Geffen Records Enjoys Best Year
Label Thrives Though Chairman To Exit

Los Angeles—When David Geffen's contract with MCA expires in mid-April, he will walk away from the company that bears his name, just as it is enjoying its biggest success to date. In 1994, Geffen Records scored the best year in its 15-year history, grossing $600 million worldwide.

Geffen, which includes spinoff imprint DGC, accomplished the feat with only 35 titles released in the U.S. 24 of which were issued internationally. By comparison, in 1990, when the label also released 33 titles, it grossed $225 million.

Geffen and DGC had a total of 28 albums chart on The Billboard 200 in 1994, compared to a total of 18 in 1993. Says chairman David Geffen, "Every year has been a good year, but this was an even bigger year. This is the first time we have crossed $600 million."

Leading the Geffen charge was Counting Crows' debut album, "August & Everything Else," which has sold more than 3.9 million copies to date, making it the fourth best-selling album of the year, according to SoundScan.

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

"For us, we have done better (Continued on page 81)

Omnium's Garmarna Updates Age-Old Swedish Folk Sound

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

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

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

In late November, Minneapolis-based Omnium Recordings released the band's second album, "Vitrail," in the U.S. through Flying Fish Distribution. Omnium Recordings head Drew Miller learned of the band last April when he read a review of "Vitrail" posted on the Internet by Cliff Furgal, DJ at commercial-free WPKN, Bridgeport, Conn., and a columnist for College Media Journal. Furgal first heard of the band four years ago through a Swedish pen pal (Continued on page 81)

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

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

Although the artist's first release, the Ed Cherney-produced "Time For Mercy," earned critical acclaim for Arden and strong sales in Canada, it failed to get significant recognition in the U.S. Aged by several videos, a (Continued on page 39)

A*Vision, Hersch Shift To Warner

New York—A*Vision Entertainment, the video and television subsidiary of Time Warner's Atlantic Group, has been repositioned—and its president, Stuart Hersch, elevated. Effective March 1, A*Vision becomes WarnerVision Entertainment, a division of Warner Music U.S. Hersch, who retains his post, also becomes one of three Warner Music executive VPs reporting to president/COO Mel Leventer. His task will be (Continued on page 80)

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

See page 19
SHO' YOU RIGHT
BARRY WHITE
IS PLATINUM!

PLATINUM IN 7 WEEKS!
AND SELLING MORE THAN 60,000 UNITS A WEEK

"Practice What You Preach" single gold in 5 weeks, and still selling 33,000 units a week

Single #1 at R&B radio for 3 weeks

Single spends 8 weeks at #1 on the Billboard Urban Monitor

LP reaches #1 on R&B album charts

Video peaks at #1 on BET - on both Video Soul By Request and the BET play list

Video in top 20 at The Box for weeks - and remains one of their most requested songs

The Maestro spotted twice on Late Night With David Letterman, and Dave even bases a Top 10 list around "Things That Sound Romantic When Spoken By Barry White" (Dave requested an encore elocution of "Big Ass Ham")

Other TV appearances include VH-1's Naked Cafe, Today Show, Comedy Central's Politically Incorrect, Regis and Kathie Lee, co-host for BET's Video Soul, and host of ABC In-Concert

Print pieces in People, Rolling Stone, Jet, Us Magazine, Newsweek, Entertainment Weekly, New York Times and Vibe

BARRY WHITE
THE ICON IS LOVE
MUSIC FOR ALL DEMOS
WHAT'S OLD IS NEW

Executive Producer: Barry White
Management: Neo Shankman, SDM Inc

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Spanish FM Powers Into NYC Top Five
Fall Arbs Also Show Strong Gains For KKBK In L.A.

■ BY PHYLIS STARK

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

The combination of a youthful, personality-intensive presentation, a more hit-driven music format peppered with some English language artists like Janet Jackson, and a major marketing campaign helped propel the station from No. 15 in the market last spring to a tie for No. 5 with top 40 WHTZ (Z100) in the latest ratings. In just 12 months, the station has rocketed from a 3:0-12 plus audience share to a 4.2 share.

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

WSKQ's gains have been partly the result of WQHT (Hot 97)'s evolution from a Hispanic- and African-American-targeted dance station to a hip-hop station focused on the black audience. But WSKQ-FM's success has not come at the expense of Hot 97, which is No. 2 in the market and has added a full share point (3:8-4.8-plus) in the last year.

In the latest book, WQHT is just a tenth of a share away from the market leader, oldies WCBS-FM, which was up 4.3-4.9 from the summer.

Adult contemporary WLWT, New York's top station just three months ago, was off 4.9-4.4 from the summer to take fourth place in the latest book. W201 (4.4-2), descending from second to fifth place. Also posting a decline was top 40/adult WPLJ, which was off 4.5-3.8 from the summer, dipping from No. 21 to No. 26.

Meanwhile, the market's top 10, which consists of the top 10 rated stations, rose from a market share of 43.4-3.9 to 4.6-4.3.

 Meanwhile, WSKQ-FM's success also has to do with Juanita White, Lubert Vanross, and Anita Baker will help turn around that station's ratings slide.

In Los Angeles, the big news was R&B KKK7, which jumped 8-3.8 from the summer, good for a seventh-place finish. While Spanish KLAX (5-4.5) remained on top there, rival KXOL and KXED came on strong, rising 2.5-3.0 and 1.0-2.2, respectively.

Following KLAX, Los Angeles' top 10 stations were top 40/rhythm KPBW (5-4.5), new-talk KFJ (17-4.6), modern rock KROQ (4.6-4.5), top 40 KIIS-AM-FM (4.9-4.1), AC KOST (3.8-4.0), KKBK, oldies KBOF (3.9-4.0), KFTR (4.1 at 3.6), and N/T KABC (3.7-3.2).

At KIIS, new afternoon host Chuck "The Man" Morris is now the top female disc jockey that daypart from a 3.9 to a 4.6 share.

Meanwhile, KCBS-FM, the first '70s oldies station to attract national attention, scored a disappointing 2.9-2.4 loss in Los Angeles. Classical KEGO-AM-FM also had a disappointing quarter with a 1.9-1.4 slide.

In Chicago, R&B WCGI-FM was finally bumped out of the No. 1 position it has occupied since last winter by N/T WGN. WZCI-FM is off a full share point (7.9-6.4) from a year ago.

That station's troubles were compounded by the renewed health of '80s adult WZLA (V103), which rose 3.5-4.3 from the summer, and its new sister station, R&B WJIP-FM, which was up 1.5-3.

Also struggling in the latest book was modern rock WRQX (Q100), which dipped 4.3-3.6 from the summer, moving from fourth to eighth place overall.

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

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

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

■ BY JEFF CLARK MEADS

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

The awards ceremony will be televised in at least 26 countries, according to Brit chairman Bob Geldof.

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

"There's a new confidence about British music that is now manifesting in the artistic and business communities—and it's the same across every genre," says Dickins.

"The Brits this year are not about the NME-indie thing or 'Take That,' it's about everything."

The Brits nominees are selected by an academy that consists of record executives, retailers, journalists, music publishers, and other industry professionals. Their choices this year have left Dickins particularly pleased with the success of brand new acts, notably, Eternal and Oasis, who have each received three nominations on the strength of debut albums.

Dickins acknowledges, though, that the Brit '96 is not an indication that all aspects of British creativity are at their zenith. "There are some categories where we need more choice. We need more British males. But these things are cyclical, and their time will come."

The shortage of new women artists to excite the voting academy is apparent in the appearance of perennial nominee Kate Bush in the British female category again.

During the ceremony's next year, she is along with De'Vee, Michelle Gayle, Edie Reader, and Lisa Stansfield.

Dickins says he remains excited about (Continued on page 4)
When Paying Tribute Doesn't Pay: Too Many Salutes, Too Few Sales

BY ERIC BOEHLERT

NEW YORK—How much tribute is too much? The ever-growing glut of sluggish-selling tribute records is flooding the marketplace, that's the question many in the industry are asking.

Paying homage to influential talents, singing their praises through interpretations, and recalling the giants who blazed a path, these tributes have stood as an important and welcomely cornerstones of the music business. And yet, the sales figures do not seem to indicate when, does it become a case of too much of a good thing?

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

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

SoundScan sales data seems to bear this out. See box (Catalog). Of the major-label tribute releases in the past 18 months, just one sold more than 1 million copies, while one other reached the 500,000-unit plateau; both were released in 1993. None of 1994's many entries approached that success rate.

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

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

A COMMON THREAD

Why the slew of albums now? The easy, two-word answer is "Common Thread." Giant's multi-

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

BY MARILYN A. GILLEN

LAS VEGAS—As more details emerge about the two new digital videodisc formats at the Winter Consumer Electronics Show here Jan. 6-9, the film and electronics industries remained undecided about which of the competing formats to support. The showdown pits CD co-developers and licensors Philips and Sony against Japanese electronics company Toshiba and U.S. entertainment company Time Warner. Each partnership is proposing a separate standard for development of the digital videodisc or DVD (Billboard, Jan. 10).

These discs greatly increase the quality and amount of audio and video that can be stored on a single 5-inch optical disc, allowing for such possibilities as the inclusion of a full feature-length film with multiple-language soundtracks on a single CD, or alternate, the artwork in the artist's back catalog on the same disc as a new album.

In contrast to the existing Video CD format—which is based on the MPEG-1 video compression/decompression standard—DVD is based on the MPEG-2 standard for compressing audio and video information. Where Video CD can accommodate 74 minutes of information (meaning a film likely needs two discs), DVDs will at a minimum handle almost twice that much, where the new format's quality level below that of VHS, DVD will equal or exceed laserdisc, according to its developers.

The two DVD proposals diverge, however, on several key issues, notably capacity (135 minutes for Movie Discs), DVD's availability (arrival of a retail outlet to sell Toshiba/Time Warner) and method of production (single-sided vs. double-sided, respectively).

More than 100 companies demonstrated its format and hosted ongoing private demos in a suite off-site. While Toshiba officials said they had no prototypes on display.

"This new format...will permanently alter the home video market, and do for Hollywood and the filmed entertainment business what the CD did for the music industry," said Sony Corp. of America president Michael Schuflit in his CES keynote.

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

Support from the movie community will key to the future of the format or the other, as home video applications are an early focus. Executives from the film industries were unavailable for comment at press time.

(Continued on page 8)

Sony MiniDisc, Philips DCC Downplayed at Winter CES

BY PAUL VERNIA

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

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

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

In fact, among Sony's MD-related product announcements at CES was a data unit capable of storing 140 MB of memory. That device, the MDH-1, shared top billing with its Walkman book, and a subnotebook computer user. Scheduled to hit the market in mid-1995 at a suggested retail price of $699.95, it is compatible with Windows and Macintosh computers and can be used to play music.

Also on the new product front, Sony displayed a prototype of an MD receiver that allowed CD playback to 118 minutes of continuous, voice-activated recording in the mono mode. The unit comes with a built-in microphone and speaker.

Further visibility for MD came from Sony Corp. of America president and CEO Michael Schuflit, who mentioned the format in his CES keynote address in the context of "all-digital entertainment." Although there was not an abundance of MD hardware at CES, Sony claims that 15 manufacturers are producing units using a variety of brands, including Deco, Goldstar, RCA, and Sharp.

Mark Viken, VP of marketing for audio at Sony Electronics, told Billboard: "We're pretty confident that the expectations we have for MD at this point...but did not elaborate on strategies or have hard statistics for the fledgling configuration. On the DCC front, Sheryl Feuerstein, executive director of DCC producer Sound America, said that "there is no secret that [DCC] has not taken off as we had expected or hoped." But she projects that the configuration requires "a long-term commitment, and everybody is still committed to"

(Continued on page 83)

Internet Pays Off For Holland's EMI Music Label

BY WILLEM HOOIS

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

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

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

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

EMI Music-Holland's service program on the Internet features 31 acts, including 15 international pop, rock, and jazz acts such as the Beatles, the Beach Boys, Cher, Josh Groban, Megadeth, Queen, and Frank Sinatra. Also involved are 10 local pop and rock acts such as Jan Akkerman, Han Duffer, Clue Hops, Claude Hazan, Robert Long, and Rob de Nije, and six international classical acts such as the New York Philharmonic, Barbara Hendricks, and Marie-José

There's also information on a Dutch-language version of the British-made music site, Viral Entertainment.

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

Ga. DA Issues Warning About Explicit-Music Sales

BY EILEEN FITZPATRICK

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

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

In the lawsuit filed against Backstage Discount Music Inc., Robert A. and Lorraine Hendricks claimed their son was sold 96 South's "1994Quad" and Ice Ts "The Classic Collection" without their permission. The latter album carried a parental-advisory sticker. According to the suit, both albums contain lyrics "that depict, suggest, and detail sexual activity and conduct."

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

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

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

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

McDade says he persuaded the Hendricks to drop all the suits after promising that he would conduct an investigation.

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

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

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

Under section 16-12-103 is the Off-

www.americanradiohistory.com
Multimedia Will Benefit Artists, Labels

BY JOSH WARNER

Everyone knows the age of interactive multimedia is upon us. No longer is it just on our doorstep. As the hardware giants battle for "road rights," key alliances have been occurring within the software industry, but on our doorstep. The hardware giants battle for "road rights," key alliances have been occurring within the software industry, but on our doorstep.

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

Defending Whitney Houston

At the beginning of 1983, fewer than 300,000 CD-ROM players had seeded the market. By 1986, forecasters expect that number to be more than 16 million.

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

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

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

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

For many new multimedia visionaries, CD-
ROM and other platforms are a successful yet transitional technology until true inter-
activity can occur. That day will arrive when the new media alliances install optical fibers to upgrade the delivery capacity of their sys-
tems to allow for real two-way interaction with few barriers.

For musicians and the music industry, the effects of multimedia are profound. It is not unusual for the advent of radio, but unlike the advent of video, ar-
ists in the multimedia world will be able to send as well as receive data and to a potential audience of millions. This means a band could shoot a video and send it out over the new media highway and have a reac-
tion—positive or negative—almost immedi-
ately. The past year has seen artists experiment with online concerts and making samples of their work available online. The opportunities and impacts are limitless, and the telecommunications industry, those who take advantage of this new world are most likely to prosper.

Art in the multimedia world will also evolve as the world changes, but the fundamentals driving creative expression will not. It will be four kids with guitars in a basement. It will just mean they will have better tools and more places to go with what they create. If we’re lucky, the access that new media creates for multimedia art, thereby put-
ing a premium on lasting creative expres-
sion. Whatever the future, content providers will increasingly look to music makers and marketers to improve their offerings. We must contribute now rather than later, not only for the sake of commerce, but for the opportunities for art. Because in the multi-
media workshop, everyone works toget-
er to create art, filmmakers, record producers—and that is the best future of all.

“in the multimedia workshop, everyone works together.”

Josh Warner is head of New World/Warner Music Management.
JANUARY 22, 1931 - DECEMBER 11, 1964

-a.k.
**With Profile Boost, Hatfield Readies 2nd Mammoth Solo**

**LOS ANGELES—**Mammoth/Atlantic artist Vonda Hatfield will release her second album with Juliania Hatfield's third post-Blaze Babes album, "Only Everything," due March 28.

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

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

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

(Continued on page 17)

**Tribute Concert Planned For Marley Birthday**

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

The tribute concert will feature performances by Marley's band, the Wailers, and members of Marley's family: Rita Marley and her band, the 1 Three, Ziggy Marley and the Melody Makers, Damien Marley (aka Junior Gong), Kimani Marley (aka Maestro), and Julian Marley, as well as special guests yet to be named.

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


On Feb. 5, an exclusive art exhibition titled "Wake Up And Live," dedicated to Marley, will feature the work of artists Ateké Chevers, Dawn Scott, and Norma and Ras Witter. The conference is sponsored by the Bob Marley Museum, the Internation Reggae Studies Unit of the West Indies University, the Jamaican Tourist Board, and private sources.

Aside from being acute as Marley's "official" birthday (records were sketched at the time of his birth, Feb. 6) is a good time for the tribute because it follows a four-day Jamaican music festival in Negri, "a part of Jamaica where all the tourists and kids on spring break come," explains Neville Garrick, executive director of the Bob Marley Foundation. "That festival is being held Feb. 2-5 and will feature a lot of Jamaica stars, so people can come down and party there before our concert."

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

"People feel that these items are so dear to them, they don't want to give them up. I understand that," says Garrick. "But I hope with this new appeal, they might be more willing to help us honor Bob Marley's memory."

Donations of concert tapes, press clippings, tour posters, promotional materials, rare photos, etc., may be made to Bob Marley Music Inc., 825 Eighth Ave., New York, N.Y. 10019.

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

(Continued on page 76)

**Rounder Gives All For Alison Krauss**

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

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

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

As producer of "Now That I've Found You," the 23-year-old Krauss, who released her first album for Rounder in 1987, chose material that would represent the songwriters who are most important to her. "It also gave us a chance to record material we do that doesn't necessarily fit within the structure of our [other] records," she says.

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

The other two previously unreleased tracks are covers of the Foundation hits "Baby, Now That I've Found You" and "Broadway," by Sidney and Suzanne Cox. The two are members of the Cox Family, with

(Continued on page 76)

**Blue Note Inks Rising Dutch Jazz Singer Jannah**

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

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

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

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

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

Blue Note's managing director Henrie van Kuijlen was very enthusiastic about signing
Dave Matthews Band

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January 27
Hanover, NH/Dartmouth College

January 28
Lewiston, ME/Bates College

January 30-31
Providence, RI/Lupo’s

February 2
Orono, ME/University of Maine

February 3
Hartford, CT/Trinity College

February 4
Boston, MA/Orpheum Theatre

February 5
New Haven, CT/Palace Theatre

February 7
Northampton, MA/Smith College

February 8
Albany, NY/Palace Theatre

February 10-11
Philadelphia, PA/Tower Theater

Philadelphia Park, PA/Penn State

February 12
Richmond, VA/Carpenter Center

(with The Richmond Symphony)

February 14-15
New Orleans, LA/House of Blues

February 17
Syracuse, NY/Landmark Theatre

February 19
Manchester, NH/N. H. College

February 20
New York, NY/Roseland Ballroom

February 21
Easton, PA/Kirby Fieldhouse

February 23-24
UK & Western Europe

March 19-April 2

Dave Matthews Band

Under The Table And Dreaming

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Ghana’s Panafest ’94 Looks Toward ’96
Low Local Attendance Undermines Ambitious Event

BY KWAKU

ACRA, Ghana—The Pan-African Historical Theatre Festival held here brought together African performers from around the world and offered a number of seminars aimed at exploring and celebrating “The Re-Emergence Of African Civilization.” But local attendance was sparse at music events held during the 10-day event. Organizers say the biennial Panafest, which ended Dec. 18, was a success, but admit to some shortcomings, which they say will be taken into account in improving the next event in 1996.

Panafest ’96 was the first aiming to bring Africans from all over the world together in celebration of African arts, culture, and history. The ’96 edition was a modest affair that had an enthusiastic response from the local population.

Panafest ’94 was more ambitious, launched in New York by Stevie Wonder, with events also held in London and Johannesburg. Panafest ’96 is scheduled to take place Aug. 6-26, 1996.

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

Chess Catalog Damages Dismissed
MCA, Charly Legal Battle Continues

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

Responding Jan. 9 to motions by Charly’s attorneys, Lew declined a request for a new trial on the question of Charly’s liability in the case, but disposed of the award decided by an L.A. jury in December (Billboard, Jan. 7).

“Maybe the [local] publicity wasn’t heavy,” says Jackson-Davis, who acknowledged that there were “infrastructural problems” having to do with jury equipment and meeting accommodation needs for participants across the various towns.

Those who did attend the performances were entertained by numerous groups from the U.S., Africa, Europe, and the Caribbean, who covered hitlife rap, soca, soul, gospel, and reggae. Of the Ghanaian artists, high-life artists Western Diamonds and Gold Nuggets—the latter cleverly blending in reggae—were some of the notable acts. Also, 80-year veteran Nana Ampadu of the African Brothers band put in a rare performance.

International artists included Misty In Roots and Bravo Bravo from the U.K., Kanda Bongo Man from Zaire, Francis Fuster of Sierra Leone, Ras Kimono of Nigeria, Culture from Jamaica, British singer Price (now U.S. based) and Sounds of Blackness. A much-touted 18-hour music show at Independence Square turned out to be a flop.

One of the few exceptions was the National Theatre bill on which Wonder and A&M/Perceptive Records quarter for Real performed.

The independent press, much of which is anti-government, focused on the event and dubbed the event a “flop.”

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

While some musical performances took place in other towns, the majority of the events were concentrated in the capital city Accra. With performances spread across as many as 20 venues, and gate fees ranging from the equivalent of $5-$25 U.S., the normally music-loving Ghanaians did not patronize many of those performances, despite the splendid quality and variety of the acts.

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

(Continued on page 17)

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

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

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

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

Joe Hecht is promoted to VP of pop promotion at Relativity Recordings in New York. He was senior director of national promotion.

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

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

Capitol Records appoints Maria Malta national director of publicity and media relations and Daralyn Adams manager of publicity and media relations in New York. They were, respectively, associate director of national and tour publicity at Atlantic and account executive at EMI Records.

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

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

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

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

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

She was executive director of the Bridgehampton Chamber Music Festival.

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

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

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

BY DAVID SPRAGUE

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

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

Rutherford describes the recording of the fourth Mike + the Mechanics album, "Beggar On A Beach Of Gold," which is due for a Feb. 25 release on Atlantic, in similarly smooth terms.

"(Longtime writing partner) B. Robertson and I completed a good deal of pre-production work at my home before [lead singers] Paul Carrack and Paul Young came down," he says. "That really helped matters. Where sometimes it's a chore to get enough material, this time it was difficult to edit down to one album's worth."

While certainly rich in songs (like the title track and "Web Of Lies") that should appeal to fans of the lush sound that took the Mechanics to the top of the singles chart with hits like "All I Need Is A Miracle" or the emotional "Living Years," "Beggars On A Beach Of Gold" breaks new ground. Besides it's a cover of Stevie Wonder's "I Believe" (a custom fit for Carrack's silky voice), departures include elegiac pieces such as "Troy" and "Always Later Sometime".

"Because of the places they've had success in the past, there's a lingering expectation that we make singles bands," says Atlantic director of product development Michael Krumper. "But they've always made well-considered, complete albums. I think this album, although technically eligible for the general album of the year category, qualified albums, especially in the country field, never were nominated because the album of the year category leans toward mainstream releases that had spawned pop or rock hits. NARAS chairman Michael Greene says the change was made for another reason: "We added the categories because, in the performance categories, in those fields only singles and tracks were eligible. We were finding that there was nothing in that specific genre to honor bodies of work. You would find some really great albums, but because they weren't any high-profile track or single, there wasn't a place for that artist in the awards." Oddly enough though, the best alternative music album category changed its name to best alternative music performance this year, although only albums are eligible. Wouldn't want to make it too easy, I guess."

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

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

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

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

IT ONLY seems like categories are added or subtracted at will. Actually, careful deliberations take place. For example, NARAS trustees voted to add the best pop vocal collaboration category this year after noting that the best pop performance by a duo or group with vocal category last year included only one act, R.E.M., which records regularly as a unit. An extremely welcome change this year was the addition of album of the year categories in the pop, rock, country, and R&B fields. Although technically eligible for the general album of the year category, qualified albums, especially in the country field, never were nominated because the album of the year category leans toward mainstream releases that had spawned pop or rock hits. NARAS chairman Michael Greene says the change was made for another reason: "We added the categories because, in the performance categories, in those fields only singles and tracks were eligible. We were finding that there was nothing in that specific genre to honor bodies of work. You would find some really great albums, but because they weren't any high-profile track or single, there wasn't a place for that artist in the awards." Oddly enough though, the best alternative music album category changed its name to best alternative music performance this year, although only albums are eligible. Wouldn't want to make it too easy, I guess.

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

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

BY CHRIS MORRIS

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

Watt, who played for six years with the seminal San Pedro, Calif., punk trio the Minutemen and another 7 1/2 years with its successor, E.R. REUSE, recruited a revolving assemblage of 51 musicians to perform on the album's 17 tracks. Notables on board include Eddie Vedder of Pearl Jam; Krist Novoselic, Dave Grohl, and Pat Smear of Nirvana; Dave Pirner of Soul Asylum; Adam Horovitz of the Beastie Boys; Flea of the Red Hot Chili Peppers; J Mascis of Dinosaur Jr.; Thurston Moore, Lee Ranaldo, and Steve Shelley of Sonic Youth; Perry Farrell and Stephen Perkins of Porno For Pyros; Mark Lanegan and Gary Lee Conner of Screaming Trees; Evan Dando of the Lemonheads; Kathleen Hanna of Bikini Kill, and Anna Waronker and Petra and Rachel Haden of that dog. Several favorites from Watt's days on SST Records in the early '80s are also present: former Black Flag vocalist Henry Rollins, Cris and Curt Kirkwood of the Meat Puppets, Joe Baiza of Saccharine Trust and Universal Congress Of, and longtime SST house producer, Spool, L.A. jazz and rock guitarist Neal Cass is also prominently featured. While this crew has plenty of marque value, Columbia senior director of marketing Peter Fletcher says, "This record is really about Mike Watt. It's not about who's on it. We're not going to be out there saying, 'Eddie Vedder does this' or 'Nels Cline does that' or 'Evan Dando does this'... These people have idolized Watt, worked with Watt, played their first gig with Watt, and they're honored to be on this record."

Watt, who embarked on the album last May after disbanding FIREHOSE early in 1994, says of his supporting players, "I think I got into theustinic (Continued on next page)
THE QUEEN OF ROCK IS BACK & SHE'S "BLACK"!

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BMG Publishing Meet Draws Execs

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

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

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

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

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

Billboard January 21, 1995

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

Oscar Times: Many longtime Oscar watchers will undoubtedly take sardonic comfort in the Feb. 28 release of Rhino Records' five-CD boxed set of all 60 Oscar winners for best song, called "The Envelope Please ... Academy Award Winning Songs (1929-1983)" (Billboard, Jan. 7). It is likely to confirm to these folks that they don't write 'em the way they used to.

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

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

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

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

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

Here is a sampling of peaks in the art of songwriting that failed to get a nomination since the Oscar for best song began in 1934:

- Hugh Martin & Ralph Blane's "The Boy Next Door" and "Habe Yourself A Merry Little Christmas;"
- Harold Arlen & Johnny Mercer's "One For My Baby;"
- Richard Rodgers & Oscar Hammerstein's "It's A Grand Night For Singing;"

Of course, it should be noted that all the writers, with the exception of Paul Simon, were Oscar winners, in some cases with songs from the films that include the non-nominated songs listed here. Also, a limit of five nominees each year, especially in the golden era of the film musical, is apt to exclude worthy Oscar possibilities, though the premise would be hard put to document in recent years. Or, as Green put it in 1981, "The one annual Academy Award that most directly falls within the scope of this volume is the one with the least justification today."

Perhaps the reader doesn't agree. Let Words & Music know your thoughts. Meanwhile, the generous Rhino enterprise documents those songs that made it all the way, as a title of a song, "All The Way;" was the lovely 1957 Oscar winner by Jimmy Van Heusen & Sammy Cahn. Those Oscar envelopes will be opened, by the way, on the night of March 28.

On The Print Front: Hal Leonard Corp. has obtained the print rights to the old-line Shapiro Bernstein catalog, including existing inventory and songs in progress.

The five-year deal replaces a previous Shapiro Bernstein arrangement with Plymouth Music ... Cherry Lane has introduced a 20th anniversary salute to the legendary New York showcase The Bottom Line, featuring 30 songs associated with such acts as Eric Andersen, Julie Gold, Richard Thompson, Christine Lavin, Janis Ian, Rosanne Cash, Marshall Crenshaw, Kris Kristofferson, Suzanne Vega, Townes Van Zandt, and Joe Ely, among others. List price for "The 20th Anniversary Songbook" is $19.95.

