring to “Cowboy Songs.”

The new tracks were recorded at two of his favorite California haunts: Sunset Sound in Los Angeles and Evergreen Radford Studios in Sound City. In New York, Grusin’s location of choice is Clinton Recording.

“You tend to get lucky somewhere and think that’s the only way to go,” Grusin says with a laugh, adding that Don Murray in Los Angeles and Ed Rak in New York are his primary engineers.


“With Dolby SR and some of the wonderful analog noise reduction around, we’d like that for multitrack recording,” Grusin says. “We’ll occasionally use mix that may even bypass that and save the digital for the actual mastering.”

The sounds, Grusin says, are shaped with instruments, horns in particular, sound better with analog, he insists close- miking techniques contribute to the sound often associated with digital.

“A piano in a rhythm section, we’ve accepted the fact that it has to be in one particular room, if everybody else is in the room; a solo pia- no or an orchestral use of piano, I prefer to pull back a little bit, stick the lid up, and hear the full spectr- um.”

Grusin’s familiarity with orchestral recording is due to his extensive work composing music for film and television, including scores for “On Golden Pond,” “Tootsie,” and “Reds,” as well as theme titles, “Good Times,” and “St. Elsewhere.”

Grusin finds the ulcer-inducing desire for pressure of writing music for the screen as “full of discomfort. You just get used to it. Most of the time, you can see an assembly before they start the final edit; you’re not going to have accurate times for cues, but at least you can start working thematically.”

Grusin’s foray into film and television scoring was partly happen- stance. As music director for “The Andy Williams Show” in the early ‘60s, Grusin worked with executive producers Bud Yorkin and Norman Lear. Years later, Yorkin and Lear approached Grusin for “The Graduate,” “Mausle,” and “Good Times.”

“One thing leads to another,” Grusin says, recalling “I know a lot of com- posers, and I don’t know any two that did it the same.”

The Williams stint also put Grusin in the studio, in front of the boomy Rose, the drummer for Williams’ band. The two musicians formed Gru- sin-Rosen Productions, which evolved into the respected jazzlabel GRP Records.

“When Larry and I started putting the company together in 1971 first as a production company and then as a label, jazz was sort of a bad word commercially; if you said ‘jazz’ you couldn’t get a bin in a record store. That has changed. I think that one of the things GRP has been a big in- fluence on is jazz.”

Grusin intends to be involved with GRP for at least another two years. “Larry and I are getting involved with CD-ROM projects. We also want to see where the Internet takes us.”

Grusin offers one last bit of production advice: Listen to the playback on a variety of speakers.

He says engineer Murray has “a little ghetto blaster that we hooked the outputs to, but it’s a nice little thing. It’s old and funky, and some of the functions don’t even work. We plug in the mix to this thing and listen. It’s a good test to see if the punch is still there.”

Young’s “The Complex Sessions” for Water Babies... GRP recording artist David Benoît was at 29th Street Studios scoring “The Stars Fell On Henrietta” for Warner Bros.

NASHVILLE

PRODUCER JERRY CRUTCHFIELD was at the Music Mill produc- ting tracks and overdubs for Warner Bros. recording artist David Ball and Mercury’s Sandy Kirk-Mer Lease for the 30th anniversary Beatles tribute album on Liberty Records. Tim Kish, Grammy Award-winning engineer worked with Todd Cutler engineered the sessions... Mercury recording artist Shawna Twain was at Woodland Digital working with producer Matt Lange on a remix. Brian Tankersley engineered the sessions.

OTHER LOCATIONS

AT SOUNDHOUSE Recording in Seattle, Invisible Recording act Pigface laid down tracks for its upcoming album. Martin Atkins produced the sessions, while Scott Crane engine- neur followed the Trident 9000 conso- le. Tracks were recorded on the Studer AS 27... At Trutone in Hack- enack, N.J. recording artist Soul Circus was in with engineer Phil Austin mastering its first 12- inch single release, “Inside My Love...” Mercury recording artist Will Downing has been at Beartracks Re- (Continued on next page)

Faith In Beavres. Reprise/Slash Records group Faith No More has been holed up at bucolic Bearbeas. Studios in Beavres, N.Y., tracking its upcoming album, “King For A Day ... Food For A Lifetime” with producer Andy Wallace. Shown in the back row, from left, are Faith No More members Trey Spranz (the band’s new guitarist), Bill Gould, Mike Bordin, Mike Patton and Roddy Bottum. In front is Wallace.

U.K.

CTS STudios in London, the first facility in the world to go digital with the New DSP console in 1984, has ordered an AMS-Neve Command desk for installation in Studio 2 or 3, both of which are tied to the com- pany’s 100-man live area. Both rooms are set up for Dolby Surround and SRD, and will be assessed for suitability for the 48- fader, 160-band desk.

“We wanted a multiformat desk that would address not only our cur- rent requirements but also the multi- media needs of the future,” says CTS MD Adrian Kerridge. “Given our long association with Capricorn’s design engineers, we are confident that this console is a secure choice.”

WEST LONDON PRODUCTION company Respect Productions has installed a 48-channel SSL 4000 G Plus desk at its newly opened Westpoint Studios. Designed by Recording Ar- chitect with ATC monitoring, Sony 3348 and 24-track Studer multi- tracks, the studio has been used pre- dominantly for the solo projects of Simply Red member Gota Yashiki. Respect Productions is owned by Yoshi Terashima and Yashiki, who has also worked with Bomb The Bass and Soul II Soul.

POSTPRODUCTION OUTFIT The Sound Company in London has bought two Festoon Foundation 2000 DAWs with Multichannel I/Os and 4- gigabyte drives. The machines are the second and third systems in the country. The first went to Grand Cen- tral earlier this year, and was sup- plied through Synchromet by sales director Roger Patel, formerly sales executive/sales engineer for the pro products division of the now-defunct Foster U.K. operation.

Geoff Oliver, MD of the Sound Company, says the decision was a very careful consideration in light of Fest- ton U.K.’s closure. “We’ve since been dealing directly with FXR in the U.S. and Synchromet in the U.K.”

EUROSOUNDS

MARK IV AUDIO has bought into and taken control of U.K. distribution company Shuttlecound.

“For many years, the U.K. was one of the only key countries in which Mark IV Audio did not possess its own distribution, so this move now brings one of Mark IV Audio’s most successful, and longest in the industry, with Mark IV Audio operations world- wide,” says Larry Frandsen, presi- dent of Mark IV Audio Europe.

