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

BY MIKE LEVIN

HONG KONG—Asia's record industry, specifically the multinational labels headquartered in Hong Kong, may be the only wild card left to prevent a trade war between China and the United States. Both sides are preparing for $2.8 billion in U.S. trade sanctions against Chinese goods by Feb. 4, a result of the mainland's inability to meet American demands for copyright protection. China says it will retaliate by imposing sanctions of its own on U.S. products.

Ray Phiri Rejoins His Old Group and Gallo Label

BY ARTHUR GOLDSTUCK

JOHANNESBURG—One of South Africa's most popular musicians, Ray Phiri, whose guitar underpinned Paul Simon's "Graceland" and "Rhythm Of The Saints" albums, has returned to his roots, to his old group, and to the hearts of his fans. (Continued on page 65)

Island’s Africa Fete Eyes More Dates, New Markets

BY TRUDI MILLER ROSENBLUM

NEW YORK—In its third year, Island Records' Africa Fete tour is looking to expand in all directions: more dates, more outdoor shows, more bands from other labels, more venues, and the possibility of moving beyond America, with shows in Europe, Canada, and the Caribbean. Island also hopes to make the concerts more accessible, with a number of free or low-cost shows and possibly a program involving elementary schools.

A brunhosa Draws Praise Polydor Artist Wows Portugal

BY FERNANDO TENENTE

OPORTO—Singer-songwriter Pedro Abrunhosa and his acid jazz/hip-hop group Bandelemonia are being hailed as the most spectacular act to arrive on the Portuguese music scene in the last two decades, only seven months after the release of their first album, "Viagem" (Voyage), on the Polydor label. The album sold more than 100,000 copies and should soon go triple platinum (120,000 units), according to Rodrigo Martin, GM of PolyGram Portugal.

Abrunhosa, the fastest-selling artist in Portuguese record-industry history, reached a tremendous peak of success on a national tour, having played more than 120 concerts since October, with an estimated total audience of more than 200,000—including two sold-out shows at Lisbon's top indoor venue, Colosso. Abrunhosa was one of four acts to sell out shows at Oporto's Cinema Coliseu. The fourth concert here was added late because all tickets for the first three were sold in a few hours. The concerts in Lisbon and Oporto were sponsored by Oporto's new Mogastore Rima (Billboard, Dec. 10, 1994).

Abrunhosa, 31, is a jazz composer, teacher, and double bass player from Oporto, and has performed with top national and international jazz musicians. Maceo Parker, best-known as James Brown's saxophone player, played on the Abrunhosa album and performed live at the Lisbon and Oporto venues, together with special guest musicians Laurent Filipe, Edgar Carneiro, Brenton Hensworth, and the Choir Of Oporto Unite. (Continued on page 77)

Arista’s ‘Boys’ Features Females

BY DEBORAH RUSSELL

LOS ANGELES—Female singers are the main ingredients in Arista Records’ "Boys On The Side." The film soundtrack, due Jan. 25, features Franke Riggio, the India Girls, Sheryl Crow, Melissa Etheridge, Stevie Ray (Continued on page 71)
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Every artist longs to see too much, intent on unveiling all the essential traits of the era through which he or she struggles. Yet if they come close to divulging the crucible of humanity's common experience, the vision offered is often too poignant in its inward and outward anguish to be perceived directly. Despite the sound and fury of the effort, such work's profound merit resides in the terrible simplicity of its truth-telling.

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

"Music can build a trust that borders on the sacred, and the earthly sensuality of Osborne's robust vocals intensifies her reverential musical testament."

"Matters of the spirit and the flesh coalesce on "Relish" as if culled from a forbidden code; the peculiar motifs in songs such as "Right Hand Man," "Tea and Tobacco," "Too Much Know," and "La Minata," show an alarming overlap between a bold seeker of the sanctified and a blindabarite. The bedeviling reaches a breaking point on the remarkable "St. Teresa," which is propelled by a relentless alternation of pop in which damnation vies with inane vulnerability on a city street corner.

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

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

Mother Teresa of Avila (1515-1882), who founded a rigorous form of asceticism called Carmelite Contemplative when she went into the process of discerning the religious life of the 16th century but also a reverent writer, whose 1565 autobiography was widely discussed in royal and ecclesiastical circles. Living in the midst of Spain's so-called Golden Age (the cultural heyday of El Greco, El Trian, and the imperial might of the Spanish Armada), she captured the country's material splendor as well as its divided soul. To this day, "The Life Of Saint Teresa Of Jesus" is one of the most engrossing esoteric tracts ever published, partly due to the glimpse God purportedly permitted her of the preordained;

As generations of readers have discovered, Teresa's passages on the topic, which shun customary depictions of an underworld firestorm, do not easily fade from memory, offering the canons' calm, first-person account of "that pestiferous hell, where I was quite powerless to hope (or comfort)," they are subtly troubling upon first perusal but assume their greatest impact at later readings, steadily becoming a piece of fabric that grows in meaning as they adapt to one's inmost definition of personal horror.

Happily, Osborne's songwriting is closer to joyous conviction than Hadean despair, yet she makes the latter condition seem convincingly human, and she manages to negotiate the latent meaning of life's small moments.

As conveyed in the humorously titled "One Of Us," written by guitarist Eddie B helped (who contributes to most of the tracks on "Relish"), Osborne's central message is the nearness of self-redemption. "That song's message is very interesting," she notes, "because you see yourself sitting on a bus, looking around at the people and thinking, 'What if God—and I don't mean that it has to be Christ or whoever—we're all people."

I hear a lot of music these days that's expressing a lot of anger and self-hatred—and it's legitimate to express anything you want—but I feel that there's something missing of just being happy to be around."

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

Both forking or recording for the last four years, Joan also issued the "Soul Show" CD (1991) and an EP called "Blue Million Miles" (1998) on her own Woman Hips Music label, while accumulating an array of rave reviews for concerts that layer bartering ease and bizarre."

Spilling gospel onto the gittmost saloon, Osborne's sets have an unpredictable air of outreach and insight. These traits recur on "Relish" with the spellbinding strangeness of "Lad- der" and "New Web," as Teresa, herself in which a lover cracks the "little code" of her vanished mate and Ray Charles regains his sight but loses his voice.

"The one promise I make today is that I'll come closer to you, too much, while still wanting to believe. And I love the surreal in- agery of it, Charles taking his classes off, and when you look inside his head there's a thunderstorm."
BY ARTHUR R. MILLER

Extending Copyright Preserves U.S. Culture

Beginning this summer, all member nations of the European Union will extend the length of copyright protection to the life of the author plus 70 years. This makes sense. In the United States, we in America provide the same protection for our own writers, artists, composers, performers, and other creators of copyrighted items. Some feel that we should not tamper with existing U.S. law, which provides copyright protection for the life of the author plus 70 years. But this statu-quo ignores some fundamental changes that have occurred in the 20th century.

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

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

But beyond this, the main argument for term extension is equity and econom-ics.

If Congress does not extend to Ameri-cans the same copyright protection afforded European creators, American writers will have 20 years less protection than their counterparts—20 years during which Americans will not be paying Amer-i-cans for our copyrighted works. This situation should not continue to be seen as a monop-oly of copyrighted works, but would be harmful economically to the country as a whole.

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

The question of copyright extension should be viewed in the larger context of bilateral and multilateral trade talks—including the Trade Related Intellectual Property Rights (TRIPs) negotiations un-der GATT. U.S. trade representatives have found that shortcomings in our own copyright laws are used against us when we call for protection in other countries. US. works overseas. One can just hear the Europeans objecting in future negotia-tions to the fact that there is “no copyright pro-tection in Europe when you do not even grant the same term of protection we do.”

The need for strong copyright protec-tion before changing our laws to a weapon with which to fight the piracy of intellectual property. Overseas piracy of American copyrighted material has skyrocketed dramatically in recent years due to the availability of equipment that can make cheap copies of movies, videotapes, sound recordings and computer software. As more and more digital technology arrives on the scene, the problem will only become worse.

Indeed, China alone produced an esti-mated $2 billion worth of counterfeit re-cordings and computer disks last year. Ac-cording to the International Federation of the Phonographic Industry, China has as many as 20 factories capable of pro-ducing 62 million compact disks. China’s domestic market accounts for only about 3 million disks, so the dimension of the loss to copyright owners is obvious. Unless Congress matches the copyright extension adopted by the European Union, we will lose 20 years of valuable protection against rip-off artists around the world.

It would not take long to see what harm can come from changing our laws to those of Europe. America may be a young nation, but we have the world’s oldest popular culture. Many wonderful music pictures and songs—including Irving Berlin’s “Alexander’s Rag Time Band”—already have lost their copyright protection. Dozens, if not hundreds, of other valuable songs and motion pictures—the legacy of American culture—also will lose their protection in the next few years. For example, if Congress does not act soon, such classics as “After You’ve Gone,” “I’m Always Chasing Rainbows,” “A Pretty Girl I Used To Know,” “Swanee,” and “The World Is Waiting For The Sunrise” will fall into the public do-cumentary. Commentary writer Professor Lewis Kurlantzick (Billboard, Oct. 29, 1994) as-serted that when copyrighted works lose their protection, they become much more widely available. At first blush, this appears log-ical. But, paradoxically, works of art be-come less available to the public when they enter the public domain—at least in a form that does credit to the original. This is be-cause few businesses will invest the money necessary to reproduce and distribute products that have lost their copyright protection and can therefore be reproduced by anyone. The only products that do well after a copy-right expires are “down and dirty” repro-ductions of such poor quality that they de-grade the original copyrighted work. And there is very little evidence that these art-works really benefit economically from works falling into the public domain.

For all these reasons, it’s clear why Con-gress should act. America can reap valu-able benefits, at no cost to itself, if Con-gress legislate copyright law to preserve our copyright protection by 20 years. By har-monizing our laws with the E.U., we can re-duce our balance-of-trade deficit, attack un-lawful use of intellectual property, Overseas piracy, and, according to Professor Kurlantzick, preserve the cultural identity of the United States.

Therefore, we recommend that Congress extend copyright protection by 20 years. American works overseas will be better protected, and we will benefit from the intellectual property created by other nations. Thus, copyright term extension makes economic sense, and it’s equitable.

DANCE MUSIC NEEDS BETTER EXPOSURE

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

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

Given that the consumer has to be in to a club or a record store to hear the most new dance music, it’s no wonder they’re satisfying their cravings by picking up mix-tapes on the street. Record company executives seem to view this as copyright infringement alone, rather than a missed opportunity to expose themselves.

Dance music fans have lost touch with the audience. They cannot blame the DJs and their mix-tapes and keep the public hungry.

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<td>Chuck Berry James Brown Roy Charles Sam Cooke Fats Domino The Everly Brothers Eddy Holly Jerry Lee Lewis Little Richard Elvis Presley Don Freed Sam Phillips</td>
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House of Blues Stands At The Interactive Crossroads

By Marilyn A. Gillen

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

House of Blues New Media, to be headed by newly appointed VP Marc Schecter, will create, license, and manage new business opportunities for House of Blues Music on the development of enhanced CD (“CD Plus”) titles, according to House of Blues Entertainment CEO/Founder Isaac Tigrett.

“The formation of the New Media division fits with the company’s overall aim to foster multiculturalism and preserve the musical tradition and social influence of the blues,” Schecter says.

Toward that end, House of Blues New Media will come out of the starting gate at a full run with a live online Internet concert Jan. 16 that will mark both the official debut of the new division and a celebration of Dr. Martin Luther King Jr.’s birthday. The event kicks off at 10 a.m. Pacific time with an educational music presentation highlighting the accomplishments of Dr. King; there also will be interviews with various artists, including Chuck D and Ice-T, posted online.

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

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

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

(Continued on page 76)

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

By Irving Lichtman

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

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

In addition, the Nonesuch label, formed by Elektra as a classical/crossover company in 1964, will be inducted into the new division. The success of late at Nonesuch has been the best-selling classical recording of contemporary Polish composer Hen- ryk Gorecki’s Symphony No. 3. Atlantic will provide the new division with the dollars to market and promote product from the labels, while most A&R dollars will stem from Warner Classics International.

Under their new banner, the labels will operate under the supervision of Kevin Copps, who has been named senior VP/GM; Copps had the title of VP/GM at the former classical company, Elektra International Classics. Copps reports to Val Azzoli, president of Atlantic Records. Also, Robert Hurwitz, a 10-year Nonenuch veteran, has been promoted to Cadillac Records executive vice president of A&R.

For Finlandia, which has marketed offshore classical and pop music, the new management means a return to Atlantic, which until recent years had been its U.S. distributing label. Atlantic itself has had a taste of crossover classical success with “The 3 Tenors In Concert 1994,” which has sold more than 1 million copies and has been the No. 1 classical record on the Billboard Top Classical Albums chart for the past four months.

Referring to the “3 Tenors” success, Atlantic chief Azzoli says, “I like the idea of striking while the iron is hot. We want to be more aggressive in marketing classical product. A lot of these artists are crossover artists and very popular. Everyone wants to know about classical music, but many are not educated properly. In the past, the industry has been historically intimidated by it. Under the new system, if we see a classical release crossing over, we can take dollars from the overall Atlantic Records budget and apply it to the release.”

The new Atlantic unit may have come about as a result of the recent perception of Warner Music International as a music entertainment, a source says. Elektra’s top management underwent a major change when longtime chairman Bob Bither and president Copps resigned. The situation led to the promotion of Sylvia Rhone, formerly chairman/CEO of West Coast-based Motown’s post, L.A. Reid, Seymour Stein, founder of Sire Records, was named president of Elektra. The new Elektra management, deeply and successfully involved in creating pop hits, may not share Krasnow’s broader view of the marketplace, the source says.

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

The classical labels’ combined staff of about 17 appears to be maintained, albeit with cuts, with some suggestion that several additions would be made in the near future.

Joining the new division is David Bither, the former GM of Elektra.

(Continued on page 71)

Warner, Nest Team Up On Kids’ Programs

By Seth Goldstein

NEW YORK—The Warner Music Group and movie and video producer Nest Entertainment, which licensed theatrical feature “The Swan Princess” to New Line Home Video, have joined forces to extend a line of children’s programs that Nest has been developing since 1998.

The partners, contributing 87.5 million apiece to the production kitchen, named the venture Warner Nest Animation. In effect, it’s a continuation of a successful test that had Warner Music and Irving, Texas-based Nest selling each other’s titles via direct response.

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

Warner Nest’s goal, during the course of the first year, is to create and deliver 16 additional titles in the “Classics” series. Home video sales are currently limited to direct response but are soon to be wide for the seven titles now in the collection.

The channel could be widened to include retail, and more fully exploit Time Warner’s distribution capabilities. Warner Music president Christopher Linn, a former Nest Entertainment, a Time Warner affiliate that has established a major presence over the past couple of years, “might be interested in getting into this,” a Nest executive says.

The deal also allows Warner Music the potential of getting its songs and artists into the kids’ arena.

Happy Anniversary. During its recent Deems Taylor Awards presentation, ASCAP honored Billboard with a special citation commemorating the magazine’s 70th anniversary. The Deems Taylor Awards honor music journalism, criticism, history, and broadcast programming. Shown, from left, are Timothy White, editor in chief of Billboard; David Horn, producer of the PBS series “In The Spotlight,” which won a broadcast award; Marilyn Bergman, ASCAP president; and Howard Lander, president and publisher of Billboard.

(Continued on page 78)

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

By Mike Levin

HONG KONG—STAR TV received a long-awaited, international seal of approval June 7 when Sony Pictures Entertainment, Warner Music Group, EMI Music, and BMG invested in a combined 50% share of the Hong Kong-based satellite network’s V music channel.

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

In the agreement, the record companies get a share of Asia’s only regional TV network—which reaches a reported 50 million homes from Taiwan to the Middle East—and the region’s first and most successful 24-hour channel.

Conspicuously absent from the deal was PolyGram, Chinese reper toire major player. The company’s Far East president, Norman Cheng, was unavailable for comment, but PolyGram’s internal London spokeswoman, Amanda Whitwell, says, “We did look at it, but the fact is that satellite broadcasting is still in its infancy in Asia, and, as much as we felt the timing was not right.”

Warner, Sony, EMI, and BMG were in negotiations for V’s partner ships. Chrysler reportedly had backed out of the deal because the deal’s terms were too favorable for the music companies. The deal’s terms were too favorable for the music companies. The deal’s terms were too favorable for the music companies.

“In our investment strategy is to make use of STAR’s experience and

(Continued on page 77)

Mills Leaves Giant’s Black Music Division

By Don Jeffery

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

According to Azoff, her decision to leave was mutual. “We did not want asession with the late Melodex music operation,” he says.

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

Azoff says five members of Mills’ 15-person staff will take on added responsibilities. They are Jeffrey Bowden, WEA, A/Vision’s distribution arm. The odds favoring retail will likely increase if Warner Music can get “classics” into television syndication.

(Continued on page 79)

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(Continued on page 79)
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Atlantic's STP Cracks Album Rock Tracks Record

BY ERIC BOEHLERT

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

"Interstate Love Song," the band's second radio cut from its summer release "Purple," recently concluded a record-setting 16-week run at No. 1 on the Billboard Album Rock Tracks chart. Not only does that eclipse all previous rock No. 1s, but "Interstate" stayed on top longer than any other format single since Billboard charts switched over to the more accurate Broadcast Data Systems-based spin calculations. In the process, Stone Temple Pilots surpassed the 14-week run of Hot 100 chart titans Whitney Houston and Boyz II Men (Billboard, Jan. 7).

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

Thanks to airplay on album rock, modern rock, and top 40 radio, "Interstate" has logged a mind-numbing 69,000 radio spins. Or, approximately 15,000 more than Warren G & Nate Dogg's hit "Regulate" achieved.

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

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

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

Since arriving in October, the "Interstate" video, with its Charlie Chaplin-esque (Continued on page 14)

Ace Of Base, 'Lion King' Lead Record Certs

BY ERIC BOEHLERT

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

In its year-end breakdown of certifications, the RIAA noted that new highs were attained in every album category. Multiplication titles totaled 283, up from 141 in 1993 (an increase of more than 100%); platinum albums numbered 210, up 149%; and gold albums tallied 340 for the year, compared to 238 the previous year (a climb of 40%).

The trade group said that the increase was due, in part, to a rules change that allows record-club bonus albums to count toward certification. Platinum single certifications declined to 26 in 1994 from 41 in '93, while the total of 82 gold singles equaled the '93 number.

Disney's "The Lion King" soundtrack and Aristas debut Ace Of Base (Continued on page 76)

Dick Clark Links With Sony For Label

BY ERIC BOEHLERT

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

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

Last summer, Pearl Jam sent shock waves through the industry when it canceled its tour, claiming that Ticketmaster's virtual control of ticket distribution made it impossible for the band to pass along inexpensive tickets to its fans without having to pay hefty service fees. Ticketmaster executives insisted they made good-will offers to meet the band's concerns, only to be rejected.

At the time, a handful of acts came to Pearl Jam's side in calling for a re-vamping of the ticket business. R.E.M.'s Downs was among those who testified before a House subcommittee last summer in Washington, D.C., arguing for more competition.

"We wanted to do our part to help improve the system and make suggestions in ways competitiveness could be reintroduced," Downs says, speaking for a band in that the past has embraced populist causes, as well as avoided corporate sponsorships.

In October, a source close to R.E.M. told Billboard that the band was hoping that the Justice Department would make public some sort of finding in its investigation into the ticket industry by year's end, thereby giving the band more ticketing leeway in 1995 (Billboard, Oct. 28, 1994). But when it came R.E.M.'s turn to announce tour dates Jan. 5, without a Justice Department ruling in hand (the investigation is ongoing), the band ran into the same roadblock that Pearl Jam hit; virtually all major promoters and venues have existing, exclusive contracts that determine, among other things, Ticketmaster service fees in advance.

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

A high-level Ticketmaster source says, "Investigations such as this take years, and in the meantime hands (Continued on page 71)

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

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Ted Hawkins, Street Singer Turned Record Artist, Dies

BY CHRISS MORRIS

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

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

Hawkins died Jan. 1 at Centinela Medical Center here, after suffering a stroke on Dec. 20. He was 56.

In 1994, DGC released Hawkins' first and only major-label album, "The Next Hands I've Ever Held," to almost universal acclaim. The record— which followed by a decade a pair of albums on the independent Roamer Records—mated his gritty, moving original works to potent covers of Webb Pierce's "There Stands The Glass" and John Fogerty's "Long As I Can See The Light." "We always thought he was totally unique," says Bruce Bromberg, who discovered Hawkins and co-produced his Roamer albums with former Warner executive Dennis Walker. "He was a real throwback to a different era... He was not like anything I'd ever encountered."

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

Hawkins was born on Oct. 28, 1936, in Lakeshore, Miss. He learned how to play guitar by the age of 12, when he began a stint at Oakley Training (Continued on page 20)
Michael Jackson Appeals Italian Plagiarism Ruling

BY MARK DEZZANI

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


A musicologist from the University of Cremona, Luciano Chialli, was nominated by the judge to compare the two songs. Chialli reportedly told that 40 percent are used in the melodies and harmonies, 37 are the same, with the opening six notes identical.

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

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

No official statement was made from Warner Chappell Italy. Jackson’s Italian lawyers (Guerda, Serrai, San Giovanni, and Alberto Seganti) issued a statement on Jan. 1 protesting the injunction and asking for an appeal.

GROUNDS OF APPEAL: The use and distribution of the song is for 120 days, and the court has not confirmed the figure for damages.

MILAN—The use and distribution of the song is for 120 days, and the court has not confirmed the figure for damages.

(Continued on page 66)

Grammy Offers Open Arms To A New Generation Of Talent

BY CRAIG ROSEN

LOS ANGELES—Unlike in recent years, there is no one force dominating the nominations for the 35th annual Grammy Awards. Instead, four artists and a songwriter/producer have five nominations each.

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

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

Crow’s “All I Wanna Do” garnered her nominations for record of the year (a singles award), song of the year (a songwriting award), and best female pop vocal.

In the record of the year category, Crow’s album stood out from the rest. The album was nominated for best new artist. Her nomination for best female rock vocal performance isn’t a big shock. But her other three nominations are somewhat of a surprise.

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(Continued on page 67)
Dave Stewart Offers ‘Greetings’ Former Eurythmic Goes Solo On EastWest

LOS ANGELES—During the 80s, Dave Stewart was the less-visible half of Eurythmics, one of the decade’s most successful duos. On Feb. 28, EastWest Records will attempt to raise Stewart’s profile with the release of “Greetings From The Gutter.” Since Eurythmics’ last studio output in 1989, Stewart has been involved in several projects. In 1990, Arista released “Dave Stewart & The Spiritual Cowboys,” which featured the Pretenders’ Martin Chambers on drums. The Cowboys’ follow-up, 1992’s “Honest,” was not released domestically. The following year, Stewart teamed with Terry Hall, former front man of The Specials, Fun Boy Three, and the Colorfield, to form Vegas. The duo’s self-titled debut also wasn’t released in the States, but served to fulfill Stewart’s obligation to BMG.

Armed with a new recording contract with EastWest, Stewart opted to record a solo album, a record that he says is personal “almost to the point of unfinishedness.” He adds, “I think that is why I was hiding from doing a solo album, because if I did one, I knew I couldn’t just write about the war in Bosnia or this or that. It was going to be the real me.” The real Dave Stewart is just fine for East-West. “This album has something for everyone,” says Steve Kleinberg, senior VP of product development for the Elektra Entertainment Group, which includes East-West. “The more you listen to it, the more it grows on you. It kind of reminds me of the records I used to buy as a kid. You can listen to it from start to finish. This is really an album project, and needs to be viewed as an album project. To get that point across, on Jan. 27 East-West will ship the first truck, “Jealousy,” to album alternative, modern rock, album rock, and college radio, along with the full album. “We hope to take the truck to top 40 at some point thereafter,” Kleinberg says.

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

There are also plans for a Dave-directed videoclip for the track “Greetings” featuring Stewart’s friend Isabella Rosselini. (Continued on page 14)

Virgin To Issue ‘Thank You’ From Rockers Royal Trux

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

“When we talked to people around us about wanting to make rock records, people thought it was just insane talk,” says guitarist Hagerty, who formed the band in 1986, just after his mortician’s trade, as a house-decoration crew Pusy Galore. “We’re doing everything backward. Bands like the Kinks were really simple and great, and then they started writing rock operas. We got our indulgences out of the way early.”

The band’s fifth release, “Thank You” (set for a Feb. 21 release on Virgin) certainly follows Hagerty’s theory of evolution. Chunky Rolling Stones-inflected riffs are given intricate, jazz-inspired arrangements, while Herrema’s throaty, roughhewn vocals impart a feel relating to pre-punk blues-rock. Taken as a whole, the album’s songs seem designed for maximum live impact—“Touring is going to be very important, since Royal Trux presents itself as a unique, distinctive, interesting ‘American Rocker,’” says manager Tom Atencio, who began working with the group shortly after it signed with Virgin. “This is the album, this is the tour, that can’t be emphasized enough.”

Not that Royal Trux puts on a show in the textbook sense. Though the focus is certainly on the band’s front woman, attention is drawn more by Herrema’s otherworldly detachment than her rare moments in motion. To convey some of the Royal Trux vibe to noninitiates, Virgin financed a promotional film authored by Hagerty and Herrema, which draws from the pair’s feature-length 1990 rockumentary noir, “What Is Royal Trux?”

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

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

Two weeks before the album hits retail, college radio will be serviced with vinyl copies of “Thank You”—a joint effort between Virgin and Capitol. (Continued on page 10)

MUSIC MERCHANT: When Natalie Merchant split from 10,000 Maniacs and her management company last year, managers were hearing a path to her door, sabotaging at the chance to represent an artist who seems to have tapped only the beginning of her estimable talent. When the dust settled, Merchant linked with Jon Langdon, managing the first time the company has officially taken on another client since signing Bruce Springsteen in 1975 (Billboard, Dec. 24, 1994).

According to Jon Landau, the move was a matter of timing and talent. “I always think about increasing our roster, but over the last several years I’ve been producing acts and on his new record, I’ve taken a reduced role in the production area, so it’s freed up a little time. But that’s somewhat incidental. The main thing was meeting Natalie. I felt like myself, (management partner) Barbara Carr, and Natalie could do some great things together.”

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

REQUIRED READING: New York nightspot the Bottom Line will launch a new series Friday (14), highlighting acts the club feels its audience should get to know better. “Required Listening—A No-Risk Evening Of Discovery” will feature four artists per evening. Shows will be presented every five or six weeks and will be hosted by 6:00 PM DJ on WFUV, Fordham University’s noncommercial folk-leaning radio outlet.

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

This week’s series will feature Seattle bass player and singer Laura Love, who has released three records on her own Detoxification label; Red House Records set Greg Brown, who has 10 albums to his credit; popular Midwest band Paul Cebal & the Millionaires; and D.C. sextet the Zummers. Each act will perform a 25-minute set. According to Pepper, the series will feature unsigned acts as well as artists on major labels. “This series really comes out of two things: first, a frustration that I’ve had for years with coming across terrific talent and not being able to present them because the routing wasn’t right or whatever; and second, we have a core audience with eclectic tastes. These people’s record collections have a variety of things in them. I felt that if you’re a music listener, you should be aware of who these artists are. You might want to own their records in your collection.”

The Bottom Line has made the series as user-friendly as possible. Tickets are $12.50. Attendees will be asked to fill out a questionnaire at their first show. Upon completion, they will be given a “Required Listener” card, which will get them free entry to every fifth “Required Listening” show they attend. Additionally, cardholders will receive a discount on artists’ merchandise, including records, sold at the shows, and they can stay for the evening’s second performance for free.

Pepper anticipates that the concerts will serve as a showcase for any unsigned acts on the bill. “I expect a lot of label people to be coming to this. The point is to have a lot of these acts work around the country, they sell their product. I think a lot of A&R people will have heard of some of these acts, but may not have gotten to see them. And could some of these artists end up on a rumored new label run by Pepper, producer Hank Medress, and former CBS Records head Walter Yetnikoff (Billboard, Dec. 24, 1994)? Well, Pepper will only say, “Right now there’s no label. There’s a discussion taking place, but there’s no definitive situation. However, if I had a label, would some of these artists be considered? You bet.”

HALL OF FAME: Recordings to be inducted into the National Academy of Recording Arts and Sciences’ 22nd Annual Hall Of Fame at the March 1 Grammy Awards are the albums “Abbey Road,” the Beatles (1969), and “Jazz At Massey Hall,” Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and Charlie Mingus (1955). Singles honored are “Heartbreak Hotel,” Elvis Presley (1956), “Star Dust,” Hoagy Carmichael & His Pals (1927), and “Some Of These Days,” Sophie Tucker (1911). The Hall Of Fame pays tribute to early recordings of historical significance.
"THE MAN OF THE YEAR"
(Time Magazine)

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

By Jim Beissman

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

“Waiting For The Night” was released in September 1992, and after an acknowledged hard sell is now up to more than 100,000 units sold, with “consistent recordin,” according to Jay Hart, Capricorn’s national director of album promotion.