Print On Print: The following are the best-selling folios from Cherry Lane Music:

1. Soundgarden, "Superunknown;"
2. Biohazard, "Urban Discipline;"
3. Slash, "25 Great Solos;"
4. Sepultura, "Arise;"
5. Slayer, "Divine Intervention;"
A&M's Del Amitri Seeks Place In U.S. Adult Alternative Scene

BY DAVID SPRAGUE

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

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

The combination of Currie's downbeat romantic meditations and Iain Harvie's soaring Rickenbacker tones imparts a feel akin to that of label mates the Gin Blossoms—an analogy that's not lost on A&M product manager Brad Pollak.

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

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

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

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

While the band's self-titled first album was issued in 1985, legal wranglings resulted in a four-year break between releases. By the time A&M released "Waking Hours," the band had changed its sound a bit, downplaying the guileless country bent that led to the band's short-but-stormy reign as one of the myriad "next big things" to escape Britain in the mid-'80s.

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

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

"We did a really good job of telling the industry and press about Del Amitri," says Pollak. "But while they got some airplay in the past, there was no way of charting that effectively. With Triple A, there's a way to follow the progress very logically, which people in programming positions like to do."

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

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

DELMITRI: Chris Sharrock, Iain Harvie, Justin Currie, and David Cummings

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Artists & Music

Beggars Serves As Go-Between For McLennan Album

BY CRAIG ROSEN

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

With the Feb. 28 release of "Horsebreaker Star," Beggars Banquet—now distributed through Atlantic Records—hopes that McLennan will receive some long-overdue recognition in America. (McLennan's 1981 solo debut, "Watershed," was released through RCA/BMG in the U.S., while his 1983 album, "Fareboy," was released belatedly in the U.S. via ADA.)

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

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

The label will ship the lead track "Simone & Perry," to album alternative radio on Feb. 3 along with the full album. About a month later, the label will ship a promotional compilation of McLennan songs recorded with the Go-Betweens and solo from 1983-1995. "We don't want to overwhelm them with the older material," Krumper says. "But we do want to supply them with more material once they have gotten into the record." Atlantic doesn't plan to rely solely on radio. The label also plans to utilize the media, which has been supportive in the past. "We will definitely use the press, but not just in the publications. We will use it to raise Grant's profile at radio and retail by making up books of press clippings, and use quotes for posters at retail," says Krumper.

In addition, McLennan will play showcase gigs in New York and Los Angeles this month, when he visits the U.S. to do a series of interviews. There are also plans to shoot a video clip for "Simone & Perry," which will be aired at VH1.

Atlantic and Beggars Banquet (Continued on page 14)

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JULIANA HATFIELD
(Continued from page 8)
Hatfield has appeared as a homeless musician on the ABC-TV series "My So-Called Life" and is also featured on the series soundtrack, due Jan. 24 on Atlantic.

Last year, Hatfield enjoyed exposure on the hit soundtrack "Reality Bites," which included the "Become What You Are" track "Spin The Bottle." In addition, "Here Comes The Pain," a 1992 Hatfield B-side, is included on the MCA compilation "This Is Fort Apache," which also features tracks recorded at the titular Cambridge, Mass., studio by modern rock favorites Dinosaur Jr., Belly, and the Lemonheads.

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

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

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

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

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

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

(Continued on page 49)

CHESS CATALOG
(Continued from page 11)
presented no figures concerning Charly's Chess sales in the U.S.

Charly quickly claimed Lew's vacating of the award as a victory. In a Jan. 19 statement, the company said, "MCA's 'bluster' about multi-million dollar damages and the 'significance' of the jury verdict comes to absolutely nothing."

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

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

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

CHRIS MORRIS

THE ESSENCE OF THE INDEPENDENTS
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Complete List
Of Best-Selling
Albums, Singles
Of Past Year

... see page 57
**Billboard's Heatseekers Album Chart**

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

"I ran into them in '92 at Jack The Rapper in Atlanta, and these four little guys ran up to me and sang 'Stoppin' By Jodeci. Lots of people gathered around, and I asked Bivins signed the band, then known as A New Beginning. Renamed Subway, its debut, "Good Times," hits the streets on Jan. 24. Bivins said it took a few years to release the album because he still had a lot to learn about the business. Already, the group is scoring big, with R&B mainstream stations tuning in. The first single, "This Lil' Game We Play," which garnered the most new airplay for the week of Jan. 6. Biv 10 is promoting the group by having it perform the national anthem of its own songs during the celebrity basketball games near the stadium.

### Sinister Sounds:
San Diego-based alternative trio three mile pilot makes its major-label debut, "the chief assassin to the sinister," on DGC Tuesday (17). "Circumcised," "Shang Vs. Hanger," and "Chengesu" are the emphasis tracks going to college radio this week. A tour is in the works.

### Beach Boys:
Björk Telecoup Inc. (see Promotions and Marketing, page 74) Michael Kenny, VP of marketing and national distribution at B & J, says the cards cost between 85 cents and $1.50 per card.

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

"The Dog" is also garnering airplay on WRH, Providence, R.I., WEQQ Albany, N.Y., WDRE Long Island, N.Y., and WENZ Cleveland, according to Broadcast Data Systems, the song has been played 136 times on 11 modern rock stations for the week ending Jan. 23.

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

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

**Eve's Back:** Eve's Plam has a new track on the "Higher Learning" soundtrack on 550 Music/Epic Soundtraks called "Eve's". The new album is due in May.

**Making Strides:** Letters To Cleo's "Aurora Gore Alice" on Cherry/Disc/ Giant jumps 12-1 among heatseekers in the Northeast region this week. The album has been in regional developing-artists programs at Tower, Strawberries, Newbury Comics, and LeCherie stores.

**Perfection:** On Jan. 13, Virgin is serving album alternative radio with a five-track sampler culled from Danny Tate's sophomore effort, "Nobody's Perfect," due Feb. 21. The Prince-Anderson-produced features guest vocals by Dwight Yoakam on "Muddy Up The Water," the emphasis track, "Dreamin,'" is being used in the Snowlife movie, "Triple Cross," due in March or April.
Howard Takes Fans On Steamy ‘Ride’
EastWest Hitches Onto Bold Female Image

By J.R. REYNOLDS

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

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

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

Howardsays, “The song describes me as an aggressive person who communicates what she wants. The whole album—the music and lyrics—are basically about who I am, an independent woman.”

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

Ruthless Drops Guns For Grooves With Jazzy ‘Roots’ Debut Of Atban Klann

By MARLYNN SNYDER

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

The album, due April 4, explores topics that are as stark as those that turn up in gangsta rap. However, rather than communicating obscene and violent lyrics, the group favors a more abstract approach that listeners should find challenging.

Atban Klann comprises 19-year-old Wil One X and 15-year-olds Moochie and Aipleedi (pronounced “apple-dee-pee”), Wil’s cousin. Motivate is the group’s unofficial fourth member and producer.

“Grass Roots” serves as “a window for people to see how we envision hip-hop,” says One X.

Atban Klann Entertainment group director of marketing Karen Mason says the artist’s risqué image is a marketing plus.

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

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

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

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

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

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

It remains uncertain where Giant’s former black music president, Cassandra Mills will land. Despite recent downsizing, Giant’s black music unit sold re-...
**Billboard**

**TOP 40 R&B ALBUMS**

FOR WEEK ENDING JANUARY 21, 1995

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**Compilation from a national sample of retail store sales reports, compiled, and provided by SoundScan.**

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**HOT R&B RECURRENT AIRPLAY**

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**FOR WEEK ENDING JANUARY 21, 1995**

**HOT R&B AIRPLAY**

Compiled from a national sample of 104 P&G's of and/or key R&B radio stations which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

**HOT R&B SINGLES SALES**

Compiled from a national sample of 104 P&G's and/or key R&B radio stations which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

Records with the greatest gain. © 1995 Billboard/BPI Communications and SoundScan, Inc.
SWINGIN' SINGLES: Dieshard Anglo music fans are advised to sprint to a nearby import shop for a copy (or two) of "Release Me" by Space 2000. Singer Matthew David whoops and warbles with an unbridled passion that is initially reminiscent of ex-Ten City front man Byron Stingily. Once you get deeper into the jam, however, David shows himself to be a budding artist with the raw talent necessary to hone his own special sound over time. He is complemented by musical partner Liam Saizy, who weaves a groove that has a decidedly stateside flavor, though the track itself is undercut with an experimental tribal edge that is unmistakable European in approach. The commercial strength of "Release Me" is further emphasized by the presence of DJ Pierre "Wild Pitch" remix. We cannot wait for the follow-up to this essential release on Wired Records.

The independent, London-rooted Wired Records is also the source of another relentlessly infectious anthem, "Funk Of Life," on DJ Earsworth's Elevatorman. Savvy turntable artists will, no doubt, remember this single in its first incarnation by K&M roughly two years ago. The first side of this double-record set sticks fairly close to the original recording, which features starry riffs and sister-down female vocal vocals. Elevatorman pinches the rhythm up to a freer trance pace, transforming the hook into a hypnotic mantra that permanently sticks to the brain. The Grimstretcher takes "Funk Of Life"'s player down a barasher path with a pair of remixes that cut deep with a dark bassline and aggressive percussion. Regardless of your preference, this single deserves prominent placement on the playlists of DJs who live and breathe in their own genre.

Introspect wisely follows Tom Jones' recent wriggler, "If I Only Knew," with a well-structured cover of Yaz's "Situation." The synph-pop classic is spruced up for the trance/rave generation with a bucket of echo, clacking drum effects by producer Youth, who wraps Jones' deliciously over-the-top performances with a rubbery bassline that is especially applicable to mainstream club programs. Another good reason to investigate the singer's potent live act is "The Lead & How To Swing It." The Los Angeles-headquartered City Of Angels Records could get a profile boost with the onset of "Now Is The Time," a skittish slab of funk by the Crystal Method, aka Koby and Scott "Scott." The instrumental jam serics and jaunts with a kicky blend of mutating garage bass and synth riffs, seguing into a beat that lies somewhere between acid jazz and break-beat. Hard to categorize, which will prove to be the charm of "Now Is The Time," to those who spend an extended period of time listening to the latest formulate offering. Certainly, this side-slip for a more traditionally synchronized trance beat, though we plan to stick with the more unique original version.

ON-LINE: As Traci Lords' salacious "Control" 12-inch single on Radioactive Records continues to stride up Billboard's Club Play Chart, the former adult film siren has just completed her first full album, "1,000 Fires." The set is slated to hit retail racks on Valentine's Day, Feb. 14. Grapevine tittering has it that the lovely Lords is sharpening her turntable skills and may hit the rave circuit shortly as a DJ/performer. You go, girl... One of the better hits of new to our ears recently is that EMF Records is planning to re-launch "The Pendulum," the genius debut album by fierce diva-diving Joi. The singer who wove underground puppers last year with the wicked funk throwdown "Sunshine And The Rain" is currently touring with a super-tight live outfit that enhances her unique, throaty delivery, not to mention the set's saucy selection of soul and dance numbers. Almost any cut would be a kickin' new single, though we are particularly partial to "Freedom" and "Find Me," either of which could easily connect with programmers who tend to embrace the downtempo jams of TLC and Brandy... Although we are still sulking over last month's dismissal of Bill 'Brown from his post as club promotion manager at A&M Records, we are optimistic that the label will consider offering the smokin' Masters At Work remixes of For Real's new "You Don't Wanna Miss" single. The 12-inch pressing of this release also includes sturdy post-productions by Steve "Silk" Hurley, hits U.K. dancefloors Feb. 6, but is not yet slated for a stateside reissue. This is a real pity—a little club cachet could bolster the new-jill-swingin' troupe's overall industry profile... By the by, what happened to the long-promised push behind Uncanny Alliance's critically revered project, "The Groove Won't Bite?" A&M has a potential gold mine in this collection of kitch dance/pop nuggets and has let it languish in the shadow of countless other less satisfying albums. It is just a matter of time before another label discovers the song-smart production skills of the act's mastermind, Brinsley Evans. Time for a wake-up call—and perhaps a little promotional energy.

NUGGETS: Fonda Rae's ever-festive hi-NRG ditty, "Over Like A Fat Rat," has been re-recorded for house and urban consumption with producers "Bonzai" Jim Caruso and Eric Beall. Rae sounds as forceful as ever, bringing something vocal back to the tune. Victor Simonelli has "smitten" with the swingin' production skills with several mixes that are an apt reflection of current radio trends. They've just shipped on the Norbert-controlled Class-X Records. Give it a whirl... Speaking of oldies getting a new lease on life, Loveland and featured belter Rachel McFarlane have a field day with Keisha Jenkins' early-'90s garage evergreen "I Need Somebody," bringing a few new grooves and string ideas to the table. Treat yourself to this Eastern Bloc-U.K. bauble immediately. Will the world be graced with a full-length album by this brilliant act? We are breathless with anticipation... Chris Bergen has left his gig as national director of club and crossover promotion at Continent Records to form Groove Boy Promotions in Cranford, N.J. The independent company is geared toward generating interest for dance records at club, mixshow, and retail levels.

Dance TRAX

by Larry Flick

NYR—With a new album on Mute Records, "Muzik," recorded under the moniker Plastikman, and fresh from a five-day DJ stint in London and Liverpool, Ritchie Hawtin is no stranger to house and techno music. The 24-year-old Canadian wunderkind who spins 50 weekends a year and boasts some 80 releases—not to mention remixes—is considered one of the pioneers of acid house, as well as one of the leading names in techno today. He made his name in the early stages of my real work making albums. Actually, Hawtin's career began in late '87-'88, when electronic pop, funk, house, and Detroit techno were first being pumped in clubland. "I used to be up into a club to know if we could throw a party, and waited up with a DJ job," says Hawtin, who was 17 at the time. "I grew up listening to MoJo [a Detroit radio DJ credited with spinning the first techno mixes], who played everything from synthesizer to disco and jazz. Once Wrath joined Kraftwerk to electro funk like Afrika Bambaataa and P-Funk to early techno. From my house [in Windsor, Ontario], it's five minutes across the river to Detroit. I found out that all the records I liked—by Juan Atkins, Derrick May, Kevin Saudenord—were being made minutes away."

Together with co-conspirator John Acquaviva, Hawtin started composing mixes for Acquaviva's just-started Plus-8 and Probe, which are now considered seminal techno labels. His first release was States Of Mind's "Elements Of Tone," dubbed "sleep techno" for its high-pitched, high-frequency sound. But Hawtin was no stranger to futuristic things. "My father was always building computers growing up, and he got me into technology at a very young age," he says. "When I first started recording, my approach has not changed at all that much through the years, though Hawtin says he obviously knows much more about equipment now. The younger generation is asking him about new gear."

Hawtin and Acquaviva called their label Plus-8 because the recordings are played at plus-eight pace on the turntable. "Most records were slower at the time," says Hawtin. "But we always liked a faster sound, to connote higher energy and something more futuristic." He also released "Sweet Excorist" on England's Warp Records, a 128-bpm single, considered fast and heavily rhythm-based for the time. "I always throw things at the top of the mix, special effects that aren't sampled," says Hawtin of his signature sound, which pervades his various releases. He records under several names—Cybersonic, Fuse, Circuit Breaker—to connote different styles or project goals. His current Plastikman release is performed over a massive work schedule due to "For Plastikman, I keep the music ambiguous. I give the listener stark landmarks where he can escape and wander." Ironically, the future-loving artist, turned to old Roland gear for this release, because "older machines have a certain tone and flair that newer models don't have," he says. "They have a warmth.

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

**SPECIAL ATTRACTIONS**

**KEYNOTE ADDRESS:**
Frankie Knuckles - Virgin Recording Artist/Club DJ

Pete Hadfield & Keith Blackhurst - Co-Presidents/Founders, deConstruction Records U.K.

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REGISTRATION FEES ARE NON-REFUNDABLE
Conference Aims To Be Catalyst For Positive Change

BY LARRY FLICK

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

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

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

The two remaining shows will be highlighted by special turntable performances by Chicago house legend Maurice Joshua and Boy George, who will be making his U.S. debut behind the decks. Frankie Knuckles and singer Adeva will world-premiere material from their forthcoming album “Welcome To The Real World.” The lineup for these shows will be reinforced with music by the Angel, Living Joy, Spirits, Abigail, Michelle Weeks, and Meechie, as well as several surprise artists.

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

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

An interesting addition to this year’s summit will be Clubland ‘90: Billboard’s Sound, Light & Merchandise Expo, where equipment manufacturing companies, marketing and merchandisers... (Continued on next page)

THE KEYNOTERS

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

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

FRANKIE KNUCKLES
Virgin recording artist/DJ/producer Knuckles’ nickname, “The Godfather of House,” says it all. A masterful turntable veteran, he takes a rightful place among the original architects of house music with a history of revered remixes, compositions, and productions that have shaped club trends and movements. His 1992 recording debut, “Beyond The Mix,” stands among the quintessential dance albums of the last 10 years, and his forthcoming follow-up, “Welcome To The Real World,” features the vocal prowess of Adeva, appears poised for even greater success.

Nightlife Scene Cuts Some Deep Grooves

San Francisco's Clubs Have a Little of Everything

BY GWENDLYNN MENO

SAN FRANCISCO—The club scene in San Francisco is alive and thriving, and the South of Market area (SOMA) continues to be the happening spot, with new clubs springing up regularly. The music of the moment is deep house, garage house, and R&B-based jams featuring female vocalists with robust voices.

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

One of the best ways to start an evening is to hook up with friends and catch some music at an intimate venue, The Up & Down Club (115) Folsom, 415-626-2388—all the following phone numbers are area code (415) is among the coolest of its type. The two-level club is the premier spot for live acid jazz, attracting a young, sophisticated crowd.

If you happen to drop by on a Saturday night, slip upstairs where they stash the turntables. DJ Ro- man, who has an intense passion for... (Continued on next page)
If you simply want to get out and dance, there are a few must-go places. Cal’s Grill and Alley (1190 Polk, 441-3822) attracts those who like their scene a bit art-y. The monthly “Klubstitute” show features drag acts who actually sing, and Monday nights have become extremely popular, as an array of DJs serve up a mixture of jazz-inspired music with flavored with reggae rhythms for hip-hop breaks.

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

Nickie’s BBQ (460 Haight St., 621-6586) has become an institution for serious revelers despite itself. When it first opened several years ago, the club struggled to retain its anonymity, shunning advertising of any kind. The flavor here varies, although the best nights are Wednesdays, when world-beat music is played, and Fridays, with Jimmy Lyons, who has a strong following for his brand of funk. The dance floor is small—and the club usually cramp—but that’s part of the fun.

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

And you never know what you’re going to get until you cross the threshold. One night (it always seems to be open), there might be an acid-jazz band performing on the floor; while another might feature a guest DJ spinning some of the deepest house west of “Children’s Hour.”

If daybreak is a bit late to get your party started, you might want to head over to Deco (410 Larkin St., 411-4007). This cozy trilevel club, located in a gorgeous art deco-style building, attracts an ultra-cool cosmopolitan crowd on Thursdays, when Zephyr, Ronski, and DJ Winnie spin a little dancehall, soul, and Latin jazz. On Fridays, you can hear mad hip-hop with DJ Pause, Cyrus, and Dos Ixex.

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

Also look for Lily Tran, who moves around, and Page Hodel, who usually spins at The Box (155 Harrison, 972-8087) on Thursday nights.

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

If all you need is a sugar shock, roll over to Hantu Donuts (20th & Mission, 884-3380; the sign outside says it all: “Open 24 Hours.”) Just like the city.

Nightlife Scene Cuts Some Deep Grooves

(Continued from preceding page)

If you simply want to get out and dance, there are a few must-go places. Cal’s Grill and Alley (1190 Polk, 441-3322) attracts those who like their scene a bit art-y. The monthly “Klubstitute” show features drag acts who actually sing, and Monday nights have become extremely popular, as an array of DJs serve up a mixture of jazz-inspired music with flavored with reggae rhythms for hip-hop breaks.

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

And you never know what you’re going to get until you cross the threshold. One night (it always seems to be open), there might be an acid-jazz band performing on the floor; while another might feature a guest DJ spinning some of the deepest house west of “Children’s Hour.”

If daybreak is a bit late to get your party started, you might want to head over to Deco (410 Larkin St., 411-4007). This cozy trilevel club, located in a gorgeous art deco-style building, attracts an ultra-cool cosmopolitan crowd on Thursdays, when Zephyr, Ronski, and DJ Winnie flip a little dancehall, soul, and Latin jazz. On Fridays, you can hear mad hip-hop with DJ Pause, Cyrus, and Dos Ixex.

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

Also look for Lily Tran, who moves around, and Page Hodel, who usually spins at The Box (155 Harrison, 972-8087) on Thursday nights.

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

If all you need is a sugar shock, roll over to Hantu Donuts (20th & Mission, 884-3380; the sign outside says it all: “Open 24 Hours.”) Just like the city.
planned tour, and a push for album attention and adult contemporary radio exposure, “Living Under June” will be the subject of what Ce- lia Hirschman, executive director of marketing, A&M U.S. calls a “long- term, broad-spectrum marketing campaign.”

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

According to Bill Ott, executive VP, A&M/Miramax/Motown (Canada), “The album was certified gold in Canada (50,000 units) just 22 days after release.

“Time For Mercy,” released in March 1983, has sold 10,000 units in Canada, according to Ott. That album was featured on three charted singles, “I Will Remember You,” “I’m Not Your Lover,” and “I Would Die For You.”

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

“We started seeing a lot of sales [for ‘Time For Mercy’] when we throughout the video of ‘I Would Die For You’ went into heavy rotation in Canada and Europe,” video network [MuchMusic, and then to No. 1 there], says Arden’s manager Neil MacGonigal of Music Works, “In 1993, they promoted ‘Time For Mercy’ in Canada, “We were on a 40-date tour with Moe’s on shows, and the moment she walked onstage, audiences would start yelling for the song,”

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

Patriot’s Berry on Edge’ Of Success
Emotional Singer Gears For Hit-Bound Set

By Peter Cronin

NASHVILLE—With the birth of his son, emergency brain surgery, and an exciting career as a country hitmaker, the last 18 months have been a wild and crazy ride for John Berry. Things are still pretty hectic these days, but the road is a lot smoother for the country/soul crooner who is celebrating his first Grammy nomination (for Best Male Country Vocalist) and preparing for the March 12 release of "On the Edge," his sophomore album and his first release since he moved from Liberty Records to sister label Nashville, and the singer was signed to a development deal with Warner Bros. in 1998. After that arrangement fizzled, Berry caught the attention of then-Liberty A&R man Hwyk Williams (now director of A&R at Rhythm), who first heard of the singer from his sister, who was a student in Georgia.

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

Berry may have been ready, but at first, other country programmers weren’t so sure. After signing the singer and releasing his eponymous debut LP in June of ’98, the label shelved the album’s first two singles, “A Mind Of Her Own” and “Kiss Me In The Car,” stall at a few country/Hot Country Singles & Tracks chart.

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

Among those hesitant at the outset was John Hart, PD at WXTU in

by Edward Morris

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

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

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

The 1994 festival started on a Wednesday, the day after the Los Angeles-based Academy Of Country Music Awards, which caused us to rinse and start all over again with a fresh lineup. Music is the morning, so we had to tap into the pool of country music performers already in the city for the show.

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

Ticket prices for the 1995 Fanfest are $89 a day or $50 for the entire event. Last year, tickets were $99 for all four days.

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

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

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

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HOT COUNTRY

HOT COUNTRY SINGLES & TRACKS

COMPILATION BYCsviSTG DATA SYSTEMS: BROADCAST TRAC SERVICE. 100 COUNTRY STATIONS ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A WEEK. SINGLES RANKED BY NUMBER OF DETERMINATIONS.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
</table>
| 1    | NOW I KNOW (THE THOMAS BROTHERS & LEE GREENE D. COOK) | LARI WHITE & BRENDA LEE |}
| 2    | LIVING ON LOVE | ALAN JACKSON |}
| 3    | SEE YOU LATER (THE THOMAS BROTHERS & LEE GREENE D. COOK) | LARI WHITE & BRENDA LEE |}
| 4    | SHE'S NOT THE CHEATIN' KIND | BUCK OWENS |}
| 5    | BABY LIES TO ROCK IT | THE TRACTORS |}
| 6    | DOWN ON THE FARM (THE TALL ST talre) | TIM MCGRAW |}
| 7    | WHO'S YOUR ANGEL (AN AMERICAN GIRL) | REBA McEntire & GEORGE STRAIT |}
| 8    | BABY NIGHT | JOE DIFFIE |}
| 9    | HANGIN' FROM THE SUN (THE TALL ST talre) | SAMMY KERSHAW |}
| 10   | THIRD RIME OF THE FALL | THE TRACERS |}
| 11   | WHEN YOU WALK IN THE ROOM | JEFFT STREET |}
| 12   | WHAT A SHAME | CLAY BARKER |}
| 13   | WHAT'S YOUR ANGEL (AN AMERICAN GIRL) | REBA McEntire & GEORGE STRAIT |}
| 14   | DREAMING OF MY EYES OPEN | CLAY BARKER |}
| 15   | WHEN I'M NOT HANGIN' AROUND | CLAY BARKER |}
| 16   | WHAT THE COWGIRLS DO WHEN THEY'RE NOT DANCIN' | CLAY BARKER |}
| 17   | LOVE A LITTLE STRONGER | GEORGE STRAIT |}
| 18   | TOUCH MINE | CLAY BARKER |}

HOT COUNTRY RECURRENTS

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<tr>
<th>WEEK</th>
<th>SONG</th>
<th>ARTIST</th>
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| 1    | LARI WHITE & BRENDA LEE | LARI WHITE & BRENDA LEE |}
| 2    | ALAN JACKSON | ALAN JACKSON |}
| 3    | LARI WHITE & BRENDA LEE | LARI WHITE & BRENDA LEE |}
| 4    | LARI WHITE & BRENDA LEE | LARI WHITE & BRENDA LEE |}
| 5    | THE TRACTORS | THE TRACTORS |}
| 6    | TIM MCGRAW | TIM MCGRAW |}
| 7    | REBA McEntire & GEORGE STRAIT | REBA McEntire & GEORGE STRAIT |}
| 8    | JOE DIFFIE | JOE DIFFIE |}
| 9    | SAMMY KERSHAW | SAMMY KERSHAW |}
| 10   | THE TRACERS | THE TRACERS |}
| 11   | JEFFT STREET | JEFFT STREET |}
| 12   | CLAY BARKER | CLAY BARKER |}
| 13   | CLAY BARKER | CLAY BARKER |}
| 14   | CLAY BARKER | CLAY BARKER |}
| 15   | CLAY BARKER | CLAY BARKER |}
| 16   | CLAY BARKER | CLAY BARKER |}
| 17   | CLAY BARKER | CLAY BARKER |}
| 18   | CLAY BARKER | CLAY BARKER |}
| 19   | CLAY BARKER | CLAY BARKER |}

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. *Indicates availability. Catalog number is for cassette single, or, if cassette is unavailable, CD single. Cassette availability (C) (C) CD single availability. VINYL single availability (V) (V) VINYL single availability. *CD* CD single availability. © Copyright 1995, Billboard/IBP Communications.
### Billboard Top Country Albums

**FOR WEEK ENDING JANUARY 21, 1995**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>BROOKS &amp; DUNN</td>
<td><strong>The Hits</strong></td>
</tr>
<tr>
<td>MARTINA McBride</td>
<td><strong>Some Things I Never Said</strong></td>
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<tr>
<td>SAMMY KERSHAW</td>
<td><strong>Mercury</strong></td>
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<tr>
<td>WILLIE NELSON</td>
<td><strong>Human Nature</strong></td>
</tr>
<tr>
<td>MARY CHAPIN CARPENTER</td>
<td><strong>Come On Come On</strong></td>
</tr>
<tr>
<td>TRACY TRITT</td>
<td><strong>Warner Bros.</strong></td>
</tr>
<tr>
<td>WAYLON JENNINGS</td>
<td><strong>RCA</strong></td>
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<tr>
<td>STEVIE NICKS</td>
<td><strong>Wild Heart</strong></td>
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<tr>
<td>LARRY WHITE</td>
<td><strong>RCA</strong></td>
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### GREATEST GAINER

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<tr>
<th>ARTIST</th>
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<tbody>
<tr>
<td>WILLIE NELSON</td>
<td><strong>Columbia</strong></td>
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### HOT SHOT DEBUT

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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><strong>Atlantic</strong></td>
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### COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

<table>
<thead>
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<th>TITLE</th>
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<tbody>
<tr>
<td>ALABAMA</td>
<td><strong>Shooting Straight</strong></td>
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<tr>
<td>BRAND NEW</td>
<td><strong>Feelin' Good</strong></td>
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<tr>
<td>WAYLON NELSON</td>
<td><strong>Hands of Time</strong></td>
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<tr>
<td>TRACY BYRD</td>
<td><strong>Come On Come On</strong></td>
</tr>
<tr>
<td>GEORGE</td>
<td><strong>Ten Feet Tall &amp; Bulletproof</strong></td>
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**For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com)**
New Vid Network
On Air In Canada;
Replaces CMT

BY EDWARD MORRIS

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

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

Although he says he’s not certain how many of the videos are by Canadian artists, Purdule reports that NCN is running 35% Canadian content every 24-hour period.

