Yearwood And MCA Send Their XXX's & 600's

**BY EDWARD MORRIS**

**NASHVILLE**—Trisha Yearwood is bringing a valentine to market on Feb. 14 when her MCA Records release "Thinkin' About You," a hit "XXX's And OOO's" available on an album for the first time.

"The song, which was No. 1 on the Hot Country Singles & Tracks..." (Continued on page 37)

France's Hallyday Does English Set On Phonogram

**BY PHILIPPE CROQU**

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

Hallyday's long career is marked by the sale of tens of millions of albums and an extraordinary popularity. (Continued on page 99)

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

**BY CRAIG ROSEN**

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

In the last month, Oasis' "Live Forever" has topped the charts at modern rock KROQ Los Angeles and KEGE Minneapolis, while its "Supersonic," No. 1 in the playlist at WENZ Cleveland. The Stone Roses' new single, "Love Spreads," has hit No. 1 at WXRT Chicago and CIMX Detroit, while Portishead's "Sour Times" hit the summit at KWOD Sacramento.

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

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

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

"I can't remember the last time there was a cluster of four big records at the top of the charts from Britain," says WNNX (99X) Atlanta PD Brian Phillips. (Continued on page 92)

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

**BY BARRY GRANT**

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

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

Mexico is Latin America's largest record market and the eighth-largest record market in the world. Although most executives in the Mexican music industry are unsure how they will deal with the country's economic crisis, they concur that business in the next 12 months is expected to go down, with the climate ripe for restructuring. At least one label, EMI Mexico, is delaying the release of new product and suspending several recording projects until the peso finds firmer ground.

"Unit sales are going to be reduced by 10% in 1995," says Jesus Lopez, VP Latin, North America. (Continued on page 99)

Wherehouse Tries Used-Tape Sales

**BY EILEEN FITZPATRICK**

**LOS ANGELES**—Wherehouse Entertainment has extended its conventional summer trade-in offer on used CDs to include audiocassettes and may broaden it to include prerecorded videotapes. (Continued on page 100)

Mexico's Hallyday Does English Set On Phonogram

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

Hallyday's long career is marked by the sale of tens of millions of albums and an extraordinary popularity. (Continued on page 99)
FROM GENRE TO GENRE...

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

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

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

CONGRATULATIONS GRAMMY
AND ALL WHO’VE MADE RECORD-BRE

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

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

ARISTA. DIVE
A STELLAR PERFORMANCE

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

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

IONS TO OUR NOMINEES

THE ARTISTS
THE ARTISTS
THIS ANOTHER AKING YEAR

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

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

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

RSITY AND ARTISTRY
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THE FIRST SINGLE
"A FUTURE TO THIS LIFE"
The Joe Walsh & Lita Ford Duet

plus
2 ADDITIONAL NEW STUDIO TRACKS BY
JOE WALSH

and introducing
EJ WATERS

also featuring
DAVE EDMUNDS
THE BAND
TODD RUNDGREN and more...

ALBUM
IN
STORES
JANUARY 24

www.americanradiohistory.com
Dar Williams’ New England Honesty

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

In the latest issue of the Cambridge, Mass.-based New England Folk Almanac, living legend Pete Seeger views traditional forms as means that has been lost (or never to return) but advises that “this is a functional definition, not a structural definition.”

The 75-year-old Seeger’s comments come in a symposium-like survey piece headlined “Why Is Folk Music So Popular In New England?” and as Chris Christensen and Scott's singer-songwriter John Redpath also considered the question—Seeger cites the area's college-intensive “willingness to exercise introspection,” Redpath attributing it to the music-loving region's “ancestral memory,” and Seeger pointing out, Why? "Are there more creative souls in New England than other places? I'd say New England has a great tradition of small organizations, and now that they're no longer going to churches as much, they go to coffee-houses instead.”

Which brings us to Dar Williams, the 27-year-old auburn-haired composer who is the hottest young performer on the New England folk horizon as well as a favorite in the Internet's Folk Music chat zone. The reasons for her success are evident on her self-produced album called “The Honest Room” (RCA/C dispatch & Maxi, Feb. 21), which is topologically present but has aural geographically precise music that neither aims for alternative success nor longs to be an acoustic country or roots. While Dar Williams' England Folk Almanac shows about being a stylistic descendant of what she terms “the non-American version of America that includes the Shakers, humor-for-dummies, Pete Seeger, and the handcraft side of our nation's history.

"The Honest Room" opens with "When I Was A Boy," a wisty guitar-and-voice oracle based on a famous children's fantasy ("I won't forget when Peter Pan came to my house, took my hand, said I was a boy, I'm glad he didn't check."). The song's insights on precocious auscultation and its emotional liberty reflect the precocious pro-discreet impertinence of Scottish folklorist Sir James M. Barrie's central character and Peter's "lost boy" confederates. But the seedy edge in Williams' vocals evokes not the plighted lyricism of the tale who is abducted by Peter, but rather the blackest tone of Slightly, Peter's troubadour sidekick. Stranded in Neverland, the waifish "takes Whistles out of trees," as Barrie wrote in 1904, "and dances ecstatically to his own tunes... He thinks he remembers the days he was last, with his manners and customs.

As the song affirms, to be lost is sometimes less a matter of unfamiliar surroundings than a lack of self-fulfillment. It's not surprising that the original Peter Pan character had some menace in him, says Williams. "In the story, Wendy wanted to be just like Peter and also in love with him—but somebody like Peter, who won't grow up, would be terrible in any real-life relationship."

The youngest of three daughters of Yale-educated musical writer/graz Williams and the former Marian Perry, a Vassar graduate who does fund raising for Planned Parenthood, Dorothy Snowdon "Dar" Williams was born April 19, 1967, in Mount Kisco, N.Y., and considers herself in a real-life relationship. "On the guitar since the age of 5, Dar wrote a "massive" little titled "I Should Be Happy Where I Am" at camp during her 11th summer. Indelible critiques stopped her from writing for another six years. While attending Wesleyan College in Connecticut, she renewed her tune-spinning, but the "turning point came in late 1982-early 1983 in Boston when a deep emotional and spiritual impulse and the breakup of a relationship found her again considering a half to perform in favor of pursuing a graduate degree in "theater, speech therapy, or psychology."

Her struggles with that quandary eventually resulted in "You're Aging," "I Love," and "I Love You," all songs that Dar was for-sighted, the latter song, which her striking twosome of free association and soprano trills merge the complexities of the Celtic air and the medieval motif. Free of pop compromises, they are handsome folk prints of an almost classical stripe, yet contemporary enough for the patronage of a prudent classical or alternative-music programmer. "The point of those songs," says Williams, "is that I'm looking for aging, affirming the ancient but currently unpopular idea that getting older can make you wiser and physically and emotionally stronger."

Deciding to depart Beantown while completing the new material, she moved to Northampton, Mass., the college-dominated (U Mass, Smith, Amherst, Hamp-shire, Mount Holyoke) town that is also the home of Dinosaur Jr., whose sometime engineer, Mark Alan Miller, worked on "The Honesty Room."

"There's a rhythm to where I live that helps my music," says Williams. "And it includes the mountains, high snow to constantly dig yourself out of, and pleasant going along the shoulder of the main road into town."

Williams sings easily with the eponymous local rock community, but prefers the folk circumstance he celebrates orFX culture. Her songs are for arts festivals, handmade mandolins, and the folk broadcasting orbit of FM outlets, including KOPN Columbia, Wash., and WUMB Boston, which cat-er to an unbound community with few protocols. "If you have a guitar," says Dar, "you earn about $200 a year getting a room's worth of people to pay attention while you sing a bunch of songs that in-cludes at least three originals, you can rightly call yourself a folk singer."

Still, any genre extending a concentric entry-level welcome is apt to tempt the majority of too many atomized listeners. "Well, you can just imagine all the levels of performance in a music scene that includes everything—Williams' laughter spills out—"from your crazy aunt leading an after school sing at Botting Hill;" concert of various cafes and Unitarian church concerts. But it's generally thought that you work yourself up through the ranks. I didn't mind cutting my teeth in rough bars, but it's difficult to be developing in an environment that doesn't readily remove the big question mark hanging above your head. Only the folk audience can take it away, and even then it requires a long, patient process."

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

"And unlike a lot of pop or rock, folk music is about a high level of very, very intimate communication, it's the art of reaching individu-als rather than a vehicle for mass consumption. On the stage when a show goes really well, the great paradox of the folk audience is that the people don't feel the singer has been heard, they each feel that they've been heard."
Looking back over the past 50 years has given Billboard and its readers the opportunity to pause and consider not only the vast differences between the past and the present but the striking similarities as well. The entertainment industry has advanced astronomically both in terms of technology and the way in which business is conducted, but we must stop and examine how far we have come in addressing the social ills of our world. As the following Commentary points out, great strides must be made before we can find an end to the activities that continue to plague our world.

By Dick LaPalm

Billboard's splendid 100th anniversary issue was really a special and welcome treat. In my case, it generated a sense of pride, as well as more than one rueful reflection. I was the one responsible, 26 years ago, for the Rotary Connection "Peace"-fortunes image of a seriously wounded and bleeding Santa Claus lying on a gruesome-looking battlefield. (The ad originally appeared in the Dec. 6, 1968 issue of Billboard.)

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

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

It was, for these reasons, a moment of pride for me to find my ad included on page 139 of Billboard's 100th anniversary issue. I have remained active in the world of music, where my company, JEM Masters, promotes and markets that idiom. And I still believe, especially around holidays that celebrate peace and goodwill, that it is not a bad idea to remind ourselves regularly of the need to improve our compassion and assistance.

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

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

Ward's Boycotts Cadet 'Peace'

CHICAGO — Montgomery Ward has instructed record suppliers not to ship to the chain the new Cadet-Concept Records release "Peace," although national buyer James O'Brien had sworn to commit, Dan Heisher, J. L. Martin Co., Minneapolis, whichocks racks many Ward's stores, said, "We have been told not to ship Ward the album."

Heisher said Montgomery Ward's objections stemmed from the way the album was being advertised. "We think the advertisement depicts Santa Claus on a battlefield in your issue."

A check with other record jockeys, metrocos, and All State Distributing, Chicago, found that there were no other complaints about the album.

"I have heard nothing about the Cadet Concept Records advertisement," said a Cadet Concept executive. "It was never our policy to market a record that might be offensive."

Meanwhile, Chicago advertising director Dick LaPalm explained the purpose of the advertisement.

"When we chose to illustrate our Christmas album with the traditional Santa Claus, we had to ask ourselves some pointed questions. How can we show the tells the millions of innocent children are striving to reach in the world? How can Santa Claus be jolly when our nation is torn with racial strife and persecution? How can Santa remain a symbol?"

In faraway places, a similar picture prevails. In Africa, Asia and the Middle East, war, starvation and assassination define the human condition. In view of these unsayable facts, some are questioning the traditional symbols of our society. Thus, a recent Cadet Concept advertisement depicted Santa Claus as shattered and torn.

The Cadet ad was not drawn in a moment of frivolity. It represents concerns over the societal and political conditions. It is a call to action. It tells us to regard Santa today as smiling and happy is at once a cruel and deceptive merrymaking.

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

Peace on Earth?

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Meanwhile, Chicago advertising The above ad, for the Rotary Connection release "Peace" on Cadet-Concept Records ran on a full page in the Dec. 7, 1968 issue of Billboard. The actual album cover is pictured below the ad.

In this holiday season of December, 1968, love lies bleeding. "Peace on earth . . . good will to men" is an illusion.

Our cities are wracked with civilized disorder. Crimes of violence are at an all time high. In Washington, people are afraid to ride the buses. In Harlem, New York, the NAACP Friday (13) called for greater police protection for innocent residents.

Racial animosities are at a peak. They threaten the fabric of the nation. The spectre of duplicity is a very real one. In fact, the incomming Nixon administration has already been tagged "the bring us altogether administration."

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Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.
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Current Single: “Tryin’ To Get To New Orleans”

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-CD Review

“This veteran Oklahoma quintet comes with a major league resume and a knack for laying down barrelhouse boogie and hard country with uninhibited joy, Grade: A”
-Entertainment Weekly

“**** (Four Stars)”
-New Country Magazine

“Album of the Year!!!”
-TNN Country News

“Ripley refuses to compromise his musical vision, as a result he’s come up with one of the year’s best – and most honest – albums…”
-United Press International

“Road-tested veterans who have played with the best... and can play just about anything. Great music!”
-USA Today

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MAVERICK MUSIC COMPANY
CANDLEBOX Triple Platinum
ME'SHELL NDEGÉOCELLO 1995 4 Grammy® nominations
including BEST R&B SONG "if that's your boyfriend (he wasn't last night)"
LUCINDA WILLIAMS 1994 Grammy® award winner Best Country Song

MAVERICK PICTURE COMPANY
CANADIAN BACON Opening Spring '95
THE YEAR OF FRANK SINATRA
Principal photography begins April '95

MAVERICK MEANS BUSINESS
Europe, Asia Vie For MIDEM Focus; Talks Range From Dance To Karaoke

BY DOMINIC PRIDE

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

Among the prominent figures expected to attend are Arista Records president Tommy Mottola for France, part owner of this year’s man of the year award, and David Bowie, who will present a poster he co-designed for Claude Noblesse.

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

Sparring the European discussions will be the opening-day A&R spotlight panels. The initial session, "The Rise Of European A&R," will look at how national hits are becoming pan-European successes. The panel will feature Jan Abbink, Poly-{

Gram's European repertoire promotion director; Andrew McPherson, VP of international marketing at Sony Music Europe; Emmanuel de Buret, president of Virgin France; and Altbart Watson, president of SWAT Ent-

erprises.

The subsequent panel, "Is There Life After Baseball?" CBS/Fox wins both titles, the second half of a question on everyone’s lips and will feature contributions from German techno artist Westbam; Mega Records head of A&R Claes Cen-

nelius; Martin Dodd, A&R director, Jive Zomba Europe; and Bela Cox, head of international for London-based Rough Trade.

A third panel, "Manufacturing The Hits," will present key label and production figures, including Sony S2 marketing director or Mark Winwood; Media Records managing director Gi-

anfranco Bortolotti; and Dome Records chief executive Tony Mottola.

All the panels are organized in collaboration with Music & Media magazine, which also will co-present a series of discussion on digital distribution (story, page 20).

Reflecting on this year’s agenda, MIDEM president Don Jaffe says, "We can see a lot of cross-pene-

tration of repertoire in the European market, which is why we’re concentrating on what our members care about.

This year we’ll be having a party in a 4,000-capacity theater with 21

acts, most of which will be European.

With the increased participation from Asian companies, MIDEM’s expansion into Asia (see story, page 56), there is a heavy emphasis on the region. A Feb. 1 session, Asia—Two Giant Approaches, will look at the region from an economic and a music-industry standpoint. Later that day, "Getting The Asian Market Right----" will examine A&R, multination-

als’ strategies, publishing and copyright, right, and karaoke, and ways of breaking into that market.

Says Roy, "With MIDEM Asia we want to create something involving the local companies and with a pan-

Asian feel, it is we’re trying to do [with the Asian seminars] is to give MIDEM participants information about how that market works—a

first look” if you like.”

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

On Jan. 31, “Record Company Strategies For Exploiting Digital Media” (Feb. 1) will look at how labels are exploiting their rights and whether indies can play a part in the market.

But "Exploiting The Dynamic Media" (Feb. 1) will examine how artists can come to terms with their works being altered by comput-

ers, while "New Media: The Consequences And Payment For (Continued on page 26)

NARM Board Urges CD-Only Solution For Source-Tagging

BY DON JEFFREY

NEW YORK—After months of gridlock between music retailers and suppliers, the board of the Na-

tional Assn. of Recording Merchanti-

ers has urged record companies to "immediately" begin installing acousto-magnetic anti-theft tags on CDs during manufacturing.

The latest NARM recommenda-

tion skirils the thorny issue of source-tagging audioscaches, which if the music companies believe are harmed by acousto-magnetic technology. The trade group as-

serts that declining tape sales indi-

cate the format has a "limited life-

span ahead" and that continued growth of CDs warrants their pro-

tection.

NARM executive director Pam Horovitz says that a majority of the six major are in favor of NARM’s recommendation. But most music distribution executives are with-

holding approval for now, at least. The strongest endorsement yet appears in a prepared statement released Jan. 18 by Pete Jones, president of BMG Distribution. He stated: "In my opinion, the music industry agrees that a CD-only deal is the best solution for the music business. As of today, we at BMG are ready to move forward with source-tagging the CD."

David Mount, president of WEA, says, "I told [NARM] earlier that on the question of CD-only, Conceptually, we certainly are willing to proceed. But we don’t want to proceed unilaterally."

John Burns, president of Uni Dis-

tribution, says, "We still have concerns about the degradation of au-

dio quality."

Jim Caparro, president of Poly-

gram Group Distribution, says he will not endorse NARM’s recommenda-

tion until [NARM] picks a techni-

que that meets all of their own criteria.

Pam Horovitz, president of NARM, issued revised criteria for source-tagging. The first was that "the system must have no adverse effect on other au-

dio or video product."

Distribution executives at Sony Music and Cema did not return phone calls for comment.

Although NARM’s latest action urges manufacturers to source-tag CDs immediately, the board says that other companies should (Continued on page 95)

New Congress Revives Performance Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Record-

ing Industry Assn. of America’s choice of Sen. Orrin Hatch (R-Utah) as a co-sponsor of its reintroduced performance right bill could prove beneficial, say observers.

Hatch is not only a copyright issue veteran, but also the new chairman of “American Cine-

ma” backer AmeriCine/CPB Project, says “the narrowest subject” will hold down volume.

The bill is aimed at multichannel satellite cable radio-digital services. Such companies would have to receive performance rights, said the Copyright holder for the trans-

mission of sound recordings.

The law also would apply to broadcast radio—both traditional analog and up-

coming digital upgrades—and also includes language that further protects record labels’ right to the mechanical and mechanical royalties held by societies such as ASCAP, BMI, and the National Music Publishers Association.

The introduction of the bill so early in the session, says insiders, is a fear of the cap in the cap for the RIAA, which supports the bill. Early intro-

duction allows greater time for dis-

cussion and passage of pending bills throughout the two sessions of the 104th Congress.

Last year, the bill met with resis-

tance from the NAB, American Assn. of Broadcasters and the performing right societies (Billboard, May 28, 2004) and eventually derailed (Bill-

board, Oct. 8, 1994).

The new draft appears to have the support of the NAB and the right so-

cieties.

Fred Koeningsberg, a spokesperson for ASCAP, says he is aware of the new bill, but has not read the details.

"It sounds like it is a compromise that we worked out last year, then I don’t see many problems," he says.

Doug Willis, a spokesperson for the NAB, says the association is “pleased that broadcasters have been carved out of the new bill, but

we are still studying the details.”

No House sponsors for a companion bill have been announced yet, says RIAA president and COO Hi-

lary Rosen.

She declined to comment on spec-

ulation that the RIAA is seeking the co-sponsorship of two California legis-

lators familiar with the issue, Re-

publicans Carlos Moorhead, the new chairman of the House Subcommittee on Property Subcom-

mittee, and Demo-

crat Howard Berman.

The NAB and the Copyright Office both champion a performance right amendment. Most other developed countries have perfor-

mance rights sections in their copy-

right laws, say copyright experts, and they stress that the U.S. needs to be on equal footing.

(Continued on page 29)

CBS/Fox To Bow Film Series In Similar Mold As ‘Baseball’

BY SETH GOLDSTEIN

NEW YORK—Hoping to travel the path movie “American Pie” did, CBS/Fox Video has won rights to the 10-hour series “American Cinema,” premiering on PBS Jan. 23.

At first glance, CBS/Fox might seem to be pocking on the territory of Turner Home Entertainment. “American Cinema,” which is not a PBS-produced show, placing it out-

side the licensing deal Turner struck with the Public Broadcasting Service in 1994, Turner, among others, did bid on “American Cinema,” but dropped out before the final round.

Nevertheless, Turner has had an influence. Its home-video success with the 18½-hour “Baseball”—more than 1 million units sold—helped con-

vince CBS/Fox to close the deal and provide some marketing pointers, as well.

“American Cinema,” which has been four years in the making by The New York Center For Visual History, PBS station KCET in Los Angeles, and the BBC, arrives at retail March 15 in the form of five two-hour cas-

settes priced at $24.98 each and $124.98 for the complete set. Street date has been timed to ride the bully-

southern the David Letter-

man-hosted Academy Awards on March 27.

CBS/Fox, distributed by FoxVideo, should have a major presence in mu-

sic chains and the warehouse clubs, which do well with sets. Because of the single-tape price, “American Cin-

ema” likely will have less prominence in mass merchants, more accustomed to under-$20 product like “Baseball.”

Although it’s loaded with Holly-

wood star power and excerpts from the film, CBS/Fox notes that unlike “American Cin-

ema” lacks the cachet of “Baseball” creator Ken Burns, which is one reason why CBS/Fox nontheatrical marketing VP Mindy Pickard won’t forecast comparable sales.

New York-based consultant Jim Lyle, who helped nego-

tiate the deal with “American Cine-

mas” backer AmeriCine/CPB Project, says “the narrower subject” will hold down volume.

(Continued on page 29)

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MARY CHAPIN CARPENTER

GRAMMY NOMINATIONS

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

BEST COUNTRY VOCAL PERFORMANCE FEMALE
Shut Up And Kiss Me

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

BEST COUNTRY ALBUM
Stones In The Road

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

WORLD TOUR — BEGINNING MARCH '95

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

**Zoo Toots ‘Horn’ Of L.A. Bluesman Bailey**

**BY CHRIS MORRIS**

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

Two years ago, the then-unknown L.A.-based singer-guitarist recorded his immensely powerful debut album, “Satan’s Horn,” in a single 12-hour session. A Zoo Entertainment executive happened to hear a track from the album on the radio and decided to pick up the record for re-release, now set for Jan. 24. In the interim, the disc won honors as the best debut blues album of 1993 in Living Blues magazine’s prestigious critics poll.

The 39-year-old musician is still bemused by the way his album has been embraced. “I’m really surprised that the reaction has been very positive,” Bailey says. “I always expected lukewarm... A lot of things are starting to blossom.”

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

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

(Continued on page 101)

**NARAS Bows Grammy Label, Plans Nominees Compilation**

**BY MELINDA NEWMAN**

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

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

The inaugural release, Unforgettable, is due out Jan. 31 or Feb. 7, will feature the songs nominated in the year-end charts, best male pop vocal performance, and best female pop vocal performance categories.

Among the artists represented are Bono, U2, Man With the Van, Pat Benatar, Cher, Bruce Springsteen, Mariah Carey, Celine Dion, Barbra Streisand, Michael McDonald, Toots & The Maytals, and Luther Vandross. The only artist who did not give clearance was Prince, who released recording of “Batdance,” the song for his movie “Cruel Intentions,” which was nominated for best male pop vocal performance.

“The last four years, we’ve been tracking the impact of a Grammy win or a performance on the Rehabilitation in terms of subsequent record sales, and it’s formidable,” says Michael Greene, CEO/president of NARAS. “I feel that if we put out a compilation and then, inside the CD booklet or cassette jacket, we showcased the album covers [from which those songs came] and information about the artist, it would also be a great sales tool for those albums.”

(Continued on page 101)

**Des’ree Is Movin’ On All Fronts**

**2nd 550/Epics Set Climbs Slow, Steady**

**BY CARRIE BORZILLO**

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

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

The new album will feature a duet with singer/songwriter Brenda Russell, which will be Des’ree’s first duet with another female singer. “Des’ree duets with Terence Trent D’Arby on the 1995 U.K. hit ‘Delicate.’ On a release date for the new album was announced by press time.

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

He’s With The Band. Tom Jones, center, relaxes with members of AAD band the Wolfgang Press after joining the group onstage during the encore of their recent concert at The Troubadour in Los Angeles. Jones performed two songs with the band, both written by the Wolfgang Press and appearing on Jones’ new album. Jones had previously recorded the band’s song “A Girl Like You.”

The band’s new album, “Funky Little Demons,” is due out Jan. 24. Shown with Jones are Wolfgang Press members Andrew Gray, left, and Michael Allen.

(Continued on page 95)

**MEG Adds Diadem To Growing Christian Family**

**BY DEBORAH EVANS PRICE**

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

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

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

“We’ve watched what they’ve done with the Benson Co., which will be a sister company to ours,” says George King, president/CEO of Nashville-based Diadem. “The way this deal works is that we become a wholly owned subsidiary of Music Entertainment Group. They also own the Benson Co.”

We look at the synergies there as being positive. I used to be an executive VP of marketing at Benson. That’s where I cut my teeth when I came to town. So I have good, warm feelings toward my sister company.”

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

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

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

The big difference for Diadem, says King, is that Yolanda Arteson, and the additional financial resources that MEG can provide. Says King, Diadem grossed $6.7 million in sales in 1995. With additional funds, he says the company can aim for the $25 million or $50 million mark.

“We’ve been profitable every year,”

(Continued on page 100)
Play it again...for the World

Monday, January 30, 1995, 12 Noon EST

On Monday, January 30th, radio stations worldwide will celebrate the 10th Anniversary of the recording session that produced "We Are The World" by once again simultaneously airing the song that has become the anthem of hope and has raised over $60 million to help the poor and homeless. You can show the world that our industry continues to be united in this cause by joining with us in airing "We Are The World."

For information call (213) 954-3124.

Westwood One will deliver "We Are The World" and other related pieces via satellite. Or you may obtain the song or video for airplay by calling (213) 954-3124.
LOS ANGELES—Warner Bros. Records chairman/CEO Danny Goldberg is pressing strongly to a published report that the departure of two senior label executives signals an “overview” of the company and has issued an internal memo flatly declaring that any rumors of wide-ranging staff cuts are false.

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

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

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

Goldberg declined to be interviewed, but in his memo, which was distributed to label executives and staff, he forcefully rebutted the notion that large staff cuts are imminent. Of a published claim that additional cuts were expected at the label, Goldberg writes, “This comment is... totally without foundation. I don't want to make a 'read my lips' statement because inevitably in the evolution of a company, there may be changes that are appropriate. But the implication that there will be large scale cutbacks is false.

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

(Continued on page 94)

ARTISTS & MUSIC

WARNER'S GOLDBERG: NO STAFF CUTBACKS AHEAD

By Chris Morris

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

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

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

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

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

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

Jamieson joined BMG in 1986 as chairman of RCA/Aria's U.K. after 26 years with EMI. He set up BMG's Asia-Pacific office in 1989 and gained regional respect for his belief in organic growth instead of acquisitions.

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

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

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

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

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

BMG'S TOP ASIA/PACIFIC EXEC EXITS POST

JAMIESON DEPARTS; SMELLIE NAMED AS SUCCESSOR

By Mike Levin

WASHINGTON, D.C.—The Rhythm & Blues Foundation announced the recipients of its sixth annual Pioneer Awards and named New Orleans legend Antoine "Fats" Domino as this year's winner of the Ray Charles Lifetime Achievement Award Jan. 17.

The foundation's Pioneer Awards recognize outstanding contributors in the field.

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

This year's Pioneer Award winners are Inez and Charlie Fooks, Cissy Houston, Dariene Love, the Marvelettes, the Moonglows, Lloyd Price, Arthur Prysock, Mabel Scott, Booker T. & the MGs, Justine "Baby" Washington, and saxophonist Illinois Jacquet and Junior Walker.

The recipients are honored by the foundation for creating "an art form that is a fountainhead for contemporary popular music and a lifeblood of American culture."

The eight singers, two instrumentalists, and three groups will share in cash grants totaling $220,000.

The ceremony will be held March 2 at the Hollywood Palladium in Los Angeles as part of the Grammy Week celebration and will be hosted by Larry Kane and Martha Reeves, both past Pioneer Award winners.

FATS DOMINO GETS RHYTHM & BLUES FOUNDATION HONOR

By Bill Holland
Mary Chapin Carpenter

MILESTONES IN THE ROAD

MARY CHAPIN CARPENTER

GRAMMY NOMINATIONS

RECORD OF THE YEAR

He Thinks He'll Keep Her

Mary Chapin Carpenter and
John Jennings, Producers

BEST COUNTRY VOCAL PERFORMANCE FEMALE

Shut Up And Kiss Me

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Shut Up And Kiss Me

Mary Chapin Carpenter,
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BEST COUNTRY ALBUM

Stones In The Road

STONES IN THE ROAD

Certified Platinum —
Over 1.5 Million Units

COME ON COME ON

New Triple Platinum

WORLD TOUR — BEGINNING MARCH '95

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

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Zoo Toots ‘Horn’ Of L.A. Bluesman Bailey

BY CHRISS MORRIS

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

Two years ago, the then-unknown L.A.-based singer-guitarist recorded his intensely powerful debut album, “Satan’s Horn,” in a single 12-hour session. A Zoo Entertainment executive happened to hear a track from the album on the radio, and decided to pick up the record for re-release, now set for Jan. 24. In the interim, the disc won honors as the best debut blues album either Jan. 31 or Feb. 7, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance.

