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IN MUSIC NEWS



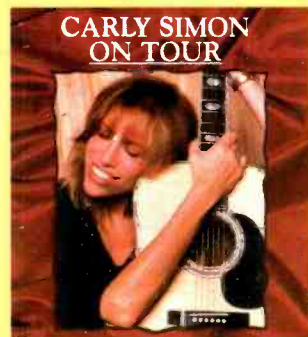
Van Peebles Returns With First Album In 20 Years On Capitol
SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 4, 1995

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NEW RULES ON '95 ROADTRIPS

Big Tours Aim High

■ BY CHRIS MORRIS

LOS ANGELES—After the grand high of the 1994 concert season, which notched record grosses thanks to a siege of stadium acts and unprecedented prices for tickets, U.S. promoters are confronting the inevitable morning after, with a hopeful eye on a diverse slate of solid touring talent for 1995.

This year sees a dearth of stadium-caliber acts, but R.E.M., Robert Plant & Jimmy Page, Tom Petty & the Heart-



BAKER

STP Eye Tix System

■ BY ERIC BOEHLERT

NEW YORK—Add the Stone Temple Pilots to the small but influential list of bands pondering drastic action in an attempt to curb ticket-service fees and end scalping.

According to band manager Steve Stewart, when the group next hits the road—possibly as early as this spring—it hopes to sidestep Ticketmaster by creating its own intricate ticket-distribution system that would maintain a \$2 service fee and all but



STONE TEMPLE PILOTS

Live Taping Allowed

■ BY CRAIG ROSEN

LOS ANGELES—Following in the footsteps of the Grateful Dead and Metallica, Jimmy Page & Robert Plant and the Black Crowes will allow fans to tape their upcoming concerts. And they are doing so without fear that the recordings will



PLANT & PAGE

cut into album sales. While Page & Plant, like the Dead and Metallica, will allow taping only in a specified "tapers section," the Black Crowes are taking sanctioned concert

Image Questioned For Violinist, 16

■ BY ANDREW STEWART

LONDON—Child prodigy or child exploitation? That's the question mark hanging over the career of



NICHOLSON

16-year-old Singapore-born violinist Vanessa-Mae Nicholson. The fiddler has attracted reserved praise from those who consider her performing talents to be "supernatural" and "phenomenal."

Her recordings of the Beethoven and Tchaikovsky violin concertos on

(Continued on page 44)

Atlantic's Corporate Offspring Fine-Tune Success

■ BY MARILYN A. GILLEN

NEW YORK—The Atlantic Group's five-year evolution from stolid workhorse to cutting-edge powerhouse—which culminated in its position atop industry domestic market-share rankings last year on the strength of a dizzying variety of new artists—is a

change that.

"There was a brief moment when I heard that we were No. 1 that I thought, Don't breathe, don't move, don't even change your socks," laughs Azzoli. "But I know that to stay on top, we have to keep changing. Only now, we've built the machine, so it's

continues as president of Big Beat and is promoted to senior VP of Atlantic Records) and TAG executive VP/GM Leyla Turkkan. The label's first release, an album by Dead Hot Workshop, a new "country-inflected, rootsy rock'n'roll band" from Tempe, Ariz., is expected in April.

completed acquisition of eclectic West Coast label Mesa/Bluemoon; the beginning of a multifaceted alliance with Nashville's Curb Records; the debut of new specialty imprints Celtic Heartbeat and Atlantic Theatre; the kickoff of new marketing arm Atlantic Classics; and the appointment



BLACKBURN



COPPS



FLOM



AZZOLI



KALLMAN



FOSTER



NASH

study in decentralization, niche marketing, great artists, enthusiastic executives, and a supportive parent company willing to let its corporate offspring go their own way. But mostly it is a study in embracing change.

And success, says Atlantic Group president Val Azzoli, is not about to

more about fine-tuning it."

Tellingly, the new year for the label group kicks off with a flurry of new moves. Chief among them is the formation of a new "cutting-edge" label, TAG Recordings, which will be headed by president Craig Kallman (who

Other key activities include the creation of new labels under Atlantic Records senior VP and veteran A&R executive Jason Flom (who adds the title of president of Lava Records) and Atlantic Records VP/producer David Foster (who adds the chair-

of several new Atlantic Records executives—former Gold Mountain Entertainment artist manager Janet Bilgic, who is on board as senior VP with a mandate to sign and develop artists, and senior VP/West Coast GM Ron Shapiro, who is to relocate to New

(Continued on page 90)

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ECHO AWARDS
AN EXPANDED SECTION
SEE PAGE 55

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PAUL YOUNG (SAD CAFE)

Catch them on THE LATE SHOW WITH DAVID LETTERMAN, March 6, and soon on LIVE FROM THE HOUSE OF BLUES on TBS

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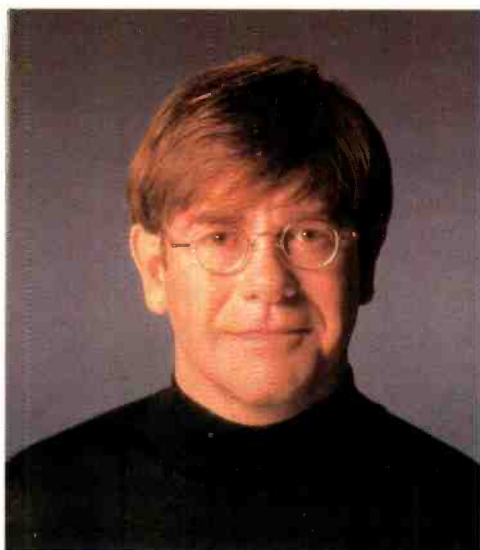
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Levy: PolyGram's Gains Make It No. 1

Bon Jovi, Boyz, Sting Help It Net \$4.9 Bil Income

■ BY JEFF CLARK-MEADS

LONDON—PolyGram experienced a 16% increase in net sales and a 20% increase in net income in 1994, which president/CEO Alain Levy says qualifies it as the biggest record company in the world.

The company's net sales reached \$4.9 billion in 1994, while its pretax income rose 16% to \$619 million in 1994. Net income rose to \$424 million.

Speaking at the announcement of the company's 1994 results here Feb. 21, Levy said comparisons were difficult because not all its competitors release comprehensive figures. However, he added, "Looking at other people's market share,

I do believe we were the No. 1 company in 1994. That is my own view."

The company's biggest-selling album worldwide was the 8-million-unit Bon Jovi compilation, "Cross Road," closely followed by Boyz II Men album "II," and the 4.5-million-selling Sting hits album, "Fields Of Gold."

In geographic terms, PolyGram said sales in its North American subsidiaries were up 30% in local currency terms; sales in Europe grew 11%, and in Asia sales were up 13% over the previous year. PolyGram's historic European powerbase still contributes 50% of all the company's revenues, while 25% comes from North America, 20% from Asia, and 5% from the rest of the world.

Levy said PolyGram's figures were assisted by healthy pre-Christmas trading in both the U.K. and U.S., but added that PolyGram out-performed each of those markets. Its performance on continental Europe was "mixed," but there were slight increases.

PolyGram's Japanese sales were affected by the dearth of domestic product, and

in Mandarin and Cantonese markets, huge quantities of sales were lost because of pirate product from China, he said.

Levy reiterated the call made by international labels body IFPI for the European Union to take the firm line on Chinese piracy that has been adopted by the U.S. (Billboard, Feb. 25). He argued that a strong stand from the EU is particularly appropriate for PolyGram as a Dutch company and a significant contributor to the European economy.

The highlights of PolyGram's forthcoming release schedule include albums from Bryan Adams, Bon Jovi, Sting, Stevie Wonder, Elton John, Dina Carroll, Stereo MCs, Bjork, Ugly Kid Joe, Wet Wet Wet, Extreme, Soundgarden, Def Leppard, Zucchero, Luciano Pavarotti and, possibly, Lionel Richie.

PolyGram reports in Dutch guilders. The exchange rate used here is the 1994 year-end figure of 1.74 guilders to \$1. To allow direct comparison, 1993 guilder figures also have been converted using this ratio.

Clegg Helps Push For MTV South Africa To Expose Native Acts

JOHANNESBURG—South Africa's resurgent music industry will get a new television outlet when MTV starts broadcasting here.

In partnership with noted South African artist Johnny Clegg and radio company Primequity, MTV is applying for a license to begin its 24-hour South African station in 1996.

"MTV South Africa will focus heavily on South African music and music videos, with some international music programming as well as signature MTV programs," says an MTV representative.

Five percent of the equity in MTV South Africa will be granted to the country's Music & Youth Development Trust, a national outreach school of contemporary music aimed specifically at South Africa's unemployed youth.

MTV South Africa also should benefit the country's musical exports, as satellite coverage will make the station available across the continent.

Says Clegg, "For too long, South African musicians have had few outlets for their art both here and in the global arena. With the advent of MTV South Africa, the music and culture of South Africa will take its rightful place in the global music culture."

JEFF CLARK-MEADS

Billboard Expands Coverage Of Songwriting, Publishing Scene

NEW YORK—Beginning with this issue, Billboard is devoting a new weekly page to expanded coverage of music publishers and songwriters (see page 26).

The Songwriters & Publishers page, which is part of Billboard's Artists & Music section, includes Words & Music, the popular column by Irv Lichtman, Billboard's deputy editor. Also appearing on the page is the biweekly feature "They're Playing My Song," which examines the creative forces behind a current cover song. The page also highlights writer and publisher credits for the No. 1 songs on five different Billboard singles charts.

All of these standing features will combine with weekly news items and in-depth articles that will keep Billboard's coverage of music publishing second to none.

"The axiom that 'everything starts with a song' has never been more self-

evident in our industry than it is today," says Billboard editor in chief Timothy White. "The enduring creative worth and commercial value of superior songcraft remains the bedrock staple of the music business, and, under Irv Lichtman's expert direction of the new page, Billboard is committed to covering every aspect of the process. Indeed, we're seeing an explosion of new talent, fresh thinking, and innovative approaches to propagating the timeless power of popular song. Thus, the Songwriters & Publishers page will be filled with insights and surprises that will help us all do better business."

Billboard's coverage of music publishing is further augmented this week by the debut of Latin Singles A-Z, a weekly compendium of publishers, performance-right affiliations, and sheet-music availability for each title on the Hot Latin Tracks chart (see page 42).

THIS WEEK IN BILLBOARD

CLIVILLES REFLECTS ON DAVID COLE

House music pioneer Clivilles takes us on a tour of the Greenwich Village studio compound he and his C+C Music partner, the late David Cole, bought half a year ago. Bravely, he talks of continuing the pair's legacy on MCA. Dance music editor Larry Flick reports.

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O.J. CAUSES A RUN ON AUDIOBOOKS

A taped version of O.J. Simpson's best-seller "I Want To Tell You" is breaking all previous audiobook-sales records and converting a new audience to that growing market. Trudi Miller Rosenblum reports.

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Sony/Philips Stick To Their Guns On DVD

NEW YORK—A format war be damned: Sony and Philips are proceeding with production of a digital videodisc system that will go up against a rival standard devised by Toshiba and Time Warner.

Despite talk that the two sides were discussing a single DVD standard to avoid a replay of the Beta-VHS war, Sony managing director Nobuyuki Idei said Feb. 23 that the partners have "no plans to support the specifications" proposed by Toshiba and Time Warner and endorsed by five other hardware manufacturers and several Hollywood studios.

The Sony/Philips DVD may have the programming muscle to support a battle plan. Several studios including Disney were close to announcing their support, according to rumors at the Feb. 15-18 National Assn. of Recording Merchandisers convention in San Diego.

One reason could be a change in strategy—Sony and Philips are now emphasizing a longer-playing 5-inch disc, as demanded by the Hollywood

studios. Signing the Hollywood majors, who've been campaigning for a single standard, is vital to the success of either format.

A Time Warner source says the company remains confident about DVD and "expects to have product out in the first half of next year."

Idei told Reuters in Tokyo that Sony engineers examined the Toshiba/Time Warner "super-density disc" and decided "our solution is simpler and better." He claimed the technology required to produce the rival double-sided disc would make it 30% more costly than his one-sided CD.

Sony and Philips, meanwhile, appear to have put a new technical spin on their decision to proceed, emphasizing a 7.4 gigabyte capacity that doubles the original playing time to 270 minutes. The laser will automatically adjust to read the second layer of data.

"Sony is coming out with its swords drawn," said a source at the NARM convention.

SETH GOLDSTEIN

4 TO KEY BILLBOARD MUSIC GROUP POSTS Ellis, Oertley, White Appointed VPs

NEW YORK—Michael Ellis, Karen Oertley, and Adam White have been named vice presidents of the Billboard Music Group.

Ellis is associate publisher of Billboard and publisher of the Airplay Monitors; Oertley is publisher and editor in chief of Amusement Business; and White is international editor in chief of Billboard. Each has played a key role in the expansion of the Music Group, which has grown to eight weekly publications—including the newly launched U.K.

trade publication Music Monitor—one monthly, 19 directories, five trade conferences, two online database systems, and an annual awards show on the Fox network.

"The phenomenal growth that the Billboard Music Group has enjoyed over the last five years truly reflects the creative talent and energy of many individuals around the globe," says Howard Lander, president and publisher of the Music Group.

"These latest moves enable us to strengthen the organization to properly handle our future growth, as well as recognize these managers' previous achievements."

Ellis joined Billboard in 1985 as Hot 100 chart manager and became director of charts in 1990. In 1992, he was named associate publisher



ELLIS



OERTLEY



WHITE

of Billboard and in 1994 became publisher of the four Airplay Monitors.

Oertley joined Nashville-based Amusement Business in 1978 as promotion manager. She was named director of marketing in 1987 and became associate publisher in 1989 and publisher the following year. She added editor in chief stripes in 1994 and also is in charge of the Music Group's Talent & Touring operation.

White came to the Billboard family in 1974 when he joined the London-based trade publication Music Week, which then was owned by Billboard. He moved to New York in 1978 and held a number of posts at Billboard, including international editor, managing editor, and editor in chief. After a three-year stint with Radio & Records, White relocated to London and rejoined Billboard in 1989 as international editor in chief. He was instrumental in the recent launch of Music Monitor.

In addition to Billboard, Amusement Business, the Airplay Monitors, and Music Monitor, the Music Group publishes Musician magazine and Music & Media. Music Group special events include the Dance Music Summit, the Billie Awards, the Latin Music Conference, the Billboard/Airplay Monitor Radio Seminar, and the Billboard Music Video Conference & Awards.

The Billboard Music Group is owned and operated by BPI Communications.

Sean Ross Named Editor Of Airplay Monitor

NEW YORK—Sean Ross, whose career has combined radio programming, record label A&R work, and trade journalism, has been appointed editor of Airplay Monitor, effective March 1.

Ross is returning to the Billboard Music Group after a three-year hiatus. He first joined Billboard magazine in 1988 as radio editor. He left that post in 1992 to become an A&R manager at Profile Records. After departing Profile, he moved into his current position as program director of WGCI-AM Chicago. Ross also spent four years at Radio & Records magazine before joining Billboard.

In his new position as editor of all four Monitors, Ross will report to publisher Michael Ellis. Ross, who will be based in New York, will have responsibility for the editorial and chart content in the Monitors. Managing editors Steve Wonsiewicz (Country Airplay Monitor) and Janine McAdams (R&B Airplay Monitor) will report to him.

Says Ellis of the appointment: "Airplay Monitor has grown from one eight-page magazine in 1993 to four successful magazines, and we look for Sean to lead us to even greater success. With Sean's wealth of knowledge and experience in the radio industry, he will strengthen our existing news coverage in the Country and R&B Monitors and develop a news section for the Top 40 and Rock Monitors."

Ross will arrive in New York March 6 after attending the Country Radio Seminar in Nashville. Ross says, "Monitor already has a very solid place in the radio world; our job will be to help it finish its transition to a full-service publication for the record and radio industries."



ROSS

BMG Classics Gets Retail Site On The Internet

BY SETH GOLDSTEIN

NEW YORK—Classical music buffs on the Internet now have a path to a retailer in the sky.

As of March 1, BMG Classics, in conjunction with service provider On-Ramp, began what it considers Internet's first dedicated resource for the music found on its labels—RCA Victor Red Seal and Gold Seal, Living Stereo, deutsche harmonia mundi, and Catalyst.

About 1,700 titles, cross-referenced by artist and composer, are listed on the newly created Classics World and can be ordered from California-based Sound Delivery. Some 300 pieces, mostly opera, can be sampled.

Simultaneously but separately, BMG's ECM Records took a site in cyberspace for its jazz, classics, and world music catalog of 442 titles. ECM, which is linked to the Classics site, fills an order at \$12.99 list plus shipping and handling, "a little bit better than street retail," says promotions manager Joe Pignato.

Neither BMG nor ECM expect land-office business immediately, but U.S. classical marketing product manager Robert Bourne thinks the Internet will affect sales "quite favorably" in the future. Bourne, whose wife, violinist Maria Bachmann, records for Catalyst, considers the two domains "the most comprehensive marketing tool" available to BMG in the first years of the cyberspace era.

"It's a tailor-made way of driving people into stores," Bourne said, as he called up a commercial for BMG's CD of Sergei Prokofiev's film score for "Alexander Nevsky." The ad has been running on MTV, but Bourne suspects it's reaching a smaller audience than it will on the Net. He

(Continued on page 20)



Platinum White. A&M Records president/CEO Al Cafaro, left, presents Barry White with a platinum plaque commemorating sales of White's current album, "The Icon Is Love," at Mr. Chow's in Los Angeles. The album's first single, "Practice What You Preach," has gone gold, and the second single, "Come On," has just been released. White also has been nominated for a Grammy for best male R&B vocal performance.

Handleman Links Music, Vid, Computer Arms Rack Aims To Improve Distribution Of Own Software

NEW YORK—Handleman, the dominant rackjobber, has gathered its music, video, and computer software ventures under a new corporate umbrella, North Coast Entertainment.

The purpose is to create what executive VP Louis Kircos calls "a bit of a Chinese Wall" separating Handleman's rack accounts from a growing band of in-house suppliers that occasionally compete against the parent. At the same time, Handleman, based in Troy, Mich., has created within North Coast a new entity to significantly widen music and video distribution.