“The sales pattern was like the radio airplay of [first single] ‘In A Daydream,’” says Hart. “It didn’t rocket up the charts, but had amazing staying power, with a slow burn at album [rock] radio. When the album was first released, we sent it out to the progressive, adult album stations. We weren’t sure it had quite the edge that album radio might be looking for, but with the success at the progressive adult stations and, in particular, tremendous feedback on three songs—‘Daydream,’ ‘Take The Time,’ and ‘One World’—we felt that the time was right to cross to album radio.”

But the success of “In A Daydream” at album format was won one station at a time, Hart adds.

“It was a tough sell,” he says. “People thought it had a too-passive type of thing—it was country rock, but marketed in a very unique way. We had a big regional market. It was built on demand in the South, and it was a very different kind of record. It was never an easy sell upon first listen, once it got on, it worked. It got requests, and sales started developing.”

Hart adds that this was a six-month endeavor. Marty Lloyd, the Freddy Jones Band’s vocal/acoustic guitarist, acoustic guitarist, couldn’t sit ever, as I think most people in the trade found out. They worked two sin-

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

“It’s called a little something for every-

Now’s easy to get a record of Capricorn artists in the trade, too; the Freddy Jones Band also tend to be more raw,” adds Lloyd. “We blasted out the tunes, and the baseline was minimal overdubbing, and kind of left it all hang out. We were paying for it, so we couldn’t sit around and be picky.”

The Freddy Jones Band features Wayne Healy, guitarist/vocalist; Jim Bonacorsa, bassist; Rob Bonacorsa, guitarist/vocalist; and Simon Hornvede, drummer—sold the album out of the trunk of the vons they used to tour the Midwest college circuit. “The next thing we knew, we were playing in Nashville for Capricorn,” says Lloyd.

Scott Madden, Capricorn’s Chicago rep, brought the band to the label’s attention, Hart says. “They had the complete package,” he says. “Good players, a couple of very strong vocals, great songs, and regional sales which were quite strong. We found that ‘Daydream’ was just a good, solid, mainstream rock’n’roll song that performed on album. But using an example, I think great music can support that without me having to think ‘Jesus’ the whole time. Because I don’t know what Jesus sound like! But that’s a positive, because it makes me come up with a fresher approach.”

Of course, as Wasserman read-

Wasserman Has Bass-ic Instinct For Composing Ads

Career Tracks: Expanding on Warner/Chappell’s placement of catalog hits with jingle houses, a new, major account for creative projects Alan Tewers has signed with Wasserman. Wasserman with the goal of exploring other Wasserman’s songwriting talents and commercial music composing skills (Words & Music, June 25, 1994).

“There’s a lot we can do with Bob on both sides,” Tewers notes, saying Wasserman’s “double ca-

by Irv Lichtman

Words & Music


"I’m about to sign a licensing deal with a British music company called Vinyl Schonzo Limited. There are six labels there, plus they have sold my album will come out on a label called Gorse, which is also their book publishing division. The album will release this spring, along with five reprinted Ed Wood cheapo paperbacks—see novels Wood wrote in the ‘40s. They will also release a 45 single to the British pop market and distribute a full release in Germany and Holland. Locally, I’ve signed on for distribution by Midwest Recor-

Print on Print: Following are the best-selling folios from Hal Leonard, with publishing success.

1. Nirvana, “Nevermind.”
2. David Lanz, “Christmas Eve.”
3. The Lion King soundtrack.
4. Frank Zappa’s "Guru Gump" score.
5. Amy Grant, “Home Of Love.”

Assistance in preparing this column was provided by Jim Beissman.
**Dave Stewart Offers 'Greetings'**

(Continued from page 10)

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

"Greetings From The Gutter," recorded in New York, is full of musical influences from Stewart's teen-age years. "From '68 through '73, I got this perfect sound: baptism right through glam, glitter, 'Hunky Dory,' Lou Reed's 'Transformer,' the Vel V L. Underground, all these psycho- delic things, and the Beatles," Stewart says.

Stewart enlisted an all-star cast of support players, including bassist Bootsy Collins, keyboardist Bernie Worrell, and drummer Jerome 'Big Foot' Bralley. "That was the nonsense of the band, and it was amazing because they had no preconceptions of what I would do," Stewart says. "I made them play things that they wouldn't normally play."

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

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

The album also features guest shots by a handful of Stewart's famous friends, including Laurie Anderson, Lou Reed, Carly Simon, David Sanborn, Mick Jagger, and Dee Dee-Lee's Lady Arctic. But it actually is a demo, as is shown by a nod in the Bowie-esque "Chelsea Lovers," which has a reference to the look of "Marshall in a Ziggie cartoon."

The track offers glimpses into Stewart's relationships with former Eurythmics part- ner Siobhan Fahey, a former member of Bananarama and Shakespeare's Sister.

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

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

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

**Virgin to Issue 'Thank You' From Royal Trux**

(Continued from page 10)

Drug City, the Chicago-based indie that has issued the past three Royal Trux albums. Hagerty admits that the band's past releases—all recorded with radically different lineup—exist in individual vacuums. He's adamant, however, about solidifying a band identity for the current formation (which also includes percussionists Chris John and Rob Armstrong and Dan Diamond). "We have eight years to draw on, but we've going to be perceived as a new band," he says. "We're kind of looking at that way, too—we've developed more patience, more of a willingness to let people have some time to be comfortable with what we're doing."

It hasn't always been easy to cosy up to Royal Trux. The group's second album, "Twin Infinitives," has been hailed as one of the most impenetrable sets of the '90s—sort of their version of Captain Beefheart's "Trout Mask Replica," but for the post-punk generation. While subsequent albums were a bit more approachable, "Thank You" (the bulk of which was recorded in less than a week by R&B/saxophonist David Briggs) seems to be Royal Trux's liaison with the rock mainstream.

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

**Freddy Jones Band**

(Continued from preceding page)

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

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

Indeed, in January, Capricorn will similarly re-release the previously issued "Freddy Jones Band," which was originally released on other labels) of recent signings Cola and Sonia Duran. Meanwhile, Lloyd says the Freddy Jones Band will begin recording their third album in January or early February for an April or May re-lease. "We're exploring a lot of different tempos, with a rockier guitar and moun- dolin and brushes on drums," Lloyd says. "It's a little early, but we're get- ting the sense of a harder sound..."

"If there are songs that are too good to perform live until after the next album is completed. To support," says Lloyd. "The band toured with Big Head Todd & The Monsters under the moniker Widespread Panic, "Big Head's audience was very radio-keen because it had singles out, while Widespread's was very live show-oriented," he says. "So it was the best of both worlds."
Brownstone has already wowed the appetites of the R&B, adult contemporary and reggae communities. "If You Love Me," the second single, is No. 5 and No. 32 on the Hot R&B Singles and Hot 100 Singles charts this week, respectively. "Pass The Love," which was used to introduce the trio to August, peaked at No. 42 on Hot Dance Music/Club Play Oct. 22 and at No. 58 on Hot R&B Singles Sept. 17.

"It's been a long time since I've been able to do a lot of time like this with a group," adds Greenberg, who served as executive producer of the album with Jackson. "It's a great way to start off." Brownstone's Nici describes the group's sound as "one old big gumbo. My influences include Chaka Kahn, Aretha Franklin, and my mom's a jazz singer in Detroit, so I like a lot of jazz. Most is also into jazz, and Maxee is more in pop—she loves Michael Jackson, and Celine Dion, and she's into reggae.

Nici says one of the trio's favorite songs on the album turned out to be the only song she didn't write—"The Eagles' "I Can't Tell You Why," which will be a future single. "When Jerry first suggested it, we were like, "OK, you want three black girls to do an Eagles cover?" recalls Nici.

"Then we went in the studio and really got into the mood of it. He was right," Brownstone will perform at the House Of Blues in L.A. on Wednesday (10) at the Apollo Theater in Harlem, N.Y. on Jan. 14

GOOD CHOICE: Southern California punk band face to face is the most anticipated album of the year with "Big Chose," due sometime in February on Victory. The group's body has a powerful underground following from their numerous live shows with NOFX and Offspring.

"They're a big group that has a strong underground following. They've got a strong following in the same way that the Beastie Boys had with their album," says Kevin Moran, director of A&R at Victory. "They have a strong underground following from their live shows with NOFX and Offspring.

"The group's debut album, released in April 1994, and its EP "Over It," released in October 1994, have sold 6,000 and 7,000 copies, respectively.

"It's weird for me to go to the East Coast, where no one ever heard them, and kids are singing the songs," says Robin Hurley, CEO of 4AD. "It's also more experimental," adds veteran labello, "with a lot of soft hooks."

In December, dance clubs were serviced with two import 12-inch singles, featuring remixes. The first single includes "Going South," along with "Christianity," "11 Years," and "Suber Of Paradise." The sec-
### Billboard Hot R&B Airplay Chart (January 14, 1995)

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>You Can Make Me Happy</td>
<td>Barry White</td>
<td>Citti/City Records</td>
</tr>
<tr>
<td>2</td>
<td>I'll Make You My Baby</td>
<td>Ne-Yo</td>
<td>Don't Stop/Def Jam</td>
</tr>
<tr>
<td>3</td>
<td>I Wanna Be With Him</td>
<td>The Notorious B.I.G.</td>
<td>Bad Boy/The Bridge</td>
</tr>
<tr>
<td>4</td>
<td>(Someday I'll Be) Free</td>
<td>Mary J. Blige</td>
<td>MCA/Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>Don't Be Jealous</td>
<td>Aaliyah</td>
<td>Blackground/Jive</td>
</tr>
</tbody>
</table>

**Notes:**
- This chart reflects the most popular R&B songs played on U.S. radio stations.
- Numbers in parentheses indicate tracks from mixes.

### Billboard Hot R&B Singles Sales Chart (January 14, 1995)

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A Change Is Gonna Come</td>
<td>Sam Cooke</td>
<td>Atlantic/EMI Music Publishing</td>
</tr>
<tr>
<td>2</td>
<td>My Girl</td>
<td>The Temptations</td>
<td>Motown/ASCAP</td>
</tr>
<tr>
<td>3</td>
<td>I Can't Help Myself (Sugar Pie, Honey Bunch)</td>
<td>Four Tops</td>
<td>Motown/ASCAP</td>
</tr>
<tr>
<td>4</td>
<td>I Shot the Sheriff</td>
<td>The Bob Marley &amp; The Wailers</td>
<td>Island/ASCAP</td>
</tr>
<tr>
<td>5</td>
<td>Ain't No Mountain High Enough</td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>Tamla/ASCAP</td>
</tr>
</tbody>
</table>

**Notes:**
- This chart lists the best-selling R&B singles based on sales data from various outlets.
- Numbers in parentheses indicate tracks from mixes.
**RHYTHM AND BLUES**

(Continued from page 15)

several standards by the Supremes, followed by a selection of rock'n'roll favorites. Credit the former Supreme with having a charismatic performance that kept listeners spellbound on the dance floor.

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

**PORTRAIT**

(Continued from page 15)

Fashion-wise, they have a sophisticated kind of designer look that's still rooted in the sound enough for their fans to be able to relate," she says. To reconnect with consumers with the group, Capitol sent Portrait to the biannual National High School Education and Journalism Convention in New Orleans last November. After performing for the teenage journalists, Portrait conducted interviews and gave away cassette samplers.

The label hopes the convention appearance results in high school newspaper features across the country that correspond with the release of "All That." New York press days were held during December, targeting R&B fanzines and other consumer publications.

Portrait also conducted a press luncheon in regional stronghold Washington, D.C., that included BET and consumer magazine Sister 2 Sister—two media national outlets important to the group's last album charting.

The group performed at a Dec. 12 meet-and-greet in New York to kick off promotions. Capitol/EMI's international distribution and marketing staffs and executives.

The group's smooth-edged cover of the Bee Gees classic "How Deep Is Your Love" will be the first international single. A release date was not available at press time. International and domestic tour dates are still being planned.

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

Coinciding with the album's March street date is a high school/R&B radio promotion tour along the West Coast corridor—from Seattle to San Diego.
BALANCING THE SCALES: You may notice that there are a few older records with bullets on the Hot R&B Airplay chart this week. This is because this week’s charts include the New Year weekend. Traditionally, this is the weekend that radio recapua the hits of the past year. Next week, everything should return to normal.

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

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

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

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

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

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

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**BUBBLING UNDER HOT R&B SINGLES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST (LABEL/DISTRIBUTING LABEL)</th>
<th>TITLE</th>
<th>RANK</th>
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<tr>
<td>1</td>
<td>100</td>
<td>169</td>
<td>EDDY GRANT (INDIVIDUAL)</td>
</tr>
<tr>
<td>1</td>
<td>168</td>
<td>159</td>
<td>EDDY GRANT (INDIVIDUAL)</td>
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<tr>
<td>2</td>
<td>158</td>
<td>149</td>
<td>EDDY GRANT (INDIVIDUAL)</td>
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<tr>
<td>3</td>
<td>148</td>
<td>139</td>
<td>EDDY GRANT (INDIVIDUAL)</td>
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<tr>
<td>4</td>
<td>138</td>
<td>129</td>
<td>EDDY GRANT (INDIVIDUAL)</td>
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</tbody>
</table>

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**BILLBOARD’S DECEMBER 31 CHARTS ARE FOR SALE:**

- **THE BILLBOARD 200**
- **THE HOT 100**
- **HOT 100 SINGLES SALES & AIRPLAY**
- **BUBBLING UNDER HOT 100**
- **TOP 40 AIRPLAY**
- **HOT ADULT CONTEMPORARY**
- **ALBUM ROCK TRACKS**
- **MODERN ROCK TRACKS**
- **HOT LATIN TRACKS**
- **DANCE/MAXI - SINGLES SALES**
- **TOP R&B ALBUMS**
- **HOT R&B SINGLES**
- **HOT R&B SINGLES SALES & AIRPLAY**
- **BUBBLING UNDER R&B SINGLES**
- **HOT RAP SINGLES**
- **TOP COUNTRY ALBUMS**
- **HOT COUNTRY SINGLES & TRACKS**
- **TOP CLASSICAL/CROSSOVER/OFF-PRICE**
- **TOP JAZZ/CONTEMPORARY JAZZ**
- **HEATSEEKERS**
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**BILBOBA** JANUARY 14, 1995

19

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<table>
<thead>
<tr>
<th>Calendar Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOOTSEE ROLL A (MCI 2B 18237)</td>
<td>69 BOYZ &amp; FRIENDS</td>
</tr>
<tr>
<td>2</td>
<td>FAX ME FOR PQ (RCA 14171)</td>
<td>CRAWFORD, MIKE</td>
</tr>
<tr>
<td>3</td>
<td>I NEVER SAW A MAN CRY (MCS 4128)</td>
<td>5 SCARFACE</td>
</tr>
<tr>
<td>4</td>
<td>GET DOWN (RCA 14402)</td>
<td>CRAWFORD, MIKE</td>
</tr>
<tr>
<td>5</td>
<td>BRING THE PAIN (MCS 4106)</td>
<td>METHOD MAN</td>
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<tr>
<td>6</td>
<td>WHUTCHA WANT (RCA 5072)</td>
<td>9 NEW</td>
</tr>
<tr>
<td>7</td>
<td>THE MOST BEAUTIFUL THING IN... (MCS 4128)</td>
<td>MC KENNY SIMMONS</td>
</tr>
<tr>
<td>8</td>
<td>BLACK COFFEE (MCS 4135)</td>
<td>HEAVY D &amp; THE BOYZ</td>
</tr>
<tr>
<td>9</td>
<td>THUGGHISH HUSH (MCS 4135)</td>
<td>BONE THUGS N HARMONY</td>
</tr>
<tr>
<td>10</td>
<td>TAKE IT EASY (MCS 4135)</td>
<td>MAD LION</td>
</tr>
<tr>
<td>11</td>
<td>PARTY (MCS 4135)</td>
<td>DIS-N-DAT</td>
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<tr>
<td>12</td>
<td>BREAKIN' THE RULES (MCS 4135)</td>
<td>FL-SCHNICKENS</td>
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<td>13</td>
<td>RECORD JOCK (MCS 4135)</td>
<td>DANA DANE</td>
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<tr>
<td>14</td>
<td>YOU DO SEE (MCS 4135)</td>
<td>WARREN G</td>
</tr>
<tr>
<td>15</td>
<td>PIMP OF THE YEAR (MCS 4135)</td>
<td>DRU DOWN</td>
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<tr>
<td>16</td>
<td>TIC TOC (MCS 4135)</td>
<td>LORDS OF THE UNDERGROUND</td>
</tr>
<tr>
<td>17</td>
<td>NUTTIN' BUT FLAVOR (RIAA 2003)</td>
<td>9 NEW</td>
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<tr>
<td>18</td>
<td>VOCAB (MCS 4135)</td>
<td>FLUGEEZ (TRANSLATOR CREW)</td>
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<tr>
<td>19</td>
<td>GIT AL dabei (MCS 4135)</td>
<td>OUTKAST</td>
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<tr>
<td>20</td>
<td>NIKE (MCS 4135)</td>
<td>VIDIOUS</td>
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<td>21</td>
<td>ROCKAFELLA (MCS 4135)</td>
<td>REDMAN</td>
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<tr>
<td>22</td>
<td>BIOLOGICAL DIDN'T BOther (MCS 4135)</td>
<td>SHAQUILLE O'NEAL</td>
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<tr>
<td>23</td>
<td>JUICYJNEULIEBEWAH (MCS 4135)</td>
<td>THE NOTORIOUS B.I.G.</td>
</tr>
<tr>
<td>24</td>
<td>MAD IZM (MCS 4135)</td>
<td>CHANNEL LIV</td>
</tr>
<tr>
<td>25</td>
<td>HEAVEN &amp;HELL (MCS 4135)</td>
<td>RAE WIN-WON-G FEAT. GHOST FACE KILLER</td>
</tr>
<tr>
<td>26</td>
<td>THE BUTTERFLY (MCS 4135)</td>
<td>WAY 2 REAL</td>
</tr>
<tr>
<td>27</td>
<td>DIVA (MCS 4135)</td>
<td>B-BOY ZRO &amp; FRIENDS</td>
</tr>
<tr>
<td>28</td>
<td>STRANGE BOOGIEMONSTERS (MCS 4135)</td>
<td>D.J. TRANS</td>
</tr>
<tr>
<td>29</td>
<td>GIANT CAN'T STOP (MCS 4135)</td>
<td>B-BOY ZRO &amp; FRIENDS</td>
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<tr>
<td>30</td>
<td>DIVA (MCS 4135)</td>
<td>B-BOY ZRO &amp; FRIENDS</td>
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<tr>
<td>31</td>
<td>WITHOUT A DOUBT (MCS 4135)</td>
<td>BLACK SHEEP</td>
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<tr>
<td>32</td>
<td>NONE OF YOUR BUSINESS (MCS 4135)</td>
<td>SALT-N-PAPPA</td>
</tr>
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<td>33</td>
<td>SCALP DEM (MCS 4135)</td>
<td>SHOCK TRANSMISSIONS</td>
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<td>34</td>
<td>PROCEED I (MCS 4135)</td>
<td>THE ROOTS</td>
</tr>
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<td>35</td>
<td>BACK OFF YOU JERK (MCS 4135)</td>
<td>PETE ROCK &amp; C.L. SMOOTH</td>
</tr>
<tr>
<td>36</td>
<td>STAND ON THE SIDE (MCS 4135)</td>
<td>SPICE 1</td>
</tr>
<tr>
<td>37</td>
<td>RIDE OUT (MCS 4135)</td>
<td>40G</td>
</tr>
</tbody>
</table>
DJ Quik, Lady Of Rage, NBY Look Strong For '95

THE FOLLOWING ARTISTS, we feel, will be front-runners in the '96 rap race. DJ Quik is the primary producer of Death Row's "Murder Was The Case" soundtrack album. He's also a fluent, centric 'g' whose rhymes oozed sex and menace. His past albums have sold past gold.

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

The textures of the intricately woven ghetto symphonies are melodic, soulful, funky, and sly, while its texts—delivered without shouting—are coarse but neck-dally smooth.

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

But to me, Quik is witty and able to find new ways of saying the same-o about penis size, gun-toting, and blunt-smoking. When he's not swining his pole, Quik reminisces of back in the day or throws spikes at MC Eiht, escalating a war that goes back years.

WITH SEVERAL RAP triumphs to her credit and Death Row's unprecedented four-for-four platinum-plus track record to back her up, The Lady Of Rage may prove to be the biggest-selling female rapper ever.

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

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

The artist's soon-to-be album, "Eazy-gasm," features production by L.A. groove-mastert Dre, Dat Nigga Daz from Tha Dogg Pound, and DJ Pre-mier of Gang Starr.

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

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

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

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

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

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

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

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

MAKIN' MOVES: Donna Tur- rence, formerly of Gee Street Rec- ords, is now publicity manager at Cap- itol Records in New York... Audrey Lautis has left Dallas Aus- tin's Atlanta-based label DARP and returns to the Apple to join Tommy Boy as director of media. Meanwhile, Laura Hynes, Tommy Boy's long- standing VP of publicity and media relations, is forming her own media relations firm specializing in publicity and media training... Kelly Hailey, whose last stop was SCA, has joined Uptown Records as publicity director... Sean Costner has been promoted to director of rap and retail promo- tion at Gee Street.

ROTTIN RAZKALS (Continued from page 15)

It came together while he was gone..." "Kray Gee has an uncanny ability to create catchy anthems," says 11Town president Charm Warren-Celestine. "Once we recognized that, we decided to get the crew-out there by focus- ing on places where there are lots of people. Going after sporting events seemed like the obvious thing." Illtown began its awareness cam- paign early. About 5,000 promo vinyl and cassette copies of the single "Ohh Yeah!" were distributed to multiple radio formats last October. Four hundred promotional mailers were sent to col- lege publications in December. "College and community radio is the path of least resistance," says Warren-Celestine. "They come to you with open arms, so they are going to be our first stop." Underground hip-hop magazines and fanzines such as "Right On!" and "Word-Up!" are also a key part of the grass-roots publicity campaign.

Music videos for "Ohh Yeah!" and its flipside, "A-Yo!" were shot simultane- ously. "We originally were going to service them at the same time," War- run-Celestine says. "However, the sec- ond video was delayed to extend the life of the single." The trio's debut video is currently in rotation on the Box and BHT's "Rap City," which will run sometime in January.

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

"This album talks about situations in which we've lived," says Barr. "I used to sell drugs. I got out of that. Now, I sell raps. I went through a whole mess of trials and tribulations. I was only try- ing to pay my rent at the time. The drug game is not promising. I was very hungr- y at the time, but somehow I made it through." Rap chalks up his leaner times to the harsh lessons of the street. "I'd say that 65% of what I talk about are scenarios that I have personally been through." "I take the listener through the hard side of life. It's a place where you don't know where your next dollar is coming from."
This year's edition of the Billboard Dance Music Summit will aim to strengthen the positive spirit of the clubland's vast and diverse citizen's, while empowering them with solid and useful information.

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Sledge Returns A ‘Star’, Duran Duran’s Back, Too

by Larry Flick

The two dresses Blake’s blustering soprano vocal range with skittering house rhythms that are hewing tribal roots but do not forsake the song’s memorable melody. The songs bring an ear for richly layered arrangements are treated to a seemingly endless array of goodies, including several cute “shaft-like” guitar riffs by Spike Rebek. This Strictly Hype release is further bolstered by remixes from Derrick Carter, Carleen Anderson, Nazuka, DJ Atack, and Lego.

One of the more gratifying aspects of writing this column is having the opportunity to watch promising new artists blossom. We have been listening to the demos of Czech-turned-New Yorker Vladimir Rezek for a couple of years now, watching him develop from pop-techto follow music rambunctious house residence. Rebek makes his strictly Rhythm &

Duran Duran’s choosing to take on such raw material may appear odd in concept—but it works surprisingly well—and, quite honestly, the band has not sounded so sprightly and in-perfomance since the mid-’80s New Romantic era. The 12-inch pressing of “White Lines” has three mixes that range from the original (guitar-lead) to a new version of the ’70s-style disco, all of which are highly accessible to several club and radio formats. Truly essential.

Sabrah Johnston returns to re-

"Ain’t Nobody’s Business" a few years back?) on “Satisfied,” a simple but incredibly contagious jam just shipped on New York’s Liquid Groove Records offer gritty earth-shattering go on here, just a good song with a good beat that is impressively danceable with anything else? Go directly to the two vocal mixes by Strumm and

Toku’ at The Bar. Members of C+C Music Factory recently popped by New York’s popular Sound Factory Bar to promote their new Columbus single, “Take a Toke,” the second from the upcoming album. The group is currently trekking around the U.S. in support of the project. Pictured, from left, are Angel DeLeon, C+C Music Factory, John Straza, associate director of dance music, Columbia; DJ Frankie Knuckles, Zelma Davis, C+C Music Factory, and Duran Ramos, C+C Music Factory. Kneeling is Joey Kidd, C+C Music Factory.

On the Beat: Production teams/recordings duo Leftfield has emerged from the studio with “Leftism” a four-cut EP that whets the appetite for the duo’s upcoming full-length debut on Columbia worldwide. Issued on a limited, 2,000-piece pressing in the U.K. only, this sterling project pops with countless surprises and innovations that elevate dance music to a higher artistic level. Among the highlights are “Black Flute,” which trembles with churchy organ lines, and “Cut For Life,” which is a hip-hop-de-

A dance party in the full-press promotion model. Leftfield could forever change the way the industry mainstream views our world. Look for the album to begin circulating shortly... On the jungle tip, One Project, aka Marc Wil-

Dance Breakouts

Billboard’s Hot Dance Breakouts

for Week Ending Jan. 14, 1995

Club Play

1. SIMON BARBER - MAIL MAN
2. SWAMP FEVER DELTA LADY
3. I LIKE SHANICE WINTON
4. FAT BOY MAX-A MILLION 5.0
5. BURNT HEAVY DANNY TWEAGLIA TERRA AMERICA

Maxi-Single Sales

1. Gotta Be The Mack Machine feat. KAREN BERNARD on JZ
2. COCKTAILS TOO SHORT JNJ
3. SESSION 2 MIXES VIBE MUSIC
4. I BELIEVE 3RD NATION CHAMPION
5. SHOWER ME WITH LOVE (JAGUZA CRESCENT MOON

Breakouts: Titles with future chart potential based on club play or sales reported this week.
coming soon on his own Juice Box label.

We are still wondering how the umpteenth jungle compotions should be available to the U.S. will fare. In the end, we cannot help but be- lieve the most interesting disc to the future lies acceptance in urban/hip-hop circles ... Are you ready for the return of Human League? The venerable synth-pop act can be heard on "Tell Me When," an East-West European import. Red Jeryl, Development Corporation, and Utah Saints each take a stab at giving this
disco-hooked number a contempor- ary sound, with varying results. The act's stateside future is still cloudy ... Some of the West Coast's heavy-hitters gathered for "The San Francisko & Los Angeles Connection," a wicked two-record set featuring jams by DJ EFX, David Alvarado, "B" McCarthy & Chris Lum, Tony Big, DJ Buck, Al Mora, King Raoul, and Mijangos. Each track is slammin' beyond belief, and should help squash the notion that New York and London are the creative epicenters of dance music ...

New York's Trip Records breaks interesting new ground with "Pine Way Out," compilation of tunes by an assortment of new, openly homosexual acts. The set's stylish tone varies from pre-dating garage-coated rock, with an occasional splash of folk and industrialized synth-pop. Hi-NRG DJs from Miami "spun" by Wayne Numan quite useful, while Christian Johnson's "loving" "Savannah" is fine for quieter, more pensive moments. Although this album undeniably provides a gratifyingly vibing connection within the gay and lesbian commu- nity, it also contains music that should be of interest to any fan of good music—regardless of sexual- ity. Investigate ... New York's in- creasingly solid Waako Records has begun a transition into more commercial territory with "Key Of Life" by Michelle Wilson, an involving slab of deep-house music produced by DJ Giovanni and Keith Kemper. We are expecting instant (and ardent) DJ reaction to this cutie. Also on the horizon for Waako is a new subsidiary, Shami Records. Already signed by director of A&R Ted Patterson, Reggie Hall, whose single "Celebrate" is produced by Chi- cago's 4 On The Floor. Moidy Swing has given a track called "Take Me Baby" to the label. We are breathless in anticipation ... Several members of San Francisco act Daisy Glow have spun off into a new entity, "Agnus & Winnie Featuring DJ Jan Cooley. The group has just re- corded "Taste Of Honey," a con- fection coated with deep-house and disco flavors. Look for it on the act's own label shortly.
100 Acts To Play Extravaganza ’95
Showcases, Workshops Focus On Unsigned Artists

by EDWARD MORRIS

NASHVILLE—The Nashville Entertainment Center, also known as The Nation's Favorite Hits Show, announced this week that the annual Extravaganza music showcase and workshops will be held at the Ryman Auditorium from Febru- ary 1 to March 26. The event will feature more than 100 acts selected from across the country, representing a cross-section of musical styles and genres.

Primarily dedicated to discovering new talent, the Extravaganza showcases acts that are not currently represented by agencies or management companies. The event is open to unsigned artists and is designed to provide them with an opportunity to be seen by industry professionals and potential talent scouts.

According to the organizers, the event will feature a variety of musical styles, including country, bluegrass, folk, rock, and alternative music. The showcase will also include workshops and seminars on topics such as songwriting, recording, and marketing.