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

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

NARAS Bows Grammy Label, Plans Nominees Compilation

BY MELINDA NEWMAN

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

The inaugural CD/cassette, due in stores of Feb. 11, will feature the songs nominated in the record of the year category, best male pop vocal performance, and best female pop vocal performance.

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

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BY DEBORAH EVANS PRICE

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

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

The deal follows EM1’s acquisitions in recent years of the Sparrow and Star Song labels; EM1 has set up a new distribution arm to handle titles from those labels (Billboard, Jan. 7). In another key deal, Word Inc. was sold in 1993 to Thomas Nelson Publishers. Word now is distributed by Sony Music.

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

“We’ve been profitable every year,” (Continued on page 109)
AN ARTIST WITH CONVICTION MAKES CONVINCING MUSIC

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

When Fallen Angels Fly

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

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

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

Patty Loveless
Graham Parker Finds A New Haunt
Makes Razor & Tie Debut With 'Episodes'

BY JIM BESSMAN

NEW YORK—Other artists might chafe, but Graham Parker, who's been on a series of different major labels since debuting on Mercury Records in 1976, relishes the fact that his "12 Haunted Episodes" album for Razor & Tie Music is his "minor label debut.

"I agreed with them because that’s what I wanted the ads to say," says Parker, with his customary humor, though he’s not kidding. "Graham Parker's Christmas Cracker" his recent holiday one-off EP for Dakota Arts. But the British new wave pioneer clearly feels that the move to the minor label is not a career downgrading, and, besides, Razor & Tie is on the up.

As I talked to three of four women, my prevailing feeling was that young & talented female singer/songwriter Parker says of a label herefore known for its appeal (Continued on page 35)

Razor & Tie Seeks Slice of Country Biz see page 35

Humor Buoys Atlantic Debut By Alternative Rocker Sobule

BY DAVID SPRAGUE

NEW YORK—Although the label’s roster is already home to a host of successful young female songwriters, the alternative rock field, Atlantic Records, in particular, has high hopes that Jill Sobule will be the one to give it a bonafide crossover hit.

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

Sobule’s self-titled second album, scheduled for a March 14 release on Atlantic, deals with many of the same issues her predecessors already mined—from romantic betrayal to drug use to late-night escapades. But in songs like "Margaret," in which a high-school golden girl turns porn star, she displays a biting wit (Continued on page 44)

The Philadelphia Story: Without even a hint or a warning, Columbia Records announced this week that it will release a greatest-hits package, "The Real Macaw," Springsteen Feb. 28. The 16-cut release will include two tracks recorded in January with Springsteen and a re-grouped, albeit temporarily, E Street Band.

Why now and what’s the label’s hurry? In a word, the Grammys. The album comes just in time to capitalize on Springsteen’s multiple Grammy nominations for "Streets Of Philadelphia." The Oscar-winning song, which will be on the package, is up for record of the year, song of the year, best rock song, and best song written specifically for a motion picture or for television. Additionally, Springsteen is up for best male rock vocal performance. Odds are that Springsteen won’t walk away from the March 1 ceremonies empty-handed, and even if he does, he probably will be the one appearing on the show. (NARAS would not confirm that he has been asked to perform, although it presumably has.)

Previously, "Streets Of Philadelphia" had already been available on the "Philadelphia" soundtrack on Epic Soundtrax. Now, it will be on both the "Greatest Hits" and a new "1995 Grammy Nominees" album by DCA. The release of the label’s title will come the day after the release of "The Real Macaw." The band’s Epic debut comes out March 14... Epic also has picked up Masters Of Reality, who were formerly with the Chrysalis. Ginger Baker has left the band, which now consists of Chris Goss, Ginge, and drummer Vincenzo Indirizzo.

Be still my beating heart: Celtic Heartbeat, the new Irish music label announced by Atlantic Records last year, is launching its first seven releases Feb. 28. Celtic Heartbeat was founded by U2’s manager Paul McGuinness, Clannad’s manager David Kavanagh, and music executive Barbara Galavan. The Dublin-based label will be marketed and distributed via Atlantic worldwide outside of Ireland. Coming Feb. 28 will be albums by Patrick Cassidy, Na Fina, Maire Breatnach, Clannad, and Alec Finn, as well as a Celtic Heartbeat collection featuring selections by some of the other artists. Although signed to Atlantic, Clannad prepared a special collection of its recordings for TV use for Celtic Heartbeat. To introduce the label in house, McGuinness, Kavanagh, and Galavan are traveling to five WEA branches this month.

HIS AND THAT: Laura Hynes has left Tommy Boy Records to form Laura Hynes & Associates, a New York-based company that will handle publicity for artists of all musical genres, as well as provide media training. Among her first publicity clients are Naughty By Nature, the soundtrack for "New Jersey Drive," and cassette releases by April Walker. Hynes, who was VP of artist development and media relations for Tommy Boy, has been replaced by director of media Audrey LaCaia, and director of artist development William Elkins... James Brown will headline a concert for the 1996 Olympics to be held in Atlanta. The Games will feature 21 nightly concerts to be held at the Olympic Amphitheater during July 19, Aug. 14 event. Among the other performers will be Travis Tritt, Willie Nelson, and Lynyrd Skynyrd.

Born To Be Blue. Executives of Metro Blue, a new Capitol Records-distributed label run by Blue Note president Bruce Lundvall, meet with new signee Nilu Lara. Pictured, from left, are director of A&R Steve Schenfeld, Lara’s managers, Jesus Lara and Jose Titoian, Lara, and Lundvall.
Best Female Country Vocal Performance: Wynonna Judd
"Is It Over Yet" \ Reba McEntire "She Thinks His Name Was John"

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

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

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

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

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

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

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

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

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excellence and diversity.

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

1. the condition of being different or having difference; having various forms or qualities

1. the effect of showing imaginative skill in arrangement or execution

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www.americanradiohistory.com
Isgro Faces Possibility Of New Trial

BY CHRIS MORRIS

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

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

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

Noting in their Dec. 15 memorandum that senior Justice Dept. counsel William S. Lynch, who has removed himself from the case, was the subject of an internal probe and “chaotically in published opinions,” the three-judge panel concluded that “punishing the government further by suppressing key testimony is unwarranted.”

In a sentence implying a rebuke of Idenman, it added, “The interests of justice will be served if proceedings... were held before another district judge.”

This latest development in the long-running payola case was only made public in January, after prosecutors returned from vacation to discover that the circuit court had overturned Idenman’s ruling.

NEW 1995 TRIAL?

The way was initially cleared for renewed prosecution of Isgro and his co-defendants, former Columbia Records promotion VP Ray Anderson and Isgro associate Jeffrey Monka, when Idenman’s 1990 dismissal of the case was reversed on appeal in 1992 (Billboard, Sept. 12, 1992).

The government now plans to retry Isgro, Anderson, and Monka for various offenses catalogued in the original 67-count indictment, filed nearly six years ago. The charges include violating RICO anti-racketeering statutes, defrauding major record labels, and making undisclosed payments of cash... and cocaine to radio station personnel.

Obviously we’re happy about it,” says assistant U.S. attorney Drew Pitt, who declines further comment on the circuit-court decision.

Pitt believes that, barring lengthy delays or reversals as a result of the appeal process, a trial could begin late this year before a new judge, who is yet to be named. “It depends on people’s schedules; the judge’s schedule,” he says.

According to Pitt, defense attorneys plan to appeal the latest ruling, and seek a hearing of their case before the full 9th Circuit panel of nine judges; the process of securing an appeal could take three to four months. Those (hearings) are kind of hard to get,” Pitt says.

At press time, Isgro’s attorney, Donald Re, had not replied to a query for comment. In an interview with Billboard last year, Re said he didn’t believe the indictment was going to stand against his client, even with the barred testimony.

Isgro, Anderson, and Monka were first indicted in November 1989; three years after an NBC News report rocked the industry when it alleged that Isgro—a prominent figure in the then powerful “Network” of indie promoters—was engaged in payola activities and associated with known mob figures.

The defendants went on trial in August, 1990, but, after several days of testimony, Idenman dismissed the case, citing “outrageous government misconduct.” The judge’s action was prompted by defense evidence indicating key prosecution witness Dennis Di Rico’s testimony before the grand jury that indicted Isgro was wildly at variance with his testimony at his own trial on drug and money-laundering charges (Billboard, Sept. 15, 1990).

The charges were dismissed “with prejudice,” necessitating an appeal by the government. In September 1992, the appeals panel, while citing “an intolerable level” of prosecutorial misconduct, reinstated the charges.

At a pretrial hearing in January 1994, Idenman fired what appears to be his last salvo at the government, barring Di Rico’s testimony from the trial and forbidding prosecutors from calling new witnesses to plug gaps in their case (Billboard, Jan. 8, 1994).

Idenman’s ruling loomed as a potentially fatal blow to the government’s case, since Di Rico was scheduled to testify on the most serious felony charges—money laundering, a kickback scheme, obstruction of justice, destruction of documents, and tax evasion—lodged against the defendants. Prosecutors quickly appealed the ruling (Billboard, Feb. 19, 1992), which was reversed by the 9th Circuit’s December decision.

BACK IN THE SPOTLIGHT

The possibility of a new trial in the case developed as Isgro—who served as executive producer of the 1992 Jack Nicholson movie “ Hoffa”—and Anderson were raising their profiles again within the music business.

Both men were present at the 1994 National Assn. of Recording Merchandisers Wholesalers Conference, held in Phoenix in October. Isgro was representing his own Burbank, Calif.-based company, Bagel Bul Productions, while Anderson was present as president of the Orange, Calif.-based independent label Doctor Dream Records.

And now, incredibly, the renewed action in the wake of late-90s charges of impropriety, the indies have had to readjust their methods to contend with Broadcast Data Systems’ airplay monitoring methodology, which virtually eliminates the potential for manipulation of station playlists—a practice prosecutors have maintained was common during the late ’80s heyday of the Network.

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Artists & Music

MIDEM Shows Spotlight Musical Diversity

World Acts From N’Dour To Bette Serveert Booked

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

Among the anticipated highlights are the Jan. 30 opening night concert to N’Dour and featuring Lucky Dube, O’Yahah, and Island signings Bayette and Tanaara. French legendar Jill Halliday will present songs from his first English-language album “Rough Town” (see story, page 1).

Music & Media magazine, which is also co-presenting a series of European A&R panels, will have a series of “border-breakers” concerts, featuring the likes of Sweden’s Nordman, Spain’s Cetinos Cortes, Italy’s Mau Mau, and Belgium’s the Choo.

In keeping with the daytime discussion topics, European dance music will fill MIDEM’s nights with a variety of acts. Atlantic Orange, Top, T-Spoon, Twenty-4-Seven, and other acts will take part in the Dutch Dance Night Jan. 30. The following night, the “Midemotion” party in a 4,000-seat theater will feature Maxx, Captain Hollywood, Motiv8, Whigfield, DJ Bobo, MoDo, and Crissta.

Dutch pop acts Rene Fröger, Laura Fygi, and Ten Sharp also will be showcased Jan. 31. The following day, there will be a Dutch rock showcase featuring Bette Serveert, Claw Boys Claw, and Urban Dance Squad.

Other individual countries will present evenings of music. Spanish rights society SGAE will host an evening of new Spanish talent with Radio Tarifa, Bayito, and Rosario.

New Music From Ireland is a two-part acoustic and rock presentation Jan. 31. The same night a Scandinavian showcase will feature appearances by Mari Boine from Norway, Malena Ernman from Finland, and Trio Rococo.

British music will be represented by the Boo Radleys Jan. 30 under the “Brats Abroad” banner of rock weekly NME. A night called Dub Experience In Jungle will feature Midi Professor, General Kaya, and Askia Feb. 1.

EUROPE, ASIA VIE FOR MIDEM FOCUS

(Continued from page 10)

ARTISTS (Feb. 2) will discuss revenue potential derived from new methods of distributing music.

This year’s exhibition will feature a technology pavilion allowing visitors to handle products and gain hands-on experience with such products as CD-ROM and CD-i. Despite predictions that music will have to evolve into the multimedia age, many at the event worry that the difference between MIDEM and the recent MIMIA exhibition, which also is run by the MIDEM Organization.

“MIDEM is still a place to license titles and products for the music business,” he says. “With MIIA it’s for people co-developing titles with music, video, and text. They’re two different aspects.”

The event that is conspicuous by its absence this year is the MIDEM audiovisual awards. Roy cites two reasons why it will not take place. “First I was not pleased with the event the way the event went last year,” he says. “Second, I’m disappointed by the fact that there’s less music on TV. The whole idea was a festival to promote music for it to be seen on TV, and that’s not happening. That’s just the market.”

GLEN MILLER HEIRS SUE EMI COS. OVER PUBLISHING PACT

(Continued from preceding page)

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

The complaint goes on to charge that the EMI actions had not been brought to the attention of the dispute, yet no compromise was made, according to the court documents.

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

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

Finally, the complaint seeks a court order declaring that the Miller royalties paid by EMI to be based on revenues that include all income received by EMI’s affiliates, and should not be reduced by administrative or other fees; that foreign income taxes that are withheld but not actually paid should be included in income from which the estate’s royalties are calculated, and that the estate is entitled to receive royalties on “black box” income in accordance with the percentages specified in the contract.

“Black box” income refers to unallocated European income or unidentified distribution after taking deductions to promote local music culture. Publishers often do not pay specific royalties on these monies to writers since their identity is apparently unknown.

Representatives of EMI did not return phone calls at press time. Attorneys for the Miller estate declined comment.

Billboard Online Offering Artist Profiles, Album Info

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

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

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

Billboard Online, an electronic information service of the Billboard Music Group, provides access to articles and charts of past and present issues of Billboard. The service also offers current concert grosses provided by Amusement Business, tour schedules, sales certification information from the Record Industry Asso. of Ameri-

CIVIC CENTER" all the hottest acts, roots, and influences plus All Music Guide rating information. The album listings include release dates, labels, and catalog numbers.

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

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

—July 9, 1994

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

In its first seven years, the format was simple, yet innovative for its time: Bring on the writers themselves (with a little help from a professional singer or two), and let them go on about their careers. Some 37 writers appeared during that period, including such Broadway greats as E.Y. Harburg, Howard Dietz, Dorothy Fields, Alan Jay Lerner, Sammy Cahn, and Harold Rome, among others. It should be noted that contemporary pop composers were part of those early years, too, those appearing included James Taylor, Jerry Leiber & Mike Stoller, and Felice & Boudleaux Bryant.

But starting with the eighth season, variations on a theme emerged, with tributes to lyricists, composers, Tin Pan Alley, the 50s, and such. These approaches have required the use over the years of hundreds of professional performers—and guest narrators—along with intriguing scrapbooks of their careers and of those who performed their songs.

Why the title of "Lyrics & Lyricists" when composers, too, have shared the spotlight?

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

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

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

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

Two towering songwriters were alive when the series began but never appeared in the series, although there have been tributes paid to them. "Irving Berlin was, at 82, too old when the series started, and I thought that [Richard] Rodgers was untouchable, and I didn't want anyone saying no to me," Levine says.

For an entertaining glimpse of the series, many of the earlier songwriting appearances have appeared on DRG Records, which is also releasing video versions specially recorded a decade or so ago for the now-defunct CBS arts cable station. Levine had a hand in this project, too. Consider what he has done as cultural-benefit concerts.

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

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

Print on Print: The following are best-selling folios from Music Sales:

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Artists & Music

CONTINENTAL DRIFT

UNSIGNED ARTISTS AND REGIONAL NEWS
DELIVERING A PASSION

MILWAUKEE: Blow Pops guitarist and songwriter Mike Jarvis was adamant that the group's recent EP, "American Beauties," released by the Pittsburgh indie label Get Hip be less nostalgic than its previous Get Hip disc, "Charmed I'm Sure." So Jeff Murphy of the Shoes produced "American Beauties" with an ear for clean-sounding '90s pop rock, but a strong '60s psychedelic influence is still audible. The tread of "Rubber Soul" is all over "Without Reason." "7 Days With You" is more Byrds-influenced. "She's A Runner" suggests the Searchers, with its crying harmonies and jangling guitars. "Everyday Clyde" is a moody raver whose roots lay deep in the garage rock collected on the much-admired "Fibbles" compilation series of '60s punk. Jarvis and the Blow Pops' other songwriter and guitarist, coincidentally named Tim Buckley, seem to have absorbed into their skins the baroque, autumnal musical spirit of 1966. Jarvis was once the guitarist for Chicago indie recording act Green, whose dedication to the classic forms of pop rock is mirrored by the Blow Pops. Like Green, the Blow Pops have collected a devoted European audience and have received enthusiastic notices in the continent's many '60s-oriented fanzines. Contact Mark Levin at 312-868-0848.

DAVE LURISSEN

MIAMI: Some of the members of the Robbie Gennet Band may look familiar to regional music fans. They should, as singer-songwriter and baby grand piano player Robbie Gennet toured with Saigon Kick in 1983. Bassist Debbie Duke moved south from Atlanta's She Said, and guitarist/vocalist Lesley Daunt and drummer Eric Lari- viere are from the Florida Jammy-award-winning band Lyrics For Lunch. In January 1994, Gennet hooked up with electric guitarist Groove, the other members fell into place over the next few months, and the Robbie Gennet Band was born. Playing an atyp- ical style of boogie-woogie rock, Gennet's band has been working the local clubs for months. The band's free-flowing, good-time sound, with melodic pop hooks and a solid rhythm section, is a welcome relief from all the angst-ridden bands currently on the local rock scene. The band released its CD, "Harum Scrum," in October on Shangri-La Records and has been touring the state. Gennet himself has been playing some solo piano sets. "All I want to do is play, and I play hard because that's my emotions coming out," says Gennet. "I don't stop until I'm done, sometimes until my fingers are bleeding on the keys." Contact the band at 805-931-1244.

SANDRA SCHULMAN

LOS ANGELES: Cool For August fits well into the current mood of crossover alternative rock. The band combines the sounds of a male Natalie Merchant, Peter Murphy, and Pearl Jam. Comprised of vocalist Gordon Vaughan, guitarists Shad Hills and Trevor Kustik, bassist Andrew Shives, and drummer Shane Hills, the group is hoping for a positive reaction to its new two-song demo, produced by Randy Guy, who has worked with Carole King and Slash. The band's first demo was produced by Brian Malouf, who has worked with Michael Jackson. Pearl Jam, Neil Diamond, and Everclear. Its splitting sound stems from a wide variety of influences, ranging from thrash punk to the Beatles to Tracy Chapman. The focus remains on strong vocals, dynamics, and rhythm. Contact Ross Schwartz at 310-284-7882.

JEFF BLUE
Mute Records’ Bonney Seen As ‘Everyman’ On Solo Set

BY PAUL SEXTON

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

The evocative “Everyman” is the follow-up to the well-received “Forever,” Australian-born Bonney’s solo debut after five Crime albums for Mute between 1986 and 1988. While SoundScan eligible U.S. sales on “Forever,” Mute hopes to build on positive press in publications from Rolling Stone to The New York Times by pushing “Everyman” enthusiastically at the album alternative format.

Bonney will also tour extensively behind the record.

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

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

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

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

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

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

Widening the gap between Bonney’s solo sound and the alternative rock milieu of his former band, “Everyman” is enriched by country influences, especially, he admits, by Willie Nelson, whose “Blue Eyes Cryin’ In The Rain” he reinterprets to great effect. “It’s a bit like covering the national anthem, but I heard the ‘Red Headed Stranger’ album and I thought it was an incredible record, a window into a whole new world.”

Bonney is a versatile keyboardist, from the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player. Billboard’s anniversary issue charts the history of the music industry, as well as Billboard’s evolution from 1894 to the present. All the eras of music will be examined and celebrated, from early jazz, to the rise of rock and roll, to rap and world music, and every sub-genre in between, as we celebrate 100 years of unparalleled coverage.

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*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

www.americanradiohistory.com
JAMES IN THE HOUSE: Epic is going back to the basics in spreading the word on country singer James House’s third album and his first for the label, “Days Gone By,” released Jan. 17. After coming off a four-month tour supporting Mark Chesnutt in December, House decided he wanted to hit the road in a low-key fashion and pop in on country programmers to play a few acoustic ditties, such as “Little Bit Little,” the first single from the album, which was produced by Don Cook (Brooks & Dunn, the Mavericks).

CO M E ON, GE T H APPY: Judging from the positive feedback from Certain Distants Suns’ “Bitter” on Gi- ant’s “The Gigantic Record- ing Corp. Proudly Presents Vol. II” sampler, the Chicago quintet’s “Bitter, Happy On The Inside” is bound to also turn some heads. According to Giant prod- uct manager Connie Young, the bounce-back cards in- cluded in the CD reported that “Bitter” was one of the three most popular songs on the set, which was distrib- uted in 17,000 copies of Alter- native Press’ February issue.

The techno-driven rock track is the first single from the track “Happy On The Inside,” which is due Tuesday (24). College radio received the single in early January, while modern rock outlets will be serviced with it in mid-February.

Young says of the band’s interesting sound: “It’s rock and roll, but with techno samples. It’s a beautiful depar- ture from what you’re hearing there now.”


The Billboard's chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *asterisks indicate vinyl LP is available.

**No. 1**

1. 6 4  PORTISHEAD GIGANTIC RECORDING CORP. 8825551 (10/95, 95)  DUMMY
2. 4 29  KIRK FRANKLIN AND THE FAMILY GCDS0000 2154406 (9/95, 95)  KIRK FRANKLIN
3. 14   WADE HAYES COLUMBIA 44242 (7/95, 95)  OLD ENOUGH TO KNOW BETTER
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5. 1 26  LARI WHITE EMI 5398755 (7/95, 95)  WISHES
6. 15  3  BUSH TRANSMERGED 5023 (9/95, 95)  SIXTEEN STONE
7. 5 7  TYPE 0 NEGATIVE WORSHIPER 10010 (7/95, 95)  BLOODY KISSES
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10. 7 65  ANDY SANDLER WARNER BROS. 4435203 (9/95, 95)  THEY'RE ALL GONNA LAUGH AT YOU
11. 12  7  OASIS Creation 6356755 (7/95, 95)  DEFINITELY MAYBE
12. 10  11  R.B.L. POSSE MCA 7800495 (7/95, 95)  RUTHLESS BY LAW
13. 11  5  SHENANDOAH DEAR FRIENDS 8700720 (7/95, 95)  IN THE VICINITY OF THE HEART
14. 8 19  KEN MELLON EMI 5373095 (7/95, 95)  KEN MELLON
15. 17  16  CORROSION OF CONFORMITY COLUMBIA 4424705 (9/95, 95)  DELIVERANCE
16. 22  46  RACHELLE FERRELL WEA 4859773 (7/95, 95)  RACHELLE FERRELL
17. 30  4  RANCIFF ENTERTAINMENT 684*5 (9/95, 95)  LET'S GO
18. 12  35  CRYSTAL WATERS MERCURY 5322503 (7/95, 95)  STORYTELLER
19. 16  25  DEADEYE DICK DEBONAIR 4501 (7/95, 95)  A DIFFERENT STORY
20. 21  8  K-DEE LANDING MCA 7801202 (7/95, 95)  ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
LOS ANGELES—After abandoning traditional Black History and Black Music Month promotions, Arista's black music department is proving that community action speaks louder than words on a calendar.

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

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

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

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

At last year's Super Summit, on behalf of ART, Higgins presented a $10,000 check to BET's "Be On Learning," the cable network's special-education program. The money went to the Duke Ellington School Of Performing Arts in Washington, D.C., in support of the institution's choir.

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

The events are designed to cultivate the creative abilities of participating students at all levels. At each school, the program targets specific grade-level curricula, such as music or telecommunications.

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

The program also is conducting a music talent competition at participating schools. The winner will record a song with Arista producer (Continued on next page)

**Avitar/Polycord 'Pumps' Rap Project Inspired By Black Panthers Film**

LOS ANGELES—Avitar/Polycord hopes its album "Pump Ya Fist," inspired by the upcoming film "Panther," sparks more than just retail sales when it is released March 21.

None of the music on "Pump Ya Fist" is taken from the movie—which revolves around the Black Panthers political party of the 1960s. Instead, philosophically seasoned sentiments of 30 years ago are crafted into sounds and lyrics by hip-hop artists of the 1990s.

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

Avitar president/owner Larry Robinsen says hip-hoppers were anxious to become involved with "Panther."

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

"So to take advantage of their enthusiasm, the movie's director, Marie Van Peebles, agreed to put together a rap album that was inspired by the film."

Van Peebles is executive producer of "Pump" and the "Panther" soundtrack. The film is being released by Gramercy Pictures, a unit of Poly-Gram Films Entertainment.

Robinson says "substantial royalties from 'Pump Ya Fist' will benefit The International Committee To Free Geronimo Pratt, a legal fund created for an imprisoned Black Panther member who claims he was framed by the FBI.

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

Says Robinson, "Songs on the album range from the kid's-let's-watch-this theme by the Fugees and more political-oriented statements of KRS-ONE, to less overt social messages by Ahmad. We wanted something that could stick..." (Continued on page 89)
ARISTA BRINGS ART TO COMMUNITIES

(Continued from preceding page)

Vincent Herbert—Says Riggs, "We go in and identify arts-related or government-type classes to support. We offer 'X' number of programs per student according to their major and three lectures for each school. We encourage entertainment executives and artists to participate.

"The beauty is that, if you have a special interest in one program or another—or have your own idea—you can simply come on board, do your part, then get off."

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

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White Rapper ‘Mouths’ About RCA Debut

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

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

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

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

RCA is setting up the long-player and seeking street credibility for the artist via the single “Dangerous,” which dropped Nov. 15. The accompanying video, lensed by Raydog of Almighty RSO, is receiving play on the Box and other outlets.

The clip and blasta’s publicity photos present the artist in a sort of silhouette that obscures his Irish and Indian heritage. RCA product manager Cheryl Tyrell credits the consistent visual theme to synchronicity.

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

“The Mouth That Roared” was produced by the Beatnuts, So Gee from the Ras Poetic, and Slick Vic, blasta’s DJ, who shared a crew with him named Us-3 (the “Cantuology” group, troops). In 1986, Us-3 entered a talent contest and won a management deal in the process.

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

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

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

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

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

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

“But I write in the daytime, too. Sometimes I’ll wake up, drink a pot of coffee, and think up themes.”

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

This & That: Yo Yo, who has appeared on TV’s “Marlin” and in the film “Strapped,” “Sister Act 2,” “Boyz ‘N’ The Hood,” “Who’s The Man,” and “Menace II Society,” will be featured in the Feb. 2 episode of the Fox-TV series “NY Undercover.” Will Fulton, formerly of TV’s, has Shot Profiles’ A&R staff... Currently ruling my mind and rocking the New York streets like an earthquake on Pirelli’s is the Group Home’s “Supa Star” (Payday). This bally aural bio smoothly transports the listener to a dark, dangerous ghetto, where “sex, money, and drugs” rule. If you haven’t peeped this jam yet, get on it!... I’ve also been swooning over Cee-Lo’s “Code” Gee (Street), which features Supercat. This manic jam tracks back up, loping rear rhymes with speedy breakbeat thrills—mixing in siren, grooves that gather, re-wound found sounds, and crazy drums. It’s a multilayered cocktail that’s wicked. Jungle has yet to be talked about from a hip-hop perspective. The discussion begins here.

AVATAR/POLYDOR

(continued from page 20)

soundtrack is due April 1.

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

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

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

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

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

The label also plans benefit concerts in Los Angeles and New York for the Week of March.

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

“Because it’s about the Black Panthers, some shows will be háunted. But when they see we’re preventing the project with a positive spin, they should come on board,” says Trip. J.R. REYNOLDS

Hip-Hop Who’s Who. StepSon vocalist missioners, center, huddles with members of the hit RCA act SWV on the set of her current video, “Where I Wanna Be Boy.” The clip was directed by Hype Williams and features such artists as Doug E. Fresh, Monie Love, Busta Rhymes, and Cash Money Click. Picture with missjones is SWV’s Taj, left, and Coco.