North Coast consists of two sell-through specialists, Video Treasures and Starmaker; Softprime, which acquires and develops personal-computer software; Madacy Music Group; Entertainment Zone, which operates music, video, and concessions in Sears

and other major retailers; and Sell-through Entertainment, formerly known as Holly Music. Sellthrough's role is key to North Coast, so named "because in the entertainment business, you can't ignore the East Coast, the West Coast, or the Great Lakes," Kircos says.

Holly Music had focused solely on Christmas sales. As Sellthrough, it will take Video Treasures, Starmaker, and Madacy releases year-round to classes of trade not previously tapped by Handleman, including drugstores and supermarkets.

Other distributors have reached those accounts, but for Handleman, "the nontraditional market is under-represented," says Kircos. "With a huge number of outlets, the potential is very large." Video figures in the advance planning.

In addition to the 3,000 titles in the Video Treasures and Starmaker catalogs, Montreal-based Madacy offers multipacks of television series and Alfred Hitchcock and John Wayne movies that are in the public domain. Suggested list prices of two-packs can dip below \$10, considered the ideal for supermarket promotions.

Handleman, which has owned Holly Music for five years, recently hired Robin Ram as Sellthrough Entertainment president and moved Jim Hanke from Troy to Tampa, Fla., as sales VP. Kircos, who oversees North Coast, is hiring three more North Coast VPs, possibly with Sellthrough in mind. He still needs a replacement for Starmaker president Ken Palmer, who took over video buying at Handleman, following the departure of VP Dave Stevens.

SETH GOLDSTEIN

HMV To Buy Most Of German Music Retailer's Stores

BY JEFF CLARK-MEADS and WOLFGANG SPAHR

LONDON—British record and video retailer HMV is negotiating to buy "the majority" of Germany's leading music chain, World Of Music.

HMV group chairman and chief executive Stuart McAllister confirms this, saying, "Yes, we are in discussion, but nothing has been signed."

The 19-store WOM is on the market because of a ruling by Germany's competition authority.

(Continued on page 97)

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NO.1 Album Of The Year -Rolling Stone Critics' Poll

NO.1 Album Of The Year -Spin Magazine

NO.1 Album Of The Year -Spin Magazine Readers' Poll

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NO.1 Album -CMJ

Hole



Live Through This. The Gold Album. Sales Approaching Platinum.

NO. 2 Album Of The Year -Rolling Stone Readers' Poll

NO.2 Album Of The Year Entertainment Weekly

★★★★ -Rolling Stone

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Commentary

Uniform U.S./E.U. Copyrights Are Equitable

BY TONY MORRIS

The European Union Copyright Directive that comes into force July 1, 1995, does more than merely introduce a uniform copyright term throughout the E.U. In endeavoring to standardize practice throughout member states, the European Parliament also has implicitly recognized one of the central underlying theories of copyright law—that those to benefit from copyright protection are not only the authors of copyrighted works themselves but the next two generations of their progeny.

The directive calls for a unified copyright term of life of the author plus 70 years. Traditional copyright terms of life plus 50 years were originally determined when life expectancy was much shorter. The extended term applies to original literary, artistic, and dramatic works as well as to songs and music. The terms for finished phonograms and films have been fixed at 50 years. This, of course, contrasts with the maximum protection of 75 years available to U.S.-originated phonograms and films.

One difficulty the directive raises is how to handle those copyrights whose authors have died between July 1, 1925, and June 30, 1945. These will gain renewed protection when the directive becomes effective.

The issues of providing for income and ownership of these revived copyrights, particularly those of songwriters, is one that has yet to be addressed by the domestic legislation of any of the member states; conspicuous by its absence, to date, is any indication from the European Commission as to how these problems are to be approached. The only clue is the directive's acknowledgement that "in certain circumstances," implementation may not require payments to be made by a person who undertook exploitation "in good faith of works when [they] lay in the public domain."

It is not yet clear whether those who benefit will be the original creators of the revived copyrights or those who owned them at the time they fell into the public domain (and, if the latter holds, on what basis royalties will be paid).

While the complexities of instituting the appropriate collection procedures remain to be defined, there is no doubt that the new directive has received a universal thumbs up from the media and entertainment industries in Europe. Equally, it is hard to imagine that U.S. media and entertainment organizations and individual authors and creators would oppose any measure that would introduce increased revenue into their industry and further safeguard the integrity of their output.

The general principles set out in the Berne Convention will continue to apply with the new directive. In other words, works originating from authors and creators from countries outside the European Union where the term of copyright protection is more limited (e.g., the U.S.) will not benefit from the new extended term.

Voices throughout the U.S. music and entertainment industries have been raised in querying whether or not Congress should introduce new legislation bringing U.S. copyright protection into line with that of the E.U. One of the arguments in favor of doing so is that, as net exporters of intellec-

tual property rights, U.S. copyright owners would take a long-term financial hit as works falling into the public domain are exploited in Europe without payment.

It has been argued that extending the term of copyright would have two principal adverse effects: first, that the cost of extending copyright protection outweighs the value of the benefit; and second, that a lengthier term of protection would inhibit



'It's a matter of time before the U.S. extends copyrights.'

Tony Morris is an attorney with the media/entertainment firm Marriott Harrison in London.

the long-term public availability of original works. These arguments have been made in the context of an assertion that those in the business of exploiting intellectual property rights (notably within the music industry) act on the basis of short-term business decisions.

The reality is, of course, far from all this. Forty years ago, at the dawn of rock'n'roll, Elvis Presley started shipping records in then unprecedented quantities;

30 years ago, the Beatles were at their peak. Notwithstanding the remarkable success that they each enjoyed, could anyone have predicted that in 1995 their works, both previously published and unpublished, would generate so much media interest, popularity, and, more to the point, income for the artists and their heirs? Who in 1965 could have thought that 20 years later the Northern Songs catalog would have been sold for \$40 million and 10 years after that been licensed for a \$70 million advance?

The number of current platinum sellers on the market is a clear indication of the possibility that in another 30, 50, or even 70 years, consumers will continue to enjoy this material in media as yet neither contemplated nor imaginable.

Given the increasing globalization of the industry, it is clearly a desirable objective for the protected life of intellectual property rights to be standardized between the U.S. and the European Union. This is a logical extension to the international reciprocity established by the Universal Copyright Convention and the Berne Convention and will enable consistency of authors' and producers' expectations to be matched by consistency of protection in all major territories. Accordingly, it can only be a matter of time before the U.S. increases its length of protection for individual authors of copyright material, just as Europe will surely extend the life of copyright for finished films and phonograms to match the 75-year term of protection offered in the U.S.

LETTERS

COUNTRY MUSIC COMES IN ALL SHADES

I would like to thank Cleve Francis for writing such a wonderful commentary about the influence of African-Americans in the country music market (Billboard, Feb. 4). It is high time that someone was brave enough to speak out to those who view music as "skin color."

I agree with Francis that music is universal and should be enjoyed by all people who appreciate it. As a black female country singer/songwriter, I have stumbled upon the same fear and negative opinions in the industry when it comes to African-American involvement with the genre. I have received an incredible response to what I'm doing from all kinds of everyday people who love music as much as I do. There is no doubt in my mind that I have tapped into a closed market that is about to explode from the lack of immediate attention.

In a market where so few African-Americans are recognized, it is a comfort to know that Francis is leading the industry and the world to acknowledge that today's country music comes in all shades.

Pamella Rey
Venice, Calif.

MORE KUDOS TO CLEVE

Hats off to Billboard for having the courage to print Cleve Francis' commentary. As a fellow African-American female country recording artist who has

fans of all cultural backgrounds, I would like to plead with the country music industry to market to African-Americans and make our presence in the industry more visible. After all, our fans would enjoy seeing us as a viable part of country music. They do call it "the American music," don't they?

Petrella
Playback Records
Nashville



CLEVE FRANCIS

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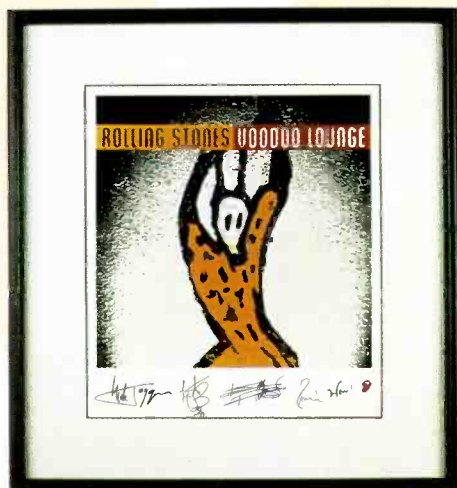
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Kamoze Competes Against Himself *Elektra Set, Columbia Best-Of Face Off*

■ BY BRETT ATWOOD

LOS ANGELES—A double dose of Ini Kamoze is creating a dilemma for some retail buyers and radio programmers, as new and old material compete for the spotlight created by the reggae artist's recent No. 1 single, "Here Comes The Hotstepper."

An album of new material from the Jamaican artist, titled "Lyrical Gangsta" is due April 25 on Elektra. A Columbia compilation of previously released material, titled "Here Comes The Hotstepper," streets April 18.

Both album titles refer to lyrics from the platinum single "Here Comes The Hotstepper" that brought mainstream notoriety to the veteran artist. But only the Columbia release



The cover art for Elektra's upcoming Ini Kamoze album.

contains the actual song.

Elektra is seeing red over Columbia's decision to issue the collection, which also contains material pulled from the Mango/Island releases "Pirate," "Statement," and "Ini Kamoze,"

which were first issued in the mid-'80s.

Elektra, which signed Kamoze after an intense bidding war (Billboard, Nov. 26, 1994), issued a press release denouncing the Columbia album as "a makeshift release."

"It was something of a surprise to us," says Gary Casson, Elektra Entertainment Group executive VP of administration. "We had no idea that Sony would go out and acquire these very old masters. They are misleading the public with the album, which puts the success of one single over the long-term career of the artist."

But Columbia A&R manager Max-
(Continued on page 96)



KAMOZE

Capitol's Melvin Van Peebles Issues 1st Album In 20 Years

■ BY JIM BESSMAN

NEW YORK—Melvin Van Peebles can lay claim to a number of auspicious titles. Known as the "godfather of black film," he also is hailed as a modern renaissance man for his successes as an actor, playwright, novelist, screenwriter, and Wall Street trader. But Van Peebles is a rap pioneer as well, and his new album, "Ghetto Gothic," is his most musical effort yet.

His groundbreaking, urban, reality-steeped, raplike musical tales, beginning with his 1967 debut album, "Brer Soul," presaged storytellers like Gil Scott-Heron and Tom Waits, as well as today's hip-hopers.

"Ghetto Gothic," due April 4 on

Capitol, is Van Peebles' first album since "What The...#@!##+?!... You Mean I Can't Sing" came out on

Atlantic in 1974. But that doesn't mean that music has been on Van Peebles' back burner.

"The keystones to my foundation have always been writing and music," says Van Peebles, who contributed the song "Cruel Jim Crow"—and an acting role—to son Mario Van Peebles' 1993 movie "Posse." "I just would not do another album until I could do it correctly."

(Continued on page 86)



VAN PEEBLES

A Blur-ry Night At Brit Awards; EMI Act Eyes U.S.

■ BY DOMINIC PRIDE

LONDON—"Wake up, America!" was Damon Albarn's parting shot before he and the rest of Blur ambled offstage with their fourth Brit award of the night.

The Feb. 20 show at the vast Alexandra Palace here proved that the U.K. is wide awake to the band's boyish charms. Blur scooped a record four Brits for best single, best video for "Parklife," best album for "Parklife," and best British act of the year.

Blur's success comes after a year in which the band could not put a foot wrong, appealing to younger fans as well as older rockers. Blur and the rest of the British musical community are hoping that the massive support they—and other Brit nominees—command can be translated into trans-Atlantic success.

Says Andy Ross, director of Food Records, which is Blur's label here: "The message it gives to America is that this is a British band that America should be looking into as a serious contender. America has had quite a downer on British artists for the last few years, but with this neglect, a lot of British bands have had time to develop their material to a level that's perhaps more in keeping with the American market."

"Blur has been to America [as] the best new band in Britain and got rebuffed on their initial foray. I think
(Continued on page 97)



From Mars To Hollywood. Alternative rock trio Gwen Mars relaxes backstage after performing at the Whisky in Hollywood. The band has just signed to Hollywood Records and will release an album in the spring. Previously, the band released a single, "Cosmic Dick," on its own Dragster Records label. Shown, from left, are engineer/mixer Bill Cooper; producer Richard Podolor; Hollywood executive VP Bob Pfeifer; band member John Boutin; Walt Disney Motion Picture Group chairman Joe Roth; band member Michael Thrasher; Walt Disney Co. chairman/CEO Michael Eisner; band member Matt Westfield; Hollywood senior VP of marketing Diarmuid Quinn; and Andy Gould of Concrete Management.

GRP Signs Benson, Moves Beyond Jazz

■ BY PAUL VERNA

NEW YORK—GRP Records, already a leader in contemporary jazz, is taking steps to strengthen its position in that market, while continuing to diversify into the pop/R&B crossover and traditional jazz areas.

In his first major artist signing since taking over the GRP presidency from co-founder Larry Rosen last fall, Tommy LiPuma has brought on board George Benson, whose career LiPuma shaped in the '70s when both were affiliated with Warner Bros.

LiPuma also is reactivating the Blue Thumb label, which he co-founded in 1969 with industry veterans Bob Krasnow and Sal Licata, as a repository for GRP's crossover talent. Previously, projects outside the contemporary jazz field—Dr. John, Phil Perry, Rob Wasserman, and the Di-

ane Schuur-B.B. King collaboration—appeared on the MCA/GRP logo, which will be discontinued. (MCA purchased GRP in early 1990.)

Concurrent with the revival of Blue Thumb, GRP also will reactivate the Impulse! label as a current imprint. Up until now, GRP released only reissue product from the MCA-owned Impulse! catalog,

as well as from the Decca catalog, which will continue as a reissue line.

Commenting on Benson's signing, LiPuma says, "George and I go back practically 20 years. Even when we hadn't worked together, we'd always kept in touch with one another, and there's a mutual respect there. It was the right moment, and it seemed to

make sense."

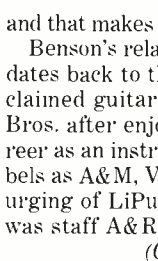
Benson says he's happy to be part of the GRP roster. "Just seeing Tommy in that position, I saw a shining face totally engrossed in the music," he says.

"I feel like I have many friends over there. The staff is very knowledgeable, and they are truly Benson fans. They know my music, and they've got great respect for it, and that makes me feel good."

Benson's relationship with LiPuma dates back to the 1976, when the acclaimed guitarist signed to Warner Bros. after enjoying a successful career as an instrumentalist on such labels as A&M, Verve, and CTI. At the urging of LiPuma—who at the time was staff A&R producer at Warner
(Continued on page 96)



BENSON



LI PUMA

Former Hit Acts Find New Life On Independent Labels

■ BY DEBORAH RUSSELL

LOS ANGELES—A spate of new releases from former mainstream mainstays is flowing from the independent-label sector, as a number of entrepreneurs turn to acts ranging from Quiet Riot to Christopher Cross in a quest to carve an identity in the industry.

Onetime multiplatinum artists who no longer appeal to the major labels say that an independent release often is the optimal way to regain control over one's career, while working closely with an executive for whom the act is a key priority.

"There's something to be said for being the little fish in a big pond," says Cross, whose Rhythm Safari debut



FOREIGNER

"Window" hits the streets March 21. It will be the Grammy- and Academy-Award-winning singer/songwriter's first domestic release since he parted ways with Warner Bros. in 1988. "AC artists like myself are not wanted by the big labels; they're too busy looking for the next big discovery," Cross says. "I'm a real priority at [Rhythm Safari]. I wouldn't be one at a major."

In addition to personal attention, many independents offer acts complete artistic control over their musical output. The tactic worked for 5-year-old Caliber Records when it signed former Shalamar member and Elektra solo artist Howard Hewett, says label GM/co-owner Robin Wren. He helped reunite Hewett with producer Monty Seward to release the album "It's Time," which debuted at No. 181 on The Billboard 200 Feb. 25. The album is distributed nationally by Independent National Distributors Inc.

"The bureaucracy at the major labels limited Howard's creative output," says Wren. "We gave him carte blanche."

Hewett's new single, "I Wanna Know You," hit urban outlets Feb. 21.
(Continued on page 91)



KING



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You Got To Me
Shilo
Brooklyn Roads
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Hello Again
Cherry, Cherry
September Morn
Sweet Caroline
You Don't Bring Me Flowers
Play Me
Cracklin' Rosie
Girl, You'll Be A Woman Soon
Heartlight
Holly Holy
I Am... I Said
Kentucky Woman
Longfellow Serenade
Love On The Rocks
Red, Red Wine
Brother Love's Traveling
 Salvation Show
Song Sung Blue
Beautiful Noise
America

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Liberace
Deep Purple
The Monkees
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Glen Campbell
Michael Crawford
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Mantovani
Jose Feliciano
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The Establishment
Millie Jackson
Wolfman Jack
Ferrante & Teicher
Johnny Rivers
Junior Walker
The Drifters
Perry Como
Chris Isaak
Frank Sinatra

Sony, Rhino Plan Royalty Reforms For Older Artists

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sony Music Entertainment and Rhino Records have joined a number of other labels in initiating royalty reforms for former artists whose catalog material is reissued.

The two companies join Atlantic, MCA, EMI, and Denon in inaugurating reforms geared to help older artists still held to original contract provisions.

RHYTHM & BLUES FOUNDATION

On Feb. 21, Sony Music released a letter from executive VP Michele Anthony to Tom Draper, chairman of the Rhythm & Blues Foundation, outlining a plan to extend the reforms to more than 60 R&B performers whose work originally appeared on such labels as Columbia, Epic, Okeh, Brunswick, and Vocalion.

The reforms include an updated royalty fee of 10% of full retail price for the former recording artists or their heirs, and the elimination of unrecovered royalty balances.

The policies, which will go into effect "as soon as possible," according to Sony's Mary Ellen Cataneo, senior VP of communications, will be retroactive to Jan. 1.

Robert Emmer, executive VP of Rhino Records, which owns the catalogs of labels such as Roulette, and affiliated labels such as Gee, Gone, and Rama, says his label is initiating across-the-board royalty reforms.

"We at Rhino have adopted the same policy as EMI in respect to the Roulette and affiliated-label artists," Emmer says.