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

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

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

Canadian set Prairie Oyster opened the week’s “breakout” spotlight with “Black-Eyed Susan,” and Mary Chapin Carpenter’s “Tender When I Want To Be” was named “pick hit” of the week.

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

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

Also, “The Girl From Yesterday” (Eagles), “Take Me As I Am” (Hill), “Gene Country” (Alan Jackson), “Healing” (Wynonna, Michael Fordish), “Listen To Your Woman” (Steve Kilander), and “Amy’s Back In Austin” (Little Texas).


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

IT’S A TWO-FER: Mary Chapin Carpenter and Wade Hayes bring home two of the four Airpower Awards to Sony/Nashville’s Columbia label this week. Carpenter’s “Tender When I Want To Be,” the youngest release in the top 20, moves 19-14. Hayes’ single “Old Enough To Know Better” jumps 25-20, while the album of the same name debuts at No. 34 on Billboard’s Top Country Albums. Listen carefully from Music Row and you can hear the hometown cheers all the way from Bethel Acres, Okla. Carpenter and Hayes are joined in the Airpower circle by John Anderson’s “Send It Until It Breaks” and Martina McBride’s “Heartbreak.”

BUMPER TO BUMPER: As the song suggests, we’ll have to wait awhile for the bumper stickers. But Decca’s Randy Travis has the pedal to the metal with “I Brace For Brunnetts.” The Georgia native pops into Billboard’s Top Country Singles & Tracks chart at No. 60 and jumps the Hot Shot Debut in the process. Akins is managed by Nurril Blackstock at Starstruck, and will join Reba McEntire and Tracey Byrd for a series of live dates beginning Feb. 5. “Brunnetts” is the second single off “Thousand Memories.” Other debut singles include “That’s How You Know When You’re In Love” by RCA’s Larry White at No. 73. The tune features a rather prominent harmony by Hal Ketchum. Meanwhile, White’s album “Wishes” takes Florida’s Matthewson over to the Hot Shot at No. 37. Chris LeDoux also makes an entry this week on the Hot Country Singles & Tracks at No. 75 with Bruce Springsteen’s “Tougher Than The Rest.”

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

KEEPING TRACK: As part of Billboard and Country Airplay Monitor’s ongoing efforts to provide the most useful and accurate information to the industry, watch the Jan. 20 edition of Country Airplay Monitor for expanded song activity data. The new addition will be Total Plays To Date for each song.
Philadelphia, who has since become a huge Berry supporter.

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

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

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

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

But even as an established country star, Berry, who lives on a 500-acre farm in rural Georgia, still fields constant queries as to whether or not he’s really “country.”

“I like to quote Dolly Parton,” Berry says. “Country is what you made it. Take me and put me in the pop world? It ain’t gonna work, because those aren’t the pop songs.”

Out here where I live, some people don’t think I’m country because I just paved my driveway!”

In today’s eclectic format, what will and will not be considered country music is anybody’s guess, but Brad Chambers, PD at KPLX, in the nation’s country-loving city of Houston, has been behind Berry since the first single.

A good measure of the artist’s impact is the overwhelming response chambers received from listeners, this past Christmas, when he started spinning a promotion-only release of Berry singing “Oh Holy Night.”

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

As they gear up to get behind “Standing On The Edge,” the new single promoting “You And Only You,” the fifth single from his Liberty debut, which has already earned the group a long 2-month shelf life and has, according to SoundScan, sold 433,000 copies thus far. That final single also will be included as a bonus track on the new disc. The album’s initial single, “Standing On The Edge Of Goodbye,” which Berry co-wrote, ships to radio Feb. 14.

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

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

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

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

“You’re only as good as your last record,” Berry says. “So I spend a lot of time working on my music and a lot of time recording it.”
Gaining Closest: While members of NARAS may not have chosen the perfect list of Latin nominees for the 1995 Grammy Awards (who could?), their selections are perhaps the most accurate reflection yet of what is happening in the U.S. Latin market—at least on a commercial level.

In past years, acts well-known to NARAS’ Anglo members often received the most votes—whether or not they merited the consideration. This better understanding is best exemplified by the inaugural nominee list in the Latin jazz category: All of these nominees are most deserving. In case you missed the chosen five, they are Ray Barretto & New World Spirit (“Tambor”/Concord Picante), Mario Bauzá & the Afro-Cuban Jazz Orchestra (“944 Columbus”/Melodija), Eddie Palmieri (“Palmas”/Elektra Nonesuch-American Explorer Series), and Arturo Sandoval (“Danzón”/GRP). Bauzá, the Latin jazz pioneer who died in 1963, is the sentimental pick to win, but multi-Grammy winner Palmieri likely will triumph. (For the record, NARAS has placed Latin jazz in the jazz category.)

Based on aforementioned commercial considerations, the Latin pop category contains no surprises, but four first-time nominees: Cristian (“El Camino Del Alma”/Melodija), Plácido Domingo (“De Mi Alma Latina”/EMI Latin America), Juan Gabriel (“Gracias Por Esperar”/Arista), and La Mafia (“Vida”/Sony). Though Luis Miguel is nominated for the third straight year with “Segundo Romance” (WEA Latina), his chances for a second straight Grammy are diminished by Domingo’s presence. Domingo’s underrated “De Mi Alma Latina” is the first Latin Grammy entry for classical labeled Angel.

The Latin tropical category also features two unexpected names: the Orquesta de la Luz, whose overlooked salsa/pop/latin jazz pastiche “La Aventura” (Ariola) made nary a ripple on any front, Caacho’s wonderful “Master Sessions, Vol. 1” is the first Grammy nominee from Emilio Estefan’s Crescent Moon imprint and likely will edge out Juan Luis Guerra 466’s equally fine “Fogaraté” (Karma) for the trophy. Sony’s star salseros Luis Enrique (“Luis Enrique”) and Jerry Rivera (“Cara De Nino”) round out the tropical listing.

Sony newcomer tique Fernandez once again is nominated in the Mexican-American category with “Recuerdos A Los Fuchuras,” but once again he will come up short, this time to label mate Vikki Carr, whose Globo Story album “Recuerdos A Javier Solis” is her best effort in years. Closely trailing Carr, if not winning outright, will be EMU Latin’s Tejano sensation Selena (“Amor Prohibido”), who may have earned enough name recognition from her Grammy win in 1994.

First-time nominees to the category are La Diferencia (“La Diferencia”/Arista)—Texas debut entry into the Latin arena—and two surprise picks from the small Corpus Christi, Texas, indie Froide Recorre: Los Terríles Del Norte (“El Iterno”) and Ramón Ayala Y Los Bravos Del Norte (“Dime Cuando Volviste”). Because of a tie, there were six nominations in this category.

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

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

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

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

Though “Novena” may not contain immediate radio hits, this 11-song set displays a pleasing, rootsy versatility that satisfies Djavan’s basic pop thrust with jazz, blues, and soul. Five tracks that might find favor with radio are “Lomão,” “Renanciacaca,” “Aias,” “Quero-Quero,” and “Sem Vena.”

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

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

CHART NOTES: After spending 30 weeks in the top five of the Hot Latin Tracks, La Mafia’s “Me Duele Escuchar” (Sony) finally graduates to No. 1, ending the five-week chart-topping reign of Selena’s “No Me Queda Más” (EMI Latin) by a mere three points.

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

Assistance in preparing this column was provided by Enor Prisma in Sao Paulo and Marcelo Fernandez Bitor in Buenos Aires.

DO YOU KNOW WHAT IT MEANS?

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IT MEANS:
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• 1,000,000 ALBUMS SOLD IN ALL LATIN AMERICA.
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• 500,000 PEOPLE SAW THEM LIVE IN THOSE COUNTRIES, THROUGH THE LAST TWO YEARS.
Sony’s Ratones To Rock With Stones

BY MARCELO FERNANDEZ BITAR

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

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

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

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

“We got hold of Oldham’s number,” recalls Juanse, “called him, and made him listen to the songs by phone. We sent him our records, and he accepted to produce ‘Fieras Lunaticas’ in 1993.” Buoyed by the critical and commercial success of that recording, the band asked Oldham to produce its next three albums: “La Nave” (EP), “Hecho En Memphis,” and the recently released live record “Extasis Viva,” featuring studio bonus tracks helmed by Oldham. “Fieras Lunaticas” and “Hecho En Memphis” both went platinum, “Extasis Viva” is approaching platinum, and “La Nave” hit gold (50,000 units sold).

Comparing Ratones Paranoicos favorably with the Stones from an artistic standpoint, Oldham also says that the band could repeat the commercial prosperity of its idols. “I have met many bands with some similarity to the Rolling Stones, but none of them only had cigarette and bourbon brands in common. Ratones Paranoicos are just as professional as the Stones, full of energy, and they have the spirit to succeed in reaching success in any country. They are my sole interest, and the only band I am working with nowadays.”

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

“Extasis Viva” was recorded live in April 1994, during two performances at Buenos Aires’ Obrajes Stadium. The album’s ten songs span the group’s career, ranging from their early classic “Desdichado” and “Srta Estrella” to their 1993 hit “Isabel.” Three new songs were cut in Buenos Aires and mixed at Electro Lady Studios in New York.

CORRECTION: In the November 26th, 1994 issue the Reyes ad included the wrong artist names above the records shown. The correct names should have been Chayanne - Influencias and Jerry Rivera - Lo Nuevo & Lo Mejor. Billboard apologizes to both Reyes and Sony Discos for any inconvenience we may have caused.
37th Annual Grammy Awards: Complete Classical Nominations

Classical Performance—Instrumental Soloists

Barth: Violin Concerto No. 2, Rhapsodies Nos. 1 & 2, Kwang-Wu Chung, violin

Bach: Little Suite No. 3, 1995

Borodin: String Quartet No. 2, 1995

Tchaikovsky: Symphony No. 6

Mozart: Clarinet Concerto

Bartok: Violin Sonatas

Brahms: Violin Concerto

Mahler: Symphony No. 6

Debussy: Préludes

Mendelssohn: Violin Concerto

Schumann: Cello Concerto

Rachmaninoff: Cello Sonata

Dowland: Lute Songs

And the Nominees Are: Much of the music on the recordings nominated for Grammys this year is in the hands of these performing artist gramophone. Together, they are the catalogue of the Gramophone's cutting-edge repertoire. Their secret: to select the best, most innovative, and genuine recordings from among the many available. And then to do it again.

Many of the artists in this year's Gramophone Hall of Fame were nominated for Grammys in their...
## Top Contemporary Christian

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## Artists & Music

**JESSICA ALBA**

*Human Nature (Bee Gees)*

**JEFF LEVENSON**

*Jazz Blue Note* (Tritum Records 2005)

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**ARTISTS & MUSIC**

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**BILLBOARD JANUARY 21, 1995**

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

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

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

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

“So for those who purchased Daniel Winans albums in the past and liked the individuality, uniqueness, and sincerity, I haven’t changed,” he says. Of course, there has been growth. “I have up to this album created a ladder,” Winans says. “Not In My House” is the next step on the ladder. And that’s in more ways than one, as the theme of the album mirrors Winans’ own spiritual development. Says Winans, “I’m going to run my house the way the Lord has directed me to scripturally. And spiritually, my personal house—my temple, my body—I’m not going to allow anything set up in it, be it thoughts or any natural things, that is not pleasing to God.”

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

LA IS THE PLACE: Daryl Coley helped bring the house at Bobby Jones’ recently held Los Angeles Explosion (Jan. 5-7), putting an end to persistent rumors of his demise. Others performing in rare form at the L.A. Hilton in the show—taped for later broadcast on Jones’ top-rated BET program—were Tramaine Hawkins, Jennifer Holliday, Kurt Carr, Calvin Bernhard Rhone, Vicki Winans, the L.A. Mass Choir, and Howard Hewett. And it’s official: The Los Angeles Convention Center will be the site of the 29th annual Gospel Music Workshop Of America, Aug. 12-19.

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

Top Gospel Albums

For the week ending January 21, 1995

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For week ending January 21, 1995

Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. **RIAA Certification for sales of 1 million units with each additional million indicated by a symbol following the number.** All albums available on cassette and CD. *Awards indicates vinyl available. ** indicates past or present Henleau title. © 1995, Billboard/BPI Communications.
L.A. Show Offers Video Alternative
Acts Play Live On 'Art Fein's Poker Party'
FOR WEEK ENDING JANUARY 8, 1995

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

**NEW ADDS** + LISTINGS SUBMITTED BY THE OUTLET (NOT FROM BTS) OF CLIPS ADDED FOR THE WEEK AHEAD

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**MIKE + MECHANICS SAIL SMOOTHLY**

(Continued from page 12)

a very nontraditional choice—one that deserves a great deal of attention at AAA radio. Atlantic plans to follow that track with “Over My Shoulder,” a more familiar-sounding title.

“For some extent, we have to overcome the fact that the audience for this type of music is somewhat passive,” says Krumper. “We have to explore different avenues in order to make people aware that there’s a new Mike + the Mechanics album and that they shouldn’t be satisfied to listen to the songs on the radio.”

One of the label’s efforts revolves around what Krumper calls a “double native-in-store” campaign, in which about 5,000 nonmusic retailers will be sent copies of “Beggar On A Beach Of Gold” for potential in-store play.

“We’ll be targeting coffee bars, clothing stores, that sort of thing,” says Krumper. “There’s a good deal of evidence that doesn’t spend all that much time at record stores.”

The listener-friendly sounds generators also like the type of audience that Mike + the Mechanics might attract.

“Within the past 10 years or so, in some ways, the echoes of the changes within Rutherford’s “other” band. While his guitar work was much more powerful, Rutherford’s “ewelows Down By Broadway” was lauded by technical masters, he insists.

“Instead of being on the road, we actually have more on my nature to change.”

It’s never been easy. From day one, we always thought we were making pop music,” says Rutherford. “We’re all influenced by Motown and the
e

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**BEGGARS SERVES AS MCLLENAN GO-BETWEEN**

(Continued from page 16)

opted to trim six tracks off the original version of “Horsebreaker Star” to make the album a single disc for U.S. release. For people that have never heard her before, the album contains only one song on the radio, asking them to buy a double CD as their first purchase is asking too much,” Krumper says.

McLennan is understanding about the decision to edit “Horsebreaker Star” down to a single disc. However, he suggests that the album contains only one song on the radio, asking them to buy a double CD as their first purchase is asking too much,” Krumper says.

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To record “Heartbreaker Star,” McLennan opted to travel to Athens, Ga., and work with producer/engineer John Keane, known for his work with the Indy Girls and R.E.M. “Out of the door. The people that Beggar and I spoke to about the record, John was the one that I chose,” McLennan says.

Instead of working with his own group of musicians, McLennan hooked up with Athens locals recruited by his friend Tom Hoge, who was active in the Athens scene. “To go by myself and play with some local cats.”

We were recorded at a brisk pace, with McLennan laying down the basic tracks to 29 songs in a mere nine days.

“While I was consulting people on me and explained that Springsteen and Guns N’ Roses put out two single玉ic albums, but that they’re at a slightly bigger stage in their career at the moment,” he says.

He is a bit of a paradox with his cult status. “You can’t really think about that,” he says, “because the average person is interested in what Lisa Marie and Michael are eating for breakfast. I’m interested in different things. There’s enough people discovering. I don’t think I make them optimistic and happy.”

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“We brought in some classic keyboar-
drivers, a few gospel organists, and a couple of fiddlers,” says McLennan.

Also making the sessions was Syd Straw, who let her vocals to several tracks. “She just kept calling me McLennan,” says McLennan, “so that meant she was Sonny.”
France’s FNAC Music Closed
Hopes For Multinational Label Dashed

PARIS—France’s dreams of having its own multinational record company have disappeared—temporarily at least—with the news that FNAC Music, the music production and distribution arm of the giant French retailer, has gone out of business.

FNAC Music’s protracted death throes finally came to an end when it ceased trading in December, having been set up in January 1991 by then president of the FNAC chain Jean-Louis Patrié. FNAC is the second-largest retailer in France, with 23% of the market. FNAC’s retail business was sold this summer to the Fnaiit retail group of Italy’s Record Group.

FNAC Music was established with the ambitious aim of becoming the first French multinational. It comprised three companies grouped under the holding company Prony Communication. The music record production arm FNAC Music, distributor and exporter WMD, and the well-established label New Rose, which was sold to Prony in 1992.

The two companies that acquired a majority shareholding in FNAC Music in 1995—Altus Finance and Compagnie Immobiliere Phénix—made the decision to close it in order to curtail their investment in a sector that they judged too risky and in which they had no experience.

FNAC Music and New Rose’s music production had already been halted in July, and they had been linked by distributors. In April, Bruno Theol, husband of Bruno Theol, wife of Media-7, one of the newest and brightest French independent record companies, took over as chief executive of FNAC Music New Rose.

Bruno Theol was quick to deny rumors of a merger between WMD and Media-7. She says, “I’m the only owner of WMD—the two companies are completely independent and don’t occupy the same niche in the marketplace.”

At present, WMD distributes approximately 50 domestic and foreign labels, including Glitterhouse and Colosseum. The closure of FNAC Music and New Rose will mean a 10% loss of business for WMD, which has suffered an overall fall in turnover estimated at 5% to 10%.

During the first half of this year, the French government’s FNAC music division of Paris, which distributes the labels owned by the two companies, was in a state of disarray. The French firm’s turnover was down by 40% over the same period last year.

FNAC Music and New Rose dismissed 24 of the total workforce of 60 to allow the companies to continue operating on a limited basis. The companies’ debts were estimated then to be about 48 million francs.

This state of affairs was in stark contrast to the company that Jean-Louis Patrié saw as he launched his challenge to the existing multinationals in 1991. His plan at that time was to set up a French-based multinational record market by 1996; in 1995, FNAC could claim barely 2%.

Mathe says, “Critics will describe the A&R policy of FNAC Music at the time as intense but anarchic. Managers like Yves Bigot (then chief executive of FNAC Music) and record manager of Phonogram France) signed artists of the talent of Bruno Maman, while Michael Wijken (France production manager) took over as head of Carrere signed Willy de Ville. But too many other artists were signed in attempted to find those elusive profits.”

Mathe believes that a French multinational will not emerge in the short term. He has established his own label, Last Call, and taken a number of new Rose artists, among them the country useful role in two companies, which has received bids from EMI and New Year’s, has been sold.

Patrice Mathis, the founder of New Rose, has been named by the French government as the French record industry’s chairman, with the title of “special duty.”

At present, FNAC Music and New Rose’s music production had already been halted in July, and they had been linked by distributors. The closure of FNAC Music and New Rose was announced on April 23, 1994.

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Negre Elected SCPP President
PARIS—Newly appointed president of PolyGram Disques Pascal Negre has been elected president of collecting society SCPP. He is replacing Henri de Bedoin, former president of Sony Music, who has left the music industry to pursue other interests (Billboard, Nov. 6, 1994).

In a tight election held by SCPP’s board between Christmas and New Year’s, Negre won over EMI president Gilbert Ohayon, who was regarded as the most likely winner. Negre, who was just 33 at the time, is the first man of the comparatively inexperienced in the area of performance rights. He has no votes.

One influential SCPP member is reported to have strongly lobbied against the fact that EMI is a company that couldn’t hold the presidencies of both SCPP and industry body SNEP, whose president is Patrick Zelnik of Virgin. Negre will serve in an interim capacity until a new general assembly meets in June.

SCPP regroups around 200 production companies, including all the majors. It collects the proceeds of the blank tape levy and the neighboring rights paid by music users, distributing them to its members. Appearances, among others, SPHF, has been set up by independent producers. Both societies, along with writers unions Adami and Spedizioni, belong to the collective society SPIRE, which collects neighboring rights. All are caught up in a row with discographers, which refuse to pay producers rights.

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Chinese Pop Music Lovers Show A Taste For Rock

BY MIKE LEVIN

HONG KONG—Halfway through its second decade as the monolith of Chinese repertoire, Cantopop is starting to show its age. Unable to find new hooks for Hong Kong’s impetuous consumers, its foundation is crumbling under the weight of simple lawanda.

Like all Chinese pop music, Cantopop sales were battered in 1994. Taiwan, Singapore, China, and Hong Kong are all about to show a drop in music revenues of up to 30% for the year.

Record executives say that Chinese pop still holds a 60% market share but that a lack of originality is stifling sales. Yet few label executives, especially at the multinational companies, are willing to change the formula, fearful that they might have nothing with which to replace it.

This lack of alternatives has forced some A&R managers to wonder whether the energy of rock music might be a viable choice.

Until now, rock has been a dresser pose of long hair, tight pants, and strange lyrics from legendary characters on foreign labels. It is to be tasted and marveled at, before retreating to the safe haven of pop covers and the friendly, soft-focus faces of Canto- and Mandopop’s kings and queens.

Ironically, some of these artists have started to include some rougher-edge songs in their releases. Hong Kong’s Faye Wong was very successful with her Mandarin “Sky,” which borrowed heavily from Sinéad O’Connor and the Cranberries. Three of Taiwan’s top pop singers have also taken an alternative approach on recent albums.

Within a heavy ballad bias, rock is a long shot. But Warner Music says it is willing to take a chance, especially if the music is culturally Chinese. The company is recording a young Hong Kong four-piece called Zen, the first signing of a rock band since Beyond in 1991.

“It’s a pretty careful mix for local tastes, but it’s a Chinese band and that’s what we’ll be pushing,” says Paul Ewing, Warner Music VP and regional director.

If this trend does catch on with consumers, record companies will owe a great debt to Taiwan’s Rock Records, the most pioneering of all Asian labels. Since 1992, Rock Records has acquired artists from Beijing’s rock movement for its China Fire label. With new releases from the top four acts, Rock Records feels Tang Dynasty, Dou Wei, Zhang Chu, and He Yong could earn them mainstream consumer dissatisfaction.

The experiment got a huge vote of confidence Dec. 17 when all four played to a packed Hong Kong Coliseum—a venue usually reserved for local pop idols.

Dennis Yang, Rock’s director of international promotion, says, “Hong Kong is a challenging market for all Chinese music. We thought the timing was good for something like Chinese rock bands because of the interest in alternative music on radio stations.”

Commercial Radio, Hong Kong’s most influential station, co-sponsored the concert. Its prime-time, two-hour

Quota Zone program is heavily promoting a switch to alternative music. Joseph Chin, a CR producer and co-host of the Quota Zone, says, “We’re definitely not targeting Cantopop lovers. There’s a whole different segment out there who are asking us for new music with a different feeling they can get into. Rock’s artists are superb musicians, but most of all they are Chinese.”

The event garnered widespread press attention when punk rocker He Yong called Cantopop’s four kings “Jacky Cheung and three circus elevens” during a CR interview.

Yong’s outspokenness extends deeply into his anti-domestic lyrics, which view life as a “garbage dump” and people as automatons, gripped by greed and sloth. Like the others, he focuses on the inequity of growing up in a developing yet authoritarian environment.

At the Coliseum, Yong’s high-energy reception from 6,000 arm-swinging fans proved one thing that companies like Warners could not help but notice—that Chinese rock might not be such a big gamble after all.

Zhang Chu takes a folk music approach but easily moves into harder compositions when dealing with tougher emotions. He named China for two years to pick up regional music styles before going into a recording studio with Rock’s top producer, Jeff Chu.

During his travels, he spent a great deal of time in Tibet studying local melodies, which are fast becoming an integral part of contemporary Chinese music.

Warner has also picked up on the Tibetan trend. It recently signed mainland singer Dada Wa, who has spent the past year and a half mixing the music with an English-like voice.

Dou Wei concentrates on dark, mystical harmonies, a contrarian stance for melody-loving Chinese.

But he has scored with “Water Music,” which is currently No. 5 on the top 20 Chinese video chart on music TV station Channel V.

Dou has had his most commercial success in Hong Kong, due mainly to his brief time last year as an opening act for British band Radiohead and the influence he has had on girlfriend Faye Wong’s albums.

Four-number Tang Dynasty has received steady rotation on Chinese music channels since a 1993 release of "Return To Tang Dynasty." The group’s hard-rock music is unique in Chinese music. But it is also the least original of the Beijing groups, freely borrowing styles from a number of American bands such as Aerosmith and Guns N’ Roses.

The Hong Kong concert marked the first time mainland artists have been granted visas for a full commercial performance outside China. An official invitation from Commercial Radio was vital in gaining travel approval.

Despite record sales, which had been less than 20,000 for all four acts, Rock Records says sales have exploded since the sellout concert, showing that there is still a pulse left in Hong Kong’s music industry.

BILLBOARD SPOTLIGHTS
THE ECHO AWARDS

Billboard draws you into the picture with its in-depth coverage of the Echo Awards. In our March 4th spotlight issue, we thoroughly examine this momentous event by highlighting the following topics:

• Echo Overview: a complete report on the award night events
• Echo Candids: Photos of the Echo Awards ceremony and celebration at Bavaria Studios, Munich
• Profiles of the winning artists
• An analysis of key issues facing the German music market in 1995
• Retail’s Role: An analysis of the increasing role of Germany’s major retailers in artists’ development

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March 4, 1995
• AD CLOSE •
February 16, 1995

Bonus distribution of the issue in Germany
'70s Singer/Songwriters Still Rule In Spain
Ariola/BMG Takes Helm In Tapping Classic Talent

BY HOWELL LLEWELLYN

MADRID—Ana Belén and Victor Manuel's three-song-old, pre-Christmas concert was to be the last of the season. But the genres of 37,000 ecstatic fans rounded off an extraordinary year for a Spanish group that first emerged during the latter half of General Franco's 1939-75 regime.

Belén and Manuel, Joan Manuel Ferre, and, more recently, Sara Carrizosa each held the No. 1 spot on the Spanish album chart 1984, while Luis Eduardo Aute reached No. 5 with "Mano a Mano (Hand To Hand)" recorded with Cuba's Sergio Rodriguez. It is hard to think of another country where a handful of singer-songwriters enjoy career success comparable with Spain's.

What's even more striking about the Spanish phenomenon is that artists like the aforementioned Belén, Almudena Cid and Antonio Vega, respectively. For the past two decades, a Spanish musical crop, in which the Big Hits Barcelona has delivered, is considered the kind of information that can put more money to the Third World: Spain is Europe's biggest supplier of aid to Rwanda, and nongovernmental and organizations flourish. The end of the "soul" generation coincided with the shedding of Spanish troops as part of the U.N. contingent to Bosnia—three Spanish soldiers were killed in this way. This is why Manuel Serrat's "Mano a Mano (Hand To Hand)" was so popular. There is only room for a couple of Spanish artist groups per year on the Spanish album chart.

These changes in youth attitudes are exacerbated by the political and social climate of Spain, where the only people who can afford to remain silent are the they-might-be-singer-songwriters. "My kids, who are in their mid-teens, go to Spanish concerts, and like thousands of other teenagers go, they know all the lyrics and share their meaning," Romero says.