BILBOARD January 28, 1995
Columbia Nabs Leftfield For “Original” Major Debut

by Larry Flick

Leftfield

without ever forgetting the ne-
cessity of a succinct hook or tight, insinuating rhythms. Although they are never going to record an entire singles-driven album, there is no dis-
counting the need to be focused, Barnes said during a phone conversation from a Lon-
don studio, where he and Daley are preparing additional material for an upcoming 12-inch single, “Original.” “Putting forth solid and danceable music has always been the center of our creative intentions. Any other sounds or experiments are added to that core concept—and that has al-

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repetition, while simultaneously getting increased mileage out of underground classics that should not be left behind.

Throughout “Leftism,” the lads wisely juxtapose challenging new compositions like “Africa Chat,” which soaks Brazilian spices into African-house percussion; the uptempo past hits like “Release The Pressure,” which bursts with harsh, syn

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rounds. “The wheels grind so slowly in the publishing world that I realized I shouldn’t give up the day job,” says Parker, whose last studio album was Castaway’s “Plucking Quasimodo” in 1995. “So I got on with writing songs again, and they came out in a rush.”

“The new material was intentionally different from Parker’s most recent work. “The main thing was I tuned my guitar to open G,” he says. “I used open tunings on my early albums and did it again this time because a former tour manager in England said I should write (1959 album) “Squeezing Out Sparks” part two. This meant to me that I should be returning (his initial backing band) the Rumour, which an- noyed me so much that I scrapped whatever songs I was writing, which were more rock’n’roll type stuff. I’d been reading a guitar magazine about Bert Jansch and John Ren- bourn—one of those folky guys—and it mentioned open G tuning, and without thinking, I put caps over the neck and whenever I hit a chord I wrote a song.”

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

“Graham has a great opportunity at last,” he intoned,” says Peter Chen- field. “He’s an important formative artist for a lot of people who pro- gram the format.” We’ll also work very seriously at public radio and will take advantage of any crossover opportunities. But we’re in for the long haul, and if ’12 Haunted Epis- sodes’ isn’t SoundScanning 5,000 a week after three weeks we won’t pull the plug, because it’s a major priority.”

Carrer, who “informally” promo- ted his 1993 two-disc Rhino anthol- ogy “Passion Is No Ordinary World,” will commence a 25-city tour with a new band in May. “Now that Razor & Tie can’t be happier with this record, this is the one to me,” he says. “I can’t even tell you what it means yet, but they tell me things have changed since my last major tour in 1992, when it was still ‘classic rock hell out there.”
Hamming It Up. Hamstein Publishing hases celebrate a banner year of hit songs for their companies. From left, Hamstein songwriter Tom Shapiro, writer and occasional Hamstein collaborator Wil Jennings, Jeff Carlton, VP/GM of the Stрослard Music division, and Richard Pena, VP of Hamstein Publishing.

CMT Boycott Fuels More Accusations
Grand Ole Opry Inducts Bashful Brother Oswald

**COUNTRY MUSIC**

**By Jim Bessman**

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

The New York indie entered the country genre last July with two straight album releases from Kenny Rogers and one from the Everly Brothers, along with a 12-track Bobby Bare best-of. In August came two more Rogers straight reissues, "George Jones Sings Bob Wills," and hits packages from Del Reeves and Bil Anderson.

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

The Jones album has sold more than 10,000 copies so far, "extremely successful," Balsam says, for a reissue album "from that time period." The Rogers album was made available on Aug. 25, sold over the next 18 months.

By then, though, it will have more company. On March 21, the label released a two-disc package of the Fugitive—The Merle Haggard Anthology, '73-'77. It will be followed April 18 by two George Jones album reissues, "George Jones Sings The Hits Of His Country Cousins" and "Homecoming In Heaven." Two more Jones titles, "The Race Is On" and "George Jones Sings Like The Dickens," come out June 20.

Additionally, a Louvin Brothers compilation, with liner notes by active Razor & Tie artist Marshall Crenshaw, will be released May 16, together with a Speedy West and Jimmy Bryant compendium. A Joe Stampley set is due July 18.

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

ends with significant chart successes who have never appeared on CD before."

Specifically, Balsam notes that the Rogers titles—"Kenny," "Gideon," "Share Your Love," and "We've Got Tonight"—sold 10 million copies all thought, "Geez, this stuff just should get out based on sales."

The Reeves and Spears sets, he adds, highlight artists having "impact hits" but lacking "proper treatment" in today's marketplace.

The company's current country reissue schedule continues last year's, Balsam says, mixing big sellers with artists like the Louvinos, whose work hadn't made it on CD. "We have 30,000 on the horizon," he says, "and some have been available, including his early Tally (记录) hits.

"The independent country presence strengthens Razor & Tie's position as a niche reissue marketer," Balsam says. "Originally, we called it R&T because it was very different from what we were doing. But the response at retail was great, and now we can market all the country titles together to retailers and one-stop and advertise them together in publications where collectors look for reissues."

Balsam is also finding it easier to acquire country reissue material. "It changes from month to month according to the major labels' decisions as to what to put out," he says. "But I think they're realizing that there are certain things that smaller labels do sell."

**VANCOUVER, B.C.—Vampire Vintage, a division of Vanasse Stark-Band's records, will launch a series of best-of releases. NASHVILLE—Vampire Vintage, a division of Vanasse Stark-Band's records, will launch a series of best-of releases.**

**By Edward Morris**

Scotty Moore, Marshall Crenshaw, Sonny Burgess, Dave Alvin, Duane Eddy, James Burton, Lee Rocker, Bill Lloyd, Rusty Young, and Mandy Jostyn will play Feb. 3 on the Legends Of Guitars show at Nashville's Ryman Auditorium as part of Extranagasan's tribute (Billboard, Jan. 14). Tickets are available through Ticketmaster. The event will be taped for a possible TV documentary and live album. On Feb. 6, Country America magazine will stage a show at the Ryman Auditorium, which will also be taped by Ticketmaster. The show will feature among others, George Jones, Reba McEntire, and the Jones family.

**Rankambers will perform their last concert together Feb. 11 at the Ryman Auditorium. Tickets are available through Ticketmaster.**

Each of the first three albums contains 18 cuts, plus an eight-page booklet of notes and photos from the archive. The line is distributed by Universal and is available at retail.

"Last Country Songs," with guest vocals by Willie Nelson. And the Stempley album has an "I'm Not Good Enough" that is "the most frequent duet partner, Moe Bandy."

Todd Everett supplied the biography notes for the Donna Fargo and Joe Stempley collections. Mike Ragnoff provided them for Ed Bruce.

Founded in 1978, the company's 50th anniversary was marked in 2000.

**EDWARD MORRIS**

www.americanradiohistory.com
**HOT COUNTRY SINGLES & TRACKS**

**HOT SONGS DEBUT**

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<td><em>What You're Missing from My Life</em></td>
<td>MCA 7716</td>
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<td>2</td>
<td>TILLY BLACK</td>
<td><em>Where Your Heart Is</em></td>
<td>WARNER BROS. 10359</td>
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<td>BLACKHAWK 54937</td>
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<td><em>Independence Day</em></td>
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**HOT COUNTRY**

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**COMPILATION DATE**

**HOT COUNTRY RECURRENTS**

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<td>RON O'NEAL</td>
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<td>RCA 77636</td>
<td><strong>14 weeks</strong></td>
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*Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 2500 detections for the first time. ** indicates availability. Catalog number is for exposure only, not necessarily airplay. (C) indicates catalog number.*
YEARWOOD AND MCA SEND THEIR XXX'S AND OOO'S

(Continued from page 1)

chart for two weeks last year, was originally recorded as a theme for a TV pilot and was not included on her previous album, "The Song Remembers What I Forgot To Remember." In addition to MCA's plans for a still-unspecified Valentine's Day tie-in single, "You Remind Me," which will be supported by Yearwood's Grammy nominations for best country album and best country vocal collaboration (with Aaron Neville for "I Fall To Pieces").

"The Song Remembers When," released in October 1993, sold 551,000 copies, according to SoundScan—far fewer than expected from an artist of her stature. Her debut album, "Trisha Yearwood," sold 1.4 million units, according to SoundScan, and her second release, "Hearts In Armor," sold 889,000 copies.

Although the title cut from "The Song Remembers When" went to No. 1, the song didn't put Yearwood on the charts, thanks to George Richey (Wynette's husband) one of her frequent radio contacts saying that song and that one came up. I said what a beautiful melody it was and he said it was about time for someone else to make it a hit again. It was one of those fate situations, because it broke up the song too, and asked me what I thought about it. So we've talked about it a long time.

Of her audience, Yearwood says, "What surprises me the most is that [its makeup] hasn't changed drastically. It's like the songs don't do as well as her ballads. This is a nice kind of in-between song that really works for her. We've had a hit for the song. A lot of people, even before I started playing it—I guess heard it on Country Music that night and asked for the song. It's probably going to be a big hit." 

Debbie Abbott, country buyer for Best Buy, says she has high hopes for the album, especially "compared to some of the other titles that have been coming out. And, she says, "Just from [her] past history, I have tentative plans to do some advertising and positioning." Yearwood says, "I'm very excited about You're" is Yearwood's fifth MCA album. It was preceded by "The Sweetest Gift" ("a 1994 Christmas collection), "The Song Remembers What I forgot To Remember" (1996), "Hearts In Armor" (1992), and "Trisha Yearwood" (1991).

"There was an excitement about this album, because we didn't just crank it out in nine months," says Yearwood. "I really worked on it all year. I spent about 18 months over the year and recorded twice as many songs as there are on the album. "I didn't just make it up, I didn't just pick 10 songs and record them. We did 20 songs, which made it harder to narrow it down because the songs were so good. But it also made a better record.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<th>Title</th>
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BILBOARD JANUARY 28, 1995

www.americanradiohistory.com
Music Video

MTV To Stand For Merchandise TV?
To Hawk Its Goods, Network Debut Catalog

BY LARRY JAFFEE

NEW YORK—Products bearing the MTV logo will be hawked via mail-order catalog for the first time in February, when the network teases a marketing format hobbled with some 300,000 prospective customers.

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

"This is the first time we have a stand-alone catalog with our products," says Donald Silvey, VP of new business development at MVI. Some 70% of the products featured in the catalog are exclusive to the mailer.

Previous direct-to-consumer merchandising attempts by MTV have included product offerings for T-shirts and towels through Columbia House and BMG Music Service. BMG also partnered with MTV about six years ago on a "magazine-style" promotion magazine/catalog that primarily sold CDs and cassette tapes.

"I've always had the feeling that a catalog would work for us," says Silvey. "There isn't a catalog geared to this audience."

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

"It's the first time you can find all this stuff in one place," Silvey says.

Red Bank, N.J.-based Music Marketing Network is overseeing catalog production, merchandising, order-taking, list-selection, printing, warehousing, and fulfillment. The firm's president, Paul Chacko, says the debut mailing of the 20-page catalog will be sent to approximately 175,000 MTV viewers, who were selected based on a profile to network promotions and surveys. Music Marketing Network also plans to test the response of some 50,000 outside customer lists, Chacko says.

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

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

"Music Marketing was in synch with our attitude," he says.

The MTV research department did its best to be in synch with its viewers' attitudes by conducting focus groups with fans who made suggestions that were incorporated into the final catalog prototype. Photo layouts for the book were staged on New York streets, in lots, on rooftops, and in various hangouts frequented by the MTV demographic.

"It's an attempt by MTV to get in touch with consumers more directly," Chacko says of the catalog, which he describes as bearing the "attitude, emotion, and feel of MTV."

If the initial mail-order test is successful, Silvey says, "We'll roll out the catalog in the spring if MTV and come up with a plan to do it on a much more frequent basis."

Mailings are being planned around promotions, MTV directed ads such as "Spring Break in March," and "Beavis & Butthead Day holiday, "Silvey says. "They will be presented in a variety of categories."

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Los Angeles - HBO's hit comedy Upstairs Downstairs, "Sex Wit You," comes from director Brett Ratner. Marco Mazzei lensed the clip, while Jason Taragan produced.

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

New York - Director Ernie Fritz is the eye behind Zhanes' Motown video "Shame." Mike Alfieri produced the clip for Automatic Productions; Michael Negrin directed photography.


Scott Pauly directed photography. Producer Cohan was wrapped Da Bush Babes' "I Live For You" Warner Bros. video "Remember Me." Jason Taragan produced the clip, Arlene Donnelly directed photography.

Nashville - High Five Productions director Michael McNamara is the eye behind Brother Phelps' new album video "Any Way The Wind Blows." Larry Boothby directed photography; Ivy Dane produced. In addition, High Five's Steven Goldman directed Lari White's RCA video "That's How You Know" and the Mavericks' MCA clip "I Should Have Been There." Boothby directed photography on both clips, and Susan Bowman produced.

Other Cities - Julio Iginias' Columbia video "Caruso" is an Automatic Films production directed by Jet Black. Seth Standing produced the video; David Phillips directed photography on the Music Video Network's "Caruso" video.

Northern California-based rapper E-40 linked with director/producer Dwaine Terry to shoot his new live clip, "1 Love.

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

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

BERMUDA OR BUST: Leading multiregional programmer Paul Carchidi of the Brockton, Mass.-based video consulting firm "Beyond Music And Outrageous," is the force behind a new music-video confab, awards, and golf tournament scheduled for March 9-12 on the island of Bermuda.

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

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

"The main idea is to transform this into an important music video," says Carchidi, who plans to pattern the video-gathering after other entertainment industry events such as the Cannes Film Festival. Submitted forms to nominate up to 10 videos in any musical genre will be circulated now and due back to Carchidi by late January. Anyone who works in the music-video industry is invited to participate, the programmer says.

Ballots will follow soon after, and the awards will be presented in a variety of categories March 11.

Travel is being booked through the Bermuda Garvey Agency, and Carchidi projects the average airfare/hotel package will cost about $400. Additional conference registration fees have yet to be determined.

Special Events are the order of the day in the music-video fest of late. The crew at The Box will unveil their new South Beach, Miami, headquarters in a rousing bash set for Jan. 28. "The Box Unwrapped" will welcome some 4,500 general ticket holders, as well as about 1,000 music industry and business guests... The principals behind L.A.-based video show College Music Video are helming their First Annual "Sho With Abe Weekend," set for the Feb. 17-20 President's Day holiday in Miami. The college's $30 price tag includes transportation, accommodations, a race entry, and an industry pass. The package also offers a room at Miami Beach's Siesta Villa Inn.

All Aboard: Gentry Mackins' "GMAC Show" hit the broadcast airwaves this past Sunday. The video, which is being marketed on behalf of GMAC's "We Count," topped the charts with a CMT pick-up.

Quick Cuts: RadioACTIVE's Live has been tapped to tape an installment of "MTV Unplugged" in February... Snapdog Dogg's debut album "Murder Was The Case," the hit the charts, sold 500,000 copies in the first week and was certified Platinum in its first week on the charts.

Billboard January 28, 1995

www.americanradiohistory.com
Bad News For Mexican Record Business

by John Lannert

Peso for Your Thoughts, and ideas on how record executives based in Mexico can best get their business out of their hands, were discussed in a roundtable session at the Pa-Int'l Conference on Dec. 23. The event, called "Getting to Know Your Neighbor," was sponsored by the Mexican government and the Mexican Association of the Record Industry.

The roundtable discussion was led by Mexican record producer Ernesto Zedillo. A few months ago, label brass headed up Mexico's record companies were laud-ing the election of Zedillo. Virtually all of the execs mentioned that his presence would calm both the economic and the populace, thereby allowing them to launch plans delayed by the uncertainty caused by the election.

On Dec. 29, calm turned to confusion when Zedillo abruptly delayed the Mexican peso 15%. The next day he let the peso float for itself. It couldn't, and faster than you can say año nuevo, the peso sunk another 25%.

At press time, the Mexican and U.S. governments were attempting to quickly craft a $40 billion aid package for Mexico that they hope will prevent further deterioration of the peso and the Mexican record industry. Of course, as one Mexican record executive recently said, "The government has more important things to worry about than the record business." In any case, vet-eran record execs know that occasional currency devaluations are a naterl part of doing business in Mexico, and in other Latin American countries.

But Mexico's latching record industry, which has exhibited precious little growth over the past years, needed a shot in the arm, not a blow to the head. Now, album prices are being raised and label staffs are being pared. Counterfeiters will be elated. After all, the Mexican government will be dis-tracted by more urgent items on its agenda than illegal recordings.

And when it comes to prices of Mex-ican product, if the Mexican market sizzles, then the U.S. Latino market may catch at least a 72-hour virus. Before the peso meltdown, prices for CDs and cassettes were roughly equal. Now the stateside sister imprints of the Mexican labels might find themselves with a surplus of Mexican product—espe-cially regional Mexican product—if the price differential between the two countries becomes acute.

Should that unpleasant scenario de-volve, which seems unlikely at this point, fans of regional Mexican music living in the U.S. will have cheaper goods south of the border, while the plethora of swap meets, or flea markets, operating in California begin to import prod-uct from Mexico. In addition, conven-tional retailers in California—and in some cases, Texas and Chicago—will be sorely tempted to import albums in or-der to compete—or perhaps survive.

Ultimately, the fate of the Mexican record industry is one of the largest segments of the U.S. Latin record in-dustry rests on the international busi-ness community's confidence in Mexico, which will determine the stabilization point of the peso. If the peso moves up from its current level of about 4.5 to the dollar to about 4.7 peso to the dollar (as many Mexican record execs are predicting), then the 10% price hike now being introduced by the Mexican labels will nearly offset the peso’s 49% devaluation. Domestic consumption will slide, but that fall was in November, 1990-91, but U.S. interest in importing Mexican-made product will lessen, as well.

Araketa Returns Home: Although the Oudom, Sony Brazil rec-ent signee Araketa is the best-known samba/reggae group outside of Brazil. The band’s Sony debut, “Araketa Bonamento,” was released in November, 1990, in conjunction with a concert that drew 18,000 to the Salvador Cluba Baiano de Tama in Salvador, Bahia.

Like Oudom, Araketa is a "bloco afro," a cultural organization that at-tends to the material and spiritual needs of the Afro-Bahian community in Salvador. Vera Lacerda, "president" of Araketa, says that the band no longer will perform the Brazilian market, which "is very important. So in 1991, we're spending only two months in Eu-rope—June and July—to play the most important festivals.

Among the percussion-driven bloco afro groups, Araketa was the first to sell keyboards and guitar to the drums. Moreover, the band’s frontman, Tavares, might be the most talented vocalist coming from Bahia since Daniela Mar-cury.

Big Brazil Pops Big Figs: BMG Arista Brasil is riding high cour-tesy of two releases that are overtly commercial, yet neatly avoid slipping into a schlock category known in Brazil as "trem." The first record is Sony's Contraria's second self-titled album, which has sold nearly 750,000 units. Though more versatile than their first album, SPC’s sophomore set again lies on a lime mix of well-known oldies and original songs crafted onto a slick, samba-flavored pop groove. While the sophomore set by this nest of teen-agers from Minas Gerais contains no track as memorable as its witty 1988 hit "A Bandinha," the band’s long-70s famed sanba school Manguinhos, titled “Mangueira De Todos As Agregaes” (featuring wellow chanteuse Aline), stood single "Meu Jelito De Ser,” and "Pecio De Amor” deserve multiple airings.

The second strong seller for BMG is Grupo Raya’s "Dengo,” now near 740,000 units. Like their younger label mates, Grupo Raya has stuck to a win-ning formula that features a Europ-al strain of samba as such partado-alto and pop with smoothly textured vocal. The group’s two titles recall the Ferre-nal crews of Rio de Janeiro’s sanba schools. "Dengo” boasts no throwaway tracks, with the title track, "Quarco,” Bonita E Flicuca,” and the first single, (Continued on page 41)
says Matogrosso, referring to Brazil’s celebrated singer from the ‘70s, “she used to say that she wanted to be ‘Angela Maria. Now, every female singer wants to be ‘Elis Regina, but Angela is forgotten.”

Matogrosso previewed “Estava Escrita” on Jan. 7 during a performance before a sell-out crowd of 4,500 at Rio de Janeiro’s new venue, the Metropolitano. He sang all 12 songs on the album, plus an additional eight recorded by Maria.

While applying his usual androgynous personality to playful effect with the audience, Matogrosso, in his 40s, also used the same innovative approach to performing Maria’s hits that he had employed in the studio.

“Angela’s recordings had pompous orchestrations with lots of strings, which contributed to the creation of the image that the music was in bad taste,” Matogrosso says. “Once, when we were recording in São Paulo, Angela sometimes recalls the soaring voice of Jon Anderson of Yes. “What I wanted were sophisticated, economical versions of her songs with minimum instrumentation surrounding the voice.”

“Still, “Estava Escrita” maintains the Latin flavor of some of Maria’s best-known recordings, such as “Beijo Roubado,” set to a rumba cadence; “Só Vives Pra Lua,” a tango entry; and “Labios De Mel,” a ballad with brass accents resembling a mariachi.

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

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

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

Further, Matogrosso is not under contract with a record label. “Estava Escrita,” produced by renowned studio helmsman Mazzola, was recorded in Matogrosso’s own studio and then negotiated for release with PolyGram. Matogrosso is known for his extraordinary financial and psychological compensation. His Rio concert featured a curtain made of 200,000 small pieces of crystal imported from the Czech Republic. “I wanted to recreate a cabaret atmosphere, and the crystal has its own [unique] light,” says Matogrosso.

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

Matogrosso’s “Estava Escrita” is the most recent example of how an increasing number of Brazilian labels are exposing domestic audiences to their country’s musical past. After Bethânia scored huge sales with “As Canções,” PolyGram released “Ouça,” another tribute album, with newcomer Rita de Cássia singing hit songs in ‘50s pop style by vocalist Mayaya.

The album flopped, but the idea caught on.

Famed composer Chico Buarque was the subject of two tribute albums: “Qualquer Canção” (Dubas/ Warner Bros.) by jazz singer Carlos Fernandes with guitarist Toninho Horta and a self-titled instrumental album by Visom act Aquilo Del Nisco.

Guitarist Raúl Di Lollo plunged into the creations of chorinho master Dilermando Reis on the album “Relembro Dilermando” (RGE). BMG (Continued on next page)
**LATIN NOTAS**
(Continued from page 35)

"Eu E Ela," being the strongest cuts.

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

**POLYGRAM'S MATOGROSSO HONORS DIVA**
(Continued from preceding page)

guitarist Naono Luiz recreated songs of northeastern bandico icon Tonino Gonzaga on his latest album, titled "Naono Luiz Interpreta Luiz Gonzaga." So far, Caymmi's ode to singer/songwriter Dolores Duran, "A Nota Do Meu Bern," and Joanna's homage to songwriter Luipício Rodrigues, "Joana Canta Luipicio" (BMG), are the only tribute albums other than Bethânia's to sell more than 100,000 units.

Poor sales at retail outlets still does not deter Brazilian acts from recording tribute albums—particularly if a commemorated artist is alive. Such is the case with Maria, who was invited to sing a track on "Estava Exercício." Saying that "Estava Exercício" was "the best thing that ever happened to me," Maria, now 66, is planning to record her first album in a decade.

Fittingly, Maria's upcoming record will be a tribute album—to a contemporary, singer Dalva de Oliveira.

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**Al Di Meola**

*orange and blue*

"...a singular album that stands tall among his finest."
—Billboard

"This is the rare sound of a master at play."
—North Jersey Herald & News

"Di Meola is simply, a virtuoso in the widest sense of the word, in taste, technique, and passion."
—Pittsburgh City Paper

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**National Tour**: January
- 12: Globe Theatre, New York, NY
- 13: Packard, Atlanta, GA
- 14: Cheyenne Theatre, Cheyenne, WY
- 15: Bear, Chicago, IL

**February**
- 1: Cain's Ballroom, Tulsa, OK
- 2: House of Blues, San Antonio, TX
- 3: Music Hall, Austin, TX
- 4: Rock & Roll Hall of Fame, Cleveland, OH
- 5: Deep Ellum, Dallas, TX
- 6: Kimo Theatre, Phoenix, AZ
- 7: Sacramento, CA
- 8: San Diego, CA
- 9: House of Blues, LA

**March**
- 10: Orange County, CA
- 11: San Francisco, CA
- 12: Colorado, CA
- 13: Blackshear, CA
- 14: Ventura, CA
- 15: San Diego, CA
- 16: House of Blues, Los Angeles, CA
- 17: Los Angeles, CA
- 18: Boulder, CO
- 19: Nashville, TN
- 20: Charlotte, NC
- 21: Jacksonville, FL
- 22: New York, NY
- 23: Atlanta, GA
- 24: Philadelphia, PA
- 25: Washington, DC
- 26: Chicago, IL
- 27: Detroit, MI
- 28: Charlotte, NC

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**Top Contemporary Jazz Albums**

1. **KENNY G**
   - ARTISTA 10707
   - MIRACLES: THE HOLIDAY ALBUM

2. **KENNY G**
   - ARTISTA 10604
   - BREATHELESS

3. **JOHN TESH PROJECT**
   - QRS 1047
   - SAX BY THE FIRE

4. **DAVID SANBORN**
   - WARNER BROS. 43468
   - THE BEST OF DAVID SANBORN

5. **NAJEE**
   - EMI 30979
   - SHARE MY WORLD

6. **NORMAN BROWN**
   - WARNER BROS. 45242
   - AFTER THE STORM

7. **RUSS FREEMAN & THE RIPPINGS**
   - GRP 9781
   - SACURA

8. **ACOUSTIC ALCHEMY**
   - GRP 9782
   - AGAINST THE GRAIN

9. **ERIC MARienthal**
   - GRP 9785
   - STREET DANCE

10. **IGNOUSO**
    - VERVE 81320
    - NEPHEW

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**Billboard**
FOR WEEK ENDING JANUARY 28, 1995

**Top Jazz Albums**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Album</th>
<th>Weeks at No. 1</th>
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*Albums with the greatest sales gains this week. Recording Industry Association of America (RIAA) certification for sales of 500,000 copies. RIAA certification for sales of 1 million copies in each additional million indicate a diamond following the album. All albums available on cassette and CD. * Asterisk indicates vinyl available. ** Indicates sales last week.
Artists & Music

**CLASSICAL KEEPING SCORE**

by Heidi Waweson

**NEW HAND ON THE HELM: The St. Louis Symphony Orchestra has announced that its next music director will be the 32-year-old Venetian Fabio Luisi.**

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

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

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

**A N O B E L W I N N E R ’ S I N S P I R A T I O N:** Vonk is re-releasing two CDs of music for piano, flute, and violin written by Hikare Oe, son of Kenzaburo Oe, winner of the 1994 Nobel Prize for Literature. Hikare Oe, born in 1963, is the most important reason for writing fiction,” says one commentator. Hikare Oe, however, found his own voice through music, which he began to study when he was eight. He clearly likes Mozart, Beethoven, and Schubert; the 47 brief compositions heard on the CDs are a sometimes charming homage to the basics of that musical language.

**T U R N , and pixie dust.**

**BASS LINE BOOSTER:** Next to Milt Hinton, bassist Ray Brown might be the most universally respected-old-school bass player in jazz. (Christian McBride refers to him as “Dad.”) His associations date back to the ’40s, include the music's most important 20th-century contributors, including Charles Parker, Dizzy Gillespie, Bud Powell, Eliza Fitzgerald (to whom he was married), and Duke Ellington.

In recent years, Brown has become a mentor and sponsor; he champions young talent while promoting a pure jazz aesthetic that has its roots in bebop and modal swing. His approach to basic piano playing embodies all that is stylish and tasteful.

Telare, which has a number of Ray Brown recordings in its catalog (including "Don't Get Sassy" and "BassFace"), has just granted him a series of his own, titled "Some Of My Best Friends Are..." which finds the grand master in the company of, well—who else?—friends. The first release, subtitled "The Pianists" and slated for issue in February, showcases Benny Green, Ahmad Jamal, Geoff Keezer, Dado Moroni, and Oscar Peterson.

Given Brown's standing among musicians of all generations, he is not likely to run out of associates for future recordings. Next up? Likely, an album of saxophonists.

**S H E S I N G S,** When The Spirit Moves Her: Jazz might have a new crossover artist to contend with. She is Ruth Nance Floyd, who, "Paradigms For De-


dateless Times" is a 12-song cycle that addresses affirmative themes relating to faith and spirituality. Calm it gospel-jazz. Floyd's voice, which is both emotio-

tive and versatile, has been fit to surround herself with a corps of adventurous believers: Ed Howard, Craig Handy, Uri Caine, Bryan Carroll, and Terri Lynne Carrington. The album is on Concord Records.

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**J A Z Z B L U E N O T E S**

by Jeff Leavenon

**W I L D M A N P I C K E R:** From The Swamp Lands: For those with a freaky dedication to guitar and guitarists (Wayne and Gartj jazz guitarists, take note), here is a new player—relatively new to the recording scene, that is—provides a neat opportunity to hear a wholly stylized approach to the instrument. Philip DeGruy is a N’Awlins humorist and New Orleans band leader—his word—a wildebeest of an invention that consists of a seven-string-solid-body augmented by 10 tunable harp strings. (The harp strings, he says, are designed "to turn a sad chord into a tragedy, and a happy chord into bliss."")