It also ends Shuttlecoun’s span as an independent distributor, but in- creases security, according to direc- tor Mark Birgin. “The distinguishing characteristic of any successful company is to be able to react posi- tively to changing market forces,” he says.

CEDAR has added to its range of stand-alone sound restoration prod- ucts with the CH1 real-time de- hisser, available through HBB Communications.

“Nobody has achieved meaningful noise reduction in a stand-alone unit before without resorting to decode/ decode processes or requiring an in- ternal noise threshold to be taken to act as the basis for noise removal,” says Clive Osborn, sales manager at Cedar.

“The de-hissing algorithm has been redesigned and results in better performance even than the computer- based version, this is restricted to performing one restoration process at a time,” he adds.

MICRO VIDEO SERVICES is re- fitting the Oxford Street Virgin Megastore in London with QSC EX-15 and amplifiers to power Tannoy and Alumas speakers.

SWEDEN

THE GOTEBOGSKOPERAN, the first new opera house in the country this century, was opened last month by the King of Sweden. Central to the af- fairs is a 4-kHz Cafe J-4 Type con- sole with motorized faders and a Meyer sound system based around the compact MSL2A. The installation (Continued on next page)
was handled by Tal & Ton over a three-year period, and includes a recording studio.

"I was a little worried that I would have reached retirement age before the tender and installation was completed," says Tal & Ton's Jan Setterburg, "but we have achieved a result well worth waiting for."

**HUNGARY**

SONY Broadcast and Professional Europe is opening branch offices in the Czech Republic and Hungary that will coordinate service, organize technical training, and run seminars on new products and applications.

"Hungary is taking rapid advantage of new commercial and industrial opportunities," says country manager for SONY Hungary Zsuzsa Dobranyi. "The suppliers who succeed best will be those who have been prepared to demonstrate their belief in helping customers maximize their own growth potential."

**DENMARK**

**NEW FEATURES ADDED TO TC ELECTRONICS' MD2 MASTERING PACKAGE FOR THE M5000 DIGITAL AUDIO MAIN-FRAME AUDIO PROCESSOR INCLUDE DITHERING, DIGITAL PARAMETRIC EQ, A CHOICE OF FADE-IN/FADE-OUT TOOLS (INCLUDING A PATTERN THAT MAKES A PLETCHER-MUNN-CORRECTED FADE-OUT), MS ENCODING/DECODING, ENHANCED LEVEL METERS, AND PHASE INVERSION.**

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**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 3, 1994)**

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**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 3, 1994)**

The brightest new recording star of 1994...

"...with a string of six certified number one songs this year alone", the ALES ADAT has simply become the most logical, most reliable, and most cost effective way to record hit music.

---

**STUDIO ACTION**

**PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 3, 1994)**

The brightest new recording star of 1994...

"...with a string of six certified number one songs this year alone", the ALES ADAT has simply become the most logical, most reliable, and most cost effective way to record hit music.
SERVICES

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- Understand competitive issues in the marketplace
- Work within a computerized inventory management system

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**Update**

**LIFELINES**

Lisa Silverman, 30, a New York City music manager for Sony Records, died of cancer.

**DEATHS**

Dini Valenti, 51, of undetermined cause, possibly related to brain surgery she underwent several years ago, Nov. 14. Native of Santa Rosa, Calif. Valenti was lead singer and founding member of the group Quicksilver Messenger Service, one of San Francisco’s leading psychedelic bands of the late 1960s. Born Chester-Powers in Danbury, Conn., he got his start playing in New York folk clubs. He moved to San Francisco and founded Quicksilver Messenger Service. After serving time in prison on drug charges, he pursued a solo career, then rejoined the band in 1970 and was prominent on its albums “What About Me” and “Just For Love.” Valenti also wrote the songs “Get Together,” a 1969 hit for the Youngbloods, and “Hey Joe,” which was recorded by the Byrds and Jimi Hendrix, among other artists. He is survived by two sons, Joli and Sterling Powers, and by his sister, Kay O’Gara.

Tommy Boyce, 56, Nov. 23 in Nashville. He committed suicide. Boyce was part of the songwriting/djing duo Boyce and Hart, best known for writing hits for the Monkees before his and his partner, Bobby Hart, first gained fame by writing “Pretty Little Angel Eyes,” a 1961 hit for Curtis Lee, and “Come A Little Bit Closer,” a 1964 top five hit for Jay & the Americans. In 1966, Boyce and Hart were appointed musical directors for the NBC TV series “The Monkees”; they wrote many Monkees hits, including “(I’m Not Your) Stepping Stone” and “The Monkees Theme (Hey, Hey, We’re The Monkees).” Boyce and Hart also recorded some of their own songs, and had a top 10 hit in 1967 with “I Wonder What She’s Doing Tonight.”

In the late 70’s, Boyce moved to England and worked with such artists as Iggy Pop and Meat Loaf. Recently he moved to Los Angeles and performed occasionally there. He is survived by his wife, Carolyne.

Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

**FOR THE RECORD**

The maiden name of Billy Joel’s mother was misspelled in the Dec. 5 Billboard Century Award article about the artist. She is Rosalind Nyman.

Smashing Pumpkins, mentioned in the Dec. 5 article on distributor market share, has been credited with Virgin Records, which is not affiliated with WEA.

In a single review in the Nov. 5 issue of Billboard, Michael Gaffey and Pete Glenister were credited with co-writers of “The Rhythm Of The Night” by Corona.
Occasional Unemployment A Fact Of Radio Life

BY ERIC BOEHLERT

NEW YORK—A radio career offers the promise of close contact with the music business, high-paying jobs, and even stardom. But it also almost guarantees periodic unemployment. Thanks to format swaps, new station owners, and field ratings, jocks and programmers live precariously.

"It's just part of the business—a part of the business nobody likes to talk about," says the Byrd, a former KSHE St. Louis morning man who has been looking for work since the summer. "You haven't been in this business until you've been fired," adds WLEV Allentown, Pa., jock Randy Koz.

Dismissals may be inevitable—their specter permanently lodged in the back of every industry pro's mind—but how do jocks and programmers actually deal with the termination notices, particularly when other offers don't pour in?

"Don't take it personally" is the first rule of being pink-slippered, or suddenly "on the beach," as industry slang refers to it, says the Byrd, who has been there three times during his long career. "No matter who you are, eventually this is going to happen."

Some who are out of work now, or just recently returned to the radio workforce, say a crucial combination of patience and persistence are two musts when it comes to making it through the down time.