"The continued success of Serrat and his '70s legend's, even though they have had a bit of a rough time with the Spanish Communist Party. The clan has performed in Cuba, with Sabina performing at his Secret concert last April in the northern city of Gijon, and includes contributions from Servando Fuentes, and Cuba's "mister trovado" star Pablo Milanés.

"In a few days, we reconstructed strange words of affection," Manuel says. "They already existed, but sometimes the professional dynamic means that we go months or years without seeing each other.

Manuel describes the single from the album "Contaminado" (Contaminated Men) as the focal point of the roughly 70 concerts the husband-and-wife team offered this year. It was written by Pedro Guerra, and it already has won the "best song of the year" prize at main music awards ceremony the Premios Ondas.

Guerra, 26, has just been signed by Ariola/BMG, and he is supposed to lead a new generation of Spanish artists. He performed with the Belén/Manuel Madrid concerts and alongside Sabina, and performed in Argentina's "Llama Tour" of 1984. This year, Guerra's line-up included contributions from Belén and Manuel; Serrat, Sabina, and Fuentes.

"When I started performing about 12 years ago, I was aware of a kind of success that had begun during the Franco years. But I don't see myself as being a new leader. I was lucky to have known and recorded 'Contaminados,' and things have taken off since then.

Guerra went to Brazil to lay down the instrumental sections for his debut album and spend time in Cuba with singer-songwriter Carles Varela, 31, who also has been signed by Ariola and whose debut album, "Como Los Peces" (Like Fishes) was released this month.

This year, Guerra's songs have been re-recorded by husband-and-wife duo Cinco and by singer-songwriter Estas Tonne, 40. It also has been seen by Ariola and whose debut album, "Como Los Peces" (Like Fishes) was released this month.

"We were part of the musical protest against Franco and then the transition. Manuel Serrat's career is a symbol of what has happened to us. We have lasted a long time and become good friends. There is a fraternal relationship among us," he says.

"Competition was the way to express ourselves; we were not interested in becoming great, but we were interested in becoming good. There is a spiritual relationship among us," says Serrat.

"If I were to go to Brazil to lay down the instrumental sections for his debut album and spend time in Cuba with singer-songwriter Carles Varela, 31, who also has been signed by Ariola and whose debut album, "Como Los Peces" (Like Fishes) was released this month.

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French Trade To Observe 'Week Of Song'

PARIS—Music in France will be at the center of a gigantic media and trade blitz during the first two weeks of February with an unprecedented number of events aimed at pushing music sales and media exposure of artists.

The French music industry has joined forces with the government to organize a series of music-related events. The whole process will start at MIDEM in Cannes at the end of January and will include the French music awards (Victoires de la Musique) ceremony, a major TV advertising campaign urging consumers to buy recordings, exhibitions for the media, and concerts.

Initially, the music industry was set to revive in October the Fete du Disque music sales campaign, which first appeared in 1983 with mixed results, but instead joined forces with the French minister of culture, Jacques Toubon, to launch La Semaine de la Chanson (the week of the song) at the end of this month.

"It made more sense to link the two events," says Herve Rony, general manager of industry body SNEP. "We found a common ground with the ministry of culture. The goals are not exactly the same—ours is to increase in-store traffic, while theirs is to promote French music in general—but both ends can meet."

Adds Rony, "Like the Dutch industry has done, the idea is to propose a partnership with retailers in order to create an annual event that will benefit all the partners. The ultimate goal is to bring back into the stores the consumers who rarely buy, no longer buy, or have never bought records. It is a long-term process, but we really want to establish this event as a yearly rendezvous with retailers and consumers."

The total cost of the Fete du Disque, starting Feb. 4 and scheduled to run two weeks, is set at 10 million francs ($1.7 million), according to SNEP communications director Patrick Barron. This figure includes 4.5-million-franc ($700,000) TV advertising campaign, in-store displays, various communications operations, and the manufacturing of a collectible CD of 10 previously unreleased songs, featuring live recordings by top French acts, including Patricia Kaas, Patrick Bruel, Johnny Halliday, Liane Foly, and Jacques Higelin.

(Continued on page 80)
**HITS OF THE WORLD**

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SOUTH AFRICA: With the Rolling Stones due to play two shows at Ellis Park, Johannesburg, on Feb. 23 and 24—the biggest pop concerts in the nation's history—every South African rock band that ever gave up on the local recording scene seems to be unpacking their guitars and reclaiming their drum kits from the pawn shop. They're hoping, of course, to make the comeback now that there's a resurgance of interest in the Third World rock scene. At the head of the throng is quintessential South African rock group the Radio Rats, which took the nation by storm in 1979 with "Into The Night We Slide," the first of a waveularity of a local act. The Rats' musical style lurks somewhere between country, joltic, and blues, with a nod to early Iggy Pop, a wink at Roxy Music, and a loving snarl at its key inspiration, the Rolling Stones. The Rats scored an unlikely No. 1 hit with the Bowie-esque song “ZX-Dan,” but the band's best music also reflects the grim environment in which it was created—namely the desolate industrial town of Soweto at the height of the apartheid era. Songs like "Papa, C'est la Vie"...
First Songwriting Seminar Mushrooms As A Success

BY GLENN A. BAKER

SYDNEY—Australia's first professional Songwriting Seminar has been held in Sydney, with two weeks' workshopping to bear fruit just three months after it was held.

The event was run during a week in October at the rise high as Mount Macedon near Melbourne, on a 40-acre property owned by Mushroom Records/ Music boss Michael Gudinski. Now, “Earth and Sea,” a new album by Australian country star James Blundell, currently being recorded in Nashville for EMI, could feature as many as four of the collaborations that came out of his extremely productive visit to the groundbreaking event.

Gudinski enlisted 20 leading and emerging songwriters to his rural retreat to treat, sing, and, inevitably, make music. Highly regarded American songwriter Tom De Luca (who has previously co-written with a number of major Australian artists, including Diesel, Jon Stevens, and Anny Anderson) and Chuck Jones (who recently wrote the Billboard No. 1 hit “Tryin' To Get To Heaven” for John Berry) were on hand, as well as such notable creative Australians as Ross Wilson, Ian Moss, Daryl Braithwaite, Mark Seymour, Greg Macanish, Chris Bailey, Eric B&B, dance music producer Ashley Cadell, Black Sorrow, and Vika & Linda Bull. For Deluca and Jones, the experience was familiar; for the 18 others, the first Australian Songwriters' Workshop was largely a novel exercise, which, run with the structural efficiency of a good business seminar, introduced them to an aspect of their craft that has become a regular feature of the international popular music creative process.

At Mount Macedon, the participants were some surreal surroundings, with two-course catered luncheons and banquet dinners, availed themselves of Roland musical equipment scattered around the work area, and after laughing, reminiscing, and discarding their nervousness, got down to the serious business of writing hit songs. Some 23 were written over the eight days, with demos of 18 of them recorded on site with engineer Andrew Scott.

A number of the collaborations proved so comfortable—such as the one between Blue Mountains country band Hunters & Collectors and Nikka Costa (daughter of famous Hollywood actress and singer Zoe Caldwell), who was brought down under after marrying a member of Electric Hippies—that they are destined to continue.

Some of the results, which will appear on albums by the artists concerned and by outside acts over the next year, seem unlikely to the eye—“Pepita” by early Saint Bernard Chester Bailey and beaming country star Blundell, “100 Flowers In Bloom” by Vika & Linda Bull, and others are quite tantalizing.—“War Starts At Midnight” by Ross Wilson and the Tongan Bull Sisters and “Bitter Blue” by De Luca, Blundell, and Macanish.

“I went along one day for the lunch and, I suppose, to satisfy my curiosity about who I could connect with and who I couldn’t,” says Macanish, who, with the seminal Oz rock band Skyhooks, changed the face of Australian contemporary songwriting in the ‘70s with his pithy observations of the adolescent suburban experience. “The whole circle of people really make you, don’t know each other into a room and telling them to write together seemed pretty odd to me, but I discovered that you can actually learn things. I tended to listen to what the others had to say, which meant that the differences I usually encounter in writing a song were not internal this time but external.”

Brigido who divises his time between the bands Not Drowning Waving and My Friend The Chocolate Cake and has composed music for such films as “Into the Blue” and “Sharky’s Rock,” comments that the “hybrid results are interesting, and even if it doesn’t work, it’s a worthwhile try.”

Brigido lodged himself in a glass studio on top of a hill with a piano that was “not in great nick” and wrote with former Sherbet lead singer Braithwaite and former Cold Chisel guitarist Moss. “It wasn’t just people I’d never met before, but people of different ages, different musical backgrounds. I was a bit nervous about that, but nervousness can work in your favor in this sort of situation. You don’t let yourself take things from other people. I’ll do it again next year if I’m asked.

As a Mushroom writer, he certainly will. Only two “outside” writers were involved in the inaugural workshop—a key feature that will be held in a number of cities around the world. A Mushroom workshop is holding a framed copy of the sheet music of their first copyright, the Swedish song “Rosen,” published in 1898.

FRENCH INDUSTRY TO OBSERVE "WEEK OF SONG" (Continued from page 17)

sues Higelin, among others.

A recent press release said 100 points free to each consumer who buys more than 200 francs ($85.30) worth of records, Sar- rien also with the aim to include in the “Tou- lors” campaign, the record participating companies are also mounting campaigns to attract consumers. “This collection, which includes artists with strong profiles, seems like a perfect tool to attract the 25- to 35-year-old buyers who visit fewer retailers,” says Roy.

Sarrion points out that unlike previous promotions, different retailers—from hypermarkets to chains, such as Grand Magasins, and independent indi- viduals—have joined SNAP for the occasion. “We have informed retailers for quite some time, and their reactions have been very positive,” he says.

La Semaine de la Chanson has a differ- ent purpose. This event is meant to increase media and public awareness of the French-language repertoire. Organ- ized by Jean-Louis Fouquier, the radio personality behind the annual Francofo- rie music festival in La Rochelle, this “week of songs” has a 6-million-franc ($1.03 million) budget. Most of France’s leading artists have already committed to the festival, which includes events, and special programs and a joint ad campaign are being run in con- junction with SNF’s Fete du Disque.

La Semaine de la Chanson will be launched by Touloise at MIDEM on Jan. 17, with a ceremony that will include all press events, including live shows in such cities as Cologne (Cheb Mami and I Meurtri on Jan. 20; Berlin (Sven E.M.C., Sens Unik, and Malka Family on Feb. 19; Tokyo (Enzo Enzo on Feb. 25); Caracas (Nilda Fernandez and Soledad Bravo on Feb. 18 and the Gipsy Kings on Feb. 11); Madrid (Alliance Enzik and Rita Mitsouko on Feb. 9); and Oslo (Lokau Kamna and Angelique Kidjo on Feb. 3).

The festival also marks the promotion of records on radio stations throughout the world; the presentation of six videos of upcoming acts in 200 movie theaters; collaboration with different media outlets to broadcast francophone music; and even the display of large “Vive la France” posters in schools.

Last but not least, the Victoires de la Musique will be presented. The French music awards ceremony will also offer a unique window for French creativity and an overview of 1994’s memorable achievements.

The awards have regretted this unus- ual concentration of events in such a short period of time. “It’s a joke,” says independent producer Jean-Philippe Bouchard. “A week of ‘chanson’ in France—could you imagine the same in England or in Italy? And what do we do during the remaining 41 weeks of the year?”

Yuletide Cheer For Canadian Retailers

Christmas Blitz Includes Pearl Jam, Beatles Discs

BY LARRY LEBLANC

TORONTO—Major Canadian music retailers and recording companies reported a healthy Christmas season.

“The last quarter was incredible, amazing, fantastic,” says Jodie Summers, president of Ad Mai/Motown Islands, which is owned by the parent company of all labels and every retailer, and almost every record company shared in the news.

Michael Braithwaite, owner of Warner Music Canada, “The Canadian industry had an incredible year, and with the [late year] shipment of Pearl Jam, the Beatles, and Garth Brooks, December was another big month.

If label executives are jubilant about Christmas music sales, Christmas ’94 will be fondly recalled by Canadian music retailers for years to come. With Christmas enthusiasm and singer/songwriter David Day falling in late December, sales exploded.

Among the leading sellers in the Christmas ’94 playlist were albums by such international acts as Pearl Jam, the Beatles, Aerosmith, Nirvana, The Eagles, Green Day, Tom Petty, Boyz II Men, Offspring, Sheryl Crowe, the Cranberries, Amy Grant, Sting, and the soundtrack to “The Lion King” and “ Forrest Gump.”

Among the top domestic titles were those by English Canadian acts the Tragically Hip, Jann Arden, Loreena McKennitt, and French Canadian artist Celine Dion, La Bottine Souriante, Lara Fabian, Beau Dommage, and Francoise Perusse.

“Our December sales were down 40% up last year’s, and Christmas week they were up 30%,” says Roger White, VP product management of the 77-store HMV Canada national chain. “Boxing week was also very strong. We haven’t seen a drop-off yet. The Beatles artists, Pearl Jam, the Beatles, and Offspring came on very strong. At the end of month, Garth Brooks was staggering.

“We’re up double digits in most weeks from last year and up triple digits near Christmas,” says Jason Sniderman, VP of Robin Stores, which operates the 121-store Sam The Record Man national retail chain.

“December was one of the best I’ve had with the Beatles, Pearl Jam, Green Day, and Tom Petty.”

Tann Baker, hired with Sunrise Records & Tapes, which operates 30 stores, says, “Our Christmas was sensational. We had a steady build-up through November and a sales explosion Dec. 21, when sales exploded.”

Retailers hail Dec. 6, the day EMII Canada delivered the Beatles “Live At The BBC” and Sonny Bono’s “Forever Gump,” as the “We did well with the Beatles, Pearl Jam, Green Day, and Tom Petty.”

Rick Camilleri, president of Sony Music Scandinavia, is buoyant over Celine Dion’s sold-out album “The Colour Of My Love,” which continued to be his label’s top seller.

“It recently reached diamond (1 mil- lion units), and her French live album ["A L’Olympia"] has sold 200,000 copies,” he says. “The ‘Colour’ record just won’t stop. In Sweden we sold 30,000 copies, 50,000 in November, and 40,000 in December. We still haven’t released what we think is the biggest single, the title track, which we’re releasing Valentine’s Day.”

Me is also surprised [the soundtrack for “ Forrest Gump” has kept going. To date, it’s sold 700,000 copies, but what’s interesting is that it sold 31,000 units in October, 35,000 in November, and 75,000 in December. There’s a good chance of a diamond record here.”

Vetern Canadian composer Louis Applebaum has been presented with the Walt Grealis Special Achievement Award at the 1995 Juno Awards. The ceremony is March 26 in Hamilton, Ontario.

BMG Direct opened BMG Music Services in Mississauga, Ontario, the record club operation is headed by John B. Perrachon, senior VP of operations of BMG Direct...
LIFELINES

BIRTHS

Girl, Maria Grace, to Joe and Karen Rapolla, Dec. 11 in Long Branch, N.J. She is VP of research at Music Market- ing Network, Red Bank, N.J.

Boy, Lowell Taylor, to Brad Hunt and Sherry Elden, Dec. 12 in Los Angeles. He is senior VP for Zoo music marketing.

Boy, Philip William, to Stephen and Tumara Peredegart, Dec. 16 in Los Angeles. He is VP of international mar- keting for Zoo Entertainment. She was formerly with Head Office Management.

Boy, Shane William, to Mark and Sharon Kendall, Dec. 20 in Upland, Calif. He is guitarist for Zoo recording group Great White.

Girl, Kara Josephina Robertson-Brandt, to Bill and Carol Brandt, Dec. 21 in Lyndhurst, N.J. He is an independent producer and songwriter.

DEATHS
Jimmy Silva, 42, of complications from chicken pox, Dec. 22 in Seattle. Silva founded the Empty Set in the '60s. The band released two Popluma albums, "Remnants Of The Empty Set" (1986) and "Fly Like A Dog" (1987). Silva later formed the band Jimmy Silva & the Goodies, which released the album "Heidi." At the time of his death, Silva had just completed a new album, "Near The End Of The Harvest," which will be released by East Side Digital Records in March. A portion of the proceeds will go to the Sweet Relief Fund. Donations in Silva's memory may also be made to the Sweet Relief Fund, 1501 W. Olympic Blvd., Box 484, West Los Angeles, Calif. 90064.

Dan Hamilton, 48, following a long ill- ness, Dec. 23 in Sherman Oaks, Calif. Hamilton was a singer, guitarist, and songwriter. He launched his music career in 1959 with the U.S., performed at such theaters as the Palace and the Winter Garden in New York. From 1958 to 1989, he was vice president of A&R, and was invaded by his wife. Donations in his memory may be made to the Alzheimer's Assn., or the Motion Picture & Television Fund Foundation.

Sheila "K.C." Jones, 34, of accidental alcohol overdose, Dec. 29 in West Laxton, Okla. She was an afternoon air personality at KLW. She began her career in the early 1990s at KTLT-FM Wichita Falls, Texas. She moved to KXYI-FM Wichita Falls and then to KTCS Fort Smith, Ark., before joining KLW in July 1998. She was one of three finalists for the 1998 Air Personality of The Year Award given out by the Oklahoma Assn. of Broadcasters. She is survived by her fiancé, Wade Neal; her father, William, and stepmo- ther, Sharon; her mother, De- lores; her sister, Brenda Ray; and her grandparents.

Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.

MARRIAGES
Marc Thoensn, Malcolm Niccolel, Dec. 10 in Paris. He is managing director of Barclay Records (PolyGram). She is director of international exploitation for BMG France.

René Angelil to Celine Dion, Dec. 17 in Montreal. He is her manager. She is a Sony 500 recording artist.

Brad Coderick to Celeste Ramos, Dec. 28 in Denver. He is a composer and executive producer with Pfeifer Music Partners in Los Angeles.

Good Works

The annual Trade Show, convention, seminar, and other event scheduled for this week include:

January

13-15, MUM Convention, Palaces des Fes- ters, Carres, France. 212-689-4220.
16, "It's Not Just Print Anymore!", panel discussion presented by the Asso. of Independent Musicians, MA Museum Sittel. Los Angeles. 818-842-6275.
17-23, National Asse, of Music Mer- chants Convention, Atlanta. 618-438-8001.
24-27, ITA Information Superhighway Conference, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.
30-Feb. 3, MIDEM Convention, Palaces of the festivals. Cannes. 212-689-4220.
February

Feb. 15-19, Urban Network Power Jam, Ri- via Resort and Racquet Club. Palm Springs, Ca-
212-843-8500.
27-29, NARAS MusicCares "Person Of The Year" Dinner Honoring Tony Bennett, Universal Hilton, Las Angeles. 312-392-3777.
March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4887.
March 13, Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-838-8232.
March 21-25, Winter Music Conference, Fort Lauderdale, Miami. 954-583-4444.
April


POSTER CHILDREN: Singer/ write Michael Bolton and artist Larry Rivers have joined the out-of- home ad network TDI in launching "Recognize Child Abuse," a social awareness campaign that will run on municipal buses in the U.S. and, for the first time, in the U.K. Rivers has developed a poster that depicts the meaning of the campaign's theme with colorful illustrations of serious faces, adults and children relating, and kids' crayon drawings. There are 40 markets in the U.S. alone to feature the campaign, funded by TDI, which has donated more than $3.5 million in ad space for bus posters. Bolton is honorary chairman of the National Commit- tee To Prevent Child Abuse. For more info, contact Susan Gibowicz, Jodie Kahn, or Herb Corbin at 212- 682-6300.

Matsushita's Gift to Berk- lee: Consumer electronics company Matsushita has presented the Berk- lee College of Music with $10,000 for the establishment of the Technologies En- dowment Student Scholarship Fund to benefit outstanding student pianists. Matsu- shita annually upgrades two Technologies piano laboratories at the college with seven new digital pianos, enabling Berklee to surplus the equipment to Boston public schools. Matsu- shita, parent of the Panasonic Techni- cians line of electronics, recently donated 50 Panasonic CD stereo sys- tems to Berklee in honor of the col- lege's 50th anniversary in 1995. For more info, contact Allen Bush at Berklee at 617-379-1400, ext. 567, or Martha Whiteley at Technologies at 511- 348-7781.

The Local Touch: The Red Hot Organization donated more than $40,000 to Los Angeles AIDS chari- ties at a "Stolen Moments: Red Hot+ Cool" party Jan. 10 at Martini. The third "No Alternative" album, featuring such bands as Soundgarden, Smashing Pumpkins, the Breeders, Pavement, Nirvana, and the Beastie Boys, raised more than $1 million last year. The goal of the album was to raise funds for community-based AIDS-relief organizations. They in- clude Los Angeles-based "Clean Need- dies Now," "Reeal LA," and "Minor- ity AIDS Project." For more info, contact Jody Miller or John Reilly at 212-532-0699.

Staying with IT: The bands Xcape, Usher, and local talent Fabu headlined the Detroit Piston's 7th An- nual Stay In School Celebration Jan. 9 at the Palace of Auburn Hills in Au- burn, Mich. The groups, Piston's coach Don Chaney, and players solu- ted 10,000 students who earned the chance to attend the celebration. The Detroit Stay In School, sponsored by Chrysler Corp. and First Of America Bank, encourages 6th-, 7th- and 8th-grade students to improve their attendance. For more info, contact Rex K. Nelson or Ronney Barrett at 810- 377-8229.

NEW YORK—With more than 1.3 mil-
ilion copies sold to date, according to dis-
tributor Trilobyte of publisher Vir-
gin Interactive Entertainment, “The
7th Guest” certainly isn’t broken.
But the folks at Trilobyte decided to
release a sequel a little anyway for pro-
duction of the highly anticipated triple-
CD sequel, “The 11th Hour,” which is
described as being “horror-oriented”
and more of a thriller than its predeces-
sor.
Most significantly, the new title fea-
tures a full-screen video that is also full-
motion (moving at a TV-quality 30
frames per second); consumers will need
to add additional hardware (such as an
EVR card and a EVR board) to see the full-
motion video, according to Trilobyte co-
founder/CEO Rob Landeros. “The
7th Guest” was a "contrast," being part-
motion video (15 frames per second)
that fills only a QuickTime window on
the computer screen.
Further, that screen can be played with
such high resolution on a single-speed
CD-ROM drive, he says.
The advance was made possible through
entertainment of a proprietary compression
technology that goes MPEG-1 one better and allows the
mainstream Directive (CD-ROM) to$$
the computer screen.
Although the music’s sonic quality
has changed, its creator has not. “The
Fat Man” (aka George Aistler Sangar), who produced the score for
the "7th Guest," also worked on the
music for its sequel. That soundtrack is
being included as an audio-only disc in the
"11th Hour" package, packed along with
the two-CD game.
Matthew Costello, who wrote the story
for "The 7th Guest," also re-
turned for the sequel.
Trilobyte’s resident filmmaker Dave
Wheeler adapted the story into a
screenplay and directed the production,
which included a mixture of on-
location and blue-screen filming with live
actors, and computer-generated ef-
fec ts.

“One of the big differences between
“7th Guest” and “11th Hour” is that “7th
Guest” has the look and feel of a
theatrical presentation,” says Kellyn
Beek, Trilobyte COO/VP of software
development. “You saw the mixture of
everything from a one-camera perspective. But
with Dave on board, and his film
director’s sensibility, he made this into a
true film, with cuts and different an-
gles.”

“I didn’t know how to tell a story with
one shot,” says Wheeler. “I just filmed as
I thought it should be filmed. It was only
when I went back at all of a few other
CD-ROMs on the market that I realized I was
doing something new for this medium.”

Eighty percent of the production
was filmed on location in Oregon, Wheeler says, using a cast of 18 actors
drawn primarily from Eugene’s rich
Shakespearean talent pool.

Although it contains a full, feature-
length film within it, Landeros says
"11th Hour" is not one of the new
breed of “interactive films” currently
filtering into the marketplace.

“It has branched out seamlessly into
the game in a way we didn’t
necessarily do in ‘7th Hour,’” Land-
eros says. “But as opposed to so-
called interactive movies, the point is
that it isn’t to control the storyline with dif-
ferent, ‘branches.’” Our movie doesn’t
branch until right down at the end, where there are several endings
based on your decisions up to that point.”

The movie segments serve more as
"rewards" for solving various puzzles
and as hints about the overall mystery of
Stauf Mansion, which the gamer must
unravel.

“The puzzles are pure logic puzzles; they
are pure in themselves, and the
story is a great story,” Landeros says.
Then, "Leaps and bounds" that with
lots of arbitrary user input just for the
sake of interacting.”

70 YEARS LATER

The new game picks up 70 years
after the story of “7th Guest” and is
once again set in the richly detailed Stauf
Mansion. The house was digitized as a
"aged" 70 years for the sequel in pain-
taking graphic detail, giving it an eerie,
drawing look and feel, Landeros says.

The house is divided, gamers navigate through the rooms by finding treasure-hunt items whose
class is given as complex riddles and
by solving a series of puzzles.

Once a puzzle has been solved in a
room, the "hot objects" inside it are un-
locked, and gamers can pick them up
and search for clues to the mystery of
the missing woman. Picking up the
right item results in a reward of a ran-
dom filmstrip from the movie related to
the item. Picking up a razor, for in-
stance, might result in seeing a snippet
where a straight razor is held against
someone’s throat.

Once gamers have completed any of
the five “modules” into which the film
is divided, they are allowed to view the
whole film module, in sequence, up
to that point.

As anyone who has tried to solve the
"7th Guest” could guess, comple-
tion is no breeze. “I wrote the code for
this one puzzle, and at the end I was
concerned, because I wasn’t sure if it
was solvable,” says software engineer
Preston Moser, with something akin to
a wicked laugh. He assures that it—
eventually.

“The 11th Hour” features rich, 3D images, as shown above, as well as full-screen,
full-motion video sequences.

Breek says the title is likely to
triumph over the marketplace.

“The significant growth that GT In-
teractive Software has experienced, as
well as its high visibility, is its strong
growth plan for the future, has
prompted GoodTimes Entertainment’s
board of directors to take this
inexpensive, but worthwhile the two
companies,” says Cayre. The move
marks the first time an entity of
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Chaimowitz, formerly executive VP
of GT Interactive Software, says
one of the goals of that division, GTIS, which merchan-
dises, markets, distributes, and pub-
lishes computer software titles, struck
gold with its debut publishing bo-
"Doom II,” on CD-ROM. That title, de-
veloped by id Software, reportedly has
shipped more than 500,000 copies since
its launch last fall.

SPEAKING OF GOING out on one’s own, Sony’s new business unit Sony
Computer Entertainment America has
officially set up shop in Foster City,
Calif. The house, formed in May 1994
and devoted to Sony’s forthcoming
video game player the Sony
Station, is headed by Steve Race, who
has been promoted to division pres-
dent.

Sony also has established Sony
Computer Entertainment Europe, which
will be responsible for the Euro-
porean introduction of the PlayStation.
Chris Deering, formerly executive VP
of LucasArts Entertainment compa-
ny TriStar Home Video International,
heads the unit as president.

In other PlayStation news, SCEA
says nearly 100 U.S. third-party pub-
lishers and developers have signed li-
encing agreements to produce soft-
ware for the new video game hard-
ware system. Licensees include
Acclaim, Virgin, LucasArts, Crystal
Dynamics, and Electronic Arts.

Japan, 250 licenses have been
signed for development agreements,
and more than 200 titles are already under
development.

The PlayStation was launched in Ja-
pan late last year; 19 software titles are
currently available there.

AMONG PUBLISHERS SINGING to
on to PlayStation in Acclaim, which already
has signed licensing deals with
companies including “Frank Thomas’ Big
Hurt Baseball,” “Alien Trilogy,” and “Bat-
man Forever.”

Meanwhile, reported record
revenues of $161 million for its first
quarter, which ended Nov. 30, 1996.
Although 26% of GTIS, was a bit of the
same quarter last year. Net income was also
a record at $1.56 million, as compared
with $12.8 million in the quarter
(Continued on next page)
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We can do it.
WEA’s ’94 Market Share Dips Slightly, But Still Top U.S. Distributor With 21.1% 

Indies Pick Up Second Place, Push Sony To 3rd 

By ED CHRISTMAN 

NEW YORK—Boosted by strong showings in alternative rock, hard rock, R&B, and country, WEA maintained its lead as the top U.S. music distributor during 1994.