DeGruy was a student of the legendary Benny Brea, who helped advance the cause of music creativity more than any other guitarist in the ’70s. As such, he is a master at chord-melody passages, reverberations, and delicately fingered filigrees—all offered in the service of a gracefully maniacal, stream-of-consciousness mind.

His new album—a debut on NYC Records—is titled "Inezando Out The Other" (he’s a planter dude, to boot), and it is a compendium of carefully arranged tunes that one doesn’t often associate with lone guitarist: "If I Only Had a Brain," "Naima," "Claire De Lune," "Woody's Blues," and "My Girl." (He’s also got a back-to-the-future original titled "Blues For Rod Serling," which, when submitted for your approval, unlocks your imagination into another dimension—time-space, and who the hell knows what else...).

Is DeGruy the next guitar god? Yes, if your idea of the Supreme Being is equal parts Groucho, Art Ta...
When the Victoires de la Musique were staged for the first time in 1986 in the Moulin Rouge in Pigalle, one of the temples of the French can-can, France joined the circle of nations with a yearly celebration of its recording artists. Now in their tenth year, the Victoires remain a highlight of the music-industry calendar, despite the controversies that mark all such award shows. The event is a collective action by all segments of the music industry—an achievement in itself in a business not known for cooperation. It not only offers kudos to the most successful artists of the previous year but a unique view into the state of French music. The idea of a French version of America's Grammy Awards was conceived by Claude Fléouter, a former journalist for Le Monde, and co-founder, with partner Denys Limon, of the production company Telescope Audiovisuel, which organizes the Victoires TV show. Fléouter won the support of key industry figures, including Jack Lang, then minister of culture. Financing would come from television rights and other partners. The Association des Victoires de la Musique was created on June 26, 1985, to establish rules for the awards and ceremony. The current president of the association is Louis Briscard, president of independent record company Auvidis.

The goal of the Victoires was to recognize the best French or Francophone creations, performances or productions of the previous year. It also sought to play a broader role in promoting French and Francophone music beyond the annual show. What makes the Victoires distinctive from their American or English counterparts is that every winner performs a song after receiving an award. "Les Victoires are the only show of this kind where all the nominees rehearse with a 30-piece band before the ceremony, even if they are not winners," says Fléouter. With as many as 18 categories, and at least three nominees in each category, more than 50 acts may be involved in rehearsing for the production. Fléouter also has staged tributes to such top international acts as Ray Charles, Diana Ross, Paul Anka and Sting. Victoires rules call for two levels of voting: the first for any act in each category, and the second for the nominees chosen in the first vote. The winners' names are kept secret to almost all except Fléouter, who needs to know to organize the show. Ballots are handled by the performing-rights society SACEM, which sends the voting forms to some 3,000 professionals. Since revisions in 1992, following tension between some members of the association and Fléouter over categories and voting, the list of eligible voters has been revised.

Continued on page 46
FRANCE

Highlights Of '94

HITS WERE LIVE, STAR-DRIVEN AND OVERWHELMINGLY DOMESTIC

By EMMANUEL LEGRAND and PHILIPPE CROCQ

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

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

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

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

VICTOIRES
Continued from page 43

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

Beginning in 1994, Fléouter has taken on delivering not only two but different shows. To address concerns of the classical music community, awards in that field are now presented separately from those in pop, rock, jazz and other genres.

The two shows which will take place on Feb. 7 for the classical awards and Feb. 13 for the pop categories, are both broadcast live one week apart on prime time, respectively on France 3 and France 2, the two French public channels. In addition, the shows are broadcast worldwide via satellite channel TV 5, which can reach more than 40 million households worldwide. Jean-Loup Tournier, president of SACEM and head of the Victoires Classique, says the whole music community “has delighted by the separate classical event and by its impact” in 1994.

$1.5 MILLION & 5,000 SEATS

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

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

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

The Nominees

The following are the nominations in key pop categories for the 1995 Victoires de la Musique awards to be presented in Paris on Feb. 13.

MALE ACT OF THE YEAR
Francis Cabrel (Columbia)
MC Solaar (Polydor)
Alain Souchon (Virgin)

FEMALE ACT OF THE YEAR
Enzo Enzo (RCA/BMG)
Liane Foly (Virgin)
Veronique Sanson (WEA Music)

SONG OF THE YEAR
"Je Danse Le Miel" - IAM (Delabel)
"Juste Quelqu'un de Bien" - Enzo Enzo (RCA/BMG)
"Ma Petite Entreprise" - Alain Bashung (Barclay)

ALBUM OF THE YEAR
"Chatterton" - Alain Bashung (Barclay)
"Prose Combat" - MC Solaar (Polydor)
"Sans Lieu Sur La Terre" - Francis Cabrel (Columbia)

BAND OF THE YEAR
Frederick - Goldman - Jones (Columbia)
IAM (Delabel)
Native (Ariola)

UPCOMING MALE ACT OF THE YEAR
De Palmas (Chrysalis)
Mano Solo (Carriere Music)
Tonton David (Delabel)

UPCOMING FEMALE ACT OF THE YEAR
Rachel des Bois (Barclay)
Clémence Lhomme (Columbia)
Valée (CHE)

UPCOMING BAND OF THE YEAR
Billyze-Kiki et les Gaminis en Folie (Shawlin Phonogram)
Indigo (Blue Étoile)
No One Is Innocent (Barclay)
Clémence Lhomme (Columbia)
Sinclair (Virgin)

VIDEO OF THE YEAR
"Claire Veut La Lune" - Alain Chamfort (Epic)
"Ma Petite Entreprise" - Alain Bashung (Barclay)
"Nouveau Western" - MC Solaar (Polydor)

FRANCOPHONE ACT OR BAND OF THE YEAR
Céline Dion (Sony Music)
Khaled (Barclay)
Maurane (Polydor)

CONCERT OF THE YEAR
Claviers Aznavour at le Palais des Congres
Alain Bashung at the Olympia
Eddy Mitchell at the Canino/Olympia/Bercy tour

INSTRUMENTAL ALBUM OF THE YEAR
"Hong Kong" - Jean-Michel Jarre (Disques Dreyfus)
"Jouera En Noire E Blanches" - Jean-Yves d'Angelo (Quelques Notes/Saphir)
"World Mix" - Deep Forest (Columbia)

JAZZ ALBUM OF THE YEAR
"L'acrophone" - Marcel Azzola (Verve)
"3 Around 4" - Ceccarelli Trio (Verve)
"Conférence De Présage" - Michel Petrucciani/Eddy Louiss (Dreyfus Jazz)
"Marvelous!" - Michel Petrucciani (Dreyfus Jazz)

TRADITIONAL MUSIC ALBUM OF THE YEAR
"Heritage Des Celtes" - Dan Ar Braz (Columbia)
"Polyphonies" - Voce De Corsica (Olivo Music)
"Soule Age" - Soule Age (Columbia)

SOUNDTRACK OF THE YEAR
Brosselh Le Mangeur De Lune - Branch (PolyGram)
Jean-Claude Petit - "L'etudiant Errante" - (Vogue/BMG)
Eric Serra - "Leon" (Columbia)

CONCERT PROMOTER OF THE YEAR
CPW
Corida
Gilbert Coullier Organisation

Continued on page 50

Continued on page 55
Roch Voisine

worldwide with BMG.

More than 6 million albums sold

More than 2 million people attended the show
INDEPENDENTLY WEALTHY

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

By PHILIPPE CROQU

MARKET PLACES

WMD was part of the FNAC chain until April 1994, when it was purchased by Moon Theol, the site of Bruno Theol of Media 7. The company distributes more than 50 labels. Among its strongest sellers are traditional, jazz and world music artists, followed by foreign labels such as Sub Pop, Glitters House and Colosseum. Foreign sales account for 20% of the company’s business, and Moon Theol see potential in Asia. “For indies and others—we have their place in this market,” she says.

AFFILIATED NICHES

A number of labels represent significant artists, or niches in the market, that the majors distribute for a fee. Trema Records was set up in 1969 by songwriters Jacques Revaux and Regis Talar and has since established Michel Sardous as one of the most popular singers in France. Distributed by Sony Music, Sardous’ releases, including his most recent, “Solez Vous Voulez. Etc., etc.,” inevitably go platinum.

Another French superstar, Jean-Michel Jarre, leads the roster of Disques Huit and has recorded three albums. Despite his commercial success, Jean-Michel Jarre has also had success with Breton singer Alan Stivell, vocalist Gerard Blanchard and the Dreyfus Jazz Line. “We independents believe that the record is not a commercial object, but an item of passion,” says Dreyfus.

Scorpio Music fills an important niche and has a history of strong releases. In 1994, the majors distributed Michèle Torr’s “Les Yeux de L’Oiseau,” which was a hit. “The majors have created their own niche. They have created the majors,” says Scorpio.

TRENDS AND CHALLENGES

Some independent companies have the ability to challenge the majors with their own distribution and sales forces—Youssou, Media 7, Musidisc and WMD.

Louis Bricard launched Avidis 16 years ago, and today our classical labels as Attree, Valois and Montagne account for 40% of his business. Popular music yields another 20%, with such labels as Gilles Vigneault, Henri Tachan and Jean Guédon and their music contributing an additional 12% on the unidisc label. The soundtrack for “Tous Les Marins Du Monde” by Jordi Savall, on the Travelling label, has sold more than 600,000 copies, including 40,000 in the U.S.

Media 7 was founded in 1987 by Bruno Theol and licensed or distributes numerous foreign and French labels, including Vayco, ZYX and Bear Family.

The majors are limiting themselves increasingly to distribution while deciding how to deal with emerging technologies,” suggests Francis Dorder, A&R and marketing director at Musidisc. “Independents can make small contributions to counter this tendency” by focusing on artist development, he says.
KEZIAH JONES
LANDS ON 24TH MARCH 1995 WITH HIS AFRICAN SPACE CRAFT

Delabel
Tel 33 1 44 78 55 55
Fax 33 1 44 78 55 99

Strawberry Hills Management Ltd
Phil Picket
Tel 44 71 736 12 34
Fax 44 71 736 05 05

African Space Craft
The New Album
Enquiries: F. Junqua
Tel 33 1 44 54 64 22
Fax 33 1 44 54 64 23

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HIGHLIGHTS OF '94
Continued from page 46

(No One Is Innocent); R&B (Native); Celtic revival (Dan Dz)x,
'Some Age, Dan At; Brazil); and world music (You & NDoor,
Khaled)

The year-end was marked by five albums from superstars: Patricia Kaas with "Tout De Chambre" (Columbia), Laurent
Voulzy with "Vendu Tour" (Voxa/EXW); Eddy Mitchell with
"Retravions Notre Heron A Berry" (Polydor); Jean-Louis
Audibert's "Une Page De Tourneur" and Liane Foly's "Lumieres"
(both on Virgin); and Indochinite's "Radio-Live 94-95" (BMG/Atoll).

Some view this flood of live recordings as a lack of creative
stamina. "This [past] year clearly lacked excitement, with few
sexy records out," says Fabrice Natal, general manager of
BMG Vugne/Atoll. "It looks as if record companies have lost
track of the public's expectations."

DIAMOND CERTIFICATIONS
Gold certifications are given in France for sales of 100,000
units, platinum for 200,000 units (or multiples of that amount).
Only four to six albums each year receive the diamond cer-
fication for sales exceeding 1 million units, with French acts usu-
ally accounting for half of those awards. Among the members
of this elite club are Francis Cabrel, Jean-Jacques Goldman,
Patrick Bruel and Patrick Bruel.

Among the superstars, Gabriel dominated 1994 with "Samedi
Soir Sur La Terre" (Columbia), which was released in April
and took France by storm, selling 1.5 million copies and stay-
ing at No. 1 for 30 weeks. His previous studio album, "Sortie" (released in 1989), sold more than 1.6 million
units over two years.

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

Michel Sardou again hit No. 1 on the album chart in 1994, with
"Sens des Voies." His last album, regularly sold 600,000 to
800,000 units, and his latest was no exception.

HALLYDAY GETS "ROUGH"
Johnny Hallyday, who staged a 50th-anniversary concert in
the Parc Des Princes stadium in 1993, is a long-time member of
the platinum club. His albums in the '80s, recorded with such
renowned composers as Michel Berger and Jean-Jacques
Godman, attracted a larger, younger fan base under the guide-
ance of Polygram president Alan Levy.

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

Mathieu Laurier-Prevost, general manager of Polygram's
French office, points out morally that "to sell records in France
today you must be 45 or older" — referring to the success-
es of Gabriel, Michel, Hallyday and Sardou, and to the even
older guard of Aznavour, Ferrat and Trenet. More seriously,
this trend shows, according to Laurier-Prevost, the public's
lause is to go for security," which makes it difficult for new acts.

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

**HIGHLIGHTS OF '94**

Continued from page 50

Notable new French acts include Krav and Aznavour, whose eponymous albums sold over 500,000 units. Clarika or Juliette, the hip-hop of Alliance Ethnik, Mascala Sound System, Fabulous Tribulantes, Les Sages Poetes De La Rue, Fab et Moncik, the guitar-rock of De Palma, and Blonde Amer, the world-sound vocals of Lokua Kanza, the torch-songs of Clementine L'Homme, and much more.

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

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

BMG Chrysalis/Ariola's Natif is convinced that the generation ahead will be "fun, sparking and exciting." He adds, "It's a question of state of mind. I'd like to see new acts coming with a populist rock spirit and shake the tree. In terms of sound, it will probably be more linked to dance beats. If I were a kid today, I'd listen to dance music. It's a kind of new revolutionary music—it's loud, it's violent and it upsets the parents."

**YOUNGER ARTISTS AND CONSUMERS**

Newcomers in France don't debut high on the chart the way acts have done recently in the U.S. or U.K. The road to recognition remains a hard one, with little radio and TV exposure for new acts. Nevertheless, younger artists are exploring new sounds and reaching younger consumers. The year proved, for example, the commercial vitality of French rap with 400,000-plus sales of MC Solaro's 'Prosé Combattant' (Polydor) and the success of IAM's "Ombre Est Lumiere" (Delabel) and its hit track "Je Dans Le Mau."
EMI Nominations For 1995

FEMALE NEWCOMER OF THE YEAR
VALLEE

MALE NEWCOMER OF THE YEAR
DE PALMAS

BEST SHOW OF THE YEAR
CHARLES AZNAVOUR
How can we thank those who set to music the history of our life. Those who enhance our memories with their songs. Since 1851, SACEM protects, collects and distributes authors' rights: the author's salary. Thus SACEM allows authors, composers and publishers to live, create and make us dream... Without music, there would be something missing in our lives...

sacem
La musique, toute la musique

How can we thank those who set to music the history of our life. Those who enhance our memories with their songs. Since 1851, SACEM protects, collects and distributes authors' rights: the author's salary. Thus SACEM allows authors, composers and publishers to live, create and make us dream... Without music, there would be something missing in our lives...

sacem
La musique, toute la musique

As trends in pop rise and fall, jazz and classical music remain steady, if modest, mainstays of the French market. The challenge facing both genres in the '90s, says record executives, will be the development of new artists and styles to supplement traditional repertoire.

Frank Tenot, president of radio outlet Europe 1 and a longtime jazz booster, expresses concern that "the music form is no longer evolving. It's as though the great geniuses who gave the music its noble credentials had said it all."

Others disagree. Guy Boselli, label manager for Sony Jazz, points to the signing to the Epicure label of such modern jazz artists as Leon Parker, Winard Harper and Dave Kikoski, as examples of the continued evolution of jazz in France.

A similar debate engages executives involved in selling classical music. "Like jazz, classical music largely belongs to the past because new composers are few," says Kevin Kleinmann, director of PolyGram Classics. The key, he says, is revitalizing the methods of marketing classics to a new generation.

France traditionally has been viewed as the world's third-largest market for jazz repertoire, after the U.S. and Japan. However, jazz can only claim a modest share of overall album sales in France. Between 1984 and 1987, fueled by the reissue of jazz catalog on compact discs, jazz sales reached a peak of 6% of the albums market, according to SNPE. By 1994, it was 3%.

"An average jazz album will sell between 1,000 and 3,000 units, a good sale is between 3,000 and 10,000 units, and a very good sale is between 10,000 and 25,000 units," says Boselli at Sony.

DUKE DOUBLE-DISC

There are numerous steady sellers in the jazz catalogs of the French record companies. BMG France is rich in repertoire from the MCA, Impulse, Novus and RCA labels, and has achieved notable results with an anthology of Duke Ellington's work on five double albums, launched in 1992 by jazz-label manager Daniel Baumgarten. "Best Of The Best," a four-CD set marking the 50th anniversary of Verve Records, has sold 4,000 copies since its release last year through PolyGram.

Sony claimed the sole jazz album to receive a gold certification in 1993—Miles Davis' 1959 album "Kind Of Blue," which has now sold 120,000 copies in France. Branford Marsalis' 1994 album "Buckshot LeFonque" has moved 15,000 units.
Domestic Fusion

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

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

Independent labels are active in jazz also. On Media 7, the Eddy Louiss album “Sang Melee” has sold 35,000 units since its release in 1988, and Oscar Peterson’s “Side By Side,” released in 1994, has sold 10,000 copies. Francis Dreyfus now has Eddie Louiss, Marcus Miller, Michel Petrucciani and Martial Solal on his independent roster. His debut album “Conference De Presse” on Dejas Jazz—featuring Michel Petrucciani and Eddy Louiss—has sold over 30,000 units.

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

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

Boosting the Classics

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

Both jazz and the classics need more media attention if record sales are to return to the levels they saw in the early days of the CD, suggests Dreyfus. In 1985, classical record sales in value terms represented 9% of the total French market. Five years later, it reached 14.6%; it has since dipped back to its present level of 8.9%, according to SNEP statistics.

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

Virgins in Paris

Both major and independent labels continue to have success stories within the classical genre. EMI has sold 250,000 copies of a 1993 best-of collection by soprano Barbara Hendricks. Media 7 has seen sales of 50,000 units for its 1993 collection “Les Chemins Du Baroque.” PolyGram has sold 250,000 of “Triomphe Du classique,” featuring Herbert Von Karajan.

PolyGram Classics—through the Deutsche Grammophon, Philips and Decca labels—claims 45% of the French classical market. GM Kleinmann echoes his colleagues at jazz labels when he suggests that these genres must increasingly be marketed like pop product.

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

Victoires

Continued from page 46

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

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

Bernard de Bosson, president of UPFI, the independent producers’ association and a member of the board of the Victoires, is equally positive. He says the Victoires Canadian was “formidable,” especially as a debut event, and feels the variety show “is getting better all the time.”

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

We will be present at Milia ’95 on stand 10/01 and Midem ’95 on stands 08/02 - 10/01.

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Billboard Spotlight
Japan’s Publishers Look Forward To MIDEM Recession, Scandal Have Them Hunting For Bargains

BY STEVE McCULC S

TOKYO—The past year was a rough one for Japan’s music industry. The industry’s image was tarnished both at home and abroad by the controversy surrounding a $77 million international lawsuit to find executives of JASRAC (the Japanese Society For Rights Of Authors, Composers And Publishers) to the Koga Music Foundation. In addition, the industry was hit hard by Japan’s continuing recession. Advertisers have cut back on spending, making it more difficult for publishers to place songs for use in TV commercials, and poor sales of domestic repertoire have made a serious dent in mechanical royalties. Japanese publishers attending MIDEM are expected to be the lookout for the best deals possible. "The recession has affected us in many ways," says Lehro Asatuma, president of Fujipace Music. "If a song costs $100,000 to use in a commercial, the advertisers will say forget it and ask us to find a cheaper song." Asatuma points out that although sales of domestic product have dropped recently, sales of foreign repertoire are up in Japan. "So we have to find very good international repertoire for our market, especially to meet demand for new artists from Scandinavia," he says, alluding to the surprising recent success of such artists as Trine Rein, Jennifer Brown, and Stina Norden- stam in Japan. "Their music suits the Japanese taste because it’s very melodic, and many of their songs are sung in English," says Asatuma. "We have some connections with companies in Sweden and Norway, but we have to expand our dealings with them." Although Japanese publishers can be expected to show a more aggressive attitude at this year’s MIDEM, Nichon Inc. president Mammori Murakami says their efforts might be better directed elsewhere. "Ten or fifteen years ago, some publishers found new artists and new songs at MIDEM," he says. "But most of the independent music publishers belong to the majors’ music publishers. So I don’t think MIDEM is the best place to be aggressive—maybe the East Asian market is the best place." (Continued on next page)
BY DOMINIC PRIDE

CROYDON, England—Imagine a school where students want to stay for 40 years. A school where playing and acting up during lessons is encouraged, and where teachers will take you more than seriously if you say you want to manage a band. Sound like heaven? For the 700-plus students who win a place at the BRIT School, it is.

The BRIT School, which opened in September 1998 and is the result of several years of planning and development, is just one of many educational establishments in the U.K. that are responding to the needs of young musicians and performers, and it now looks to offer something for the more business-minded students of the 90's.

The college still places a heavy emphasis on music and performing arts, but it is also a life course of study, with a full stage, a 24-track analog mixing desk, TV and radio studios, as well as 12 Macintosh computers with Quace composition software, laptops for homework, and an extensive CD, video, and book library.

It is an environment that fosters diverse musical talents. A recent concert saw most of the student body supporting students with disabilities, who were performing with music that ranged from African chants to baroque and classical pieces, on through '70s glam, punk, and rap.

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

Some of the students get a head start as musicians before they've graduated. For instance, there is a girl who was hearing her singing back vocals for Take That, and the band Suggs got an album deal with Adrenaline Records.

In this academic year, the school is also an emerging business-oriented curriculum, with a movement reflecting the trend towards marketing departments. Students will be taught to think like business people in a variety of fields, with the aim of encouraging students to think more seriously about the music business, either in the traditional or more modern forms of distribution.

The school's new emphasis on management not only reflects the wishes of the students, but also may help solve what may prove to be a patent shortage in the music business. "We have a major shortage of new managers in the industry coming up through the system," he says.

The BRIT School is something of a vice principal and as well responsible for the curriculum, says the requirements of the industry have changed in the short life of the school. "Four years ago, we asked people what they wanted, and they said creativity. Now it's other things, such as management at a retail level. As a result, students now are taught various elements of running a store as part of the performance curriculum.

Says Friedg, "The students came to us and said they wanted to expand into this area. Although we keep to performing arts media brief, we're trying to broaden the range of subjects on offer, and make the progression routes more diverse. It can often peter out when students leave college and, without the industry, it's important to start preparing these routes through the company, so students can see what they are working for," he says. 

The BRIT School is now ready to embark on a minimum of two weeks in a workplace that must be sought by them. "That's also giving them the idea of meeting contacts, whether that's through music-industry law people who come in or people from major companies," says Friedg. "It's probably the most important thing they can learn.

The school is also looking further afield for contacts with other educational establishments. At present, the BRIT School is unique in the U.K., but there are signs that the positive exam in of BMG's music business will be reflected in more in other parts of the country.

The school has links with the John Marshall High School in Milwaukee, which also offers a music program for students. And London auditions for the Berklee College Of Music were held in the BRIT School.

One problem with a BRIT School degree is that its graduates are of such a high caliber that they often enter the working world with unusually high expectations.

Final-year student Raphael Walters has built the students' own soundsystem Chole in the last four years and has (Continued on page 62)

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

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

Murasaki recently visited Taiwan along with other representatives of the Japanese music industry to establish contacts with government and in business leaders. While in Taiwan, she did not have a bilateral copyright protection agreement, but Murasaki hopes the delegation's visit will be followed by such cooperation between the Japanese and Taiwanese music industries.

Other developments in the Japanese presence at MIDEM in Cannes is that the promotional CD given out at the Japan Booth—this year its theme will be "Access: nippon"—will consist of Japanese songs hand-picked by music publishers for suitability in overseas markets, rather than the previous scenario of simply offering the year's top-selling hits.

"We're going to be just as aggressive at MIDEM as in past years," says Misa Watanabe, president of the Music Publishers Assn. Of Japan. She and other Japanese music publishers will not be able to utilize the current JASRAC situation—in which the society and Koga are suing each other—it is not yet clear what companies and publishers. A total of 120 MPA members will attend MIDEM, Watanabe said.

Asatsuma says, "As a music publisher, we've been asking them to settle their dispute as soon as possible."

September release here by MCA Victor. MCA Victor A&R staff Yoshitsuki Kato says sales of the domestic version of "Dollars" are now 80,000 units and that the European import version has likely surpassed that mark.

The success of "Dollars"—C.J. Lewis' major-label debut—shows just how much a 13-year-old reggae has become in Japan, says Kato.

Thanks to generous airplay of the album's single, "Sweet for My Sweet," on national radio hit radio such as Osaka's FM 802 and Tokyo's J-WAVE, "Dollars" became a hit with music fans in Japan instead of just the core reggae audience.

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

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

Another sign that reggae has become a permanent year-round fixture on the Japanese music scene is the new spring version of the popular Reggae Japansplash concert series. Previously held only during the summer months, this year's event is scheduled for the second, twice-yearly event in April 1994, and the success of the '94 shows has led to the announcement of a mid-summer dates again this year. So far, featured artists in the April 2-9 series include Ken Boothe, the Abyssinians, and Johnny Clarke.

Reggae Makes A Splash In Japan

BY STEVE McCLURE

Tokyo—Ask a young Japanese what the word "reggae" means and, oddly enough, he'll say it refers to one of the home-grown crowds that wander the underground clubs and subways in places such as Tokyo's WAVE and Tokyo's "Dol- lars" can be a hit with music fans in Japan instead of just the core reggae audience.

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Music From Holland: An All-Encompassing Phrase

BY MARIA JIMÉNEZ

In Holland, popular music has taken on a new meaning. Essentially, it has moved beyond the traditional boundaries, embracing a diversity of genres and styles. Dutch music, with its rich history and strong cultural heritage, offers a unique blend of avant-garde and traditional elements. The country's music industry is thriving, with a growing number of artists gaining international recognition.

**DANCE**

Holland's dance music has reached new heights, reflecting the country's cosmopolitan nature and international connections. With an emphasis on house, trance, and techno, the dance music scene in Holland is one of the most vibrant in Europe. Artists like Armin van Buuren, Ferry Corsten, and Tiësto have grown in popularity, both at home and abroad. The country's dance festivals, such as Tomorrowland and Q-Dance, attract thousands of visitors from around the world.

**ROCK**

Rock music has a strong presence in Holland, with a diverse range of bands and genres. From heavy metal to indie rock, Dutch bands like The Unguided and The H apprentices have gained recognition both locally and internationally. The influence of American and British rock bands is evident, and Dutch musicians continue to explore new sounds and styles.

**CLASSICAL**

Classical music has a long tradition in Holland, with renowned orchestras and conductors. The Royal Concertgebouw Orchestra and the Netherlands Philharmonic Orchestra are examples of the high level of performance in the country. Dutch composers like C.P.E. Bach and Anton van Beethoven have contributed significantly to the classical music repertoire.

**JAZZ**

Jazz is another genre that has a strong following in Holland, with a vibrant scene of both local and international musicians. The North Sea Jazz Festival is a major event, attracting top artists from around the world. Dutch jazz musicians like Ed van der Elsken and Hans Clepper have made significant contributions to the genre.

**FOLK**

Folk music, with its roots in the traditional melodies and instruments of the region, has a strong presence in Holland. From the Folkwang Festival to the Dutch Folk Music Festival, these events provide platforms for folk musicians to share their music with audiences.

**COUNTRY**

Country music has gained popularity in Holland, with artists like the Backstreet Boys and Britney Spears finding a following among Dutch fans. The country's rich musical heritage provides a foundation for contemporary country music, with local musicians blending traditional sounds with modern influences.

**POP**

Pop music is a dominant force in Holland, with international stars like Beyoncé and Adele gaining a massive following. Dutch pop singers like Anouk and Caro Emerald have also achieved international success, with their music resonating with fans around the world.

**MUSIC INDUSTRY**

The Dutch music industry is robust and diverse, offering a range of opportunities for musicians and artists. The country's proximity to Belgium and Germany, as well as its strong cultural ties, contribute to the vibrant music scene. The Dutch government also supports the music industry through various initiatives and programs.