Networking is clearly the key to getting back into the game, and few professionals network as tirelessly as those in radio. That is not only because so many job upgrades are scored over the phone, but because most realize the strength of the growing '70's-based oldies format, and adult alternative, which rose 2.0-2.2% from the spring.

Album rock, which was up 9.1-9.4% from the spring, had its best showing since the winter of 1992. The album rock category also includes the burgeoning album alternative format, which may account for some of the gains.

On the losing side, three other formats had their worst showings ever this quarter. While adult contemporary remains the most popular format, it was off 15.9-15.0% from the spring and has taken a startling slide from its high of 18.7% four years ago. AC is now in danger of losing its long-held position as the top format. The gap between AC and the No. 2 format, news/talk, is the smallest it has ever been—just three-tenths of a share. Four years ago, there were 6.3 audience shares separating the two formats.

Top 40, which was off 9.8-9.0% from the spring, also was on the list of formats scoring their worst audience shares ever. The equally troubled easy listening format (1.9-0.9%) made that list, as well. Thanks, in part, to the baseball strike, N/T (15.4-15.2%) had its worst book since the fall of 1992.

Country, meanwhile, was off 12.9-12.7%—its worst showing since the spring of 1992. The new ratings are based on the summer 1994 Arbitron survey; they track stations in the rating company's 96 continuously measured markets, which are mostly in the top 100.

Following is a format-by-format analysis of the exclusive Billboard/Arbitron survey. The 15 formats are listed in order of 12-plus audience share.

* AC was off in every demo and (Continued on page 94)

MODERN ROCK SURGES IN FORMAT RATINGS

(Continued from page 12)

FORT DATE SHARE BY DAYPART SUMMER '94 ARBITRONS

ARBITRON FORMAT SHARE SUMMER '94

PERSONS 12+
MONTDAY-FRIDAY 6-10 A.M.

PERSONS 12+
MONDAY-FRIDAY 3-7 P.M.

PERSONS 12+
MONDAY-FRIDAY 10 A.M.-3 P.M.

PERSONS 12+
MONDAY-SUNDAY 6 A.M.-MIDNIGHT

PERSONS 12+
MONDAY-SUNDAY 7 P.M.-MIDNIGHT

Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1994, the Arbitron Co., Billboard magazine.
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NARM
IN SAN DIEGO

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MIDWEST: KEN KARP 212-516-5017

Hot Adult Contemporary

FOR WEEK ENDING DECEMBER 10, 1994

<table>
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<th>NO. 1</th>
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<th>ARTIST</th>
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<td>TURN THE BEAT AROUND</td>
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<td>WHEN CAN I SEE YOU</td>
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<td>Gin &amp; Juice</td>
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</tr>
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</table>

***AIRPOWER***

THE SWEETEST DAYS | Vanessa Williams
THE WAY SHE
KNOWS YOU`RE TROUBLE | Bryan Adams
YOU`RE THE ONE THAT I WANT | Duran Duran
DO YOU MISS ME AT ALL | Elvis Presley

---

BONUS DISTRIBUTION AT NARM
MODERN ROCK SURGES IN FORMAT RATINGS
(Continued from page 91)

daypart with the exception of teens, where it was inexplicably
up 7.7%-8.8%. The format lost 21 outlets from the spring, more than
any other format. AC now has 297 stations in the continuously mea-
sured markets, second to country’s 335 outlets.

• N/T lost 1.6 shares in nights, most likely a direct result of the
baseball strike. The format’s 13.4% evening share is way off
from last summer’s 15% share in nights. The format also added 15
new outlets since the spring—more than any other format—giv-
ing it a total of 297.

• Country was off in every demo and daypart, although the
losses were small in all but the 19-
34 demo, where it was off 12.4%-
11.9%. The format also lost six
outlets from the spring.

Top 40 was off or flat in every
demo and daypart but middays,
where it experienced its typical 9-
share summer jump since its pri-
mary audience was out of school
and listening to the radio. Among
that primary audience—teens—the
format was off 3.6 shares from the
spring. Top 40 has lost a total of
23.4 teen shares since the for-
mat ratings were launched five
years ago.

• Album rock, consequently,
picked up 1.3 shares in the teen
demo from the spring, giving the
format its best teen share ever. Al-
bum rock was up in every other
demo and daypart as well.

• R&B was up 8.7%-8.9% 12-
plus from the spring. In contrast
to N/T, R&B picked up a sig-
nificant 8 audience shares at night.

• Oldies was up slightly in ev-
ey demo and daypart but mid-
days, where it remained flat.

• Spanish was off 4.9%-4.8% from the spring, but picked up 12
new outlets, making it the second-
biggest station gainer after N/T.

• Classic rock held onto its
spring audience share of 3.6%.

• Adult standards remained
flat at 3.1% of the 12-plus audi-
cence.

• Modern rock was up in every
demo and daypart with the excep-
tion of 25-54, where it was off
slightly (2.3%-2.2%). Like album
rock, the format’s biggest gain
came from the teen demo, where it
picked up 8 new audience shares.

• Adult alternative was up in
every demo and daypart and re-
mained the 12th most-listened-to
format.

• Religious was up 2.0%-2.1%
from the spring, with gains across
the board in every demo and day-
part. The addition of 11 new out-
lets boosted the format into a tie
with album rock as fourth most-
programmed format.

• Classical remained flat at
1.7%.

• Easy listening was down or
flat in every demo and daypart.

For complete ratings information,
see charts on this page and on
page 91.

UNEMPLOYMENT A FACT OF LIFE IN RADIO
(Continued from page 91)
tainly leave the Motor City if required.
But the father of two notes, "After a
number of years in a community, your
roots dig a little deeper."

"It’s tough to say goodbye to friends
you’ve known," says the Byrd, a 17-year
vet. But in order to survive, "you’ve got
to have a little bit of gypsy blood in
you."

Emotionally, the stretch of time be-
 tween jobs can be trying, with roller-
coaster-like ups and downs. "Some
days are better than others. You wake
up and hear something really stupid
(your old station) and go, ‘Oh, God,’ "
says Kots, who, after a long stretch
at home after being fired from WXYX
Philadelphia, is now hosting afternoo-
ern drive at WLEV. "There are anxious
moments when the bills are coming in
and the money’s not. Unemployment
has run out, and then you learn they’re
going to tax that unemployment."