In 1992, EMI initiated the industry's most extensive reforms by offering a 10% royalty and forgiving unrecovered balances for all pre-1972 artists, regardless of musical genre, who had completed recording obligations for the Capitol and Blue Note labels, as well as former indie companies such as Imperial and Aladdin.

The new reforms are the result of months of behind-the-scenes discussions among industry executives and board members of the R&B Foundation.

Insiders say a segment of ABC-TV's "Nightline" program on R&B royalties, to be aired during Grammy week, may have helped precipitate action on the reforms.

"We are sensitive to the rights of these artists and want to ensure that all those involved are identified, located, and fairly compensated," Sony Music's Anthony wrote in the letter dated Feb. 17. "The artists affected by this (Continued on page 20)



Hill On The Hill. Warner/Reprise artist Faith Hill, center, talks with RIAA chairman Jay Berman, left, and RIAA president/COO Hilary Rosen at a VIP reception at the U.S. Capitol Building. Hill spent the day on Capitol Hill meeting with members of Congress on the issue of performance rights. Berman and Rosen were her hosts for the day.

Whelan Song Does Unusual 'Dance' To Top Irish Indie Son Records Seeks Alternate Promo Routes

■ BY KEN STEWART

DUBLIN—The perseverance of Irish indie Son Records helped to bring Bill Whelan's composition "Riverdance" to chart success in the U.K. this year.

The song, which topped the Irish singles chart for a record-breaking 18 consecutive weeks last year, was No. 20 on the U.K. top 40 singles chart for the week of Feb. 25; it peaked at No. 9 three weeks earlier.

Its U.K. presence was boosted by the song's use as interval music for RTE Television's 1994 Eurovision Song Contest, where it was originally performed by the RTE Concert Orchestra, the choral group Anúna, and a team of dancers led by the Irish-American duo Michael Flatley and Jean Butler.

The single, which Son says has sold 250,000 units so far, was followed by a video single, "Riverdance For Rwanda," with proceeds of its 80,000 sold copies going to aid famine relief.

Although a runaway hit in Ireland, "Riverdance" initially failed to capitalize on its Eurovision exposure in the U.K. But Son Records pushed on

with a robust promotional campaign centered on the inclusion of "Riverdance" in the Royal Variety Show last November, after which it charted in Britain.

"Our whole strategy was based on that show," says the label's general manager Dave Pennefather. "What was most satisfying was that we worked the record from Dublin, promoting across the U.K., with a press, radio, TV, and sales team. We didn't use any majors. I don't think that's been done before."



WHELAN

The label also sought a variety of outlets for the composition. "Sports programs were an obvious choice because of the vigorous nature of the track, and they used it as background music," says Pennefather. "It was the theme for the Ireland-England rugby match in Dublin in January."

The "Riverdance" album was released Feb. 13 in the U.K. thru K-Tel on the Celtic Heartbeat label, which is a joint venture between Atlantic Rec-

ords and U2 manager Paul McGuinness, Clannad manager David Kavanaugh, and Barbara Galavan.

Meanwhile, in Ireland, the single has evolved into "Riverdance—The Show," which opened at the Point Theatre here Feb. 6 for 27 performances.

"Riverdance—The Show," produced by Moya Doherty, is an innovative, cross-cultural event involving 80 Irish and international singers, musicians, and dancers in a contemporary, hi-tech setting.

Part I takes an elemental look at the relationship between people and their environment, integrating Spanish and Russian dance forms. Part II recalls the migration of the Irish to the New World, along with a rich music and dance tradition that was absorbed by other cultures.

A landmark in Celtic music, "Riverdance" represents the fruition of many years of Whelan's experiments in music, during which time he arranged and/or produced for the likes of U2, Johnny Logan, Kate Bush, Geraldine O'Grady, Van Morrison, and Gilbert O'Sullivan. He also directs Irish Film Orchestras, a com-

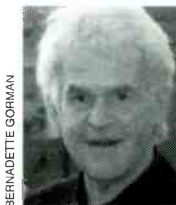
(Continued on page 85)

Denny Cordell, Producer, A&R Luminary, Dies

■ BY PETER CRONIN

Legendary producer, music publisher, and A&R man Denny Cordell died of lymphoma Feb. 18 in Dublin. He was 51.

Over the course of a distinguished 30-year career in the music business, Cordell played a pivotal role in the careers of prominent artists, including Chet Baker, the Moody Blues, Procol Harum, the Move, Joe Cocker, T. Rex, Tom Petty, Phoebe Snow, Leon Russell, Dwight Twilley, Freddie King, Albert King, the Gap Band, J.J. Cale, Melissa Etheridge, and the Cranberries.



CORDELL

"Denny Cordell was the most humane, understanding, wonderfully talented person I've ever met in my life," says Island Records president John Barbis, who was given his first opportunity in the music business by Cordell, when he was hired to do regional promotion for Cordell's Shelter label in the San Francisco area in the early '70s. "It didn't matter where you worked in the company, he always had time for you. I couldn't have had a better friend or mentor."

Born in Buenos Aires and raised in England, Cordell started out in jazz, managing trumpeter Baker for a brief period before joining Chris Blackwell's fledgling Island Records in 1965 to helm the label's new Aladdin (U.K.) imprint.

Cordell left Aladdin to produce the first Moody Blues album, "Go Now: The Moody Blues #1," which established him as a member of the new breed of independent producers. Cordell then formed Deram Records, where he produced debut albums for the Move and Procol Harum; the latter included the smash hit "Whiter (Continued on page 91)

EXECUTIVE TURN TABLE

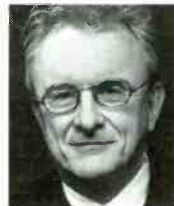
RECORD COMPANIES. Peter Asher is named senior VP of Sony Music Entertainment in New York. He was a producer and head of Peter Asher Management.

Julie Borchard is promoted to VP of international at Columbia Records in New York. She was director of international marketing.

Suzanne MacNary is appointed VP of publicity for Virgin Records in Los Angeles. She was senior director of publicity in New York.

Sony Music Nashville promotes Connie Baer to VP of marketing and artist development for Epic Records Nashville and Tom Gibson to VP of marketing and artist development for Columbia Records Nashville. They were, respectively, VP of marketing and director of product marketing for Sony Music Nashville.

Herve Lasseigne is named president of BMG France in Paris. He was president and CEO of the FINON



ASHER



BORCHARD



MACNARY



KELLY



HARDIN



BIEDERMAN



PIERSON



O'DONNELL

Group.

Marcelo Sulima is appointed VP of finance and business development for Warner Music Mexico. He was chief financial officer for Sony Music Venezuela and Sony Music Mexico.

Monte Lipman is named national director of top 40 promotion for Atlantic Records in New York. He was national director of pop promotion at EMI.

Amy Stanton is named senior director of video for Virgin Records in Los Angeles. She was a freelance video producer for Warner Bros.

Kevin Weekes is appointed national director of promotions for Flavor Unit Records in Jersey City, N.J. He was national radio promotions director at Wild Pitch Records.

Tyronne White (Casual-T) is appointed director of A&R for Priority Records in Los Angeles. He was an A&R representative in the rap department of Hollywood Basic Records.

DISTRIBUTION. Jim Kelly is named VP of marketing for Uni Distribution Corp. in Los Angeles. He was VP for the Imago Recording Co.

Allan Hardin is appointed senior VP of Benson Music Distribution in Nashville. He was VP of sales for Benson Music Group.

PUBLISHING. Warner/Chappell Music Inc. in Los Angeles promotes Don Biederman to executive VP of business affairs/general counsel and Edward Pierson to senior VP of legal and business affairs. They were, respectively, senior VP of business affairs/general counsel and VP of legal and business affairs.

Alison Witlin O'Donnell is promot-

ed to VP of film and television music for Jobete Music Co. Inc. in Los Angeles. She was director of creative services.

RELATED FIELDS. David Hendler is named senior VP and chief financial officer for Disney Interactive in Los Angeles. He was senior VP of finance and administration for Buena Vista Home Video and Pay Television.

Kent Smithiger is promoted to VP of sales and marketing for Denon Digital Industries in Denver. He was director of multimedia sales.



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All I Really Want To Do
Gotta Serve Somebody
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Forever Young
Emotionally Yours
Chimes Of Freedom
I Believe In You
I'll Be Your Baby Tonight
If Not For You
I Want You
It Ain't Me Babe
Just Like A Woman
Knockin' On Heaven's Door
Lay Lady Lay
Like A Rolling Stone
Maggie's Farm
Mighty Quinn
Mr. Tambourine Man
Positively 4th Street
Rainy Day Women
Shelter From The Storm
Simple Twist of Fate
Subterranean Homesick Blues
Tangled Up In Blue
The Times They Are A Changin'

SOME OF THE ARTISTS WHO HAVE SUNG THEM...

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Simon & Garfunkel
George Harrison
Guns 'N' Roses
John Mellencamp
Eric Clapton
U2
Indigo Girls
Dave Mason
Stevie Wonder
Willie Nelson
Cher
Pete Seeger
Neil Young
Johnny Cash
Peter, Paul & Mary
The Byrds
Arlo Guthrie
The Turtles
Joe Cocker
Nina Simone
Hot Tuna
Sam Cooke
Manfred Mann
Richie Havens
Linda Ronstadt
Robert Palmer
Isley Brothers
Jimi Hendrix
Diana Ross
Tracy Chapman
Hank Williams, Jr.
Flamin' Groovies
Neville Brothers
Waylon Jennings
Lacy J. Dalton
Todd Rundgren
Dream Syndicate
Woody Herman
Bette Midler
Jerry Garcia
Tom Petty
Heart
XTC
The Pretenders
Lou Reed
Leontyne Price
Edie Brickell
Van Morrison
Brian Ferry
The Band
The Ramones
Sinead O'Connor
Chrissy Hynde
Leon Russell
New Riders of the
Purple Sage
Gary U.S. Bonds
The O'Jays
Stevie Nicks
Rod Stewart

PP&M Extend Their 'LifeLines'

Friends Join Folk Trio On Warner Set

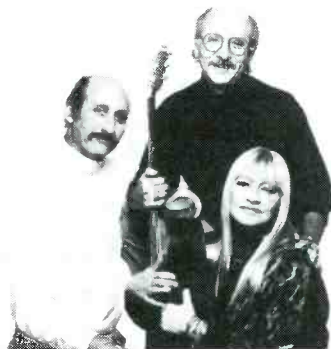
BY PAUL VERNA

NEW YORK—It is rare for any musical group to last 35 years, and rarer still for the few that do to maintain a coherent artistic identity.

Peter Yarrow, Noel Paul Stookey, and Mary Travers—aka Peter, Paul & Mary—are in that minority of artists who have weathered changing times, breakups, reunions, fame, critical acclaim, and the pressures of living up to their reputation as social activists, all the while carrying on a tradition that they inherited from their elders and are now in a position to pass on to a younger generation. Accordingly, their new album, due April 11 on Warner Bros. Records, is titled "LifeLines."

Produced by longtime PP&M associate Phil Ramone, "LifeLines" features guest contributions from Judy Collins, Ramblin' Jack Elliott, John Gorka, Emmylou Harris, Richie Havens, B.B. King, Holly Near, John Sebastian, Carly and Lucy Simon, Dave Van Ronk, Tom Paxton, and the remaining members of the Weavers—Pete Seeger, Ronnie Gilbert, and Fred Hellerman.

Among the highlights of the al-



PETER, PAUL & MARY: Noel Paul Stookey, Peter Yarrow, and Mary Travers.

bum—which Warner Bros. will work at top 40, AC, album alternative, and college radio—are "River Of Jordan," a Yarrow tune performed with Seeger, Gilbert, and Hellerman; a medley of "Wanderin'" and "Nobody Knows You When You're Down And Out," featuring the raspy voice of Van Ronk and the bluesy harmonica of Sebastian; "For The Love Of It All," a Stookey tune sung by him and Harris; and "Home Is Where The Heart Is," a Sally Fingerett composition that urges tolerance of same-sex

families. That track, originally recorded by the Four Bitchin' Babes (Fingerett, Christine Lavin, Megan McDonough, and Julie Snow), is sung on the promo disc by Travers and Holly Near.

Also, "LifeLines" contains a remake of Yarrow's anti-war epic "The Great Mandala (The Wheel Of Life)," originally cut for "Album 1700" and now recorded with Havens and the Simon sisters; the Woody Guthrie-Martin Hoffman anthem "Deportee"; and the classic "The House Of The Rising Sun," performed as an introspective duet between Travers and King (on vocals and electric guitar).

The marketing effort for "Life-
(Continued on page 24)



Artist Of The Month. Elton John visits VH1 in New York for an interview that will be used in an upcoming half-hour special on the artist. The special will air on VH1 in April when John will be the network's artist of the month. During the interview, John discussed his upcoming album "Made In England"—his first on the Rocket/Island Records label. Shown, from left, are Wayne Isaak, VH1 senior VP of music and talent; John; Ken Schreiber, director/producer of the VH1 special; and Steve Leeds, Island VP of alternative and video promotion.

Dish Serves Up Provocative Rock On Interscope Platter

BY RICK CLARK

NEW YORK—Dana Kletter, lead singer, songwriter, and pianist for Interscope band Dish, is a combination of musical extremes. A classically trained musician who learned to read music before she could read words, Kletter later immersed herself in the Washington, D.C., '80s punk scene.

It's the tug of those different creative vantage points that informs the provocative synthesis of European pianistic classicism, folksy earthiness, and rock



DISH

urgency found on Dish's impressive Interscope debut "Boneyard Beach," due April 11.

Unlike many alternative or modern rock bands that appear to extol aggressive, inspired amateurism, Dish turns the intensity inward, setting themes of emotional desolation and confusion in the wake of broken relationships against rich, thoughtful melodies and soulful performances.

On "Boneyard Beach," the Raleigh, N.C., quartet, composed of Kletter, Sara Bell (bass, mandolin, guitar, vocals), Bo Taylor (guitar, vocals), and Jerry Kee (drums), showcases a richly emotive collection of songs, ranging from the Procol Harum-like haunting stateliness of "Headlights" to raw guitar rave-ups like "Function."

"I was in D.C. during the punk-rock period, and I went to lots of shows at the time. I wasn't writing or playing then. I just stood near the stage and listened to other people scream at the top

(Continued on page 25)

Predictions For 37th Grammy Awards And Prizes For 3rd Annual Beatties

HAVING JUST returned from England's Brit Awards, the U.K. equivalent of the Grammys, I must say that I think the Brits are onto something. Awards are given in only 14 categories, instead of the Grammys' 80-plus. In trying to be all things to all musics, the Grammys may have gone overboard in presenting awards in virtually every genre imaginable (the obvious exception is still dance music). Cutting down to 14 awards might be a little drastic, but it could be time to do some pruning.

However, now it is time for the 3rd annual Beatty Awards. But first, a confession. In the few years that I have been publicly predicting the Grammy winners, I have amassed a horrendous record. Let's put it another way, the average Joe who never listens to the radio would do better. But I'm feeling lucky this year. I'm not saying I'll bat 1.000, but I think when the 37th annual Grammy Awards are over, come the morning of March 2, I'll be looking pretty good. Along with my Grammy predictions in key categories are Beatty picks: which are either my favorite song in the category or who I think should win. A note to the Beatty winners, your award will be delivered to you, please don't come to the Billboard office to claim it. The envelope please:

- Record of the year: The Grammy goes to "Streets Of Philadelphia" from **Bruce Springsteen**. The Beatty goes to **Mary Chapin Carpenter's** "He Thinks He'll Keep Her" because it's the only one that I don't change the channel on when I hear it on the radio.

- Album of the year: If I were a Grammy voter, I would have absolutely no idea who to vote for in this category, but I wouldn't be surprised that if all the anti-rock contingent and classical voters combine to give "The 3 Tenors In Concert" from **Jose Carreras, Placido Domingo, and Luciano Pavarotti w/ Zubin Mehta** the nod. The Beatty goes to Seal's "Seal."

- Song of the year: The Grammy and the Beatty go to "Streets Of Philadelphia."

- Best new artist: I don't understand why **Crash Test Dummies** is eligible, so I'm tossing them out. That said, the Grammy and the Beatty go to **Sheryl Crow**.

- Best pop vocal performance, female: The Grammy goes to **Bonnie Raitt** for "Longing In Their Hearts." I'm lobbying the Beatty to Crow for "All I Wanna Do."

- Best pop vocal performance, male: The Grammy goes to **Elton John** for "Can You Feel The Love Tonight" (which could have won record of the year had it been nominated). The Beatty goes to Seal's "Prayer For The Dying."

- Best pop performance by a duo or group with a vocal: The Grammy goes to "I Swear" by **All-4-One**. I don't partic-

ularly like the song, but I like the **Pretenders**, so the Beatty goes to "I'll Stard By You." Otherwise, **Chrissie Hynde** might beat me up.

- Best rock vocal performance, male: I am completely baffled by some of the nods here, so both the Grammy and the Beatty go to **Springsteen**, once again, for "Streets Of Philadelphia." Is now a good time to point out, that as a major Springsteen fan, I find this one of his weakest songs?

- Best rock vocal performance, female: The Grammy and Beatty go to **Rock Everywoman Melissa Etheridge** for "Come To My Window."

- Best rock performance by a duo or group with vocal: The Grammy goes to **Aerosmith** for "Crazy." God knows, I would never begrudge them any awards, any time, any place, but the Beatty goes to "Daughter" by **Pearl Jam**.

- Best rock song: The Grammy goes to Springsteen for guess what? "Streets Of Philadelphia." The Beatty goes to **Soundgarden's** "Black Hole Sun," written by **Chris Cornell**.

- Best alternative music performance: How cool would it be if "The Downward Spiral" by **Nine Inch Nails** won? It won't happen. The Grammy goes to "Under The Pink" by **Tori Amos**. The Beatty goes to **Green Day** for "Dookie."

- Best R&B vocal performance, female: The Grammy and the Beatty go to **Toni Braxton's** absolutely gorgeous "Breathe Again."

- Best R&B vocal performance, male: The Grammy and the Beatty go to this year's comeback king, **Barry White**, for "Practice What You Preach."

- Best R&B performance by a duo or group with vocal: The Grammy goes to "I'll Make Love To You" by **Boyz II Men**. The Beatty goes to "Whatta Man" by **Salt-N-Pepa** with **En Vogue**. I never get tired of that one.