**CONCLUSION**

In summary, Holland's music industry is a testament to the country's cultural richness and diversity. From dance to rock, classical to folk, and pop to jazz, the music scene in Holland is dynamic and ever-evolving, reflecting the country's open-mindedness and innovation.
MUSIC FROM HOLLAND

WITH A GREATER PRESENCE AT MIDEM THAN EVER BEFORE
# Hits of the World

**Japan**

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<td>Reba McEntire</td>
<td>The Distance</td>
<td>Epic</td>
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### Additional Information
- **Notes:** This chart is a compilation of weekly music charts from various countries around the world, spanning different genres and musical artists, showcasing the most popular songs of the time.
- **Source:** Billboard, December 1, 1995

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**Italy**

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**New Zealand**

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

**BY LARRY LEBLANC**

TORONTO—While major Canadian music retailers and recording companies are looking to the year-end sale for another strong sales year, some observers are concerned about the potential for a slowdown in the first quarter of 1995. (See story, page 29.)

“Tapes were up 16% in the last quarter of 1994 (Billboard, Jan. 21), they also can take down some of that strength sales year throughout the year,” says Dan Gilsen, president of the Canadian Music Retailers Association.

Statistics from the Canadian Recording Industry Association, through the end of November indicate that units shipped in 1994 were up 13% (to 56.6 million from 50.1 million) from the same period in 1993, and that net sales during the same period grew 16% (to $548.4 million from $474.4 million in 1993).

“Last year was a write-decade,” says Brian Robertson, president of the Canadian Music Dealers Association.

“We have been up in sales all year long, and very 1995. Tapes with 30-see Sunrise Records & Tapes.

“We have had, strong records pretty well from last January all through year. We didn’t have any sales to top the end of November.”

“Our sales were strong for us, and the turning point was the start of August,” says Roger Whitman, VP of product management at the Canadian record company.

“We started with high sales targets. With all the strong titles now out, we’re confident sales are good for the rest of the year.”

Amidst all the optimism, there is a note of caution from Ivelorlu, president of one-stop R.O.B. Entertainment, which also operates the 19-year-old Record On Wheels chain: “Last year might have been the year of the flamenco scene, but now electronic and bookstores are getting into selling other CDs or vinyls. We’re going to see if we’re going to stay away from the established record retailers. Additionally, record clubs are becoming very flexible.”

Joe Summers, president of A&M/Motown Island, says that sales for his label heated up last fall. “We were on the radio, but went home at Christmas with five albums in the Canadian music chart. The Record’s top 10, he says. “Soundgarden has sold 400,000 copies. Boys II Men, 300,000,” he says, “and Sheryl Crow, the Courtenay, Amy Grant, and Sting have each sold 200,000 copies. We also had platinum sales for the Cranberries and the ‘Woodstock’ album.”

“Ninety-four was a blockbuster year for us,” says Ross Reynolds, president of Telefilm Canada. “We have some very strong records and some records which were not as strong. Our emphasis is on the ‘Grip’ went diamond (1 million units), and their ‘Big Ones’ is over 300,000; Counting Crows is also over 300,000; and the Eagles is 300,000 units; and the Tragically Hip is 500,000 units.”

“A pleasant surprise was the ‘Pulp Fiction’ soundtrack, which went platinum (100,000 units),” Reynolds adds. “There were also a couple of the country albums which have done nicely for us, including Garth Brooks albums, and Vince Gill, who are platinum, and the Mavericks, which is now gold (500,000 units).”

“Our year was a mixed bag of 25%,” says Rick Camilleri, president of Sony Music Entertainment (Canada), citing multiple platinum releases by Celine Dion, Mariah Carey, Pearl Jam, Pink Floyd, and the “Forrest Gump” soundtrack.

“Pearl Jam’s ‘Vitalogy’ became big at the end of the year and has been strong. It was big at the beginning of ‘95, has also sold 600,000 copies,” Camilleri says. “Also big for us last year were Pink Floyd, which sold $5,000,000, and the two Mariah Carey albums, ‘Music Box,’ which has sold 400,000 copies, and ‘Merry Christmas,’ which did 200,000 copies.”

Stan Kulin, president of Warner Music Canada, says that his top sellers by introduced international artists are: “Stone Temple Pilots and R.E.M. are all over 300,000 units; Mariah Carey and The 3 Tenors In Concert” crossed 250,000; Tom Petty kicked in and is about to cross 200,000. We are also hot with country. Dwight Yoakam is approaching 350,000 units.

Kulin also has high praise for titles by Warner domestic acts Lorcan McKennitt, Blue Rodeo, and Barneykadies. “5 Days In July is going to be Blue Rodeo’s biggest album ever,” he says. “It’s crossed over 225,000 units (sold), and I think they are doing really well. Outside of Lorcan’s ‘The Mask And Mirror’ is over 200,000 units, and her last record ‘The Visit’ is sold 300,000 copies.”

BRIT SCHOOL DRAWS CREAM OF MUSIC TEENS
(Continued from page 57)

Beat Records from Italy: CDC, the Caro Records, Brazil, Sound Carrier, Switzerland; Caro-line International and Lightning Express in the U.K.; and Global Music, Germany.

“We are already working in the Asian region,” says Global chief executive officer, John M. Roberts, who is working closely with Hong Kong and Japan. Extending these activities to more Asian territories and possibly finding talent are the objectives of our participation at Mideam Asia.

The two pan-Asian video music networks, STAR TV’s channel V and Music Nation, announced that MTV’s new regional service is scheduled to be on-air by the time Mideam Asia opens.

International

**POLYGRAM IN INDIA** has increased its stockholding in the Bombay-based record company Music India from 40% to 51%, and renamed the company PolyGram India. Sashi Patel will continue as chairman of the company, reporting to Poly- gram’s Asia president, Norman Cheng, who is based in Hong Kong. Vijay Lariat is president of PolyGram India, reporting to Cheng. “India’s rich culture, large population and fast-growing economy is a very exciting entertainment market,” says Cheng. “With compact disc penetration still at an early stage there, and following recent amendments to the copyright act, which will help music piracy, we believe India represents great potential for PolyGram.”

**THE DUTCH DANCE** duo 2 Unlimited, in the wake of worldwide success in the past three years, has received the Dutch Pop Award ’94 from BV Pop, the Dutch union for pop musicians. The award—10,000 guilders ($5,000), a gold-leafed saxophone sculpture—was presented Jan. 7 on the closing day of the annual Nooderland Festival in the northern Dutch city of Groningen. The members of 2 Unlimited, Ray Slingsgaard and Anita Doh, donated their award to a charity aiding Rwandan children.

**FLAMENCO’S NEW WAVES HEADS NORTH** (Continued from page 57)

La Terra y La Luna ("The Tit And The Moon") is a Spanish band in which Poveda also has an acting part.

"My voice is neither pays [mong- gypay] nor flamenco, but I am a joey who dreams flamenco," says Poveda. "I triumphed in the Minas festival, but I am from Barcelona. I have no flamenco tradition in my family, but I learned through intuition and by listening to recordings by Mairena and Caracol.

"I am the only girl among the new school, is often compared to the great Carmen, who was openly imitated and who, in turn, admired the "Caballo." Last year, he recorded an album with Ca- maro’s guitarist for 18 years, To- mato.

Canizares is considered the best flamenco guitarist, and the world’s premier flamenco guitarist, Pacho de Lucía, has acknowledged his talent by inviting him on a cou- ple of tours. Though charged by some members of the flamenco, Canizares is widely acclaimed as a virtuoso.

Once associated with the hou- sed, Southern Spanish region of Andalucia, which faces North Africa, flamenco finally has come of age in Spain’s mostly European re- gion, Catalonia, which borders France in the far north.

HOWELL LLEWELLYN

**WARNER, INDIES, MTV TO SHOW AT MIDEAM ASIA** (Continued from page 56)

and the Tragically Hip are seeking help from their artis- tees’ agency.

"The self-discipline is very hard," he says. "Students like it that way. It makes for a very successful and easy relationship. Before they come, we tell them it’s a partnership and make them sign a contract which gives them some responsibility for their education.

"In their course work or in their artist-ic expression, students are encour- aged to develop their own ideas with knowledge with their peers and, Rum- ney says, "to learn from someone else apart from the music teacher.

"Each time he walks into the office, a drama class is enthusiastically creating a scene that shows as a village mar- ket, while an art class is being put into panic by a marauding band. It’s a far cry from the regimented chalk and talk that most of the country’s other 14-year- olds will encounter, but judging from their enthusiasm, few of them will have problems with self-expression if they ever end up on the stage.

"So does Camilleri notes that Dion’s ‘The Colour Of My Love,’ released November 1993, was also in the Top 20, as was his latest diamond, and her French live album [A L’Olympia] has sold 200,000 copies, he says. While highlight- ing his company’s quadruple-plat- inum sales with the Beatles and Garth Brooks albums, Deane Cam- meron, president of EMI Music, also presented Jan. 7, his domestic roster also were striking.

"It’s quite a impressive list," he says. "The Rankin Family’s ‘The Fare-Well’ is over 400,000 units, and their album ‘North Country’ is over 300,000. Moist is double-plati- num (200,000); and albums by Tea Party, Colin James and the Little Big Band, Rita MacNeil, Stompin’ Tom Connors are all platinum (100,000); and albums by the White Eagles is gold (50,000 units). In addition, Anne Murray had two golds, and John McDermott had two golds and a platinum.

Warner Music’s Kulkin forecasts that as good as 1994 was for the Canadian music industry this year will even be better. “We’re done survey of key hardware accounts, and outside of the Christmas was quite breathtaking, which argues well for this year,” he says. “1995 is going to top 1994.”

www.americanradiohistory.com
Shrinkage Ebbs At Music/Vid Stores
But Survey Says Losses Are Still High

By DON JEFFREY

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

Findings from the 1994 National Retail Security Survey, undertaken by the University Of Florida, were presented at the National Assn. of Recording Merchandisers technol- ogy conference held in early January. Commenting on the report were Dr. Richard Hollinger, a sociol- ogy professor at the university, and

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

FORT LAUDERDALE, Fla.—Although the big record companies de- cided to participate in Blockbuster Ent- entretime and IBM’s joint plans to digitally manufacture CDs and audio- tapes in retail stores, the venture, New- Leaf Entertainment, is testing a sam- pling technology in Blockbuster Music stores that could eventually be mar- keted to its retail competitors.

Called Music Hall, the technology consists of a kiosk where consumers can listen to 30-second previews of se- lected songs from nearly 10,000 pop and classical albums and view correspond- ing video clips, if available. Through a touch-screen, the kiosk gives informa- tion on recording artists for nearly 170,000 pop and classical albums. The machine is also programmed to suggest names of acts similar to the one that a customer has inquired about.

Music Hall is currently being tested in two Blockbuster stores in Fort Lau- derdale and Coral Springs, Fla. The technology was demonstrated during the recent National Assn. of Recording Merchandisers technology conference here.

Blockbuster has not said whether it intends to roll out Music Hall to the rest of its 540-unit music chain. The test be- gan last July.

An official of NewLeaf Entertain- ment, the marketing venture for the new technology, says the test has been successful but declines to provide sta- tistics on costs and usage. NewLeaf hopes to market the technology to other music retail chains.

But the trend to place sampling capa- bilities into record stores is now 2 years old, and many chains have already cho- sen how they will deliver that service to shoppers. The main competitor to New- Leaf’s kiosk would be intouch, which has already placed 204 machines at vari- ous retail locations. Intouch’s customer base includes such chains as Wher- ehouse, Strawberries, Camelot, Kemp Mill, BMV.

Other chains such as Tower and Mu- sicland apparently have chosen to go with companies that market listening stations with a focus on a limited num- ber of albums.

When NewLeaf was created by Blockbuster Entertainment and IBM in 1993, it said that it was developing technol- ogy to manufacture any CD or cas- sette within a store. It said this would be a boon to inventory management, because it would diminish the need for retailers to stock every title in the record companies’ catalogs. But the Big Six record companies quickly opposed the plan as a presumptive attempt to circumvent their distribution systems, and they refused to grant permission to download their recordings into stores.

But NewLeaf and its sister company Fairway Technologies have been able to conduct another test of digital deliv- ery—the in-store production of 16-bit cartridge video games to rent in 10 Blockbuster Video stores in Columbia, S.C. That test has been going on since August.

The in-store manufacturing system, called Game Factory, can download a game onto a blank cartridge and print out directions and other matter in 45 seconds. The technology was demon- strated at the conference.

Robert Carberry, acting CEO of NewLeaf, said the next step is to adapt the technology to download 32-bit games.

Navarre Income Up 66%:
Sales Almost Doubled

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

The nearly $43 million in sales almost doubled the $22.4 million in sales the company reported in the same time period last year. And while net income was up 66% from the $325,000 reported last year, earnings per share were up only 1 cent due to an increase in the number of shares outstanding to 3.15 million. Last year, 1.94 million shares were outstanding as of Dec. 31.

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

While sales and net profit were up, gross margin, as a percentage of sales, dropped to 12.6%, as compared to the 13.1% in the same period last year.

Looking at nine-month per- formance, Navarre’s sales were $90.9 million in the period ending Dec. 31, up 70% from the $53.5 million the company generated in the corresponding period last year. The company’s net income was $1.55 million, about double the $776,000 it made during its first three quarters last year. That in- crease helped earnings per share rise to 49 cents, up from 40 cents last year.

While the company’s gross mar- gin declined for the third quarter, for the same period ending Dec. 31 the company had a gross margin of 15.2%, up from 12.9% in the same period last year.

Navarre, a retail consultant. The data were obtained from questionnaires returned by 327 sepa- rate retail companies representing one million square feet of retail space. The information is based on the 1993 cal- endar year.

Overall retail shrinkage inventory in- clusion increased to a 2.16% rate of re- ported sales in 1993 from 1.88% the year before, which translates into 2.2% of lost sales, with retail es- timated as a $1.3 trillion industry.

The good news for music and video retailers is that their shrink rate fell from 3.8% in 1992 to 3.2% in 1993.

The bad news is that only two re- tail segments have higher shrink rates: convenience, 4.13%; and optical merchants, 3.45%.

According to survey respondents, the biggest chunk of shrinkage for all retail categories comes from em- ployee theft (42.1%). Shrinkage follows at 32.4%, then administrative error (19.2%), and vendor fraud (6.2%).

For music and video retailing, shoplifting, which accounts for 45% of total shrinkage, is higher than the average, but employee theft is slightly lower at 40%. Administrative and bookkeeping error accounts for 13% of the loss, while vendor fraud is only 2%.

But Hollinger maintained that em- ployee theft is the biggest problem in these stores. He said unchecked, it sends a sig- nal to retail executives that “you don’t value your property.”

He also said employee theft creates a “balancing effect,” which means that em- ployees who steal CDs are less likely to be vigilant in stopping customers from doing it. In fact, in many docu- mented cases, employees and shop- lifters work in collusion.

Hollinger likened employee dis- honesty to a fire, which needs three elements to start and be sustained: a combustible material, a fuel source, and oxygen. For theft, the elements are motivation, opportunity, and low deterrence. Remove one or more of those factors, he said, and stealing will be greatly reduced.

Methods that music retailers said they expected to use more fre- quently in the next year to combat in- ternal theft are checks on criminal convictions and credit.

Research was also that the most common means of detecting em- ployee dishonesty was by worker tip- offs. Floor employees are most effec- tive in catching shoplifting.

Discussing ways to combat exter- nal theft, Hollinger said the use of electronic security systems (ESS) to prevent theft may encourage video and video retailing than in other re- tail sectors. The usage rate, 88%, is double what it is for video.

“Vendor source tagging is the way to go,” said Hayes. “You need to let the customers know the material is protected.”

A new survey of 10,000 music and video retail stores by The Market Research Group found that 35% of music and video retail stores are already using electronic tagging systems. The survey also found that 64.4% of managers said that the average shrinkage rate is lower than the average in the stores.

Hollinger talked about how thieves have become emboldened in their crimes against retailers.

In Florida, diversion groups—of- ten made up of recently recruited immi- grants from Central and South America—come into stores and occupy clerks’ attention while other members of the team steal merchandise from behind counters. This was vividly demonstrated on a video recorded at a shop on Florida’s East Coast.

Another increasingly popular method of ripping off retailers is the so-called ram raid. This has been a problem in the U.K. After a few hours, the thieves back a car or truck through the front window of a store. Then a well-trained team quickly sweeps the shelves clean of goods. If the merchants as well as police can respond to the alarm. Such an in- cident, caught on videotape, was shown.

ONE MORE THING: "You need to let the customers know the material is protected."
Although holiday music sales were pretty good, you would be hard pressed to find more than a handful of music merchants who were happy with their results. That's because the price war that has been raging through the industry for the last year became even more ferocious—if that's possible—during the holidays.

In December, Track was inundated with phone calls from merchants reporting that there seemed to be a widespread disregard among discounters for the majors’ minimum advertised price policies. The most consistent complaint that Track received centered on Wal-Mart, which apparently was selling certain titles at $5.99 in certain markets. Enough additional courses were also directed at Circuit City, Best Buy, and Radio Shack.

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

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

According to Mickey Granberg, director of public affairs and government relations at the National Assn. of Recording Merchandisers, 23 states have some form of legislation concerning selling below cost. Those laws vary from state to state, as do their methods of enforcement. Another 16 states have laws that specifically target certain product categories, while 13 others have no laws. (The 52 total includes Puerto Rico and Washington, D.C.)

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

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

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

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

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

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

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

The Dec. 1 issue of The Minneapolis Star & Tribune reported that both Hollywood Entertainment, a Portland, Ore.-based video-rental chain with about 100 stores, and Mid-America Entertainment Co. of Edina, Minn., a Blockbuster franchise with 28 stores in the Twin Cities, were interested in Title Wave.

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

Making Tracks: The Musicland Group continues to regroup to try to get itself back on track. In the latest go round, Bonnie Burton, VP of marketing, axed her job eliminated by the company’s shift toward placing marketing functions at the retail division level. In other moves, the music stores division has truncated its regional managers staff, going from nine RMs to six.
Top Pop Catalog Albums

FOR WEEK ENDING JANUARY 28, 1995

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**Billboard** JANUARY 28, 1995

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. Recording industry data. ©America (RIAA) certification for sales of 500,000 units. ©RIAI certification for sales of 2 million units, with multi-million units indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisks denotes vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested list. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ** Indicates past Heartbeater hits. © 1995, Billboard/Spire Communications, and SoundScan Inc.

How's The Weather In Camelot?

Street Golo recording artists Stormy Weather stop by Camelot Music in Indianapolis to view the merchandising of its latest album, "Stormy Carols."

Converting Priorities.

J&R Mania. An all-star band of JazzMania recording artists converged on the J&R Music Jazz Outlet for an in-store performance during December, and afterward stayed around to talk shop. Pictured, from left, are guitarist Doug Diaz, who recorded "The Way Of The Wind" for the label; Doug Diaz; J&R music merchandising manager Ethel Gabriel, president of JazzMania; Sue Vouyi, GM at J&R; Matthew Zirnuk, manager of the J&R Jazz Outlet; Gerry Benson, sales rep for Allegro, which distributes JazzMania; clarinet player Phil Bodner, who recorded "Jaminin At Phil's Place" for the label; bassist Steve Gilmore, who recorded "I'm All Smiles" for the label; and Rick Szabo, who recorded "Manhattan At Dusk" for the label.

Presence Requested. Request magazine, published by the Musicland Group, held a holiday party at The Bottom Line in New York. At the party, Request staffers and other party guests compare notes with Atlantic recording artist Jim Lauderdale. Pictured, from left, are Colleen Doherty, account of Gynauskus Beatinic; Denise Denison, VP/director of new business development at Grybaskaus Beatinic; Marcia Appel, VP of communications at the Musicland Group and publisher of Request; Annie Bowen, Request's Eastern advertising manager; Lauderdale; Roland Grybaskaus, executive director of creative services at Grybaskaus Beatinic; and Brian Maginnis, Request's advertising director.

Doing It With Mirrors. Mirror Garden toured the Southeast to promote its new album, "Welcome To The Land Of Mirrors," on Icarus Records. While in Atlanta, the band stopped by Wax 'N Facts record store to talk retail. Pictured, from left, are Harry DeMille of Wax 'N Facts; the Bateman, who appears as part of the Mirror Garden stage show; and band member Eddie Freeman.
20-Year Record Explosion Thrives As Last Small Chain In N.Y.

BY KAREN BRUNO

NEW YORK—A 20-year love of music retailing unites and drives Jack Mishan and his son Ed, co-owners of the six-unit Record Explosion chain based here, and helps explain how, in an increasingly competitive environment, the company enjoyed a 17% increase in same-store sales last year to $24 million.

Jack Mishan had a background in electronics retailing when he opened the first Record Explosion on Nassau St., near the rear of the shopping center on large tables. "We want to be prepared for HMV. We want to get our name out there," he says. (A second HMV store is expected to open near another Record Explosion in the summer.)

Along the perimeter of the store are bins and wall racks containing videos and CDs arranged by artist. The overall effect is similar to another low-end retailer, Fline's basement. Pop/rock is the largest CD section. In front, toward the center of the store, budget-price videos (CDs are near the rear of the store) are stacked on large tables.  "We want to be prepared for HMV. We want to get our name out there," (A second HMV store is expected to open near another Record Explosion in the summer.)

The overall effect is similar to another low-end retailer, Fline's basement. Pop/rock is the largest CD section. In front, toward the center of the store, budget-price videos (CDs are near the rear of the store) are stacked on large tables.

Two stores, Latin music such as salsa, baladas, and merengue take up one large section of wall. "We were the business in 1983 after finishing high school. He says he likes the "bustle and hustle" of retailing. "I don't care that much about the music. I don't own a CD player or listen to music. I have no idea what is playing right now in the store." Yet, it is clear he enjoys his job. "It's about making money," he says. "I come in even on my one day off."

Record Explosion is a no-frills operation. "We don't believe in fancy offices. My father's office is in the basement with mice running over his desk. Shabot's is in a storage attic," says Mishan, whose father is nearing retirement.

In-Stores Boost Christian Artist's Book

DC Talk Member Smith Tries His Hand At Poetry

BY DEBORAH EVANS PRICE

NASHVILLE—Kevin Max Smith, one-third of the popular Christian rap/pop act DC Talk, recently added another accomplishment to his resume with the release of "At The Foot Of Heaven," a book of poems. Smith launched the project with a series of in-store appearances — mainly at Christian bookstores — billed as the "Kevin Max Smith Cafe." The appearances featured poetry readings, discussions, and autograph sessions.

The book is the Star Song Publishing Group, now known as EMI Christian, that released the project. The company changed its name when EMI purchased the company. It is still distributed by EMI. One of the main things is to create a buzz for the music, says Smith. "We want to create a buzz for the music, says Smith. "We want to get the word out about the book." The book is an in-store appearance at DC Talk and Smith's other talents are as a singer and songwriter. Smith has released four albums, all of which have been successful. The company's marketing strategy is to use the buzz created by the book to generate interest in the music. The company has been able to do this successfully, says Smith. "We want to create a buzz for the music, says Smith. "We want to get the word out about the book." The book is an in-store appearance at DC Talk and Smith's other talents are as a singer and songwriter. Smith has released four albums, all of which have been successful.

In the typical floor plan of a Record Explosion store, center tables contain budget merchandise. (Photo: Karen Bruno)

Kevin Max Smith joins publishing company executives following an in-store appearance at Davis-Kidd Booksellers in Nashville. Gathered outside the store, from left, are: Stephen Abbott-Martin, publisher at Star Song executive David West; Smith; Abbott-Martin's publisher Matt Price; Jimmy Abbeg, illustrator of Smith's book; Star Song's Jeff Moseley; Deb Rhodes, contributing author; Star Song's Danny McGuffey, and Buddy Jackson, head of the record's marketing.
FOR REAL: L.A.'s Drive Archive has just made its most interesting score to date: The Don Grierson-Stephen Powers label has contracted with Real Time Records to release its catalog of direct-to-disc jazz recordings.

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

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

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

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

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

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

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

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

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

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

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

Today's Austin punk bands have developed a self-support system, she says. "We keep each other going without the national attention."

Patterson (who has not yet given up her day job as a special education teacher) says Sincola is often paired in local shows with other hard-edged outfits as the Horsties, the Wannabees, and Pork.

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

The early part of the tour will have shows in New York (at Brownie's) and in New Orleans during the Goin' convention.
The soundtrack to that so-called life, that of teenager Angela Chase, is like its TV heroine: hips, self-obsessed, angst-driven, upheaved, depressed, se-crazed, scared, angry, and, occasionally, pretty interesting. In other words, another day in the alternative-music life. Among the 12 acts on hand are Buffalo Tom, Sonny Sonia (with kickboxers "Genetic"), Beth Orton, Madder Rose, Afghan Whigs, and the Lemonheads. Contributing previously unreleased tracks are series creator Julianne Hatfield, Further, Archers Of Loaf, Frentel, and Daniel Johnatan. A tidy sampler that should rate better than the struggling, if acclaimed, show.

**Album with "Threnody"**

ALBUM SONGS

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PRODUCERS: Various

Paul Verna, Paul, by one of his originals, his NG Ensemble also relates some odd versions of better-known themes like "You're Blase" and "My Little Grass Shack." This peculiar project is made all the more poignant by the fact that Russell died shortly after its completion.

**NEW AGE**

JOANNE SHENANDOAH & PETER KATER

DEBUT

"As he's successfully done with flute player R. Carlos Nakai, Peter Kater adaptive Native American music to modern Chamber in this CD with vocalist Joanne Shenandoah. Kater arranges her traditional Iroquois chants around his keyboards, shakuhachi player Kayo Matsui, bassist Tony Levin, guitar/Rhythm Chave二吹奏器 and percussionist Michael Moses Tirsch. The result is a CD as a Native American version of Enya, sometimes overwhelmed by Shenandoah's often colloquial and Kater's lush arrangements.

**Country**

NEAL MCCOY

DEBUT

"He took Neal McCoy three tries, but the singer finally took his Nash-Vegass vocals to No. 1 last fall's Earby Becter produced "No Doubt About It." McCoy and Becter turned to that song's writers for a second single, "For A Change," and the rest of this set stays as close to the winning formula. Something that works as well as this year's was too much like this year's "Wink," things are just a little too "safe." But for the most part, McCoy acquires himself well here. The melodic "Spending Every Minute In Love" and the dreamy "If I Was A Drinkin' Man" are among this disc's hidden pleasures.