The Byrd says it’s important not
to take the setbacks personally, and to
stay busy—picking up part-time work
or offering free consulting tips to
friends—as well as to play up any
positives. For the Byrd, who contributes
comedy bits to morning shows, the
benefit of unemployment—besides be-
 ing able to sleep past 4:20 a.m.—is get-
ing out among regular folks and just
doing some people watching. "That’s
the key to comedy: the power of ob-
servation. You lose that trapped in a
studio," he says.

For Mardit in Detroit, his unplanned
vacation “has actually been kind of
great.” It’s given him a chance “to get
some balance back in my life ... to get
to know my 2-year-old daughter.”

Nevertheless, Mardit, and all the oth-
ers who find themselves combating
“the beach,” are anxious to return to
their first love and utterly confident
that they will. "There wasn’t too much else
I really want to do,” says Kots, who be-
came frustrated with the industry dur-
ing his time off but never seriously con-
sidered walking away. “My voice is
what I do.”

"When you do what you do for the
love of it, you never think of it as a job,”
Mardit says. “You stick with it through
the hard times. I dodged the bullets for
years, and finally got hit. That’s OK—
we’ll recover.”

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Radio

F O R M A T S H A R E
B Y D E M O G R A P H I C G R O U P
S U M M E R ’ 9 4 A R B I T R O N S

Persons 18-34
Monday-Sunday 6 a.m.-Midnight

Persons 25-54
Monday-Sunday 6 a.m.-Midnight

Persons 35-64
Monday-Sunday 6 a.m.-Midnight

Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

B I L L B O A R D
D E C E M B E R 1 0 , 1 9 9 4

93
'Tis The Season For Charity; Ozzy To Host Tribute Supper

LOS ANGELES—The holidays are a time for giving, and radio stations, too, are catering to the needs of those less fortunate by offering a slate of holiday promotions intended to benefit various charities and organizations.

KSCA Los Angeles teamed with the Hard Rock Cafe for its "FM 103.9 Unwrapped Concerts," with gifts going to the Toys For Tots Foundation. The show, scheduled for the Los Angeles Hard Rock Cafe and the Newport Beach, Calif., Hard Rock Cafe Dec. 2, featured performers such as Lionel & Navarro, the Wild Colonials, dada, and Dillon O'Brian. Admission was a new unwrapped toy.

The station is also sponsoring toy drop-off boxes at local clothing re-

talkers.

WKQX (Q102) Cincinnati has joined forces with three local retailers and restaurants for its "Neighbors In Need" program. Listeners are invited to send a postcard with a request for a needy friend or neighbor. The station is seeking to help 25 families through Dec. 23.

KSSK-FM Honolulu teamed with a supporter of the chain to bring a listener the "1994 Christmas Shopping Of The Rich And Famous." The winner is entitled to a one-day $10,000 shopping spree, broken down into ten $1,000 certificates good at selected client retail outlets. The prize package also includes airfare, hotel and a two-night stay at the Hyatt Regency Waikiki.

WAXX Eau Claire, Wis., hosted a "Electric Urban Surfing" event at a super-

market, in which frozen turkeys were dressed in beach wear, strapped to skateboards, and sent down a ramp. The car then revved the ride and crossed the finish line were given to lis-
teners, and a second turkey was do-

tated the Paul Clair Salvation Army Food Pantry.

KYSR Los Angeles and crosstown KKEZ each gave listeners who couldn't afford to host Thanksgiving an offer to fly one way from L.A. to San Francisco for $0.97 between Nov. 24-
26, courtesy of Shuttle By United. Net proceeds were donated to the Weinberg Center, a nonprofit organization set up to help the homeless.

Crosstown KISS hosted its fifth annual "KISS Hunger Goodbye" radio-

thon and food drive to benefit the Los Angeles Regional Food Bank. After-

ners Joel Osterman vowed to stay on the air until a 20-foot moving van was filled with food.

TO OUR READERS

Washington Roundup is on vacation. It will return next week.

Five of the total hours of broadcast time are being edited into a one-hour tape to be presented to several local and national talk stations early this month. Marvin plans to take tapes of the show's trial run to Los Angeles outlets KFI, KABC, and KMPC.

Advertisers on the initial broad-
cast ranged from auto dealerships to national pharmaceutical companies, as well as the Denny's restaurant chain.

Topics that Marvin hopes to explore on coming programs include euthansia, senior discounts, pensions, forced retirement, and grandchildren.

The desire to enter radio was not necessarily a steady ambition for Marvin, who started in journalism in 1935 at age 13.

"To me, talk shows are just another phase of journalism," he says. "It's just another thing to explore."

Marvin is well-known for several of his start-up publishing efforts. In 1961 he founded the advertising trade Media Agencies Clients, which is now known as Adweek. He also founded the EuroGuide in 1971, which has become a virtual bible for travelers abroad.

And a man with his run in print journalism, Marvin decided that the time was right to make the leap into radio.

"My main concern was my voice," he says. "Interviewing on-air is considerably different. On talk radio, the questions come off the hat. No amount of planning can prepare you for the impromptu responses. I'm still learning to deal with that."

Whether or not "Fifty Plus" finds a permanent home on radio, Marvin says that the effort was necessary and long overdue.

"It's a matter of finding a need that no one else is filling, and doing it first," says Marvin. "That's the philosophy that carried me through two successful businesses. Maybe I'll hit gold with this. I'll never know until I try.

BRETT ATWOOD

SW's Rudel To Program Classic FM

by HEIDI WALESON

NEW YORK—Anthony Rudel believes that a new kind of classical radio will entirely a generation of "disenfranchised 30-plus" listeners. Rudel, who is presently VP, classical programming for WQXR New York, says he has one classic FM, a 24-hour, classical commercial music network that the now Sony Software-Warner Music Group venture hopes to launch in April 1996.

"I'm not doing classical radio—I'm doing radio that plays classical music," Rudel says. "If we can't come off in 15 seconds, it's worth introducing." He also will play sections or movements of works rather than insist on complete performances, jump-cutting pieces that sound right toget-

gether.

"If a piece can't be played, we'll cut it," says Rudel. "It's not a classical radio station." Rudel wants his network to be enter-

taining rather than educational. There will be less talk, for example. "If you can't introduce a piece in under 15 sec-

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gether.
The Modern Age

by Eric Boehlert

Don't let the sweet sounds of Heather Grody and Leisha Hailey—the Murmurs—fool you. They say that their kiss-off to a no-good champ, "You Suck" (MCA), which is No. 26 on the Modern Rock Tracks chart, comes straight from the gut.