- Best country vocal performance, female: **Reba McEntire** seems to be experiencing some kind of career resurgence in terms of awards, so the Grammy goes to her "She Thinks His Name Was John." The Beatty goes to a performance so inspired we choke up whenever we listen to it: **Patty Loveless'** "How Can I Help You Say Goodbye."

- Best country vocal performance, male: This category tells you just how strong the competition is when **Garth, Alan, Clint, and George** (either of them) are *not* among the names on the short-list. The Grammy goes to **Dwight Yoakam** for "Pocket Of A Clown," but the Beatty goes 100% to **David Ball** for "Thinkin' Problem." I think.

- Best country song: The Grammy goes to "When Love Finds You," performed by **Vince Gill**. The Beatty goes to Loveless' "How Can I Help You Say Goodbye."



by Melinda Newman



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Artists & Music

Béla Fleck Picks His Players On Solo Disc Acoustic Virtuosity Propels Warner Bros. Release

BY TERRI HORAK

NEW YORK—In making "Tales From The Acoustic Planet," his first solo album since 1989, Béla Fleck planted himself in the midst of his own musical Garden of Eden.

For Fleck's April 11 Warner Bros. release, the intrepid banjo player provides the compositions and plays host to many of his favorite collaborators, friends, and personal idols from the jazz and bluegrass spheres.

"Recording this album was so joyful that it never felt like work," Fleck says. "Every situation was an adventure, and hearing the songs come alive with everybody's ideas and musical input was just so exciting."

Fleck is best known as leader of his jazz group the Flecktones, which has released four albums since 1990 that collectively have sold more than 300,000 copies, according to SoundScan. In bluegrass circles, where Fleck is considered to be a master of the banjo, it is acknowledged that, well, there's not a breakdown that he can't fix.

Having established the Flecktones in jazz, Fleck saw the chance to create a balance between his two identities. "This record was an attempt to bring these different worlds together," he says.

He considers "Tales From The Acoustic Planet" a "counterpoint" to his work with the Flecktones and also a chance to reconnect "in a new way" with his acoustic roots.

"Tales From The Acoustic Planet" features songs he has written over the past 20 years, which Fleck felt "needed some of the things that the Flecktones don't have in their arsenal in order to live up to their full potential."

Appearing on the album with Fleck for the first time are Matt Munde from Aquarium Rescue Unit, Paul McCandless from Oregon, and longtime Fleck idol Chick Corea. "Playing with Chick exceeded my expectations," Fleck says. "He raised the musical level of the whole session. I was just buzzing for days."

Flecktones rhythm section Victor Wooten and Future Man are also featured along with Bruce Hornsby and Branford Marsalis, both of whom appeared on the last Flecktones album.

Other guests with whom Fleck has a long history of musical liaisons include Jerry Douglas, Edgar Meyer, Tony Rice, Stuart Duncan, and former New Grass Revival bandmate Sam Bush.

The all-instrumental "Tales From The Acoustic Planet" avoids the obvious pitfall of becoming a pastiche. Instead, it sets the modern jazz stylings of the Flecktones in an acoustic framework. The use on some cuts of an oboe, for example, creates a new warmth.

Fleck also wanted to change the perception that musicians from the two worlds can't mix. He says, "There's a similarity between [bluegrass guitarist] Tony Rice and Chick Corea in that they're very tight rhythmic players, which is very stimulating to me and brings out the best in my playing."

The leadoff track, "Backwoods Galaxy," is a jazzy, funk-based tune that features Corea and Marsalis in a rare collaboration. It will be worked at jazz and adult alternative stations, according to Chris Palmer,



FLECK

VP of progressive music for Warner Bros./Reprise-Nashville. But Palmer says there is much more to the marketing plan.

"We are taking a much more aggressive stance toward unique television outlets," says Palmer, adding that the Flecktones may be the only jazz band that has appeared on "Bozo The Clown."

"To expose a unique artist that has difficulty with [mainstream] radio,

you can ask them to change, which we won't, or you can think of ways to get them on TV," Palmer says.

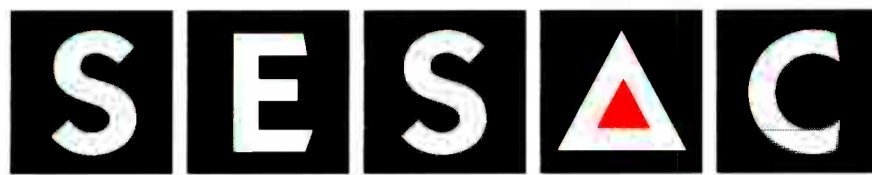
As with the Flecktones releases, dynamic live performances tied to strong retail promotion also will be a key factor in Fleck's solo sales, according to Palmer. Plans are to further expand the market for Fleck's music by booking larger venues and more extensive Canadian touring than in the past.

Fleck will begin a U.S. tour in March and is taking along Wooten and Future Man. In addition, every date will feature guests from the album, which Palmer says has been part of the marketing plan since the beginning. "Mostly, it's going to be a great excuse to go out and have a great time on stage with musicians we love," says Fleck.

(Continued on page 24)

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES LAS PELOTAS RATONES PARANOICAS	River Plate Stadium Buenos Aires	Feb. 9-11-12, 14, 16	\$19,796,750 Gross Record (16,431,320 Real) \$150/\$25	344,144 five sellouts	BCL Group Rock & Pop Productions
ROLLING STONES RED BARON RITA LEE SPIN DOCTORS	Maracana Stadium Rio de Janeiro, Brazil	Feb. 2, 4	\$3,067,410 (2,576,573 Real) \$150/\$15	141,053 two sellouts	BCL Group Promoter Marketing E Promocoes Ltda
EAGLES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 15-16	\$2,356,610 \$81/\$46	34,945 two sellouts	Cellar Door Belkin Prods.
ROLLING STONES	Estadio Nacional Santiago, Chile	Feb. 19	\$1,386,195 (562,587,241 pesos) \$150/\$15	45,945 sellout	BCL Group Rock & Pop Productions
EAGLES	Hilton Coliseum Iowa State University Ames, Iowa	Feb. 19	\$720,406 \$97/\$57	10,006 sellout	Cellar Door
ANITA BAKER	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 12	\$430,130 \$75/\$45/ \$25	10,482 12,460	Cellar Door Belkin Prods.
GEORGE STRAIT LARI WHITE	Coliseum Birmingham- Jefferson Civic Center Birmingham, Ala.	Feb. 16	\$337,176 \$21	16,650 sellout	Varnell Enterprises
THE TRAGICALLY HIP ODDS CHANGE OF HEART	Maple Leaf Gardens Toronto	Feb. 10	\$265,232 (\$371,325 Canadian) \$25	14,853 sellout	Concert Prods International
THE TRAGICALLY HIP ODDS CHANGE OF HEART	Copps Coliseum Hamilton, Ontario	Feb. 9	\$250,214 (\$350,300 Canadian) \$25	14,012 sellout	Concert Prods International
GEORGE STRAIT LARI WHITE	The Cajundome Lafayette, La.	Feb. 9	\$240,555 \$21	12,002 sellout	Varnell Enterprises

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Save The World, Yolanda Adams

Featuring Songs Written By *V. Michael McKay*

BEST FEMALE COUNTRY VOCAL PERFORMANCE:

"How Can I Help You Say Goodbye," written by *Karen Taylor Good*, performed by *Patty Loveless*

BEST ROCK GOSPEL ALBUM:

Wake Up Call, Petra featuring *Bob Hartman*

BEST MALE COUNTRY VOCAL PERFORMANCE:

"Your Love Amazes Me," written by *Amanda Hunt Taylor*, performed by *John Berry*

BEST TRADITIONAL SOUL GOSPEL ALBUM:

I Will Trust In The Lord, Reverend James Moore

Featuring Songs Written By *Carnell Murrell*

BEST COUNTRY SONG:

"How Can I Help You Say Goodbye," written by *Karen Taylor Good*, performed by *Patty Loveless*

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS ALBUM:

I Know Who Holds Tomorrow, Alison Krauss Featuring *"Where No One Stands Alone,"* written by *Mosie Lister*

BEST TRADITIONAL SOUL GOSPEL ALBUM:

Dorothy Norwood Live with the Georgia Mass Choir

Featuring Songs Written By *Derrick Jackson & Dorothy Norwood*

BEST TRADITIONAL SOUL GOSPEL ALBUM:

Reverend Timothy Wright and the New York Fellowship Mass Choir

Featuring Songs Written By *Anthony Evans & Timothy Wright*

BEST ORCHESTRAL PERFORMANCE:

Classical Ives: A Set of Pieces (Three Places In New England)

BEST CONTEMPORARY SOUL GOSPEL ALBUM:

Matters of the Heart, Commissioned Featuring *"Find Myself In You,"* written by *Bryan Lenox*

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Artists & Music

SONY, RHINO PLAN ROYALTY REFORMS

(Continued from page 10)

program, or their heirs or payees, will be notified by letter as soon as possible."

Cataneo terms the decision an "initial response" and adds that plans to extend the reforms to a larger number of artists "are being evaluated."

The names of the individual artists affected are being withheld for the present, "because we're still compiling the list," she says.

A sample roster of well-known, early-blues performers on the Vocalion, Brunswick, Columbia, and Okeh labels includes Bessie Smith, Robert Johnson, Joe Turner, Champion Jack Dupree, Bill Broonzy, and Memphis Minnie.

R&B artists from the '50s and '60s on Epic and Okeh include Roy Hamilton, Major Lance, Big Maybelle, the Ravens, Screamin' Jay Hawkins, Little Joe & the Thrillers, and the Schoolboys.

A quick check of the roster of the Rhi-

no-owned labels includes R&B and rock'n'roll artists such as the Crows, the Heartbeats, and Ronnie Hawkins; jazz greats Count Basie, Joe Williams, Sarah Vaughan; and pop stars like Jeri Southern and Jimmie Rodgers.

Some early-blues pioneers may have no clear heirs or estates, according to several music historians.

Old recording contracts often saddled unrepresented artists, most of them African-Americans, with royalty rates as low as 3% of wholesale or 1% of retail price. Still other artists accepted no-royalty "buyouts" of between \$50 and \$200 per record.

Atlantic was the first label to initiate the royalty reforms in 1988, followed by MCA in 1989, EMI in 1992, and Denon/the Nippon Columbia Co. in 1993.

Atlantic initially eliminated unre-

couped balances for 35 of its seminal former artists in 1988 (resulting in first-time lump-sum payments to many of the artists) and later extended the reform to other artists. Those actions, however, were not coupled with an increase in royalty rates.

A year later, MCA eliminated unre-couped royalty balances for artists who recorded for Chess and the Checker labels and increased their royalty rate to 10%.

However, MCA has not yet extended those reforms to other R&B artists who once recorded for labels such as Decca, Coral, Peacock, and Duke, which MCA now owns.

EMI followed with broader reforms, including a 10% royalty to all pre-1972 artists in all genres and the elimination of unre-couped royalty balances.

Denon/the Nippon Columbia Co., which owns the jazz- and R&B-rich cat-

alogs of Savoy, National, and Royal Roost, also provides artists and heirs with a current 10% royalty and has tossed away old unre-couped balance provisions of old contracts.

Not all labels agree with the movement to reform royalties for older artists. Among the companies expressing reservations about the changes is PolyGram Holding Inc., which owns the Mercury label and its affiliates and the Verve catalog and its predecessors. In addition, PolyGram Holding bought the Motown catalog several years ago.

Eric Kronfeld, COO for PolyGram Holding Inc., says the reforms requested by the R&B Foundation board members are "the wrong way to go" to solving the underlying concerns about aging R&B performers—that is, generating funds for medical needs.

Kronfeld says updating royalty rates and eliminating unre-couped royalty balances is "a Band-Aid approach." Rather, he supports a concurrent effort by foundation board members to establish a comprehensive medical-insurance program for older artists.

"I support the efforts of board members Bonnie Raitt and [EMI Music president/CEO] Jim Fifield to find and provide a means to allocate funds to alleviate the suffering of previous recording artists," says Kronfeld, "and that's what the basis is of all these discussions we've had, really."

He also says that "even if" his company raised royalty rates and set aside unre-couped balances, many former artists on labels now owned by PolyGram "would not sell well enough to make enough difference to help them."

Furthermore, Kronfeld says he does not want to "ghettoize" the issue of royalty reform by restricting it to R&B artists. "That's distasteful to me," he says, while adding that "probably most of those affected are African-Americans."

He says he had determined "it would take at least three years to change the accounting procedures, during which time a lot of ailing veteran artists would not see any possible benefits."

Senior executives at BMG, another of

the remaining majors still paying former recording artists under old contract royalty provisions, were unavailable for comment.

BMG owns the RCA catalog, along with its jazz and blues-oriented subsidiaries, as well as the catalogs of several small indie R&B labels such as Chart and Crown.

Warner Music Group—of which Atlantic is a part—has not initiated across-the-board reforms. Executives there did not respond to inquiries about royalty reforms.

Responding to questions about whether Atlantic planned to update its reforms to meet the EMI and Rhino increases, Patti Conte, Atlantic's senior VP, media and artist relations, released a statement saying the label had been "a major supporter" of the R&B Foundation since its inception. "Beyond that," the statement says, "our financial relationships with our artists—past and present—are private matters on which it would be inappropriate to comment."

Another label yet to make any reforms is Fantasy, which owns the catalog of the jazz giants Prestige, Riverside, Milestone, and their subsidiary labels, and the R&B catalogs of Specialty and Stax-Volt.

Some critics of the royalty reforms say privately that the hike to a 10% royalty could be offset by unpublicized, current, industry-contract stipulations, such as a 20% packaging charge or a 25% new media (analog to digital) charge.

Until the Sony and Rhino developments, slow progress on the royalty reform front has frustrated some R&B Foundation board members, especially in light of the record of generous financial support by the industry in other areas, such as cash gifts used to underwrite the foundation's annual Pioneer Awards ceremony.

Industry gifts and donations have totaled more than \$1.25 million since the R&B Foundation's inception in 1988.

The foundation's sixth-annual awards presentation will be held March 2 at the Hollywood Palladium in Los Angeles as a part of Grammy Week.

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BMG CLASSICS GETS INTERNET RETAIL SITE

(Continued from page 4)

asks, "How better to do your shopping?" The classical radio stations that once filled that role have been losing audience and changing format, he adds.

The cost of creating the database is considered minuscule compared to the potential. Bourne, a musician and a computer professional who began assembling Classics World barely five months ago, estimates the investment-to-launch at well below \$100,000. "It's unbelievably efficient," he says.

With an estimated 25 million-30 million participants in 130 countries, the Net user base has been growing 10% a month. Among their destinations, as of mid-February: 1.7 million domains, more than double the 700,000 parked in cyberspace in September when Bourne started work on the project. The low cost of entry, about \$35, and greater design flexibility has allowed the Net to "completely eclipse" services like CompuServe and America On-Line, he adds.

Classics World (reached at www.classicalmus.com) consists of seven directories: Artist Area, Composer Area, Concert Hall, Beginner's Guide, Opera/

Vocal Area, Mail And Bulletin Board, and CD Store. All feature CD-quality audioclips and reams of text; in addition, Concert Hall has Quicktime videos of performances.

Bourne has included 85 BMG performers and "the first 114 composers I thought were important." Forty operas have been entered, with more on the way—Bourne was busy excerpting arias from "Madame Butterfly" and "Carmen" the week before the launch of Classics World. "Eventually, there will be audioclips for every one." Bourne boasts of Classics World sound quality: "We got very clever about compression."

Reaching domain capacity isn't a concern. "I don't think we'll ever get near it," he says. Looking for more ways to promote BMG releases, Bourne eventually would like to add live interviews with artists and perhaps co-promote performances with venues such as Carnegie Hall.

Even if that benefits non-BMG labels, "it also makes us that much more valuable," he says.

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Private Music's Chris Thomas Takes Blues Into '21st Century'

■ BY CHRIS MORRIS

LOS ANGELES—Chris Thomas' desire to make a truly contemporary blues recording resulted in a three-year odyssey through continental Europe and Scandinavia. That journey will culminate with the April 11 release of his label debut for Private Music, "21st Century Blues ... From Da 'Hood."

Thomas says, "By merging [the blues] with the hip-hop groove and

rapping it, instead of just singin' it, I wanted to make a record that sounded like it was made in 1995. When I listen to Robert Johnson, it sounds like the record was made in 1936. Muddy Waters was not trying to re-create the '20s with his recordings. Neither was Howlin' Wolf. So, to be like my heroes, I needed to be original and make a statement. It's a blues record that couldn't have been made in any other time but now."

Thomas' album is a unique attempt to contemporize the blues. While some tracks do feature conventional vocals and Hendrix-like guitar work, "21st Century Blues" also incorporates rapping, sampling (an Albert King sample features prominently on "Homesick Blues"), and guitar synthesizer.

Thomas, the son of Louisiana bluesman Tabby Thomas, made his recording debut on Arhoolie in 1986; he was cast in a largely Hendrix-

styled mold on his 1990 Hightone/Sire album "Cry Of The Prophets." He already was toying with his new ideas while recording a follow-up (ultimately issued by Hightone as "Simple" in 1993), but met resistance to his notions about updating the blues.

"I was frustrated that they weren't ready for those ideas," he says. "I knew that this record just needed to be made. In 1991, '92 [with] Sire, I don't think that's the

direction that they wanted to go in at the time. Hightone, that wasn't the direction they wanted to go in at the time, either."

In late 1991, Thomas decided to leave the U.S. for London. There, he says, life was tough: "I knew absolutely no one in the country. I ran out of money while I was there. I used to sleep in Leicester Square during the day, if the weather was pretty good."



THOMAS

Moving on to Copenhagen, he met some sympathetic musicians, and jerry-rigged a studio with financial assistance from Andrew Lauder of the English label This Way Up.

Thomas says, "We took some live gear, a 16-channel board that you record live music with, and me and the other Danish guys, my friends, we converted it, built it into a recording board, and rented this room, and made this album."

Through Lauder, Thomas later met John Porter, whose production credits include Buddy Guy's first two Silvertone Records albums and Otis Rush's recent Mercury release. Porter, who also serves as an A&R consultant for Private Music, brought the project to the label and recorded some additional material heard on "21st Century Blues."

Private president Ron Goldstein—whose label distributes House Of Blues Records and numbers Etta James, Taj Mahal, and the Fabulous Thunderbirds among its signees—says of Thomas, "The fact that we could have somebody who's doing something that's maybe the future of the blues is a wonderful thing."