**Contemporary Christian**

TROY JOHNSON

"I Will"

PRODUCERS: The Gatlin Brothers & John & Duane Esterle, Tracy Owens

William Burroughs, the novelist, is a treasure chest of music. Among his many contributions to music, one of the most significant was his collection of tapes called "The Voice." This collection included a variety of sounds and lyrics, often quite obscure and experimental. Burroughs was known for his non-traditional use of language and sound, and his experimental approach to music was no different. His work was often characterized by its use of found sounds, ambient noise, and other unconventional elements. Burroughs was also a prominent figure in the Beat Generation, and his influence on the development of American literature and culture cannot be overstated. His work continues to inspire artists and musicians to this day, and his legacy as a cultural icon is secure.
**RICHARD MARX** Nothing Left Behind Up (1:59)
**PRODUCER:** Richard Marx
**WRITER:** R. Marx, W. Morgan, J. Lipnicki, W. Knight, J. C. Gammage
**PUBLISHER:** Not listed
**CDS:** 74093 21032 2

Lyrical, satisfying pop/dance mover, with plenty of hooks, which will appeal to mainstream and Dance/Club crowd. Despite vocal work that could be a little stronger, this is a first-rate single...8

**PATTI LABELLE** I Never Started Loving You (4:58)
**PRODUCER:** K.C. Porter, Sam McMurray
**WRITER(S):** K.C. Porter, Sam McMurray, N. Ainsworth
**PUBLISHER(S):** Windswept, Warner Bros./Tab Records
**CD:** 74093 21032 2

This potentially classy ballad suffers from the energy loss and process of the recording. Belts hit the wrong keys, and the whole package just doesn't gel. The song is appealing, though, and the female lead, Patti, is a classy one. 4

**2ND NATURE** Can I Show You My Love (4:50)
**PRODUCERS:** Don & Deano
**WRITER(S):** Don & Deano
**PUBLISHER(S):** Victory
**CD:** 74093 21032 2

Deep, rich R&B ballad with great vocals and a fine rhythm section. Despite the use of a synth hook on the chorus, this is a winner...7

**JASON DUKES** Take a Chance (4:58)
**PRODUCERS:** Jeff Brousset, Juston Davis
**WRITER(S):** J. Brousset, J. Davis
**PUBLISHER(S):** Juston Davis
**CD:** 74093 21032 2

Pop-oriented R&B ballad with some interesting rhythmic and orchestral elements. Limited appeal for the大众 audience, though. 5

**JONATHAN BUTLER** Make A Dance (4:20)
**PRODUCERS:** Vic Van Vugt, Kirsty MacColl
**WRITER(S):** V. Van Vugt, K. MacColl, S. Farrow
**PUBLISHER(S):** BMG California, Beekman Music
**CD:** 74093 21032 2

An exceptionally rich pop ballad with a solid melody and great production. The only problem is that the average person won't believe that the label is an up-tempo number...8

**WAX** Don't Laugh (3:21)
**WRITER(S):** N. Massie, R. Harris, J. Statz, M. Verbeni
**PUBLISHER(S):** Jive/Emi/Legendary, Sony Songs/Tyde, BMI
**CD:** 74093 21032 2

Cool, catchy pop/rock ballad with an excellent hook line that will get sing-along treatment. This will be a No. 1 dance hit. 9

**KATHY McSULLO** I'm Not Your Girl (3:32)
**PRODUCERS:** Mike Demeno, Paul O'Brien
**WRITER(S):** M. Demeno, P. O'Brien
**PUBLISHER(S):** Sacred Music, S. Records
**CD:** 74093 21032 2

Another interesting pop/rock dance tune from Kathy, though she needs to work on her delivery. 6

**CARLA MCKEE** Don't Want My Love (5:24)
**WRITERS:** Roy Brandt, Giuseppe D. Dyer
**PUBLISHER(S):** Not listed
**CD:** 74093 21032 2

Solid R&B ballad with a catchy hook that should do well...6

**RAY BARRIO** Dive (3:52)
**PRODUCERS:** Steve Kilbey, Don сото
**WRITER(S):** S. Kilbey, D. сото
**PUB:** Hapax/Big Noise/Max Music
**CD:** 74093 21032 2

Solid pop ballad, with an underlying country feel to it. Lots of hooks, plenty of star quality, and a great delivery. A winner...8

**MARC顏** Love You Better (4:57)
**PRODUCER:** Marty Powell
**WRITER(S):** D. English, J. Johnson
**PUBLISHER(S):** Sony Songs, Warner Bros.
**CD:** 74093 21032 2

This is a hot pop/rock ballad with a catchy arrangement and a strong vocal delivery. A winner...7

**PLUSH** Hold On (3:50)
**PRODUCERS:** Mike Black, Paolo Contento, Mervyn Verduyn
**WRITERS:** M. Black, P. Contento, M. Verduyn
**PUBLISHER(S):** PLUSH Hold On
**CD:** 74093 21032 2

Solid pop/rock ballad that will get a lot of play on alternative radio...6

**TEDDY GIOVA** Put A Woman in Love with You (4:31)
**PRODUCER:**STR8
**WRITER(S):** Taylor M. Dyer, M. Verbeni
**PUBLISHER(S):** Jive/Emi/Legendary, Sony Songs/Tyde, BMI
**CD:** 74093 21032 2

This is a great pop/rock ballad with a catchy hook and a strong rhythm section. This will be a No. 1 dance hit. 9

**JOE DIFFIE** So Help Me Girl (4:01)
**PRODUCERS:** Johnny St. John, Joe Diffie
**WRITER(S):** J. St. John, J. Diffie, W. Darden
**PUBLISHER(S):** Singtormers Int (BMI)/Fenwick Wayde Music/ASCAP
**CD:** 74093 21032 2

Cool, catchy pop/rock ballad with a great beat and an excellent hook line. This should be a hit...8

**LYVING JEAN** How Do You Love Me (4:01)
**PRODUCER:** Bobby Blackstock
**WRITER(S):** B. Blackstock, J. Brown
**PUBLISHER(S):** Not listed
**CD:** 74093 21032 2

Solid pop/rock ballad with a catchy hook and a strong rhythm section. This will be a No. 1 dance hit. 9

**CARLOS MORGAN** The Only One I Love (4:25)
**PRODUCERS:** Christian Taylor
**WRITER(S):** C. Taylor
**PUBLISHER(S):** W. Morris, &Koch/Ky Co., BMI
**CD:** 74093 21032 2

Cool pop/rock ballad with a catchy hook and a strong rhythm section. This will be a No. 1 dance hit. 9

**PADOVANO** On the Road to Shangri-La (4:12)
**PRODUCER:** Steve Miller
**WRITER(S):** J. Conforti, S. Miller
**PUBLISHER(S):** Jive/Emi/Legendary, Sony Songs/Tyde, BMI
**CD:** 74093 21032 2

Solid pop/rock ballad with a catchy hook and a strong rhythm section. This will be a No. 1 dance hit. 9

**JOHN SCARED Squirrel** - G's Solid (3:56)
**PRODUCER:** Vic Van Vugt
**WRITER(S):** V. Van Vugt, J. Scared Squirrel, P. Poole
**PUBLISHER(S):** BMG California/Beekman Music
**CD:** 74093 21032 2

This is a great pop/rock ballad with a catchy hook and a strong rhythm section. This will be a No. 1 dance hit. 9

**Red Baron** brings you more...
LA S V A G E S — Microsoft's profile at the Winter Consumer Electronics Show was about as high as the plane flying overhead dragging a banner touting the computer company's debut of its new "social interface" in a software product dubbed "Bob."

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

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

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

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

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

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

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

The social interface will be applied to various future Microsoft efforts, but will debut in "Bob," described as combining "the eight most essential home programs" into one interconnected program. Of the eight programs included in Bob are letter writer, calendar, and address manager, address book, E-mail, financial, and a game called "Geo- Safaris." Bob will be incorporated into PCs manufactured by such companies as Gateway 2000, Insight, Microcom, and NEC, but "we expect this to be a big retail product," said Gates.

**NEW GAMES**

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

The 5.1 version of the popular flight-sim game offers improvements on the original such as more detailed scenery and user-customized weather. There are also more than 100 additional airports and navigational signals. It's due out in the spring at about $39.95 CD-ROM and $49.95 floppy disc.

The baseball game, also available this spring on CD-ROM for Windows at $49.36, allows gamers to customize their own team and "authentic recreations" of 40 "authentic re-creations" of baseball stadiums from the past and present. Participants can assume the role of player or manager, and can choose to play against, or as, baseball greats.

The baseball title is also the first to make use of two of several new Microsoft game-development technologies that is making available free to its third-party developers. Debuting in "Microsoft Baseball" is (Continued on page 81)

**WMG Opens WarnerActive Umbrella Unit**

Music Vid CD-ROMs Among Other CES Highlights

NEW YORK—Devo is back, the Grate- ful Dead are digging multimedia, man, the creators of "Vid Grid" are counting the kindergarten set, and a whole host of cartoons are going dancing.

Those are only some of the music-related headlines from the Winter Consumer Electronics Show, which also featured the official debut of the Warner Music Group's CD-ROM publishing and support unit, "WarnerActive."

David Archambault, former VP of multimedia at WEA Corp., has been named VP/GM of the new unit.

The move brings Warner Music Group's rapidly expanding division of co- owned or affiliated multimedia companies, as well as any in-house label projects that may emerge, under a common corporate umbrella. The unit will offer consumer technical support, product management, and quality-assurance services, according to the company, as well as continuing to leverage WEA's multimedia distribution muscle and WEA Corp.'s packaging and replication services in support of its affiliates.

"We're confident that over the next few years, the WarnerActive name will signify more than just a leading interactive publisher," says Archambault. "To the creators of software, the name will be synonymous with the highest levels of creative, consumer, and overall marketplace, and a dedic- ation to providing responsive service. To the consumer, WarnerActive will offer world-class software, quality, user-friendly software, and reliable technical support."

The new "WarnerActive" brand will share box space with, but not replace, the affiliated developer's name.

Among the affiliates exhibiting in the WarnerActive space at CES was the newest WUG associate—the privately held San Jose, Calif-based game developer Arcadise—which has acquired "a significant minority interest." As part of the pact, WUG also picked up the worldwide dis- tribution rights to all Arcadise catalog and future product.

Other Warner Music Group affiliates were making news here. Inscribe, a joint-venture between Michael Nash, Home Box Office, and the Warner Music Group (Billboard, July 23, 1994), was able to off the rela- tively announced "Productions of the 90s" large for Day On The Midway," due this fall, and taking up two additional CD-ROMs in development.

Among them is "Devo Presents Adventures Of The Smart Patrol," a CD-ROM co-production between Inscribe and Devo sioneers Gerald V. Cassel and Mark Mothersbaugh that is also due this fall.

Cassel and Mothersbaugh will record new music from Devo for the MPC/ Macintosh CD-ROM, which is de- scribed as a sci-fi/space satire combi- nation of live action and animation that takes players into "Spudland—a world littered with diseases and subhumans."

Also up from Inscribe this fall for Mac/MPC is "The Eye"—offering "chilling journeys into horror and the macabre."

**IN OTHER NEWS**

Jasmine Multimedia, which developed the music video-based puzzle game "Vid Grid" with Geffen Records, has expanded the concept into the car- toon realm.

"Kid Gridd," a "cartoon moving puzzle game," uses the same basic premise as its predecessor but with very different context. Where "Vid Grid" asked gamers to "assemble a reassembled multimedia game videos from the multifaceted likes of Aeromith, Metallica, and Soundgarden." "Kid Gridd" asks them to reassemble classic Hanna Barbera Animation.

The game, produced by Geffen's Norman Bell and Jasmine Multimedia, includes full-length, unmated episodes fea- turing 

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The game, produced by Geffen's Norman Bell and Jasmine Multimedia, includes full-length, unmated episodes featuring Geffen's AOR bands, as well as other 3D0 music videos, including the Beatles and Neil Young. (Continued on page 81)

**STRESS RELIEF**

Multimedia company 7th Level, creator of the blissfully off-kilter "Monty Python's Complete Waste Of Time," is out again. This time, it has teamed with WUG associate Bill Plympton, to produce "Take Your Best Shot," an interactive CD-ROM stuffed to the gills with "arcade games for twisted minds," interactive screen savers, and, pictured above, an office stress reliever. The title, due in February for about $19.95, is the first in a series of arcade- style games from the company.

**GOLDSTAR UNVEILED ITS new digital video module for its version of the 3D0 multiplayer at the Winter Consumer Electronics Show in Las Vegas, while fellow hardware licensee Panasonic showed off its "neoter" new model, the MD 3D0, which is priced at about $599. For the new streamlined generation of the player, pictured, Panasonic has substituted a top-loading DVD drive, an enhanced the game controllers, according to Pana- sonic assistant GM Gene Kelsey.

Panasonic also introduced its MPEG-1, Video CD adaptor for its 3D0 player, out early this year at about $250.

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

In other 3D0 news, Panasonic an- nounced at the show that Wal-Mart will begin carrying the Panasonic 3D0 player and related software in 2,300 stores nationwide; the move follows a "successful" test conducted in about 60 Florida stores earlier this year.
World Vid Vendors Fight Over Anime
U.K. Grosses $4 Mil. Despite Piracy, Fees

By PETER DEAN

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

The increasing strength of the yen over the U.S. dollar in the past few years has contributed to escalating rights prices. Smaller vendors are buying programs unseen even before they are released in Japan, thus missing out on all-important audiences tests. Major labels are striking exclusivity deals and, in some cases, buying entire catalogs. And all this can add up to very little: The markups to retail can be as low as 40 pence (60 cents) per cassette.

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

Observers blame the recent spate of piracy imports on the expense of distributing Japanese. Dubbing a new language onto a soundtrack will cost 2,000 pounds ($3,000) in the U.K., and sometimes even more.

From the studio's standpoint, buying programs unseen can mean a high risk of getting something that isn’t what was expected. For example, last month's release of "Akira" was bought before seeing the film, and the result was a vociferous backlash from fans. The studio expressed its displeasure by having the program withdrawn and reedited. "Akira," which will be released in the U.S. in March, has been trimmed by 20%, but the Japanese version is still longer than the comparable version released in France.

The new release of "The Secret Garden," which has been remade in the U.K., is another example. The original version from Japan was labeled a film for children, but the U.K. version makes it quite obvious who the film is intended for. "The Secret Garden," which was released in the U.S. last fall, has already grossed over $1 million in home video sales in the U.K.

The new release of "Snow White and the Seven Dwarfs," which was released in the U.S. last fall, has already grossed over $1 million in home video sales in the U.K.

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CES Cites Demand for Multimedia Computers

C ES CONSUMER TRENDS: No product at the Jan. 6-9 Consumer Electronics Show in Las Vegas was more of a "must-have" commodity than the multimedia computer—despite retail prices of $1,000-$2,500 for a system. Many consumers barely knew how to operate when they got home. 

Confusion and downright ignorance didn't get in the way of sales, according to the Electronics Industry Assn. Buyers were determined enough to get on the bandwagon with those who purchased more than 8 million multimedia computers last year. And, incidentally, won't be around for the word "multimedia" to continue to spread, even though definitions vary.

EIA data indicate that more than 50% of Americans have heard the term. Within the 36-49 age cohort, the awareness factor jumps to 60%. Says EIA senior economist Todd Thibodeaux, "More people know about multimedia than the Republican's Contract With America." 

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

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

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

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

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

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

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

With the purchase of a 12-unit counter display, retailers will receive 100 of the discs and two banners.

Consumer incentives consist of a free "Skeleton Warrior's" tattoo, and a cassettes. "Skeleton Warriors' has numerous merchandise licensees, including a line of action figures from Playmates Toys.

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

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

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

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

A 40-minute version of the video will air on ESPN and Prime Network in February. The radio promotion will be conducted on 142 classic rock stations throughout February.

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

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

The video, due in stores Feb. 28, features Elvis' early television performances on the Steve Allen Show and with the Dorsey Brothers. Retail price is $19.98. Light-year product is distributed by BMG Video.
$5.00 Consumer Mail-In Rebate Offer with purchase of The Little Rascals and one of seven MCA/Universal Home Video titles from THE MA & PA KETTLE COLLECTION
Valid from February 14 through July 31, 1995.

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

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

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**Top Laserdisc Sales**

**FOR WEEK ENDING JANUARY 28, 1995**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner/Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Rating</th>
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<td>Twentieth Century Fox/Imaging Entertainment 8638</td>
<td>Kerou Reeves, Dennis Hopper</td>
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<td>Amblin Entertainment/MCA/Universal Home Video 41382</td>
<td>Sam Neill, Laura Dern</td>
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<td><strong>SNOW WHITE AND THE SEVEN DWARFS</strong></td>
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<td>Warner Bros., Inc./ Warner Home Video 13374</td>
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<td><strong>BLOWN AWAY</strong></td>
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<td>A. Schwarzenegger</td>
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<td>Liam Neeson, Ben Kingsley</td>
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<td><strong>WYATT EARP</strong></td>
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<td><strong>MY FAIR LADY: 30TH ANNIVERSARY</strong></td>
<td>20th Century Fox/Imaging Entertainment 1833</td>
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<td><strong>TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION</strong></td>
<td>Carolco Home Video/Pioneer LOCA, Inc. 82097</td>
<td>A. Schwarzenegger, Linda Hamilton</td>
<td>1991</td>
<td>R</td>
<td>$49.95</td>
</tr>
</tbody>
</table>

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by Chris McGowan

Leonard Nimoy, and Jeff Goldblum (remastered, wide, $34.98); "United Artists Sci-Fi Matinee, Vol. II" (four titles, boxed set, $59.98); "The Gene Kelly Collection" (three titles, wide boxed, set, $124.98); "National Velvet: 50th Anniversary Edition" ($69.98); "The Outer Limits Collection, Vol. I" (boxed set, $93.98); Ingmar Bergman's "Persona" ($42.98); the romantic comedy, "Sleep With Me," with Meg Tilly and Eric Stoltz, and the same time movie, "Radio Inside," with Elisabeth Shue and William McNamara (wide, $34.98). Also available is MGM/UA's superb "Midnight Cowboy: 25th Anniversary" (remastered, wide, Dolby Surround, ex., $49.98), which is a making of documentary and the original theatrical change.

LDA APPOINTMENTS: Image Entertainment chairman and CEO Martin Greenwald has been elected LDA chairman for 1995, succeeding MCA Home Entertainment VP Phil Pictagdi. Techniscope chairman Ron Balousek was elected vice chairman; Pioneer Pictures senior VP Mike Fidler continues as secretary treasurer.

Also on the 1995 LDA board of directors is Scott Bartlett of DARTC, Goldie Boxstein of Fox Video, George Feltenstein of MGM/UA, Yosuke Kobayashi of Pioneer LDDA, Jerry Lanskroon of Pioneer New Media, Jim Lance of Pioneer Video Manufacturing, Kevin Hanson of Sony Electronics, and Mark LeDahl of USLVM. Meanwhile, Judy Anderson received a one-year renewal as LDA executive director. LDA members, in addition to those listed, will continue to be fairly well represented.

MGM/UA has many noteworthy laser titles on the slate for the first three months of the year, including Philip Kaufman's "In The Island of Dr. Moreau," "Reを迎えること," and "Pioneer: A Year's nail." The release will feature the new digital soundtrack of the film, as well as the new digital picture of the film. The film will be available in both the 1.37:1 and 2.35:1 aspect ratios.

PICTURE THIS (Continued from page 71)

seen a studio attacking another's title, either in theatrical or cassette distribution.

But consider a special-interest category like fitness. Other than the celebrities doing the exercises, there's little to differentiate programs. So how do companies get the hundred of titles currently available?

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

BMG recently licensed Meridian's "The Firm" as its entry into the fitness market. Meridian previously had established the series in direct response via an aggressive ad campaign that drew hols from better-known competitors.

BMG occupies this position vis-à-vis WarnerVision, now holding a 25% share of a market where growth mostly comes from the other guy's pocket. BMG seems eager to tweak noses at retail. It remains to be seen if BMG will oblige—and if WarnerVision rises to the challenge.

REPUBLIC has released the Stephen King TV miniseries "The Stand" in a laserdisc boxed set (380 mins., $99.98). With Gary Sinise, Rob Lowe, Molly Ringwald, and Miguel Ferrer are among the actors in this post-apocalyptic tale of survivors vs. the powers of darkness.

LAER BESSELLERS: Seven new titles have been certified by the Laser Disc Assn. as having met three-star (50,000 units sold), four-star (75,000 units), or five-star (100,000 units) sales milestones. That brings the total of discs awarded LDA's "Laser Star" status to 62.

WORLD VID SUPPLIERS
(Continued from page 71)
mark and Norway, PolyGram's Movie Select in Benelux, PFC in France, and Granata Press in Italy; it is just signing a deal for Germany. Kieoki reaches Germany through Laprett and Ula, Scandinavia through Denmark's Extra Video, and Benelux through Kieoki BV.

In the U.K., growth started with specialty retailers and niche magazines and comic books. But Manga Video, which just sold its millionth British cassette, has been broadening the consumer base with aggressive advertising and new types of distribution. The company has managed to convince Virgin to install a Manga corner in each of its new megastores, as part of a pan-European effort to get merchants to stock only its titles.

Europe, in fact, may be the ripest target of all. With double the sales of its neighbors, Spain is closing fast on the U.K. The gain in Spain has been through cable, broadcast TV, and computer games.

France still carries 30 hours a week of Japanese cartoons, giving the genre a higher profile than it ever had in the U.S., while Italian magazine kiosks carry a range of comic books aimed at the adult market targeted for anime.

Germany might be doing better except for the ratings that censorship authorities slap on anime. Run-ins with the law have made German suppliers nervous about handling distribution.

HBO REVIVES SAVOY
(Continued from page 71)

open the title wide on 1,800 screens, giving "Exit" the high awareness that attracts renters. "That dynamic works on home video," Liquori says. "It's a good fish-out-of-water comedy. We've had success with movies like that in the past."

In a sense, Savoy is lucky to have HBO as its home-video partner. The company, which last year took back control of rental distribution from Warner Home Video, generally receives good marks from distributors whose relationships with suppliers largely determines how much product they order. Liquori isn't shy about accepting credit in the name of his employer: "We've done a damn good job with retailers."

As a result, Savoy's features that have graduated to video—including the well-regarded "A Bronx Tale" and "Shadowlands," plus "Lightning Jack" and "Serial Mom"—have sold well. "Every one has broken 100,000 units easily," Liquori says. He takes particular pride in "Shadowlands," a polished tear-jerker that moved 150,000 units.

In Liquori's view, it's only a matter of time for Savoy to hit it big. "They are a well-capitalized, well-run organization," he says. "Our deal with them is long-term. I'm not sitting here being anxious." Liquori says, "From our end, we're absolutely ecstatic" about future output.

With no direct-to-sell-through blockbusters, HBO has limited exposure to the more dynamic sector of the market. The first reprinted Savoy features will reach distributors this year at $19.95 suggested list. HBO Home Video is "open-minded" about fitness and children's programs, two sell-through perennials, "but it's got to be the right property."

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BILLBOARD JANUARY 28, 1995
**Top Music Videos**

**FOR WEEK ENDING JANUARY 28, 1995**

**EDITORIAL BY CATHERINE APPLEFELD**

**MUSIC**


Trumpeter Marsalis gracefully proves as is just as at home in the classical realm, for which he earned Grammy recognition more than a decade ago, as he is in the jazz repertoire, for which he has explored more recent kudos. This concert, recorded with the English Chamber Orchestra conducted by Raymond Leppard in London's esteemed 860-year-old St. Giles Church Cripplegate, features Haydn's Trumpet Concert in F-E flat major as well as trumpet concertos by Hummel and Leopold Mozart. Marsalis' previous Sony Classical videos—"Baroque Due" and "A Carnival Christmas Concert"—were both nominated for Grammys, and there's no reason why this shouldn't follow suit.

The fitness pro takes cues from the sports and dance world in creating those walking-based exercises, and the two have a chance to recognize the elements of tennis, basketball, boxing, and various dance genres. Soundtrack is feisty and fast-moving, and participants can adapt the routine to meet their fitness and time—parameters.

**DOCUMENTARY**

"Teachers & Teaching," The Leonard Bernstein Society (800-382-6622), 60 minutes, $24.95.

The late Leonard Bernstein was clearly just as interested in educating people about the music he was composing, conducting, and playing. This autobiographical video provides us with five key figures in his musical education: Leonard Bernstein, Elliott Carter, Noam Elkies, Lee Underwood, and Wynton Marsalis. It's a wonderful story about how Bernstein teaches and inspires through his music. It provides a valuable resource for teachers, students, and music lovers alike.

**SPORTS**


This second Shaq attack assesses the NBA star's professional basketball career with the Orlando Magic, with a few diversions into his music and movie personas. There are ample interviews with the ever-charismatic O'Neal, plus commentary from well-wishers including Michael Jordan, Charles Barkley, and New York Knicks coach Pat Riley. Most of the action, however, centers around the basketball court—from Magic, as the reining two-time NBA Most Valuable Player, to Shaq's off-court adventures, including episodes from his theatrical debut Blue Blazes and the video clip for "Nobody," from his latest Jive Records release, "Shaq Fu—Da Return."

**Top Video Pubs**

*Walt Disney Pictures* (800-457-8922), 28 minutes, $14.95.

The title may be humorous, but anyone who has ever had a wedding video knows it is not laughing matter. But help is on the way. Some consumers with insect-infested homes can save a call—and inevitable bill—to the Orkin Man if they follow the straightforward methods put forth here. A professional leads a video tour through each room in the house, beginning in the kitchen and bathroom—where ropes fasten the web surface—and provides information about how best to nip them in the bud by combining prevention and exclusion methods with strategic pesticide placement. There are a few horror-movie-like scenes, but nothing viewers need not see themselves. This one's got legs.

**The Western Collection Featuring Maureen O'Hara,** MCA Universal Home Video, approximately 75 minutes each, $14.98 each.

MCA Universal salutes the woman who won the West, Hollywood-style, in this four-video tribute to Maureen O'Hara. Each collection includes "Comanche Territory," starring Macdonald Carey and O'Hara as a saloon owner; "War Arrow," a cavalry vs. Indians adventure; "The Rare Breed," directed by veteran Andrew McLaglen and co-starring James Stewart; and "The Redhead From Wyoming," in which O'Hara again plays a saucy saloon keeper. Shoot 'em up fun that brings back memories of theatrical days gone by.

"The War Of The Roaches," Bug Haus (615-728-4290), 28 minutes, $14.95.

According to Disney, the film "is the most humorous and informative guide we've ever made. The Orkin Man provides information and tips about the best way to deal with a house full of roaches. This one's got legs.

"How To Buy A Used Car... And Win," J. A. Earl Productions (408-622-9411), approximately 30 minutes, $19.95.

This low-tech, straightforward guide is geared expressly for people who pore over buyers' guides looking for that one killer tip to help them seal the deal—only the video contains far less useful information. A seasoned, albeit exceptionally clean, mechanic takes viewers through from front to rear as he deems necessary to prevent grief after the fact or, as the saying goes, "peel that lemon.

Among the tips he offers to potential used-car owners are having a quality mechanic assess the car before driving it off the lot, taking it for a lengthy test drive, and establishing a future repair and financing plan. Although the video provides some solid words of advice, potential buyers may be better taking the $20 and putting it toward the car.
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Pro Audio

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

BY PAUL VERNA

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

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

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

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

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

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

Addressing the apparent irony of returning as a client to the place he ran for a decade, Yakus says, “It takes some getting used to.” But, he adds, “I am seeing people who were instrumental in building this place, so I really know it well, and I like making records here. You can see them really having fun.”

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

Rutledge, who joined A&M Oct. 10, 1994, after a seven-year tenure as studio manager at Precision Mastering, says bookings are up again after a hilly last year. He adds that his presence has brought back clients like producer Paul Fox, who had worked at A&M years ago but hadn’t been back since then.

The studio is “solidly booked through the middle of February, and I’ve got a lot of bookings well up through May,” says Rutledge.

The strategy for the future, says Rutledge, is “business as usual: Keep the studio booked, keep clients coming in, and make some money this year.”

Yakus, who is profiled in the February issue of Mix magazine, got started at the legendary A&M Studios in New York, the breeding ground for such audio greats as Phil Ramone, Roy Cicala, Tony Maser, Paul Fox, Roy Halley, and Brooks Arthur.

He got his break in the late ‘60s engineering such classics as Van Morrison’s “Moondance” and the Band’s “Mighty Long Fall.” In 1970, he went to the Redford Plant, and later worked on groundbreaking albums by Tom Petty, Stevie Nicks, and Van Morrison.

In 1986, Yakus and Iovine joined A&M, where they pumped new life into the aging facility, eventually attracting such top talent as the Rolling Stones and Bruce Springsteen.

Among Yakus’ other engineering credits are works with U2, Don Henley, Dire Straits, and John Lennon.

Tad Scary. Elektra hard rock band Tad has been at Bob Lang Studio in Northern Seattle with noted producer Jack Endino working on a project titled “Infrared Riding Hood.” Show, from left, are Endino, Tad guitarist and front man Tad, and band members Kurt Danielson and Josh Sinder.

Producer-Arranger John Paul Jones: More Than Led Zeppelin’s Ex-Bassist

BY MARISA FOX

NEW YORK—To most, he is immortalized as Led Zeppelin’s inspired bassist. But to Diamanda Galás, the Butthole Surfers, R.E.M., Ben E. King, the Mission U.K., and—most recently—Heart, he is also a producer par excellence.

To John Paul Jones, being known as a bassist rather than an arranger and producer is almost laughable.

“Most people don’t know,” he says with a self-deprecating humor, “I did loads of session work before I was in Led Zeppelin.”

With credits ranging from hits off Donovan’s “Hurdy Gurdy Man” (on which he worked extensively) to backing guitarist Jimmy Page to Tom Jones, Herman’s Hermits (“A Kind Of Hush”), Lulu (“To Sir With Love”), Dusty Springfield, and tracks on the Rolling Stones’ “Their Satanic Majesties Request,” Jones has reason to be amused.

He first worked as a studio musician at age 17 and formed a band with Dave Smith, Tony B a Ham, originally from the Shadows, guitar. He used a Euphonix Pro Tools.

Speaking of Sony, its electronics division arrived at CES armed with an array of products geared for audio professionals, including a portable Super Bit Mapping adapter, the SBM-1, which comes with a 50-bit A-D converter, recording level meter, and digital I/O capability for optical and coaxial. The company also introduced MiniDisc products for the home (MDS-302) and the car (MDX-C150) and a series of portable CD-ROM players.

PANASONIC GOES SPATIAL: The licensing deal between Desper Products Inc., a unit of Spatializer Audio Laboratories, and Matsushita-Kotobuki Electronics Industries bore fruit at CES when Desper unveiled the first Spatializer-equipped Panasonic boom boxes (Billboard, July 16, 1994). Marketed in Japan since last fall, the units integrate Spatializer and audio enhancement chip, which makes a stereo signal sound wider. Matsushita is expected to introduce Spatialized audio and video hardware in the U.S. later this year, according to representatives from the Spatializer Corporation.