The event is free to the public, and tickets will be available at the door. For more information, visit www.americanradiohistory.com or call 615-322-0000.
<table>
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<tr>
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<td>&quot;I Feel the Love Again&quot;</td>
<td>Reba McEntire</td>
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<td>17</td>
<td>&quot;I'll Be Lovin' You Tonight&quot;</td>
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<td>&quot;When the Leaves Turn Green&quot;</td>
<td>Travis Tritt</td>
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<td>&quot;Ain't No Fun in the House of Love&quot;</td>
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<td>&quot;The Night Has a Thousand Eyes&quot;</td>
<td>Dolly Parton</td>
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<td>&quot;Have I Told You Lately&quot;</td>
<td>Bob Dylan</td>
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<td>8</td>
<td>&quot;That's the Way Love Goes&quot;</td>
<td>Waylon Jennings</td>
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<td>&quot;A Million Ways to Say Goodbye&quot;</td>
<td>John Denver</td>
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<td>6</td>
<td>&quot;A House is Not a Home&quot;</td>
<td>John Denver</td>
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<td>29</td>
<td>5</td>
<td>&quot;To Love Somebody&quot;</td>
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<td>&quot;What Am I Gonna Do Without You&quot;</td>
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<td>3</td>
<td>&quot;A Whole New World&quot;</td>
<td>Elton John</td>
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<td>&quot;The Sound of My Voice&quot;</td>
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**HOT COUNTRY RECURRENTERS**

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<td>&quot;Keepin' Ft. Brown&quot;</td>
<td>Ray Price</td>
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<td>&quot;The Night Has a Thousand Eyes&quot;</td>
<td>Hank Williams, Jr.</td>
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<td>3</td>
<td>&quot;A Whole New World&quot;</td>
<td>Elton John</td>
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<td>4</td>
<td>&quot;To Let Me Be Your Lighthouse&quot;</td>
<td>George Jones</td>
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<td>5</td>
<td>&quot;What Am I Gonna Do Without You&quot;</td>
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<td>George Jones</td>
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*Videos available.* Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.
COUNTRY SINGLES

Y ou BETTER NOT POLE: We’ve made the list, and we’ve checked it twice. No matter how hard Nashville has hollered at the charts. Last week, we saw Christmas tunes sprinkled throughout Billboard’s Hot Country Singles & Tracks chart. This week, they tiptoed quietly back into the box they came in. Hibernation, I think they call it. At any rate, Americans were encouraged to find the traditional tunes in Nashville for the warm and fuzzy. This year, Nashville delivered again with releases by Sammy Kershaw, John Anderson, Carlene Carter, and Trisha Yearwood. Alabama made a major impact at radio with the Becky Hobbs/Don Goodman tune “Angels Among Us,” which originally was on the “Cheap Seats” album. The version on “Greatest Hits Vol. 3” has a new lead vocal and children’s chorus.

J UST THE FACTS: Anyone who follows The Billboard Hot Country Singles & Tracks chart at this time of year will tell you that at first glance, the chart looks dramatically different from week to week. This week, for example, we have four records that moved backward but maintained their bullets. Alan Jackson’s “Gone Country,” heavily played at radio as an album cut and enjoying its 25th week of chart activity, moves 4-5. Lari White’s “Now I Know,” in its 22nd week, slips backward 14-20 but turns in an increase in detections to maintain the bullet. On the other hand, Vince Gill’s “When Love Finds You” is a relatively young record in its 14th week and makes a similar backward move, paralleled by Toby Keith, who slips back one notch (34-35) with “Uptown, Downtown.” The chart also has re-entries by seven records at various stages of maturity. Promotion sneak preview moves the phones this week to get things back on track, and chart activity will get back to normal.

S OME LIKE IT HOT: Two of the three records receiving Airpower Awards on the Hot Country Singles & Tracks actually turned in enough detections two weeks ago to qualify during the week that Billboard and Country Airplay Monitor did not publish. Tracy Byrd’s “The First Step” and Patty Loveless’ “Here I Am” were denied bullet honors, hence the postponement of the Airpower Awards until this week. They are joined by Collin Raye’s “My Kind Of Girl,” which moves 21-16 and turns in a 17% increase in detections over last week.

T HEY LOVE IT WHEN THAT HAPPENS: Congratulations to the team at Giant Records for landing this week’s Hot Shot Debut. Clay Walker makes the big splash with “This Woman And That Man” (debut at #3), the second single from his “If I Could Make A Living” album. The support for Walker’s records at radio is evident—his previous single, the album’s title cut, continues to receive airplay. At the risk of sounding like a cliché machine, we humbly tip the Stetson . . . or is it a Resistol . . . to Walker and his team of Giants.

J ANUARY THAW: Billboard’s Top Country Albums chart, not unlike the Hot Country Singles & Tracks, reflects ordinary post-holiday activity. Garth Brooks remains perched at the top with “The Hits,” while K-Tel chalks up its 14th week at the #2 spot. Mary Chapin Carpenter’s “Christine’s Christmas Tree A Comin’,” Chris LeDoux’s “Haywire,” and the tribute to Keith Whitley make their initial appearances. As expected, overall album sales continue to be influenced by the traditional chart’s Christmas traffic and should return to normal levels in a few weeks.

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

<table>
<thead>
<tr>
<th>TITLE</th>
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<th>PERFORMANCE RIGHTS</th>
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<td>HARD LOVE WOMAN (Mama Cass Of America, BMI)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<tr>
<td>23</td>
<td>HIGH LONE STAR (Kathy Mattea, ASCAP/Harry Manfredoni, BMI)</td>
<td>ASCAP/Harry Manfredoni, BMI</td>
<td>BMI/Melodyland</td>
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<td>24</td>
<td>BETWEEN OLD MEMORY AND ME (I’m A Fool, ASCAP)</td>
<td>ASCAP/Harry Manfredoni, BMI</td>
<td>BMI/Melodyland</td>
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<td>25</td>
<td>THE BLUE PAGES (Knick Knack, BMI)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<td>26</td>
<td>DOCTOR IN THE HOUSE (BMG)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<td>DOWN IN FLAMES (Swansons Country, BMI)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<td>28</td>
<td>THE FIRST STEP (Almo/Patterson, BMI)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<td>FROM A CHANGE (Vince Gill, BMI)</td>
<td>BMI/Melodyland</td>
<td>BMI/Melodyland</td>
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<td>GOIN’ THROUGH THE BIG D (Dixie Rock, BMI)</td>
<td>BMI/Melodyland</td>
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<td>31</td>
<td>LOVE COUNTRY (Phil Carlin)</td>
<td>BMI/Harry Manfredoni, BMI</td>
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<td>32</td>
<td>LOVE ON LOVE (Barry &amp; Mindy, BMI)</td>
<td>BMI/Melodyland</td>
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NASHVILLE—Mercury Records plans to dig deeper into its catalog of past hits for possible new packages at retail. Since the label’s catalog department was established in 1990 by Bobbi Frank, VP of label operations, catalog sales have almost doubled. He says that between 1986 and the end of 1995, Mercury had released nearly 75 country catalog titles.

Slotted for the coming year are albums by Hank Williams, Ralph Stanley, and Joni Mitchell. McClinton, McLintock, and Street.

Page. In addition, there will be boxed sets of recordings by Tom T. Hall and Bob Wills.

Mercury has also scheduled a new American Essentials line of catalog titles. An initial set of six titles will be featured in the series including “Drury, Leno, Van Dyke, Eddy Arnold, Mel Tillis, Faron Young, and David Dudley.

Last year, the label did its first ever direct marketing of a catalog album: ‘The Statler Brothers’ 50th Anniversary Celebration.” The collection first offered by direct mail

15 Acts Secured For Opryland Concerts

NASHVILLE—Fifteen across-the-spectrum country acts have been signed to appear at the Nashville Opryland Concert series this summer. The series will run weekends during the spring and fall, and daily June 16-Aug. 13. The first show is June 24 in Nashville, Tenn. The performances so far secured are those by Willie Nelson, Johnny Cash, Tanya Tucker, Marty Stuart, Faith Hill, Billy Ray Cyrus, Kathy Mattea, Jerry Seinfeld and others.

TEXAS—Big show this weekend at the 61st Annual State Fair of Texas in Dallas. The “North Texas Opry” was sponsored by the State Fair of Texas and the Texas Music Hall of Fame. The show will feature 15 artists, including Wynn Briggs, Joe Stampley, Bill Anderson, and others.

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

(Continued from page 25)

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

“There’s no doubt that the committee is biased,” Pratt says. “What we want to do now is to get support from the performers, artists from the industry.”

The add that District Cablevision’s only response to the committee has been to cite what Pratt maintains is the results of a flawed preference poll. “I cannot find a single country music person that they approached,” she says. CMR is not available in Washington.

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

UNDERESTIMATING MICKEY: After watching Disney Records’ Christmas album “Navidad En Las Americas” rise to No. 5 on the Dec. 24 Billboard Latin 50 chart, I suddenly rec

aled that handicapping horses was considerably easier than handicapping records.

In November, I coyly predicted that “Navidad” would not become a big seller. I theorized that the album’s broad cross-section of artists, ranging from salsa queen Celia Cruz to opera icon Placido Domingo, would not ap

try noted that Disney did not launch specific in-store promotions to promote “Navidad.” Most reported solid sales of the album, nonetheless. Since Disney execs were reticent about their pre-re

lease promotions campaigns for “Navidad,” I can only surmise that Mickey Mouse’s silhouetted ears make one of the best marketing tools in the record business… and the next time I at

tempt to forecast the economic prospects of a Disney record, I definitely will let my conscience be my guide.

STONES ROLL IN BRAZIL: Tickets for the Rolling Stones’ four concerts in Rio de Janeiro (Jan. 27-28) and São Paulo (Feb. 2 and 4) sold out within one week, an amazing feat since walk-in

sale tickets normally predominate at Brazilian shows. The average ticket price is $40.

The Stones are set to play Rio’s famous (or is it infamous?) Maracanã Stadium and São Paulo’s Morumbi Stadium. The Stones performances will take place during the annual

Hollywood Rock Festival, which will be promoted by Rio-based concert firm

Promoter: Opening for the Stones will be Epic’s Spin Doctors, along with a pair of veteran Brazilian stars: EMI-Odeon’s pop-rock thunab Rita Lee, Warner’s veteran rockers Barão Ver

melho.

Though both Maracanã and Morumbi sport capacities exceeding 100,000, each of the Stones’ sets will be performed before only 70,000 congoceiros, due to fears of building site ve

tacles. This two-week tour could collapse under the weight of more spectators.

MORE SATISFACTION: In Argentina, the ticket demand for the Stones compelled the shows’ promoter, Daniel Grishab, to add a fifth performance, scheduled to be stugged Feb. 16. Ticket prices for the newly added concert range from $25-$150.

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

EVÍDEO-DEAN’S MOMENTOUS SERIES: Ah, Brazil… land of sun-baked beaches, sensuous Bossa nova, and enigmatic back catalog collections. Fortunately, most of the cat

alog reissues released by Brazilian labels in the past two years have been stellar.EMI’s “Música Momentos” re

leased in October, is no exception. The 40-title series, featuring such notable artists as Villa-Lobos, the aforementioned Villa, Lee, Blitz, Ivan Lins and Clara Nunes, boasts digital remasterings of the original recordings.

An Brazilian music enthusiast rapidly (if belatedly) convert from vinyl to CD, their homegrown record labels are reaping massive (from fans wanting the golden edition on CD, EMI’s “Música Momentos” series helped the label sell a company record of 1 million units in October, according to Sonia Antunes, EMI’s strategic marketing manager. Antunes adds that EMI sold 1.4 million units in November, thanks in part to “Música Momentos.” She was expecting sales of “Música Momentos,” which was backed by an extensive TV campaign upon its release, to exceed 1 million units by January.

Antunes says that several artists from the “Música Momentos” series, including Djavan, Blitz, and Lee, will be released next year on EMI’s Hemispheric imprint. Antunes adds that EMI and Universal are slated to release February two catalog albums by Milt

on Nascimento: "Clube Da Esquina 1982-1992" and "Jovem Da Esquina 2." In March, EMI plans to release all eight of Nascimento’s EMI albums for the first time. Antunes says that if foreign sales of the two "Clube" albums are robust, Hemisphere will release the other six records every other month.

(Continued on next page)
Artists & Music

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

**LATIN NOTAS**
(Continued from preceding page)

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

**BRASILEIRA NOTAS:** In December, Sony Brasil shipped 1.5 million units of Roberto Carlos’ latest album, the label’s largest Carlos shipment yet in Brazil. The self-titled record’s lead-off single, “O Táxi,” an ode to cab drivers, has become a huge smash. The Brazilian trade association Assoiação Brasileira Dos Produtores De Discos (ABPD) and TV Globo are teaming to produce in 1996 a juried festival designed to expose new pop talent. Globo will broadcast the event, slated to be held at an as yet undetermined locale in Rio. Festival winners will appear on a CD compilation to be released by Globo imprint Som Livre: “O Rosario Do Papa,” the Portuguese-language counterpart to Pope John Paul II’s popular, Spanish-language, spoken-word prayer album, “El Rosario Del Papa,” has been released on Brazilian import label SGA. The initial shipment was 110,000 units, but SGA execs are predicting the double-disc set to hit 900,000 units by Easter. The package sells for a celestial, pay-to-pray fee of about $40.

**ARGENTINA NOTAS:** Andrés Calamaro took a few days rest from working with his Spanish group Los Rodriguez and went to visit his hometown, Buenos Aires, to promote “Grabaciones Encuentro 2” (Main/Lmация), the sequel to his gold-selling collection of outtakes and home recordings from 1981-94. Gold in Argentina is 30,000 units sold. One of the highlights of Calamaro’s latest set is “En El Piano,” the Pablo Milanes-penned song sung with ‘80s rock notable La Paula. Argentine rocker Miguel Matos has completed his latest effort, “Pasión,” his self-styled Spanish equivalent to “Peace And Love.” Though without a record deal, Matos performed his new material Dec. 17 to a sellout audience at the 1,706-seat Coliseo Theater in Buenos Aires... Lagus Desires, distributed by DBN, made its debut with albums from a pair of legendary ‘60s rock acts: Vox Dei (“Som Buele Ya Mas Vuelta”) and Pacoitico Zapurt (“En El Tanto Camino”).... Antonio Tarrago Ros, famed proponent of chuleiro-style charango music has recorded an album and video of duets called “Naturaleza” (Argentinian Musical/DBN). A musical and educational project based on endangered species in Argentina, “Naturaleza” boasts a prestigious vocal cast featuring Jaime Torres, Horacio Guarany, Ariel Ramírez, Alberto Carrion, Pedro Aznar, Juan Carlos Baglietto, and León Gieco.

Assistance in preparing this column was provided by Ener Pozo in São Paulo and Marcelo Fernández Bitor in Buenos Aires.

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**Top Contemporary Jazz Albums**

**No. 1**

1. JOHN HENRY
2. BILLIE HOLIDAY
3. BILLIE HOLIDAY
4. BILLIE HOLIDAY
5. BILLIE HOLIDAY
6. BILLIE HOLIDAY
7. BILLIE HOLIDAY
8. BILLIE HOLIDAY
9. BILLIE HOLIDAY
10. BILLIE HOLIDAY

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**Top Jazz Albums**

**FOR WEEK ENDING JANUARY 14, 1995**

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<th>ARTIST</th>
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Artists & Music

Jazz BLUE NOTES

by Jeff Levenson

This time of year—which means roughly five minutes into it—a real jazz journalist will ponder what releases are upcoming in the months ahead. Me, I'm goin' fishin'. (Only kidding.) There are all kinds of activities slated for the early part of '96. Below, a mere sampling.

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

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

Lionel Hampton is scheduled to turn 87 on April 20 (this is on good authority, since his age has long been a matter of genuine discussion). As part of his birthday plans, he intends to enjoy the release of his Moja jazz debut (quite a coup for the label, scoring the vibes master). The record features an impressive cast of sidemen: Chick Corea, Joshua Redman, Steve Wonder, Chaka Khan, Patrice Rushen, and Stanley Clarke... Hampton is also slated to appear on "Nighttime," sometime after Jan. 15. Host Ted Koppell is planning a show on creativity and aging, as exemplified by creative, aging jazz artists Hump, Doc Cheatham, and Milt Hinton. Their total age can only be computed in light years.

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

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

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

Classical KEEPING SCORE

by Heidi Waleson

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

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

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

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

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

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

Top Classical Crossover

by SN

Top Off-Price Classical

by SN
PRODUCTION NOTES

LOS ANGELES
• Van Halen’s latest Warner Bros. outing, “Don’t Tell Me,” is a Squeak Pictures production directed by Peter Christopherson. For the latter, Carl Anderson directed the shoot. Troy Smith directed photography.

By DEBORAH RUSSELL

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

One product set to reach the consumer market in 1996 is VuJak, a new interactive media tool and real-time performance tool from L.A.-based D'Zone that allows the user to manipulate video, text, graphics, audio, music, and special effects using any MIDI input device.

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

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

In fact, Kane and members of EBN were classmates at the Rhode Island School of Design, and together they succeeded in honing a simulated video sampling method that the group used to produce a number of video albums for VTV. Kane’s development of the software is independent of its relationship to EBN, but what once took hours of studio and post-production work for him to perfect—the juxtaposition of unrelated loops of sound and video—now can be achieved in mere seconds using the new tool. (In addition, the sampling itself can be performed live.)

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

The images are loaded into the system memory (eight megabytes or more are recommended) and then the video design shifts to various keys on a computer, MIDI keyboard, or a MIDI-driven guitar, drums, telephone keypad, or body suit.

Then the user can loop and re-play the bits in countless combinations, creating completely original video output from existing source material.

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

“It’s really accessible to people who aren’t even comfortable with computers,” Eisenpreiser adds.

“IT’s ideal for people and musicians who just want to create funny stuff. It’s also great for full-time music video editors looking for a non-linear editing tool.”

Aspiring directors can create instantly usable video using samples, while recreational users can actually “jam” in real time with other VuJak users via phone modem.

“We’re all of the mind that people do not interact with computers, they interact with people,” she says.

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

He projects a time when artists may use VuJak software for a “live” function tool to create a unique experience in the context of such individual concerts. The musician performer a piece, the instrument could drive the video programming seen by the audience, he says. Or a venue could be equipped with MIDI cards or laser-beam switches that could allow audience members to manipulate the video screen from their seats.

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

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

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

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

Propaganda Leader Exits; L.A. Has Hip New ‘Sideshow’

PROPAGANDA FILMS, the music video industry’s leading production house, enters 1996 as its co-founder/ chief songwriter Sigvatson (Jon) Sigvatson is said to be pursuing a more aggressive stance in feature film production. Word is Sigvatson wants to free himself from day-to-day responsibilities of managing Propaganda, which he founded eight years ago with co-creator Steve Golin. In less than a decade, Sigvatson and Golin built Propaganda into a multifaceted entity with interests in TV, film (‘Wild At Heart’), and commercial production.

Propaganda also is minting the multimedia realm, producing an interactive CD-ROM; Propaganda’s parent Star’s film “Johnny Mnemonic.”

Though his on-site presence is minimal, Sigvatson’s influence at Propaganda is expected to continue. A company rep says he will consult the music video division, which is now headed by Laurie McKeon, the Illegals.

She replaces Rhea Rupert, who recently exited the company.

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


POINT-OF-PURCHASE, Programming: As 1996 unfolds, closed-circuit programmer ET/VideoLink of Burbank, Calif., seeks to tap the lucrative promotional potential of video links at retail.

“There was a time when a client threw in a videotape, and everyone was happy,” says Jeff Devlin, ET/VideoLink’s director of operations.

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

Spyder reports that ET/VideoLink hopes to unveil a comprehensive cross-promotion and contest in January with one of its heavily trafficked companies. And while he was reluctant to provide too many details at this time, he said the multimillion-dollar contest will involve financial input from the retail account and a potential retail referral label. Other participants include radio TV stations and area record stores. Acts promoting sopho-

OTHER CITIES
• Atlantic provides the setting for Aaliyah’s jive video “Age Ain’t Nothing But A Number,” directed by Vic Azeem.

• Gary Romano produced the shoot.

• Atlantic also is the site of Camero’s latest video, “Waiting,” filmed by Robert Claxton.

• Little Texas treked to Austin, Texas, to shoot “Amys Back In Ausin...” the act’s new Warner Bros. clip, directed by Alternative Vision designer DJ Webster.

• Two Girls’ new Arista video “All I Want” is an A+G Production System

• Smash! Film director Pam Robinson lensed the Whispers’ video “Make Sweet Love To Me” for Capitol.

• Pat Darrin directed the new Usher video “A G: The Remix.”

• The set’s new Warner Bros. clip, directed by Alternative Vision designer DJ Webster.

• Two Girls’ new Arista video “All I Want” is an A+G Group production

• Lensed on location in London. Tim Royes directed the shoot with DP Mike Southee. Lizzie Rose produced

directorial debut as the eye behind Esham’s new Warlock Video release “Morty’s Theme.” The clip comes from the soundtrack to the forthcoming horror film “The Funhouse De-

vin Entertainment... Elektra manager of video promotion David Sashbrook is moving by nearly 50 percent video promotion department. EMI video promotion coordinator Larry Max takes over for Saloaw at Elektra... Susie Frans, sometime video promotion assistant at Capitol Records in Los Angeles, is now managing video promotion at the New York-based label’s zero hour.”

SPREADING THE WORD: The multihyphenate contemporary Christian programmer Z Music recently signed a non-re-
terrestrial deal with the Time Warner Cable, with the potential of increasing their reach to 1.6 million cable subscribers by late 1996. The network reaches more than 15 million cable subscribers.

CURRICULUM OF THE STARS’ “Sideshow” is one of the highest-lip public-access entries to make its mark in 1994, playing the videos that don’t get airtime anywhere else, literally. In fact, the crew often makes its own exclusive videos for favorite channels that have no visual ac-

Sideshow also has aired live-performance footage of such acts as the Mighty Marc, Ergo, Bostich, Compulsion, and Free Blanket.

In addition, the show’s producers already have presented their first Sideshow Music Awards, starring “Cheetah” actor George Wendt (whose fine taste in tunes is legendary among alternative crowds) and his wife, the child-actor-gone-bad Todd Bridges, and the eccentric musical trio the Del Rubio Triplets.

“Sideshow” reaches more than 500,000 L.A. cable subscribers.
The passage is a list of songs and artists, presumably arranged for a radio broadcast or similar media. It includes song titles, artists, and other details of the music being played. The text is formatted in a typical playlist format, with songs listed by artists and sometimes with a number indicating their position in the playlist.
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Artists & Music

STONE TEMPLE PILOTS SET RECORD

(Continued from page 6)

lim-needs-the Joker character, has picked up more than 300 spins at MTV and VH1 combined. (The song's book has been used as a bumper for VH1's weekend show, "Davey's Music.")

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

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

Stone Temple Pilots are no strangers to rock radio saturation. Since its first single, "Sex Type Thing," from the late 1980s, "Interstate" has never left the Album Rock Tracks chart. In just 21 months it has racked up eight hits, often overlapping with two or three cuts clustered near the top of the chart. That streak helps explain how the band's two releases, "Core" and "Purple," along with "The Soundtrack To The Crow," on which the band appears, have sold a combined total of more than 7 million copies in two years' time, an astonishing amount for a hard rock act.

The band's workmanlike approach (i.e., little public controversy and few granted interviews) matches its image as "quiet superstar," as Bill Weston, PD at WHTY Providence, R.I., puts it.

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

In setting the Album Rock Tracks mark, "Interstate" surpassed the Rolling Stones' "Start Me Up," which logged 18 weeks at No. 1, from September through November 1981. Back then, the album rock chart was based on reported adds at radio. Ten years later, in November 1991, Billboard unveiled its Broadcast Data System-based spin chart, and within months U2's "Mysterious Ways" hit and stayed at No. 1 for 12 weeks, setting the current chart mark.

At that time, however, the chart was based on gross impressions, which multiplied each BDS monitored-play by the Arbitron-estimated audience at the time of the play. So, if major-market stations played a song more often during morning drive, that song earned lots of gross impressions (as compared to small-market stations playing the song during overnight). In January 1996, the Billboard Album Rock Tracks chart switched to a straight spin formula, which makes the run logged by "Interstate" even more impressive.

The single managed to conquer more than the rock world, however. Since BDS data began being phased in on various Billboard charts in 1994, no single had endured at No. 1 for more than 14 weeks. Ace Of Base's "The Sign" hit that mark this year atop the Top 40 Mainstream airplay chart. (Both Houston and Boys II Men have managed 14-week runs on The Billboard Hot 100, that chart factors in both single sales along with radio airplay.)

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

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

"It's almost wrong to analyze certain things," he suggests. "It takes away from the surprise element of the business.

MILLS EXITS GIANT IN URBAN DIVISION SHUFFLE

(Continued from page 6)

more effort. That's the biggest disappointment."

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

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

In addition to signing acts, Mills is credited with forging deals with R&B producers, whose artists "de facto releases will be worked by Giant this year. The producers and the acts are Dave Hall (Assorted Phal- vers), Eric Sermon (409), and Chad Elliott (Peekaboos).

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

"She's a talented executive," says Azoff. "She will land on her feet." A source says Giant has extended talks with Warner Bros., although the latter company declines comment. The arrangement had been in doubt, as reports circulated that Azoff was unhappy with his relationship with Warner Music and was seeking a new partner. Internationally, BMG is Giant's distributor.

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**International**

**WEA Germany Splits Four Ways**

**Mini-Companies Aired At Niche Markets**

**BY WOLFGANG SPAHN**

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

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

As WEA are believed to be unique in the German record industry, as they involve splitting the WEA company into four “mini-companies,” each with its own sales force. Gebhardt believes the advantages are “shorter [communication] distances, direct exchange of know-how, and high motivation.” Gebhardt says the benefits of small units inside WEA have already been demonstrated by labels such as Frankfurt techno label Eye-Q, in-house dance imprint MAAD, and the Berlin club and jungle specialist Downbeat, all of which have been using the company’s service departments.

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

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

Extreme concentration in the retail sector is making it more difficult to break new acts and is forcing WEA to work closely with trend retailers. Says Dopp, “The key accounts are really interested in established names, as are most of the media. A new marketing structure must therefore involve changes to distribution and promotion.”

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

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

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

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

**BY STEVE MCCLURE**

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

The soundtrack placement is quite a coup for the Epic/Sony group, which has sold more than 12 million albums since its 1988 debut; it also has moved 3.7 million copies of the 1992 release “The Swinging Star,” Japan’s all-time top-selling album.

“Eternity,” which is included in the film’s Epic Soundtrax album, is the group’s first American release for the group’s new label, which is distributed by the London-based Virgin Records division of EMI Records.

R&B charts, the group’s producers Mike Pela and David Zippel, who wrote the songs for the group as the producers for the song “Swingin’ Star” in “The Swan Princess,” and vocalists Yoshida and Princess,” and “They’re not much different from the Japanese version, but it’s a very cool song,” says Guitar Zippel, who produced the film.

Mazer, executive producer of “The Swan Princess,” says he was impressed by Dream Come True’s “musical style, its success, and its willingness to collaborate.”

R&B chart hits and raises the group’s profile in the U.S. market. Certainly ‘Eternity’ gives audiences something wonderful to hum as they walk out the door having had a great experience.”

(Continued on page 37)
ISMANN—BMG International is officially opening its own company in Turkey this month, according to the company’s recently appointed general manager, Tim Schindel.

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

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

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

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

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

Schindel says he aligns himself with several local heads of international majors in the “new school” on the piracy issue. “Piracy is price dependent,” he says, “but that’s not the whole story.” While seeking price increases for his products—which he sees as undervalued in the Turkish market, despite their quality—he promises to pool resources with other majors to take on the pirates. The “old school” holds the view that raising prices attracts pirates.

Meanwhile in a separate but unrelated development, Raks Elektronik, BMG’s Turkish manufacturing partner, has received a $6.0 million loan from the Dutch Development Bank to use as working capital for increased production. The company recently increased production capacity after the sale of 22% of its equity, a deal announced in October. This sale raised $20.16 million on several international markets.

The company’s plant near the Turkish Aegean city of Izmir, has been running at full capacity, producing 80 million audiotapes, 28 million videocassettes, and 9 million CDs annually.

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

**German Publishers Plan International Push**

**Trade Group To Showcase Wave Of Domestic Talent**

**BY WOLFGANG SPAHRR**

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

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

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

Dr. Hans-Joachim Rost, managing director of the German Music Publishers Assn. in Bonn, explains: “The music world has its ears open wide to the sound of German music.” In 1994, it is estimated the music publishing business in Germany generated sales of more than 500 million German marks ($294 million), and in some cases publishers drastically increased their income abroad as a result of international hits.

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

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

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

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

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

Hartwig Masuch, managing director of the BMG Ufa publishing company in Munich, says, “The young generation of composers, lyricists, and artists is showing the world that real musical alternatives are emanating from Germany.”

Addi Ed Heine, managing director of market leader Warner/Chappell in Munich: “German hit authors and producers are shooting up like mushrooms after warm rain.”
Warner's 'New' Cold Chisel Album Is Hot Down Under

**BY GLENN A. BAKER**

**SYDNEY—**In Australia's volatile domestic recording market, there are probably only two real certainties—that John Farnham will go platinum if he makes a record and B.S.O.D., the defunct Cold Chisel will, year in and year out, assail most new rock bands with a heavy-handed aura that has led to it being accurately labeled "Australia's Doors or Led Zeppelin."