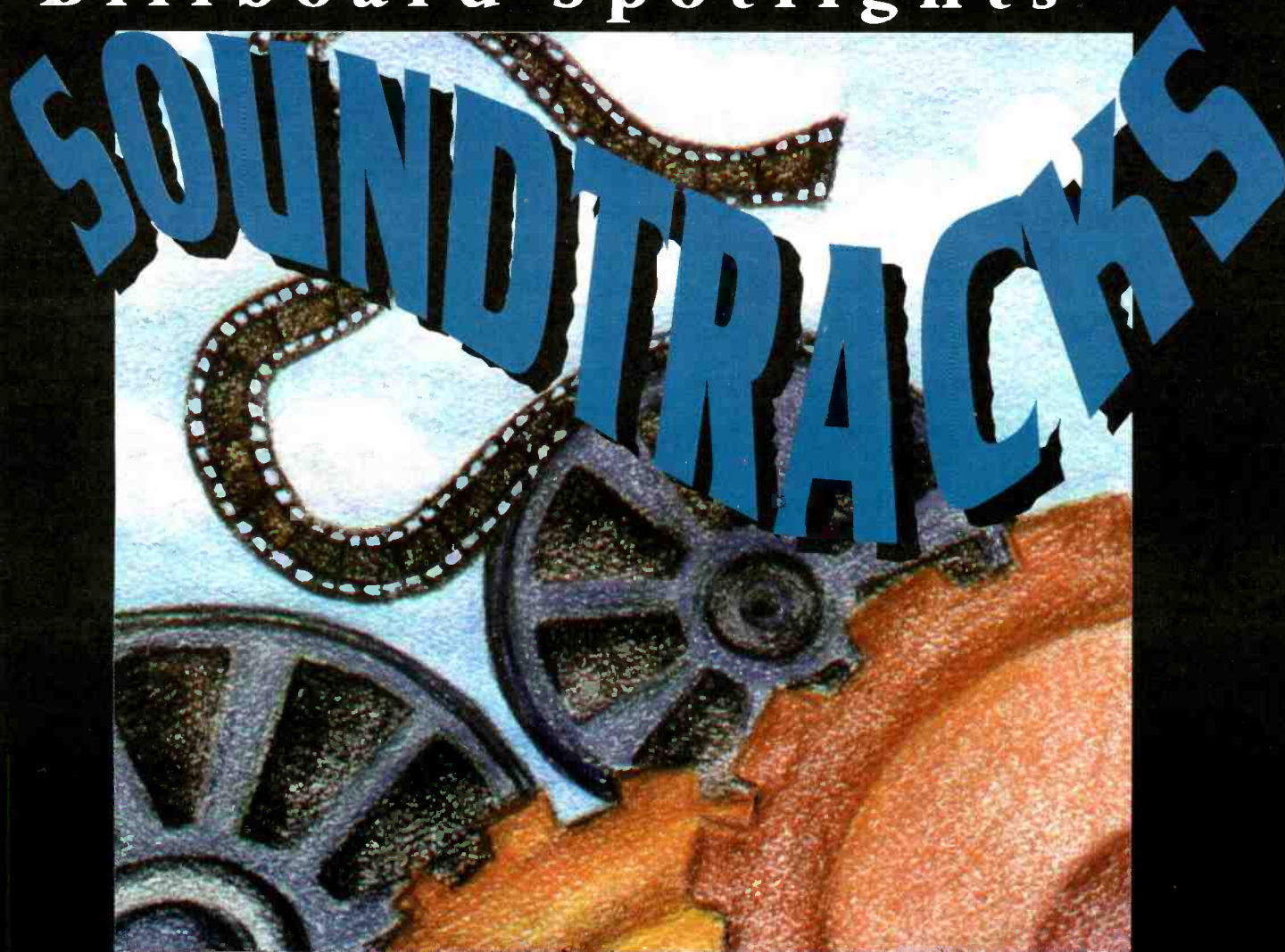
Initial promotion of "21st Century Blues" will involve the servicing of a special package containing the first track, the thematic "Kickin' True Blue," to radio, retail, and press three or four weeks before the album's release date.

The package, referred to as "the black box" because of its varnished black-on-black design, will contain a CD of the song and a videocassette including the Mark Gerard-directed video and interview footage. "This is strictly to introduce the artist to 2,500 key people in the industry," Goldstein says. "People can get a very succinct view of this artist."

Goldstein says that promotional efforts will be aimed at alternative and college radio; the company is mulling the use of an indie promotion company, as well as the use of street promotion teams. Independent marketing firm AIM will coordinate retail efforts directed at alternative accounts.

Thomas begins touring in Europe, backed by an Austin, Texas-based rhythm section, April 8 at the Continental Cafe in Paris; shows in the U.K. and Scandinavia will follow. Goldstein says of subsequent American gigs, "We're now of the mind to actually book him into college clubs up and down the West Coast, and he's already got some dates set in Texas. We'll follow those dates with visits to radio and retail."

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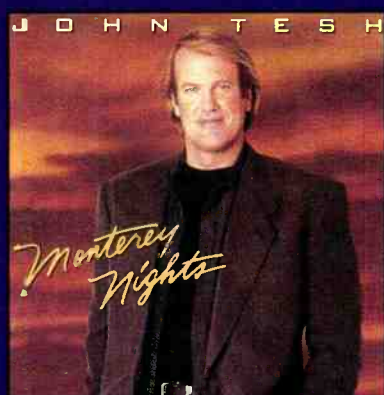
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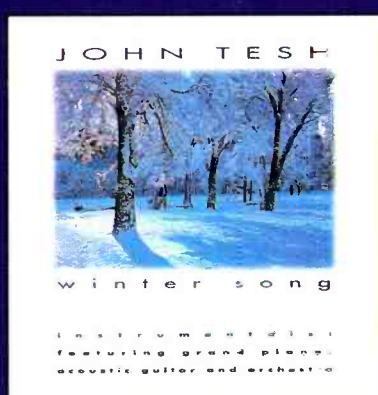
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PETER, PAUL & MARY EXTEND 'LIFELINES'

(Continued from page 12)

Lines"—which was being formulated at press time—is shaping up to be as complex as the project itself. The group will appear at Barnes & Noble bookstores in key markets to discuss the album in the context of protest music, according to Alisse Kingsley, Warner Bros.' senior director of multimedia publicity.

Kingsley says Peter, Paul & Mary will perform at the New Orleans Jazz & Heritage Festival, an event

that celebrates traditions in a variety of musical forms. "This record is about traditions and friendships with Peter, Paul & Mary and their friends," says Kingsley. "That's what the 'LifeLines' concept is all about."

Kingsley adds that the trio will appear on "Cybertalk," Warner Bros.' weekly interactive talk show, which she produces. "The group is very interested in the online marketing that we do," she says. "They are helping

us create an interactive press kit, which we are not only going to put up on our online forums on America Online, CompuServe, and Luma, but we'd also like to send out Macintosh or PC versions to interested press."

In addition, PP&M will focus on the college market, making themselves available for interviews for campus papers and radio stations, and possibly performing on the campus circuit.

The group is already on the road promoting "LifeLines," which had not been solicited to retail or worked to radio by this magazine's deadline. Following a two-week stint in Japan, the trio launched a U.S. tour Feb. 25 in Stateline, Nev., that is scheduled to run through July. At least one of the U.S. shows might include some of the guest artists on "LifeLines," says Kingsley, who adds that European dates are likely to follow.

On stage, Peter, Paul & Mary accompany themselves on guitar and are joined by a bass player. Although they have toured with a larger band in the past, Stookey says they have abandoned that format.

"I don't think that's why people come to a Peter, Paul & Mary concert," he says. "They want to see the vulnerability, the sense of openness, and a kind of spontaneous interaction that really gets overwhelmed when you have a backup band."

It was that interaction that Ramone sought to capture. And even though he employed some of the hi-

tech tools he used on Frank Sinatra's "Duets" albums—including connecting artists in different locations via fiber-optic cable—Ramone says "LifeLines" was in some ways an "old-fashioned" project.

"We rehearsed and rehearsed and rehearsed, and then worked for 10 days making tracks that were live," says Ramone, who also produced the group's 1967, Grammy-nominated "Album 1700" and other projects. "After all these years of working away from Peter Paul & Mary, it hasn't changed. There's still the chemistry."

Says Yarrow: "From my perspective, there are three significant benchmarks in our recording career. The first was the first album, and it was very similar to the second and third. The second was 'Album 1700,' which initiated our relationship with Phil Ramone and was a breakthrough album in many ways, as a whole conception and a way to record. And this is the third benchmark, and it represents our best work."

The group members feel so strongly about the new album that they asked their longtime graphic artist, Milt Glaser, to redesign the PP&M logo to reflect the extended family concept of "LifeLines." Glaser responded by moving the ampersand from before the M to after the M. Thus, the actual name of the project is "PPM&:LifeLines."

Like any extended family, the one that came together to record "LifeLines" spans many generations. "It started with our mentors—Pete Seeger, Fred Hellerman, Ronnie Gilbert—who were in the Village when we were, playing in coffeehouses," says Yarrow.

"Judy Collins was there, as were

Dave Van Ronk, Ramblin' Jack Elliott, and Richie Havens. Then there are the people who took it somewhere else and went on, but spoke to that tradition—everybody from Holly Near, who started to achieve national prominence about a decade after we began, to Emmylou Harris, who also is about a decade younger than we are. And then there are the new voices, like John Gorka. That arc, that sweep, from our mentors to our contemporaries to the people who carried it on, gives that sense of family to the piece."

The "River Of Jordan" collaboration with the surviving Weavers was especially moving for Yarrow and Travers, who attended a now-legendary Weavers concert at Carnegie Hall before they met and formed Peter, Paul & Mary.

"We heard them sing at that very famous concert, and now they not only were singing with Peter, Paul & Mary as individuals, but to me especially, they were singing my song," says Yarrow.

He points out that Hellerman, Gilbert, and Seeger perform under their own names, not as the Weavers. (The fourth original Weaver, Lee Hays, died in 1981.)

For Travers, who recorded with Seeger in her teens as part of a group called the Song Swappers, "River Of Jordan" represents a passing of the torch.

"The song begins with the solo voices of Pete, Ronnie, and Fred, then it goes to our voices, and then it goes to a weaving—pardon the pun—of our voices, the Weavers' voices, and almost all of the other guests who sang on the album. So there's a real sense of passing on the tradition."



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FLECK PICKS PLAYERS

(Continued from page 14)



The Flecktones have just finished a U.S. Information Agency tour of the Far East that involved performing with indigenous musicians as well as workshops. "We got to teach a bluegrass song to Mongolian students, and they learned it [so] fast, it was amazing," says Fleck. "I'm also trying to soak every bit of music out of it that I can. I've learned at least 12 [Asian] songs already."

Warner Bros. considers this album a departure for Fleck. One way this difference will be expressed is with packaging that is toned down from that of the Flecktones' releases. The label will use Fleck's photo on the cover, which reflects "the warmer, more intimate [nature] of the album," says Palmer, as opposed to past releases that featured a series of brightly colored outer-space motifs.

Recently, Fleck also completed an album with Indian guitarist V.M. Bhatt, which is due late this year on Water Lily Acoustics. The album—as yet untitled—was produced by Kavi Alexander, who produced last year's Grammy-winning album by Bhatt and Ry Cooder. Entirely improvised, the album features traditional Indian and Chinese musicians and instruments.

According to Fleck, growth and collaboration—playing with his jazz band, his bluegrass friends, and exploring relationships with musicians from around the world—will continue to fuel his distinctive career.

"It's just remarkable," Fleck says. "I'm amazed at where I've gotten to be as a banjo player in the '90s."

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INTERSCOPE'S DISH

(Continued from page 12)

of their lungs and thought, I'd do that if I could, but I can't," says Kletter, who sang back-up vocals on Hole's acclaimed "Live Through This."

"A lot of punk rock or popular ways of looking at music break down and defy the formal musical forms. Alternative music, especially, tends to be about making things ugly-sounding. I have a different way of thinking about that," says Kletter, who formed Dish in the summer of 1992, after recording two albums and one EP on Mammoth Records under the name Black Girls.

"A lot of what I write about is essentially ugly, things like betrayal and all the shit that happens when you have to live in this world. I'm not trying to beautify it, but I think I pretty consciously try to make things that are ugly and things that are beautiful co-exist in the same space, because that is how I see things," Kletter says. "I'm certainly not the most positive person in the world, but I do feel that in the present, there always is something very beautiful and something very hideous going on at the same time."

According to Interscope A&R executive Tom Whalley, "The high quality of songwriting in Dish and the sound of Dana's voice are two things that set the band apart. When you put that combination together, with that band behind it, I think that something special happens." Although the label's game plan for the act hasn't been finalized, likely radio targets include album alternative, college, and modern rock stations.

"This album has a very different vibe and sound to it from your standard alternative college record," Whalley says. "Seventy-five percent of the band tracks on this album, like guitar, bass, drums, piano, and vocal are entirely live," adds producer John Agnello, whose credits include Redd Kross' critically acclaimed "Phaseshifter" and Chainsaw Kittens' "Pop Heiress."

Agnello and Dish chose the legendary Ardent Studios in Memphis to cut "Boneyard Beach."

"Memphis has the same sort of Southern feel to it as Raleigh. We came here and looked at Ardent. I remember thinking that Ardent was like a real studio. It was daunting," says Sara Bell. "We didn't want our first record to be state of the art. We wanted it to be comfortable. When we went into Ardent's Studio C, it had this feeling that was indescribable, and we knew we could record in there. It also had a wonderful Steinway piano."

Other album highlights include "January Song," "How Could Anyone," and a revved-up version of the Band's classic "Tears of Rage."

On a lighter side, "Boneyard Beach" features Dish's rendition of a Russian folk song, "The Lonely Accordion"—the result of Kletter and Bell's mutual fascination with Russian culture.

"Interscope let us make this record exactly the way we wanted to. We said, 'This is where we are going to make it,' and they said 'OK.' We would say 'This is who we want to use,' and they were like, 'Think and we are around to help you with options,'" says Kletter. "We didn't have any of the *business* in Memphis with us. We just had the music, and I was really glad about that."

Since the completion of "Boneyard Beach," Dish has switched management to Cliff Burnstein and Peter Mensch of Q Prime Management.

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Songwriters & Publishers

ARTISTS & MUSIC

EMI Publishing Picks Up Its Pace With Record High Revenues, Profits, Net Share

BY IRV LIGHTMAN

NEW YORK—As multinational music publishers go, massive EMI Music Publishing Worldwide is growing at a record-setting pace.

Chairman/CEO Martin Bandier reports record revenues, operating profits, and net-publisher share as having achieved new heights in 1994. "The nice thing, too," says Bandier, "is that for every year I've been here—it'll be six years in June—our business has grown at a double-digit rate, a percentage that is ahead of the industry's growth."

The company will not report specific dollar figures, although it's understood that its operating profits exceeded \$100 million, a gain of 12% over 1994. Total revenues also gained 12%.

Bandier, who came to the EMI Music family as part of the SBK label and music-publishing operation's sale to EMI by Bandier, Charles Koppelman, and Stephen Swid in 1989, says that among its top pop writer/performers are Stone Temple Pilots, Aerosmith, Nirvana, Counting Crows, and Hootie & the Blowfish. Top country contributors include Dennis Linde, who was last year's top BMI country writer, and David Ball. Among writer/producers, says Bandier, the standouts include Jimmy Jam & Terry Lewis, Jermaine Dupri, Dallas Austin, and Sean "Puffy" Combs.

With a worldwide staff of 550, Bandier says, "Our ratio of creative staff to support function has increased significantly. While other areas of the business have reduced overhead and size—mostly by implementing computer and other management-information systems—we'll continue to grow our creative staff."

Last year, for the sixth year in a row, EMI Music Publishing emerged as the top pop and R&B publisher, according to a year-end tally by Billboard. "Yet, the greatest area of growth this past year has been in

country music repertoire. We've always expected strong performance dollars from country music, but mechanicals are up significantly, too. It means that when artists have hits, they can easily go gold or platinum without crossing over."

While synchronization dollars are still the smallest slice of EMI Music's revenue pie, Bandier points to this



MARTIN BANDIER

segment as a growth area. "We've had a record year here, especially in getting songs on soundtracks. Although we're not part of a major film or TV operation, we've been represented in almost every recent, major soundtrack album."

On matters outside the U.S., Bandier says that the U.K. industry is playing a bigger part in hit repertoire than in recent years. "It wasn't fulfilling its role as a consistent, traditional source of hit repertoire, so we've relied on American repertoire to drive the pistons of our company," he says. "We expect, though, a bigger role for the U.K. in 1995. Countries go through cycles [in which] their music appeals more to the local fans."

Bandier, by no means, diminishes the importance of local-only market success. "We get good mileage from

music that doesn't travel much outside in such markets as Scandinavia, Germany, Spain, and France."

Known for his frank views of the roles of performance and mechanical societies, and the need for legislative initiatives dealing with copyright protection, Bandier expresses concerns on a number of issues outside the U.S.:

- The ability of performance and mechanical right societies abroad to control overhead (as a positive example, he says the Harry Fox Agency in the U.S. has "costs well within the range of commissions that they charge").

- Attempts to reduce mechanical royalties by as much as 20% through central licensing arrangements between labels and collection agencies that could result in the "loss of revenues in the millions of dollars": Bandier made a bid, which was eventually aborted, to establish a centralized right society in Europe.

- Back home, Bandier remains an ardent foe of the controlled composition clause, in which labels obtain a reduced mechanical rate for songs appearing on albums performed by developing acts. "When I co-chaired SBK Records, I did away with that clause in artist contracts."

- Bandier also lends fighting words in support of copyright extension in the U.S., where the copyright community is seeking to extend the life of a copyright from life plus 50 to life plus 70. While holding that publishers should share in any extension—writers or their estates can now recapture a copyright for a 19-year term—Bandier values the American song on a par with landmarks or other national treasures.

While EMI Music controls hundreds of thousands of copyrights, Bandier says he guides the company in hopes of "not having lost the touch of music-publishing basics: finding a great writer who can structure a great song, get it recorded, and help make it a hit."