The company’s professional multitrack 3D-audio production system has been used by engineers Ed Cherney, Elliot Scheiner, and Dave Reitzas on recent projects for the Eagles, and Barbara Streisand, respectively, and will be used by Scheiner on an upcoming solo album by former Eagle Glenn Frey.

A &M is also involved in making records here. Among Yakus’ projects is a remake of “Loverman.”

The situation was similar for Yakus. "It’s not the same, but it’s fun," he says. "I’ve got a lot of friends here, and I enjoy working with them."
MORE THAN LED ZEPPELIN'S EX-BASSIST
(Continued from preceding page)

Butthole Surfers was their wildly dis-
tinct sound. "I had been receiving all
these mediocre rock tapes," he says.
"Then, on comes this swirling, deviant
music, and I knew I had to do it." Though
it was the group's first foray with a produ-
tor, they said they were pleased with their major-label debut.

How does Jones manage such seem-
ingly painless recording sessions with
some of the more reputedly difficult
artists? "I go for a lot of preproduction,
which is a band known in INF/4-MK of
what's involved. I also take my time
setting the rhythm section and the vo-
cal hooch," he says. "Then I try to get
the band to crank out five or six tracks
in the first week. That makes the rest
easy. By then, they have a sense of
achievement, and they're all fired up
from it."

Jones says his recording projects aver-
age two months. For the Heart al-
tum, titled 'Road Back Home' and
due in May, he recorded the group over
the course of five nights at the 500-seat
Backstage Club. Though it was the first
time recording a band live, he says the
experience was utterly enjoyable. "It was
one big happy family," he says. "The Pearl Jam crew helped us record
in the club, and then I mixed it at Baby
Animals, Heart's Seattle studio."

Though Jones says '84 was "a great
year for producing singers," he looks
forward to future projects, namely
classical musical composer Mark
Anthony Turnage & the Ensemble Mo-
dern, and possibly Michael Penn.
As for missing out on the Led Zep-
pelin reunion, he says he was notified
that Plant and Page had not bothered
to contact him about "No Quarter."
"It was discourteous at best," he says,
noting he found out about it in the
papers. "I rang up a friend thinking it
was another yearly joke, and he said,
' Haven't they told you?''

Somehow, though, by early January,
all had been forgiven and at least par-
tially forgotten. Jones took the stage
with his former bandmates at the Rock
And Roll Hall Of Fame induction cere-
mony and joked afterwards, "I want to
thank the other two for remembering
my phone number."

Perhaps in a few years, his consum-
mate producer, who says he isn't inter-
ested in being in "a nostalgia act," will
have the last laugh.

BILBOAD

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 21, 1995)

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**MICROSOFT UNVEILS NEW SOFTWARE ARRAY**

(Continued from page 70)

“Wavebench” technology, a digital audio mixer that permits separate audio tracks to be created and then mixed together, so that the player hears them all at once. In “Baseball,” that translates to hearing the crack of the bat, the roar of the crowd, and the announcer’s commentary all at the same time–as in a real-life at-bat.

“We wanted to bring the emotional effect of movie soundtracks to the game environment,” says Tony Garcia, product unit manager of Microsoft’s entertainment unit.

The new technique also develops truly “interactive music,” Garcia says, which will monitor and adjust to gamers’ movements through the program. (Seattle game developer Hyperbole Studios included its own take on “interactive music” experiences in its recent CD-ROM release “The Vortex,” in which the music becomes “darker” or “brighter” depending on the choices the user makes.)

The Microsoft baseball game also is the first to tap into Microsoft’s new “3D Object Library”–described by Garcia as a digital version of the classic Hollywood film studios’ prop house. The library, which will be continuously updated, soon will feature more than 1,000 highly detailed objects that third-party developers can incorporate into their individual titles.

The objects can be varied endlessly by developers in terms of color and other attributes, Garcia says.

Other new Microsoft development tools include advanced “motion-capture” tools for creating lifelike figures; “TUP,” a sprite engine designed to deliver smooth and fast side-scrolling, arcade-style graphics; Merfin, a combination of 2D and 3D technologies for creating realistic first-person environments; and 3D rendering, which will enable real-time animation of 3D images.

As with the 3D Object Library, Microsoft will create a constantly updated library of its “motion-capture” files, Garcia says, which developers can pick up and on which they can place their own original objects. “Each time we build a specialized move—such as a soccer goal kick or a fighter jet—game developers can incorporate that in, so that it doesn’t have to be built from scratch,” he says.

“Technology is very important to creating compelling games,” says Garcia, “but that should be our job. That’s what we do best. We want our developers to concentrate on creating the best possible gaming experience—what’s that do best.”

Cutting the development time for new games significantly is another big goal in creating these tools, he says.

**MULTIPLAYER GAMING**

Another goal for 1996 is tapping into the “multiplayer” marketplace, something the company classifies as one of three hot gaming trends, along with “movie-like soundtracks” and “compelling virtual environments.”

“MultiNet” is Microsoft’s name for its new networking interface, which will allow several players to game from different sites, connected via modems or online services without the need for additional hardware, such as the recently introduced XBand modem.

“The MultiNet environment will support multiple players from different cities, connected via modems or online services without the need for additional hardware, such as the recently introduced XBand modem. The MultiNet environment will be packed in with or otherwise incorporated into Microsoft multiplayer games, Garcia says, and will likely debut by spring. PlayerNet-equipped games, once installed, automatically log themselves into the system so that others with the same game can note the new entrant; it also will search out any games in progress, and allow the new game to e-mail other players asking to join in.

“You can also input a photo, so that you can see who you are playing against,” says Garcia, “and can alter facial expressions depending on the way the game is going for you.”

There will be two additional charges for the PlayerNet function, Garcia says, other than the cost of the online time. Microsoft plans to offer support for all popular online services.

“What our developers have discovered in creating games is that no matter how ‘intelligent’ your program is, you can’t ever really simulate that sneakiness and cutthroat quality that real, human players bring to a game,” Garcia says.

**WARNERACTIVE**

(Continued from page 70)

“Cartoon Network Toon Jam” from Turner Interactive.

The CD-ROM, hosted by Cartoon Network host Moxy (with voice provided by comedian Bobcat Goldthwaite), allows children to create their own musical videos using a cast of 18 well-known characters such as the Jetsons and Yogi Bear. Many of the musical themes are original Hanna-Barbera cartoon themes, with original 16-bit music as well.

A unique aspect of the title, according to a company executive, is the ability to save a music-video creation to a floppy disc. A unique scanning element tied to that feature is a contest that will have the best “Toon Jam”-created videos aired on the Cartoon Network. The game’s due in May.

**650 REDUX**

Compton’s NewMedia also offers computer users the chance to get creative with “Rock’n Roll Your Own,” due in March at “under $40.”

650 REDUX, a music CD-ROM, developed by Medior, lets users produce, mix, record, and play back music and music videos—choosing from various musical effects, animation, graphics, and full-motion video. The title covers all musical genres and includes eight original songs and hundreds of sound samples.

Compton’s is also getting downright groovy with “Haight-Ashbury In The 60’s,” a retrospective music CD-ROM developed and published by Gaullais, Calif.-based Rockument Inc. and distributed by Compton’s.

Due in March at under $50, it’s a multimedia flashback to San Francisco in the ‘60s, reconstructing the scene via music, photos, film clips, interviews, poetry, and artwork.

The disc includes music from bands such as Jefferson Airplane and the Grateful Dead, the latter of which will figure prominently into the title’s market backing campaign, according to Compton’s VP Bill Ferrall.

“We have extensive cross-promotions with the Grateful Dead,” Ferrall says, “such as putting an insert in the album’s credit package offering Grateful Dead merchandise” from the band’s catalog. There also will be an American Online “Deaf” forum promoting the release.

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Stephen Kost to Dawn Bridges, Dec. 22 in Manchester, Vt. She is VP of corporate communications for PolyGram and VP of media relations for Mercury.

Paul David Wilensky, 37, of complications from AIDS, Jan. 2 in San Francisco. Wilensky was VP/GM for Viacom’s San Francisco radio stations. In the late 80s, he was GM at WZMQ Washington, and was also president of the Country Radio Broadcasters Assn. He organized many clothing and food drives for the homeless, volunteered in shelters, and produced many fundraisers for San Francisco-based AIDS organizations. He is survived by his companion, Jim Gutschick; his sisters, Susan Wilensky Berg and Jane Wilensky; his brother-in-law, Steven Berg; his grandfather, Stephen and Sandra Breslauer; and his foster brother, David Breslauer. Donations in his memory may be sent to the San Francisco AIDS Foundation.

Cassietta George, 65, of cancer, Jan. 3 in Los Angeles. George was a gospel singer and songwriter. She was the lead singer and writer for the original Caravans, and wrote more than 100 songs, the best known of which is “Walk Around Heaven,” for which she received two Grammy nominations. She recorded more than 10 albums, including “Cassietta George: Legend From Legends” and “Live: 48 Years Of Gospel Music,” both on the Quicksilver Gospel label. She is survived by four sisters, Katherine, Issie Mae, Gloria Jean, and Brenda; a brother, John Tommie; three nieces; two nephews; and many grandparents, great-nieces, and cousins.

Sean O’Donnell, 29, after slipping into an asthma-related coma, Jan. 11 in Brooklyn, N.Y. O’Donnell was vocalist for Atlantic recording group Surgery. The group’s Atlantic debut album, “Shimmer,” was released last April. Donations in his memory may be made to the American Lung Assn., O’Donnell’s name should be written in the “memo” section of checks to be earmarked for his fund.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

- Jan. 30-Feb. 3, MIDEM Convention, Palais des Festivals, Cannes. 212-689-4220.

### FEBRUARY

- Feb. 3-5, Sixth Annual Florida Jammies Awards, various locations, Orlando. 813-540-7990.
- Feb. 4-6, 15th Annual National Broadcasters Convention, Opryland Hotel, Nashville. 703-330-7000.
- Feb. 16-19, Folk Alliance Seventh Annual Conference, Red Lion Lloyd Center, Portland, Ore. 912-962-3937.
- Feb. 22-25, 37th Annual NARM Convention, Santa Diego Marriott and Convention Center, San Diego, Calif. 619-556-2511.
- Feb. 27, NARAS MusiCares “Person Of The Year” Dinner Honoring Tony Bennett, Universal Hilton, Los Angeles. 310-292-3777.

### MARCH

Music Maverick Goes On The Air
Bruce Findlay Puts Zeal Into Scot FM

BY BILLY SLOAN

GLASGOW, Scotland—One of the most-played records on Scotsman Bruce Findlay's radio show is an evergreen Frank Sinatra classic, with lyrics that run: "Faithful tales can't last as they can happen to you/When you're young at heart."

The song is particularly apt. For at 51, Findlay, a veteran U.K. music maverick and former manager of Simple Minds, has reinvented himself, sitting behind the studio microphone. From 7-10 p.m. Monday through Thursday every week, he hosts a compulsive rock show on one of Britain's newest regional stations, Scot FM.

The program has captured the imaginations of record buyers, as well as critics who call most of Scot FM's music content a predictable diet of classic rock, typified by Queen, Dire Straits, and Phil Collins.

Arm Findlay with two CD players and three hours of air time, and the result is music from such artists as Sinead O'Connor, Neil Young, Oasis, and John Lennon, punctuated by Findlay's infectious, enthusiastic banter.

In a career best described as chequered, Edinburgh-based Findlay has achieved near-legendary status in Scotland's music scene. He once owned its biggest chain of indie stores, Bruce's Records. When it was swallowed by larger chains, he founded his own punk label, in 1978.

Over the years, Findlay has been an adviser and sympathetic sounding board for up-and-coming rock bands in Scotland. But he is still best known for his association with Simple Minds. Such is Findlay's love of new music that even during the peak of the Minds' career in the mid-'80s, his door was always open to aspiring musicians anxious for an opinion of their new demo.

Findlay's Choice

Today, his time is split between managing Glasgow's Silencers and working for Scot FM. Still a comparative newcomer to the airwaves, 'Findlay is first to concede that his on-air technique is ham-fisted and, at times, plain amateurish.

But we forgive him, he frequently lapses into lengthy recollections that sometimes reach no conclusion. Yet Findlay is aware of his shortcoming, "I'm just along and playing records to myself!"

A typical show is a potpourri of styles and strains. Recent programs have included everything from live sessions by Edwin Collins and the Saw Doctors to a chat with old buddy John Preston, deputy chairman of the British Phonographic Industry, about music copyright laws.

"Scot FM has a jingle I have to play," explains Findlay, "which goes, 'Music For Adults.' It bores the pants off me. So I'll deliberately play 'Teenage Kicks' by the Undertones right after it, just for badness. My age is only a disadvantage if you want to be the hippest kid on the block."

The credit for kick-starting Findlay's radio career goes to Colin Somerville, former Radio Forth and Scot FM music controller. He signed Findlay in 1991 to host a weekly show called "The Magic Point" on Forth and has been championing his cause ever since.

"Bruce is a natural communicator," says Somerville. "In the music scene in Scotland, he's everyone's favorite talking head... simply because he has such a depth of knowledge. He can enthuse about a brand new band, then instantly make a connection with some record he grew up listening to in the '50s. But, of course, sometimes he needs somebody to shut him up. He's enjoying himself so much, he assumes the listeners are, too."

In his show, Findlay tirelessly promotes local acts—and each week, he is snowed under with demos and test pressings from young bands seeking an opinion. Dave Scott, lead singer with the rising Scots group the Pearlfishers, says, "Scot FM seems devoid of any music policy. There are too many hits from five years ago and not enough records from five weeks ago."

"Bruce's show is the best around just now. He'll play the Stone Roses followed by Donovan, followed by the Beach Boys, and make the connection. His choice of music is so right, I forgive him for all his rosy patter."

Bert Murihead, proprietor of the record store Hot Wax, which has been recruited by Findlay in a casual producer-cum-supplier role. As Scot FM has no record library, Murihead is subject to last-minute phone calls from Findlay for armfuls of CDs not available at the station.

Inevitably, the last word goes to Findlay himself. "Initially with Scot FM, I met resistance regarding the music I wanted to play. They would have me play live like stadium bands. But I can't play and enthuse about records I don't like. I revel in challenging the establishments, who have taught me to go to have a good alternative. So I want my show to be the alternative, in musical terms."

Music Maverick Goes On The Air
Bruce Findlay Puts Zeal Into Scot FM

BY BILLY SLOAN

WASHINGTON, D.C.—The National Assn. of Broadcasters plans to lobby Congress extensively this year to defeat the emergence of satellite digital radio and to discredit the FCC's Jan. 12 decision to move ahead with allocation of S-band spectrum for DAB satellite networks.

According to sources at NAB, broadcasters will remind legislators that the FCC made a similar "mistake" in 1980 by opening the door for new FM stations in an already saturated market-place, thus precipitating a station glut and an overall depression in radio market nationwide. The move culminated in the now-infamous statistic that more than half of all radio stations lost money in the late '80s and early '90s.

The FCC allocation was expected, following a 1992 decision by the World Administrative Radio Conference to allocate FM band satellite digital radio worldwide in the 2100-2300 MHz band.

The next step, the possible authorization of experimental DAB satellite networks, is what worries NAB.

However, the FCC has not yet authorized use of the band to entrepre- neurs. It has regulated the digital-radio technology or plans for multichannel DAB networks to the commission.

NAB says it needs to lobby lawmakers because the FCC says it wants to support new services, such as satellite digital radio, and protect existing services, such as AM and FM with their "localism" input to communities.

As for future implementation of DAB on the existing AM and FM bands, the commission also reiterated its "support for these developments (in-band DAB) that will help promote the viability of local broadcasting."

Washington Roundup™

"That's all very fine," said an NAB source. "But in reality, if digital satellite radio networks become a reality, somebody, probably local radio, is going to lose."

FCC commissioner Susan Ness, like the other commissioners, understands NAB's worries. "It's a concern, sure," she said. "It's also something we'll be thinking about when making our decisions."

Commissioner Rachelle Chong championed the new ruling allocating spectrum, but stopped back from no-strings approval, saying that the "increased diversity" that would come with the new service "in no way diminishes my support for terrestrial broadcast service. I view satellite Digital Audio Radio Service as a complementary service."

That kind of cake-and-eat-it-too thinking bothers broadcasters, said the NAB source. "That's why we'll be going to the Hill to fight it."

GOP: Eliminate Ownership Rules

Senate Republicans have circulated a 40-page "draft of principles" for a Communications Act rewrite that would eliminate much, if not all, of current FCC ownership rules.

The ownership sections of the draft Telecommunications Competition and Deregulation Act of 1995 would also modify the alien-ownership regulations. Republicans would like the rules to be reciprocal, however, to the prospective foreign buyer's home-country rules on foreign ownership of broadcast stations.

Also in discussion drafts are spectrum fees that would permit—for a cost—broadcasters to offer pay services on leftover DAB spectrum.

fcc Regulatory fees for fy 1995

Congress now requires the FCC to "recover" $116.4 million through the collection of regulatory fees that supposedly represent the costs of commission services.

In a service-cost breakdown, the FCC has set up prospective charges for mass-media users, representing radio and TV. The ticket amounts to $20.9 million in fees.

Broadcast license fees for AM radio would range from $150 for a small Class D station in a non-Arbitron market to $565 for a Class A (non-Arbitron) and $1,265 for a Class A in Arbitron's Metro Survey Areas. Construction permits for AM station would be $9,480.

On the FM side, costs would range from $75 for a Class A, B, and C (non-Arbitron market) to $80 and $1,265 for Class C, C1, C2, and B (non-Arbitron and Arbitron market, respectively). FM station construction permits will be $18,285.

Billboard January 28, 1995

86
**KISW's Rivers Fashions Twisted Parodies**

Seattle Morningman Takes Spoofs Beyond Radio

Most people know about the 1988 Baltimore Orioles marathon broadcast that made Bob Rivers a star. What most do not know, however, is how that marathon turned off a chain of events that fundamentally changed the direction of Rivers' life, and may even have saved it.

The story began in the spring of 1988 when the Orioles were struggling through a losing season. Rivers, a self-described "party guy" who had worked at 20 stations in the previous five years, stayed on the air for 2581 hours until the team finally won. The stunt earned him a billboard of media attention and recognition, and helped him land his current job as morning man at KISW Seattle a year later, but the marathon forced Rivers into a reality that he had not had to face before: "I came to a new city where nobody knows you... that in itself is a sobering experience."

Happily, Rivers found that "when I got clean and sober, I worked more hard. Today, he is not only the host of a highly rated show at KISW, but he also has a brand new deal with TM Century to create a comedy service for radio stations, plus a record deal with Atlantic which recently released his two albums of Christmas parody songs and a boxed-set sampler of his best parodies of 1994.

Last December, Rivers also cracked the playlist of MTV, where the video for his "I Am Santa Claus"—a spoof of "Black Sabbath's "Iron Man"—got summer holiday airplay. He's already at work on a Christmas 1995 video for his "Winter Wonderland" takeoff, "Walking Round In Women's Underwear."

Parody songs long have been Rivers' forte. Among the timely ones he created last year: "Take Baseball And Shove It" ("O'Boyle Ding A Ling The Bobbies Song"), "White_tex" and "You've Got A Brand New Pair Of Flyte Skates (I'm Gonna Break Your Knees)."

His first parody song, "Breaking Up Is Hard On You," actually made it onto the Billboard Hot 100 in 1984 for five weeks, where Rivers says it was "No. 69 with an anchor." The takeoff on Neil Sedaka's "Breaking Up Is Hard To Do" was about A&J's (All-American Rock stations) as "Baby Bella." A few years later, he scored again with "Just A Big Bago," a parody of David Lee Roth's "Just A Gigolo" that was released by Rhino Records.

They Like The '70s But Not The Gen X Label, Report Finds

New York—Generation X may be an unpopular term among the 18-34 year olds it describes. Though the group members dislike being classified as a uniform entity, a study from the Interpop Radio Store reveals that they do have at least two things in common—elevating habits and a fondness for all things '70s.

The survey, "Generation X: A '70s Flashback," suggests that using nostalgia in marketing may be the best way to reach this demographic group.
Quickly developing as a Letters To Cleo trademark is the burst of rapid-fire words that erupt midway through songs. The first example was heard on the band's '94 indie single, "I See." On "Here & Now," the chorus—"the comfort of a knowledge of a rise above the sky above could never parallel the challenge of an acquisition in the here and now"—dissolves into a blur of purposeless, "I think where it comes from is my undying love for early rap groups like Run-D.M.C. and EPPM," says Hanley. "I really got into that stuff and, to this day, it's a pretty big influence on how I phrase words and songs. It may not be that apparent, but the rapid-fire thing is definitely a reflection of that...To me, I loved that stuff when it first came out, from Sugarhill Gang to N.W.A., and like, yes, 1984, 1988, the really early stuff. I was in high school, and this music was brand new, it was really revolutionary. So to me, it was my version of punk. It was rebellious."
by Carrie Borzillo

Burbank, School; "Jacoby's first priority, has made Jaco Communications' Randy Michaels a happy man. The show, syndicated in conjunction with the Broadband Broadcasting Corp., has 36 verbal commitments and one signed deal, WREN Louisville, Ky., signed March 1. As for the Trunkin' Bono, Michaels says Jaco won't start going for affiliates until Burbank's show is off the ground, which should be in a few months.

"(The Gary Burbank Show)" should pay for itself from day one," says Michaels. "We're selling it for roughly half what you pay an afternoon drive guy. In a small town, it may be $1,000 a month; in bigger markets, it may be $2,000 or $3,000 or more."

Once the show gets enough affiliates in the top-30 markets to attract national advertisers, it may be offered on a barter basis, according to Michaels.

The Bono show will likely be offered on a barter basis because it already has a solid advertising base with truck stops, trucking firms, and radio companies.

Burbank's show, on the other hand, is being offered for cash because it's tough to land national advertisers with a show that's starting out on a small number of small- and medium-market stations, says Michaels.

For both shows, AM N/T outlets, geared toward the older end of the 25-54 demo, are the primary targets for the two jocks who are both in their early 30s. However, Michaels says there is a verbal agreement from a classic rock station in West Virginia for "The Gary Burbank Show.

"It's unique and a big experiment, but we thought we'd give it a shot," says Michaels, commenting on the timing of the launch. "The initial response looks great, considering most other shows are offered free."

Both shows offer distinctive content. "Gary doesn't rely on shock. He's not putting down Howard Stern or Don Imus," Michaels says. "He does what a lot of stations do in the mornings, but in the afternoon. I call it a typical contemporary Happy Hour for the brain on the way home. The clock is set up like a morning show, too."

Michaels sees Burbank's show fitting nicely after Rush Limbaugh, as comic relief after a serious show.

Burbank himself describes his show as a mix of Monty Python and David Letterman. "I was going to build a studio and suck down Red Stripe beer and just do my Earl Pitts character," says the 14-year WLW veteran. "But Randy came to me and said I needed a challenge, and he suggested syndication."

The Trunkin' Bono's show, which has been on WLW since 1984, is filled with various calls from truckers who go by names like Possin Breath and Craz. The show serves as a forum where truckers can voice their complaints and keep in touch with trucking conditions and issues concerning their livelihood (Billboard, June 20, 1992).

"In truckers' surveys, his show is first or second even up against the network shows," Michaels says. "We found a formula that makes a lot of money; several hundreds of thousands of dollars."

Rick Consolo, director of affiliate relations for Broadband Burbaoasting, says his goal is to go for the top 10 markets after the first of next year. "By the end of the year, we hope to be on at least 30 stations (with "The Gary Burbank Show").

AROUND THE INDUSTRY

National Public Radio has built a closed-circuit radio facility at Washington, D.C.'s McKinley-Penn High School to help teens develop radio broadcasting skills. The facility opens Jan. 30. NPR's efforts are part of its D.C. Youth Initiative.

Also, NPR is offering a variety of programming for Black History Month in February, including segments of "Afropop Worldwide," such as shows on old-school rap, Caribbean music, Ali Farka Toure, Camerounian malossa music, and African musicians' fascination with Latin music.

In addition, NPR's "Horizons" will profile William Grant Still, the first African American to write a symphony, conduct a major orchestra, and write an opera for a major opera company.

Other NPR Black History Month programs include a special edition of "Perception Today," "highlighting African Americans' contributions to classical music; "Two Divas Across The Atlantic," profiling African-American opera expatriates Mattiwilda Dobbs and Anne Brown; "Jazz Set With Branford Marsalis;" and a "Chicago Blues And Soul" edition of "BluesStage."

Pat St. John has been named host of "CBS Radio Network's weekly 60-minute "Live From The House Of Blues Presented By Pontiac Sunfire," which is set to debut Feb. 27. St. John is the morning host at WNEW-FM New York.

CBS America expanded its news service by adding three daily reports entitled "Noticias CBS America: Mexico Hoy," which are devoted to news from Mexico.

In other CBS news, CBS Radio Representatives will pursue the selling of Unwired Network radio on its own after ending its relationship with the Intercom Radio Store on Feb. 5. The new venture, "CBS Radio Unwired, will be overseen by director of unwired marketing John Bitting.

ABC News will air extensive live coverage of the O.J. Simpson trial, beginning with anchored coverage of the opening remarks from Los Angeles. An O.J. Simpson audio library will be made available through America Online.

Radio Personalities Inc. has bowed the three-hour Saturday morning show, "The Great American Sports Trivia Show." Prizes include Super Bowl trips. KMOX St. Louis is the flagship station.
Infinity Tops In Survey And Revenues; WDRE Dumps DJs; New MD For Hot 97

Phyllis Stark is on vacation. This week’s column was written by Eric Bookliert in New York and Brett Atwood in Los Angeles.

Radio GURU Jim Duncan unveiled findings from his upcoming 1995 “Radio Market Guide,” which includes a variety of data for the new year. Along with being far and away the highest-selling station group ($322 million compared to $230 million last year), Infinity’s New York duo (WFAN/WXRX/WZRC) brought in the most money in the country. And the group was voted by station managers as the most admired in the business. (Tribune Broadcasting’s WGN Chicago was again voted most admired individual station.)

Speaking of admiration, according to Duncan, Osborn Communications WWCN/WEZK/WZU in Asheville, N.C., won 76% of that market’s radio revenue, tops in the country.

Commenting on revenues for last 9.9 billion of revenues in 1994, Duncan writes, “In my 20 years of observing the United States radio industry there has never been a year which compares to 1994.”

The top growth markets were distributed throughout the country: Tucson, Ariz.; Albuquerque, N.M.; Boise, Idaho; Atlanta; Boston; and Memphis.

Singer Michael Jackson names KABC Los Angeles$4.7 million simulcast on KXLA to 12 stations against media outlets for repeating allegations of the rumoured existence of a videotape that shows the singer engaged in illegal conduct with a minor.

The suit, which also names KABC morning hosts Ken Minyard and Roger Barkley, stems from a 9 station appearance by “Hard Copy” reporter Diane Dimond, who discussed the accusations that aired later the same evening on the tabloid TV show.

KABC GM George Green says the station is “in a position to receive any lawsuit papers,” “The beef is with ‘Hard Copy,’ not us,” says Green. “We didn’t validate anything Diane Dimond said. All KABC did was function as an interviewer.”

The TV show “Unsolved Mysteries” helped police solve a murder down in WUSF Tampa, Fla.; personality Ben Jones, who had been sought for the murder of his wife. For six months, using five different names, wig, and two

BROADCASTER (Continued from page 88)

O’Neill describes the “wacky professor” type and “a 13 year old trapped in a 40 year old’s body.” He also praises Rivers as “probably the most generous ego in the business.” He’s great about giving credit where credit is due.

“Do try to avoid being mean,” says Rivers, “I’m actually a fan of people like Rush Limbaugh and Howard Stern, but I wouldn’t want to be like them. If I say things my mother wouldn’t mind hearing on the radio, I sleep better at night.”

by Phyllis Stark

with reporting by Eric Bookliert and Brett Atwood

for 25 years.

NAB has narrowed its list of cities for the 1996 Radio Show down to Los Angeles, Dallas, and Anchorage, Calif. If it does end up in L.A., the notorious Westin Bonaventure Hotel is out of the running. Last fall, a massive computer malfunction there left thousands of registrants scurrying for rooms.

A Katz Radio Group study makes it official: “Modern Rock: The Format Of The ’90s.”

PROGRAMMING: WDRE RETOOLS

WDRE Long Island passed out some pink slips and plans to “re-launch” itself soon, according to WDRE M.D. Russ Motilla. Out are the morning team of Billy Hurley and Donna Donna, along with midday jock Malibu. Also gone are co-production directors Steve Morrison and Bob Marrone.

The station’s currently running lackluster, 3,500-song “A to Z” of modern rock. When it concludes, WDRE will reportedly embrace a harder, modern rock sound.