The independent distribution sector made big news in ’94, stripping the No. 2 spot in overall market share away from Sony Music Distribution. The indies collectively rode a market-share surge that began in 1992.

BMG Distribution, which was tied with PGP at No. 4 in the overall market tally, regained its No. 1 spot in country. WEA was the leader among R&B distributors.

The market-share standings are determined by SoundScan, which collects point-of-sale information on all formats and configurations sold at retail and rack accounts. Hartsdale, N.Y.-based SoundScan tracks retail sales at about 85% of the U.S. marketplace and then projects totals for the entire U.S. market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan exclusively for these genres as reflected in Billboard’s album charts.

WEA, the perennial leader in total market share, finished 1994 with 21.1%, down slightly from the 21.7% share it garnered the previous year. In 1992, WEA claimed 24% of the market.

WEA-distributed albums that achieved significant sales last year include “Green Day’s "Dookie,” Stone Temple Pilots’ “Purple,” the self-titled debut by Candlebox, Snoop Doggy Dogg’s “Doggy Style,” John Michael Montgomery’s “Kickin’ It Up,” R.E.M.’s “Monster,” the self-titled debut by All-4-One, Eric Clapton’s “From The Cradle,” and the soundtrack from “The Crow.”

The independent distribution sector collectively had a total market share of 16%, up from the 14.6% it achieved in 1993 and the 11.7% it had in 1992. Sony Music Distribution stumbled slightly last year to 10.2%, after coming in with a 17.3% share last year and 17.2% the year before.

The indie share received a big boost from the Disney label’s soundtrack to “The Lion King,” which moved nearly 5 million units and was the year’s bestselling album, according to SoundScan (see page 57).

Another of the year’s top-sellers was “Smash” from Offspring on the Epitaph label, which sold nearly 3 million units. Also, the independent sector had strong showings in classical and rap albums.

Sony may have slipped slightly last year, but it still had the clout to place five albums among the year’s top 25 best-sellers: “Music Box” by Mariah Carey, “Vitalogy” by Pearl Jam, the “Forrest Gump” soundtrack, “The Division Bell” by Pink Floyd, and “The Colour Of My Love” by Celine Dion.

In 1994, BMG Distribution moved to the next smallest percentage in market share, moving from 12.9% last year’s 12.8% share. That put BMG in a fourth-place tie with PGP, which garnered a similar percentage in market share for the year.

BMG-distributed albums by Ace Of Base, Kenny G, Toni Braxton, R. Kelly, and Yanni were among the year’s top 25 best-sellers; four PGP-distributed albums by Boyz II Men, Soundgarden, Warren G, and Salt-N-Pepa enjoyed a similar distinction.

Cema came in fifth with an 11.2% slice of the market, down slightly from 1993’s showing of 11.9%. Uni also experienced a slight decline, finishing with 10.7% of the market.

In the classic-rock album sweepstakes, BMG and Uni swapped the top two spots in 1994. BMG was No. 1 with a 20.5% market share, which, ironically, was down from the 21.4% of the market it had last year. Uni managed a 20.1% piece of the pie, down three percentage points from 1993.

Alan Jackson’s “Who I Am” was BMG’s best-selling country album, moving nearly 1.3 million units during the year, according to SoundScan. MCA, meanwhile, had a pair of million-sellers: Reba McEntire’s “Read My Mind” and Vince Gill’s “When Love Finds You.”

Cema increased its country share to 17.9% from 16.5%, to hold onto the No. 3 spot in that market. No. 4 WEA had the biggest gain in country album market share, jumping to a 17.2% share last year from 14.5% in 1993. Sony held at 12.5% and stayed in the fifth spot.

Country’s indie sector climbed out of last place with its 7.1% share, up from the 4.9% it had in 1993, while PGP closed with a 4.7% share, which was down from 1993’s 7.1%.

On the R&B side, WEA was the leader with a 24.9% share of the album market in 1994. The biggest portion of that was contributed by the Atlantic Group. Data on the R&B marketplace from previous years is not available because SoundScan only began tracking R&B album sales in the middle of 1994.

Going forward, comparison data will be available for R&B albums when Billboard publishes market-share data every quarter.

PGP came in second with 19.8%, followed by Sony’s 17.2%, BMG’s 14.8%, the independent sector’s 9%, Uni’s 7.9%, and Cema’s 7.5%.

Disney, Celebs Top Grammy List

By MOIRA McCORMICK

GRAMMY TIME: Hard to believe another Grammy season is already upon us. Didn’t NARAS just hand out the statuettes a few months ago? No, it’s been a whole year—and as far as the two children’s categories are concerned, not much has changed.

The usual suspects—Disney and assorted celebrities—have been rounded up as nominees in both the music and spoken-word categories. At least this time an actual children’s artist made the cut—the long-deserving Raffi, who remains today’s best-known kids’ performer. His characteristically winsome MCA album “BananaPhone” shares the nomination for best musical album with Walt Disney Records’ stupendously successful soundtrack to “The Lion King”; Kenny Loggins’ “Return To Pooh Corner” (Sony Wonder), another major success story this year; the substantive “Manhattan Transfer Meet Tubb By The Tubs” (Summit); and “Little Sleepy Eyes” (JABA)

by J. Aaron Brown, whose lullaby releases tend to be fixtures in this category.

As usual, the nominees are all over the map stylistically, but this year that’s beside the point. None of them has a prayer of beating out the top-selling album of 1994, the septuple-platinum “The Lion King,” which is a perfectly diverting soundtrack, particularly with its elements of African and gospel music. Also, the track “I Just Can’t Wait To Be King” is an irrepressible, delightful number in which child singer Jason Weaver comes off like a young Michael Jackson.

But as we’ve said before, a multi-million-selling soundtrack to a blockbuster movie is hardly fair competition for any of the category’s other offerings (none of which, for instance, is a soundtrack). It would be fitting if the recording academy could figure out some way to give the Disney soundtracks their due without pitting them year after year against stand-alone children’s albums. It’s probably too much to ask that the category some day include a kids’ artist or two who isn’t a moonlighting celeb. Raffi’s nomination was long overdue.

In the category of best spoken-word album, the nominees are “The Lion King Read-Along” (Walt Disney Records), “Aladdin And The Magic Lamp” (BMG Kids), read by John Hurt; “The Creation,” read by Amy Grant (BMG Kids); “Johnny Appleseed,” read by Garrison Keillor (Rabbit Ears); and “The Magic School Bus: Fun With Sound” (TWH Kids), featuring performances by Lily Tomlin and Carol Channing.

Fine recordings all—but once again, it would be nice to see some nonmarquee-value names in there.

(Continued on next page)
**CHILD’S PLAY**

(Continued from preceding page)

names of people whose life’s work is children’s spoken word. Storyteller Jim Weiss, for instance, who has an impressive series of recordings on his own GreatHalls Recordings, is a master at his craft, and he released a terrific version of “The Jungle Book” this year. Then there was a superb book/tape package, “Tajar Tales” (Classic Works), quaint and charming stories almost a century old, read by Whittier College music professor Stephen Goethol, who also composed the sparkling bluegrass score. And there were many more excellent spoken-word recordings released in 1995, whose creators unfortunately could not benefit from already existing fame.

In recent years, NARAS has been working to overcome the longtime image of the Grammy Awards as a measure of financial rather than artistic success. But the academy still has far to go in the children’s categories, where only the biggest-selling, biggest-name titles have a chance of being nominated.

**KIDBITS:** Speaking of richly deserved, not-yet-recognized kids artists, Lou Del Bianco, whose “When I Was A Kid” is one of the most unique children’s albums ever, has finally made its CD (Lou Del Bianco, Port Chester, N.Y.)... Sony Wonder and Epic have released an all-star danceball album, “Positively Reggae: An All Family Musical Celebration,” featuring tracks from Shaggy, Robby Robinson, Mr. Treme... and others... Denise Lefesof, the prolific composer/singer behind the adorable “Club Baby” series, now has four English-language albums and their Spanish counterparts to her credit. All are aimed at the highchair crowd and are available from Club Baby, Forest Hill, N.Y.

Speaking of early-childhood music—and talk about prolific—the ever-productive Bobby Suss has won a “best recording” award from the Early Childhood News for his “We Are Better Together” (New Hope Records, Great Neck, N.Y.)... The sound of top 40 dance radio, though certainly not the content, drives “Hip-Hop Kid Fun,” the latest release from the self-esteem-building Bright Ideas Productions, Westlake Village, Calif.

Radio AABS picked six tracks to air from the Animal Band’s newest release, “The Animal Band Uncovered” (Family Entertainment Co., Mount Juliet, Tenn.)... Folk artist Tonja Etvetts’ “Space Songs For Children” has won a pair of awards from the Institute For Childhood Resources... Chicagoan Steve Rashid’s new album “Fidgety Feet” offers jazz and Dixieland for kids. It’s from Woodside Ave. Music Productions, Evanston, Ill.

TO OUR READERS

The Retailer Of The Week feature is taking the week off. It will return next week.

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**Top Pop Catalog Albums**

(Continued from preceding page)

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HMV in The Hall Of Fame: Shaky Nos. For Musicland

WHEN THE ROCK And Roll Hall Of Fame And Museum opens on—if all goes according to plan—Labor Day this year, it will also have a rock ‘n’ roll record store on site. HMV, based in Stamford, Conn., will build an 8,000-square-foot store that will occupy most of the ground floor of the museum’s mid-shaped glass and steel structure, designed by noted architect I.M. Pei, which is in the posts, to, and that’s on the shore of Lake Erie in Cleveland.

With most of the complex’s attractions below ground, the store will see a steady stream of traffic as visitors enter and leave the building. Other operations sharing the above-ground space with HMV will be a restaurant and a space that will house the plaques for inductees, according to Pete Luckhurst, president of HMV USA.

“What we are putting in there will use the same character and vocabulary in the exhibit hall,” Luckhurst says. “We will set it up to become part of an exhibit so that whatever is going on in the museum will be reflected in the store.”

If the museum has an area devoted to early rock ‘n’ roll influences, so will the store, he says. “We want the merchandise to have some resemblance to what you just saw in the museum.”

In addition to music, the store will carry music video and possibly rock ‘n’ roll-based movies, he says. “Also, there will be Rock & Roll Hall Of Fame merchandise, and we will be selling that, too.”

The store’s special design had to be approved by Pei, Luckhurst says, without revealing any of the deal’s economics. “They wanted to put everything in the museum, and they wanted to cover some of the complex’s operating costs, and that’s what we are going to do,” he says. “The profit from the store will be shared with the Rock And Roll Hall Of Fame and Museum of its officers.”

While the complex is scheduled to open on Sept. 4, the latest round of inductions were ushered into the Hall Of Fame Jan. 12.

By the time the Hall Of Fame opens, the HMV store should be the last store in the chain that will have opened in the U.S. After coming to the U.S. in 1989, HMV got off to a slow start growing, but that began to pick up last year when executives here apparently got the go-ahead to rock ‘n’ roll.

In fact, the chain has seven stores, including a recently opened 10,000-square-foot mall store in Lenox Square in Atlanta and a 12,000-square-foot store in the Georgetown area of Washington, D.C., which opened last week. The chain will open two new stores in Manhattan by the spring, one in Herald Square and the other on Fifth Avenue and 47th Street.

The MUSICLAND GROUP stock continues to take a beating with the release of preliminary fourth-quarter results. The company’s unaudited numbers show that the division had a 7.4% comparable store increase in the fourth quarter, a very strong showing considering how other large music chains performed during the holiday season. Unfortunately, its move to promotional pricing in mail stores pulled the entire company’s earnings way down below analysts’ estimates. For the quarter, the company’s earnings per share will probably be about 70-75 cents per share, which is considerably less than Wall Street’s consensus of earnings of $1.10 per share.

For the year, the chain expects to have earnings of 50-55 cents per share, after $3 million is charged against earnings for facilities closings. Additionally, the company’s market capitalization has dropped from $714 million, when the stock was trading for about $90.75 a share, down to about $444 million, according to Wayne Webber analyst Craig Bibb.

For the year, MUSICLAND’s preliminary numbers show that the chain will have total sales of about $1.48 billion, which is a 25.1% increase over the previous year’s total of $1.2 billion. Comparable store sales averaged a 3.5% increase.

The company’s On Cue and Media Play stores are the strongest performers, showing a 40% comparable store increase in the fourth quarter and a 33.1% increase for the year. Total sales for the year were $268 million. The mall store, which will be the Senecon chain, showed a 9% total increase and a 3.1% increase in comp-store sales. Total sales were $12.2 million.

Coinciding with these numbers, the company has restructured responsibility at some of its offices. Paula Connerney, previously senior VP of music stores for the Western division, is divisional senior VP of stores with responsibility for the entire music store chain. Also, in the music store division, Brad Tait, previously VP of the eastern division, has been named VP of merchandise, with responsibility for marketing, store design, and new product development. Meanwhile, Mary Jane Nagel, VP of merchandise planning, has been named VP of operations. All three report to Keith Benson, president of the music store division.

ON THE MOVE: Alan Shapiro, VP of national sales at WEA, has been named GM at Giant Nashville.

Walt Disney Records
delivers soft-sell of our entire Read-Along line this March and April with an irresistible consumer offer. When consumers purchase any three Disney Read-Alongs at retail, they can receive a fourth Read-Along by mail, absolutely free!

Walt Disney Records

We’re getting the word out to parents and kids with national targeted media. Watch for offers featured in Disney Value Books inserted into 20 million boxes of Cheerios cereal (on-shelf nationwide March/April), national advertising in Woman’s Day magazine, and mailings to nearly 300,000 households with kids!

Here’s your chance to capitalize on all the excitement in-store: Corrugated displays, counter cards, and Mickey fixture strip signs, available now, feature the offer with exciting graphics and tear-pads for consumers to send in.

When displayed prominently in-store, this big news for Disney Read-Alongs means big sales for you. Order today!
### Albums (Over 1 Million)

<table>
<thead>
<tr>
<th>Title and Artist</th>
<th>Label/Distributing Label</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE LION KING</strong> (Soundtrack)</td>
<td>Walt Disney</td>
<td>4,900,000</td>
</tr>
<tr>
<td><strong>THE SIGN</strong> (Ace Of Base)</td>
<td>Arista</td>
<td>4,900,000</td>
</tr>
<tr>
<td><strong>BOY</strong> (Jill M.-Motown)</td>
<td>Motown</td>
<td>4,300,000</td>
</tr>
<tr>
<td><strong>AUGUST &amp; EVERYTHING AFTER</strong> (Counting Crows)</td>
<td>DGC/Geffen</td>
<td>3,800,000</td>
</tr>
<tr>
<td><strong>DOOKIE</strong> (Green Day)</td>
<td>Reprise/Warner Bros.</td>
<td>3,400,000</td>
</tr>
<tr>
<td><strong>NOT A MOMENT TOO SOON</strong> (Tim McGraw)</td>
<td>Curb</td>
<td>3,200,000</td>
</tr>
<tr>
<td><strong>PURPLE</strong> (Stone Temple Pilots)</td>
<td>Atlantic/AG</td>
<td>3,100,000</td>
</tr>
<tr>
<td><strong>MIRACLES: THE HOLIDAY ALBUM</strong> (Kenny G)</td>
<td>Arista</td>
<td>3,000,000</td>
</tr>
<tr>
<td><strong>SMASH</strong> (Offspring)</td>
<td>Epitaph</td>
<td>2,900,000</td>
</tr>
<tr>
<td><strong>RHYTHM OF LOVE</strong> (Voodoo)</td>
<td>Geffen</td>
<td>2,700,000</td>
</tr>
<tr>
<td><strong>DIARY OF A MAD MAN</strong></td>
<td>Atlantic/AG</td>
<td>2,600,000</td>
</tr>
<tr>
<td><strong>THE BLOOD OF THE NIGHT</strong></td>
<td>Atlantic</td>
<td>2,400,000</td>
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</tbody>
</table>

### Singles (Over 500,000)

<table>
<thead>
<tr>
<th>Title and Artist</th>
<th>Label/Distributing Label</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN UTERO</strong> (Nirvana)</td>
<td>DGC/Geffen</td>
<td>1,200,000</td>
</tr>
<tr>
<td><strong>SO FAR SO GOOD</strong> (Bryan Adams)</td>
<td>A&amp;M</td>
<td>1,200,000</td>
</tr>
<tr>
<td><strong>WILDCHILD</strong> (Tom Petty)</td>
<td>Warner Bros.</td>
<td>1,200,000</td>
</tr>
<tr>
<td><strong>ILL COMMUNICATION</strong> (Beaute Boys)</td>
<td>Capital</td>
<td>1,200,000</td>
</tr>
<tr>
<td><strong>BIG ONES</strong> (Aerosmith)</td>
<td>Geffen</td>
<td>1,200,000</td>
</tr>
<tr>
<td><strong>BREATHE</strong> (Kenny G)</td>
<td>Arista</td>
<td>1,100,000</td>
</tr>
<tr>
<td><strong>I'M READY</strong> (Tevin Campbell)</td>
<td>Quest/Warner Bros.</td>
<td>1,100,000</td>
</tr>
<tr>
<td><strong>NEW MISERABLE EXPERIENCE</strong> (Gin Blossoms)</td>
<td>A&amp;M</td>
<td>1,100,000</td>
</tr>
<tr>
<td><strong>HINTS, ALLEGATIONS &amp; THINGS LEFT UNSAID</strong> (The Rolling Stones)</td>
<td>Atlantic</td>
<td>1,100,000</td>
</tr>
<tr>
<td><strong>CREEPIN ON AH COME UP (EP)</strong> (Bose Thugs-N-Harmony)</td>
<td>Jive</td>
<td>1,000,000</td>
</tr>
<tr>
<td><strong>LIVE AT THE B.B.C.</strong> (The Beatles)</td>
<td>Apple/Capitol</td>
<td>1,000,000</td>
</tr>
</tbody>
</table>

### Retail

**The Lion King** Roars As '94's 4.9M Top-Seller

**Fewer Singles Top Half-Million Mark**

**NEW YORK**—Sixty-nine albums each sold more than one million units last year, up slightly from the 64 titles that achieved that sales milestone in 1993. "The Lion King" soundtrack on Disney Records was the best-selling album last year, slightly beating out Ace Of Base’s "The Sign," which held the cumulative sales top spot for most of 1994. "The Lion King" sold about 4.33 million, while the Arista act closed at 4.91 million.

In looking at multimillion sellers, 24 albums sold more than 2 million copies in 1994, up from the 18 titles that reached or went beyond that plateau in 1993.

Meanwhile, the number of singles selling more than 500,000 in 1994 dropped dramatically to 40 last year, down from the 58 singles that achieved that total in 1993. In another backslide, only seven singles sold more than one million last year, while 15 accomplished that feat in 1993.

One possible reason for the decrease in the number of singles that went over the 500,000 plateaus is the configuration shift.

Last year, cassette album sales declined 8.8%, while CD albums increased 21% (See story, page 1).

The best-selling single last year was Boyz II Men’s "I’ll Make You Love To You," which sold about 1.6 million units.

The list of the best-selling singles and albums on this page is based on rounded sales projections, supplied by SoundScan. The information in Best-Selling Records Of 1994 differs from the 1994-year-end sales charts in Billboard’s Dec. 24 issue due to the difference in time periods used to compile the information.

The list in this issue includes sales data from Jan. 3, 1994-Jan. 1, 1995, while the Billboard year-end charts use a December-November chart year in order to prepare all charts in time for usage by the record and radio industry during the year-end holiday period.

The album list contains all albums that sold one million or more copies during 1994, while the singles list contains those sold more than 500,000 units. Unit sales are rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally with maxi-singles and multi-album sets counted as individual units.

For singles and albums released before 1994, the totals shown reflect sales from only 1994 and do not include any rung up prior to last year.
VARIOUS ARTISTS

 perimeter: Dem Knott
 
 the children's hard-core metal—and a representation of its hip-hop counterparts. A new soundtrack to the film version of the "Fool's Paradise." From Robins Band's incence "Fool Guy" to re-veved-up speed-metal cuts by Selphal and the Dropflock, the Bee, "The Bull," and "Busted," respectively to Gravejeed's dramatic "I'd-Suicide," the collection reflects the gloomy side of the teen experience. Other cuts that are hard to register with the song, one written by Pianter's "Crestery Gates" and Machine Head's My Misery," which double as the film's theme songs.

 Dres. The textures they rotate over can be seen from the Baros minimization of "We Boys" to the deeply sorrowing soul of "BBB.

 SAGA
 My Fused /... the World According To Sagad
 Artist made a splash with the spoken-word "Fuk Dat" last year. the exciting track appears here in original and remixed versions, though it's supported by homedada—although that's hard to see. the song is a deep, textually oriented. The flow, laid-back "Gotta Run" featuring "Shez" and "Lovez" should appeal to acid jazz heads.

 JAZZ

 GONZALO RUBICABRA
 De: Gonzalo Rubicabra
 Blue Note 20630
 Cubay piano phenomenon Gonzalo Rubicabra proves that his stellar reputation is quite deserved with this engaging traditional trio set of reworked bebop classics. Rubicabra's cutting, edgy playing is quite distinctive, set off by the trumpet, to whom the album is dedicated, including an enjoyable disquieted version of 'A Night In Tunisia' and a "Woo N Yo" from US is full of unexpected accents and swinging solos. The trio also includes a lovely, tempo-tuned take on "I Remember Clifford" and a ringing rendition of Parker's "Ask Me Once" that turns into a furious extended workout.

 ORCHESTRA/Chorus

 The Bruin
 Producer: Russ Gamer
 Recap Records 3922
 New music from this Boston-based 10-piece jazz unit is typically lively and engaging, with an accent on the blues—judging by the smartly swinging title track, the rollicking vamp of "Permit Blues," and a playful take on Duke Ellington's "Mood Indigo." For New York..." The midtempo "Pas De Trois" is a percolating, tense music, and Mal

 VARIOUS ARTISTS

 Original Motion Picture Soundtrack: Demon Knight
 EXECUTIVE PRODUCER: Andrew Leaf
 Artwork: Randy Sodder
 RCA 62062-7072
 The Stream's hole in the water world music, the album also promotes to make waves at adult-oriented radio outlets and Celtic programs. There's even potential for album rock and AC action, thanks to the presence of Morrison and the Stones.

 WORL MUS

 PHILADELPHIA

 BONNIE KHALIL
 The Saltair's Picnic
 PRODUCER: Robyn-Anna Khalil
 Trackstar
 RCA 6062-7057
 Aided by a cast of jazz notables—Kenny Wheeler, Charlie Mariano, Steve Swallow, Al Foster, and Bruce Ross—this CD features six stellar instrumentalists from other idioms, master oud player and composer Rabih Abou-Khalil turns in another impressive fusion of Western and Arab improvisational forms. Very much a piece with his last jazz-influenced outing "The Blue Camel," which features Eastern and Western musicians—this album erases boundaries to create a beautiful new music.

 COUNTRY

 WAYNE HAYES
 Old Enough To Know Better
 PRODUCER: Mike Rogers
 Columbia 64612
 Armed with a deep, pure-country voice and a fire-breathing Telecaster, the Oklahoma native comes on strong with his first release. From the title-track debut single to producer Dave Cook's achingly beautiful "Kentucky Bluebird," Hayes also is blessed here with an exceptional bunch of songs, from the sound of which he's cowritten. Nashville is turning out more than a few one-hit wonders these days, but from the sound of this sparkling debut, Hayes isn't likely to be one of them.

 RAYKINS & The Rudest COWS
 PRODUCER: mark Wright
 Curb 10065
 Fresh from the Nashville songwriting farm team, Akins comes out of the box extending his musical horizons. The "young country" crowd, producer Mark Wright (Clint Black, Mark Chesnutt) holds his own with this -- "Dance The Night Away"—the middle of the pop/country road. Sometimes, as on the sweeping title song or the rural rocker, "Old Dirt Road," they hit the bull's eye. Elsewhere on the record—by rife with cow dogs, git-tars, and pickup trucks—sounded a little too well-aimed. To his credit, Akins co-wrote most of this stuff, but to make a real mark he may have to dig a little deeper.

 CONTEMPORARY CHRISTIAN

 ACAPPELLA

 Hymns
 Producer: Keith Langford
 The Acappella Company (704 961-6261)
 This project proves there is no limit to how beautiful and reverent as the human voice. A cappella arrangements by Diane Adams, Robert C. Guy, Gary Maloney, and George Pendleton across all delightful voices, and the sum of its parts equals a superior whole. As with all their projects, this year they use their vocal talents to revive some of Christian music's most beloved songs, making them in sound both warmly familiar, yet fresh and inviting. "Holy, Holy, Holy," "Softly And Tenderly," and "Amazing Grace" are particularly affecting.
FLUTTERING BILLBOARD JANUARY PUBLISHER: YETRAHC
CLASSICS A Anonymous PUBLISHER: MCA, BMI
SAMPLERS. THIS MATCHED BY REMIXER: Youth

URU ( PreviouslyFormControl)

SHOWCASE ENTERTAINMENT 44247 (CD single)
Lowe makes a valiant bid for acceptance into the elite circle of urban radio's leading crooners with a smooth ballad that comes with considerable charm. Lowe has a pleasant and friendly demeanor, that is a welcome departure from the pounding crowd of Romans who too often leave you off the affected. Singles has a vibe that invites repetition and will stick in your mind until the first day of the next spring.

COURT: 810-981-0231

TOP FAVORITE: Forever & Always (I'm Goin' Crazy)

This production of the single is pure "Miss America" song comes from the c-miss team that brought "I Swear" to the world, and Osmond isn't a bad actor who's why and this song is utterly unconventing?

SINGLE REVIEWS

COOL & THE 40 THEE DIL 4 Jan 1995 (1:55)
PRODUCER: Caryl Doolin
WRITERS: Caryl Doolin, B. Stroko, W. Newton, S. Stroko
PUBLISHERS: Big ShoVBonnyview, ASCAP

There is no shortage of dumpster-diver style crooners that are out there nice. For, you've heard different, but like Osmond shows a lot of promiscu and, but perhaps he should have stopped recording his single for the spring. Marie Osmond What Kind Of Man (Walks On A Woman) (2:49)

PUBLISHERS: Shania Twain. BMI; Zomba Enterprises, ASCAP

Rather than work the elements of vocal technique on this straight-ahead, mistempo love song. The result is a full cut along with a gregy slide-guitar work from Lee Roy Parnell does not hurt one bit.

V. THOMAS.. 718-700-3850

PRODUCER: Sco Cop
WRITERS: L. White, L. Young
PUBLISHERS: Vee Joni (BMI)

The popular producer/record label team has become one of the major players in the music world, and this release is no exception. The song is a simple, upbeat love ballad that is sure to please fans of Country music.

TINA MARIE LINDSEY

MELISSA MANCHESTER In A Perfect World (4:14)

PRODUCER: Jay S. Friedman
WRITERS: J. J. Freeman, A. R. W. Wezeman
PUBLISHERS: Chipmunk Tunes/PeaPod/ASCAP

In the era where grunge still rules, the hard-rock guitar attack of this song feels like a fresh and invigorating breath. Single from the potent "Rituals" debut has that bite that allows Erols to survive through a barrage of crunchy chords and pounding drums. This guilty pleasure sounds best straight on a car radio or on a peak volume.

G. LOVE & SPECIAL BAND Baby's Got The Saucy (4:57)

PUBLISHERS: VRQ, Simon & Schuster/Songtree/Universal, ASCAP

G. Love has proven himself quite adept at blurring the lines between blues, hip-hop, and rock 'n' roll with his latest release 'Crayon, a cool rock 'n' roll kind of CD that you can spin in your car.