"It's actually a real song. Some people think it's a novelty song, which is weird because it wasn't written that way at all," says Hailey. "It's a serious song. It was written as a satire that Heather and I both... I don't know, who kind of ripped us off emotionally and financially, and all that kind of stuff. It was a pretty bad scene.

So, pressed for more details about the cd, the two begin to curl up. "We don't want to give too much information," Grody demurs. They will allow that is the guy in question lives in New York, but the 22-year-old singers did not know him while they were students together at New York's American Academy of Dramatic Arts. Did he hurt them both? Yes, says Grody, "because we're best friends, so you hurt one, you hurt us both."

"It was written about a guy who kind of ripped us off. They put all our stuff in a company that was being officially traded... "The Murmurs."

Coudn't "You Suck" be taken as a bit of an anti-male slur? "It's not anti-anything," Grody says. "It's just an [emotional] release. It's about overcoming and making it through, getting through the roughness of a situation and going on."

Now, says Hailey, radio airplay is helping that message of empowerment. "It's like reliving itself every time ['You Suck'] gets played on the radio. Every time anybody hears it, they relate to that moment [when it] was going through the housewives and stuff calling in, dedicating it to us..."

"To their husbands," Grody jumps in. "And they love their husbands, you know, but..."

A guy adds, "One lady dedicated to her cable company because they shot her cable off. You know, stuff like that. It helped us. now [the song's] moving on to help other people."

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Here is the Billboard chart for Album Rock Tracks and Modern Rock Tracks for December 10, 1994:

**Album Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Track Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pearl Jam</td>
<td>Better Man</td>
<td>Jive</td>
</tr>
<tr>
<td>2</td>
<td>Nirvana</td>
<td>You Know You're Right</td>
<td>Geffen</td>
</tr>
<tr>
<td>3</td>
<td>Pearl Jam</td>
<td>Even</td>
<td>Jive</td>
</tr>
<tr>
<td>4</td>
<td>Green Day</td>
<td>Father of All</td>
<td>DGC/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Pearl Jam</td>
<td>Divide Your Woes</td>
<td>Jive</td>
</tr>
<tr>
<td>6</td>
<td>Pearl Jam</td>
<td>Best of You</td>
<td>Jive</td>
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<td>R.E.M.</td>
<td>Dracula</td>
<td>IRS</td>
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<td>2</td>
<td>Pearl Jam</td>
<td>Let Me Put My Love in Your House</td>
<td>Jive</td>
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<td>R.E.M.</td>
<td>Invisible Man</td>
<td>IRS</td>
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<td>This Is a Firehouse</td>
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**Airpower**

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SWLUP Host Sues Sister Station Jock; Dates Set For Radio Seminar & Awards

NEW YORK — The battle between rival radio stations over acoustic holiday concerts is heating up here. Shushan Broadcasting's top 40 WHIT (Z100) issued a cease and desist letter Nov. 28 to: "Burlington's" WDRB Long Island, N.Y., demanding that the latter stop using the term "Acoustic Christmas" to refer to its holiday show.

WDRB is the premier producer of the concert series, which was also stabilized prior to the term, since station staffs have been using it on the air for 60-90 days, according to Z100's attorney, Alan Goodman. WDRB contends that it used the term last year for its holiday concerts at both WDRB and sister station WQFX of Philadelphia, Pa.

Z100 VP/GM Alan Goodman called it a "marvelous coincidence" that WHIT would begin using the term and adds, just as Z100's show approached and the station began promoting it heavily on the air.

The C&D was served because Z100 has an "obligation to defend" its use of the term. "All the stations did is create some confusion among Long Island listeners," he says of WDRB's similarly titled show. "It is a direct and unfair competition for advertisers and programming. We believe that Z100 is using it to try to "steal" our audience.,"

WDRB president Joe Logan's recent departure. WDRB/WHOO/WHTQ's new PD Joe Logan takes the reins at WHOO/WHTQ, replacing John Wall, who also joins Burkhart/Doug-Lister at sister station KHFI. Logan is former head of programing at WHOO/WHTQ, replacing Don Benson, now with Jefferson-Pilot Communications.

For PD Dec. 15, they replace Bob Dando, Love & Joyner's former PD, and bring in new call KCHT. Public affairs director Phil Abbott adds after- noon duties, replacing Steve Goddard, who exits. Also exiting are morning team Danny Davis and Pat Powers, as well as overnight DJs of Knight. They have not been replaced.

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BLUE NOTE BRACES FOR TERRASSON DEBUT (Continued from page 7)

Betty Carter, Dee Dee Bridgewater, Arthur Taylor, Wallace and Antoine
Roney, Ray Brown, and Blue Note pianist Horace Silver were among the stars
that jazz group—which has served as a launching pad for so many prominent instrument-
alis as saxophonist Joshua Red- man and pianist Marcus Roberts—
set off a spirited label tug-of-war for
TERRASSON’s services. Blue Note ulti-
many proposed to give the pianist a
contract with a generous contract and control,
both examples of the extra-
lengths jazz labels now go to in order to secure
celebrated young players (Billboard, April 2).

The label plans to recruit
by putting a spotlight on
TERRASSON’s flamboyant playing. Company
executives believe that few will remain
unmoved by his dazzling read-
ings of standards like “Bye Bye
Blackbird,” “Round Midnight,”
and “Fingerpicking John,” which incorpo-
rate dizzying tempo changes, sur-
prising harmonizations, and extreme
expression.

Blue Note president Bruce Lund- vall, whose roster also includes such
superstar keyboardists as Elton John, Con-
nor Oberst, and Don Pullen, was an early believer in
TERRASSON.

But one felt I had to have him,”
Lundvall says. “I had not had that
type of vision to know he was a
jazz artist. Lundvall courted TERRASSON
heavily for their while, he said, after
a discussion, and wished reluctantly, he
claimed—to enter the studio the next day, and a
Meeting, held in Washington, D.C.,
in November 1993.

“Some friends really talked me into it,” TERRASSON says. “I was
something I really wanted to do.

What’s funny to me is that
we’re not musi-

The focus of the
competition, TERRASSON
drew an ample panel of judges, in-
cluding Herbie Hancock, Dave
Brubeck, Marian McPartland, McA-

and winner
Marcus Roberts, with his
differential. Many, in-
cluding Blue Note jazz columnist Jeff
Lundvall, felt the pianist in
his finals, but nevertheless
collected the $10,000 first prize
away, and $8,000 in added compo-

Then, the real competition began,”
Lundvall says. “Right after
won, there was a reception,
as there always was for you guys, since
Bros. and Columbia Records and
and everybody was chas-

It was a big deal,”
Lundvall says. “I never expected
that to happen, but I was happy
about it. I was happy to
be a part of it.”