So far, the hard-rocking Cold Chisel has held up its end of the bargain. Warner albums recorded and released between 1975 and 1984, according to the label—two-thirds of which in the decade since the group's disbandment—by breaking up at its peak and offering lucrative enticements for a reunion on its own terms are far and away Warner's greatest successes. The label has listened to the band's earlier albums, but on the basis of pre-release reviews that transmuted into quite staggering sales.

Which is why the "new" Cold Chisel album, "Teenage Love," was put on the Warner domestic roster within a month and is swiftly heading toward platinum status, reports Warner. Indeed, nobody is sure who should honor former manager and current flame keeper Rod Willis' two years' hard labor in the service of this project—Chisel fans or the Royal Society for the Prevention of cruelty to animals—for it is a truly extraordinary archival excavation.

When the last Chisel hits package was released in 1989, the track "Miss Trot" was touted as the most def- teer could hope for when it came to shelled songs. It probably was, then. But by 1984, after studios had been vacated, beds overturned, unlabelled tape boxes checked out and musicians' moldy memories tapped, Willis was dashing off no less than three tracks from which he and the five band members would select the final 24 that have found release on this album and on the three collector-oriented singles that are an essential adjunct to it.

The 16 tracks on "Teenage Love" are not as well-beaten and beatless as the 60 recorded, but they are far from the worst. As an album, they have more grit than a song on the '70s country scene. Nearly a fifth (20) of the final studio offerings. The ballad—probably the gospel-ash "It Ain't Wrong" and the exquisite "Metho Blues" (drenched in Ian Moss' mammally good blues guitar)—are truly tortured. And the rockers—as exemplified by the screaming "Teenage Love Affair," recorded for but omitted from the first album, and "Suicide Note"—are so meaty and gory that even with what one critic has called "their desperation and savage grace."

The adult, reasonable Jimmy Barnes, 28 years after his attack of the same band that span eight years and highlight—perhaps more than anything else—the dirt, in- tuitiveness, and often soul- and gut-rending singing skills of Don Walker.

That the five members found enough common ground in these songs to sanc- tion their release is a surprise of sorts, as is the fact that they went along with Willis and Walker's insistence that all of them be issued without any over- due or other names not long after the three of the members collaborated on a taut bal- lad called "Stone Cold," a track for the upcoming compilation "50 Years."

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

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

"Teenage Love" is just as much a col- lection of great takes as great songs, and some of them may eventually be lost. Not just because the track was written after a gig in the South Australian indus- trial city of Whyalla when the band had been touring and recording, but also after Walker decided they needed a rip-rap- ping closer to ensure that it never hap- pened again, but only after a long compositional "Hands Out Of My Pocket" came out of a bizarre incident on Christ- mas Day when a Hare Krishna cousin of Jimmy's/acquaintance of mine stole a car and ran off into a bathtub. Truth is sometimes stranger than fiction.

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

The label also has various terri- torial licensing agreements inter- nationally, including Munich Records (Holland), IRD International Records (France), and Ame- rican Music (Scandinavia), Dixie Fords (France), Hypertension (Ger- many), and Hitmakers (Jamaica). The label has marketed five Japanese, one British, and one Australian albums, and one single in 1993.

PETERSEN

**ROOTS MUSIC, COUNTRY REIGN AT STONY POINT**

**INDIE LABEL ENJOYS BIGGEST SUCCESS YET, PLOTS U.S. MOVES**

**BY LARRY LEBLANC**

**TORONTO—**Stony Point Records is the paradigm of a small inde- pendently owned label that is released in early February. It features recent performances of such Charles-penned '50s classes as "Stark," "See You Later Alligator, "Walking To New Orleans," and performances by Neil Young, Fats Domino, and Louisiana guitarist Sonnie Lan- dreth.

In April, Stony Point will release a new album by blues shouter With- herspoon. Produced by Duke Robilliard, the album also features jazz tenor saxophonist Scott Ham-

Explaining his keen interest in recording 71-year-old jazz and blues man Ham- erspoon, says, "I saw Jimmy this sum- mer at the Edmonton Folk Festi- val and spent some time with him. We ended up in his studio and he was very impressed with what he's doing. All of us involved in this are the best records he's done."

Also being released in April on Stony Point is a reissue of Peter- sen's earliest produced albums, "Walter Shakesley Horton Hot Ballots," featuring all their recordings for Beth, Horton, and "Country Blues" by Tennessee-born guitarist Johnny Shines. The Horton production, Pete- rensen's first production, was first released by London Records in Canada in 1972, while the Shines album was released by X-tra Recs in 1974.

On Stony Point's long-term com- mitment to blues music, Petersen says, "We've been interested in blues from the beginning and blues has been consistent over the years. It's been generally based on one or two artists and one or two albums. Last year, it was Eric Clapton. People notice there are two Eddie Boyd songs on his album [From the Cradle] and touched by those songs, decide to seek out other blues recordings."

**POLYGRAM DIVIDES POP DIVISION INTO 3 UNITS**

(Continued from preceding page)

Epic/Sony international A&R coordinator John Passman, who helped set up the DCT/Nest collabora- tion, says, "This band is very well known. Their music is melodic and very much of the '70s, and the over- all sound is a very happy — themes that fit the title."

Dreams Come True recorded the soft rock-teenage version of its composition "Winter Song" for use in Sleepless in Seattle" when that film was released in Japan. It was not used outside of Japan, however.

The "Swan Princess" sound- track album was released Nov. 8 as a joint project by Sony Wonder/Epic Soundtrack/Amo Music. "Ener- gy" is also be- ing used as the theme song for the Patrick Swayze/Regina Belle single, "Far Longer Than Five."

The tracks are taken from the soundtrack.

Passman says that the Spanish lan-

The past for some years, Stony Point's biggest releases have been albums from Canada, including the New Orleans-based blues label Blind Pig (Luther All- duor, Blues Band), and has been a part of the label's expansion.

In Flanders, PolyGram is re- cruiting new promotion staff follow- ing Marc DeKeyser's departure. PolyGram has signed on Dominique van Poucke, from Boud ine promotion, joined the department in late De- cember as assistant manager, with responsibilities for the posts of national dance promo officer and a local promo executive.

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### Japan

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<td>France</td>
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<td>Australia</td>
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<tr>
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**AUSTRIA**

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<tr>
<td>&quot;One&quot;</td>
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<td>France</td>
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<tr>
<td>&quot;I Will Always Love You&quot;</td>
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**FRANCE**

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**PORTUGAL**

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**HONG KONG**

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**EDITH MUNNIS' WORLD WIDE CHART**

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**NEW ZEALAND**

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<td>Top 1 in New Zealand</td>
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**IRLAND**

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<td>1</td>
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<td>USA</td>
<td>4</td>
<td>50,000</td>
<td>Top 10 in Ireland</td>
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SCOTTSDALE, Ariz.—MOR Music wants to sell more music, and it is gobbling into its third year with the introduction of a swing catalog, CD-ROM, which through consumers can access its catalog of more than 30,000 titles, and a cross-promotion with ABC Radio Network.

The St. Petersburg, Fla.-based cable-telephone network—currently available in 16 million homes—has carved a niche in the interactive home-shopping arena, said CFO Greg PaI, pointing to its unique format of airing music and related products, thus offering viewers the opportunity to phone and purchase such products as CDs, cassette, longform videos, concert memorabilia and other collectibles.

The company, which caters primarily to 25- to 64-year-olds, has been testing its MOR Music Club for several months and plans to roll out just after the first of the new year.

For a fee of $39.95 per year or $3.33 per month, club members will receive a discount of 30%-60% on all MOR product, PaI told Billboard at the Conference on Interactive Marketing held here.

In its first month of testing, MOR signed up 5,000 subscribers for the club, according to PaI.

Sales among the test club members rose from an average of 1.7 units per transaction before opting to 5.5 units per transaction after, with the average transaction ranging from $18 to $45, not including membership fee.

CDs are generally priced between $9 and $11, with cassettes selling for $4 and $6. PaI declined to reveal numbers, but he said that MOR will do “a few hundred thousand transactions” this year.

He said direct selling is just one revenue stream for MOR. “We want to make money on the club” as well. And he noted that the network just phased in advertising in late June.

As a network, MOR tries to create value for the cable systems that carry it, he pointed out. “The home-shopping-type network wants you to buy, they don’t care if you watch. I want you to watch or buy us.”

The club also helps in that it builds its affinity with the network. “People like the club because it is a no-requisition service,” PaI said. “If customers buy the CD-ROM package, the club, they’ve already gotten back their money and more.”

The test also taught MOR something else. “The most important thing about a club is service,” PaI said. “People need to know they are going to get their music in a timely manner, that we’re always stocked, and that the quality is excellent.

To generate interest in its club, MOR is rolling out a cross-promotion with ABC Radio in the first quarter of ’96. “We’ll be tying in our merchandising entertainment capabilities with their on-air promotions, contesting, and request line,” PaI said.

In a test now with ABC, MOR is conducting a tie-in with the radio network’s contests. When a caller to the contest line fails to win or is unable to get through, he won’t hear a busy signal. Instead, he will get a response that says something like, “Sorry you didn’t win, but if you’d like to hear concert information and learn about MOR Music!”

If callers respond accordingly, they will be transferred to MOR’s telemarketing department, which will then attempt to sell them a club membership at a discount. “All we want is the chance to tell them who we are and what we are,” PaI said.

Initially, the club will be tested on 50,000 calculators; the rollout will be to “several million,” he said.

The joint venture initially will be playing to both ABC’s mainstream and its new format stations.

In the latter genre, PaI hopes to bolster sales.

“Another thing that is responding very well is ‘70s disco music,” he added. “As a result, we are looking at ways to spars more sales in that genre.”

In addition to its cross-promotion with ABC, MOR also is developing a CD-ROM package with Atlanta-based software company Galileo, which hopes to introduce concurrently with the club debut. Also, the CD-ROM package could be distributed as a free giveaway, via merchants that sell CD-ROM hardware.

“We’re creating a screen format that mirrors our network look. The product will be in the left corner, and the price and other information will be listed at the right,” PaI said. The CD-ROM package will allow users to browse 25,000 titles. “Where the labels allow us to do it, we’ll have portions of music videos and show artists based on their sampling patterns.”

If a user wants to order product, he can surf to the music and select the form generated by the package, mail it in, or call MOR.

PaI also said he sees the CD-ROM package as just one component for cross-promotion opportunities. PaI said MOR is in discussions with Coca-Cola and several other beverage companies on cross-promotion possibilities. The company also is talking with Sony Electronics about bundling the CD-ROM with MiniDisc hardware, he said.

MOR currently does not carry the MD format, but PaI said he would consider it in the future. “Right now, there really is not a market for MiniDisc, but if we could drive hardware for Sony, we’d carry the product.”

Looking to the future, PaI also envisions potential partnerships with conventional music retailers. “I am concerned about the new retailers, but I want them to see us as an extension of their business, not a displacement,” he said.

He stated emphatically that MOR hopes to remain an independent music channel, and we remind adults how much they like music,” he said. However, he noted that sales from MOR, but in the event they don’t want to buy from us, it’s only natural that they will be buying it elsewhere. He complained that merchants are unaware of the synergies available to them with MOR. “Music stores come... (Continued on next page)
Phoenix Retailer’s Got Soul — And Plenty Of It

BY ED CHRISTMAN

PHOENIX—Rap may be making big money for lots of record stores, but Jaagi Music generates its business from another genre of urban music: soul music. And if that category isn’t specific enough, Jaagi mainly carries albums that came out before 1979, which is a pretty good trick considering that owner Jerry Johnson didn’t open his first record store until 1983.

Back then, after trying to fulfill his dream of becoming a dancer and singer, he turned to the next great love of his life: collecting music. But he decided that instead of spending his money on it, he would make money from it. So he opened his first store in Harbor City, Calif., right outside Los Angeles.

“In any business,” he says, “you learn as you go. When I started, I was stocked with all of these beautiful jazz albums that I like. Also, I stocked rap because I was right across the street from a high school, and I knew I would clean up with it.”

But Johnson was surprised when most of his customers were asking for music by Don Julian & the Meadowlarks (aka the Larks), the Delfonics, the Temptations, the Temprees, Blue Magic, and Bloodstone.

“I couldn’t give rap away,” he says. “The kids would come in here and thumb through it, but they wouldn’t buy it. So being a businessman, I brought in more oldies and got rid of current music.

Besides, Johnson says he knew that he couldn’t compete with the chains, and that in order to stay in business, he would need to buy it to survive. So he began specializing in soul music and set the breakpoint for his inventory at 1979, which is when he started the “computer” that started to take over R&B music, he says.

Eventually, the store’s reputation for stocking old soul music spread, and he started getting phone calls from miles away for even rarer soul music. This led him to import albums from a warehouse in the west, as well as start up a mail order business.

Along the way, he moved his store to Carson City, Calif., and then to Long Beach, Calif. But when Los Angeles was hit with the riots after the Rodney King trial, he lost everything when his store was looted.

Instead of trying to start over in California, he moved to Phoenix and opened Jaagi Music in 1995. Jaagi means “sweetheart in Korean,” according to Johnson, and the store is named in honor of his wife.

In most of his locations, Johnson has sought to supplement his income with another inventory line. In California, electronics equipment was a part of the inventory, and when Jaagi opened in Phoenix, the store carried tools and supplies of the world, as well as maintain a mail order business.

But after moving the store to a stronger location last year, business is so good that Johnson says he is phasing out clothing to bring in more music product.

As a result, the store—located in a 6,000-square-foot space in a strip center downtown Phoenix—has seen its music inventory grow from 5,000 titles to 12,000 titles. Music and related product now accounts for 90% of sales, with clothing the remainder.

Johnson reports that 90% of his customers in Phoenix are Hispanic, but he says he doesn’t surprise them that they want soul music since his first store in California also had a large Hispanic customer base as well, and that location was the one that led him into specializing in soul.

Another shift in going on inside the store as well. CDs now account for 60% of unit sales, as opposed to 40% for cassettes. Most albums sell at around list price, or a little lower.

The current top seller in the store are the Fatback Band’s “Hot Box”, the best of Sly & the Family Stone’s collection; the Emotions’ “Flowers”, the O’Jays’ “Live In London”; Bloodstone’s “We Go A Long Way Back”; the Whispers’ “30th Anniversary Album”; the O.S. Band’s greatest hits; Tom Browne’s “Funkin’ For Jamaica”; Ray, Goodman & Brown; Norman Connors’ “You Are My Starship”; a Blackbyrds’ two-fer—“City Life” and “Unfinished Business”; “All Green/Greatest Hits” and “Supreme Al Green”; and “City-Wide Classics, Vol. 1 & II.”

Many of the albums are also available as imports, Johnson notes.

One of the things that is making it easier to track down rare albums is the Internet, Johnson says. “I just found a Nat King Cole ‘Live At The Sands’ laser disc through hocking up to the Internet,” he reports. Also, he hopes to use the Internet to sell music.

Already, 20% of his business comes through mail order. But now he is receiving orders from places like Helsinki and Denmark over the Internet, and he plans on setting up a couple of bulletin boards, listing some of his inventory.

In addition to soul music, Johnson says he has developed a nice little business by carrying video cassettes of black exploitation flicks like “Coffy,” “Blacula,” “The Mack,” and “Cotton Comes To Harlem.” He now stocks some 100 movies, which contribute about 7% of total sales revenue. Another couple of percentage points are picked up through selling books on soul music. This month, he plans to add laser disc titles as well as used CDs to the inventory.

One of his favorite marketing tools is having musical showdowns in the store on Saturdays. “Last week, we had a big battle, playing albums by Boyz II Men and the Temptations,” he says. “We could have 20 or 30 people in here, and we play the songs back and forth, until we pick a winner. On Christmas Eve, we did that and had people in here from Albuquerque, NM, San Diego, and Oregon.”

When soul artists come to town, they usually stop by the store and hang out, and that generally draws a crowd as well, Johnson says. And for the first time, Johnson is using local television to advertise, which is bringing in a whole new audience of shoppers to the store. But whether the customer is in the store for the first time or is a regular, Johnson says that the best thing about being in the record store business is hearing a customer say, “Man, I have been looking for this album for 10 years.”

“When I hear people say that, I think to myself, ‘That’s why I am in this business.’” Johnson says.

The exterior of the new Jaagi Music location. (Billboard Photo)

Business is so good at Jaagi Music that clothing, merchandised here behind a CD rack, is being phased out. (Billboard Photo)

MOR SETS MAJOR GROWTH AS ’95 GOAL

(Continued from preceding page)

plain about their business being taken away, but they are not doing anything about it,” he said. “I don’t expect them to just the MOR Music Club information at their point of sale, but I’ll give them the opportunity to sponsor a block of music.

“I wouldn’t mind doing a cross-promotion with a Strawberries or a Cameo lot,” Pai said.

MOR buys directly from distributors and from one-stops like Music City. Also, MOR warehouses some product, mainly music-related merchandise like T-shirts. For fulfillment, it supplements its own efforts of shipping music-related product by using Music City in Nashville and other wholesalers for music product.

While MOR has a good relationship with wholesalers, Pai would like to improve relations with labels. In particular, he said he wants to view MOR as a vehicle that will drive sales for them. “If I can show that to the labels, they will direct promotional dollars to MOR, which in turn will improve sales for both MOR and retail, he said.

According to Pai, MOR can help labels reach adults, many of whom do not watch MTV. He is particularly excited about the idea of compiling a database of listeners’ musical tastes. “We’ll know exactly what kind of music they’re listening to. Can you imagine the possibilities with that kind of database?” he said. “We want to discover what motivates consumers to make a purchase, whether on-air promotions stimulate sales, things like that.”

Whether MOR beds down with a music store or not, survival in interactive retailing will mean having enough capital to expand the network, notch new distribution channels, and form industry alliances, Pai said.

“MOR Music will eventually be partners with a major entity,” he said. “And I think it will happen sooner rather later.”
Debts Sink Hawaii-Based Chain; Upbeat News From Trans World


J.R.'s, which operates about 16 stores in Hawaii and Guam, listed assets of $78 million and liabilities of $78.5 million, half of which is secured and mainly owed to the bank chain's other holdings and mainly owed to the bank. J.R.'s is said to have had revenue of about $16 million this year.

Under a prepackaged agreement, Happy Town—a company formed by Steve Kall, who is a principal of Pacific Coast One-Stop and the Tempo music chain—has agreed to purchase the operating assets of J.R.'s. The sale must be approved by the bankruptcy court, with a hearing set for Jan. 4. Sources familiar with the proceedings, that the new entity will emerge to make a bid on J.R.'s.

J.R.'s' competition includes Tower Records, which operates three stores in Hawaii, and the Musicland Group, which has operated a number of almost 50 stores in the U.S. Sources suggest that Musicland had a non-compete agreement with J.R.'s owner and founder Bob Kennedy in Hawaii, although it expired. The non-compete agreement is said to have been a part of a deal made in 1987, when Kenedy sold his mainland J.R.'s chain to Musicland.

Meanwhile, Happy Town is already operating the J.R.'s chain, under an agreement approved by the court. The deal, however, would take in some 40 stores. It currently operates three stores in Hawaii, under the Jelli's logo, and 21 more in California, mainly through the Tempo name. Kallen declined to comment. The last year has been a strange one for the J.R.'s chain. Knowledgeable sources say that although he denied it at the time, Kennedy began shopping the chain last March right before the National Assn. of Recording Merchandisers annual convention. But most doubted that the chain would be sold, because Kennedy was supposedly asking for "ridiculous" amounts of money.

By October, no deal had emerged, and at NARM's fall conference, word of J.R.'s financial difficulties surfaced, with the betting split evenly as to whether the company would make it by 1996 without filing for Chapter 11.

According to court documents, the five largest creditors are PolyGram, which is owed about $72 million; StarDisc Distributors in Honolulu, $56.5 million; and the banks, $22.6 million, WEA, $184,000; Music Craft Distributors, $130,000; and Sony Music, $107,000.

JUST IN FROM Albany is word from Trans World Entertainment about its performance over the holiday selling season. According to a press release, sales at the 710-store chain enjoyed a 3% comparable-store gain along with a total gain of 9%, flushing out the nine-week holiday period ending Dec. 31 with total sales of $173 million.

The company also says that sales for the 11-month period ended Dec. 31 totaled $730 million, a 1% increase from the same period last year. During that period, comparable-store sales increased about 1%.

LOOKING FOR SPACE: Alliance Entertainment Corp. is expected to break ground this year on what is being formed as a state-of-the-art distribution center. The facility, which will be built in Broward County, Fla., is expected to measure 250,000 square feet when it is completed in early 1996, according to Jerry Bassin, president of Alliance.

Basson has now has about 165,000 square feet spread across three warehouses. The new facility will have probable responsibilities beyond the Bassin One-Stop, including Encore Distributors, and CD One Stop operations will not be affected, Bassin said.

KARAOKE ANYONE? The karaoke business just got a one-stop with the formation of Elmsford, N.Y.-based Song Brokers, which is a brainchild of Dave Cratka, formerly president of karaoke distributor Pocket Songs, and Jeff Miller, who was a sales manager for that firm. Song Brokers will carry hardware, software, and hard-to-find titles from 20 different karaoke manufacturers. In all, they are handling over 30 lines of product, focusing on CD Plus graphics, laserdisc, hardware, and accessories, Cratka says.

In addition, the company will serve as a karaoke liquidator, buying up close-out inventory. It will also provide special order fulfillment.

The company, in operation for about two months, has appointed a national distributor, on a nonexclusive basis, by Pioneer, Cratka reports.

GRASS ROUTES: The Local Music Store Distribution Network, which distributes unsigned bands' product on a consignment basis to independent record stores, held a showcase in New York, in mid-December at the Spiral on Manhattan's Lower East Side. Among the acts featured were Box Of Clowns, Hulsey, Play, Pat Sturm, Jesse Huff, Mark Berger, live with the Lions, and Blood Sugar.

Debbie Lindsay, who heads up the Vienna, Va.-based Local Music Store, says the idea behind the event is similar to the principle guiding her company. "The whole idea behind it is the Local Music Store philosophy, a cooperative, recording acts," she says. "They get a chance to prove to themselves at stores, to see how to handle the sales and to play live at showcases."

So far, the Local Music store services 130 stores, mostly in the Northeast, with the heavier concentration of stores in the Washington, D.C., area and Baltimore. Lindsay says the Local Music Store wants to extend its reach to 1,000 stores by the end of the year.

Pocahontas Soundtrack

The original songs and score from the film with a colorful song book.

Pocahontas Read-Along

Kids experience the story again and again.

Pocahontas Play-Along

An audio playset that lets kids act out the story for great interactive fun.

Stay tuned for details on the largest, most powerful marketing campaign in Walt Disney Records history!

A New Musical and Marketing Legend Is About To Be Made

WASHINGTON, D.C--JANUARY 14, 1995

www.americanradiohistory.com
One-Artist Label Has Time On Its Side
Also, A New Nitecaps Album After Nearly 12 Years

This week's column was written by Ed Christman.

DRAW THE LINE: Time Line Production, an independent label based in Wayzata, Minn., has just shipped its one millionth unit and spent the last year positioning itself for a big 1996.

Time Line has only one artist, Lori Line, who has released eight albums since 1986, with the "Thrash of Love" and the "Heritage Collection," Vol. 1 album proving to be her most popular. Line owns the label with her husband, Tim.

Until last year, Time Line sold CDs by directly marketing them to Line's fan base. And although Time Line still plans to make extensive use of direct marketing, much of that effort will be to lure fans into record stores, as the label is now selling direct to a few of the largest chains in the country, says Michael Meyer, VP of sales at the label. Line, who often finds her records stocked in the new age and easy listening sections of record stores, initially sold records through a mailing list compiled while working as a piano player at a Dayton's department store. After leaving the chain, she began staging shows in the Midwest and eventually built a 15,000-strong mailing list.

Three years ago, Time Line entered the retail arena, distributing CDs through gift shops and independent record stores. In addition to gift shop distributors, the label used Navare as a distributor. But when Navare decided to become a national distributor, Line, who has only established herself so far as a regional artist in the Midwest and West, decided a different strategy would be needed to build her fan base nationally. Line herself is very active in developing the label's marketing strategies.

So Time Line began selling direct to chains like the Musicland Group and Best Buy, which put her albums in appropriate stores and use a one-stop network to reach independent stores. That strategy, Should "expand sales dramatically," Meyer says. Also, Line's profile has recently been heightened thanks to a feature the Wall Street Journal ran on Line on Dec. 19, 1994, and Noah Adams' National Public Radio show, "All Things Considered," which featured Line on its Dec. 29 show.

To capitalize on the larger audience, Line will issue two new albums in 1996—one will come out in the spring, summer and the other will her third Christmas album.

HITTING IT BIG: Collectables, the Ardmore, Pa.-based label that single-handedly kept the vinyl 45 alive, had its first-ever album chart on The Billboard 200, "The Ultimate Christmas Album," a various-artists collection, peaked at No. 129 on The Billboard 200 for the week ending Dec. 31. The label, founded by Jerry Greene in 1981, specializes in indies.

FLAG WAVING: John Xavier, chief architect of the Nitecaps' sounds, has little interest in conforming to whatever sound is fashionable in A&R circles. "If you change your sound to fit current styles, you are chasing something that already has been developed and broken through," he says. On the other hand, noting some of the main axioms in pop music, he adds, "If you do what you always do, sooner or later it is going to come back around."

Back in 1986, Sire Records issued the Nitecaps' debut album, a gem of a record that owed its livelihood to soul music, with a smattering of power pop thrown in for good measure. Nearly 12 years later, the Nitecaps have just issued their second album, "Exact Change," on Woodstock, N.Y.-based Woodstock Wax.

"Stylistically, 'Exact Change' is not a great leap forward, but hopefully it is a little more mature," says Xavier, who functions as the main songwriter, lead singer, and guitarist for the group. The other Nitecaps are Al Maddy on guitar, Ben Orick on drums, Jack Garrett on keyboards, and C.P. Roth on bass. Various horn players supplement the band's sound on the album, as well as during live shows.

Xavier's singing has matured, if only in the way he exorcises restraint. He may not have been burned with the purest voice, but his ability to slide through a whole slate of different singing voices and emotions in a single song makes him a vocalist to be reckoned with.

"I was 19 when we made the first album, and I had never been in the studio before," he remembers. "Initially, I was impressed with those vocalists who could become house-voiced shredders like Wilson Pickett and John Fogerty. As I got older, I learned to appreciate the smoother soul singers like Jerry Butler." And therein lies one of the differences between the two albums.

Xavier doesn't want to be known as a singer who always is a ballad singer. Yet when he talks about influences, names like Curtis Mayfield and the Rascals come up. On the other hand, he says that artists like Johnny and Edgar Winter have influenced him as well.

Another big influence certainly has to be the New York music scene itself, which Xavier grew up playing in front of. He was only 15 years old when he played Max's Kansas City and CBGB in 1978 in his first band, the Ghosts. "There was a tacit understanding that I wouldn't drink," he explains.

Eventually, the Nitecaps were formed and become one of the biggest bands in New York at the tail end of what had been a thriving live scene that had begun with the birth of punk music. After their debut album was released, the Nitecaps found themselves touring with U2 and the Culture Club, and although the album didn't do much commercially, Xavier says he made a living off the band for a couple of years.

Since then, the Nitecaps have been alive and kicking around New York, although from 1986-89 they saw little activity.

The last year has seen a pick-up in activity, with the studio recordings that would eventually comprise the album as well as key gigs such as a CMJ showcase and an appearance on the local artists stage at Woodstock.

Instead of shopping the album, "Maria Micono, a friend of mine who has spent the last 12 years working as an engineer and producer, got some backing to start a label, and we decided to issue it through Woodstock Wax," Xavier says. So far, the album has had a soft release, with copies available at St. Mark's Sounds in the East Village. While the label finishes negotiations for distribution, Barbara Skydel at New York-based Premier Talent is representing the band.
**Album Reviews**

**EDITED BY PAUL Verna, MARTHA A. GILLEN, AND PETER CRONIN**

**POP**

**LOVE CAMP 7** My Shy Smile
**PRODUCER:** Bruce Houghton
**Beauman** 9023

Like its acclaimed debut, second self-released dgency by underground Brooklyn trio takes some getting used to, with its angular melodies and unconventional song structures. But once the tunes insonate themselves into the listener's consciousness, they stay there. Here, the most impressive and memorable cuts are "My Kind Of Blues," the group's definitive version of the blues, disguised Beach Boys tribute to "The Surfer Dream" and "The Loves Of Hank Shaw And Sandy Of The Greenmarket" and "Lavender Lovely," and a decidedly de-Spectorized "She Kissed Me." Contact: 718-486-0427.

**BLUE ROOSES** Five Days In July
**PRODUCERS:** Blue Rides
**Distributor:** Third World

Canadian group's fifth album (following 1985's "Lost Together" on Atlantic) is a further distillation of its sublime blend of country, rock, and pop-yet-pop idiom. It's a mellow brew of tender pop up with harmonica accordion, piano, and a breath of cello—but a heady one, too, with rumbling vocals and jangly guitars adding a distinctive edge. Equally distinctive is the songwriting, which is as direct as it is affecting. "What is This Love," a hauntingly beautiful ballad featuring guest vocals from Sarah McLachlan, is a hands-down winner, but "Loves Me Yet and "Cynthia" are highlights in their own powerful class. Too long overlooked.