'THEY'RE PLAYING MY SONG'

TOUGHER THAN THE REST
Published by
Bruce Springsteen
(ASCAP)

Having spent years as a bona-fide rodeo rider, Chris LeDoux is one of the few contemporary country singers to come by his cowboy hat the hard way. As it turns out, his reasons for covering Bruce Springsteen's "Tougher Than The Rest" on his latest album, "Haywire," also came straight from real life.

With 27 albums already under his cowboy belt, Chris LeDoux has to look "long and hard" for material he's comfortable with. When he took the time to really listen to Springsteen's "Tougher Than The Rest," he knew the fit was right. "When I first bought the 'Tunnel Of Love' album, that song went right by me," says LeDoux. "But when I started looking for material last year, I saw Springsteen do 'Tougher Than The Rest' on a video, and I thought to myself, 'Man, that melody is so intriguing.' Then I got to listening to the words, and they fit me and my wife's situation when we first started going out together. She's a



beautiful gal, and there were other guys around. I was just trying to convince her that I was the one that she needed, you know? My wife loves the song, because I guess she remembers those days too. People may be surprised, but if they'd come to see our show they'd realize that I'm more than Gene Autry and Roy Rogers. I've been influenced by so many different kinds of music, and I've been a Springsteen fan ever since 'Born In The USA.' I just loved his raw approach and his poetic thing. He's kind of like Rocky Balboa; he's tough, but he's got a big heart. And that comes through in his music."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
TAKE A BOW	Babyface, Madonna	Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webo Girl/ASCAP
HOT COUNTRY SINGLES & TRACKS		
OLD ENOUGH TO KNOW BETTER	Chick Rains, Wade Hayes	Sony Tree/BMI
HOT R&B SINGLES		
BABY	Keith Crouch, Kipper Jones, Rahsaan Petterson	Human Rhythm/BMI, Young Legend/ASCAP, Ecstasoul/ASCAP, Chrysalis/ASCAP
HOT RAP SINGLES		
BIG POPPA/WARNING	The Notorious B.I.G., Tee Tee	ASCAP, Justin Publishing Co./ASCAP, EMI April/ASCAP, Bee Mo Easy/ASCAP
LATIN 50		
QUE NO ME OLVIDE	Jose Guadalupe Esparza	El Conquistador / BMI

Lawyer Dunitz Gives Up Bar For Sony's Musical Bars

MUSIC PRACTICE: Jody Graham Dunitz isn't the first (or, likely, the last) lawyer to give up the day-to-day practice of law to enter the music business on another level, but she is perhaps the first to attribute her decision to the actual songs and songwriters.

"I have always marveled at the process of creating a song, and I have enormous respect for the songwriters I have known," says Dunitz, who has just been named the Santa Monica-based executive VP of Sony Music Publishing, reporting to company president Richard Rowe. In her new position at the company, Dunitz will be involved in day-to-day management and administration of Sony Music Publishing's worldwide operations as well as strategic planning.

"By definition, their work is to keep returning to that place inside them to find the next idea—over and over again. It is an amazing process, and those who do it well are quite special; this is why I have always treasured my relationship with them."

As a partner in the Los Angeles-based law firm of Manatt, Phelps & Phillip, where her focus was on entertainment law, she certainly had occasion to meet the top of the crop (interestingly, Sony Music Entertainment executive VP Michele Anthony was recruited from the same law firm). Specializing in the music industry, she represented such songwriters as Diane Warren, Billy Steinberg, Tom Kelly, Martin Page, Jon Lind, Phil Galdston, and Wendy Waldman, along with artist/writers such as Metallica, Soundgarden, Alice In Chains, Yanni, Pebbles, and Daniel Lanois.

Interestingly, Dunitz sees Sony Music Publishing as a company that fits her profile of what she wants to do in publishing: to join one early on in its development.

When then-CBS Broadcasting (formerly owner of the CBS/Sony labels) unloaded its interest in a huge publishing operation in the mid-'80s, the fact that Sony Music Entertainment chief Tommy Mottola wanted to rebuild Sony's publishing involvement a few years later made the company what

Dunitz defines as a "start-up" major. "Using the acquisition of Tree Publishing as a basis, Tommy elected to build a whole new publishing company from scratch," she says. "With the resources of Sony, and a lot of forward-thinking people, they designed an infrastructure—including a single, centralized copyright administration and royalty system for the world outside the U.S.—that enables us to catalog and register copyrights and collect and report worldwide income with amazing thoroughness and accuracy. Better yet, they had these advanced systems in place prior to acquiring their first copyright. So no song or royalty payment is lost.

"From there, over the few years, they have assembled a great creative staff on both coasts, in Nashville, and throughout Sony Music's foreign affiliates. It's a little corny maybe, but I really am driven by the desire to help create a company that my former clients, and songwriters in general, will respect."

CORRECTION: The Feb. 11 Words & Music said that the parents of Hans E. Hirschfeld, the Canadian who creates collages of his favorite pop songwriters, had emigrated to Canada. In fact, they came to the U.S., as did his two brothers, after fleeing the Nazis in their native Germany.

PRINT DEAL: Music Sales Corp. has acquired U.S. and Canadian print rights to U.K.'s G&M Brand Publications (formerly R. Smith & Co. Limited), the concert-band catalog that dates back to the early part of this century. Shawnee Press Inc., an independent subsidiary of the Music Sales Group, will sell and ship the product.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Dookie, "Green Day."
2. Sheryl Crow, "Tuesday Night Music Club."
3. Dream Theatre, "Images & Words."
4. Eagles, "Hell Freezes Over."
5. Clint Black, "One Emotion."



by Irv Lichtman

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ No. 1 ★★★★★	
1	2	12	OASIS EPIC 66431 (9.98 EQ/15.98)	DEFINITELY MAYBE
2	11	2	ALISON KRAUSS ROUNDER 325* (9.98/15.98)	NOW THAT I'VE FOUND YOU
3	1	7	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
4	6	7	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
5	—	1	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
6	7	11	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
7	4	9	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
8	3	10	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
9	8	4	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
10	5	31	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
11	9	70	ADAM SANDLER ● WARNER BROS. 45393 (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
12	16	3	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED-WILD FLOWER
13	10	5	THE ROOTS DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!!!!
14	12	32	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
15	13	10	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
16	15	21	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
17	19	2	JAMIE WALTERS ATLANTIC 82600/JAG (10.98/15.98)	JAMIE WALTERS
18	14	4	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
19	30	2	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
20	17	24	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When 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. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

21	18	16	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
22	20	75	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
23	21	5	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
24	27	19	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	23	3	MARTIN PAGE MERCURY 22104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
26	22	5	THROWING MUSES SIRE/REPRISE 45796/WARNER BROS. (10.98/15.98)	UNIVERSITY
27	25	5	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
28	—	1	BRONCO FONOVISA 6029 (5.98/8.98)	ROMPIENDO BARRERAS
29	26	13	K-DEE LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
30	29	51	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
31	24	40	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
32	—	1	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/17.98)	AURORA GORY ALICE
33	28	16	VICIOUS EPIC STREET 57857/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
34	35	17	LORDS OF ACID WHITE LABELS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
35	39	4	DINK CAPITOL 30333 (9.98/13.98)	DINK
36	31	7	TODD SNIDER MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
37	32	12	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
38	36	6	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
39	34	28	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
40	33	4	RICHARD CLAYDERMAN RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD

POPULAR UP RISING S BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART BY CARRIE BORZILLO

NUTTY: Mammoth Records is sailing into uncharted territory by targeting both the indie-rock crowd and adult standards radio listeners with *Squirrel Nut Zippers*.

The seven-piece Chapel Hill, N.C., band's full-length debut, "The Inevitable," offers a rather straight-up look at what is known as "Hot Music," which refers back to the "Hot Jazz" movement of the '20s,

cluded on Merge's "Rows Of Teeth" compilation last year.

"They attract the indie-rock kids and the older crowd that only comes to shows once a month or [goes] to the theater and arts center shows," says Josh Wittman, national retail promotions director at Mammoth.

When the label services adult standards radio with the album in early March, it will be a first for the label. Wittman expects more acceptance at public radio and college outlets, however.

Family-oriented summer festivals in the North Carolina area are being planned for the group, which also performs at weddings and banquets.

Many of the band's musical origins are rooted in punk and alternative music. Guitarist/vocalist James Mathus was in Metal Flake Mother, and drummer Chris Phillips played with Subculture and Rubbermaid.

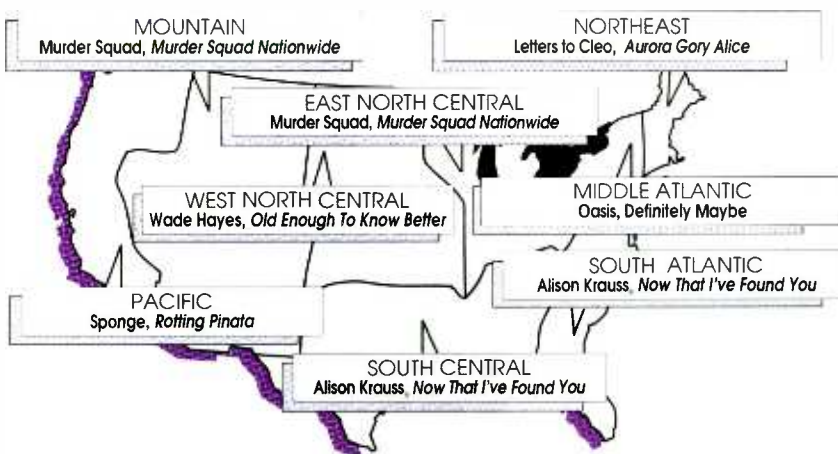
Select mom-and-pop retailers already received the CD enclosed in a bag of the old-fashioned candies that the band is named after. On the day of release, Record Exchange in Chapel Hill will host an in-store where all store employees will dress in tuxedos.

ARMAGEDDON COMES: Warner Bros. is banking on the growing industrial/techno movement to help bring Ger-



Hey, Jerky. Toronto rockers hHead (pronounced "head") is in the midst of a tour in support of its U.S. debut, "Jerk," released on I.R.S. Feb. 21. The last stop of the tour is in Austin, Texas, March 18. The first single, "Answers," goes to modern rock radio Feb. 28.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	MIDDLE ATLANTIC
1. Wade Hayes, <i>Old Enough To Know Better</i>	1. Oasis, <i>Definitely Maybe</i>
2. Lari White, <i>Wishes</i>	2. Sponge, <i>Rotting Pinata</i>
3. Martin Zellar, <i>Born Under</i>	3. Type O Negative, <i>Bloody Kisses</i>
4. 4 P.M., <i>Now's The Time</i>	4. Rancid, <i>Let's Go</i>
5. Adam Sandler, <i>They're All Gonna Laugh...</i>	5. The Flaming Lips, <i>Transmissions From...</i>
6. Oasis, <i>Definitely Maybe</i>	6. Dionne Farris, <i>Wildseed - Wildflower</i>
7. Alison Krauss, <i>Now That I've Found You</i>	7. The Roots, <i>Do You Want More?!!!!!!</i>
8. The Flaming Lips, <i>Transmissions From...</i>	8. Corrosion Of Conformity, <i>Deliverance</i>
9. Shenandoah, <i>In The Vicinity Of The Heart</i>	9. Adam Sandler, <i>They're All Gonna Laugh...</i>
10. Murder Squad, <i>Murder Squad Nationwide</i>	10. India, <i>Dicen Que Soy</i>

many's *Armageddon Dildos* to the forefront of the genre.

"Nine Inch Nails and Stabbing Westward really brought it to the surface," says Warner

Bros. product manager Ann Donoghue. "What's happening is that there are more local bands coming up that make good opening acts and more

clubs having [industrial or techno] nights."

"Lost," released Feb. 14, is the Dildos' third album and their second album for Sire/Warner Bros.

The label is shooting to bring the act to the U.S. in late March for a five-week major-market tour with Seagram's as a tour sponsor.

With the logistics of the tour still to be completed, Reprise president and former Sire VP/GM Howie Klein sent out a

message on the Internet saying that the act is going on tour and would "all techno heads please respond with suggestions."

"We want to plan a smart, cost-effective tour," adds Donoghue. "We don't want to just put them into any of club any night. We have to get the right nights."

And Warner Bros. publicist Jim Baltutis is working on a *Armageddon Dildos* trivia contest set to run in B-Side's May issue.

On the radio front, "Too Far To Suicide" was serviced to college and modern rock radio in early February and a CD-5 of the single and "Unite" will be serviced in March. A video for "Unite" will be shot in March.

PAYING OFF: Sons Of Elvis' debut, "Glodean," on Priority bowed at No. 8 among Heatseekers titles in the East

North Central region the week of Feb. 25.

The label put the album on sale for \$1 in 14 Camelot stores in the Cleveland area in February to capitalize on modern rock WMMS playing "Formaldehyde" in heavy rotation.

The station promoted the sale price on the air and urged listeners to tell the store clerk that they heard about it on WMMS.



Jungle Jazz. U.K.'s D*Note offer up a musical commentary on the Criminal Justice Bill on its second album, "Criminal Justice," due March 21 on TVT. The group's jazz/soul/hip-hop sounds lean more "jungle jazz" on this effort. "Iniquity Worker" and "Garden Of Earthly Delights" are the first two singles for clubs and mix shows.

Ron Spaulding, national sales manager at Priority, says the label is planning the promotion for two or three other major markets.

ROADWORK: Andru Donalds' first tour kicked off Feb. 23 and runs through March 3. He's opening for Joe Cocker in support of his self-titled Metro Blue/Capitol debut.



Echo Effect. Echobelly heads out on a U.S. tour in April in support of its new single, "Insomniac," on RCA's "Dumb And Dumber" soundtrack. The London-based band will open for R.E.M. in London sometime this spring and head into a studio in June to record its follow-up to 1994's critically acclaimed "Everyone's Got One" on Rhythm King.

'30s, and '40s. The album of all original music is due March 21.

Mammoth is hoping to capitalize on the band's avid following on its home turf via shows and a three-song, 7-inch single on Merge. The track "(You Are My) Radio" was in-

Count Bass-D Breaks Hip-Hop Mold Rapper Shows Musicianship On Columbia Set

BY HAVELOCK NELSON

NEW YORK—MC Count Bass-D hopes his debut Hoppoh/Columbia long-player, "Pre-Life Crisis," will deflate the notion that all rap performers are nonmusicians. It arrives at retail May 2.

The artist, whose real name is Dwight Farrell, says he avoided hip-hop convention while tracking the album with live instrumentation. On the album, free-jazz spirit meets unique hip-hop vision, with Farrell performing every instrument except lead guitar, trumpet, and saxophone.

"I played everything on there from top to bottom," says Farrell in a muddy Southern drawl. "I didn't just sample and loop four [musical] bars on the tracks. I *giggled* on my record."

Farrell, who was self-taught on some instruments and formally trained on others, thinks rappers don't receive the respect they deserve as artists.

"I'm about showing my skills. Plus I'm tired of people like Wynton Mar-

salis talking shit about rappers not being musicians. I felt like it was time to show him and the rest of the world that some of us do got chops."

When he was 4, Farrell, who grew up in New York, London, and Canton, Ohio, began playing drums in his West Indian father's church. He attended boarding school in Pennsylvania, where he picked up more instruments, including bass and keyboards. He currently lives in Nashville.

Farrell's rhymes are witty, plain-spoken poetics that actively alternate between attitudes and emotions. "I'm not into flash or flow-showing," he says. "The MCs who inspired me most were the ones who just stood still, held a mike, and *killed*." Included among these inspirations are KRS-ONE, Lord Finesse, and Slick Rick.

While many renegade rap-makers keep to the technological highroad, Farrell opts for the low-fi approach. He says, "I won't record with none of them computers, and I'm not fittin' to master my album with some [in vogue] nonsense."

Explaining the title of the album, Farrell says, "With all I've experienced in life, I've already gone through a sort of midlife crisis. Because I lacked focus, I did all kinds of stupid things. It just so happened that

while I was going through those things, I got a record deal. Now, at 21, I feel I'm starting to head in a better direction."

On "Pre-Life Crisis," Farrell discusses such topics as a brief encounter with the purring vocalist from TLC ("T-Boz Tried To Talk To Me"), his favorite brand of lip balm ("Carmex"), and the merits of dating naturally beautiful black women ("Sandwiches," the first single, slated for early March release).

The artist says he attempts to bare his ingratiating soul through his lyrics. "I try to come with the real," says Farrell. "I talk only about what I know or what I think I know. That's it."

Executives at Columbia say "Pre-Life Crisis" has mass-appeal potential and are marketing the album to sev-

(Continued on page 32)



The 411. Jazz guitarist Kevin Eubanks, right, and sax man Branford Marsalis share a final moment on the set of "The Tonight Show With Jay Leno." Eubanks is taking over musical director duties of the Tonight Show Band during Marsalis' leave of absence. Marsalis begins a concert tour Feb. 9 in Providence, R.I., at Lupo's Heartbreak Hotel. Eubanks' 11th album, "Spiritalk 2, Revelations," was just released by Blue Note.



BASS-D

SoCal Vocal Quartet Vybe Uses A Lower Pitch For Its Island Debut

BY J.R. REYNOLDS

LOS ANGELES—To establish its identity amid the plethora of female groups already on the R&B market, Island Records quartet Vybe took the low road on its debut self-titled set, which arrives April 18.

Taking advantage of members Debbie Mitchell and Dove Daniels' alto voices—and a cue from male R&B counterparts—Vybe's 14-track album dwells in lower vocal registers.

Mitchell says, "We wanted our own sound, so we got Wanda Vaughn of the Emotions and Phillip Ingram from Switch to help develop a group harmony based in the lower ranges."

Sopranos Pam Olivia and Tanya Robinson round out the group.

Olivia says, "Our harmonies are probably closer to Boyz II Men's than any other group. It's a pretty unique sound for a female group."

"Vybe" features midtempo melodies similar to g-funk, but softer in texture. Traditional R&B ballads are also present and greatly temper the set's hip-hop edge.

Says Byron Phillips, who co-manages Vybe with Michael Traylor, "We wanted hip-hop rhythm tracks on the album that had jazzy kind of overdubs, and then used harmonies and laid-back vocals to balance the [hard] drive of the tracks." Mitchell says that, collectively, the group co-wrote about half the songs on "Vybe" and had dozens more submitted for album consideration.

"We've been together for four years, and by the time we were signed, we had a definite idea of the kind of music we wanted to record," Mitchell says.