Lundvall reminisces with amuse-
ment an episode in his quest to
TERRASSON that took place on the
end of the 1994 Grammy Awards in

ly go into record stores and do not or-

Kenny
gave some prime TV ap-

On Thanksgiving Day, he was fea-
tured on a float in the Macy’s parade.

But the effect of a Nov. 28 appear-
ance on “Live With Regis & Kathie
Lee” and a Nov. 30 spot on “The
Tonight Show” were not reflected in this week’s numbers. Kenny
G is also scheduled to appear on
Gala For A Star. I hear it’s
on the Billboard Music Awards,
biz in Washington” Dec. 14 and
ABC’s “Christmas At Home With
The Stars” Dec. 17.

“aristA, Kenny G work ‘Miracles’

ARISTA, KENNY G WORK ‘MIRACLES’
(Continued from page 12)

ed the holiday album, the saxo-

Kenny G made some prime TV ap-
[r]appears on Tonight Show!

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You Got Me Rocking

The Perfecto Edit

Additional Production and Remix by Paul Oakenfold and Steve Osborne

THE ROLLING STONES

From the double platinum album Voodoo Lounge  Produced by Don Was and The Glimmer Twins

COMMERCIAL SINGLE STREET DATE JANUARY 3rd.
### Billboard 200 Chart for December 10, 1994

<table>
<thead>
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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Date</th>
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<td>1</td>
<td>PEARL JAM</td>
<td>&quot;Emerica&quot;</td>
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<tr>
<td>2</td>
<td>NATALIE COLE</td>
<td>&quot;Let's Stay Together&quot;</td>
<td>2</td>
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<td>26</td>
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<td>&quot;Say Yes&quot;</td>
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### Note
- The chart includes songs from albums by various artists, including Pearl Jam, Natalie Cole, and the Spice Girls. It reflects the popularity of songs over the specified week.
counterparts. The only difference, they note, is that the illustrations in a multimedia title move and produce sound.

"We shouldn't have to pay [for video samples]; we're giving them an inter-active story that will sell more than the book," says Eddie Bellino, sound engineer/ director/composer at San Francisco-based software-design firm. His company ultimately裨益街道hisfreefrom advertising on its disc to Axion Records, after the label pressed for a free pay-

Many CD-ROM magazines are packaged to look like conventional music albums with their 8½-by-11-inch glossy cardboard cover, sold at many newsstands right next to Spin and Billboard. But substance-design firms also package magazine titles and aim to get news-

Steve Blinder, associate designer, and Blender were straight for the Genera-

If the reason that music videos are in the first place is to pro-mote hit records, then the executive has tapped to lead the label's new media division, "If Nirewick wanted to do a piece on Aerosmith and wanted a pho-

Music publishers take a deliberately different financial view regarding the presence of music and video on a CD-

"If you license a composition to a motion picture, the motion picture company says, 'We are giving your artist exposure,'" says Warner-Chappell VP of special projects Jack Ros-

DIFFERENT FROM OTHER CD-ROMs

Like their print counterparts, digi-

The acquisition laid the groundwork for a restructuring, which led to its entry into the reissue busi-

Says Anger, "Our greatest chal-

"This is a murky issue right now, but we're just trying to do our job as reporters," says the magazine's edi-

"The CD-ROM manufacturers don't realize that it is copyright infringe-

Low-Power Radio Ventures

This time, instead of simply hearing music (Hootie & the Blowfish are cur-

The company also has opened a music publishing company and produc-

AIVi EXPANDS

AVI EXPANDS (Continued from page 18)

BETWEEN THE BULLETS

by Geoff Mayfield

HO, HO, HO: Arista had a dilemma at the start of 1995. The label had ac-

ORNAMENTS: Other Christmas albums on The Billboard 200 that turned in strong gains during the week include those by No. 4 Mariah Carey (an 88% increase, for a new total of 160,000 units), Facerunner win-

S E L L - A - B R A T I O N : As is true for virtually all retail sectors, the Christ-

H O W BIG W I L L I T B E ? Considering that its "Vs," set a SoundScan recor-

M E D I A PLAYS: The return of "The Lion King" to theaters returned that movie's soundtrack to the top 10 last week. It continues to pou-

F O C U S ON SALES BY:

www.americanradiohistory.com
THANKSGIVING weekend results indicate that “Snow White” was the No. 1 seller at most locations, followed by holiday classics and reprinted rental product such as “Tomstone,” “Grumpy Old Men,” and “Sleepless In Seattle.”

“Jurassic Park” also saw a surge in sales, while some dealers report “Snow White” as “holding steady” or “a complete disappointment.”

Aside from the new hit titles, consumers are also turning to catalog titles, according to retailers surveyed by Billboard.

Overall, West Sacramento, Calif.-based Tower Video’s VP of video retail, John Thrasher, says Thanksgiving weekend business was up 20% over the same period last year. On catalog titles alone, the 109-store chain will have to put a “large reorder” on $900,000 worth of titles, Thrasher adds.

“A lot of people come in because of the hit, but see other items they end up buying,” says Thrasher.

Other dealers say they will also be ordering in dealers on catalog titles.

“Based on last year’s sales, we made an aggressive buy with Christmas titles,” says Patti Russo, video buyer at Ann Arbor, Mich.-based Borders Books & Music. Forty-five of the chain’s 70 stores carry video. “But sales have exceeded our expectations, and we’ll run out of product.

Marty Sickel, product manager for video and laserdisc at Virgin Megastores in Los Angeles, says video sales over Thanksgiving weekend nearly doubled those of the same period last year at the retailer’s Sunset Boulevard location in L.A. Sales at Virgin Megastore’s new Sunset-3 store and its Costa Mesa location were also strong, he says.

“‘Snow White’ is performing very well, and with ‘Snow White’ and ‘Jurassic Park,’ there is a remarkable collection of titles under $20,” says Sickel. “But we also had a great week with catalog titles, as more consumers see video as an acceptable gift, as well as building their libraries.”

Boston-based Videmill Smith also reports a dramatic increase in catalog sales, with one of its 16 locations moving one or two units of 180 different titles. “Catalog has been tremendous,” says Videmill Smith executive VP Rosemary Atkins. “And it’s a lot of high-end titles, like ‘Baseball’ and the gift set of ‘Breakfast At Tiffany’s.’