**ARTISTEAM** Rap-A-Dope
**PRODUCERS:** Various
**Distributor:** Hydrogen 218

Most recent outing from New York's aggressive post-free avant-garde collective proves that its group's raw integrity continues on an era of grungy fusion. In a strongly marked set featuring angry, brooding riffs, highlights include the grinding albreth pop of "Hards Down," the poignant vocal harmonies of "Cerain Muse." the oddly solemn sounscroting of "Breathe," the transistoring instrumentation of "The Myth They Are," the "Amish Chick." and "Doors," all of which showcase the group's keen sense of melody, rhythm, and dynamics. Self-released album can make ripples on the college circuit. Contact: P.O. Box 462, Valley Cottage, N.Y. 10989.

**VARIOUS ARTISTS** A Woman's Heart
**PRODUCER:** Various
**Distributor:** Watt 000

A compelling display of Ireland's female talent pool is evident on this second musical compilation, following the highly successful "His Heart," both part of the Aurioc Foundation of Ireland. Among those on hand this outing are familiar names Sinead O'Connor, Sinéad O'Carolan, Francine Davey, (see below), Maura O'Connell, and Mary Black, as well as the equally powerful likes of "Never Have," the most impressive of the album's three tracks. Maguire DiBomsmuell ("A Bithtrade Dihlone"), and strong newcomer Domhnall John ("Singing By"). Most of the material is culled from artists' albums, such as O'Connor's "Three Babies" from "I Don't Want What I Haven't Got," though Mary Black offers a stirring live recording of "Don't Explain." Contact: Dublin 38-317-4981.

**FRANCES BLACK** Talk To Me
**PRODUCERS:** Andy Mcglynn & Pierre Dube
**Distributor:** Third World

Ireland's Frances Black has a powerful voice, and it is an instrument she plays with abandon, both in her superbly plaintive ballad on "Grafton Street," she gives it a jazz edge on "Don't Lie A Stranger" and "Intimation," and it soars in beat and heart on lovely title cut. Highlight of a strong set is "Soldiers Of The Fallen," a key recording with accordion and bass. Contact: Dublin 38-317-4981.

**JAZZ**

**PAT METHENY GROUP** We Live Here
**PRODUCER:** Pat Metheny
**Ghetten** 24729

Apparently meant to be avant jazz bebashers at their own game—mixing laid-back, contemplative beats with improvisation—a Pat Metheny Group wins hands down. Rather than a step ahead, this set seems a bit of a sidetrack. Deeply soulful percussionists, the band occasionally returns to settings it patented long ago, risking redundancy. Nevertheless, tracks such as "Here To Stay" and "To The End Of The World" rank among the best the group's cut, overtwist the standards, gorgeous melodies, and captivating solos from Metheny and keyboard copier Lyle Mays. Even if this isn't too much for some Metheny partisans, they might have hoped for it. Should jazz radio.

**PHAROH SANDERS QUARTET** Out From Under
**PRODUCER:** Big Apple Productions
**Edition** 2200

According to the liner notes, the quartet is led by "Crown Gayle". The on album (originally 1987) brings "The Leroi Brothers. Check This Action
**PRODUCERS:** Oona McCaugay & Gary Tote
**Ghetten** 9023

Laura Taylor Thompson Twins, the original Leroi Brothers were neither of the above. They were—and were—third set is the most impressive of the group's career, "3rd String" and "The New Leroi," and the covering what all pool party drags do: keep the effect going by mixing original songs ("Are You With Me Baby"). The verses ("Soldier In The Rain") with obscure rock & roll.

**VARIOUS ARTISTS** A Woman's Heart 2
**PRODUCER:** Various
**Distributor:** Watt 000

A 1983 collection of Irish female talent, this new release comes from four years after the group's debut. It features the talent of Sinead O'Connor, Sinéad O'Carolan, Francine Davey, (see below), Maura O'Connell, and Mary Black, as well as the equally powerful likes of "Never Have," the most impressive of the album's three tracks. Maguire DiBomsmuell ("A Bithtrade Dihlone"), and strong newcomer Domhnall John ("Singing By"). Most of the material is culled from artists' albums, such as O'Connor's "Three Babies" from "I Don't Want What I Haven't Got," though Mary Black offers a stirring live recording of "Don't Explain." Contact: Dublin 38-317-4981.

**NEW AGE**

**ACTOR IZZIAZZ**

**STEAHILL RAGS**
**PRODUCER:** David W. Walters
**Disk** 90201

A beautiful Ted's music, this album is part of a four-disc collection that explores the music of two of the most significant figures in the world of popular music. The first disc features a medley of Steeleye Span songs, while the second disc contains a selection of songs from The Byrds, The Beach Boys, and The Rolling Stones. The third disc features a selection of songs from The Beatles, The Rolling Stones, and The Who, while the fourth disc contains a selection of songs from The Doors, The Grateful Dead, and The Rolling Stones. The album serves as an overview of the music of these two groups, and it is an excellent introduction to the world of popular music.
GLORIA ESTEFAN — Everlasting Love (4:30)

VARIOUS ARTISTS — Come By Here (Korn Ba li) Vol. 1 (4:00)

CLAY WALKER — This Woman & This Man (3:58)

MONTREAL ROCK — Peace Around The World (3:56)

THE STONE ROSES — Love Spreads (4:56)

MONTY PYTHON — The Ministry Of Silly Walks (5:51)

GLAMOUR BOY — You Look Fabulous (no time)

THE JAMS — It's All Right (4:27)

JOEY GARDINER — photographed by Jonathan Ross

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CD-ROM Admits Listeners To 'Club Bizarre'

BY WOLFGANG SPAHR

HAMBURG—It may sound like alphabet soup, but a new U 96 CD-ROM unites one of Germany's top dance acts with interactive technology.

"Club Bizarre," a CD-ROM produced by the band's leading German dance label based in Hamburg, is the first offering in the interactive format aimed at the company's legions of fans of German techno music.

The "Club Bizarre" CD-ROM is among a growing number of discs produced for both compact disc and CD-ROM play. It contains U 96's hit "Love Religion," current single "Smash," and an interactive game created and produced by Alex Christensen; a "stereo room" to play the CD's audio tracks; music samples chosen by Christensen, from which you can create your own rave tracks; and a "rave room," where you can test your ability to program such elements as sound mixes and lighting.

Motor Music teamed with Berlin's Pixelpark Studio to produce the six-figure project. "What's new and exciting about a CD-ROM is not the storage and re-use of data that the consumer could theoretically obtain from print, video, or conventional CDs," says Tim Renner, managing director of Motor Music. "The key idea is to offer him a world of adventure in which the various forms of information are imaginatively combined into a complex new entity, which he can access, grow, and therefore own.

"The consumer quite rightly expects a music-supported CD-ROM to portray an interactive cosmos," he says. "This requirement is all too rarely met. Presenting adventure interfaces with stars is the way for the music industry to profit from this revolution.

Motor Music also chose U 96 for its pilot CD-ROM project because the techno-dance culture originated from, and owes its existence to, computer technology. Many of its fans are equipped with computer equipment. Renner has keen to market CD-ROM through traditional music retailers and has provided a dealer hotline at Motor Music (40-4406-2000) to offer marketing tips for the format. The company also is providing information via the Internet at: http://U 96.ppp.de/Club Bizarre.html.

Producer says he is convinced that at least 20% of CD-ROM sales can be generated through music retailers, who should not surrender the format to computer stores.

By one estimate, 11.4 million CD-ROM drives were sold worldwide in 1994, with the figure expected to reach 16 million through the end of 1994, according to the German home electronics association. By the end of the year, CD-ROM drives will have been installed in Germany, almost half of them in households.

"CD-ROM is a further step toward successful exploitation of multimedia, but also a way to open up new target groups for our repertoire," says Wolf-D. Gramatke, president of PolyGram Germany and a proponent of multimedia opportunities.

"Multimedia is a household word for PolyGram, which has already developed a CD-ROM product jointly with Philips, guaranteeing that PolyGram will be admirably prepared for CD-ROM and CD-i. Our interactive work within PolyGram is responding to this exciting challenge, which demands a lot of creativity.

Ahead To Debut JamPak CD Enhancers
Technology Lets Consumers Play Along With Album

BY MARILYN A. GILLEN

NEW YORK—Ahead, Inc., which launched its Virtual Guitar game controller and two companion CD-ROM titles last fall (Billboard, Feb. 12), is expanding its multimedia lineup in January with the debut of JamPak CD enhancers.

The Bedford, Mass.-based company was expected to announce the new application of its "virtual music" play-along technology during the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas.

"What we are doing is extending the experience of being able to play along with famous musicians to the consumer's collection of favorite albums," says Alex Domnini, Ahead's president. "It lets them become a part of the music.

"Jampak" titles are envisioned initially as CD enhancers, says Domnini, meaning they are meant to be used along with a separate, existing audio CD.

Titles are also designed to be used in conjunction with Ahead's Virtual Guitar controller, an electric guitar-like strumming device that sells separately for $69.95; but the titles can also be "played" by using a computer keypad, says Ahead.

Some JamPak titles may be "bundled" with the controller, Domnini says, although a decision has yet to be finalized. Individual titles are expected to retail for less than $25.

JamPak titles will be a CD-ROM that users install via the CD-ROM drive of their multimedia computer, Domnini says. Once the program has been installed on a hard drive, users will find an icon under Windows reading "JamPak" that offers a list of available song selections from that disc and that points users to the albums on which the songs are featured.

Each JamPak disc will contain 10-15 song play-along selections, Domnini says, and these are initially envisioned as being drawn from a variety of albums by a single artist (future JamPak discs may be collaborative efforts, or art- ists, he adds, but by category or genre).

As of late December, Domnini said Ahead was still in negotiations with several music publishers about acquiring rights to song selections; no titles were expected to be announced until after CES. Pending resolution of whether publisher pacts, the first discs are slated to be in the marketplace this spring.

To play along after installing the JamPak software, users then must also insert the appropriate audio CD into their CD-ROM drive.

Once the software is set up and the audio CD inserted, users can "play" along with the featured band by strumming the Virtual Guitar controller. Each song will contain three or more guitar parts to play—including basic for (beginners), rhythm (with challenging rhythms), and lead (for advanced players).

An on-screen visual element called "the rhythm EKG" shows players how well they are doing by depicting both their performance and the player's own performance; the closer the match, the higher the player's "score," which is tracked throughout the performance and based on a variety of factors.

Other feedback is built in as well, including four animated characters whose expressions change depending on the quality of the performance, and a voiceover that offers tips and praise in a humorous fashion, Domnini says.

A prototype for the JamPak user interface, which includes such features as a "score" and "playalong" feature, is a Rolling Stones song is for illustration only; no titles have yet been set for release.

Emmas To Honor Multimedia Stars

THE NOMINEES are in for the debut edition of the International Emmas, an international multimedia awards competition with 15 categories covering all genres of multimedia software.

Supporting organizations of the European Multimedia Awards (or Emmas) includes IBM, the Multimedia Software Association, the European Commission, the Interactive Multimedia Association and the European Computer Music Association.

Winners will be announced at a ceremony timed to coincide with Milla 1996, the second staging of the international multimedia rights festival, slated for Jan. 13-16 in Cannes. "Hitchhikers Guide To The Galaxy" author Douglas Adams also will present a special award for creative excellence and a "best international product" award during the ceremony.


SPEAKING OF HONORS, Philips Media's CD-i player was awarded the 1994 Parents' Choice "approval citation" in the new category of multimedia.

Diana Huas Green, editor in chief of St. Louis' Cool Magazine, was the multimedia category advisor in 1994 because several hundred submissions for award citations came in under the category. Of the CD-i choice, she adds: "Teachers and children were particularly enthusiastic about the product."

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PICTURE THIS.

By Seth Goldstein

THE EMPIRE STRIKES BACK: Take care, video retailers, you may be running into an old adversary. Along with all the technological hoopla surrounding the digital video disc—which will allow a two-hour movie to be captured and played on a five-inch platter—will likely come a Hollywood campaign to repeal the First Sale Doctrine. FSD is the Magna Carta of video speech, a law which probably was used to create the rental business and the foundations of a $14 billion industry. The studios lost ownership of a cassette once it was sold into distribution, and retailers could do pretty much anything they pleased, short of making unauthorized copies.

Hollywood lost sight of this fact and fought like the dickens to get a share of rental revenues by having Congress amend FSD. More than a decade ago, moviemakers lost a pitched battle to the wet-behind-the-ears Video Software Dealers Assn., which built an organization on the strength of a campaign that kept First Sale untouched. DVD suggests the battleground will be revisited; will VSDA be prepared?

As before, the studios would appear to have the odds in their favor, even before they lift a hand in their own behalf. First, a White House committee reportedly will propose legislation that would restrict people from borrowing and lending digitized programs. Commissioner of patents and trademarks Bruce Lehman, who was an attorney for 20th Century Fox during the FSD imbroglio, is already on record as supporting restrictions.

The problem for retailers and consumers is that computers make copies routinely and very quickly. DVD's wouldn't be any easier to replicate, but "digital" would ensure their coverage in any legislation—unlesss VSDA fought for an exemption.

Second, the U.S. may be obligated by the GATT agreement to prohibit video rentals if it's proven there is widespread copying. Words to this effect were embodied in President Clinton's Sept. 25 message to Congress, which included an outline of administration actions for all 21 sections of GATT. "This raises some very significant issues," says one home video veteran, who was among the first to warn Hollywood.

NEW YORK—Parents cuddled their kids—and retailers—in 1994. Sales of children's videos racked up impressive numbers, adding to the genre's profitability at a growing number of locations. "Kid vid seems to be doing very well and getting overall wider acceptance," says Frank Kraus, Warner Home Video VP of communications and promotion. "How you promote a title or series can help a great deal, and we've seen a growing number of retail accounts work hard with us to make the category more successful."

The numbers are impressive. An estimated 90 million "nonfeature film" children's tapes were shipped last year, about 18% ahead of 1993, according to distributor Allied Film & Video (Billboard, Dec. 24, 1994). Tots and preteens were thus responsible for one of every six cassettes sold.

Direct-to-video got a big boost with Disney's "The Return Of Jafar," which did over 10 million units, MCA/Universal's "We're Back! A Dinosaur Tale," and Sony Wonder's "The Enchanted Tales" and "The Jungle King."

But the real breakthrough has come in-store, where more key chains are recognizing the value of kid vid. Toys "R" Us has added children's video and audio departments, while Entertainment One's C&M Video subsidiary is testing its Playland and Adventure Video concept in at least one Wal-Mart. Kid vid has become the building block of family entertainment, the fastest growing segment of the sell-through market.

Here's what suppliers are doing to tap this potential:

* Buena Vista Home Video. The Disney label, the once and future king of the genre, did well domestically with its features and titles like "Singe-Angle Songs" and the "Maplets" series, distributed for Jim Henson Video.

The story was equally grand abroad, says senior international marketing VP Robin Miller, who oversaw release of "Aladdin" and "Snow White" in 25 markets. With Mattel a promotion partner in the U.K. and Spain, Burger King in Spain, McDonald's in Australia, and Pizza Hut in Korea, "we exceeded all projections," she adds, and set new records. Sales helped pull through the six-volume "Ariel's Animated Adventures," which did particularly well in the U.K., Spain, and Bene-lux, and "Singe-Angle Songs."


In February, the first two volumes of Scholastic's "The Magic School Bus" series will ship at $12.95 list. With animation by Nelvana Ltd., the tapes feature the voices of Lily Tomlin and Malcolm Jamal-Warner, with the theme song by Little Richard. They will be "NestOfVision's first clamshell-package titles, notes director Mindy Merris.

Cross-promotions involve McDonald's, Hasbro, Hallmark, Microsoft, and Sega, among others.

SONY Wonder, "Ren & Stimpy: The Classics" made The Top 20 Kid Videos list, but that was only part of the story. Sony Wonder's direct title, the $14.98 "Jungle Book," delivered 400,000 copies. Two more titles were released for the holidays—"The Night Before Christmas" and "Snow White," including "The New Adventures Of Pe ter Rabbit," "Foxtontails," and "The Prince And The Pauper."

Also due in February is the debut of Nickelodeon's "Rocko's Modern Life," the adventures of a transplanted wal laby from Australia, featuring a theme song by the B-52's and a "guest video" by Stimpy on one title. "We'll also have a lot of preschool titles in '95," says senior marketing VP Wendy Moss.

(Continued on page 49)

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WORLD'S GREATEST LOVER

Love is in the air, so stock up now on sweet selections for Valentine's Day. From Playboy's exclusive For Couples Only line, this tempting trio is the ultimate Valentine for lovers everywhere. While their hearts are set aflutter, your sales will soar into the red-hot zone!

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HALLMARK'S NEW MESSAGE: WE'RE IN HOME VIDEO

LOS ANGELES—Greetings, says Hallmark.

In a holiday season message, the cards-for-all-occasions vendor announced its entry into home video. Yet Hallmark Home Entertainment is hardly a stranger to the market, and by the end of the year it should easily make the transition to the list of major independent suppliers.

Since 1980, Hallmark television fare has racked up millions for Republic Pictures and Cabin Fever Entertainment, its primary distributors. Hallmark, meanwhile, enjoyed a hefty licensing fee.

Its standard-bearers have been Republic's Hallmark Hall Of Fame series and Cabin Fever's "Lonesome Dove," produced by RHI Entertainment, which Hallmark acquired last April.

The decision to create Hallmark (Continued on page 50)
Retailers Report Strong Xmas Sales For CD-ROMs

CD-ROM CHRISTMAS: Early indications are that consumers and retailers stocked up on multimedia products for this holiday season, with early reports indicating that CD-ROM sales met or exceeded the forecasts of many industry watchers. Ingram Entertainment multimedia manager David Balfour says the distributor signed up about 100 new stores during the holiday season.

“We’ve seen more activity and interest in CD-ROM over the last two months than we have in the last year,” says Balfour. Before the business took off, Ingram serviced about 350 video game customers with CD-ROM products. In the meantime, game retailers were also taking the multimedia plunge.

“We haven’t figured out why supermarkets are carrying CD-ROM, since they’re usually slow in carrying new products,” says Balfour. “It may be CD-ROM’s broad appeal, or that supermarkets just want to offer their customers more products and services.

Balfour speculates that supermarkets are clearing out 8-bit video game departments to make room for multimedia products. On average, Ingram says that each supermarket carries about 50 CD-ROM titles. The bulk of revenues comes from rentals, but a few accounts have dedicated sell-through sections as well.

To handle the added business, Ingram has added its multimedia distribution center from Dallas, which is overwhelmed with video shipments, to the larger facility in Kansas City, Kan., Balfour says. Computer-software specialty stores also reported CD-ROM sales as consumers loaded up on titles for their new multimedia computers.

“Any place that had CD-ROM product generally carried it,” says Eggemeyer Software VP of merchandising and advertising Peter Jansen. “In general, this was the year for CD-ROM-based software.”

Jansen says the retailers experienced double-digit CD-ROM growth over the holidays and outdid other formats, such as floppy discs, by as much as 50%. “We’ve finally reached a critical mass for CD-ROM,” he says.

ALL IN THE FAMILY: LIVE Entertainment has picked up four lines of animated kids' products, which will add over 100 new titles to its Family Home Entertainment catalog. The acquisitions include "Hello Kitty And Friends," "The New Adventures of Gigantor," "Phantom 2040," and "Papa Beaver."

LIVE will begin distributing the first of its 35-half-hour episodes of "Hello Kitty" this quarter. The series was licensed from Japanese-based gift manufacturer Sanrio Inc. The franchise generates approximately $75 million annually from a variety of licensed merchandise.

Inspired by a Japanese comic book, "The New Adventures of Gigantor" is being produced on the Science Fiction Channel before its home video debut. "Gigantor" debuts as a full-length feature during the first quarter of 1996. Follow-up releases will consist of 35-minute episodes. LIVE has 51 episodes of the series and controls CD-ROM distribution rights.

Also on the sci-fi front, LIVE has 26 episodes of "Phantom 2040," produced by Heat Entertainment. The animated series, in half-hour installments, revolves around an 18th-century old boy named "Papa Beaver" who becomes a phantom and fights the forces of evil.

In a family category, LIVE has 20 half-hour episodes of "Papa Beaver," produced by France-based M5 International, which appears on the Nickelodeon channel.

SHAK ATTACK: NASA superstar and rapper Shaquille O'Neal will be the latest player to be profiled in CBS/FoxVideo's on-going pro basketball series, which includes Michael Jordan, Charles Barkley, and Magic Johnson.

The video, "Shaquille O'Neal Larger Than Life," will hit stores Feb. 1, priced at $19.98.

Unlike other player profiles, CBS/Fox will take full advantage of O'Neal's music career by cross-promoting it with his two albums released by Jive Records. To date, the Orlando Magic star has released "Shaq Diesel" and "Shaq Fu." They have gone platinum and gold, respectively.

A new video music video of "Nobody" from "Shaq Fu" is being placed on the end of "Larger Than Life." Consumers will be alerted to the exclusive music video offer through an on-pack sticker on all copies of the "Shaq Fu" album.

Consumers who purchase the boy will also be able to buy either CD for $11.98, $4 off suggested retail. Cassette will sell for $6.98, $3 off the regular price.

And there's more. "Life" buyers can receive a $5 discount on "Shaq Diesel: The Music Videos," which carries a suggested list price of $12.98. Information about the discounts will be included on all copies of the program.

Scheduled for release two weeks before the NBA All-Star Game, this video will receive additional exposure in a top 20 radio promotion and on NBA Radio throughout February.

BLACK HISTORY MONTH: Turner Home Entertainment celebrates (Continued on page 32)
**KID VID PROFITS**

(Continued from page 47)

- Warner Home Video, sell-through VP Jeff Pietryzk emphasizes the importance of “building brand-name continuity with Warner’s family entertainment.” The studio has dipped into its catalog for at least 10 titles like “Willy Wonka And The Chocolate Factory,” and “we’ll have more in ’96,” he adds. Pietryzk also points to the success of five-title series of the syndicated “Animaniacs,” at $12.95. Some kid vid is featured in every Warner multitle promotion, he notes. “We’ll continue to fuel the children’s video pipeline.”

- Hemdale. Prodded by the impact of “Little Nemo” in 1992, retailers woke up to the possibilities for this type of feature,” says sales VP Tom Shoem. They “want more children’s and family features, and kid vid is a key part of all our pre-packs.” For Easter, several animated features are due, plus acquired “Cross-Country” Cap-tie-ins with Hershey and General Mills. Kix did well for both sponsors, according to marketing VP Susan Issacs, and she expects to continue the relationships with at least one title in 1995.

- Celebrithy Home Video. His Just For Kids label shipped more product last year than in the last three to four,” says president Noel Bloom. “For the first time, we had consistent sell-through in the Target chain and in Suncoast.” Top titles included “Secret Of The Seal” and “For Better Or For Worse,” based on the comic strip.

Bloom says there are steady reorder for titles like “Scampy The Penguin,” first out in ’91, and the 6-year-old “The Little Fox.”

This year, Celebrithy will re-release “Gallivants” at $19.95, a fully animated feature on ants that did over 50,000 units four years ago. It follows “A Journey Through Fairytale” at $19.95, a 90-minute animated release featuring classical works by the Tokyo Philharmonic, part of a schedule offering a new title every six weeks.

“It’s very difficult for an independent to get shelf space in kid vid with all the majors out there,” Bloom says, “but by consistently showing we can do 30%-40% more business in the first 60 days of release, we’ve been lucky with a growing number of stores.”

- ABC Video. The ABC Kids label was launched in 1984 with “The Secret Garden,” on the heels of the network telecast. Coming up in February at $12.95 is “Mr. Bumpy’s Karaoke Cafe,” based on the Saturday morning network show. Due later this year is an animated “The Magic Flute,” which will get a pre-sell network showing, and “Schoolhouse Rock,” backed by a multimedia cross-promotion with Atlantic Records. In the planning stage is a CD-ROM joint venture with Electronic Arts.

- BMG Video. GM Joe Shufts, who inherited a winner in the “Adventures Of Mary-Kate & Ashley,” has put his imprint on the venture with the acquisition of “Skeleton Warriors,” TV series now running on CBS. The first three half-hour titles, at $9.98 each, are due in the first quarter. “Pogo,” the popular kids’ game, is part of the in-store promotion.

---

**“Tock up now – da movie tummin!”**

Scheduled Release Date: February 14, 1995

What Buckwheat is saying is “Stock up now – the movie’s coming!” With the home video release of Steven Spielberg’s *The Little Rascals* motion picture, the original Little Rascals will be even hotter than ever! These 12 digitally remastered, restored and unedited Little Rascals videos have already exceeded 2.5 million units sold—and there’s no end in sight. So here’s your chance to capitalize on RascalMania again — be sure to order enough of the original Little Rascals from Cabin Fever and merchandise them together with the new Little Rascals movie for even greater returns!

---

**BEWARE OF IMITATIONS**

The Cabin Fever Little Rascals video series has been digitally remastered and restored to original protection quality. Others cannot make that claim. So be sure to look for the official “PeeWee” license symbol — your assurance of digitally remastered and unedited Little Rascals films on video — only from Cabin Fever!

**Call your distributor for details or call 1-800-42FEVER.**

In Connecticut call 203-863-5200.

**CABIN FEVER ENTERTAINMENT INC.**

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Get Your Paws On Real Animals Video Collection

A day with Lions
Catalog Number (with toy): 52202-3
(without toy): 52203-3

A day with Horses
Catalog Number (with toy): 52200-3
(without toy): 52201-3

Features:
- 3-4 original songs per video
- Educational
- Host Casey teaches kids all about where animals live, what they eat and how they are cared for!

Running Time: Approx. 30 Minutes
Street Date: March 21, 1995 • Pre-Order Date: February 28, 1995
Price (with toy): $52.95 • (without toy): $50.95
Also available in 12- and 24-pack

Look for more Real Animals titles coming soon!
For ages 3-8

Contact Your Local WEA Representative For More Information.

HALLMARK VIDEO
(Continued from page 47)

Home Entertainment was purely economic, according to newly appointed executive VP Steven Beeks, who marketed “Hall Of Fame” for Republic. “Hallmark has been incredibly aggressive about entertainment properties,” Beeks says. “And they paid a lot for RH. It’s hard to do those kind of deals without ancillary revenue sources.”

But the new venture won’t be able to bank on “Hall Of Fame” or RH output until 1998, when existing distribution contracts expire. Hallmark also owns Signboard Hill Productions, which is expected to yield about 10 full-length features, although not until 1996.

To survive in the meantime, Hallmark has to acquire, and Beeks isn’t wasting time. He has a four-year output deal with Samuel Goldwyn Co. for theatrical releases including “Eat Drink Man Woman,” which arrives at retail in June (Billboard, Jan. 7).

Other titles include the critically acclaimed Chinese film “To Live”; “Oleanna,” based on the David Mamet play; and “The Madness Of King George,” which recently opened to rave notices.

In addition, Beeks says the company will be “heavily into self-through” by next summer. High on his list is the live-action family movie, “Napoleon,” which Goldwyn has scheduled for a 1996 summer theatrical release.

“It’s 99% certain the title will come out at self-through after its theatrical run, Beeks says. He will also tap Hallmark-owned Filtration for animated titles.

None of Goldwyn’s 800-900 catalog titles, distributed by numerous suppliers, are included in the Hallmark deal, however. “We hope to make Hallmark our exclusive distributor,” says Goldwyn president/COO Meyer Gottlieb, “but it’s enormous amount of inventory to digest. We prefer to start the relationship with the rental titles and grow from there.”

Rights are slowly reverting back to Goldwyn, Gottlieb says.

Two self-through and two more rental deals are in the cards for Beeks. “Many other independents are struggling or have failed because they haven’t brought in product suitable for self-through,” he says. “You need self-through to get through the lean rental periods.”

Becks notes that even if Hallmark were able to distribute titles from RH, Signboard Hill, and “Hall Of Fame,” the product would only make up 25% of the release schedule.

Hallmark expects to have a full marketing and sales staff of about 25 in place by April, whether or not the schedule is complete.

Thanks to Republic and Cabin Fever, distribution channels are already in place. In addition, Hallmark’s cards and other items appear in 20,000 franchise and company-owned stores that have yet to fully exploit video. Another 25,000 independents carry the line, as well.

But while the 12 “Hall of Fame” titles have been sold in these outlets with “substantial success,” says Beeks, the division has no plans to offer Hallmark Home Entertainment titles. “I can’t make a commitment about self-through product from our division,” he adds, “because it hasn’t been determined overall how video will work in the Hallmark stores.”
Top Music Videos

FORK WEEK ENDING JANUARY 14, 1995

VIDEO PREVIEWS
EDITED BY CATHERINE APPLEFIELD

MUSIC


Another animated wonder from the creators of the "Mind's Eye" series. "Opera Imaginaire," represents the qquenting musical delight of opera and entertainment. Featuring works by composers such as Verdi, Mozart and Vivaldi, this will appeal to children as well as opera novices and aficionados alike.