CLUTCH CAMPF featuring MICHAELE SPECKS Suits (4:05)

PRODUCER: Brent "Mike" Moore
WRITERS: J. J. Freeman, A. R. W. Wezeman
PUBLISHERS: Goofer Tunes/To Head/Fanatic/Epic

The way-saving Clutch campf step forward to remind her goddesses of how to stay in control of matters of the heart and have the hold that comes with the music. "Suits" is rocking, Justice and the King's Equinox, which packs a serious punch while featured singer Specks brings a subtle but significant edge to the mix. This one is rockers and programmers need to pay close attention to this one.

ROCK TRACKS

DANIELLE IRISBIEOIS Gimme Little Sign (3:20)

PUBLISHERS: Gregg Alexander
WRITERS: V. White, J. Smith, S. Hester
PUBLISHERS: Big Dog/EMM (ASCAP)

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R&B

CINDY MIZELLE Because Of You (1:51)

PUBLISHERS: E. C. Ollie, S. Downey
PUBLISHERS: MMK/10,000 (ASCAP)

J. BARRY WEISBERG

BILLY RAY CRYSTAL

PUBLISHER: E. C. Ollie

Vernon veteran singer Mizelle continues to shine as a potential star in her own right with aวางing love song from her solo debut. Unlike many other divas crowding the airwaves, Mizelle tempers her belted notes with a bouncy, upbeat groove. Her range from husky passion to plaintive yearning. It deserves equal credit as R&B and pop. Her sound makes her an asset in any lineup.

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Koch Fetes ‘94 Sales With Mexico Meet

K Koch TREK: As we go to press, Koch International is winding up its annual sales meeting, set to run January 8-15.

The distributor, based in Westbury, N.Y., has previously held its confabs at company headquarters, but this year Koch brought some 75 staff members to sunny Huatulco, Mexico, for the retreat.

Therein lies a tale. The shift in location was spearheaded by CEO Michael Koch, who had promised his personnel that the sales get-together will be relocated to more exotic climes if the company grossed more than $30 million in 1994. According to spokesman Donald Elftman, the distro wound up taking in $42 million for the year, so Koch treated his workers to a stay at the Huatulco resort.

Initially there were plans to hold the sales meeting at another location, but Elftman says they were scuttled: “Someone raised the point that they may not want to go to a ski village in Austria in January.”

HAGGARDLY SPEAKING: While we’re on the subject of Koch, it should be duly noted that the company—that recently has made a deeper inroad into pop music with the establishment of a like-named label that just released three fine Charlie Rich titles from the 60s—is re-releasing Merle Haggard’s classic 1979 album “Same Train, A Different Time.”

The record, originally a two-LP set on Capitol, is Hag’s humming homage to Jimmie Rodgers, “The Singing Brakeman,” who shaped country music in the 20s with his “blue yodels.” On the album’s 20 tracks, Haggard soulfully re-creates Rodgers’ greatness; the set is certainly one of the best in Merle’s great canon.

Other indie labels are paying homage to Hag on his occasion of his induction into the Country Music Hall of Fame. Razor & Tie Records in New York shortly will be issuing a two-CD compilation of the singer-songwriter’s 50s and 70s work. And we would be remiss not to mention “Tulare Dust,” last year’s stellar multi-artist salute on Hightone. Hats off to Haggard.

SHORT STROKES: Thomas Kealy has been named GM of Circle Blue Music in Los Angeles, Kealy, who will oversee the Noise, Hellbound, Dynamics, and Machinery labels, previously worked at EMI and Rhino ... Craig Williams has been tapped by Long Play Records in Atlanta to head its promotion department. He formerly worked at A&M and at radio outlets in Athens, Ga., and Peterborough, N.H. ... Alcoa Corp. in Portland, Ore., has called Lee Knuth to its staff as marketing manager. Knuth’s background includes stints with Motorola and Memorex ... Julie Olzowska and Errol Kolosine are the new members of Caroline Records’ promotion staff. Olzowska, previously with KZON Phoenix and WXRT Chicago, will handle album alternative, adult alternative, and public radio promotion; Kolosine, formerly MD at WYFS Tallahassee, Fla., will work college and commercial alternative stations.

FLAG WAVING: For many, one of the most memorable exclamations in rock’n’roll came on the MCS’s great 1980 debut “Kick Out The Jams,” as vocalist Bob Tyner shouted after one particularly impassioned solo, “Brother Wayne Kramer! Brother Wayne Kramer!”

The Motor City 5 is long gone, and both Tyner and, recently, guitarist Fred “Sonic” Smith have gone on to their reward, but Kramer, the other half of the band’s fiery axe attack and an influential proto-punk instrumentalist, is still going strong, as witnessed on the new Epitaph release “The Hard Stuff.”

Kramer, who now lives in Los Angeles, is playing at the peak of his considerable powers, and is backed on this fiercely rocking album by a cadre of punk-bred musicians, including members of the Circle Jerks, the Muffs, Suicidal Tendencies, Claw Hammer, the Melvins, and Rancid, as well as label chieftain Brett Gurewitz. Most of the record was co-written by ex-Divinyls and Pink Fairies member Mick Farren (who today appears frequently as a columnist and feature writer for the L.A. Reader); admirer Henry Rollins penned the liner-note testimonial.

Kramer was directed to the L.A. indie label by Donita Sparks of L7. “They break the mold at Epitaph,” he says. “They go straight ahead to what works, and they don’t care about new BMWs or lateral corporate moves.”

(Continued on page 76)

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TOP NEW AGE ALBUMS CONTINUED

15. WINDHAM HILL SAMPLER ’94 VARIOUS
16. WINDHAM HILL SAMPLER II VARIOUS
17. ROMANCE MUSIC FOR PIANO VARIOUS
18. SUNDAY MORNING COFFEE VARIOUS
19. ACOUSTIC HIGHWAY CRAIG CHAUQUIC
20. THE SOUND OF LIGHT VARIOUS
21. PASSION MUSIC FOR GUITAR VARIOUS
22. DREAM SUITE SUZANNE CRIN DANA YANIZ
23. CHRISTMAS LILY DAVID LANZ VARIOUS
24. GEORGE WINTONIUS EDGEWATER, MD

LARGEST DISTRIBUTOR
Sell-Thru Gets Festive All Year Long

Disney, Playboy Plan Sweet Valentines

BY TRUDI MILLER ROSENBLUM

NEW YORK—Everyday’s a holiday, according to the calendar used by some video suppliers.

In the highly competitive selling-through marketplace, studio and independent exhibitors are always looking for new ways to increase their sales and profits. One way they have been successful is by introducing special promotions throughout the year.

For example, Disney and Playboy have planned special promotions for Valentine’s Day. Disney is offering a variety of titles, including classics like “Snow White” and “Alice in Wonderland,” as well as new releases like “Aladdin.” Playboy is also offering a special promotion with the release of their new magazine, which features a special Valentine’s Day issue.

These promotions are designed to increase sales and make the holidays more fun for customers. Disney is also planning a special promotion for Easter, with titles like “Bambi” and “Pinocchio.” Playboy is planning a special promotion for their birthday issue, which will feature special covers and articles.

For the holidays, Disney and Playboy are planning to offer a variety of special promotions to make the experience more enjoyable for customers. Disney is planning a special promotion for Christmas, with titles like “The Polar Express” and “A Christmas Carol.” Playboy is planning a special promotion for their birthday issue, which will feature special covers and articles.

These promotions are designed to increase sales and make the holidays more fun for customers. Disney is also planning a special promotion for Halloween, with titles like “The Addams Family” and “The Nightmare Before Christmas.” Playboy is planning a special promotion for their birthday issue, which will feature special covers and articles.

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(Continued on page 65)
BILLOBOARD SINGS THE PRAISES OF LASERDISC & KARAOKE A BILLBOARD SPOTLIGHT

Laserdisc and Karaoke continue to captivate audiences worldwide. With over 8,000 titles available, laserdisc software sales are up 20% from last year and many karaoke systems are now utilizing laserdisc technology.

Billboard tracks the performances of these two flourishing markets in our March 4th spotlight issue.

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February 7

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NEW YORK
Ken Karp
212-536-5017

LONDON
Christine Chinetti
011-44-71-323-6686

JAPAN
Aki Kaneko
213-661-8884

BY EILEEN FITZPATRICK

LOS ANGELES—Shrinking profit margins and the high cost of doing business are being blamed for the demise of Wood Knapp Video, which pulled the plug on its operations just before the holidays (Billboard, Jan. 7).

Employees were informed of the news on Dec. 20. After several months of corporate soul-searching, the independent supplier concluded that it could not survive under the intense competition of the video marketplace.

"The big companies are just getting bigger and stronger and have more clout for shelf space," says Wood Knapp chairman/CEO Belay Wood Knapp. "It's just become more difficult for a niche player to play."

Wood Knapp also points to the pressure applied by distributors and retailers to lower prices to $12.98 or below as a contributing factor.

"We've held our kids product to $14.98, but have considered pricing it at $9.95," she says. "But on the other hand you have to sell twice as much product and that is getting harder and harder to do."

Approximately 10 people have been let go, including the entire sales and marketing staff. Remaining employees include Wood Knapp, VP of operations Pam Miller, an operations manager, and two additional staffers handling collections and finance.

Wood Knapp emphasizes the company is not declaring bankruptcy, but will not elaborate on the company's financial status.

"We've been very cautious not to be in a situation where we paid huge advances on product that we couldn't possibly recoup our investment," she says.

Other sources agree Wood Knapp's decision to exit the video business is not based on overwhelming debt.

"What went wrong is that Wood Knapp wasn't making any money," says a source close to the company. "They spent the last few months analyzing how they could move forward, and the decision was made not to move forward."

By far the company's best-selling title was "Angela Lansbury's Positive Moves," a tape that must be credited with tapping into the middle-aged woman's exercise market. The title launched the company seven years ago and to date has sold over 500,000 units, according to Wood Knapp.

Despite its success, Wood Knapp failed to follow it up with another Lansbury video, a practice commonly used to establish a brand line. In hindsight, Wood Knapp says the company should have pushed for another Lansbury tape, but the actress became too preoccupied with her TV show "Murder She Wrote" to commit to another tape.

The Lansbury video is one of 15 titles that Wood Knapp owns in its 200-plus catalog, including a Rita Moreno exercise video. Licensed properties comprise the rest of the catalog.

Among product considered successful for Wood Knapp is a line of kids titles marketed under the "Children's Circle" banner, under contract until 1997. The company picked up distribution rights to the line in 1992 for mass merchants and traditional video accounts.

"We were very surprised with the news," says Weston Wood Studios VP Linda Lee. The Weston, Conn.-based company produces the line and, prior to the Wood Knapp agreement, only sold to the school and library market.

"Wood Knapp doubled our sales," says Lee, "and, more important, raised the product awareness to a new level."

Lee says they were told by Wood Knapp that the "Children's Circle" line made up 50% of the supplier's business, but that it was not enough to overcome the problems of the remaining half.

Weston Wood will attempt to find another distributor for the mass market, while retaining the school, library, and direct-mail accounts.

The fate of the remainder of the catalog should be settled in about a month, Wood Knapp says.

She denies speculation that the company took a major financial hit when it acquired Special Interest Video about four years ago.

The New York-based direct-mail company sold titles through quarterly mailings reaching about 4 million consumers a year. Wood Knapp folded the operation in 1983 when it proved too costly.

"We did turn it around to a point where it was breaking even," says Wood Knapp. "but it always being bled dry for capital, and we decided it wasn't the place to put capital."

Other sources indicate Wood Knapp was never able to grasp its role as a niche marketer and overspent on titles that clearly had a limited audience, such as cooking, inline skating, and health.

"They had a lot of pie-in-the-sky ideas," says a competitor. "They spent a lot of money, but didn't have many orders."
**Tales Of Beatrix Potter Volume 2.** Family Home Entertainment, 46 minutes, $12.98.

Second volume of animated shorts adapted from four classic Beatrix Potter tales is a wonderful way to welcome the Easter holiday. The stories, all narrated by the late Sydney Walker, include something for every child: “The Tale Of The Tailor Of Gloucester,” “Boat The Rat, Baby Rabbit,” timeless favorite “The Tale Of Jemima Puddle-Duck,” and particularly Easter-oriented, “The Tale Of Folly Cubs.” FHE is heralding the spring with a multi-film animal campaign aimed at spotlighting this new title as well as its other perennial favorites: “Here Comes Peter Cottontail,” “The Tale Of The Peter Rabbit,” “The Great Egg Robbery,” original tales Of Beatrix Potter, and more.

“Saving With Tom & Martha.” Smart Factory (800-973-0000), 112 minutes, $19.95.

They say money makes the world go round and according to the folks at the Smart Factory, it’s never too early to start teaching the lesson of saving. The chipper duo of Tom and Martha take on the arduous task of showing children how to save those precious allowance dollars via skits and songs. After dispelling the myth that a secret hiding place around the house will yield the best bang for the buck, they embark on a fun-filled barnyard adventure, where teller Dan E. Warbucks enlightens them about the phenomenon known as the interest rate. Although one could argue children are better concentrating on fun and games than stocks and bonds, video does provide a kid-friendly introduction to money and responsibility.

“Little Language Learners: Spanish – Volume 2.” International Language Center (800-BY-ESPA), 30 minutes, $19.95.

Filmed on location in Mexico, the follow-up to “The Great Spanish Adventure,” vocabulary lesson for children is a lot like a real-life Spanish class, but without the homework. Using puppets, songs, pictures, school teacher, classroom, pen, paper, etc., while the words flash across the screen. Although the lesson does have its educational virtues, it’s doubtful most children will get through the whole video in one sitting. Also available is “A Day At The Ranch” and coming soon are “A Day At The Beach,” “A Day At The Ranch,” and “A Day In The City.”


Snowboarding is not for the extreme sports aficionado anymore, and this slickly produced lesson is geared directly for the growing legion of people who want to give it a shot. Quick cuts from foundations of snowboard shops give the feel of an ’MTV Sports’ segment, but there’s plenty of substance here as well as an instructor who takes two skiers convert through the basics.

The action begins as the purple one’s pull tocha surprises the usual gang of buddies with the news that she has just become the sister of bouncing identical triplets. In welcomed politically correct style, program celebrates the virtues of all different kinds of families, including single-parent families, those in which parents are from different countries, which grandparents are the heads of households, families with adopted children, interracial families, etc. The program also underscores the importance of key-friendly segments about how to care for a new baby.

**HEALTH/FITNESS**

“Elle MacPherson: Your Personal Best Workout.” Home Video Home Video, approximately 60 minutes, $16.95.

Although she may not have set off any sires in her recent theatrical film debut, one thing’s for sure — Elle MacPherson clearly knows how to stay in tip-top shape. The supermodel says she puts on 20 pounds of muscle her role in “Sirens,” and the routine, which focuses on burning calories and building strength via six alternating aerobic and body-sculpting intervals, is what she used to shed the weight. Video includes a pep-talk intro by MacPherson, who works out with her trainer throughout, and plenty of gorgeous outdoor footage from her native Australia.

“The Basketball Hall Of Shame.” ABC Video, 10 minutes, 1.95.

Based on Bruce Nash and Allan Zullo’s popular “Hall Of Shame” book series, video is a welcome, albeit slightly tame, addition to the burgeoning sports-bloopers genre. Among the highlights are Charles Barkley pulling a "tasteful" prank on his Philadelphia 76ers teammates, Mr. Los Angeles State Diablos coach Sax Elliott’s bizarre innovations, including three-inch platform sneakers, and Utah coach Rick Majerus’ curtsey leap tantrum that lost his team the championship game against Notre Dame. Of course, no All-Ball Hall of Shame would be complete without footage of Indiana coach Bobby Knight’s infamous chair-tossing tantrum. Current interviews with some of the key players lend some historical perspective to the proceedings.

**SPORTS**

Among the areas covered are the differences among various boards, how to do a headstand, to ride with the feet on board, and — to skill not be overestimated — how to keep your instructional or sports section on course.

**MUSIC**


Versatile performer Bush has always delivered masterful entertainment whenever she is seen as well as heard, and her earlier performances — many of which she designed and produced herself— remain among the best of her unique style of theater. This concert, filmed in May 1978 at London’s Hammersmith Odeon and part of VMI’s exclusive CD-video double pack, presents Bush for the showman she is. Dramatic change costumes meld with dance, mime, and ensemble choreography to create a sensual atmosphere not soon forgotten. Among the highlights of the 12 numbers are: interval opener “Moving,” “Strange Phenomenon,” “Waxjames And The Cold Gun,” and “Wuthering Heights.”


It’s a family affair in this seventh video in the Barney & Friends series.

**CHILDREN’S**

“Eenie Meenie Miney Moe.” PolyGram Video (800-252-6100), 24 minutes, $14.95.

“Saves With Tom & Martha,” Smart Factory (800-973-0000), 112 minutes, $19.95.

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Golf Warner's Way: The 100th anniversary of the United States Golf Association will be commemorated this year with special tournaments, reunions, and a new series of tapes from Warner Home Video.

The product is being developed in conjunction with the USGA, the three-tape series entitled Heroes Of The Game is priced at $24.95 per tape and is due in stores March 28.

A fourth cassette, "Golf: The Greatest Game," featuring interviews with club-swinging celebrities, is also available.

Players featured in the series include Jack Nicklaus, Arnold Palmer, Ben Hogan, Byron Nelson, Babe Didrikson Zaharias, and Nancy Lopez.

Much of the marketing effort will concentrate on the USGA's 500,000 members, including ads in program guides at tournaments and the USGA's magazine and newsletter. Footage from the video will be shown on monitors on site at each of the 14 USGA tournaments.

Specialty stores, supermarkets, and sporting-goods outlets will give the tapes added focus in June, in an attempt to tap into potential gift sales for Father's Day.

Despite its narrow market focus, Warner director of marketing Dennis Moore says the golf of making it more valuable for video was five or 10 years ago.

According to National Golf Foundation statistics, the sport is now played by 25 million consumers, a 59% increase from 1982. Twenty-eight percent of the players are women, who also buy videos.

"The traditional stereotype says golf is a game for older people," says Moore. "But golf is now a $2 billion industry which cuts across many age demographics." Seventy percent of all viewers earn $10,000 or more.

Although television ratings might be considered high, Moore says lower-priced golf videos contain less than half the amount of programming. Each Warner cassette runs for at least 90 minutes or more and contains never-before-seen archival footage.

The product differentiates itself on two points: one is its "Golf's Modern Heroes," "Golf's Greatest Legends," and "Golf's Greatest Woman." A boxed set will be available for $29.95.

PERSONAL TOUCH: BodyVision, the fitness line distributed by A.V.'s Entertainment, Inc., is piquing the talents of Kari Anderson, Candice Copeland, Gin Miller, Tammie Webb, and the editors of Shape magazine for the "One On One Personal Training System" video series.

The four-tape collection arrives in stores Feb. 28, priced at $14.95 each. It is designed to offer a complete fitness workout in the privacy of your own home.

"What we've heard from consumers is that there are too many types of fitness videos to choose from," says A.V.'s fitness product manager Michelle Fiddler. "This series offers a complete system, including weight loss, toning, and aerobics. It takes the focus off the home video exercise video library."

One trainer is featured on each tape. Anderson focuses on step aerobics. Colepand offers tips on toning the stomach, while Miller handles circuit training, and Webb works on firming the lower body.

Each of the trainers worked with the editorial staff of Shape to create the series, says Fiddler. A.Vision released another series of exercise tapes developed by the magazine approximately two years ago.

In addition to consulting on the project, Shape will feature the trainers on the cover of the April edition. Much of the magazine's editorial coverage in that issue will focus on how the series was designed.

New Line Shapes Up: New Line Home Video will enter the exercise market with a yet-to-be-titled video featuring Rachel McLean.

The tape will most likely be in stores during the fourth quarter. New Line expects to make the video the first of a series with the two-time Olympic medalist.

In other New Line news, Cathy Scott has been promoted to VP of publicity and promotion and Brian Blair to manager of publicity and promotion.

Hey, Hey, It's The Video: Fans of the Monkees will be able to take home the never-before-released film "Head," as well as every episode from the 1960s television show, as part of a year-long promotion from Rhino Home Video.

The party kicks off with the Jan. 25 release of "Head," priced at $19.95 and featuring the original trailer. The cult film starring the group was written by Bob Rafelson and Jack Nicholson.

In March, Columbia House will begin direct-response sales of the television show at $19.95 per cassette. Each video will contain three episodes.

Retailers get their shot at the product in September when Rhino releases an exclusive limited-edition boxed set, not available from Columbia House. Priced at $46.95, the set will include all 58 episodes, plus the 1967 special, "1 1/3 Revolutions Per Monkees".

Beginning in January 1996, Rhino will supply individual tapes of the series to stores.

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### Top Video Sales

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER</th>
<th>MANUFACTURER/PRODUCER</th>
<th>YEAR DISTRIBUTED</th>
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<td>1</td>
<td>SPEED</td>
<td>Twentieth Century-Fox</td>
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<td>1994</td>
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<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Walt Disney Pictures</td>
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<td>3</td>
<td>JURASSIC PARK</td>
<td>Amblin Entertainment</td>
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<td>THE NIGHTMARE BEFORE CHRISTMAS</td>
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<td>Private Music</td>
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Note: * Billboard chart for sales of 50,000 units or $1 million in sales at suggested retail. A Billboard platinum seal for sales of 100,000 units or $2 million in sales at suggested retail. A Billboard gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. A Billboard platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for theatrical itved offerings. © 1995, Billboard/BPI Communications.
Billboard

Top Kid Video™

FOR WEEK ENDING JANUARY 21, 1995

**NO.1**

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For the Week of January 21, 1995

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- A gold certification for sale of 125,000 units or a dollar value of $9 million at retail for theatrically released programs, 25,000 units, or $1 million at suggested retail for nontheatrical titles.
- A platinum certification for sale of 500,000 units or a dollar value of at least $18 million at retail for theatrically released programs, or 50,000 units, or $5 million at suggested retail for nontheatrical titles. (1995, Billboard/RIP Communications.)
Consumer Electronics Show Stresses Digital Tech

BY PAUL VERN

LAS VEGAS—If the professional audio community is to survive the oncoming technological malaise, it must embrace all of the "all-digital entertainment and communications," says Sony Corp. of America president/CEO Michael Schulhof, who delivered the keynote speech at the Consumer Electronics Show here Jan. 6.

Schulhof warned attendees: "Those of us not prepared to meet this challenge will—in no uncertain terms—jeopardize their entire business.

Bringing a familiar note to audio professionals, Schulhof cited the birth of the CD as an example of how an open-minded industry can successfully launch a product into the marketplace.

"Two years ago, at this very show, Sony and Philips introduced to the world a new consumer product: the compact disc," said Schulhof. "Since then, manufacturers have sold more than 5 billion CDs have been sold."

But Schulhof also noted that the CD is "an extremely diverse medium, many of them in the high-end audio world. "Critics called [the CD] nothing more than an expensive toy. Many record companies executives were reluctant to embrace the format. And audiophiles expressed concern about the quality of digital sound," said Schulhof.

Schulhof's message reverberated throughout the show, particularly at a panel titled "Celebrity Multimedia: Merchandising the Mega-Stars," moderated by Don Mens of Multimedia World.

Representatives from Highway One, an entrepreneurial CD-ROM publisher, the guerilla group Talk Talk and other multimedia formats are beginning to effect changes in the way musicians and recording professionals approach their craft.

"We're trying to build a studio now where artists can actually come in to play music, and create their visuals while they're doing their music, just like we used to add echo and delay to help create the illusion of space when music was being played on guitar," said Highway One's Ken Callait.

His partner, Lee Rosst, added that "the potential of CD-ROM has to be built at the layer where the artist is writing the music."

Nevertheless, CD-ROM producers—and the recording industry in general—must be mindful to address the audio-only market as well, he said.

"Some of the bands that are planning to do CD-ROMs have to think about doing an enhanced CD that has audio tracks on it, so that when [users] put it in the disc player, they can play audio tracks," Rosst said. "The record business has to end up going that way. If it doesn't, we're going to have a bunch of CD-ROMs that people will only play five or six times."

Indeed, Schulhof used his address as a platform to promote the new Sony/Philips CD-Plus format, which does exactly what Rosst urged. Just prior to the CES, Sony and Philips announced "basic specifications for the new multisession music CD," also known as CD-Plus.

In the product statement, the two companies said a technological standard for CD-Plus hinges on consultation with music and computer companies to ensure compatibility with "major multimedia personal-computer platforms, such as multimedia PCs and Macintosh computers."

The need for compatibility between the music and computer worlds cannot be overemphasized, said Michael Glorieux of CD-ROM producer Atlantis.

"We're currently negotiating with one of the top rap acts of '94 to provide us with soundtrack music [for an upcoming CD-ROM], and there's one point that's sticking the deal: The disc must also be able to be used as an audio CD, so that people who play the game can listen to the music," he said at the multimedia panel.

"If we can't work this out by cleaning up all these technological problems, they're not going to sign the deal with us."

The industry poised at the brink of a multimedia revolution, the marriage of audio and video depends on the user's ability to access both or either, the panelists concluded.
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Universal Appeal. Kitaro is congratulated after his recent show at the Universal Amphitheatre in support of his new Domo Records album, "Mandala." Shown from left, are Eichi Naito, Kitaro's manager; Evan Meadows, president, Windswept Pacific; Marty Friedman, guitarist for Megadeth; Linda Livingston, BMI associate director of film/TV relations; Kitaro; and Randy Miller, film composer.

Who Are You. Members of Atlantic punk band Samiam celebrate the group's signing to a worldwide co-publishing deal with EMI Music. The band is touring in support of its album "Clumsy."

Campus Demonstration. A Berklee College of Music student demonstrates a computerized radio and TV monitoring service in one of the college's computer labs for Chrysalis Music Group president Tom Sturges, left, and Don Gonder, chair of the college's Music Business/Management program. As part of the college's James G. Zafiris Distinguished Lecture Series, Sturges addressed Berklee's students on how to be a good music industry executive and engaged in a question-and-answer session.

Long-Term Lyle. Lyle Lovett is welcomed aboard after signing a long-term contract with PolyGram Music Publishing. Shown, from left, are David Simone, president, PolyGram Music Publishing Group; Lovett; and Will Botwin, Lovett's co-manager, Side One Management.

Dear Mr. President. RCA/Novus artist John Pizzarelli, right, meets President Bill Clinton at a political fundraiser in New York. Pizzarelli, whose song "Style Is Coming Back In Style" is featured in the film "Ready To Wear" (Prêt-A-Porter), is preparing for the February release of his new CD, a tribute to Nat King Cole called "Dear Mr. Cole."

Live "Letters." Arista president Clive Davis, right, congratulates Carly Simon after her performance at a party celebrating the release of her new album, "Letters Never Sent." at Fez in New York. Simon performed songs from the album, including first single "Like A River," as well as her earlier hits such as "You're So Vain" and "Anticipation."

A Lot Of "Night Music." Virgin Records executives congratulate Joe Jackson after his performance at the Wilshire Theater in Los Angeles. Jackson performed songs from his latest Virgin album, "Night Music." Shown, from left, are Winston Simone, Jackson's manager; John Boutos, Virgin VP of promotion; Jackson; Kaz Utsunomiya, Virgin executive VP of A&R; and Phil Quartararo, Virgin president/CEO.

Your Bassy Toast. Verve executives toast bassist Christian McBride, whose Verve debut album, "Gettin' To It," is due for release Wednesday (17). Shown, from left, are Chuck Mitchell, VP/GM, Verve; Lynne Hoffman-Engel, senior VP of sales and marketing, Verve; McBride; Mary Ann Topper, McBride's manager, of the Jazz Tree; and Chris Roberts, president, PolyGram Classics & Jazz.