The race between “Jurassic Park” and “Snow White” continues, with many dealers reporting that the dino hit is doing the Disney classic.

Dealers continue to question Buena Vista Home Video’s estimates for “Snow White.” The supplier says the title has sold more than 17 million units (SoundScan, Nov. 30). Industry sources say “Jurassic Park” has sold more than 19 million copies.

“We’ve done phenomenally well with ‘Jurassic Park’ and have sold through about 70% of our inventory,” says Cyn- dic Gardner, video and laserdisc buyer for the 136-store, Merrill, Mass.-based Strand Video. “On ‘Snow White’ we’ve sold through about 35% of what we’ve bought.

“Now, ‘Snow White’ has already become the largest-selling video title at Knart, according to company spokesman Dennis Wigent. The title was one of the top three in sales at $14.95. Gardner says deep discounting on “Snow White” may be contributing to slow sales. “If it’s not priced at $15.99 or lower, it’s not selling.”

Minneapolis-based Musicland, which has 1,200 stores, says “Snow White” was the chain’s second-highest seller over the weekend, while “Jurassic Park” was seventh, according to spokeswoman Marcia Appel. Musicland-based Top Video’s top-selling title was No. 1, with all locations reporting higher video sales than last year.

The studios have long preached the theory that retailers need to re-order the heavy store traffic of hit titles to drive catalog sales; this year, it appears to be working.

Retailers also point to an improved economy, heavy studio discounting, lower prices, and in-store merchandising as contributing factors.

For example, one catalog title may be included in the set to be $19.95,” says Gardner. “Now most titles will be brought down to the $12-

$14.99 range, and they are more affordable.”

Sickel agrees that lower prices have encouraged buyers, adding that filming that video purchasing has a much larger presence in the minds of consumers this year.

“You can’t turn on the TV without seeing an ad for a new video coming out for sale,” he says.

Dealers are also doing their part, and have increased their promotions for catalog titles.

Leslie Kennedy, video buyer at Minneapolis-based Title Wave, says the 13-store chain saw a four-to-five increase in video store traffic this Thanksgiving weekend over the same period last year, which she attributes to a new hopping promotion, that circular the chain ran the Sunday before Thanksgiving.

MUSIC RETAIL RESULTS MIXED FOR THANKSGIVING WEEKEND (Continued from page 7)

Reports from the major music specialty chains were generally less buoyant than those from the discounters and video stores, whose special offers make it the nation’s biggest record retailer, enjoyed “a fine weekend,” according to spokeswoman Marcia Appel. Minneapolis-based Top Video’s top-selling album was Boyz II Men’s “II.” No. 2 was Kenny G’s Arista release “Stephen Marley,” the Holiday Album (see story, p. 2A). At Tower Video Entertainment, which operates about 600 music stores, sales were “as expected,” says Robert Hebert, executive VP of the Albany, N.Y.-based chain. The company says it will not release sales information until after the holidays are over. For example, VP of merchandise acquisition for the 800-unit Wherehouse Entertainment chain, based in Torrance, Calif., says that although sales were up over last year, they were “a little softer than we expected.”

Two other major chains, Blockbuster Music and Camelot Music, did note turn calls, and Tower Records executives were unavailable at press time.

Smaller chains report mixed results as well.

David Hainline, senior VP of merchandising and marketing for the 58-unit Mid-Atlantic Music chain, reports that the week ended Nov. 28 saw sales up only 2%-3% over last year “and on a slightly higher dollar price.”

What stands out in this case, says Hainline, is the diversity of product. “There’s a lot of strong releases, out there, and there’s a lot of breadth in the releases.” His best-seller was Boyz II Men, with Kenny G in second place.

A wide variety of product is also cited by Roy Burkhead, senior buyer at 37-unit, Troy, Mich.-based Harmony House, as one reason for bigger crowds in the chain’s stores.

Burkhead says Thanksgiving weekend sales were up 4%-5% over the same period last year, “It was good, especially with the increased competition. Best Buy is in our market now. Blockbuster Music has opened a new store. Borders is here.”

But for Lane’s top seller was Kenny G; No. 2 was “No Need To Argue” from The Cranberries (Island).

Michael Scott, a co-owner of Scott’s Record Center, said during the Thanksgiving weekend in New Jersey, says weekend sales were up 5% over last year—“about what we expected.” But he projects a 10%-20% increase in sales the first quarter of next year. “Custom- ers seem in good spirits and willing to spend,” he says.

Retailers report that pricing pressure has increased. In many markets, the merchants are engaged in price wars. At the same time, the record companies have raised their prices on many releases.

Scott’s best seller was the Eagles album, which carries a $17.79 price list; $1 above the $16.79 price tagged on the same release last year. But store managers say they are “selling it one,” says Scott, “and we’re marking a double take at The 3 Tenors.” The classical album featuring José Carreras, Plácido Domingo, and Luciano Pavarotti, “The 3 Tenors In Concert 1994,” lists for $19.99.

But market pricing remains the bigger headache.

Carl Singmaster, owner of five-unit Manifest Discs & Tapes, says sales were down an average of 12% from last year in the two markets where low-pricer Best Buy recently opened stores.

For the other Manifest units, sales rose 10%-20%.

Justice Wade, director of retail for the 13-store Peepshow Chain in Atlanta, said sales were up 20%-25% compared to Thanksgiving weekend last year, adding that most of his stores are in small markets where the discounters have not yet set up shop.

For music retailers, the Thanksgiving weekend was just the preliminary heat in the race for holiday sales. Most expect a big surge the week before Christmas. As Bob Say, VP of seven-store Moby Disc in Roselle, Calif., says, “The real test will be the next few weeks.”

In preparation for this report was provided by Ed Morris in Nashville and Craig Rossette in Los Angeles.
The Billboard Bulletin

MCA INTL SETS BIG COUNTRY TREK
MCA International is mounting its largest-ever international country tour, featuring Vince Gill, Trisha Yearwood, Rodney Crowell, and Marty Stuart. The 16-date, 13-country New American Music tour, set to start in Dublin April 1, is sponsored by General Motors, which will use the tour to showcase its new Ti-ga car. Harvey Goldsmith Entertainment is coordinating the tour, working with local specialized promoters such as the U.K.'s Asgard.