DOCUMENTARY


Cinematographer David Hannan, the eye behind Small World's previous video release, "The Coral Reef Dreaming," captures more in-depth panorama of Australia's Great Barrier Reef. As opposed to "Coral Sea," "Life On The Reef" contains highly educational narration about the animal and plant life that surrounds the reef region, as well as about the unique capabilities of the reefs themselves. Phenomenal underwater images are abundant, and although the video is devoid of hard and fast travel tips about Australia's popular tourist spot, it is a wonderful introduction to the area for divers and others interested in visiting the Great Barrier Reef.

CHILDREN'S

"Rocko's Modern Life: Machine Madness," "With Friends Like These."

"Rocko's Modern Life" star Rocko Slobberbottom and the rest of the crew are back with more adventures in "Machine Madness," approximately 40 minutes each, $12.98 each.

Video debut of the antics of Nickelodeon's Rocko Slobberbottom, an Australian wallaby is a happy occasion for children as well as the series' legion of adult fans. Hip Hop Emmy Award-winning show features a theme song composed and recorded by members of the B-52's. "Machine Madness" details the travails Rocko endures as he gets sucked into an infomercial and tries to find the perfect mold-air cleaner, attempts to return from the sans game with all of his socks, and faces creative ways to take out the garbage. "With Friends Like These" includes three episodes starring Rocko and his best buddy Heffer. Both titles feature a video-only extra featuring Nicky's dynamic duo, Ren and Stimpy.

HEALTH/FITNESS


Latest entry in the Reebok Fitness series boasts the aerobics expertise of longtime trainer, Gin Miller. Miller's classes are never easy, although this one--which makes use of the patented Reebok Aerostep accompaniment--can be adjusted for a variety of fitness levels. A 40-minute segment workout, the program focuses on contouring the body via vertical and lateral movements to ultimately achieve a sleeker, more elegant shape. Those following along at home will need a lot of space to take advantage of the program's maximum benefits.

French Alps, home of Western Europe's highest mountains, Italy's magical Lake Como; Austria's Tyrol region, and much, much more. A delight for armchair travelers.

values are noticeably unvarnished, with the majority of the footage featuring the program's two hosts chatting it up around the barbecue and in the kitchen. Along with discussing savory seasonings, the video takes time to provide several health tips, including how long to cook various meats. Well-done.


Cleverly produced live action title packs a punch for growing families. Narrated by a slightly kooky, yet endearing bear, the program uses humor and simple language to explain to children the arrival of a baby brother or sister will mean in their lives. With an emphasis on making sure no one feels left out, the video also features snippets of new siblings sharing their candid feelings about their new arrivals. Also included in the package is a second half-hour video, "Those Baby Blues," aimed at parents of new siblings and featuring solid advice from Drs. Brenda Steele and Glen Aylward.

PERFORMANCE

"Wally McKay Live (More Or Less)," Production West/Last Chance Recordings (800-845-9881), approximately 50 minutes, $21.

A comprehensive guide to outdoor barbecuing that includes everything from choosing types of charcoal to selecting sauces to packaging
**Home Video**

**Laser Scans**

by Chris McGowan

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**Danger,' True Lies' Debut As 1st Titles With Dolby Surround AC-3 Digital Sound**

Casey McGuire

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FIVE CHANNEL SURROUND: Paramount’s “Clear And Present Danger” (THX, wide or pan-scan, $49.98) and Fox’s “True Lies” (wide or pan-scan, $49.98) will be the first laserdisc titles to be released with Dolby Surround AC-3 Digital sound, and are set to bow on Jan. 31 and Feb. 8, respectively.

The laserdiscs will offer five separate channels of digital audio, plus a subwoofer, when played back on hardware AC-3 decoders to be launched by Pioneer and other manufacturers in February. It has been said that “There will be a dramatic impact on the listening experience,” says Mike Fidler, Pioneer Electron. Elen. The Lion wrote History.”

Pioneer is introducing a full line of AC-3 compatible laserdisc players this year, and will be one of several manufacturers who will also have AC-3 decoders and modulators. To listen to the five digital sound channels and subwoofer on “True Lies” and “Clear And Present Danger,” customers will need to play the discs back with both compatible laser players and receivers.

But it is important to note that the AC-3 configuration is fully compatible with today’s laserdisc players. In other words, consumers can go ahead and purchase an AC-3 laserdisc player without buying a whole new home-theater setup. “Clear And Present Danger,” and other AC-3 discs provide digital stereo sound on basic systems and Dolby Surround Stereo when played back on an AC-3 decoder by Pro Logic. And the new AC-3 laserdisc players will play back conventional laserdiscs.

This “backward compatibility” is important, says Fidler, since it means laserdisc buffs can hang on to their entire existing disc collection. “The Megascope and the Standard Upgrade are the new format. AC-3 has also been chosen as the sound-delivery vehicle for the new MCA/Universal Home Video, or $80 in MCA’s “Olympics” and is expected to be used with DBS and digital cable television.

SHELF TALK (Continued from page 18)

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Available now is “Brain Scan” ($14.98), which in cyberspace Edward Purnell’s “Dreamdate” Feb. 21 ($34.98). Available now is “Brain Scan” ($14.98), which in cyberspace Edward Purnell’s “Dreamdate” Feb. 21 ($34.98).

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PICTURE THIS (Continued from page 17)

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that FSD would shield video retailers from the traditional retailing problem of which movies are the matter’s,” he adds, “a ‘VSDA wake-up, there may be legislation passed. It would fundamentally transform the retailing landscape.”

IF IT AIN’T BROKE...: Disney isn’t going to disrupt what is a winning formula, so retailers can look forward to another dig-
Top Laserdisc Sales

For week ending January 14, 1995

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner</th>
<th>Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Weekly Release</th>
<th>Rating</th>
<th>Expected Lifespan</th>
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<tr>
<td>1</td>
<td>SPEED</td>
<td>Twentieth Century-Fox</td>
<td>Image Entertainment 8638</td>
<td>Kravu Reeves, Dennis Hopper</td>
<td>1994 R 29.99</td>
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<tr>
<td>2</td>
<td>JURASSIC PARK</td>
<td>Amblin Entertainment</td>
<td>MCA/Universal Home Video 41829</td>
<td>Sam Neill, Laura Dern</td>
<td>1993 PG-13 44.98</td>
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<tr>
<td>3</td>
<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Pictures</td>
<td>Image Entertainment 1524</td>
<td>Animated</td>
<td>1937 G 29.99</td>
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<td>6</td>
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<td>MCA/Universal Home Video 41927</td>
<td>Liam Neeson, Ben Kingsley</td>
<td>1993 R 44.98</td>
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<td>9</td>
<td>ALADDIN</td>
<td>Walt Disney Pictures</td>
<td>Image Entertainment 1662</td>
<td>Animated</td>
<td>1992 G 49.99</td>
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<td>WYATT EARP</td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 13177</td>
<td>Kevin Costner, Dennis Quaid</td>
<td>1994 PG-13 44.98</td>
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<td>13</td>
<td>TOTAL RECALL</td>
<td>20th Century Fox</td>
<td>Image Entertainment 42150</td>
<td>Arnold Schwarzenegger</td>
<td>1990 R 39.98</td>
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<td>15</td>
<td>MY FAIR LADY: 30TH ANNIVERSARY</td>
<td>FoxVideo (CBS Video)</td>
<td>Image Entertainment 8167-85</td>
<td>Rex Harrison, Audrey Hepburn</td>
<td>1994 R 129.99</td>
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<td>19</td>
<td>FOUR WEDDINGS AND A FUNERAL</td>
<td>Gramercy Pictures</td>
<td>Image Entertainment 8006317693</td>
<td>Andie MacDowell, Hugh Grant</td>
<td>1994 R 34.95</td>
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<td>20</td>
<td>BARBRA STREISAND: BARBRA IN CONCERT</td>
<td>Columbia Music Video</td>
<td>SMV Enterprises 30115</td>
<td>Barbra Streisand</td>
<td>1994 RR 49.98</td>
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Discounts starting at 30%—Why would you buy anywhere else?
Billboard spotlights

MORE THAN A FORMAT...

Audio or video, mastering or duplication: The fortunes of the music and home video industries have been inextricably tied to magnetic media - and will be into the foreseeable future. A state-of-the-technology report will be featured as part of BILLBOARD’S MARCH 11 PRO TAPE SPOTLIGHT.

Anchoring the spotlight will be the ITA’s 25th Anniversary celebration-in-print. In the tradition of its 10th and 20th anniversaries, Billboard will showcase 25 years of ITA excellence in advancing the interests of its diverse membership of magnetic and optical professionals.

Please join us in this very special March 11 edition of Billboard. Ad closing is February 14. And of course, there will be bonus distribution at the ITA’s Palm Springs convention.

ISSUE DATE: MARCH 11
AD CLOSING: FEBRUARY 14

NY - Ken Kaspy: 212-536-5017
LA - Lezlie Stein: 213-525-2329
EUROPE - Christine Chinetti: 44-171-323-6686
UK - Robin Friedman: 44-171-323-6686
JAPAN - Tokuro Akiyama: 813-326-27246

Newsmakers

With A Little Help From His Friends. In recognition of his contributions to rock'n'roll history, most notably for his work with the Beatles, producer George Martin was recently inducted into Hollywood’s Rock Walk. Pictured, from left, are Martin; Linda Thompson, wife of producer David Foster; Martin’s wife, Judy; and Foster.

Checking In. Island recording artist Melissa Etheridge participated recently in “SoundCheck,” part of the Grammy In The Schools Program. Etheridge met with 14 students prior to her concert at Atlanta’s Omni Coliseum and discussed her career as a musician and songwriter. After the question-and-answer session, Etheridge met with Catherine Brewton, executive director of the NARAS Atlanta chapter, and Bob Williams, GM of the Omni.

So Cool They’re Hot. Celebrating the release of the GRP’s “Stolen Moments: Red Hot + Cool” are, from left, Alyson Shapero and John Carlin, marketing director and executive director/founder, respectively, of the Red Hot Organization; performer Donald Byrd; producer Earle Sebastian; Louis Jones, executive director of Stand Up Harlem, an organization that helps the homeless and people with AIDS, especially children; and performer DJ Power, who appears on the album with Digable Planets.

More Than Words. Relaxing after their recent performances at the National Academy of Popular Music’s 15th annual Songwriter Showcase are seven unsigned songwriters chosen from nearly 100 submissions. The academy is the parent of the Songwriters Hall Of Fame. Pictured, front row, from left are songwriters Jeff Franzel, Mike Baxi, Chris Glenn, and Franck Piazza. In the back row, from left, are vocalists Gina Breedlove and LaJuan Carter, academy projects director MC Bob Leone, and songwriters Chris Livingston, Stephanie Szturman, and Sara Lovell.

www.americanradiohistory.com
Light Rail To Issue Mike-Sampling CD-ROM

For Producer-Engineer Richard Dodd, The Magic Is In The Recorded Moment

The common sonic element between Tom Petty's new "Wildflowers" album, the two Traveling Wilburys records, George Harrison's platinum comeback "Cloud Nine," country artist Marty Brown's acclaimed "Cryin'," and the "Suspect" series is that it is produced by Richard Dodd. He is a brilliant engineer, producer, and mix master whose work reveals a commitment to capturing the emotional power and the moment.

"It has to be immediate," says Dodd, referring to the feel of the records he produces. "It's not just an ordin-
gary person, and if it doesn't grab me, then I doubt it will grab anybody else. I will forfeit technicalities in favor of an immediate feel, and if there are no wrongs, and there are, I make sure that I don't know them.

He adds that producers who "ain't got nothing" with reverbs and delays, "are a perfectly good performance and a killer. When you all get in here with a good-quality, interesting voice, the more you put that up front and say, "Hey I am. I mean this." "She's not enough to achieving immediacy, according to Dodd. He says, "If someone is ready to rock, you should be ready to put the light on. The greatest sound in the world, if it comes five minutes after the performer peaked, is a bad sound.

Many engineers and producers choose to work in the most sophisticated studio environments their budgets allow, Dodd—who lives south of Nashville—is content to seek out magic in seemingly uncontrollable and underequipped recording environments.

"I have one thing that I take with me wherever I mix, and it is not a piece of equipment. It is an attitude of, 'I'm going to make this thing work.'" says Dodd, whose rough mix of Tom Petty & the Heartbreakers' "Mary Jane's Last Dance" was done on a 15-year-old Soundcraft 1000 board.

"The most important criteria to me is understanding the song and knowing what is wanted, because it is not my record," he adds. "I'm hoping to do better than the other people involved imagined it would be. That is my philosophy."

Dodd will work in the digital medium, he favors analog. Unlike many engineers, he prefers the organic spirit of manual mixing, noting that many clients describe the feel of how they "feel" rather than in more technical terms.

One recent Dodd production is Epic Records artist Minato Watanabe, an established, million-selling star in Japan. For that project, Dodd had to come up with new mixes in Nashville, match them to a pre-existing Watanabe vocal track, and present the results to the artist and label representative. He flew from Tokyo via the ISDN EdNet T-1 link.

"Masterfonics, here in Nashville, has an EdNet link," explains Dodd, who credits Phil Ramone. Frank Sinatra's "Duets" producer, with turning him on to the technology. "I took a DAT there and back to Nashville. I called you for the next one," says Dodd, who is currently producing Atlantic Records duo Billy Pilgrim.

"I am often asked, "What is your favorite project you have worked on?" I usually say, "Hopefully, the next one. All of our projects here have all been great in their own way.""

Dodd is represented by Mike Dixon Management in Franklin, Tenn.

- by Paul Verna

NEW YORK—Thanks to the entrepreneurial efforts of pro audio veteran David Schwartz, recording enthusiasts will soon have access to a CD-ROM that will enable them to sample up to 70 leading microphones.

Schwartz, a former and former editor of Mix magazine, plans to release the microphone title through a new interactive publishing company, Light Rail Communications, that he and partner Jeff Bingham have formed.

Titled the "Allen Sides Microphone Cabinet," Light Rail's maiden release will feature sound bites from approximately 35 instruments as recorded through some 79 tracks. Award-winning engineer Sides is currently recording the audio reference tracks with top musicians at Ocean Way Studios in Los Angeles.

Schwartz says, "Allen Sides' collection of mikes, new and vintage, and his recording techniques allow for the comparison of various microphones on the same instrument playing virtually the same note."

He adds that the microphones on the Caliber III mikes will make it possible to go through "the most pristine signal path," possible in Red Book audio.

"To enable the user to gauge the sound of a microphone from the "Cabinet" CD-ROM will be "directly proportional" to his or her playback system, Schwartz says, "We will put varying strong specifications on the package to optimize the signal path from the output of this thing.

One of the strengths of the "Cabinet" is a series of application tips intended to give the user added insight into each product. Schwartz says, "For every microphone, every instrument, and every setting—every combination—there will be a description from Allen as to how to get maximum performance out of the situation. Whatever kind of roll-off on a microphone might be recommended, what distance, what angle to the sound source! It will be as much an instruction as we can provide with this medium right now."

In addition, users will be able to look up information they might find in a technical manual, such as curves, dynamic range, and other specs.

"The sound bites consist of low, middle, and high tones on each instrument, followed by a passage that spans a wide tonal range. The instruments include standard rock'n roll gear—drums, acoustic and electric guitars, acoustic and electric basses, acoustic keyboards—as well as strings, horns, and other orchestral equipment. The microphone selection encompasses a broad spectrum of vintage and new models from various manufacturers.

"The combined 4 minutes and 16 seconds of this thing is a goldmine for those interested in microphone selection. It is a complete software package that can be run on most computers, and includes CD-ROM versions for almost any acoustic and electric instrument. The EdNet version is currently the only authorized release of this product."

The "Allen Sides Microphone Cabinet," which follows a jukebox motif, is due for release in the spring at a yet-to-be-determined price. It will be sold on a MacPC hybrid CD-ROM and marketed to professional studio engineers, home-studio enthusiasts, and students of recording, according to Schwartz. The "Cabinet" title is a joint project between Light Rail and Cardinal Media Business of Fort Washington, Pa., which purchased Mix in March 1994.

Another venture for Light Rail—indpendently of Cardinal—will be a quarterly hybrid CD-ROM publication titled Control, also geared toward audio fanatics. Control is expected to debut May 30 at the Music And Multime-
dia '96 expo in San Francisco.

(Continued on next page)
Girls, with clients price, facilities, and quality," says Martens, who is currently working with clients Petra, the Shaa-na Girls, and Good Shape.

FRANCE/SPAIN

SOUND HIRE COMPANY Diabolo Billboard.

EUROSOUNDS (Continued from preceding page) the potential.

BELGIUM

PHILIP MARTENS of Sterman and Cook, one of the composer/producers behind techno dance band 2 Unlimited and the hits "Workaholic," "Tribal Dance," and "Maximum Overdrive," has bought a Soundtracds (Aude 40-channel) patchbay desk. "You can't buy a better console if you compare price, facilities, and quality," says Martens, who is currently working with clients Petra, the Shaa-na Girls, and Good Shape.

GERMANY

BROADCASTER BAYERISCHER Rundfunk has bought three Avid 8-track AudioVisions, seven 8-track AudiodStations, and one 16-track AudiodSation for tracking trailers, documentaries, and dramas. IR will train 25 editors and sound engineers on the digital audio workstations and will save time by transferring files directly from its four Avid MediaComposers and Filmcomposer picture-editing systems.

POLAND

FOLLOWING THE OPENING in November of branch offices in the Czech Republic and Hungary, Sony Broadcast And Professional Europe says it has completed its expansion in Eastern Europe with the opening of a Polish office headed by Tadeusz Chwiczyk.

"Sony has been integral part of the Polish broadcast industry for many years," says Chwiczyk. "With the abandonment of Secam, Polish broadcast professionals are looking to be even more powerful force within the cultural climate of Europe."

U.K.

T: L AUDIO'S 8.2 tube mixer was used by Abbey Road to record an Emily Van Evera solo vocal session at St. Andrew's Church in Toddington, Gloucestershire. Engineer Alex Macou describes the affordable desk as "compact, light, and very user-friendly."

"The desk was extremely quiet electrically, and the monitor mixes we created on the day could very easily be used as a master," he adds.

Ex-Led Zeppelin bassist and prolific producer John Paul Jones also used an 8.2 to record a string quartet session at Real World Studios in Bath while producing American band Heart.

MIKE WALKER and PAUL Groothuis' sound design for Cameron Macintosh's production of Lionel Bart's musical "Oliver!" at the London Palladium employs 40 Canon V100 background speakers around the auditorium as a surround-sound system for orchestral enhancement and multiple-source sound effects.

"The concept of imaging and focus in live theater is critical to the audience's perception of it being a live show," says Walker.

T: THE PRO-BEL GROUP—whose companies include Trilogy, Cadriques, and Proicon ICS—has restructured to form another company, called Pro-Bel Intercom, which will combine the resources of Proicon ICS with the software department of Pro-Bel, plus additional staff.

Ray Hartman, chairman of the Pro-Bel Group, which provides systems and services for the processing, management, and distribution of multimedia signals, says the market has changed, with a greater emphasis now placed on the control of systems.

LIGHT RAIL ISSUES MIKE-SAMPLING CD-ROM

While the price has not been determined, Schwartz says most specialized CD-ROM periodicals fall into the $1.25-per-issue range.

Control will address a host of industry topics in the style of a print medium, but with the added bonus of letting the "reader" sample equipment and techniques.

The interactive publication will be distributed through conventional and alternative channels, according to Schwartz. He says increased retail exposure of CD-ROM in musical instrument and software stores has opened doors for a project like Control, and the explosion of online usage will enable the magazine to reach even greater numbers of people.

"We're working as creatively in our marketing as in our content development to find new and more efficient ways to get to people, using the technologies that exist today," says Schwartz. "It's getting so that there's a tremendous necessity of ways to get to people with specific interests. It's extremely satisfying to find more direct routes, so we'll be putting a lot of effort into that."

Schwartz says he founded Light Rail partially out of a desire to plunge into the brave new world of interactivity that he had long observed as a journalist.

"I've been interested in what's going on in the interactive world for about 10 years, since I first started hearing about it and felt like I was tracking it from the 50-year-line seats but not from the playing field," he says. "As time went on, though, it appeared that more things about it were not only of personal interest to me, but also the evolutionary direction that a lot of media publishing is moving in is something I very much wanted to be a part of."

Light Rail's "editorial stuff" consists of a loose assemblage of people "from different disciplines who have some sort of commonality," says Schwartz. This group includes a network of freelance "digital journalists," who function as "mini-production crews around the country where a particular story is going, and they're there with camera, tape recorder, and notebook."

"Because of its cross-cutting orientation, Control is bound to get out of control now and then. Schwartz says he is "looking forward to some of the accidents, some of the things that we don't count on but all of a sudden just show up."

Uncle Floyd. RCA Records artist Floyd Cramer has been at Emerald Studios in Nashville working on several projects for the label. Shown, from left, are arranger Steve Maudlin, Cramer, RCA Special Products director of licensing Felicia George, RCA Special Products A&R director Hank Hoffman, and Emerald GM Milan Bogdan.
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(Continued on page 58)

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JANUARY
Jan. 10-12, NARM Technical Conference, Fort Lauderdale Marriott, Fort Lauderdale. Fla. 605-596-2271.
Jan. 13-16, MILA Convention, Pavilion for the Festival, Cannes, France. 212-689-4202.

FEBRUARY
Feb. 11-14, 52nd National Religious Broadcasters Convention, Opryland Hotel, Nashville. 701-632-7000.
Feb. 27, NARAS MusiCares "Person Of the Year" Dinner Honoring Tony Bennett. Universal Hilton, Los Angeles. 310-392-3777.

MARCH
March 1, 27th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777.
March 4-6, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.
March 14-16, New Media Expo, featuring the second annual interactive Media and Marketing Awards, Los Angeles Convention Center. Los Angeles. 617-449-6600.

APRIL
April 8, Billie Jo Awards, Supper Club, New York. 212-538-0101.

MAY

LIFELINES

BIRTHS
Boy, Casey Dylan, to Dale Jarvis and Nikki Nelson, Dec. 7 in Nashville. He is a songwriter and musician. She records for DBC Records and was formerly lead vocalist for Highway 101.
Girl, Sarah Catherine, to Marty and Robin Roie, Nov. 27 in Nashville. He is lead singer for Arista Records’ Di- monti Rio.
Boy, Philip William, to Stephen and Tamara Prendergast, Dec. 16 in Los Angeles. He is VP of International marketing for Zoo Entertainment/BMG Music. She was formerly with Head Of Office Management.
Boy, Ryan Holland, to Mark Finkel- stein and Kathleen Hendrickson, Dec. 18 in Nashville. He is the presi- dent of Strictly Rhythm Records.
Girl, Delaney, to John and Martina McElriley, Dec. 22 in Nashville, He owns a Nashville-based sound company. She is a recording artist for RCA Records.
Boy, Elijah Judi, to Arch B. Kelley III and Wynnonna Judi, Dec. 23 in Nash- ville. He is a recording artist for MCA Records.

DEATHS
E.E. "Si" Siman. 73, of cancer, Dec. 10 in Springfield, Mo. A music publisher and talent scout. Siman was a key fig- ure in establishing the Ozark Jubilee in Springfield, one of the early country music shows to air regularly on network television. He was co-owner of Earl Barton Music until 1967, when he and his partner sold the company to Rolf Bardle Music Group. Among the country stars Siman as- sisted early in their careers were Chet Atkins, Brenda Lee, and Porter Wagon- er. Siman’s survivors include his son, Scott, who is senior VP at Sony Music in Nashville.

Dee, 609-596-2271.
Feb. 27, NARAS MusiCares "Person Of the Year" Dinner Honoring Tony Bennett. Universal Hilton, Los Angeles. 310-392-3777.

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MAY

GOOD WORKS

BANDS ON THE MARK: Two bands native to Seattle, Pearl Jam and Soundgarden, and the Beastie Boys announced donations totaling $35,000 to the Seattle-based Chicken Soup Brigade, an AIDS service agency. Pearl Jam pledged $15,000, while Soundgarden and the Beastie Boys together donated $20,000 to the Red Hot Organiza- tion’s “No Alternative” AIDS benefit compila- tion album. Chicken Soup Brigade provided services to more than 850 people living with AIDS in King County in 1994. Staff and volun- teers prepared and delivered 48,750 bags of groceries, cleaned the homes of 360 clients, and provided 2,112 rides to and from medical ap- pointments. For more info, contact Mark Stalit or Karen Wiessen at 718-822-7171; Patricia Kiel or Tess Arevalo at 212-338-8576/8505; or Irene Fu at 212-258-8762.

ANTI-GUN DOLLARS: HBO Home Video has made a $5,000 dona- tion to the Good’s For Guns Founda- tion’s annual gun exchange, taking place through January. HBO Video says the gift was inspired by the Feb. 21 video release of “Mi- Vida Loca (My Crazy Life),” which illustrates the lives and futures of inner-city kids. The guns exchange kicked off Dec. 19 at eight police preempts throughout the New York metropolitan area. For more info, call Betsy Roessel Suggs or Kim Light at HWH Public Relations, 212-355-5049, or fax 212-563-0065.

WARNER, NEST TEAM UP ON KIDS’ PROGRAMS
(Continued from page 6)

Warner Bros. is currently attempt- ing to establish a TV network. “We want the fullest possible exposure for family entertainment,” says Lincoln. “If you want to be a major factor in music, you need the pres- ence of nontheatrical video pro- gramming.” However, he cautions, “We have no plans for retail distribu- tion at this moment.”

Warner Music’s sole focus is tap- ing into the 7 million-name Time Warner database of active buyers of children’s product when the joint venture launches in March. It gets under way with three titles: “Pu- blihounds” (taking advantage of Dis- ney’s self-titled theatrical feature), “Louis Pasteur,” and “Alexander Graham Bell.”

Price hasn’t been decided, ac- cording to Nest Entertainment product marketing manager Leslie Nunn. But it’s bound to be well be- low the $29.95 Nest now charges to fill a direct-response order. “They’ve done well,” Nunn claims, “in the face of kid-vil competition that in stores keeps prices lower than $14.95 and often under $10.”

Nest also pitches its video series on the Old and New Testament, which are not part of the Warner Music deal. Neither is Nest’s next movie, “Feathertop,” due for theat- rical release in 1996.

New Line and distributor Turner Home Entertainment are bringing “The Swan Princess” to retail in midyear. A month earlier, Nest be- gins a direct-response campaign, offering a cassette of the movie and a soundtrack audio tape for $29.95.
Radio Express Bows ‘World Chart Show’ Veterans Of ‘AT 40’ Count Down Int’ Hit Music

BY CARRIE BORZILLO

LOS ANGELES—Just as “American Top 40” became a household name and top 40 radio became an industrywide term, Radio Express’ Tom Rounds and Ron Jacobs—who helped create “AT 40” 25 years ago—hope their new countdown, “The World Chart Show,” and the term for its music, IHR (international hit radio), will catch on.

Rounds served as president of Watermark, which launched “AT 40” in 1970, while Jacobs was VP at the company. Rounds also was president of the merged ABC/Watermark from 1982 until he co-founded Los Angeles-based Radio Express in 1985.

Today, Rounds is president of Radio Express, which will cease contributing “AT 40” internationally this month. Jacobs is executive producer of “The World Chart Show,” which bows the weekend of Feb. 4-5. Darryl Morden, who produced and wrote “AT 40,” and Brandon d’Amore, who engineered “AT 40,” serve as line producers for the new show.

“The World Chart Show” is part of Radio Express’ new alliance with ABC Radio International, which has selected Radio Express to develop new programming for stations and networks around the world.

The four-hour weekly program counts down the top 30 pop hits from around the world, compiled from playlists of the approximately 150 radio stations in 67 countries.

The genesis of “The World Chart Show” actually came in November 1992, when Radio Express began the 40-position world chart “as a fun project to do,” says Rounds. The chart was licensed to more than 100 stations worldwide.

“The world chart developed out of a need from stations who wanted to know which other stations around the world were playing,” Jacobs says.

After an extensive talent search for a host in summer 1994, Radio Express found a pair of hosts right in its own back yard: former KIIS Los Angeles jock Joe Cipriano, who is also the voice of FOX-TV, and former KOST Los Angeles jock Adrienne Walker. The two were chosen out of the more than 1,400 radio personalities who applied for the gig.

While Cipriano and Walker serve as the hosts for the English-language version, stations have the option to translate the show into their native tongues. The company’s goal is to have the show airing in 30 languages by the middle of 1995.

The show is offered partly for barter and partly for cash, with clients signing on as sole sponsors. So far, Coca-Cola has signed on as a sponsor in Latin America.

Rounds says the timing is right for a show of this sort because music and popular culture are more universal now than they have ever been.

“A show like this really couldn’t have been done until the ’90s because there weren’t enough capital cities playing the same genre of music,” Rounds says. “Now, there is at least one in every major city, except in the Midwest in Iowa and Indiana.”

While “AT 40” was successful internationally, Rounds and Jacobs say it was still more of an “American experience.” “The World Chart Show,” on the other hand, has a distinctively international appeal. Like an American top 40 station, the show has the upbeat delivery; however, traditional jingles and bumpers have been scrapped in favor of rhythmic production sounds such as the drums heard when the show approaches the No. 1 song.