Shooting "Away." Songwriter Diane Warren and artists Lisa Stanfield and Babyface hit the beach to shoot a video for "Dream Away," a Stanfield/Babyface duet written by Warren. "Dream Away" is the first single from the Arista/Fox Records soundtrack of the film "The Pagemaster." Shown in back row, from left, are S.A. Baron, Arista director of video production; Ramon Hervey, Babyface's manager; Jacque Perryman, Arista VP of soundtracks; Jazz Summers, Stanfield's manager; and Warren. In front row, from left, are Babyface; Randee St. Nichòls, video director; and Stanfield.
Radio

Hands Across America. While making their way across the country, Mujib and Sirajul of “The Late Show With David Letterman” fame stopped by the host’s hometown of Indianapolis and local station WFMS. Pictured, from left, are morning host Jim Denny, Mujib, and Sirajul.

Entercom’s Growth Slow, Steady Community-Based Involvement Pays Off

BY ERIC BOEHLERT

NEW YORK—After 25 years, Entercom finally got tired of being the strong, silent type—the industry’s proverbial “best-kept secret.” So last year, the Philadelphia-based company, which counts 11, mostly major market stations on its roster, unveiled a series of print trade ads to spread the word about Entercom, the fifth-largest “radio-only” broadcast company that prides itself on a strong tradition of community-based involvements.

“There’s no benefit to being underexposed,” says David Field, Entercom’s VP of operations/CEO, “I think the perception of us was still circa 1975.” Back then, Entercom was seen as a low-profile niche FM operator with modestly successful stations that took radio in rather unusual formats such as oldies, beautiful music, and Spanish. “Those old images die hard,” says Joe Field, founder and president of Entercom.

Today, along with its solid music and jazz listener base, Entercom is better known for the success of its leading-edge players; modern rock KQED (San Francisco, album alternative KMTT-AM/FM Seattle, and country WYUU Pittsburgh. (The really big one is KE4EG-M Minneapolis, WEEPWXRTB Pittsburgh, WYUU Tampa, FL., WKTG Gainesville, FL., along with FCC approval pending WISP Sarasota, FL., which Entercom hopes to move into Tampa.)

Prior to 1994, Entercom had never sold any of its properties. Last year, it sold to two families, and the year before, it sold KEGE-FM Minneapolis and KQOL Oklahoma City (now KTST), for a combined $25 million, giving the company “lots of firepower” going into the new year. “Joe Field, even though KEGE-FM quickly blossomed as a modern rock success story for new owner Capital Cities/ABC, Field expresses no regret over that transaction, "It was good for us and good for them—that’s just good business.”

He makes no secret about wanting to double up via acquisitions in established Entercom markets. According to David Field (Joe’s son), in 12 months’ time the company could conceivably add four more stations to its stable.

That would constitute enormous growth, because during the time we so many broadcasters and investors were buying and selling properties at an unprecedented rate, Entercom has been buying on the sidelines. “A lot of people made big mistakes in the ‘80s,” says Joe Field. “We did not.

Joe Field has never been one to throw money around or flirt with large debts. At under $10 million, Entercom stands as one of the lowest among major radio players. (According to the Duncan’s Radio Market Guide, with $55 million in revenue in 1995, Entercom ranked as the 33rd largest broadcast group, up from No. 44 in 1989.) “We have a dual-strategy focus,” says David Field, “aggressive operations and conservative balance sheets to support it.” As Market Guide author Jim Duncan points out, that equation does not necessarily equate with “aggressive growth,” but it does allow the private company lots of maneuvering room.

The level-head-ration of David Field contradicts the company’s start-up days when Joe Field, then a well-established Philadelphia tax and real estate lawyer, bet on a lunch and became a broadcaster. In 1968, he became intrigued by then-developing FM radio and was soon convinced that the poor stepsister of the dial would one day dominate radio. Field taught himself the business, raised some money, and in 1968 changed careers, setting out to purchase a handful of stations.

In 1989, FMs in Houston, Minneapolis, San Francisco, and Pittsburgh, purchased “for a song,” were on the air. He admits the early days were “tough,” but by 1992, just as he assumed, FM had surpassed AM in importance, and Field was well on his way to paying his initial investors and making a fortune.

Another goal last year’s trade campaign, along with raising general awareness, was to separate Entercom from the rest of the industry. That may have been accomplished by one ad’s rather unusual—as for radio—the: “A Commitment To People, A Commitment To Responsibility To The Environment.”

“We spent a lot of time in strategic planning over the last year focused on distinguishing ourselves as a company that is just about radio in the business,” says David Field. That meant making strong commitments not only to stations, but to Entercom employees and their communities as well.

Along with investing in training programs in sales, programming, marketing, and the normal checklist of radio musts, Entercom took the unusual step of re-working its employee benefit package: “We blew up the old one last year,” says the Junior Field. “Now probably have the best (i.e., most generous) plan in the business.”

“Make A Difference Days” were launched last year. They encourage station staffs to choose a worthy local cause (e.g., homeless children’s hospital) and, on a fully paid day away from the office, spend time chipping in as a team.

Joe Field is particularly proud of the role Entercom’s Gainesville station played when Hurricane Andrew hit the state. “Before the president or the governor got a handle on the situation, our first 17 18-wheelers, filled with water, milk, and diapers, was heading down to south Florida.”

And then there is Entercom’s commitment to the environment. “As an industry, we do an extremely good job of making our communities better,” says the younger Field. “But we felt as a company if we were focused behind one, more specific cause, we could accomplish a lot more. Since there’s such a positive environmental orientation in this company, we chose the best, most effective environmental organization, the National Wildlife Society.” Entercom has quietly become the Society’s largest corporate sponsor.

For Joe Field, who surprised his family and friends 25 years ago when he announced he was getting into the radio business, the goal of broadcasting is “to do well and do good at the same time.”

Telcom Reform Draws Split Reaction

WASHINGTON, D.C.—The newly completed Senate Commerce Committee, chaired by Sen. Larry Pressatter, R-S.D., held its first hearing on reforming the Communications Act of 1934.

The hearing, however, was basically a Republican showcase, with Democratic telecommunications staffers and Administration members meeting across town at a previously scheduled telecommunications summit at the Commerce Department.

Insiders pointed to the separate meetings as an example of what might be the partisan future of upcoming telecom reform legislation this year, despite protests of bipartisanship made by leaders of both parties last week.

However, no information-superhighway telecommunications-reform bill has been introduced yet in the Senate—or the House for that matter—and the hearing was more an opportunity for Republican Senate leaders to exchange views on telcom issues in the public eye.

WASHINGTON ROUNDUP

HUNDT PROPOSES DIGITAL FEES

FCC Chairman Reed Hundt suggested again that broadcasters with digital radio and TV stations may be asked to pay spectrum fees and enter spectrum auctions, especially if they choose to create additional digital subscription services.

Speaking at this year’s Consumer Electronics Show Jan. 6 in Las Vegas, Hundt asked attendees: “Would the public interest be served better if broadcasters paid . . . or would it instead be in the public interest to ask [them] to pay for the spectrum—not with money, but with commitments to devote time to children’s programming, national and local news, and free time for political debate to occur in the electronic forum?”

Speaking on the issue of satellite-radio competition, which Hundt sees as consistent with FCC policy, he gave broadcasters another promise: “We must make sure that no one industry obtains an unfair advantage over its rivals.”

KOOK FINED OVER STUDIO RULE

KQKQ Inc., licensee of KQKQ, Galveston, Texas, was sent an FCC notice of a $7,500 fine Jan. 5 for violating the commission’s main studio rule.

FCC field officers first questioned whether the station maintained adequate staffing, since it had a rental agreement with Harbor Broadcastings’ kogston KGBC. The rule states that stations must maintain a “measurable, management presence” at their main studio.

Further letters showed that such personnel was not present full time in Galveston, and changes were not reported to commission officials over a period of four years. The station could have been fined a maximum of $10,000, the FCC said.

The Source, SEG Team To Produce New Hip-Hop Show

NEW YORK—A new, syndicated hip-hop radio show is set to debut next month. The weekly program, “The Source Sound System,” is a joint venture between The Source magazine and SEG Broadcasting, owned by industry veteran Bob Meyrowitz, who is better known as president/CEO of pay-per-view company Semaphore Entertainment Group.

The Source and SEG previously teamed to produce and distribute “The Source Year-End Hip-Hop Wrap-Up,” a two-hour, year-end countdown show hosted by MTV’s Fab 5 Freddy. At press time, no host had been named for the weekly program.

The new show will be market exclusive and available to stations on a barter basis. In addition to a countdown of the week’s biggest hip-hop records, “Sound System” will feature music, entertainment news, and celebrity interviews.

No affiliates have been announced.

PHYLLEST STARK


BILBOARD JANUARY 21, 1995

www.americanradiohistory.com
FALL '94 ARBITRONS

He's The Madman Of WRCX Chicago
Mancow Muller's Stunts Bring Rise In Ratings

AS WARDEN OF "Mancow's Morning Madhouse," Mancow Muller is responsible for creating and executing stunts like "egg nog or pee" (a taste test) and "road kill Tuesday" (a scavenger hunt of sorts). Several of Muller's stunts have resulted in his being fired from President Clinton's infomercial. Among these, he tied up traffic at an airport for hours, then worked for KSL (Wild 107) San Francisco, where he rented a forklift and broadcast his show live from outside the windows of rival KMEL's studios.

Those ratings are partly due to Muller's substantial talent as an air personality and partly to his knack for relentless self-promotion. It's no surprise to learn that Muller has a college degree in public relations.

Like the Bay Bridge incident, Muller's favorite stunt of all time also took place in San Francisco, where he rented a forklift and broadcast his show live from outside the windows of rival KMEL's studios.

His preferred stunts are ones he describes as "just good theater of the mind. You want to be able to see it. We try to do things more visually and don't get caught up in it being radio."

That's why, "it still requires some imagination."

The stunt he regrets the most took place on Alzheimer's Awareness Day, when Muller talked his way into a retirement home and asked residents questions like: "What planet are we on?"

"That lasted about five minutes, and it became real obvious real quick that it wasn't funny," he explains.

While it seems there are virtually no limits to what Muller will do on his morning show, he points out that a stunt is off the air are two territories and the air to have yet to cover.

Muller started his relatively brief radio career in 1988 at KORD Warrenburg, Mo., near his home town of Kansas City. A 52-watt gopher job at KBLQ (104) Kansas City, Mo., led to an offer from KDKX Monterey, Calif., but that job ended when Muller's opening for saying that Cowboi Wilder called with the make the move and help make that station a ratings success.

Although he became something of a local luminary in San Francisco, Muller claims not to be like the "fame aspect" of the job. Nevertheless, moving from celebrity status in the Bay area to being a virtual unknown in Chicago was a hardship.

In San Francisco, "people would bow down and kiss my ass wherever I went," he says. "I could walk up my car and be a real star. Donuts were thrown at me as I drove down the street."

Muller admits he was "scared to death" coming to Chicago, where even Howard Stern couldn't make a go of it. "This is a tough market," he says. "There are a lot of liabilities to people who have been here for a long time."

Since arriving at WRCX, he has relied on "guerrilla warfare," and a constant presence on the streets to generate awareness of his show. "We go out every day, and we try to do something that relates to the news or the season."

Muller claims not to be a fan of radio syndication because it limits opportunities up-and-coming broadcasters. "I hate Howard Stern and Mark [Thompson] and Brian [Phelps] not because I think they're talented, but because we are bastardizing our spawning areas," he says. "Had there been a trend when we started in 1988, there would have never gotten traction."

"I don't think that my show syndicated would ruin chances for another guy."

Despite his reservations, however, Muller is pursuing a possible syndication deal. That deal will most likely come through WRCX parent Evergreen Media, which already has several of its other personalities as coverage satellite.

He's primarily interested in finding an affiliate in San Francisco, where he has already built an audience. The Bay Bridge stunt, he says, will ensure that "I'll forever be a footnote in San Francisco history."

Other than radio, Muller says the only career that even interested him was USDA park inspector ("I like handling meat"). His plans for the future include "complete world domination."

As for his radio career, Muller says, "There is no more pressure for the Chicagor I get greatest free."

RADAR States 96% Of Adults Tune Into Radio; 80% To FM

NEW YORK—More than 326 million people listen to radio during the course of an average week, according to the latest study by the RADAR Corporation, which tracks national radio usage. That figure represents 96% of people ages 12 and older.

In an average quarter-hour, almost 42 million people are listening to radio, the report states.

The RADAR survey also tracks listening to AM versus FM. In the latest study, FM's share of listening is 86.5%, up from 75.1% in fall of 1988. However, the audience for each band varies by age. For example, 88% of teens listen solely to FM as opposed to 31% of people ages 55-and-over.

More than 153 million people, or 78% of listeners ages 12-and-up, are reached by stations associated with the four networks measured with the RADAR survey: ABC Radio, ABC Urban, CBS Radio Networks, and the Westwood One Network.

The latest report tracks radio usage from November 1993 through October 1994.
Has never experienced anything so on-the-edge as being tremulously in love with your family. —Kristen Hersh

Saw the bell I find to write about now that I'm married, and I have kids and a house; that's kind of different, you know, a house and a dog, and a garage. But I have never experienced anything so on-the-edge as being tremulously in love with your family. Because they could break your heart at any second. I've lived a lot of different lifestyles and I find this to be the most dramatic. They call it settling down. God, I wish [laughs]. I found touring kind ofnamely cyclical. Every day in the same, and it's really safe to grow up in a band once you get past the rock-club thing. I've had guns pulled on me and a knife lived in my car. And there are plenty of drugs around. And yet, it's not truly dangerous. They can't really hurt you. Nobody like that can hit your universe track. But a husband sure can. So

can a baby.”

As for a bright yellow gun, “I think it's just the people you fall in love with, that's what they're welding. It's the only thing that can kill you, and it's bright and shiny and attractive.”

Hersh was surprised she wrote such a pretty song filled with gun imagery. “I kind of made up a part with the songs, never to censor them,” says Hersh. For “any mom, [a gun] is not a pretty picture. I've had guns be really bad to me and to people who aren't around anymore. I don't like that picture. And yet there are lots of things about being in love hard that you're not going to like and that are really pretty at the same time.

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**Billboard Album Rock Tracks**

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<th>Artist</th>
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<td><strong>DONT TELL ME WHAT LOVE CAN DO</strong></td>
<td>Van Halen</td>
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<tr>
<td>January 16, 1995</td>
<td><strong>BANG AND BLAME</strong></td>
<td>R.E.M.</td>
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<tr>
<td>January 23, 1995</td>
<td><strong>INTERSTATE LOVE SONG</strong></td>
<td>Stone Temple Pilots</td>
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<td>January 30, 1995</td>
<td><strong>WHEN I COME AROUND</strong></td>
<td>Pearl Jam</td>
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<tr>
<td>February 6, 1995</td>
<td><strong>YOU WRECK ME</strong></td>
<td>Tom Petty &amp; the Heartbreakers</td>
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<tr>
<td>February 13, 1995</td>
<td><strong>ABOUT A GIRL</strong></td>
<td>Nirvana</td>
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<td>February 20, 1995</td>
<td><strong>BRIDGE PROPPED UP</strong></td>
<td>Queen</td>
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<td>February 27, 1995</td>
<td><strong>I ALONE</strong></td>
<td>Radiohead</td>
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<tr>
<td>March 6, 1995</td>
<td><strong>THANK YOU</strong></td>
<td>Jimmy Page &amp; Robert Plant</td>
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<tr>
<td>March 13, 1995</td>
<td><strong>BLIND MAN</strong></td>
<td>Aerosmith</td>
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<td>March 20, 1995</td>
<td><strong>SELF ESTEEM</strong></td>
<td>Soundgarden</td>
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<td><strong>FELL ON BLACK DAYS</strong></td>
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<td><strong>A MURDER OF ONE</strong></td>
<td>Counting Crows</td>
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Radio

Stations Offer Listeners Phone Cards

LOS ANGELES—Radio stations looking for new and useful items to give away to their listeners are turning increasingly to prepaid phone cards for use as premium items.

Some of the companies that provide the cards and aggressively solicit radio stations for promotions include LuxeVphone N.J.-based B&J Telecard, Hollywood, Fla.-based Phone Card Express, St. Petersburg, Fla.-based PhoneWorks, and San Diego-based Fairwest Direct.

So far, WPLJ New York, WRMF West Palm Beach, Fla., and WZZK Birmingham, Ala., are among the stations that have distributed prepaid phone cards to listeners.

WPLJ issued the "Rocky Allen Showgram" telephone debit card last summer and the "Scott and Todd Scam-A-Rama" card over the holidays to tie in with respective comedy albums released by its afternoon personality Rocky Allen and his morning team Scott Shannon and Todd Petrelli.

The station sold the cards, which have 15 minutes of free calling to anywhere in the U.S., for $10 each. WPLJ VP-programming Tom Cuddy says the Rocky Allen card has sold 12,476 copies, while the newer Scott and Todd card has sold 7,186 copies to date.

The cards cost the station nothing, and the proceeds from the Rocky Allen card go to the Committee To Prevent Child Abuse and Neglect. Profits from the Scott and Todd card go to LIFE-Beat and Blythedale Children's Hospital.

WPLJ advertises the card both on the air and on a coupon inside the two comedy albums, dubbed "A Piece Of The Rock—the Rocky Allen Showgram" and "Scott and Todd Scam-A-Rama Volume III."

"We felt one role radio has is to educa-

by Carrie Borzillo

"We ran it for several weeks and [Stouffer's] took out a schedule on the air for $75 per 30-second spot," B&J Telecard's director of marketing at WZZK. "We've been getting pitched on these right and left. They're great."

WRMF West Palm Beach, Fla., pro-

promotion director Jill Quail says what she thought was a small prize certainly wasn't ignored by way listeners.

"They were tickled about it," she says. "We considered it a small give-

away, but you'd be surprised how many things people buy for $10."

WRMFS gave away more than 1,000 cards—good for 15 minutes of free calls—on the air during the holidays as a way to help listeners call distant relatives.

Cuddy says the fare value of the cards is more than they cost, and that they are cheaper to use than a regular calling card because the user can call anywhere for the same price.

Unless a station works out a deal like WPLJ did, the cards issued from B&J Telecard can cost between 85 cents and $1.50 each, says Michael Kenny, B&J Telecard's VP of marketing and communications.

B&J Telecard also tied in with Ctri-

ique Records' alternative band Eggstone to give away 250 five-minute prepaid phone cards to six radio stations (see Popular Uprings, page 19). In addition to radio stations and record labels experimenting with prepaid phone cards, Arbitron is planning to try them as well. The ratings company plans to test use of prepaid cards in lieu of a cash premium for diary keepers (Billboard, Dec. 24, 1994).

IDEA MILL: NAT'L ZINE

Liberty Broadcasting will be custom-

izing WRFH Washington, D.C.'s consumer publication, "THFS Press," for other stations nationwide. "The Press" will be built around the personality of individual stations and named appropriately. Affiliates will have their logo placed on the cover and on the table of contents page, and get 15 pages of local advertising. The 32-page magazine is offered six times a year.

WNJC Columbus, Ohio, has sold out of "The Morning Zoo Video," which features morning team Dave Cavin, Kathy Hurt, Matt Harris, and a slew of other WNCI characters. The comedy tape includes various skits, gags, and even a theme song sung by Lauren Christy.

WQXR New York is also featuring "Country Care For St. Jude Kids" radiothon for St. Jude Children's Research Hospital kicked off Jan. 6, with a seminar in Memphis at which representatives from at least 100 of the 150 participating stations, Randy Owen, Alan Jackson, Mary Chapin Carpenter, and Mark Chesnutt have reported stories and messages in support of the event.

WQXR Baltimore's "WQXR Children's Fund" donated $1,000 to six non-

profit organizations last year. The main source of donations came from the sale of memorabilia using Steve Rose's comedy album, "Stevie & The Satellites."

CFOX Vancouver, British Columbia, exceeded its goal of gathering 35,000 food items for the Lower Mainland Food Banks from its "Santa Fox Food Drive" by 4,000 items.

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Arbitron Credits Higher Fall '94 Response Rates To Sample Target Growth Initiatives

Response rates for the first 39 markets in Arbitron's fall 1994 survey period are up 10% over the equivalent fall 1993 response rates. The average response rate in the latest book is 30.6%.

In the difficult male 18-24-year-old category, Arbitron noted that 36% vs. 31% last fall will emphasize live music, particularly the unique D.C. go-go music.

WGPG-AM Washington, D.C., flips from business news/talk to a new rap format called "Flava 900." Gene Harley remains station manager. WGPG-FM mixer Doug Lazy will host mornings on the AM. Rick Chill, a weekend on WKQX in Chicago, will host evenings on the FM.

Radio

newline...

RICK DEVLIN exits his position as president of the Radio Network Aen. No replacement has been named.

CLANCY WOODS has been named GM of WHTZ New York. He had been acting GM there since Alan Goodman's departure last month. Woods previously was GM at sister station WFOM (Fox 37) Atlanta, where GSM Sally Beaver has replaced him. Goodman has formed his new broadcast group, GSB Broadcasting, with partner Michael Starr, co-founder of Starr Broadcasting.

DONALD MOORE joins WVAZ/WJM-AM-FM (formerly WJPC-AM FM) Chicago as VP/GM, assuming duties previously handled by Barry Mayo, who will concentrate on his role as president of parent company Broadcasting Partners. The move takes Moore, who was recently named group producer director at McNeel Consumer Products Co.

TOM HOYT, who had been Westwood One Radio Network's major market specialist, joins KFRC/KOJO Riverside, Calif., for VPM duties, replacing Reid Reker.


CLEAR CHANNEL COMMUNICATIONS has completed its $28.5 million acquisition of KYOK/KMQ Houston from Noble Broadcast Group and its sale of KYOK to Faith Broadcastling Ltd. The company also completed its $30.8 million acquisition of 69% interest in KFYR and KHEV Houston from Sunbelt Broadcast Ltd, which retains 31% interest in the stations. Clear Channel also closed on its divestiture of KALO/KKYS Beaumont, Texas, to Faith Broadcastling.

OTHER DEAL CLOSINGS: The $10 million merger between Cut Communications Inc.'s KATT Oklahoma City and Desert Communications Inc.'s crosstown KYIB is closed. Kent Nichols, president/CEO of Cut Communications, will continue in that role for the new entity, Caribou Communications Co.

STATION SALES: KYVY/KTEX Brownsville, Texas, from Tate Communications Inc., is sold to licensee of crosstown KBFM, for $5.1 million. July begins operating the stations immediately under a local marketing agreement; WHN Bloomington, Ill., from Bell-Mason Communications to David Golzheimer for $700,000; KMTW/KKZ Las Vegas, from Southern Nevada Radio, to Mix Radio, for an undisclosed price.

WRC Washington, D.C., morning man Mike Cuthbert exits and has not been replaced.

WZZL Hattiesburg evening co-host Shaepp Bagwell is out after just a few weeks. Co-host Beau Bodine remains and is now paired with Lisa Zamora, who had previously co-hosted evenings at crosstown KKKK-FM.

Lisa Dillon is upped from weekends to evenings at WNCX Cleveland. She replaces MD Bill Lewis, who moves to middays replacing former MD Doug Podeil. Dillon previously worked at crosstown WMSM.

At KZDG Denver, afternoon host Ron O'Brien and former reporter Don Cody join forces to co-host the station's morning shift previously filled by the syndicated Gerry House Show. Cody and House are sisters on the syndicated Sports Network country personality Pete Miller joins KZDG for afternoons.

Longtime WBNK Cincinnati morning co-host Robin Wood resigns due to duties at local sister station WPTP, according to the Cincinnati Post. WBNK morning co-host Eddie Fineman remains.

Kenny Davis joins WHKO Dayton, Ohio, for overnight hosting; Kris Kelly, who moves to PT. Davis previously worked at crosstown WKSW.

N/T WJGK Jacksonville, Fla., which has been simulating country sister station WQKX's morning show, has named the syndicated Ron Bennett and Ron Diaz show recently dropped by crosstown WAAQ.
**Top 40 Mainstream**

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<thead>
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<td>CREED</td>
<td>A&amp;M</td>
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<tr>
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<td>5</td>
<td>ALL I WANT IS YOU</td>
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<td>THE SWEETEST DAYS</td>
<td>DENISE JENAH</td>
<td>EPN</td>
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**Top 40 Mainstream Chart (#2-#20) (week of January 21, 1995)**

**Top 40 Rhythm-Crossover**

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**Top 40 Rhythm-Crossover Chart (#2-#20) (week of January 21, 1995)**

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**BLUE NOTE INKS RISING DUTCH JAZZ SINGER DENISE JENAH**

Jannah because “she has a lot of crossover potential.”

Other jazz chart names were interested in signing Jannah. “There was major interest from Guy Eckstine, the international A&R manager of the Verve label,” he says. “Now, however, Denise wanted to become a blue jazz artist.”

Jannah says, “I feel Blue Note is the most appropriate label for me.”

The singer will start recording her Blue Note debut album released in the fall in New York, says Lundvall. The studio had not been chosen yet.

The set will be a “straightforward jazz album with a bit more soul,” Jannah states. “The album will essentially feature a couple of jazz standards, a few original tunes by Denise, and some new material, which will be specially made for her.”

He adds that the vocalist will be accompanied by well-known American jazz musicians, including pianist Cyrus Chestnut. He also is featured on Jannah’s last album, “A Heart Full Of Music,” which was released in 1993 as a Blue Note jazz label Timeless. Jannah successfully toured with Chestnut’s trio in Japan in December.

“A Heart Full Of Music” received an Eraslon (the Dutch equivalent of a Gram- my Award) last year.

Lundvall, who has followed Jannah’s career since her first Timeless album, “Take It From The Top,” says she has a signature voice. “She’s in that old school jazz style and gracious song with delightful way of phrasing her lyrics,” he says. “She really has a chance to become a major artist.”

Lundvall says that Jannah will enjoy a significant degree of freedom in producing her album, which, obviously, suits well with the artist. “I also hope to express some of my Surinam musical roots on the album,” she says. “That could be interesting because I guess that most people in the United States don't know much about kassole, a typical kind of Surinam music.”

Lundvall calls that aside from the three EMU/Blue Note albums agreed upon in the deal, “there’s room for a number of special albums, like a live album, for instance, a Christmas album. But we’ll start to introduce Denise in the United States and the rest of the world with a straightforward jazz album. If that turns out to be a success, the follow-up albums can include special elements.”

The release of Jannah’s Blue Note album is set for May or June. A few months later, in August or September, the album will be released in the U.S. and Suriname. Jannah also will do a U.S. promotional tour.

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**INDEPENDENTS**

He produced “The Hard Stuff” himself, homeing in on the best, toughest, young players he could find. “My criteria was that I wanted the strongest street-level players—I didn’t want rich rock stars on my record,” he says. “Right up out of the street is the place where the action is.”

Lundvall says that A&R is still an important role in music over Europe, where he played a French festival in December (“The Frenchs” is a country music festival) and a French concert, which includes bassist Randy Bradbury of Epitale Penny and former Les Adolescentes drummer Garth Avery, a full-bloomed four-week European tour Feb. 9, with American dates to follow in March.

The feature release of Jannah says, “I believe you really just do it for an album a year for the next 10 years. If I’ve been through has taught me anything, it’s that we’ve not gonna be here forever.”

“Jeez, the last M.C.5 album was 25 years ago, and I don’t feel any different. Politically and musically, my attitude hasn’t changed.”

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**TRIBUTE CONCERT PLANNED FOR MARLEY**

in high-definition TV for use on the TV, pay-view, record, radio, and home video, Stevie Wonder and Jimmy Cliff are among the artists expected to appear. The event is being produced and distributed by Weider Enter- prises, Tropical Beach Productions Inc., and the Reed MIDEM Organisation.

It will be shown at concerned clubs in the Marley’s concerts will be held at Bicentennial Park in Miami for international broadcast. The ex- ecutives producer of the event is Tony Hollingsworth of Tribute, a producer of international television music events. The London-based company has pro-duced events in the 1980s including the Nelson Mandela tributes in the U.K., “The Wall Live In Berlin” in 1990, and the annual “Legends show” in Seville, Spain.
For example, at one point in the film, Lennon cracked, "She looks more like him than I do," after an encounter with a near-sighted fan who was wearing a yogi-nymph's pop idol. Lennon never said those words on the actual set. The implied line was born as a spontaneous good in the edit booth long after the camera had rolled. "It got a laugh and filled an empty spot," Shenson says.