The lead single, "Take It To The Front," is a breezy midtempo song that features a funky rhythm constructed under smooth vocals polarized by upper



VYBE

and lower duo harmonies.

The videoclip for the song was serviced to BET, VH1, the Box, and local outlets a month prior to the single's Feb. 7 radio release.

Phillips says, "BET jumped in quick and was playing it three weeks before it hit radio. We held the single back until the video was out there long enough for the public to begin attaching a visual image of the group with the music."

Island marketing manager Iris Dillon says the label is taking a regional approach to breaking Vybe.

(Continued on page 32)

Image Awards Entangled In NAACP Strife; Event Delayed And May Not Be Televised

SHOW MUST GO ON: The Image Awards, created by the NAACP to highlight black cultural achievements, unfortunately have been drawn into the political scandal and allegations of financial impropriety that recently have wracked the civil rights group. The awards, which were to have taken place last December, now are scheduled for June 13 at the Shrine Auditorium in Los Angeles. However, it is unclear whether the show will be televised.

Don Cornelius Productions is scheduled to produce the awards show, which honors achievements in entertainment, including talent in the music industry. Past honorees include Michael Jackson, Stevie Wonder, Quincy Jones, Sammy Davis Jr., and other music giants.

According to The Hollywood Reporter, the show had been aired on NBC-TV every year since 1987, but the NAACP and the network were unable to come to terms on a new deal late last year, thus delaying the show.

Recently, NAACP board chairman Dr. William F. Gibson was voted out of office and replaced by Myrlie Evers-Williams, widow of slain civil rights leader Medgar Evers.

The National Assn. For The Advancement Of Colored People is beleaguered with debt estimated by organization officials at \$4 million, according to one source. Published reports say \$1.4 million of that is a result of losses accumulated by the Image Awards.

According to The New York Times, producers of the show say losses were from nonproduction sources such as ticket and advertisement sales and the souvenir program—all of which were under the control of the NAACP board of directors.

The Image Awards have been marred by controversy since control of the show was taken from the Beverly Hills/Hollywood branch of the NAACP in 1990.

Recently elected branch president Billie Green has called for the awards show's return to local control. The Image Awards was a major fund-raiser for the branch.

The politicizing of this important vehicle for honoring black contributions to society is a travesty. At a time when so many negative black images are permeating American households, we can't afford to scar spiritually enriching

cultural celebrations like the Image Awards.

THE PLIGHT of the shrinking black executives was a hot issue in balmy Palm Springs, Calif., where Urban Network's Power Jam 6 was held Feb. 15-18 at the Riviera Resort And Racquet Club (see story, page 82). While it was generally agreed upon that the pool of black execs remains more or less steady, concerns were raised over the diminishing power that senior executives have at labels.

Silas Records president Louil Silas, who has a joint venture deal with MCA, said, "There's only a handful of black label executives who have the final say-so on [artist] signings, marketing budgets, and promotion expenditures."

Silas includes Elektra Entertainment's Sylvia Rhone, Mercury's Ed

Eckstine, Motown's Jheryl Busby, Interscope's John McClain, and Def Jam's Russell Simmons on his short list of major-label executives who can greenlight budgets and artist signings.

"There's far too many qualified senior executives with no final say-so," said Silas. "Everybody has bosses, but it's the degree of latitude that black executives have."

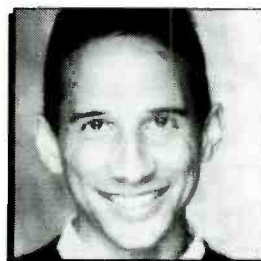
Silas said he formed his label to ensure he had overall responsibility for his artists from start to finish.

"There's no autonomy [at most major labels]," he said. "Once artist managers and other executives find out who they have to talk to [at a label] to get budgets approved, you see just how much power an executive really has."

Warner Bros. attorney Fred Brown said black music departments need autonomy because cultural differences can affect the way business is conducted—especially with younger artists.

Said Brown, "Sometimes only a black publicist can 'break it down' why [an artist] needs to do this interview or that. Some black artist managers feel more comfortable discussing certain aspects of business with black executives."

Meanwhile, on the talent side, debut Def Jam recording artist Montell Jordan wowed late-night conference partygoers with a charismatic showcase. Other highlights included Island's sizzling new quartet Vybe, Scotti Bros.' Sweet Sable, and RCA's Question Mark Asylum.



by J. R. Reynolds

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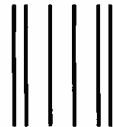
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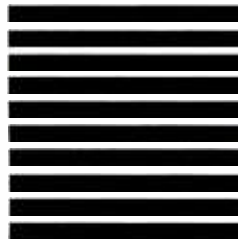
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Country

ARTISTS & MUSIC

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 **AMY'S BACK IN AUSTIN** (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM
- 68 **ANGELS AMONG US** (Beckaroo, BMI/Richville, BMI) WBM
- 57 **ANYWAY THE WIND BLOWS** (Audigram, BMI)
- 5 **AS ANY FOOL CAN SEE** (Sony Tree, BMI/Tenilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM
- 52 **BAD DOG, NO BISCUIT** (Careers-BMG, BMI/Four Of A Kind, BMI) HL
- 3 **BENO IT UNTIL IT BREAKS** (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM
- 11 **BETWEEN AN OLD MEMORY AND ME** (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
- 47 **BETWEEN THE TWO OF THEM** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
- 29 **THE BOX** (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
- 30 **BUBBA HYDE** (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
- 15 **DOWN IN FLAMES** (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM
- 71 **FAITH IN ME, FAITH IN YOU** (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP)
- 28 **THE FIRST STEP** (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/ides Of March, ASCAP) HL/WBM
- 8 **FOR A CHANGE** (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
- 31 **GIVE ME ONE MORE SHOT** (Maypop, BMI/Wildcountry, BMI) WBM
- 38 **GOIN' THROUGH THE BIG D** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
- 53 **GONNA GET A LIFE** (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI)
- 26 **THE HEART IS A LONELY HUNTER** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
- 69 **HEART TROUBLE** (Irving, BMI/Littlemarch, BMI) WBM
- 16 **HERE I AM** (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
- 39 **I BRAKE FOR BRUNETTES** (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
- 63 **I CAN BRING HER BACK** (Cupid, BMI/Cupid Memories, ASCAP)
- 59 **I CAN LOVE YOU LIKE THAT** (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP)
- 67 **I DON'T KNOW (BUT I'VE BEEN TOLD)** (Warner-Tamerlane, BMI)
- 49 **I'LL NEVER FORGIVE MY HEART** (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
- 37 **I SHOULD HAVE BEEN TRUE** (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM
- 44 **THE KEEPER OF THE STARS** (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
- 19 **LIPSTICK PROMISES** (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
- 25 **LITTLE BY LITTLE** (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL
- 33 **LITTLE HOUSES** (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
- 43 **LITTLE MISS HONKY TONK** (Sony Tree, BMI/Showbilly, BMI) HL
- 24 **LOOK AT ME NOW** (Seventh Son, ASCAP/New Court, BMI) WBM
- 54 **LOOKING FOR THE LIGHT** (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrick Janus, ASCAP/Heart Of A Child, ASCAP) WBM
- 22 **LOOK WHAT FOLLOWED ME HOME** (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
- 64 **LOSING YOUR LOVE** (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
- 56 **LOVE IS NOT A THING** (Illegal, BMI/Bugle, BMI/Moon Catcher, BMI/EMI April, ASCAP/My Pug, ASCAP) HL
- 34 **MI VIDA LOCA (MY CRAZY LIFE)** (Ben's Future, BMI/Sony Tree, BMI/Dreamcatcher, ASCAP) HL/WBM
- 4 **MY KIND OF GIRL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 48 **NIGHT IS FALLIN' IN MY HEART** (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
- 35 **NOT A MOMENT TOO SOON** (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
- 1 **OLD ENOUGH TO KNOW BETTER** (Sony Tree, BMI) HL
- 36 **PICKUP MAN** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 55 **THE RED STROKES** (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 42 **REFRIED DREAMS** (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM

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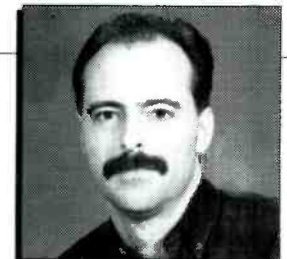
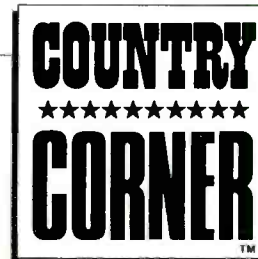
(Continued from page 35)

plays the role of Annie Oakley. Her costars are Anjelica Huston and Melanie Griffith. It is tentatively scheduled to air in early May.

Jerry Evans and Nancy O'Meara did the choreography for McEntire's show, and Sandi Spika designed the costumes. Peter Morse is the lighting designer, Gayle Hase the lighting director, and Morpheus the lighting company. The sound company is Showco, with Ricky Moeller serving as chief house engineer. The TV and video footage was assembled by Jon Stolzberg.

- 61 **SEA OF COWBOY HATS** (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL
- 62 **SHE FEELS LIKE A BRAND NEW MAN TONIGHT** (Acuff-Rose, BMI) WBM
- 21 **SO HELP ME GIRL** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 65 **SOMEBODY WILL** (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
- 14 **SOMEWHERE IN THE VICINITY OF THE HEART** (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
- 32 **SONG FOR THE LIFE** (Tessa, BMI) WBM
- 46 **SOUTHBOUND** (Beginner, ASCAP) WBM
- 73 **STANDING ON THE EDGE OF GOODBYE** (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI)
- 50 **STAY FOREVER** (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM
- 60 **TAKE THAT** (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
- 13 **TENDER WHEN I WANT TO BE** (Why Walk, ASCAP) CLM
- 27 **THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)** (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) WBM
- 9 **THINKIN' ABOUT YOU** (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
- 45 **THIS IS ME** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM

- 20 **THIS TIME** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
- 6 **THIS WOMAN AND THIS MAN** (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM
- 40 **TILL YOU LOVE ME** (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 75 **TOUGHER THAN THE REST** (Bruce Springsteen, ASCAP) WBM
- 23 **TRUE TO HIS WORD** (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
- 70 **TRYIN' TO GET TO NEW ORLEANS** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingapuin, BMI/Nubois, ASCAP) WBM
- 58 **TYLER** (Polygram Int'l, ASCAP/Davis Daniel, ASCAP/Ron Haffkine, ASCAP) HL
- 10 **UPSTAIRS DOWNTOWN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 18 **WHAT'LL YOU DO ABOUT ME** (Combine, ASCAP/EMI Blackwood, BMI) HL
- 51 **WHAT MATTERED MOST** (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI)
- 66 **WHEN YOU SAY NOTHING AT ALL** (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- 7 **WHEREVER YOU GO** (Blackened, BMI/Irving, BMI) WBM
- 17 **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
- 41 **WHOSE BED HAVE YOUR BOOTS BEEN UNDER** (Shania Twain, BMI/Zomba, ASCAP) WBM
- 74 **WORKIN' MAN BLUES** (Sony Tree, BMI) HL
- 2 **YOU CAN'T MAKE A HEART LOVE SOMEBODY** (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
- 72 **YOU DIDN'T MISS A THING** (BMG Songs, ASCAP)



by Wade Jensen

THE REAL DEAL: New traditionalist Wade Hayes hangs on to the No. 1 spot on Billboard's Hot Country Singles & Tracks chart with "Old Enough To Know Better." During Hayes' second week at No. 1 on our singles chart, his album of the same name slips 1-3 on the Heatseekers chart and narrowly misses bullet criteria on Top Country Albums (23-21). Columbia's national promotion director, Bob Mitchell, says Hayes' second week at No. 1 is due in part to a dance mix of the song serviced to radio several weeks ago. Mitchell feels that the new mix added extra longevity to the song at a critical stage in its chart-life. He reports that many stations are giving early airplay to the upcoming single from "Old Enough To Know Better," a power ballad titled "I'm Still Dancing With You."

MADE IN THE SHADE: Newcomer George Ducas is our lone Airpower award winner with "Lipstick Promises" (22-19), the second release from his self-titled debut album on Liberty. According to Donna Jean Kishshauer of Ten-Ten Management, "Lipstick Promises" is becoming a favorite with female fans during its client's live performances. Ducas is on tour with **Diamond Rio** through April, after which he begins a series of concerts on the West Coast fair circuit.

CROSS HIS HEART: John Michael Montgomery's latest ballad, "I Can Love You Like That," swipes our Hot Shot Debut honors this week, popping on the chart at No. 59. "I Can Love You Like That" is the lead single from Montgomery's self-titled album, slated to hit retail outlets March 28. "John Michael Montgomery," produced by Scott Hendricks, is the singer's third album on the Atlantic imprint. Montgomery is joined in the debut column this week by Doug Stone's "Faith In Me, Faith In You" at No. 71. Stone, who made his debut on our charts in 1990 with "I'd Be Better Off In A Pine Box" on Epic, jumps to sister label Columbia with his current release. Clinton Gregory is also new on our chart at No. 72 with "You Didn't Miss A Thing," the second release from his current album on Polydor. "Standing On The Edge Of Goodbye," John Berry's new release on Patriot, makes its initial appearance at No. 73 on Billboard's Hot Country Singles & Tracks.

HANG TEN: Garth Brooks' "The Hits" (Liberty) chalks up its 10th week at No. 1 on Billboard's Top Country Albums chart and eight weeks at the top of The Billboard 200. Meanwhile, Trisha Yearwood takes Hot Shot Debut honors on both album charts. Yearwood's "Thinkin' About You" debuts at No. 3 on the country album chart and enters The Billboard 200 at No. 28. Yearwood's strong initial showing was aided by a well-planned Valentine's Day retail promotion and strong consumer interest in the previously unavailable lead single "XXX's And OOO's." Rounder's Alison Krauss turns in an increase in excess of 5,000 units to take Greatest Gainer honors for her "Now That I've Found You" collection, which moves 31-20. Our Pacesetter award this week goes to Shania Twain's "The Woman In Me" (Mercury), moving 65-51. "Whose Bed Have Your Boots Been Under," the album's lead single, is the most requested song at KSOP-AM-FM Salt Lake City, according to MD Debby Turpin. Turpin says Twain's new album is already making an impact at local retail outlets as well. Twain posts an increase of 46%, according to SoundScan.

THE Billboard Latin 50™

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

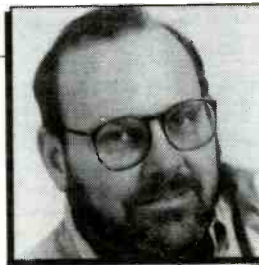


THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	26	LUIS MIGUEL ●	WEA LATINA 97234 25 weeks at No. 1	SEGUNDO ROMANCE
★★★★ GREATEST GAINER ★★★★★					
2	14	2	BRONCO FONOVISA	6029	ROMPIENDO BARRERAS
3	3	48	SELENA EMI LATIN	28803HS	AMOR PROHIBIDO
4	2	87	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
5	6	42	CARLOS VIVES POLYGRAM LATINO	518 884HS	CLASICOS DE LA PROVINCIA
6	7	87	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
7	5	21	INDIA SOHO LATINO	81373/SONY	DICEN QUE SOY
8	4	36	RAUL DI BLASIO ARIOLA	20238/BMGHS	PIANO DE AMERICA 2
9	10	3	WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
10	23	11	LOS REHENES FONOVISA	6021	NI EL PRIMERO, NI EL ULTIMO
11	11	10	MANA WEA LATINA	98722	EN VIVO
12	12	15	BANDA MACHOS FONOVISA	6022	GRACIAS MUJER
13	16	87	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
14	8	23	LA DIFERENZIA ARISTA-TEXAS	18786/BMG	LA DIFERENZIA
15	13	67	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
16	9	12	EMILIO EMI LATIN	29116	SOUNDLIFE
17	15	87	MANA WEA LATINA	90818	DONDE JUGARAN LOS NINOS
18	19	40	LOS TIGRES DEL NORTE	FONOVISA 6017	LOS DOS PLEBES
19	18	4	RAUL DI BLASIO EMI LATIN	32109	GREATEST HITS
20	17	23	PLACIDO DOMINGO ANGEL	55263/EMI LATIN	DE MI ALMA LATINA
21	25	24	ANA GABRIEL SONY	81401	AYER Y HOY
22	24	16	JERRY RIVERA SONY	81426	LO NUEVO Y LO MEJOR
23	29	34	JUAN GABRIEL ARIOLA	21898/BMG	GRACIAS POR ESPERAR
24	22	8	FRANKIE RUIZ RODVEN	3154	MIRANDOTE
25	21	11	LA TROPA F MANNY	13049/WEA LATINA	HERMANOS HASTA EL FIN
26	28	15	FAMA SONY	81546	ENAMORATE
27	34	19	CHAYANNE SONY	81366	INFLUENCIAS
28	26	18	JAIME Y LOS CHAMACOS	FREDDIE x	COMO TE LLAMAS PALOMA?
★★★★ HOT SHOT DEBUT ★★★★★					
29	NEW▶		PEDRO FERNANDEZ POLYGRAM LATINO	526 175	MI FORMA DE SENTIR
30	20	7	LIBERACION FONOVISA	6027	PARA ESTAR CONTIGO
31	37	87	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
32	32	77	M. A. SOLIS Y LOS BUKIS ●	FONOVISA 6002	INALCANZABLE
33	NEW▶		LOS TIRANOS DEL NORTE	FONOVISA 9231	INOLVIDABLES
34	27	87	SOUNDTRACK ELEKTRA	961240/EEG	THE MAMBO KINGS
35	42	87	GIPSY KINGS ELEKTRA	60892/EEG	MOSAIQUE
36	40	46	LA MAFIA SONY	81215	VIDA
37	44	11	LUIS MIGUEL EMI LATIN	31642	ROMANTICO DESDE SIEMPRE
38	30	87	JULIO IGLESIAS ▲ ²	SONY 38640	JULIO
39	RE-ENTRY		SAYLOR & FULTZ RODVEN	3122	PADRE NUESTRO
40	36	18	OLGA TANON WEA LATINA	97881	SIENTE EL AMOR
41	46	52	LOS TEMERARIOS AFG SIGMA	3006	TU ULTIMA CANCION
42	RE-ENTRY		JUAN LUIS GUERRA 440 KAREN	21110/BMG	FOGARATE
43	38	9	LOS TEMERARIOS AFG SIGMA	3007	EN CONCIERTO VOL. 1
44	35	2	SPARX FONOVISA	9228	TE AMO, TE AMO, TE AMO
45	RE-ENTRY		LUIS MIGUEL WEA LATINA	92993	ARIES
46	31	87	GIPSY KINGS ELEKTRA	61390/EEG	LIVE!
47	NEW▶		GARIBALDI RODVEN	3124	CARIBE
48	43	2	GRUPO NICHE SONY	81474	HUELLAS DEL PASADO
49	49	7	EZEQUIEL PENA FONOVISA	6024	YO VENDO UNOS OJOS VERDES
50	RE-ENTRY		GILBERTO SANTA ROSA SONY	81462	DE CARA AL VIENTO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 BRONCO FONOVISA ROMPIENDO BARRERAS
2 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	2 INDIA SOHO LATINO/SONY DICEN QUE SOY	2 SELENA EMI LATIN AMOR PROHIBIDO
3 LUIS MIGUEL WEA LATINA ROMANCE	3 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	3 LOS REHENES FONOVISA NI EL PRIMERO, NI EL ULTIMO
4 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	4 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	4 BANDA MACHOS FONOVISA GRACIAS MUJER
5 MANA WEA LATINA EN VIVO	5 FRANKIE RUIZ RODVEN MIRANDOTE	5 LA DIFERENZIA ARISTA-TEXAS/BMG LA DIFERENZIA
6 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	6 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	6 EMILIO EMI LATIN SOUNDLIFE
7 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	7 OLGA TANON WEA LATINA SIENTE EL AMOR	7 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES
8 MANA WEA LATINA DONDE JUGARAN LOS NINOS	8 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	8 ANA GABRIEL SONY AYER Y HOY
9 RAUL DI BLASIO EMI LATIN GREATEST HITS	9 GRUPO NICHE SONY HUELLAS DEL PASADO	9 LA TROPA F MANNY/WEA LATINA HERMANOS HASTA EL FIN
10 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	10 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	10 FAMA SONY ENAMORATE
11 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	11 LUIS ENRIQUE SONY LUIS ENRIQUE	11 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA?
12 CHAYANNE SONY INFLUENCIAS	12 VARIOUS ARTISTS MAX/SONY SALSA MIX	12 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
13 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	13 WILFREDO VARGAS RODVEN POR LA PLATA BAILA EL MONO	13 LIBERACION FONOVISA PARA ESTAR CONTIGO
14 GIPSY KINGS ELEKTRA/EEG MOSAIQUE	14 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	14 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
15 LA MAFIA SONY VIDA	15 VARIOUS ARTISTS MAX/SONY MERENGUE MIX	15 LOS TIRANOS DEL NORTE FONOVISA INOLVIDABLES