Rounds and Jacobs say they aren’t planning to pitch domestic affiliates unless there’s a serious demand for it. “We don’t want to lose our focus,” Rounds says.


While most of the artists on this chart are American acts, Rounds says the company’s goal is to have half of the material on the show come from outside the U.S.

Features on the show include “Border Breakouts,” which is a report from a foreign market on such countries as Brazil, Chile, Mexico, Australia, England, Lebanon, Japan, Trinidad, Finland, Spain, China, Germany, France, Germany, South Africa, Portugal, and Norway.

Tour dates, music news, interviews, celebrity DJs, trivia, and the like are mixed in with the countdown. Radio Express plans to have one out of every four shows broadcast on location.

(Continued on page 64)
# Hot Adult Contemporary

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<th>No.</th>
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<td>BOY 2 MEN</td>
<td>I'll Make Love to You</td>
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<td>MELISSA ETHERIDGE</td>
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<td>A&amp;M</td>
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<td>WARNER BROS.</td>
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<td>Missing You</td>
<td>RUMBO</td>
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<td>MARTIN PAGE</td>
<td>Come to My Window</td>
<td>ELEKTRA</td>
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<td>7</td>
<td>AMY GRANT</td>
<td>Let's Talk About Love</td>
<td>CAPITOL</td>
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<td>MICHAEL BOLTON</td>
<td>Love Is on My Mind</td>
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<td>9</td>
<td>JOSHUA KADISON</td>
<td>Picture Postcards From L.A</td>
<td>CAPITOL</td>
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**Radio One Owner/CEO Cathy Hughes Paves The Way For Blacks, Women**

The LIST of people who would consider Radio One Inc. owner/CEO Cathy Hughes successful is a long one. It does not, however, include Hughes, who has a different definition of achievement than most broadcasters. "People see me as a success in terms of the number of stations I own," she says. "I think of it in terms of the job opportunities I provide for African-Americans in the music industry. I feel successful when I have a minimum of 500 broadcasters working for me. The more African-Americans I can get into management, ownership, and on-air and sales opportunities, the better the industry will be."

Strong-minded, opinionated, and passionate about the radio industry, Hughes, 47, is building a growing broadcasting empire that currently includes WOL and WMJW Washington, D.C., from Albino Broadcasting, and expects to close that deal—the largest in history for a black-owned station—in March. In a separate deal, her son, Alenn Liggins, who serves as president/CEO of Radio One, is in the process of acquiring his first station, WQUL Atlanta, for $4.5 million. Hughes says that property will not be part of Radio One.

Hughes' accomplishments would be considered noteworthy for any broadcaster, but for an African-American woman in a white male-dominated industry, they are even more remarkable. Her radio career began when she landed the GSM job at WACO in 1973, making her the first black GSM in the market. She claims to have increased the station's billing from $250,000 a year to $3 million in 18 months, an achievement that led to her ascension to the GM chair at WHUR, another first for a woman in the market.

She later left WHUR for cross-town gospel startup WYCB "for the opportunity to learn how to build a facility. I knew I had new jobs for black women," she says. Her six-month stay was unhappy, but was ultimately what convinced her to pursue ownership. In 1980, she landed her first selling and purchasing AM station WOL. Over the objections of her lenders, who wanted a less expensive AC or gospel format, Hughes chose to put the station on the air with a N/T format targeting the black audience. That didn't last long.

"We did a format search, which showed that the one area we were addressing was news and information," Hughes says. "For the black audience, we say, 'I have to admit that I was terrible naive. I was correct in my analysis that that was needed in the marketplace, (though) I was very naive in terms of cost. Talk and news is the most expensive format. It had a 1,000-to-1 signal that had been through a payola scandal (and had to overcome) the whole stigma of the station being dead. Also at this time, we had the advent of the N/T.

It was being recognized as the giant music format."

After 14 months as a struggling talk station, "the bank pulled the plug and said I had to return to the music or face foreclosure. I said more people would be interested in twice the N/T and we're now at four main stations. They said they would not approve a salary for that slot, so I took the talk host job."

That was in 1982, and she has been on the air ever since, mostly in morning drive. With Liggins now earning his MBA at Wharton, Hughes has "willingly" taken on much of his responsibility. An added burden that preceded doing morning radio. For the time being, therefore, she's hosting afternoons at WOL, but she intends to return to mornings when Liggins graduates in May.

It took about six years for WOL to get on stable financial footing, but the first thing the stubborn Hughes did when the station reached that level was to start adding news and information programming back in. The station in now all N/T.

After more than 15 years of being in bed with my loved one, I have convinced them that I do not believe in programming the easiest way and I do not believe that an owner has the right to program for profit only," Hughes says. "I believe it has to be done that way."

That attitude, coupled with her race and gender, has made it hard for Hughes to build her group. "It's still very difficult for African-Americans to get to the broadcastaus, she says. "It's doubly difficult if you're black and a woman. I had to be making a profit before they would lend (again)"

In 1987 that finally happened at WOL, and the lenders opened their wallets again, allowing Hughes to purchase WMMJ (Magic 102.3), which she calls "the baby FM in the market. Since then, that "baby" station has managed to beat both rivals, WHUR and WKYS, at various times. In 1992, she purchased WNIN-AM-FM from another local black broadcaster, Ragan Henry. "It brought me great joy, because we bought them from an African-American, which meant we were keeping it in the family," Hughes says.

The next year, she closed on the additional two Baltimore properties. While Hughes strives to create opportunities for African-Americans, she endeavors to instill in her employees a respect for other broadcasters. She disapproved of the recent situation in New York in which black-owned WRLS called white-owned rivals WRRS and WQHT "plantation stations" (Billboard, Dec. 24). "Two wrongs don't make it right," she says. "If you are committed to your peoplehood, that doesn't require a put-down of other people. I always tell my people not to put down what the white stations are doing in the market. Everyone is proud of their culture and community, and I don't think you win a ratings war that way."

In addition to her efforts in black broad- casters, Hughes is particularly interested in opening doors for women in the business. "As I create opportunities for African-American broadcasters, I put special emphasis on people in women in management," she says. "I was pointing to Terri Avery, the director of programming for all six Radio One stations, as an example. "I have consistently made certain that under the male domination of my son... I'm more concerned about his EEO than the FCC is," she says.

Despite her extraordinary career, the thing Hughes is most proud of is her son, who grew up in radio stations and eventually chose the business for himself. "My concern was that he not be in the shadow of his mother," she says.

When Liggins first joined the business 11 years ago, Hughes refused to pay him a salary, insisting he work on a commission basis. "I am afraid of being 10 times harder on him than anyone else," she admits.

Hughes says Liggins is now more knowledgeable about contemporary management styles than she is. "I came through the non-commercial era, and we were limited a mom-and-pop operation. Often times, family corporations (founder) because the parent doesn't know when its time for the child to become an adult and take over the reins."

Hughes says her two happiest days in 1995 will be when Liggins graduates and when he closes on WQUL. "I told him I was doing it through body that I had when he realizes that the bottom line is his own... Financially, emotionally, spiritually, and it was time for him to have his own operation that was not started by his mother, who's also his boss."

—PHYLLIS STARK

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**Radio One Hot Adult Contemporary Recurrent**

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<td>2</td>
<td>LONI CONNOR</td>
<td>Can You Feel the Love Tonight</td>
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<td>3</td>
<td>DIONNE WARWICK</td>
<td>You Mean the World to Me</td>
<td>PAPYRUS</td>
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<td>MARIAN CAREY</td>
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<td>The Truth</td>
<td>RUMBO</td>
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<td>JOSHUA KADISON</td>
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<td>ELEKTRA</td>
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<td>MARIAH CAREY</td>
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<td>All I Really Want to Do</td>
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<td>BRYAN ADAMS</td>
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<td>Stay (I Missed You)</td>
<td>RCA</td>
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**Radio One Hot Adult Contemporary Recurrent**

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<td>6</td>
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<td>BRYAN ADAMS</td>
<td>Please Forgive Me</td>
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Radio Vets Create National Ad Rep Firm

Also: Cuomo, Ollie Pondering The Politics Of Talk

by Carrie Borzillo

executive VP of sales and also was president of Unistar Radio Networks.

The company's first client is SMI Broadcastings, which produces "The Dr. Laura Schlessinger Show." Multi-

Verse Networks will handle national advertising for the show, while Talk Today Entertainment will continue to handle affiliate marketing.

AROUND THE INDUSTRY


Radio.Vets, a non-profit organization founded by a group of retired radio executives, has announced plans to launch a national ad sales firm. The firm is being formed by former radio executive and talk show host Gary dessert, who is spearheading the effort.

The firm will be known as “Radio.Vets,” and its mission is to provide advertising opportunities for radio stations owned or operated by veterans.

The firm will be led by a board of directors consisting of veterans with experience in radio and advertising.

The firm will offer advertising opportunities for radio stations owned or operated by veterans, including airtime during live events, station IDs, and other promotional opportunities.

The firm will also work to raise awareness of the efforts of veterans and their families through radio spots and public service announcements.

The firm has already secured commitments from several radio stations around the country to participate.

Radio.Vets is currently in the process of forming a partnership with a national advertising network to provide access to a larger pool of advertisers.

Radio.Vets is also looking to partner with other non-profit organizations and advocacy groups to expand its reach.

The firm is currently seeking donations to support its operations.

Radio.Vets is a 501(c)(3) non-profit organization, and donations are tax deductible.

For more information, visit www.radio.vets.
As Rossdale explains, lyrically the volcanic track is a collection of various references “flying in from all directions.” One reference— “Dave’s on sale again. We kissey kiss in the rear view”—sprang from an interview Rossdale came across in England’s New Musical Express about doing good. We didn’t know who he was or anything. And that was the track that was playing, and I think he really liked us, too, so we signed him. That was pretty cool. ‘Everything Zen’ has turned out to be great. I kind of owe that track a lot.”

For London’s Bush, the band’s single “Everything Zen” (Trauma/Interscope) has been something of a soulful pulpifying, proving that everything has its place in the universe. The song is No. 10 on the Modern Rock Tracks chart. "I had [the phrase] ‘Everything Zen’ in my head for a while," says Bush frontman Gavin Rossdale. "When I wrote that song, the band was kind of doing good. We weren't signed or anything. In fact, when we were doing the demo of it, the guy who signed us, Robert Kahan, came to the studio. He heard the other stuff and was flying from Los Angeles to take care of a couple things, of which we were one of them. He came to this real kind of loft, studio in a place called Harlesden, apparently the biggest ghetto in Europe, just a dark and lonely place. And when we were done, and we didn’t know who he was or anything. And that was the track that was playing, and I think he really liked us, too, so we signed him. That was pretty cool. ‘Everything Zen’ has turned out to be great. I kind of owe that track a lot.”

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**Modern Rock Tracks**

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**Album Rock Tracks**

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**Billboard**

**FOR WEEK Ending January 5, 1995**

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**FOR WEEK Ending January 14, 1995**

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Sports Talk Muscles In On Airwaves As Ninth Most Programmed AM Format

Sports Talk Radio has been labeled "talk radio's new hot spot" by the M Street Journal, which tracks format trends. As of last month, M Street counted 116 stations programming sports talk as primary or auxiliary format, up from just a handful a few years ago. It is now the ninth most programmed format.

Not surprisingly, therefore, the new year brought with it several new sports talk stations. Posson Communications' flipped WZZN (formerly WGTQ) Orlando, Fla., from N/T to sports Jan. 1. Also, WBN D Cincinnati shifted from simulcasting country WKNR Williamsport, Ky., in favor of sports Jan. 1 and will be filling for new calls. This makes the second Cincinnati station to adopt the format this year, following WUBE's recent switch (Billboard, Jan. 7).

WBN D sports director Randy Warmouth has added another line from his lineup that includes the syndicated Pete Rose show from 7-9 p.m. and the Sports Fan network from 1-7 p.m. Post columnist Richard Skinner hosts a live afternoon show.

Back at WZZN, the station will now be known as "the Team." The new lineup includes local sports personalities Jerry O'Neill, Greg Warmouth, and Marc Daniels plus EZ Communications' "Hotline to Babe." The show will use programming from the Team network in afternoons, nights, and weekends.

In other news, combined local and national revenues were up 10% last November over the same month in 1986. That gain is based on a 14% local revenue gain and a 23% national revenue increase.

For the period of January through November 1984, combined revenues were up 12% over the previous year's same period. Local revenues jumped 11%, and national revenues were up 14%.

WRRS GETS SMOOTH

WRRS New York has completed its evolution from mainstream R&B to R&B adult and is using the positioner "smooth R&B and classic soul."

David Bernstein joins WOR New York as VP programming, replacing Ed Walsh, who exited. Bernstein, who was most recently at MJI Broadcasting, previously programmed Boston outlets.

WORLD CHART SHOW

"World Chart Show" (Continued from page 60)

Another feature of the show will be educational and inspirational environmental segments. "The World Chart Show" has formed an alliance with the Nature Conservancy and has committed to helping preserve reefs and rain forests.

All of the promotions conducted with the show will benefit the Nature Conservancy and has committed to helping preserve reefs and rain forests.

DENNIS CIAPURA exits his job as executive VP for operations at Noble Broadcast Group to join SFX Broadcasting Inc. and the Silberman Cos. in a senior management position.

SHEILA MULCAHY, former AE at WJMK Chicago, is the new GM at KTJ/C KTCZ Minneapolis. She replaces Doug Brown, who exited.

SCOTT FEY Joins New World Communications to head new business development. Fey previously was GM at KYVL/KYLD San Francisco.

MARIANNE BELLINGER joins Metromedia International as project manager for China and India. She will lead the company's Far East expansion. Bellinger previously was director of international operations at Capital Cities/ABC.

JIM PEACOCK has been upped from director/research to VP/research at the Arbitron Co. Also, Brad Feldhaus is upped from manager/product to director, information processing. He heads a new division that integrates all aspects of diary edit, station information, diary processing, and report production procedures.

STATION SALES: KMGK Santa Rosa, Calif., from Liggett Broadcast Group to Pacific Radio Corp., for $1.4 million.

SALE CLOSINGS: KCKK Tulsa, Okla., from Broadcaster Broadcast Group to local marketing agreement partner Great Empire Broadcasting, owner of crosstown KVOO-AM-FM, for $2.12 million.

TONY QUIN, former executive VP of Filmmouse, has formed a new television marketing and production company for radio stations as part of a joint venture with Chuck Blore Co. The new venture, IQ Television Group, is based in Atlanta.
Back with Stimela, the group he steered to fame in the '80s, he regards the band's creative resurgence on its new album, "Don't Ask Why" (Gallo), as symbolic of the spirit of unity in the new South Africa. While recording and touring with Simon, he provided the band with a new sense of international music, it also led to a split with Stimela, and with his local record company, Gallo, after a 20-year association.

His solo release after the split, "People Don't Talk So Let's Talk," was released in a highly dependent local unit of Rampant Records and licensed internationally to PolyGram, but disappeared without a whim of critical or commercial success. Of his latest release, the 1991 Stimela album, "Siyaya," recorded while Phiri was on tour with Simon, is critically acclaimed, winning the award for the best album at the second annual local equivalent of the Grammy Awards. It proved that Phiri was not content to find his niche, so he began opening the way to the official split.

Nevertheless, Stimela never achieved the presence that Phiri's vision had inspired, even while Phiri himself struggled to find his niche as a solo artist. The band's follow-up album, "Khumalo," was financially crafted, but lacked a creative edge. The band and its one-time mentor had little difficulty in burying the hatchet with open hearts and minds, and with Phiri, particularly at a time of unity between the people of South Africa.

"This year,,' says Phiri, "we reach the 30th birthday of the compilation that opened the way to the 1990s—reconcile your thoughts and your ideas to free up your vision of the future. This album is very much part of the process."

His homecoming has been seen by the band's followers as a symbolic reconciliation between those who stayed behind in South Africa and the pros who were seen to defy the cultural boycott during this country's apartheid-era musical isolation.

Isaiah Mthathu, the drummer who also appeared on the "Graceland" album and tour, but stayed with Stimela, also describes the re-grouping as "a fish back in water." He concurs with a legion of Stimela fans who helped the band reach gold records (25,000 units in South Africa) with its first two albums in 1984 and 1986, and a subsequent string of platinum albums (50,000 units); the 1986 album "Look Listen & Decide" notched 150,000 units.

The 1986 "Graceland" tour, Phiri and Mthathu returned to record "The Unfinished Story" with Stimela. It also went platinum, as did the live album recorded on the sell-out "Unfinished Story" tour.

By this time, Phiri was working regularly with the likes of Joan Baez, Laurie Anderson, and Willie Nelson, and his diversions showed in Stimela's next album, "Trouble In The Land Of Plenty," which failed to ignite fans. An immemorable second live album, "Second Half," which coincided with Simon's "Born In The Right Time" tour of 1991, was the breaking point for the group, and Phiri walked into the wilderness, leaving him at his partner's quarters, record company, and the neidia. He has put that debate behind him now, especially in light of his country's transition.

"To me, democracy means one thing—to be responsible for your thoughts and action," says Phiri. "The time of pointing fingers at anyone to vent anger is over."

Phiri's absence, ironically, has had one clearly positive consequence: En-abled backing singer Nana Motjomanjane to come into the spotlight, with a distinctive voice that gave the last incarnation of Stimela's clear identity. Con-sequently, Phiri's return did not automatically consign Motjomanjane to the sidelines. "He's back," says Phiri, "and they've had the lead vocal credits with the ever-humble Phiri, providing the album with a far greater range of vocal substance than any previous Stimela effort.

The fans have responded with relish, and the band's Christmas sales were up 30 percent, pushing the album steadily to gold. The response on radio has been equally enthusiastic. The key radio station in South Africa is Smooth, and the former Radio Metro, with its strong bent toward international music, has played the group in equal rotation with its most popular international acts.

"The album is very competitive, highly so, given the international music market," says Radio Metro manager Grant Shakoane. "Listeners have called in one after the other to express their appreciation of the music, because the sound is back to its unique, original style."

"We're playing it frequently, not only because we believe in it, but also because people want it. It's good for us and good for our business to get such a strong interest in a South African record."

"I'm surprised," says Shakoane, "that the demand hasn't been fueled as much by the news of the music as by the quality of the music itself, so it didn't peak on release and then fade. "The more we've played it, the higher the demand has been. The interest is, in fact, still growing, and it looks like it will end up as one of our top albums for the year."
37th Annual Grammy Awards: Final Nominations

**RECORD OF THE YEAR**
I'll Make Love To You, Boy II Men, Motown, Produc-
er, Babyface. He thinks he'll keep her, Mary Chapin Carpenter, Columbia; Me'Shell NdegéOcello, MCA; Pat Metheny Group, Warner Bros.

**SINGLE RECORD OF THE YEAR**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**ALBUM OF THE YEAR**
Dusk, Frank Sinatra, Capitol; Taipei Love, Nat King Cole, Capitol; Everything but the Girl, Creation; In the Dark, Lucinda Williams, Anarchos

**BEST NEW ARTIST**
Anita Baker, Columbia; Rosanne Cash, Columbia; Elton John, Virgin; Mary Chapin Carpenter, Columbia

**BEST POP VOCAL PERFORMANCE**
MTV Unplugged, Tony Bennett, Columbia; Produc-
er, David Kahne; The Voice Of A Duo Or Group With Vocal

**BEST ROCK INSTRUMENTAL PERFORMANCE**
Frika, D'Angelo, A&M

**BEST FEMALE VOCAL PERFORMANCE**
Men, Motown; With Jools Holland, Atlantic; Who needs a hero now, Sheryl Crow, Arista; What It Mattered Most, Barbra Streisand, Geffen

**BEST POP VOCAL PERFORMANCE**
MTV Unplugged, Tony Bennett, Columbia; Roberta Flack, Atlantic; Moonlight Becomes You, Willie Nelson, Jive; Funk, Frank Sinatra, Capitol; The Courtship, Barbra Streis-
dand, Columbia

**BEST VOCAL PERFORMANCE, MALE**
The Most Beautiful Girl In The World, Arista; iTunes, Sony BMG; I Will Be Waiting For You, Steven Curtis Chapman, Forevery

**BEST SOUL VOCAL PERFORMANCE**
You Can Feel The Love Tonight, Eton John, Hollywood Records; Prayer For The Dying, Seal, ZTT/Sire/Wamer Bros. Producer, Trevor Horn

**SONG OF THE YEAR**
All I Wanna Do, Lenny Kravitz, Warner Bros.; Doo-Wop, Michael McDonald, Elektra; I'm Your Girl, Cyndi Lauper, Warner Bros.; I'm Thinking Of You, Sheryl Crow, Arista; Oh What A Feeling, Paula Abdul, Jive; Producer, Paulini

**R&B SONG**
I'll Make Love To You, Boy II Men, Motown, Produc-
er, Babyface. He thinks he'll keep her, Mary Chapin Carpenter, Columbia; Me'Shell NdegéOcello, MCA; Pat Metheny Group, Warner Bros.

**R&B PERFORMANCE**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**R&B ALBUM**
R&B Album Of The Year, Sheryl Crow, Arista; I'm Not The Only One, Rod Stewart, Epic; When We Were Young, Joan & Ken Oates, Arista

**Gospel Album**
The Best Of The Best, Various Artists, EMI; The Best Of All, Various Artists, Word; The Very Best Of, Various Artists, Sony

**Country Album**
The Best Of, Various Artists, Universal

**Spanish Language Album**
The Best Of, Various Artists, Sony

**Best Historical Recording**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Contemporary Gospel Album**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Classic Gospel Album**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Gospel/righteous Recording**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Comedy Album**
-Shawn Colvin, MCA; Phoebe Snow, Elektra; Nanci Griffith, Geffen; Ellen DeGeneres, Warner Bros.

**Best Adult Contemporary Album**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Rap/Sung Album**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Rap Solo Performance**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.

**Best Rap Song**
-KISS ME, BOBBY BONES (-BOSS), BOBBY BONES, CBS
-LOOK WHAT YOU DO TO ME, MICHAEL BOLTON, MCA
-ON THE TOWN AGAIN, TINA TURNER, Warner Bros.
-REACHING OUT, LAURIEANN GOSSOTT, Jive
-STEAL MY HEART, STONER, Warner Bros.
GRAMMY AWARDS NOMINATIONS

CONTINUED FROM page 1


BEST CONTEMPORARY SOUL GOSPEL ALBUM


BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

Through God's Eyes, Rev. Milton Borders, choir director; Various Artists, Word, Live... A Celebration Of Praise, O'Landra Draper, choir director (the Acclains), Word; Kings & Kingdoms, Edwin Hawkins, choir director (Wes & Artículo De Una Vida), Columbia; Forgotten You, Kurt Carr, choir director (The Los Angeles Gospel Messengers), Savoy. Live In Atlantic City, Howard Hewett, bass, choir director (the Love Fellowship Crusade Choir), Benson.

LATIN

BEST LATIN POP ALBUM

El Camino Del Alma, Cristian, Foroamda, De Mi Alma Latina, Placido Domingo, En Mi Latino/Altagracia Gracias Por Esperar, Juan Gabriel, Ariño, Vida, La Mañía, Sabor, Segundo Romance, Luis Miguel, WEA Latina.

BEST TROPICAL ALBUM

Winter Session, Various Artists, Virgin; Cascante MonoEco, Luis Enrique, Luis Enrique, Sony Tropical, Forogarate, Juan Luis Guerra 440, KencNk, La Aventura, Orquesta De La Luz, Amor, Cara De Amor, Sony Tropical.

BEST MEXICAN/AMERICAN ALBUM

Dime Cuandos Veresus, Ronny Ayala y Los Bravo Bros, Ortiz Norte, Xtabay, José José, Vikki Carr, Sony Latin, Recordando A Los Pas-ches, Vicente Fernandez, Sony Dixos, La Diferen-zia, La Diferencia, Arístos Tex, El Bronce, Los Broncos, RCA Classics, Artistin Sarf, American Heritage, Selena, EMI Latin.

BEST TRADITIONAL BLUES ALBUM


BEST CONTEMPORARY BLUES ALBUM


BEST SPOKEN WORD ALBUM FOR CHILDREN


BEST SPOKEN DOCUMENTARY

BEST SPOKEN WORD OR NONMUSICAL ALBUM

Baseball (Geoffrey C. Ward & Ken Burns), Ken Burns, President, National Endowment For the Humanities; Geoffrey C. Ward, President, National Endowment For the Humanities; Geoffrey C. Ward, President, National Endowment For the Humanities.

BEST MUSICAL SHOW ALBUM


COMEDY

BEST COMEDY ALBUM


WORLD MUSIC

BEST WORLD MUSIC ALBUM


POLKA

BEST POLKA ALBUM


GRAMMYawards offers open arms to a new generation of talent

(Continued from page 9)

Other developing talents receiving first-time nominations are Beck, Liz Phair, Paul Winter's New York Stories, Sam Phillips, and Rollsand Band.

Nominations from previous years also made an impact. The other artists col- lecting four nominations—country crooner Carpenter, hard rock band Soundgarden, soundman Tim Rice, Roxy Music—were Miscellaneous, Younger Than You, Shadows And Silhouettes and The Complete Decca Masters. In 1990, the Grammy awards were also presented.

Other Grammy favorites receiving nominations this year include eight-time winner Clapton, whose “From The Cradle” is nominated for Best traditional blues album; Tony Bennett, who received three nominations: Boyz II Men, three nominations; Barbra Streisand, two nominations; and Frank Sinatra, with one nomination.

NARAS members remembered the late Kurt Cobain, nominating Nirvana’s “All Apologies” as best rock performance with vocal and best rock recording.

Making a welcome return following a year when female rockers made more noise than ever in the female rock perfor- mance category, which pits Crow’s “I’m Gonna Be A Wheel Someday” against Melissa Etheridge’s “Come To My Window,” Phair’s “Supernova,” Phillips’ “Circle Of Fire,” and Ra-di’s “Love Streaks”…

The Grammy Awards ceremony will be telecast to 140 countries worldwide on March 13th, when it returns to the Shrine Auditorium in Los Angeles. Last year’s show was in New York.
"Pure" Gold. Mercury artist Crystal Waters celebrates gold certification of her single "100% Pure Love" and her signing to the Ford modeling agency with label execs. Shown in the back row, from left, are Ed Eckstine, Mercury president; Bruce Carbone, senior director of A&R, modern/dance music; Waters; Franco Iemello, national manager of dance/crossover promotion, East Coast; David Leach, senior VP of promotion; and Josh Zieman, senior director of marketing. In front is Waters' manager, Vito Bruno of AMPM Entertainment.

Birthday Wishes. Paying tribute to pianist Jimmy Rowles, bottom left, at his 78th birthday party are singer Peggy Lee, bottom right; Herbie Mann, top left, president of Rowles' label, Kokopelli Records; and longtime friend Steve Allen. Mann honored Rowles with a flute rendition of "Happy Birthday," and Allen performed an original piano composition.

Good Conduct. Violinist Leila Josefowicz celebrates her signing to Philips Classics. Shown backstage at her debut concert at Carnegie Hall, from left, are Sir Neville Marriner, conductor of the Academy Of St. Martin In The Fields; Dr. Hans Kirol, president, Philips Classics Productions; Josefowicz; Costa Pillavachi, director of A&R, Philips Classics Productions; and Chris Roberts, president, PolyGram Classics & Jazz.

Art And Music. An artistic collage tribute to the late songwriter Sammy Cahn is presented to Frank Military, right, senior VP of Warner/Chappell Music and Cahn's longtime friend and publisher. The collage is part of a series of tributes to American songwriters created by Canadian artist Hans Hirschfeld. A group of the works will be shown in the Songwriters Hall Of Fame Museum upon its completion. Shown presenting the collage is Ren Grevatt, publicist for the National Academy Of Popular Music, custodian for the Hall Of Fame and U.S. representative for Hirschfeld.

Kids In The "Hall." Socializing at the New York University Musical Theatre Hall Of Fame Gala are, from left, Betty Comden, Adolph Green, Gwen Verdon, and Mrs. Julie Styne. At the gala, Comden, Green, Verdon, and George Abbott received NYU Musical Theatre Hall Of Fame Awards, and Mary Martin, Cole Porter, Irving Berlin, and Yip Harburg were inducted into the NYU Musical Theatre Hall Of Fame.

Making Beautiful Music Together. Celebrating the release of "Frank Sinatra Duets II" at a Capitol Records listening party, from left, are Patrick Williams, conductor and arranger for "Duets" and "Duets II," Frank Sinatra Jr., Gary Gerah, president/CEO, Capitol Records, and recording artists Eydie Gorme and Steve Lawrence.

"House" Party. Norwegian instrumental artist Oystein Sevag is congratulated on his worldwide signing to Warner/Chappell Music. Sevag's new Windham Hill album, "Global House," was released in Europe in November and is due out in the U.S. in February. Shown, from left, are Patrick Conseil, international creative services director, Warner/Chappell New York; Sevag; and Steve Yanovski, Sevag's manager.