Dave Logan is the new PD at KZON-KYOT-FM/KOY/KISO Phoenix. Logan, who replaces Jim Trapp, was last PD at WLUP-FM Chicago.

Los Angeles-based Heftel Broadcasting is acquiring KDZL FM, Worth Dallas from Texas-based Broadcast House Inc. for a reported $4.7 million. KDZL joins new Dallas sister stations KESS/AM/KRMT-AM/KICJ-AM.

Meanwhile, Heftel station KTNQ Los Angeles nabs croonser KKJH operations manager David Gleason for PD duties. KKJH midday host Anamilla Gonzalez and afternoon Salvador Gomez join KTNQ for the same duties.

WFMJ-WRGL Indianapolis marketing and operating manager Charlie Morgan is upped to station manager, a position handled in the past by VP/MG Monte Maupin-Gerard, who remains WSYW-AM Indianapolis, which had been simulcasting crossover WTPI (Symphony 107) breaks away and picks up Children’s Broadcasting Corp.’s Radio AABS.

Mike Calotta is upped from APD to PD at KKXT Las Vegas. He replaces Richard Reed, who had been programing both KKXT and sister station KOMP. Reed continues to program and run KOMP as operations director.

KEYV Las Vegas PD Tom Kelly is upped to operations manager; according to George Thomas, who exits for chief engineering duties at Regent Communications, which owns crossover KFMS/KSNE.

KTST Oklahoma City APD and afternoon host Paul Orr joins WHEW Ft. Myers, Fla., for PD duties, WCBF Dayton Beach, Fla., weekender B.J. Odom joins for MD duties. Both slots have been vacant since the station switched to new country last September.

KOLL Little Rock, Ark., afternoon host Billie St. James moves crossover to KIPR for PD duties, replacing Joe Booker, who exits.

KHTX Tulsa, Okla., production director Carly Rush is upped to PD, replacing Mike Ring, who exits.

Infinity’s classic rock WZGC Atlanta picks up broadcast rights to the NFL Atlanta Falcons for the first of the three under the new contract. Infinity has already married rock and football in Boston (WBCN/New England Patriots) and Philadelphia (WYSP/Philadelphia Eagles).

KORG/KEYZ, Anchorage, Calif., PD Chris Cox adds the title of station manager.

The island of St. Maarten now has its first indigenous, American-style station, a top 40/thyby-crossover, JAM ’947. Frank Aaron is PD.

WILDER AND CUOMO TEST WATERS

Former Virginia governor Doug Wilder takes over the 11-11 morning slot on WRVA Richmond, Va. To make room, the former morning show of Tim Farley and Pam Overstreet shortens its shift and ops manager Farley exits the air.

Meanwhile, former New York governor Mario Cuomo is pondering radio offers, according to New York Newspapers, in which Cuomo, chairman of EFM Media Management, which handles Rush Limbaugh’s syndication, recently met with Cuomo.

WITZ (Hot 97) New York MD Tracy Clobert adds APD duties, replacing Paco Lopez, who remains at the station.

KACE Los Angeles afternoon host Rico Reed shifts to mornings, replacing the syndicated Tom Joyner. The afternoon slot is assumed by evening host Billian Harris, who expands his shift.

WWSY-FM Chicago PD Brian Casey exits his afternoon-on-air duties, replacing Greg Brown, who moves to weekends.

Rounding out the lineup on the new high hop WPCG-MAX Washington, D.C. (Billboard, Jan. 14), is PD M.D. Thro in at middays. (At WPGC-FM, Bob Holmcrans is upped from production director to APD and WDCM. Also, local Go-Go music vet D.J. Kool takes over afternoons.

FMK Chicago morning host Shawn Burke joins KPSN Phoenix for the same duties, replacing Danny Davis and Pat Powers, who exit.

WYXR Philadelphia night jock Christopher Knight exits, with a P/T jock filling in for now.

Brian Whitman takes over mornings at KCLX-FM San Diego. The station had been carrying the syndicated “Mark And Brian” show from KLOS Los Angeles. Whitman arrives from WCLK New Haven, Conn., where he was afternoon jock.

Former CNN correspondent Charles Jace joins ROMX St. Louis to host afternoons.

New WALR Atlanta PD Kris McLendon adds afternoon duties.

He replaces Keney Diamond, who remains with the station for sales duties and weekends.

Buddy Baron, last at KSAN San Francisco, is the new morning man at KFMS-FM Las Vegas. Baron takes over for PD Charlie McGraw, who had been handling those duties through the fall book since his morning team, Kevin Murphy and Rob Buttery, exited. Also, KFMS-FM adds the syndicated overnight show, “After Midnight With Blair Garner.”

Former KLKB Austin, Texas, night jock J.J. Medina moves to crosstown KHOV for overnights, replacing experienced KRash Kelly, who is now in midtowns.

Mike McKay, previously production director at KBRK-FM Kansas City, Mo., joins KFHI and sister KPZ as assistant production director, replacing Doug Miller, now at KTFM San Antonio. Also, former KORQ Albany, Texas, MD/air personality Genny Layne joins KFHI for weekends and fill duties.

WKRZ Scranton, Pa., night jock Rich E. Cunningham is set to exit in a few weeks to join either WPRO-FM Providence, R.I., or WXLR (93.9) Roanoke, Va. WKRF PD Ken Medes is looking for a replacement and was interviewed. Meanwhile, WPRO-FM night jock T.J. Napp joins WPLI New York for swing duties.

WKQA (Q101) Chicago LCM Rey Neda is upped to marketing director, replacing Sam Gennawey, who exited last November to return to the record business.

Ab Reycraft, whose previous experiences include the PD job at Willis Satellite Inspiration Network and the overnight producer gig at WRKO Boston for a job in talk or gospel radio, reaches him at 219-883-8844.

Susan Mahoney has been hired to search analyst at the Interone Radio Store’s research division. She previously held that position at Christbal Radio.
Busch benefited from a chain reaction late last week when modern rock heavyweight KROQ began playing “Everything Zen” and “Little Things” from the band’s debut “Sixteen Stone.” Before it was released, stations in Chicago, Seattle, San Jose, and Augusta, Ga., soon followed suit (Billboard, Nov. 19). While Busch’s sound is as akin to American hard-rock acts that some programmers didn’t even know the band was from the U.K., the Stone Roses, Oasis, and Portishead offer a change for the format. Philips says Bush’s release is “a huge record for us. It’s another one of our most ac- ceptable.” While the releases from the three other aforementioned bands are “easily three of the most talked about records on the radio station,” he adds, my ear, like a real breath of fresh air.

“With a lot of soft folk books in the format, we are learning that it is not smart to lay your reputation on a single and overdo it on punk or dark Seattle rock,” Phillips says.

WXRT PD Norm Winer concurs. “It’s premature to say one genre will replace the other, but I would like to see a broadening of the sound of alter- native music,” he says. Many programmers, Winer fears that the success of Green Day and Offspring has spurred copycat signagings. “That would make the format more homogeneous, and we are looking for as much diversity as possi- ble,” he says. “There’s no reason why someone that loves Green Day can’t love Oasis and Portishead.”

CIMX PD Murray Brookshaw says, “It’s nice to have a choice. It’s a lot like the days prior to FM, but I think these bands can co-exist with the others at the format.”

OASIS

bloom also notes the change. “We are giving more play to British acts, but I don’t think we are going to see the Stone Roses and Portishead bands had at the format at the end of the ’80s.”

Yet Sandbloom admits that the tide is turning, and listeners are showing growing acceptance of Oasis and the Stone Roses. “Grunge, which started out as fringe, is not dead cen- ter. It makes up the anchor of the radio- dio station. Anytime the fringe moves to the middle, people begin to lose interest in something else on the fringe.”

Others warn that it may be prema- ture to announce a full-fledged Brit- rock revival. “Professionals and the audience are cynical of the media hype from NME and their friendy neighborhood radio stations,” says Winer. “The public didn’t see the movement, whole Manchester thing like we did. It was more in our minds.”

Yet Winer says Oasis, the Stone Roses, and Portishead offer “a ray of hope,” especially at a time when the format is “chewing up and spitting out a lot of different genres and bands.”

Winer says that interest was high in the Stone Roses because the band’s “Second Coming” is its first new album in five years. “Very few artists can duplicate that kind of antici- pation,” he says.

“Oasis and Portishead are equally important. They come from a different place [musically],” he says.

Some programmers say that British acts may have lessened their likeli- hood of success at American modern rock radio with their attitude. “The British bands just realized that they didn’t need to be so British,” says XTRA (91X) San Diego MD Mike Halloran. “Iggy was always snobby, but he wasn’t a snob.”

Another part of the problem may have been the British public ma- chinery of promotion. “When the British bands [from the U.K.] like Oasis, I’m a little skeptical because of the hype,” says Winer. “Often times they have one deal going on and they are gone, but with Oasis, as it turns out, there is more on the album that reflects substance. The same is true with Portishead.”

Portishead’s album offers an ethereal and filmic feel that has earned a wide range of acclaim in the U.K. (Bill- board, Oct. 8, 1994).

Halloran says, “The English back- lash may be over, but it’s going to take a while before the British rock thing comes to fruition.” In addition to the Stone Roses and Oasis, Hallo- ran says that the Pretenders acts such as S&M’s Sheena Easton and Elasti- cize, who have been linked with the so- called “new wave of the new wave” (Billboard, March 19, 1994).

“When Courtney Love comes into the radio station and wants to play PJ Harvey, you know she’s happen- ing,” Halloran says.

Others, however, say any Brit- rock resurgence is purely coinciden- tal. “It’s sort of like a bullet that is a hit,” says KEGE PD John Lassman. “We have been lucky enough to get better- sounding songs from British acts, but I don’t think the audience is sit- ting around saying, ‘We haven’t heard from the lads in a long time.’”

Geffen director of alternative pro- motion Telod Vogel agrees. “It’s really pretty simple—Oasis has a great song. It doesn’t matter where they’re from.”

When Volk begins working the new Elastica record, due in March, he says he will neither downplay nor play up the fact that the band is from the U.K. Yet Volk says some British bands had problems maintaining interest because they haven’t been able to tour the U.S. as extensively as developing American bands.

The ultimate impact may be the fact that when British bands are finally beginning to have an impact at U.S. modern rock radio, the format’s most prominent aren’t British. Volk says the British punk sound whose word is re- nowned in the “70s English punk bands, Buzzcocks, the Sex Pistols, and a variety of punk and rock vocalists in a British accent. Re- cently, KROQ began airing a B-side, the band’s cover of “Tired of WAIT- ing For You,” originally recorded by seminal Brit-rockers the Kinks.

FRANKIE BEVERLY, CHAKA KHAN, AL JARREAU, DEBARGE, AND EARTH, WIND & FIRE

Warner & Reprise experimented a sluggish year in R&B, which was reflec- ted in Billboard’s year-end charts. Neither label placed in the 15-position lists of Top R&B Labels, Top R&B Album Labels, or Hot R&B Singles Labels, and they were likewise absent from the 10-position Hot Gospel & Blues, Gospel Labels charts.

The company’s greatest success for the year came with distributed acts such as Jonathan Butler, a former Top R&B artists (chart records for Qwest) and the artist for- merly known as Prince (whose Warner distribution deal for his Paisley Park imprint has since been dis- continued). Warner Bros. ranked No. 5 on Billboard’s year-end chart of Top R&B Album Distributing Labels.

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www.americanradiohistory.com
by Dave Elliott

LC’s "Creep" (La Face/Arista) takes over the No. 1 spot, fueled by a strong radio campaign that includes live appearances by the band. It’s likely that TLC’s in for a long stay at No. 1. Des’ree enters the top 10 for the first time with "You Gotta Be" (GMO Music), jumping from No. 12 to No. 7. "You" is the second-biggest gainer on the entire chart this week and posts the biggest-second-gain radio. Des’ree’s climb to the top 10 is an impressive one—after a long 22 weeks, the song continues to gain momentum and is yet to peak. Currently, "You" is No. 1 in airplay at WKTU Milwaukee; WAPE Jacksonville, Fla.; and KIQQ Tucson, Ariz.

Below the Top 10, Sheryl Crow’s "Strong Enough" (A&M) jumps 20 positions and lands at No. 32 this week. "Strong" is the strongest overall gain on the entire chart and is this week’s Greatest Gainer/Airplay (for records below the top 10). It is also the biggest radio gainer on the entire chart, helping it to move from No. 13 to No. 21. It also counts the second-biggest gainer on the entire chart. "Candy" also had the third-biggest radio in crease this week, too, including No. 1 ranking at WPGC Washington, D.C.

R.E.M.’s "Bang and Blame" ( Warner Bros.) was this week’s fourth-biggest gainer on the chart, moving from No. 30 to No. 21, and scores the third-biggest gain on the entire chart. "Blame" No. 1 at WCHU Augusta, Ga., and top 10 at WRCX Hartford, Conn., and WAHC Columbus, Ohio. Following R.E.M., the next-biggest overall gainer on the Hot 100 is the Notorious B.I.G., with the two-sided "Big Poppa/Warmin’" (Bad Boy/Arista) posting the second-biggest gain on the chart and a No. 1 airplay report from WQHT New York.

Very four strong airplay records this week that all posted airplay increases— and would all be in the top 10 based on airplay alone, but they’ve been available as singles— are Green Day’s "When I Come Around" (Reprise/Warners Bros.), Weezer’s "Buddy Holly" (DGC/Geffen), Pearl Jam’s "Better Man" (Epitaph), and the Gin Blossoms’ "Allison Road" (A&M). Green Day’s "When" is ranked No. 1 at 14 Hot 100-monitored stations, including WQTH Philadelphia, WQKX Chicago, and XTRA San Diego. Weezer’s "Holly" is No. 1 at KQHT Houston and top 10 at WCIR and WZXT New York. Pearl Jam’s "Better" is No. 1 at WLSM Milwaukee; KSFQ Kansas City, Mo., and WHYT Detroit. The Gin Blossoms’ "Allison" is top 10 at a diverse list of stations that includes WEZB New Orleans, WMXV New York, and WIXX Green Bay, Wis.

Quick Cutts: Dione Farris enters the Hot 100 for the first time as a solo artist and is this week’s Hot Shot Debut with "I Know" ( Columbia) from the movie "Ready To Wear." "Know" is receiving early airplay at WZIP Indianapolis, KGOL Austin, Texas, and WFTL Tampa. It also includes dance music wizards, Livin’ Joy, land their first single on the Hot 100 with "Dreamer" (MCA). "Dreamer" is a former No. 1 song on the Hot Dance Music Chart and is receiving early Hot 100 airplay at WBIM Chicago, KUBE Seattle, and KTTF San Antonio, Texas.

NARM BOARD URGES CD-ONLY SOLUTION TO SOURCE-TAGGING (Continued from page 10)

"source-tagged with the acousto-magnetic technology as soon as practicable."

Many sources believe the issue is also likely to provoke lively discussion at NARM’s annual convention Feb 22-25 in San Diego.

Source tagging remains a serious problem for home entertainment retailers. A recent survey indicates that music and video retailing has the highest rate of illegal products, with the greatest illegal activity in the retail industry. (See story, page 68.)

Recorders selling tags at their distribution outlets greatly increase their labor costs. They also say that because the tags have to be placed on each piece of merchandise, they can be removed by thieves. With source-tagging, the tags would be hidden in the package.

If the manufacturers install tags, the costs are likely to be passed along to the retailer and eventually to the consumer. Some estimates indicate that source-tagging could increase manufacturing costs 4-7 cents a CD.

In February 1993, NARM recommended the acousto-magnetic technology developed and marketed by Sensormatic Electronics, but the Recording Industry Association of America opposed the recommendation, saying the technology developed later that year and concluded that Sensormatic’s system degraded sound quality of some cassette tapes (Billboard, Sept. 9, 1994).

RIAA spokesman Tim Sites said at press time that the trade organization had not yet discussed the latest NARM recommendation with its member companies.

However, Sites says, "We don’t believe cassette cartridges are on the way out. They still represent a healthy 86% of the market."

RIAA music executives fear that antitrust lawsuits may be filed by competitors of Sensormatic if the music industry adopts the acousto-magnetic technology and the RIAA does not want to be in the position of having approved a technology that does not meet all the NARM criteria.

Dave Shoemaker, director of business development for Checkpoint Systems, which markets a competing electronic-security system, says that endorsing a CD-only approach to tagging is "like saying it’s OK to damage the audiophile." Checkpoint’s radio-frequency technology is used by such retailers as Target, Trans World Music, Nobody Beats The Wiz, Borders, and Borders. Music chains and mass merchants that use Sensormatic technology include Camelot, Musicland, Blockbuster, Tower, Kmart, and Wal-Mart.

In its latest action, the NARM board was unanimously approving a recommendation by its Loss Prevention Committee. During a NARM technology conference in Florida Jan. 19-20, committee members went to Sensormatic headquarters in Deerfield Beach to see a demonstration of its latest generation motion-detection device. This allows manufacturers or distributors to activate and reactivates tags automatically. This is an important part of electronic security because many CDs are returned to stores and the cost of re-tagging them manually would be prohibitive.

Louis Chiera, director of marketing communications for Sensormatic Electronics, says, "We’ve already established, Th this year few weeks ago, the opportunity to take the next step."

NARM BOARD URGES CD-ONLY SOLUTION TO SOURCE-TAGGING (Continued from page 10)

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With the exception of one. It’s been an incredible ride. We sold a million Ray Boltz records. We discovered Yolanda Adams. But now we’re turning out of this little boutique industry. The contemporary Christian music business and the black gospel business have turned into a national thing. Our product now is no longer just representational at the local Christian bookstore. You can walk into a major outlet and find our product. That takes a lot more cash to make happen. We looked at that and said we need a financial partner.

MGM’s Farrell, who serves as president/CEO, has a similar view of the deal. “We like to buy successes and make them more successful,” says Farrell. Diadem, he says, “has a commitment from us and a plan that we have developed to grow the company significantly.”

King says he had discussions during the past 18 months with numerous potential suitors including EMI, Zomba Music, Platinum Entertainment, and BMG.

“We chose MEG because, number one, they are music guys. Kings Island. “We first met MEG, a guy is who comes up from the street as songwriter and a recording company owner, so whenever you start talking, you don’t have to explain yourself. These guys speak your language and this can work. They are very well respected.”

King says Farrell and Steve Fret, CEO at MEG, share his goal of getting Diadem further into the main stream marketplace. “The thing I like most is they believe like I do that there are enough Christians out there who don’t have access to Christian product and are using to buy their product at local record stores. In addition to Yolanda Adams, Diadem’s main label, Tribute Records, founded in 1989, also is home to Ben Tankard and the Alabama State Mass Choir. Diadem’s adult contemporary roster includes positive country artist Michael Kelly Blanchard and Such act One Big Pug. Diadem Distribution, formed in 1998, distributes 15 record labels, with Diadem’s T. Michael Hutton and Robert M. Crisci, Jr., a new Diadem record is scheduled for release next week’s charts.

Diadem’s other ventures include the Spirit Jazz label; a licensing agreement with T-Skirtman to market Christian clothing; a line of children’s products; and solo tracks and folkies (genre-bending), for use in churches.

Assistance in preparing this story was provided by Ken Schnieder.
ZOO TOOTS RAY BAILEY’S ’HORN’

(Continued from page 12)

ilized in my teens, late teens, before I started doing a lot of funk band 'sessions,' songwriting, and stuff like that.

Bailey admits that his burgeoning career was sidetracked by drugs. “I kinda did a Waller Mitty for a little while,” he says, with a laugh. But he acquired a will to re-enter the game after a couple of rounds of cutting his left hand and working as a glazier in the '80s.

“It was a kind of a deal to work with, and doctors had told me I wasn’t going to have use of that hand,” he says. “I just kept stubbornly working at it, and finally got use of my band again, and I just decided that was—it was all I was ever gonna do ever again. It was a sign that I needed to do what I did, instead of flukin’ around with bullshit.”

Bailey began an active life on the local blues scene, gigging at Harvelle’s and My Place in Santa Monica, the Lighthouse in Hermosa Beach, the Mint in L.A., and at the now-defunct Mid-Wilshire club the King of Kings.

It was at King of Kings that Bailey was approached by singer-songwriter Bobby Tyler, who offered to bankroll a one-night album-recording session.

“He bought like 12 hours of studio time, and we ended up recording mixing, and editing (“Satan’s Horn”) in that 12 hours,” Bailey says. “I was directin’ the band, reading the lyrics off of a music stand, ‘cause I didn’t know 'em, and tellin’ the engineer what to do at the same time, and singing the songs and playing gui- tar. Everything was goin’ on at once, because it’s all live.”

Tyler released “Satan’s Horn”—an area of the world all its own—focused on life featuring Bailey’s pungent vocals and slashing electric and acoustic guitar work—with his own independent label, Bohemia Music Organization, in 1993.

The record initially received limited press attention and radio play, but a review did catch the eye of Zoo Entertainment senior VP of marketing Brad Hunt, who is a hardcore blues fan. Hunt’s interest was piqued, but he couldn’t find a copy of the record in local stores.

Then, Hunt says, “I was driving around on a Saturday afternoon, and I’d become addicted to public radio KLOK (Long Beach), and the blues program Saturday and Sunday afternoons. There, in the midst of all this, they’re playing this song, and

When [DJ Gary Wagner] comes out of the break he says, ‘That’s from Ray Bailey’s record “Satan’s Horn.”’ It’s stunning.”

Hunt finally secured a copy of the album from Little Village Records in Chicago, IL. “By the time I had heard it, I knew it was something I wanted to get involved in.

Contacting Tyler through the 800 number on the back of the Bohemia disc, Hunt began his negotiations. “Ultimately we were just going to do it as a master purchase,” Hunt says. “That was my original proposal back to Crosby. A couple of days later, they call me and say, ‘Okay, we’re gonna get to know him a little bit more. After some discussions internally, the deci- sion was to try and strike a deal. The label was so high on signing Bailey that the company secured an opening slot for him on two L.A. dates by Zoo’s Billy Joe Shaver.

“Unfortunately,” Hunt says, “we were never able to cultivate a negotiation for a contract. It’s no reflection on the man or the artist, but we weren’t able to thr

NARAS BOWS GRAMMY LABEL, PLANS COMPILATION OF NOMINEES

(Continued from page 12)

placement at least through the month after the Grammy Awards.

“We’re asking all the retailers to realize the significance of this,” he says. “We don’t expect people to have to look under ‘G’ in the bins to find this.”

Sony will service retailers with posters and flats highlighting the release, as well as bin cards that can double as counter pieces.

“We’ve got a lot of interest to see how long the retailers carry it,” says Ap- plequist. “When you look at the artists on it, it serves as a great catalyst of their best work of the year. We certainly don’t expect it to have the impact that it will immedi- ately before and after the Grammys, but it should keep selling.”

Greene’s dream is to have the series expand to several releases, each highlighting a different—alphabetically organized—category of nominees. “Next year, I would love to grow this into five compilations that sample pop, country, R&B, classical, and jazz,” says Greene.

“Other than the rights issues, it’s no more of a problem doing five of these than doing one of them. And ultimately, if we can give our version of the Good Housekeeping seal of app- proval to the general public, to

where they go out and make buying decisions based on these CDs, they might venture into different areas of music they haven’t listened to be- fore.”

Applequist says that getting clearances for five albums’ worth of songs in such a short time frame would be very taxing.

“Regardless of who distributes the records next year, whether it’s Sony or some of the others, we’re probably going to be very difficult. I won’t say doing five albums would be five times as difficult, but it is a chore to deal with the confidentiality and the clearances and the mechanics of getting all the album art work done.”

Greene also hopes that the project will serve as a compu- tion to anything voting members.

To that end, the collections will be made available free to Grammy members interested in the final chapters. However, because of the tight production window, the earliest the al- bums would be ready is one week before the Feb. 8 deadline for final ballots.

In addition to the releases spotlighting yearly nominees, Grammy Productions will also produce albums featuring artists in the Grammy Hall Of Fame. In addition to spotlighting acts elected into the Hall, these archival releases may take the form of themed projects, such as roots- music compilations.

The first was a double CD and video collection of live performances culled from past Grammy Awards (Billboard, Feb. 12, 1994).

The premiere pair contained two videos and four CDs or cassettes was sold as a boxed video or audio set through direct marketing or as indi- vidual audio and video releases at retail. According to SoundScan, the four audio releases have sold a total of 101,000 units, while the two videos have sold nearly 8,000. These figures do not include direct-marketing sales.

UPCOMING IN

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ISLAND FLOATS JAMAICA LABEL

Island Records Jamaica has been established, with PolyGram holding a 49% minority stake and 51% to be offered to Jamaican investors. Based in Kingston, the label's president is Tish Farrell, former Island A&R exec in New York. Its first album, due in May, features dancehall artist Stretch Generator, with albums by Luciano and Foundation to follow. PolyGram owns the label's namesake, Island Records, of which founder Chris Blackwell is chairman. Also, a multi-album production deal has been made with Taxi Records, founded by Sly & Robbie.

ZUTAUT EXITS GEFFEN RECORDS

Tom Zutaut, the final member of the Geffen Records A&R triumvirate that included Gary Gersh and John Kodner, resigned from the label Jan. 16. The trio gave Geffen one of the strongest A&R departments through the mid-'80s and early '90s (Billboard, Jan. 21). Zutaut's notable signings include Guns N' Roses and Eddie Bruckell. Gersh left the label in June 1993 to become president of Capitol Records, while Kodner recently followed Aerosmith to Columbia as senior VP of A&R.

PLATINUM ALBUM SPLURGE IN U.K.

In the U.K., 67 albums went platinum (sales of 300,000 units) last year, as compared to 39 in 1993. The British Phonographic Industry says gold albums (100,000 units) rose from 141 in 1993 to 20, so look for a platinum spate in the U.S. This year.

ARISTA—THE SINGULAR LABEL

One label tops the major singles charts this week: It's Arista, with No. 1 slots in pop and R&B (TLC), rap (the Notorious B.I.G.) and country (Alan Jackson).

NEWSLETTERS ERRS ON BERMAN

Jay Berman very much remains chairman of RIAA, despite a 10-page article in the Jan. 2 issue of MIN (Media Industry Newsletter) saying he had left the association. The publication had an article on sales of trade group exes, citing Berman's 1995 compensation, including $342,564 to be paid under MIN's assumption he was de- claring the RIAA. But RIAA tells Bulletin he's on the job.

ANGEL TRACKS FROM NEW LINE

Angel Records has become the exclusive distributor of soundtracks from New Line Cinema. Label president Steve Murphy says his experience with an exclusive deal with Merchant Ivory Productions was one reason to explore more involvement in the genre. As for Merchant Ivory/Angel, its next release, "Jefferson In Paris," is due in March.

P'GRAM BUYS ELTON'S MCA DISC

Elton John's next album, "Made In England," will be released on Rocket Records/Island in the U.S. on March 21. John owed MCA one more record before switching over to a PolyGram-distributed label, but made the move earlier after PolyGram bought the rights for the last album from MCA.

EMI CHRISTIAN DISTRIB NAMED

The recently established distribution wing of the EMI Christian Music Group has a name, and it's Chordant Distribution Group. As previously reported, the firm's president is Steve Griffin, formerly president of New Line Entertainment (Billboard, Jan. 7). Chordant will be the distributor of each contemporary Christian music labels as Forefront, Sparrow, Bar, Song, Warner-Alliance, Chapel-Gospel, Proclaim, Selah, and Troubadour. The EMI Christian Mu- sic Group is co-headed by Billy Ray Hearn and Jimmy Bowen.

MARLEY MIDEM FETE CANCELED

MIDEM's planned tribute to the late Bob Marley's 60th birthday on Feb. 6 will not go ahead (Billboard, Jan. 7). Officially, MIDEM Organisation says the cancellation is due to "technical problems," although other sources say the difficulties lie in contract troubles.

WARNER/PALOMAR TIES

Warner Music Group and music video producer Palomar Pictures have joined forces to develop video and interactive programming. "It can be anything and everything. There are no limitations," says Palomar VP Tony Shiff. With the partners still hashing out details, there are also no projects at present—Warner reportedly will provide financing, Palomar the creative skills. Not part of the deal is a Palomar documentary about Brian Wilson of the Beach Boys, "I Wasn't Made For These Times."
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In addition to this gracious review, Rolling Stone Magazine's Year-End Critics Poll voted Mr. Cash's return, "BEST COMEBACK OF 1994." Of course, high praise spreads like fire and Mr. Cash now finds himself rewarded with a Grammy® nomination for BEST CONTEMPORARY FOLK ALBUM. Very nice.

JOHNNY CASH AMERICAN RECORDINGS