Other highlights in the documentary include Shenson's revelation that United Artists spent a mere $8000 to produce the film, and pressured the crew into a brutal 4/7-week production schedule in order to release the movie in July 1964 before the Beatles "faded into obscurity."

"I think they got their money back in the first hour of release," says Shenson. "You Can't Do That" also features such rock'n'roll icons as Peter Noone of Herman's Hermits, the Monkees' Micky Dolenz, and Roger Ebert sharing tales of the film's impact upon their respective careers. Documentary narrator Phil Collins provides a first-person account of his own experience as a 12-year-old extra on the set.

And film critic Roger Ebert, an unabashed fan of the 1964 film, declares before the cameras that "A Hard Day's Night" deserves a place in cinema history alongside such certified classics as "Casablanca" and "Citizen Kane.

"I couldn't believe this man," says Shenson, some 30 years after wrapping production on one of the most profitable and critically acclaimed films of all time. "You'd think I'd have to say these things."

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INTERNET PAYS OFF FOR EMI MUSIC-HOLLAND

(Continued from page 5)

www.americanradiohistory.com
## The Billboard 200

### For Week Ending January 21, 1995

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### Album Sales

- **No. 1**: Garth Brooks
- **No. 10**: Various Artists
- **No. 19**: Garth Brooks
- **No. 25**: Garth Brooks
- **No. 30**: Garth Brooks
- **No. 35**: Garth Brooks
- **No. 40**: Garth Brooks
- **No. 45**: Garth Brooks
- **No. 50**: Garth Brooks
- **No. 55**: Garth Brooks
- **No. 60**: Garth Brooks
- **No. 65**: Garth Brooks
- **No. 70**: Garth Brooks
- **No. 75**: Garth Brooks

**Note:** Sales figures are approximate and subject to change based on market conditions and promotions.
GARMARNA_UPDATES SWEDISH FOLK SOUN

(Continued from page 1)

who turned him on to Garmarna's self-titled debut. He then saw the band at a festival in Finland and became a convert, analyzing them on his computer, print, radio, or wherever he could find an audience.

“I put out the record because it’s wonderful to be able to put out your favorite band’s records,” says Hugh Jones, the store’s marketing director. “It calls us from rock and roll, you can’t understand the words anyway, so that’s the difference.”

In addition to the recorded work, Miller added a new track, and included English translations of the song lyrics so that listeners could follow the intimate stories Garmarna often uses.

Flying Fish sent a mailing to 1,100 stores to solicit orders for “Vitrax,” which Miller said generated enough orders for a nationwide marketing campaign. He estimates that 60%-70% of the stores will bring in at least a few copies of “Vitrax.”

“That’s very interesting in mom-and-pop stores,” says LaFollette. “Chains are so much more stressed for inventory. Their goal is to sell more, not less, and we can see that working here. There are eight marks together, I think that the fact that you have a limited number of stores is a bigger factor than the labels such as ours. Borders is geared toward our kind of thing, and we see other chains trying to bring in as many different labels as they can.”

One store carrying Garmarna’s “Vitrax” is Cellophane Square, located in Seattle, Washington. “That the record is in Swedish will be something of a deterrent, but the kind of support that Omnim and Flying Fish have given the band is, I think, remarkable,” says Jones, the store’s marketing director.

He bore a feeling that playing live will be key to the band’s success in the U.S.

“From their agent in Sweden, I got a letter stating that they are interested in performing in the U.S.,” says Jones, “and they are a very professional group. I think we’re going to do a lot of things of today to create something even more powerful. We emphasize the strength of the music by incorporating cultural elements that are really like with a rock concert,” says Brander-Flanagan. “We’re not trying to make traditional folk songs, but folk music that’s dynamic.”

Brander-Flanagan does most of the songwriting and arrangements, with the band’s goal to keep their melodies fresh with new ones and incorporating a new arrangement. Much time is spent hunting for melodies in different pieces of music.

Similarly, Garmarna draws heavily on medieval folk tunes and songs for its repertoire, at times even blending in folk rock into today’s popular music. “In Sweden, there aren’t a lot of traditional folk songs,” says Brander-Flanagan. “Our mother language is still very much alive in Sweden, and we’re trying to preserve that, whether it’s through our music or through our language.”

“Vitrax” tells the story of a young man who is pulled by his own desires to the city, but who ultimately finds his way back home. The band’s next album, “Vitrax II,” will be released in February.

Garmarna’s music incorporates a wide variety of traditional instruments, including the bowed harp, the Jew’s harp, the Greek instrument the bouzouki, and the hurdy-gurdy, commonly used in Swedish folk music in the Middle Ages and popular in Eastern European cultures.

The hurdy-gurdy, a string instrument operated by a wheel, can produce a variety of sounds, including the label’s short rhythmic sounds. “A medieval synthesizer” how Bisland-Friderick aptly describes its versatility. While Bisland-Friderick states that the instrument is most effective when the violin at school, Westman and Ringqvist, who were both classical guitarists, had heard about the band and decided to play it in order to play music that the band was interested in.

There has been a growing trend in Sweden of modern Swedish folk bands, with Garmarna considered one of the top groups drawing attention.

Massproduktion’s Hammearsson says, “There’s been a tremendous interest in Swedish music these last few years, and I think it’s got a lot to do with Sweden joining the European Community and the growing number of refugees from other parts of Europe in the last five or so years. Traditional folk music is a way for Sweden to find some sort of identity in the world.”

Across the Atlantic, Miller says he hopes that music fans can identify with the strong passion in Garmarna’s music. “I see a very passionate, young audience fighting an uphill battle, it’s optimistic that Garmarna will find its audience.”

“If it’s hard to make an impact, he says, “I think it’s because there’s a lot of music out there. I feel like I’m selling toothpaste sometimes. But you just have to put all the pieces of the puzzle together and let it rock.”

GEFFEN RECORDS HAS BEST YEAR YET

(Continued from page 1)

through Unl and we did through WEA records with distribution and the company are worked with BMG distribution overseas than we ever did with WEA International,” says Gfen.

“1990, the last year with WEA, we put $75 million overseas, this year, we did $230 million internationally.”

That said, Un and BMG proved to be better pipelines for Geffen releases, he says, “They had considerably less product like ours,” Geffen says. “Therefore, our product gets infinitely more, and better, attention than when we were at WEA.”

He credits this new staff, noting that the label consistently has issued between 23 and 24 albums annually over the last five years. “It’s a matter of volume,” he says. “It’s a matter of breaking them through, but my hope is that we can see what we have had with new artists.

“It’s a combination of creative services, promotion, marketing, and sales,” he says. “You can’t do it without everything happening at the same time. Most particularly, it’s the success of our A&R department, because that’s the place where we are learning and assembling them, and then making the records. If the records are there, then it doesn’t matter how your marketing and promotion department does.”

Geffen cites the Eagles, Aerosmith, and Nirvana releases as sales leaders.

Yet Geffen’s banner year comes at a time when the music business is still in a transitional period. Geffen sold the label to MCA in March 1990, prior to Mat-


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DOES PAYING TRIBUTE PAY? (Continued from page 5)

million selling Nashville salute to the Eagles. “People saw what a tribute record can do commercially,” says Jim Feuerstein, president of Giant/Nashville. However, many of 1994’s tributes were already in the works before the Eagles tapped “A Very Eagles Christmas.” The category’s allure grew out of the budding “event records” of recent years—such as “A Very Special Christmas,” “Two Room,” the nod to Elton John and Bernie Taupin, and Frank Sinatra’s “Duets,” coupled with the explosion of sound-track sales, drove the interest for high-profile, collaborative efforts at labels.

The problem is not only picking a single, but getting permission from that artist to work the cut at radio. Acts often already single have in the market the tributes from other labels.

Managing these tributes with head-turning regularity, are used to doing more with less; their releases are often made for just a tenth of the cost of the majors. Therefore, the titles do not need to sell as many units for the label to break even. Plus, those at small companies point to their longstanding tradition of tributes and insist that the majors, not them, are the ones jumping on a bandwagon.

Interestingly, three of 1994’s major label tribute honories—Morte Hagard (Arista), Curtis Mayfield (Warner Bros.), and Kiss (Memory)—were already acknowledged by lesser-knowns on indie tributes by Hightone, Shanachie, and C7Z Records, respectively. (Atlantic’s incoming Led Zep- pelin title has an indie predecessor: Mad Rower’s 1988, “The Song Retains The Name, Vol. 1.”)

One of the most interesting salutes in 1994 was “You Got Lucky: A Tribute To Tom Petty,” put out by Los Angeles’ tiny Backyard Records, an imprint of the 11 Bros. “You Got Lucky” marks Backyard’s first release and features a youthful, energetic rock band (Everclear, Engine Company 911, Bad Religion). The labels’ interactive, feedback-laden spin on Petty tunes.

Among others many of the major-la- label tributes, without a single or video to maintain marketplace momentum, faded commercially like the month’s first re- lease. “You Got Lucky,” out since Sep- tember, is still in the set-up stages, says Michael Roth, director of A&R/Radio for Backyard, after working the album at college radio, Backyard sends Engine Kid’s torrent- ed take on “Breakdown” to commercial (Continued)

SONY STATES CASE FOR DVD AT CES (Continued from page 5)

Also undecided are other major elec- tronics companies, such as Mitsubishi and Thomson, which would join in the manufac- turing of the new generation of hard- drive players required for the new discs.

While Pioneer is officially still “non- aligned” with either camp, a company that manufactures high-volume Philips/Sony specifications have led Pio- neer to conclude “they do not meet the needs of a next-generation technology.” “These have been called ‘proprietary’ or ‘ultra proprietary’,” particularly laserdisc, has taught us that you have to offer consumers clear benefits beyond just better picture quality or bet- ter audio,” says Mike Fuller, Pioneer se- nior VP. “You have to offer specific utility elements—such as multiple languages— that are relevant to consumers, things that will en- courage the consumer.” Fidler says he believes the capacity of the Sony/Pills disc will not allow such “enticing” features, nor multimedia capabilities.

Pioneer is working on its own higher-density disc, based on blue laser technol- ogy, that might eventually be positioned as a DVD “upgrade.”

Goals outlined by the movie-industry committee include capacity for an entire film on a single disc, which will accommodate multiple-language tracks; a picture quality equal or superior to laserdisc; surround and multichannel sound capability to support multi- plex aspects.

Both Sony/Pills and Toshiba/Tim Warner’s say their systems meet these goals.

One point of dispute, however, is the length of a feature film and the discs’ ability to accommodate longer or more visually complex titles (such as animated films) while still adhering to all of the movie industry’s requirements.

The Sony/Pills disc, at 3.7 gigabytes, can be written to about 155 minutes of information. Toshiba/Tim Warner’s disc, at 4.5 gigabytes per side, will accommodate at least 180 minutes.

Koji Hase, senior manager of Toshi- ba’s new consumer media depart- ment, says 3.7 gigabytes is simply not enough. “We have studied the issue and believe that the only way to meet all the require- ments is to have a high compression rate, high-quality pictures and sound asked for by the movie committee is to have in excess of 4 gigabytes,” he says. “And we have that.”

David Kawakami, director of sound technology marketing for Sony Soft- ware in Japan, says that 50% of home videos are 133 minutes or less. “Capacity isn’t everything,” he says. “It’s the quality of the encoding.”

Kawakami suggests bit rates could be adjusted and features varied to accom- modate various types and lengths of films. “All movies are unique in their encoding requirements,” he says. “So, if the Philips are working with SM Co. on a development of technology that could double the DVD disc’s capacity, I would support that.”

The two types of discs also differ in design, with Sony/Pills’ being circular, while Toshiba/Tim Warner’s is square. “We’ve been working on a format that would be key to the market,” says Steve Bridges of Toshiba’s multimedia division. “And it’s going to be key to the market at current pricing.”

Liebarts also cites quantity and quali- ty of software as all-important. “There is a critical number of titles to be reached in the launch catalog so that the consumer has confidence the format will be supported,” he says. “But they also have to be quality titles. There has to be simultaneous release with the videocassette release.”

Packaging issues—such as whether the discs would be packed in a jewel box or only—have not yet been decided.

For home video and retail, DVD rep- resents “a golden opportunity,” says Sony’s Kawakami. “With electronic dis- tribution, this is a window of op- portunity for retail.”

Prospects for that success would be clouded by the fact that DVDs are not de- rivable formats into the market at once, which neither side says it wants, but which neither rules out at the moment. “The spot market would be a grave mistake in which the movie companies would be the potential losers,” says Liebarts. “But, consumers might sit on the sidelines.”

“We are striving for a single industry standard,” says Sony Consumer Prod- ucts Group president John Briesch. “That was our goal.”

Meanwhile, Techron assistant GM An- drew Nepal says that while his company, like other Video CD manufacturers sur- veys, is studying DVD, “Video CD is a product today. And that’s no small thing.”

LOW PROFILE FOR SONY’S MINIDISC, PHILIPS’ DCC (Continued from page 5)

making this happen.”

Feuerstein notes that Philips and Matsushita have been talking about a single DCC format—there are the only major hardware manufacturers of DCC at present. “The SECMA deck deeks all the Philips and Magnavox brand names, but Matsushita manufactures DCC hardware with the Panasonic and Technics logos.”

Feuerstein declines to release soft- ware or hardware figures for DCC sales, other than to say, “There’s a lot of product in the marketplace.” She adds that nearly 500 DCC titles have been released in the U.S., and approxi- mately 120 double-layer titles are on the horizon.

At CES, DCC was virtually absent from public view. Philips Consumer Electronics did not have a booth on the floor, and it did not promote the format prominently, according to a company spokesperson. Philips did, however, sell DCC gear in its pri- vate suite at a hotel near the conven- tion site, and it announced a new home deck and its first record/playback portable model.

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to nurture and coordinate the video and TV activities of the Warner Music label, such as Elektra's Natalie Cole Christmas tape that "A Vision" distributed, and the "Live At The House Of Blues" weekly cable series.  He will co-produce with Warner Pay TV for the TBS network.

Heresh says, "We expect there will be more of "WarnerVision" exploring new business opportunities and acquisitions. "Hopefully, it will be a lot more. We're trying to further their attempt to explain his responsibilities, he says, "would be misleading."

Heresh's promotion is unusual in the business. Other executives like Ceni's Russ Bach and WEA's Dave Otsick have juggled between music and video. Heresh, however, is among few to reach the top echelon without any prior music industry experience.


"His nose took him into other areas," Morris says, buttressing a project to increase in "WarnerVision" revenues to $175 million-$200 million in 1995. The staff is growing to keep pace: Heresh plans to add four executives this year to oversee TV operations, programming, marketing, and manufacturing.


The Coliseum deal is the most aggressive attempt yet to bring wrestling into the retail mainstream; except for one foray into self-help through mid-1992, genie leader Coliseum has confined itself to the rental trailer. "These aren't reissues," says Heresh, "in fact, they hope limited retail exposure will boost sales. "No product is going to stay out more than a year. Then it's off the shelf."

Heresh has been wont to spend for properties like the Maier Group's "Buns Of Steel" and Sa- "mightly Morphin Power Rangers" to build "A Vision," without going overboard. Contrary to trade reports, Morris says Heresh only paid the $340 million he is rumored to have paid for "Buns," which made "A Vision" a fitness powerhouse.

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**NOTED CONDUCTOR EDUARDO MATA DIES**

**CONTINUED FROM PAGE 11**

the North American musical scene. In Dallas, he helped put his orchestra on the map by raising its performance standards, making numerous recordings for Doran and RCA, and campaigning for the creation of its new concert hall, the Morton H. Meyerson Symphony Center, which opened in 1989.

At the time of his death, Mata was principal guest conductor and artistic advisor of the Simon Bõlivar Symphony Orchestra in Caracas, Venezuela, with which he was recording major Latin American symphonic works in an open-ended series for Doran called "Music Of Latin American Masters." He was also artistic director of Solistas de Mexico.

Born in Mexico City, Mata studied composition with the composers Carlos Chavez and Jullian Orbon at the National Music Conservatory. An- his first conducting post, at age 22, was as music director of the Guadalajara Symphony Orchestra.

He held numerous music directorships, including the Phoenix Symphony, the National Opera in Mexico City, and had a busy guest-conducting schedule, appearing regularly in such cities as Cleveland, San Francisco, London, Berlin, and Rotterdam.

Mata also recorded for RCA with the National Arts Centre Orchestra.

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**CASSETTES IN 7 DAYS!**

***300 C-12 Cassettes for only $495***

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**BETWEEN THE BULLETS**

**COMMANDEERING LEAD:*** As album sales continue to slide down to normal post-holiday season levels, country luminary Garth Brooks still stands mightily tall. Despite a decline of almost 32%, "The Hits" compiles an impressive one-week sum of roughly 352,000 units, which notches his third week at No. 1 on Billboard 200 and his fourth week atop Top Country Albums. On the big chart, he leads Boyz II Men (181,000 units) by an almost 2 1/2-1 margin, and on the country list his sales are more than four times greater than those of No. 2 Tim McGraw.

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**SO BIG: Garth Brooks'** sun is even more impressive when you compare it to No. 1, I's from the past few Januarys. At this time last year, Mariah Carey's "Music Box" had hit the No. 1 spot with $165,000 units, in the same week in 1992, Brooks' "Ropin' The Wind!" was on top with about 160,500 units. This week's total puts "The Hits" in the heady neighborhood of the 13-times-platinum "The Bodyguard" soundtrack from Whitney Houston, which surpassed 361,000 units during the comparable 1993 week.

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**COUNTRY BUMPS, RAP GRINDERS:** You'll notice most of the hard-edged rap albums that made hard-core Billboard 200 leaps last week fall to lower ranks this week, while a flock of country albums soar to higher runs. This change has less to do with a shift in consumer demographics than the flow of information that comes in from rackjobber-service stores at this time of year. Since the sales data at many ranked venues comes via inven- tory scans rather than on-site point-of-sale systems, the Christmas and New Year's Day holidays play havoc with the numbers. Some of the racks sales posts printing figures not seen since the show-up until this week's charts, which explains many of the country jumps. Consequently, the bullet criterias for The Billboard 200 is more liberal than that employed on this week's country albums list.

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**UPWARD TRENDS:** While fourth-quarter gift shopping boosts the sales of familiar artists, it is always interesting to notice which acts climb to higher positions during January's softer sales climate. That upwardly mobile pack includes a mix of established names, like Mary J. Blige, who ships 21- 15 on The Billboard 200, and developing artists, like Des'ree, who flies 15-9 after spending eight weeks at No. 1 on the Heatseekers chart. Des'ree's "You Gotta Be" (RCA) has a nice rise up to No. 32 this week, built on activity on urban pop radio, which is noteworthy because she is between singles; MCA says she jumped 16-10 at the Museland chart, 12-7 at the Strawberries chart, and 16-2 at Blockbuster Music.

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**ALSO INTRIGUING during this time—when sales shift from high volume to lower levels—is to note the acts that have managed to reach higher chart spots in both high-tide and low-tide weeks. Boyz II Men, for example, jumped 6-4 in the first published chart of 1995 (which reflected Christmas week sales), rose to No. 3 in last week's issue, and moves to No. 2 in this issue. Other acts that made jumps of either the last three consec- tive weeks, which are most interesting are: Mary J. Blige (23-21, 23-15), the "Pulp Fiction" soundtrack (36-32-37), Packer Hootie & the Blowfish (53-41-25), Barry White (43-42-38), Brooks & Dunn (48-43-34), the Notorious B.I.G. (119- 97), and country crooners Tim McGraw (29-25-18) and Jeff Foxworthy (58-52-40).**

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**FAST FACTS:** Of all the titles that were on last week's Billboard 200 and Top Country Albums charts, the only one to show a gain this week is Willie Nelson's "Super Hits." This week marks that set's debut on the big chart, so there is no Greatest Gainer on that list. "Tonight Show" visitors Boyz II Men (25) and Jon Secada (185-145) and "Late Show" guest the Tractors (29-19) each advance on The Billboard 200.

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**MACROFacts**

**Weekly National Music Sales Report**

**THIS WEEK**

**Last Week**

**Change**

**Chart Week**

**1993**

**1993**

**UP 8%**

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**FOCUS ON SALES BY:**

**COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACKY STORES REPORTS COLLECTED, CONFUSED, AND PROVIDED BY**
industry assessing impact of dwindling singles sales

(Continued from page 1)

SACRAMENTO, Calif.-based Tower Records, says, “The bulk of the sales slippage is in cassette singles, just like the cassette album is declining with nothing to take its place. So again the record companies are shooting themselves in the foot. They are trying to make sure there is no record business in the future by making sure there is nothing available for young kids to afford.”

So far attempts to replace the analog cassette with the prierc DCC and MiniDisc have been stymied (see story, page 5). “We have no interest in selling configurations, so we sell music,” Dennis says. “We still put out vinyl as we do CD. We make what people buy.”

Pete Anderson, VP of sales at Atlantic Records, says that labels view the decline of the single gravely. “Singles are a very vital part of establishing acts;” he says. “Look what the singles did for All-4-1One and Brandy. Atlantic will continue to be aggressive with singles.”

Last year’s slowdown in singles sales also impacted sales at the top of the chart. In 1994, only 7 singles sold more than 1 million units, down from the 10 titles that sold more than 1 million in 1993. Moreover, only 33 titles sold 500,000-1 million units, down from the 46 singles that accomplished that feat in 1993 (see story, page 57).

Singles sales were on the decline during the 1980s when vinyl was on its way out. In 1980 they leveled off at 112.5 million units, according to Recording Industry Association of America figures, which are based on manufacturers’ net shipments. Of those, the following year was up slightly to 116.1 million units. In 1991 shipments dipped to 68.9 million, before bouncing back up to 111.2 million in 1992, according to RIAA figures.

In 1993, total singles sales were 110.9 million units, according to SoundScan. In 1994, cassette singles, including maxi-cassettes, were down 14.4%, while CD singles, including the CD single, saw sales increase to 113.3 million, up 30.3% from 1993. Vinyl singles declined 8.2% to about 3.6 million units.

When singles sales declined in 1991, industry executives wondered if the cassette single had peaked as a configuration. But since it came back in 1992 and 1993, some executives suggest that 1994 was not an off year. Garrett’s Garrett says the industry didn’t have “big over-reaching and big last year.”

In addition to the lack of hits and the decline of the cassette, executives point to a number of other, sometimes contradictory, reasons for the slowdown of singles sales. Garrett says that with music retail’s price war, the cassette single is losing an attractive value to the consumer.

Rick Cohen, senior VP of sales at BMG Distribution, says, “If the normal price of the cassette single is in the $2.99-$4.99 range, and if you can buy the CD for $9.99 and the cassette for $7.99, it isn’t that much of a leap anymore for the shopper to buy the full-length.” (Most singles carry a $4.99 list price.)

In 1996, labels began to favor deleting singles at their peak, but around the middle of 1996, label executives started to leave singles out longer, before deleting them.

Danny Yarbrough, president of Sony Music Distribution, says, “We didn’t cut out that many singles last year, as opposed to prior years, and if you put that in the mix, the decline in cassette singles sales may be dramatically higher.”

But Joe McFadden, senior VP of sales and marketing at Cema, counters, “Instead of deleting the product, it is just not being released.” He says, “Over the past last year, a lot of the big rock tracks were not made available on the cassette single. The same goes for country singles, garage, and finally believe that cassette singles cannibalize album sales.”

McFadden argues that the decline of singles sales can be traced to what is available on cassette single.

Of the 40 singles that sold more than 500,000 in the past year, there were either rap, R&B, or R&B crossover.

Finally, a number of executives blame the decline in singles sales to the 99 cents marketing. “There was a lot of $1.99 all over the place,” he says. “Over the past 18 months, some labels have become very aggressive in selling free singles to retail accounts. The exchange for price and position in stores.”

Jim Stally, senior VP of sales at Epic, says, “The whole industry is trying to maneuver the marketplace with too many free cassette singles. There is a lot of drive out there, so it’s more difficult for the cream to rise.”

Tommy Boy Records president Tom Silverman agrees, “If we can give away more singles next year, singles sales will decline another 10%,” he says. “If you devalue something, you make it worthless, and then people stop buying it.”

BRIT AWARDS
(Continued from page 2)

the showcase the Brits will provide for the talent that has emerged. He confirms that the show, which will be seen in the U.K. Feb. 24, has been sold to 25 other countries with 17 further deals pending. Among those still negotiating are Japan and the ABC network in the U.S.

The show will feature Madonna and will be closed by Elton John, who will receive the Brits‘ outstanding contribution award.

Here is the complete list of nominees for the 1996 Brit Awards:


British group: Blur, Eternal, M People, Oasis, Pink Floyd.


British female solo artist: Kate Bush, D'arcy, Michelle Gayle, Eddi Reader, Lisa Stansfield.


British producers: Ed Banger, Noddy Holder, Trevor Horn, Stephen Street.

International male solo artist: Bryan Adams, Warren G, Youssou N'Dour, the artist formerly known as Prince, Luther Vandross.

International female solo artist: Tori Amos, k.d. lang, Madonna, Kylie Minogue, Sinad O'Connor.

International group: Counting Crows, the Cranberries, Crash Test Dummies, E.M., Neil Young & Crazy Horse.

International newcomer: Carleen Anderson, Counting Crows, Marcella Detroit, Lisa Low, Warren G.


JOYCE RESIGNS ASCAP POST
In another stunning executive departure at ASCAP, Joyce Jaye, appointed to the post of new president of marketing and planning in November, left the performing rights society Jan. 9. He had been named to the position by then CEO Dan Gold, who suddenly resigned after less than six months on the job (Billboard, Jan. 7). In his resignation letter, Gold cited "personal reasons," while Joyce noted just his decision to resign. Whether either post is to be filled is likely to be addressed at a regular ASCAP board meeting in February. Joyce had previously worked for Berklee & Hamilton, the evolving firm that conducted a deep-seated analysis of ASCAP operations, which led to an欲しい executive and monitoring changes in the fall of 1993.

SONG HALL LISTS NEW INDUCTIONS
The Songwriters Hall Of Fame, which will hold its 20th annual awards show in New York City May 31, has elected the following writers to membership: Bob Crewe & Bob Gaudio; Leon Gambel & Leon Huff; Max Steiner (honorary award), and Andrew Lloyd Webber (international). Other noninductee new awards go to Michael Bolton as hitmaker; Steve Lawrence & Eydie Gorme (lifetime achievement), Al Gallico (Abe Olman Publisher's Award), and Hal member Cy Coleman (Johnny Mercer Award).

J.U.K. DEAL ON INTERNET MUSIC
Digital Jukebox company Cerberus has struck a deal with J.U.K. Performance Rights Society to allow music to be distributed through the Internet (Billboard, Aug. 6, 1994). The deal allows for a separate agreement with the MP3 and means that Cerberus' system is effectively legal in the eyes of the authors' society. Details on payment systems are being finalized with the U.K.'s NatWest bank.

DANCING THE NIGHT AWAY
Major dance acts that are slated to appear are the second International Dance Awards Jan. 22 at London's Piccadilly Theatre include Eternal, Real, Carleen Anderson, Johncoloris, Thelma Houston, Dina Carroll, Michelle Gayle, and Aswad.

NORTH AMERICAN VIDEO SOLD
A survivor of two Chapter 11 bankruptcies, veteran retailer Gary Messenger has sold his six-store North American Video chain, based in Raleigh, N.C., to computer industry entrepreneur William Burton. The price is undisclosed. Messenger remains to oversee advertising, promotion, and new business opportunities. Burton plans to expand NAY via openings and acquisitions.

PRESIDENT, OTHERS EXIT NOVEMBER
Some seven staffers of New York-based label November Records, including president Jamie Biddle, have left the company. The label, formed in November 1992 with funding by venture capital firm Mikelberry Co., continues on at new quar-

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1994

$505 MILLION WORLDWIDE GROSS SALES
33 RELEASES

ONE AMAZING YEAR

GEFFEN
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VAN HALEN
BALANCE

JANUARY 24