Publishing Conference. Publishing executives, artists, and songwriters socialized at a cocktail reception hosted by PolyGram Music Publishing Group at Cicada Restaurant in Los Angeles, coinciding with the company's International Publishing Conference the week of Nov. 7. More than 250 guests attended the reception and enjoyed performances by PolyGram artists Jules Shear, Brian McKnight, and Eddie Chacon of Charles & Eddie. Shown, from left, are Chacon; David Simone, president, PolyGram Music Publishing Group, Shear; songwriter Bernie Taupin, owner of Cicada; David Hockman, chief executive, PolyGram International Music Publishing Ltd.; and McKnight.
ARISTA'S BOYD'S SOUNDTRACK FEATURES FEMALES (Continued from page 1)

Hot Mid-February will see the release of the album's second single, "Power Of Two," by Indigo Girls. The duo appears in the film as members of a band that welcomes Goldberg into its ranks. The track is on the group's latest Epic cut, "Swamp Ophelia," and Epic will release the single and video with Arista's radio support and creative input.

The soundtrack also features two songs specifically written for the film: Crow's "Somebody Stand By Me." performed by Nick's, and Etheridge's "I Take You With Me."

Leib says it was the Etheridge track that helped attract the interest of Arista, Columbia, and the label's desire for a musical partner for the film.

"I'm very song-driven and wanted a creative record executive who gets involved hands-on, because my job is so demanding from a production end," says Leib. "Clive got it right away."

Arlott notes the marketing campaign tied to the album will not oversell it as all-female nature. Instead, the product will be "worked as a top draw from a record standpoint."

"What this album does provide is a generally consistent voice," Lott says. "It doesn't play as a series of disparate tracks. Soundtrack albums like that tend to live on after the film."

R.E.M. OKS TICKETMASTER FOR TOUR (Continued from page 8)
continue to tour and business goes on. Fundamentally, what everyone misses, is that we're running a business."
Continuing on his tirade about the temptation to use Ticketmaster, Pearl Jam manager Kelly Curtis says, "We really don't expect anyone to do what we did last summer. It's not fair to them."

In addition to the May 5 show, the following dates have been confirmed for R.E.M. concerts in North America: May 6, Las Vegas; May 7, San Diego; May 9, Inglewood, Calif.; May 12, Oakland, Calif.; May 14, Denver, Colo.; May 16, Minneapolis, Minn.; May 19, Portland, Ore.; May 20, Vancouver, B.C., Canada; May 21, George Washington, Wash.; May 23, Detroit, Mich.; May 25, Englewood, Colo.; May 28, Kansas City, Kan.; May 30, Minneapolis; May 31, Milwaukee; June 2, Chicago; June 6, Auburn Hills, Mich.; June 9, Columbus, Ohio; June 10, Burgertown, Pa.; June 13, Toronto; June 16, Manhattan, Mass.; June 22, New York.

As for Pearl Jam, after it opted to sit out last summer, the band vowed that it would only venture out to play in 1994 with the aid of Ticketmaster, or venues that have contracts with the ticket giant.

"We'll do it," says Curtis. "We've made our bed; now we'll sleep in it. But it's a pain in the ass." Pearl Jam is committed to two month-long tours through America this summer, totaling 40 dates.

To pull off the feat, it must uncover alternative locations for concerts, as well as find a new ticket distribution system. Two enormous, unprecedented:

"Our shit has to be so much more together," says Curtis, noting that "the moment we screw up, fingers are going to be pointing our way."

Curtis and others have been busy checking out potential summertime sites, including "lots of fields," race tracks, and horse tracks. Some have already been ruled out due to inadequate parking or poor sightlines.

As for getting tickets to fans, Curtis says one of three things could happen between now and this summer: The Justice Department could finally rule on its investigation, perhaps ordering Ticketmaster's contracts to be opened up to new bidders, which "would make things easier for us," says Curtis; a new company could be established and used (but not owned) by the band; or mail-order format could be allowed.

In the past, Pearl Jam's fan club has handled tickets for announced shows throughout the country.

In other Pearl Jam ticket news, on Jan. 14-15, the band will participate in a benefit concert for the Gloria Steinem-run Voters For Choice at the 3,000-capacity Constitution Hall in Washington, D.C. The $25 tickets for the concert are being sold through a lottery drawing organized by Voters For Choice. Other artists slated to appear include Neil Young and L.T. The deadline for submitting postcards for the lottery drawing was Jan. 4, and 1,500 people will be selected per night with the opportunity to purchase two $25 tickets, and one $100 ticket for Voters For Choice representative.

Lottery winners will be notified on Tuesday (10) and Wednesday (11). At press time, the organization did not have a tally of the total number of requests for tickets it had received.

"A benefit concert is the kind of event that lends Pearl Jam's participation in the benefit concert. "We applaud Pearl Jam raising money for this worthy cause," he says.

Butts Saved:

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BUBBLING UNDER HOT 100 SINGLES

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

by Dave Elliott

TLC's "Creep" (Arista) is virtually tied with Boyz II Men's "On Bendend Knee" (Motown) and has a good chance to succeed "Knee" at No. 1 next week based on "Creep's" airplay increase this week. Due to a massive post-holiday release (as expected), very few titles show sizable point gains. Madonna's "Take A Bow" (Maverick/Sire/Warner Bros.) is the biggest point gainer inside the top 10. "Bow" is also the only record inside the top 10 to post a sales increase. This strong gain was probably aided by multiple airings of her M TV special "No Bull — The Making Of Take A Bow" over the holiday weekend. "Bow" is No. 1 at WDIX, Louisville, Ky., but is still a long way down from No. 1 nationally, as the top two records are far ahead of all other contenders.

INSIDE THE TOP 20, the other serious gainer is the multiple-week Airplay Greatest Gainer Corona with "The Rhythm Of The Night" (West End). Like almost every other record inside the top 20, "Night" is off slightly in sales and is up again in airplay, "Rhythm" is top five at WWKS, Boston; KTFM San Antonio, Texas; and KQRR Tucson, Ariz.

INSIDE THE TOP 40, two other records stand out with significant overall gains: "Hold My Hand" by Bloatie & The Blowfish (Atlantic) and "Every Day Of The Week" by Giant (Int'l). "Hand" has already cracked the top 10 at WSTW Philadelphia, KDFE Dallas, and WZPL, Indianapolis. Jade is top 10 at KDON Monterey/Salinas, Calif., WHJX Jacksonville, Fla., and KZHT Salt Lake City. Babeface's "When I'll See You Again" (Epic) and John Mellencamp's "Wild Night" (Mercury) made surprising turnarounds on the chart due to increased airplay during year-end countdown programs. Crystal Waters' "100% Pure Love" (Mercury) is up even more dramatically, due to countdown airplay. It is still in the top 10 at KFIS Los Angeles and is now in the top 10 at WHTZ New York. As a result of these factors, "Dance" wins this week's Greatest Gainer Award.

TONI BRAXTON'S double-sided "I Belong To You"/"How Many Ways" (Arista) was the next biggest gainer among newer records on the chart, helped by top 10 airplay rankings at KQRR Tucson, WWKS Toledo, Ohio; and KQLQ San Diego.

THIS WEEK'S Greatest Gainer/Sales (for records outside the top 20) is Nine's "Whatcha Want" (Profile). "Whatcha" is the third-biggest gainer outside the top 20, with early airplay breaking at WBQI Baltimore and WQHT New York. Soul For Real's "Candy Rain" (Uptown/MCA) is the biggest overall gainer below the top 20, and posts the biggest sales gain on the entire chart, also helped by WBQI Baltimore and WQHT New York, in addition to WPGC Washington, D.C. After "Whatcha" and "Candy," Craig Mack's "Get Down" (Arista) is the third-biggest sales gainer outside the top 20.

Steve Mayfield, who covers chart data for the Billboard.biz, notes that the "most intriguing gainer below the top 20 is the second-biggest overall gainer below the chart, 'Get,' from Arista's "Lotta. VH1 has committed to programming the clip as early as Fri., (13) he says. A crew from the music video unit was shooting footage for "Lotta" the other day and posted the music video and feature story about the album for a segment on VH1's "Flix" program.

WARNER CLASSICAL (Continued from page 6)
who is expected to assume a marketing role.

In a prepared statement, Warner Music International chairman/CEO Ramon Lopez describes the creation of the Atlantic unit as "a vital step in ensuring that classical product has the necessary marketing and organizational exposure to its audience, in what is undoubtedly going to be a most promising future."

Also in prepared remarks, Warner Music Group chairman/CEO Jack Valenti says, "The new arrangement positions us to reach much wider audiences in the U.S."

Similarly, Doug Morris, Warner Music U.S. chairman/CEO, also in a prepared statement, "Atlantic's success in marketing a wide spectrum of musical genres makes the company ideally suited to work hand in hand with (the new group) to ensure all our releases in this rich category receive maximum exposure."

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### Billboard 200 Chart January 14, 1995

**#1 Spot**
- **Artist**: Garth Brooks
- **Title**: *The Hits*

**#2**
- **Artist**: Pearl Jam
- **Title**: *Vitalogy*

**#3**
- **Artist**: Boyz II Men
- **Title**: *The Birthday Gift*

**#4**
- **Artist**: Green Day
- **Title**: *Reprise 4502* (98/98/98)

**#5**
- **Artist**: Eagles
- **Title**: *Their Greatest Hits (1971-1975)*

**#6**
- **Artist**: Aerosmith
- **Title**: *Crazy Sex!

**#7**
- **Artist**: Tom Petty
- **Title**: *Wildflowers*

**#8**
- **Artist**: The Cranberries
- **Title**: *No Need to Argue*

**#9**
- **Artist**: Soundtrack
- **Title**: *Pulp Fiction*

**#10**
- **Artist**: Mariah Carey
- **Title**: *Merry Christmas*

**#11**
- **Artist**: Weezer
- **Title**: *Pink* (98/98/98)

**#12**
- **Artist**: Madonna
- **Title**: *Bedtime Stories*

**#13**
- **Artist**: Bon Jovi
- **Title**: *Crossroad*

**#14**
- **Artist**: Mary J. Blige
- **Title**: *Life's Wild Ride*

**#15**
- **Artist**: Stone Temple Pilots
- **Title**: *The Sign*

**#16**
- **Artist**: Candlebox
- **Title**: *Candlebox*

**#17**
- **Artist**: Sting
- **Title**: *Fields of Gold: Best of Sting 1984-1994*

**#18**
- **Artist**: Sade
- **Title**: *Bad As Eden*

**#19**
- **Artist**: Bruce Springsteen
- **Title**: *The River*

**#20**
- **Artist**: Sheryl Crow
- **Title**: *Tuesday Night Music Club*

**#21**
- **Artist**: Soundtrack
- **Title**: *A Star Is Born (1976)*

**#22**
- **Artist**: Metallica
- **Title**: *Tighten Up*

**#23**
- **Artist**: Various Artists
- **Title**: *Keepin' It Civil*

**#24**
- **Artist**: Roger Troutman
- **Title**: *Hi-Five*

**#25**
- **Artist**: Aerosmith
- **Title**: *Crazy Sex!

**#26**
- **Artist**: The Cranberries
- **Title**: *No Need to Argue*

**#27**
- **Artist**: Madonna
- **Title**: *Bedtime Stories*

**#28**
- **Artist**: Bon Jovi
- **Title**: *Crossroad*

**#29**
- **Artist**: Mary J. Blige
- **Title**: *Life's Wild Ride*

**#30**
- **Artist**: Stone Temple Pilots
- **Title**: *The Sign*

**#31**
- **Artist**: Candlebox
- **Title**: *Candlebox*

**#32**
- **Artist**: Sting
- **Title**: *Fields of Gold: Best of Sting 1984-1994*

**#33**
- **Artist**: Sade
- **Title**: *Bad As Eden*

**#34**
- **Artist**: Bruce Springsteen
- **Title**: *The River*

**#35**
- **Artist**: Sheryl Crow
- **Title**: *Tuesday Night Music Club*

**#36**
- **Artist**: Soundtrack
- **Title**: *A Star Is Born (1976)*

**#37**
- **Artist**: Metallica
- **Title**: *Tighten Up*

**#38**
- **Artist**: Various Artists
- **Title**: *Keepin' It Civil*

**#39**
- **Artist**: Roger Troutman
- **Title**: *Hi-Five*

**#40**
- **Artist**: Aerosmith
- **Title**: *Crazy Sex!

**#41**
- **Artist**: The Cranberries
- **Title**: *No Need to Argue*

**#42**
- **Artist**: Madonna
- **Title**: *Bedtime Stories*

**#43**
- **Artist**: Bon Jovi
- **Title**: *Crossroad*

**#44**
- **Artist**: Mary J. Blige
- **Title**: *Life's Wild Ride*

**#45**
- **Artist**: Stone Temple Pilots
- **Title**: *The Sign*

**#46**
- **Artist**: Candlebox
- **Title**: *Candlebox*

**#47**
- **Artist**: Sting
- **Title**: *Fields of Gold: Best of Sting 1984-1994*

**#48**
- **Artist**: Sade
- **Title**: *Bad As Eden*

**#49**
- **Artist**: Bruce Springsteen
- **Title**: *The River*

**#50**
- **Artist**: Sheryl Crow
- **Title**: *Tuesday Night Music Club*
Of course, you wouldn't be having 'his anxiety attack if you used new BASF 900 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-to-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're able to survive the next ten minutes, the first thing you'll do is contact BASF at 1-800-225-4350 (Fax: 1-800-446-BASF); in Canada 1-800-661-8273.

2:00 a.m. The band just found the sound they've been looking for. Everyone's rockin'. Except you. You're figuring out how to tell them the HIGH OUTPUT master you were using just "crapped out."
## Billboard 200 for Week Ending January 14, 1995

<table>
<thead>
<tr>
<th>Week</th>
<th>Rank</th>
<th>Artist (Label)</th>
<th>Title</th>
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<td>120</td>
<td>115</td>
<td>Neil Diamond (Columbia)</td>
<td>The Christmas Album II</td>
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<td>120</td>
<td>116</td>
<td>Liz Phair (Matador)</td>
<td>Whipped Smart</td>
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<td>Bad Religion (Atlantic)</td>
<td>Strangely Fiction</td>
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<td>Seal (MCA/Warner Bros.)</td>
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<td>Jade (Warner Bros.)</td>
<td>Mind, Body &amp; Song</td>
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<td>120</td>
<td>Alan Jackson (Arista)</td>
<td>A Lot About Livin’ (And A Little About Love)</td>
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<td>120</td>
<td>121</td>
<td>Mark Chesnutt (ECM/Independence)</td>
<td>What A Way To Live</td>
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<td>Original London Cast (Polydor/Harmonia)</td>
<td>Phantom Of The Opera Highlights</td>
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<td>Patty Loveless (RCA)</td>
<td>When Fallen Angels Fly</td>
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<td>120</td>
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<td>Collective Soul (Atlantic/Arista)</td>
<td>Hints, Allegations &amp; Things Left Unsaid</td>
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<td>120</td>
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<td>Trisha Yearwood (RCA/Warner Bros.)</td>
<td>The Sweetest Gift</td>
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<td>Jemini (Virgin)</td>
<td>The Ultimate Experience</td>
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<td>Muse (MCA/Warner Bros.)</td>
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<td>Doug Stone (Epic)</td>
<td>Hard Workin’ Man</td>
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<td>For The Cool In You</td>
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<td>Queen (EMI)</td>
<td>Just For The Record</td>
<td>135</td>
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<td>They’ll All Go Laughing At You</td>
<td>129</td>
</tr>
<tr>
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<td>Enigma (Charisma)</td>
<td>The Cross Of Changes</td>
<td>158</td>
</tr>
<tr>
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<td>Jon Secada (Sony)</td>
<td>Heart, Soul &amp; Voice</td>
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<td>Chante Moore (Epic)</td>
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<td>147</td>
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<td>Incesticide</td>
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</tr>
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<td>Enya (20th Century)</td>
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<td>101</td>
</tr>
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</tr>
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<td>Healing Hands Of Time</td>
<td>103</td>
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<td>Bloody Kisses</td>
<td>128</td>
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<td>The Way That I Am</td>
<td>106</td>
</tr>
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<td>148</td>
<td>Various Artists (Universal)</td>
<td>MTV Goes To Radio</td>
<td>35</td>
</tr>
<tr>
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<td>149</td>
<td>Kenny Loggins (Reprise)</td>
<td>Return To Pooh Corner</td>
<td>25</td>
</tr>
<tr>
<td>120</td>
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<td>Sammy Kershaw (Mercury)</td>
<td>Feelin’ Good Train</td>
<td>73</td>
</tr>
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<td>151</td>
<td>Natalie Cole (Elektra)</td>
<td>Holly &amp; Ivy</td>
<td>36</td>
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<td>152</td>
<td>Aaron Hall (Lilith)</td>
<td>The Truth</td>
<td>47</td>
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<td>Joplin (RCA)</td>
<td>Dat Blackbird</td>
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<td>Slaay (American/Epic)</td>
<td>Divine Intervention</td>
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## Billboard Top Albums of 1994 (Listed by Artists)

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<tr>
<th>Year</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>Bob Dylan</td>
<td>Time Out Of Mind</td>
<td>Columbia</td>
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<td>1994</td>
<td>Elton John</td>
<td>The Big Picture</td>
<td>MCA</td>
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<td>Voodoo Lounges</td>
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<td>Rattle And Hum</td>
<td>Island</td>
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## Additional Information

- The table includes Billboard 200 rankings, artist names, and album titles.
- The list is sorted by week ending date.
- Additional columns provide information on the artist's label, rank, and other details.

### Billboard 200 Rankings

- Top albums include works by artists such as Neil Diamond, Liz Phair, Bad Religion, and more.

### Billboard Top Albums of 1994

- Includes artists like Patti Smith, Depeche Mode, Bob Dylan, and others.

### Additional Insights

- The chart provides historical data on album sales and popularity for the given week.
- It serves as a valuable resource for music enthusiasts and industry professionals.\n
---

**Note:** This document is a snapshot of the Billboard 200 chart for the week ending January 14, 1995, and includes related data for historical reference. Further details can be accessed through the Billboard archives or other music industry resources.
“... Anyone who wants the whole show Re, Mi, Fa, Sol, La, Ti, Do, He will find himself with no show. Better play the note you know...

One Note Samba

MCA Music Publishing treasures its association with Tom, already missed.

Garota De Ipanema / The Girl From Ipanema ➔ Insensatez / How Insensitive ➔ Quiet Nights of Quiet Stars
Sabia / Song of the Sabia ➔ Samba De Uma Nota So / One Note Samba ➔ Meditacao / Meditation
set, "The Sign," ended 1994 tied as the year's bestselling releases at 7 million units apiece.

In December, Boyz II Men's "I'll" matched the quintuple-platinum sales of its predecessor, the group's 1991 debut "Hooked On A Feeling." The two share the distinction of being the bestselling albums by an R&B act.

Mariah Carey continued her solid-platinum sales success with "Falling Into You" and "Merry Christmas," which surpassed sales of 3 million to become her fifth multimillion-selling set for Columbia. The yuletide package was released in late October, was simultaneously certiﬁed multimillion, platinum, and gold. Gloria Estefan also enjoyed a big month, as she attained double-platinum status for her 1991 Epic set, "Into The Light," and platinum for last year's "Fame For A Day," marking the record's 50 millionth sale.

The news that George Michael's "Faith" album was certiﬁed for sales of 9 million may have come as cold comfort to the artist, who recently lost his U.K. option against Sony over his Columbia contract. "Faith" was the top catalog release in December.

In the comeback department, sexy soul man Barry White noted simultaneous platinum and gold awards for his A&M album, "The Icon Is Love," and scored a gold single for "Practice What You Preach." White's last certiﬁed album name was released in 1977.

First-time platinum achievers included country singers Collin Raye (Epic), Patty Loveless (Epic), and Joe Diffie (RCA), who both topped Scarface (Noo Trybe/Virgin).

Neil Diamond's 8th gold album certiﬁcation, for his '84 Columbia release "The Best Of Neil Diamond," further solidiﬁed his position in second place among male gold album artists; Elvis Presley hangs in at No. 1 with 61 gold discs.

Debuting gold album artists included modern rock unitWeezer (DGC), dancehall artists Patra (Epic) and Blackstreet (Interscope) and French-Swiss (French) artist Alain Bashung (A&M).

With her 15th gold single, "You Want This" (Virgin), Janet Jackson becomes the 17th artist tied for most with 12 singles. She tops Aretha Franklin (14) and leads Madonna (13) and Donna Summer (12).

The list of December RIAA certiﬁcations follow.

MULTIPLE ALBUMS


ABRUNHOSA PRAISED IN PORTUGAL
(Continued from page 1)

In public appearances, Abrunhosa wears an assortment of sunglasses and a black hat designed by top stylist Beli, a fashion followed by thousands of his fans, both male and female. He calls himself a "romantic and revolutionary" man.

The hysteria for Abrunhosa in Portugal is on the scale of Beatlemania in the 1960s or today’s Boys 11 Men in the U.S. His audiences range from kids to grand parents, who enjoy a type of attractive and danceable music never before played in this way in Portugal. In fact, he started a music revolution in this country, where the majority of DJs and record buyers were always somewhat reluctant to accept music with jazzy foundations.

Abrunhosa's success started last June when dance clubs in Oporto and Lisbon started playing the romantic song "Non poombo" (I Can’t Stand It Any Longer), taken from the album "Viagens." But the key song in verses all over the country was "Ai, ai, ai, ai" (literally, "Maybe, Fuck," and best translated as "like hell"), which addresses the social and political situation in Portugal, including the increase in poverty in some districts and the controversial teaching system and organization in Portuguese schools and universities.

He asks the audience, "What to do about that?" and the response is a chorus of "Talvez Foder!" The song is not included on the album. The performances in Lisbon and Oporto even transplanted with jazzy numbers as "So What" (by Miles Davis) and "Shake Everything U Got" (by Parker), plus songs from the album "Via gens." All live performances by Parker were highly rated by reviewers, who considered him a super attraction.

Parker said he was proud to play with such good musicians and added, "I enjoy being part of this tour because I identify with the feelings of the songs."

Radio has found Abrunhosa a rating puller. Sergio Magalhaes, director of the acid jazz and hip hop program "Proposta Indecente" (Indecent Proposal) on state radio station Antena 1 in Oporto, says: "Some radio stations rejected my proposal before it was accepted by Antena 1’s DJs. That acceptance was thanks to Pedro Abrunhosa, because when ‘Viagens’ arrived, listeners understood the message of my music, and the audience figures rose incredibly after that."

Retail has also found a solid foundation in Abrunhosa: Paulo Lopes, owner of the Mr. Cool record shop at Carlos Alberto Square in Oporto, says, “I’ve been in the Portuguese record business for 14 years and I’ve never had such a good, steady seller as Abrunhosa’s CD ‘Viagens.’" Past albums such as "Mingoes e os Samurai" (by Rui Velosa and "Navarenos" by Frei Hermann da Camara were strong sellers, but the sales did not last as long when they were at the top."

Interest in "Viagens" is beginning to grow outside Portugal; the album is breaking in Italy, Finland, and Spain.

The artist is taking a break, but soon will concentrate his efforts on making a new album and eventually play Portuguese stadiums and then tour abroad in Spain, Italy, Finland, Japan, and Brazil.

MAJORS TAKE 50% STAKE IN V MUSIC CHANNEL
(Continued from page 6)

understanding of the markets," says Paul Ewing, VP and regional director of Warner Music International. "Asia, Southeast Asia, the leading force behind the deal. "Why would anyone want to start making changes with something so successful?"

"V’s progress during this year has been nothing short of amazing." Ewing said. "Our plan is to let them get their videos on V because they feel it is as important as any of the terrestrial stations."

A major part of the record companies’ investment capital will be used by STAR to continue localizing V’s programming. The channel is split into two beams: a northern, Mandarin signal serving mainly Taiwan, Hong Kong, and China; and a southern, English signal, going toward India. The majority of videos on both signals are of local artists.

Channel V is not the first international music channel involvement on the part of several of the majors in Germany, Warner, Sony, and PolyGram are also players in the German-language music video channel Viva. "With the success of Viva in Germany, these guys know that if a certain type of programming works, it is best not to tamper with it," says Aytes. "But also it gives us the confidence to change ourselves because we are part of the record companies’ strategic thinking. It will bring access to new markets, which is worth a great deal, because Asian music television is still trying to find its place in Asia."

The extent of local content was the main reason behind the STARC MTV deal. MTV felt STAR was replacing MTV’s format too rapidly with local material.

When MTV returns, reportedly from Singapore, it will broadcast twin English and Mandarin signals. Many analysts feel that the STARC record company deal, plus MTV’s 10-month absence from Asia’s airwaves, may prove to be big an opportunity for the U.S.-based music network.

Bill Roedy, president, international, MTV Networks is confident that MTV will be able to compete successfully with V, but adds, "The announcement only heightens our competitive awareness about the importance of the different activities by the record companies, which are already under investigation by the U.S. Justice Department and the European Commission."

Specifically, the Justice Department is investigating whether a new music video channel proposed by Warner, Sony, PolyGram, EMI, and BMG would violate antitrust regulations. In Europe, the European Commission is investigating VPL, the European video performance licensing body, at MTV Europe’s behest.

MTV remains active in expanding its Asian reach. It is in 12 million Indian homes for 2.5 hours daily, and in South Korea, China, and Thailand in the next few months.

Perhaps the most important aspect of V’s partnership with the labels is the effect it will have on the music industry as a whole. Until now, record owners and media have been extremely separated socially.

Thailand’s market leader, Gram- my, is the only domestic record company to be seriously involved in music television. With the help of the labels behind V, it is possible that many of the larger domestic labels will start to consider investments of their own.

So far in Asia, there are nine music channels, although only four broadcast 24 hours a day. Industry research reveals that by the end of 1995 there could be as many as 40 dedicated music channels.
With LATEST run big THE GLOBAL DIRECTORY INTERNATIONAL BUYER'S EVERY YEAR SINCE 36YEARS call companies and Locate key specialty for each of 60 manufacturers and suppliers of the top for $109 plus 908-800-9536 in (in P.O. 57 in the San Francisco area. The new locations for the 90-120-day trial weren't chosen at press time, but the chain expects to begin rolling out five "platforms"—IBM, Apple, Sega CD, 3DO, and Philips CD-i—in January.

Jive's Weiss named president Look for official word soon on the promotion of Barry Weiss to president of Jive Records. The elevation, from his previous post of senior VP/GM, comes on the heels of the label's completion of its best sales year ever. Weiss has been at the Clive Calder label for 12 years.

Breest exits Sony classical Following word circulating in classical circles, Sony Classical acknowledged in Hamburg Jan. 3 that its president, Gunther Breest, had resigned effective Jan. 1 for "personal reasons." He ended a six-year stay at the label, during which he moved its HQ from New York to Hamburg. In a brief interview, Breest says he was not prepared to compromise classical A&R in favor of the more popular approach favored by Sony senior management. At press time, Sony Music had no comment on Breest's remarks. Highly regarded, Breest, who will consult for the label, was recruited from Decca/Grammaphon, a move considered a coup by Sony Corp. of Japan president/CEO Norio Ogba, a classical hornist and conductor.

She's got the cutest little babyface

Babface can take a big bow as he collects has 32nd top 10 single on the Hot 100 as a songwriter. It's his first collaboration with Madonna and his first top 10 hit since "I'll Make Love To You" by Boys II Men, when still registers at No. 10. Babface's first top 10 composition on the pop sole was "Rock Steady," a No. 7 hit for the Wispers in 1987.

"Take A Bow" is Madonna's 28th top 10 hit, tying her with Stevie Wonder in third place on the list of artists with the most top 10 hits on the Hot 100. Only Elvis Presley with 38 and the Beatles with 33 have had more.

"Take A Bow," which moves 12-8, is Madonna's third consecutive top 10 hit following "I'll Remember" and "Secret." After her initial chart single "Holiday" peaked at No. 16 in 1984, she scored 17 top 10 hits in a row, a string broken by "Oh Father" in 1990. Then came eight more top 10 hits, interrupted by "Sad Girl" in 1993. Now the Material Girl is working on her third string of top ten tampers, which should continue as she mines singles from "Bedtime Stories."

Back to Boys II Men for a moment. William Simpson of Los Angeles kicks off his 1995 contributions to Chart Beat by noting that "I'll Make Love To You" is in the top 10 for the second consecutive week, breaking the 21-week record set by Presley with "Don't Be Cruel" and "Hound Dog" in 1966.

In other Boyz news, the quartet has two top 10 hits for the third week in a row, as "On Bend-A-Possum" remains No. 1 for the fifth week. That gives the Motown group a total of 31 weeks at the top. Only Elvis (79), the Beatles (50), and Michael Jackson (50) have had more weeks at No. 1 in the rock era. Over on the Hot Adult Contemporary chart, Boyz rules with "I'll Make Love To You," which returns to No. 1.

Music madness: The "Bodyguard" was the biggest soundtrack of 1993, "The Lion King" took honor in 1994, and the battle for 1995's most successful soundtrack has begun. For the second week in a row, the Hot Shot Debut on The Billboard 200 belongs to a soundtrack. Last week's winner was "Dumb And Dumber," RCA's best entry since "Reality Bites," and this week "Street Fighter" jumps on at No. 135. Elsewhere on the chart, "Murder Was The Case" leaps back up to No. 14 and "Ready To Wear" (Two-A-Pocket) is the Greatest Gainer, bounding 138-78. The "Bodyguard" is still on The Billboard 200, sliding to No. 11 in its 13thth week, and "The Lion King," which could contain this year's Oscar-winning song, moves back up to No. 11.
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Roller Hockey Color - Commentary
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Bikini Waxing
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