WARNER GETS JACKSON PUBLISHING
Country star Alan Jackson has sold his publishing catalog to Warner Chappell Music and has signed a co-publishing deal with the company for a reported $15 million. The deal covers the songs Jackson's Mother Ruth Musick co-published with Glen Campbell's Seventh Son Music, and those from Jackson's own Yee Har catalog. Under the agreement, the singer will write for and co-publish with Warner/Chappell for an undisclosed number of future copyrights, plus co-publishing income from the new deal.

COLORBLIND LABEL SET VIA A&M
Extreme guitarist Nuno Bettencourt and婴儿 vet Arma Andon have established a label, Colorblind, via A&M. Product on the label will be marketed by A&M, but distribution will vary with different acts; some may be distributed by parent PolyGram's branch distribution system, while others may flow through PolyGram's 11.5 indie distributor or through indices of Colorblind's choice. The label's first two acts, with details out now, are the rap group Top Choice Clique (TCC) and the rock band Flesh. Bettencourt himself has set a solo album on Colorblind after the release of the new Extreme album on A&M in January, and will also do A&M and production duties for the new label. Meanwhile, Andon, formerly a key exec at SBK and Columbia, maintains management ties with Steve Pagnoli, handling such acts as Bettencourt, the Pet Shop Boys, Mills, and Sinead O'Connor.

ISLAND FEASTS IN NOVEMBER
The recent restructuring of PolyGram-owned Island Records apparently is paying off; the label's November album that November was the most successful release in Island's history. Leading the hit parade was 2 Unlimited's "Mi Tierra," by the Cranberries, Melissa Etheridge, Salt-N-Pepa, Warren G., the Meat Puppets, Gravediggaz, and Method Man. Island founder/chairman Chris Blackwell says that "the entire Island Records Group has lived through the past few months, I feel our current success is a testament to the dedicated staff. Johnny Barbis has assembled at Island, as well as the teams at Def Jam, London, and Gee Street."

ASCAPERS OK DEEP CHANGES
ASCAP reports "overwhelming" votes ratifying changes in the performance rights society's Articles Of Organization, stemming from an executive and structural overhaul begun late last year. Among other revisions, new procedures outlined previously to ASCAP's 30 invited board of directors that ASCAP feels is more representative of its "diverse membership and repertoire," including the reduction of symphonic and concert writers and publishers from three each to one. As of last June, ASCAP royalty disbursement changes are designed to better reflect performances of current hits. The approved changes take effect Jan. 1.

MTV TIES IN TAIWAN
MTV has struck a distribution deal with Taiwanese cable operator Videoland, which will deliver the channel to some 30 million homes. Videoland will take MTV's 24-hour Mandarin Chinese-language service and provide its production services to allow MTV to localize programming. MTV's English-language channel, aimed at India, South Asia, and the Philippines, will also be delivered to Videoland when it starts broadcasting. MTV has been off the air in the region since early this year, following a dispute with Hong Kong broadcaster STAR TV.

After 33 Years, X(mas) Marks The Spot

TO PARAPHRASE CARLA THOMAS, "Oh, Whiz, It's Christmas. That's Kenny G, the whiz who has the first holiday album to go to No. 1 in The Billboard 200 album chart in 25 years. "Miracles: The Holiday Album" moves 5-1 early for Christmas, but just in time for Hamptons; Kenny celebrates both on his instrumental album.

The last person to have a holiday No. 1 LP was Mitch Miller. The popular conductor and composer have done it with "F.I.L.M. and the "Holly Jolly Christmas" song, which was a Christmas No. 1 in the 1960s. Then, Kenny and I, Mitch Miller and I, did it with "I'll Make a Snowman" for the "1964 Christmas Special" on NBC. Now, we're back with "I'll Make a Snowman" and "I'll Make a Snowman" for the "1964 Christmas Special" on NBC again.

Two recent holiday releases came close: Garth Brook's "Beyond the Season" and Amy Grant's "Home for Christmas" both peaked at No. 2. "Miracles" is Kenny G's first No. 1 album; "Beyond the Sea" was No. 2 for 11 weeks in 1993. And while Kenny is the first Jewish artist to have a holiday album No. 1, he's not the first to record one. Barbra Streisand and Neil Diamond have both charted with their interpretations of Christmas tunes.

OVER 40 CLUB: Fever have 12 singles stay (on the Hot 100 for more than 40 weeks since the chart began in August 1968, so it's rare for a 40 - title to be on the list at the same time. "Come To My Window" by Melissa Etheridge is in its 39th week, good enough to be the fifth-longest run in Hot 100 history. There are two at 40: "I'm Still Crazy" by Garth Brooks and "I'm Still Crazy" by Garth Brooks. "I'm Still Crazy" by Garth Brooks is at No. 4 - it's No. 1 in its 38th chart week. That makes the longest record set by Tag Team with "Whoomph! (There It Is)" last year. Tag Team stands alone if you only consider songs that were on the chart for a consecutive number of weeks. The Four Seasons earned their 45 weeks in two different chart runs.

EIGHT SONGS A YEAR: Another record to top is "Boyz II Men" matching Elvis Presley's 16-weeks to No. 1. Elvis did it with "Don't Be Cruel"/"Hound Dog" and "Love Me Tender," and the top 10 singles have gone on to be chart leaders. "Boyz II Men" is at No. 17.

As Tom Gazda of Mountain View, Calif., reports, "On Bended Knee" is only the eighth song to reach No. 1 in the Hot 100 this year. That's the fewest No. 1 songs in a year since the rock era began in 1956. To find another year with only eight No. 1 singles, you'd have to go back to 1988, which began with Perry Como's "Don't Let The Stars Get In Your Eyes" and ended with "Don't Let The Stars Get In Your Eyes" and "Don't Let The Stars Get In Your Eyes." With only two chart weeks left, it's unlikely there'll be a ninth No. 1 in 1994.

CORRECTIONS AND UPDATES: Both William Simpson of Los Angeles and John J. Mitchell III of Waterford, N.Y., point out that "Boyz II Men" is the first group to have two songs in the top three since Donna Summer did it twice in 1976, and not since the Bee Gees in 1978.

Guy Aoki of "Diek Clark's U.S. Music Survey" called to add another Vince Gill sighting to Brian Carroll's report from last week. Actually, Brian had included this information, so thanks to both of them for noting Gill's backing vocals contribution to "Nothing Left Behind Us," the Richard Marx hit that bulleted 31-24 on Hot Adult Contemporary Singles.
Vanessa Williams
The Sweetest Days
In stores December 6
Dookie Happens.