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas



by John Lannert

A TO Z... AND BACK: The songwriters, publishers, and licensing societies take center stage this week as Billboard debuts the Hot Latin Tracks' A-Z listing. This roll call of songs from the top 40 of the Hot Latin Tracks chart contains the publishers and licensing societies of those tunes. In addition, songwriter credits make their premiere this week beneath the title of entries appearing on the Hot Latin Tracks.

The decision to inaugurate the A-Z list, as well as include songwriter credits, was announced last September at the Billboard/Airplay Monitor Radio Seminar. Many thanks to the licensing societies and record labels so instrumental in assembling this register with enthusiastic alacrity: BMI, SESAC Latina, ASCAP, EMI Latin, Fonovisa, Sony Discos, WEA Latina, Rodven, and Balboa.

STONES BEGUILLE BUENOS AIRES: The Rolling Stones' Voodoo Lounge Tour in Latin America continues to be wildly successful, with the superstar quintet drawing 320,000 fans to their five February shows at Buenos Aires' River Plate stadium. The band reportedly grossed \$20 million for the concerts, whose ticket prices ranged between \$50 and \$150. Opening acts were *Ratones Paranoicos*, *Pappo*, and *Las Pelotas*. The Stones' last stop of their first Latin America trek is Feb. 19 in Santiago, Chile.

TITO, ARTURO HEADLINE MARLBOROFEST:

Timbalero supreme **Tito Puente** and ace trumpeter **Arturo Sandoval** are set to headline "Marlboro Music's Carnival Of The Stars" March 5 at Bayfront Park in Miami. Booked to round out the solid lineup are **Dave Valentin**, **Michel Camilo**, **Sheila E.**, **Johnny Ventura**, **Luis Enrique**, **Willy Chirino**, **Eddie Santiago**, **Hansel y Su Orquesta Calle Ocho**, **Rey Ruiz**, and **Maggie Carlés**.

Produced by **Cárdenas/Fernández & Assoc.**, the event is scheduled to take place after the Marlboro Grand Prix of Miami.

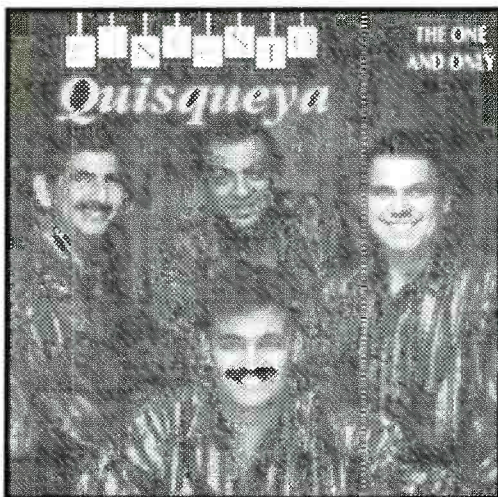
CARLINHOS BROWN GOES SOLO: Famed singer/composer/percussionist **Carlinhos Brown**, now preparing for Carnival festivities in his native Bahia, is slated to start recording his solo effort for EMI-Odeon in March. **Arto Lindsay** and **Wally Badarou** are producing... EMI has released "Ao Vivo," a live album by **Blitz**, Brazil's early-'80s rock favorites now on a national tour in support of the album... Former Blitz member **Fernanda Abreu** is cutting a dance record set to be shipped in May. Producing are ubiquitous Brazilian helmsman **Liminha** and **Will Mowat** of **Soul II Soul** fame. The album will be mixed in April in Soul II Soul's London studio.

SONY BRASIL'S MAX STEP: Aiming to conquer the booming dance market in Brazil, Sony Brasil has begun re-releasing titles by Spanish dance imprint **Max Music**. Sony is releasing EPs containing various mixes of singles that will be distributed only to stores specializing in servicing dance DJs. Later, the label will put out CD compilations of the singles.

Fernando Costa, label manager for alternative products at Sony Brasil's **Epic Records**, says, "We don't expect to make a profit on the EPs. But when the DJs play them in the clubs, we'll get free exposure and then profit from the compilation album." The first Max-distributed compilation (Continued on next page)

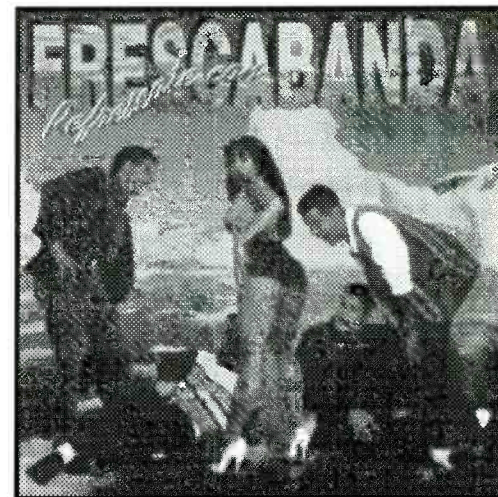
CONJUNTO Quisqueya

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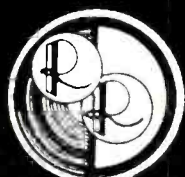


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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
				*** No. 1 ***	
1	1	1	5	BRONCO FONOVISIA 4 weeks at No. 1	◆ QUE NO ME OLVIDE (J.G. ESPARZA)
2	2	2	5	SELENA EMI LATIN	FOTOS Y RECUERDOS (G. HYNDE)
3	3	4	4	LUIS MIGUEL WEA LATINA	TODO Y NADA (V. GARRIDO)
4	4	11	5	LOS REHENES FONOVISIA	PREGUNTAME A MI (J. TORRES)
5	9	18	5	BANDA PACHUCO LUNA/FONOVISIA	MITAD TU, MITAD YO (M.M. MONTES)
6	5	7	12	LIBERACION FONOVISIA	VUELVE MI AMOR (R. DAMIAN)
				*** AIRPOWER ***	
7	NEW		1	LA MAFIA SONY	TOMA MI AMOR (A. LARRINAGA)
8	11	17	4	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE (M.A. RAMIREZ)
9	20	20	4	OLGA TANON WEA LATINA	◆ ENTRE LA NOCHE Y EL DIA (G. MARQUEZ)
10	13	16	15	PEDRO FERNANDEZ POLYGRAM/LATINO	MI FORMA DE SENTIR (J.M. DEL CAMPO)
11	10	8	17	SELENA EMI LATIN	◆ NO ME QUEDA MAS (R. VELAZ)
12	8	13	18	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA (J.A. JIMENEZ)
13	6	5	13	CRISTIAN MELODY/FONOVISIA	CON TU AMOR (D. GARCIA, M. SCHA, JUIS)
14	14	15	13	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE (A.A. ALBA)
15	7	6	15	LOS MIER FONOVISIA	TE AMO (R. DAMIAN)
16	19	19	5	EDNITA NAZARIO EMI LATIN	COMO ANTES (L.A. MARQUEZ)
				*** AIRPOWER ***	
17	22	34	3	SPARX FONOVISIA	QUE DEBO HACER (L. ANTONIO, T. MORRIE)
18	18	24	3	LOS MIER FONOVISIA	BORDADA A MANO (Z. LUIS)
19	12	3	19	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO (I. G. PADILLA)
20	16	12	8	MARCO ANTONIO SOLIS FONOVISIA	POPURRI (M.A. SOLIS)
21	17	9	15	LUCERO MELODY/FONOVISIA	SIEMPRE CONTIGO (R. P. BOTIJA)
				*** AIRPOWER ***	
22	28	36	5	DIVINO FONOVISIA	LLORARAS (R. RAMIREZ)
				*** AIRPOWER ***	
23	29	—	2	FAMA SONY	AMOR PERDONAME (J. GALVAN, J. ROSARIO)
24	15	10	12	FITO OLIVARES FONOVISIA	EL COLESTEROL (R. OLIVARES)
25	40	—	2	GRACIELA BELTRAN EMI LATIN	TESORO (M.E. CASTRO)
26	23	21	14	LA DIFERENZIA ARISTA/TEXAS/IMG	LINDA CHAPARRITA (M. C. SPINDOLA)
27	30	—	2	FITO OLIVARES FONOVISIA	CUPIDO BANDIDO (R. OLIVARES)
28	24	26	5	PAQUITO HECHAVARRIA SONY	PIANO (J. L. PILOTO, M. BENITO)
29	25	25	5	EMILIO EMI LATIN	DONDE ANDARA (P. YBARRA)
30	NEW		1	LAURA PAUSINI WEA LATINA	AMORES EXTRANOS (A. VAL SIGLIO, B. BUTI, CHEFFE, M. MARATI, J. RADIA)
31	34	37	3	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B. FARIAS)
32	26	23	7	FRANKIE RUIZ RODVEN	MIRANDOTE (G. GARCIA)
33	38	35	3	LOS TRAILEROS DEL NORTE FONOVISIA	DECIR AMANTE (M. URIBE)
34	21	14	7	LOS TIRANOS DEL NORTE FONOVISIA	NO VOLVERE (M. ESPERON, E. CORTAZAR)
35	NEW		1	JOSE JAVIER SOLIS FONOVISIA	SE REMATA EL JACALITO (B. BERMUDEZ)
36	NEW		1	EZEQUIEL PENA FONOVISIA	TU CASTIGO (M.A. SOLIS)
37	RE-ENTRY		2	ANA GABRIEL SONY	COMO AGUA PARA CHOCOLATE (M. MASSIAS)
38	NEW		1	INDIA SOHO LATINO/SONY	QUE GANAS DE NO VERTE MAS (A. VESSANI)
39	31	28	7	ANNA ROMAN SONY	CARTA DE AMOR (A. MONTEALEGRE, F. DE ALBA)
40	RE-ENTRY		2	GRUPO TENTACION LUNA/FONOVISIA	VIDA (N. MARTIN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	21 STATIONS	68 STATIONS
1 LUIS MIGUEL WEA LATINA TODO Y NADA	1 PAQUITO HECHAVARRIA SONY PIANO	1 BRONCO FONOVISIA QUE NO ME OLVIDE
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 FRANKIE RUIZ RODVEN MIRANDOTE	2 SELENA EMI LATIN FOTOS Y RECUERDOS
3 EDNITA NAZARIO EMI LATIN COMO ANTES	3 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	3 LOS REHENES FONOVISIA PREGUNTAME A MI
4 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	4 GILBERTO SANTA ROSA SONY MAL HERIDO	4 BANDA PACHUCO LUNA/FONOVISIA MITAD TU...
5 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	5 TITO ROJAS M.P. TAMBIEN NOS DUELE	5 LA MAFIA SONY TOMA MI AMOR
6 CRISTIAN MELODY/FONOVISIA CON TU AMOR	6 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	6 LIBERACION FONOVISIA VUELVE MI AMOR
7 RICARDO ARJONA SONY REALMENTE NO ESTOY	7 LUIS ENRIQUE SONY ROMANTICOS AL RESCATE	7 LOS MIER FONOVISIA BORDADA A MANO
8 LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	8 RIKARENA I&N EMI LATIN NUNCA TE MENTI	8 SPARX FONOVISIA QUE DEBO HACER
9 CHARLIE MASSO SONY AUN ME GUSTAS TU	9 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	9 LOS MIER FONOVISIA TE AMO
10 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	10 VICTOR MANUELLE SONY POR EJEMPLO	10 LOS TEMERARIOS AFG SIGMA QUE POCA SUERTE
11 BRAULIO SONY SOLOS TU Y YO	11 LUIS MIGUEL WEA LATINA TODO Y NADA	11 MARCO ANTONIO SOLIS FONOVISIA POPURRI
12 ALEJANDRA GUZMAN ARIO L&BMG DESPERTAR	12 KAOS SONY AMOR FINGIDO	12 DIVINO FONOVISIA LLORARAS
13 PEDRO FERNANDEZ POLY GRAM LATINO MI FORMA...	13 EDNITA NAZARIO EMI LATIN COMO ANTES	13 LA MAFIA SONY ME DUELE ESTAR SOLO
14 RICARDO MONTANER EMI LATIN EL MUNDO...	14 GIRO SONY SIEMPRE	14 SELENA EMI LATIN NO ME QUEDA MAS
15 EMMANUEL SONY QUIERO UN BESO	15 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	15 FAMA SONY AMOR PERDONAME

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 500 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

Artists & Music

LATIN NOTAS

(Continued from preceding page)

dium to be released in Brazil is "Max Music USA," featuring Robin S., C.C. Peniston, 2 In A Room, Reel To Real, and India. Concurrently, Sony is releasing eight dance albums, each of which is dedicated to a different genre: Acid jazz, techno-trance, pop/dance, rap, reggae/world music, oldies, garage, and dance rock.

Sony's label manager, Alexandre Ktenas, explains that each package is being produced by a DJ who is expert in that genre, because "the DJs know what is happening on the dancefloor and what will be a hit."

Noting that he is backing the project with television spots, Ktenas says he expects each set to surpass 50,000 units, now considered to be the average sales tally for a well-produced dance compilation.

CLASSICAL BRAZIL: Generally ignored by the majors, Brazilian classical music is finally making inroads into the domestic market via São Paulo imprint Paulus. Owned by Pia Sociedade de São Paulo, a nonprofit outfit that releases religious-rooted (mostly Catholic) material, Paulus has released 50 titles by Brazilian classical artists such as Pedro Persone and Roberto de Regina, plus albums containing material by André da Silva Gomes.

An unknown composer in 18th-century São Paulo, Gomes is now being hailed by critics as "the Brazilian Bach." A self-titled album of Gomes' work was released by the harpsichordist Elisa Freixo and vocal group Brasilessentia. Paulus, founded two years ago, releases secular music and distributes Hungarian imprint Hungaroton in Brazil.

GETTING CAUGHT UP: KVAR-FM Los Angeles debuted Feb. 14. True

to its moniker Variedades, the station (97.5) plays everything from regional Mexican to salsa, contemporary to oldies. Ricardo Salazar is the station PD... Marcelo Sulima has been named VP, finance and business development, at Warner Music Mexico. He previously was financial director, Sony Music Latin America... Atlanta record pool Dixie Dance Kings has formed a Latino record pool, Dance Kings Latino, which will be overseen by national

promotion manager Lisa Van Well. Dixie Kings wants to establish its Latino division as a national pool... María Conchita Alonso makes her Broadway debut March 20 in the title role of "The Kiss Of The Spider Woman."

Assistance in preparing this column provided by Enor Paiano in São Paulo and Marcelo Fernández in Buenos Aires.

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by Jeff Levenson

JUST BE-COS: Bill Cosby, long known as a friend of jazz (his verbal duke-out with trumpeter Clark Terry backstage at the President's inaugural was one of the great improvisations in jazz history) is once again host of the Playboy Jazz Festival June 17-18 in sunny L.A. Featured on the program is a group calling itself (slyly) "The Cos Of Good Music," with Stanley Turrentine, Christian McBride, James Carter, Craig Handy, Benny Green, Greg Hutchinson, and Charles McPherson. It's not the first time Cosby has maestro'd some jazz pals for the purpose of group activities (he did the same for Verve Records a few years back), but it is another Cos shot at the big time, jazzin' in the middle of a celebrated jamboree.

Also scheduled for this Playboy fest (the 17th annual) is a lineup designed to make the multiculturals among us happy, with appearances by Al Jarreau, Los Lobos, Cachao Y Su Orchestra, Joe Sample, Hiroshima, Kevin Mahogany, the Breckers, Benny Carter, Donald Byrd & the New Blackbyrds, and Gerald Wilson, among others.

NOT THAT GRIM A REAPER: Death is one of those things that marketing mavens must love. No sooner does Antonio Carlos Jobim kick the balde (that's bucket, y'all) than V.I.E.W. Video, a leading producer of music videos, releases "An All-Star Tribute," the last recorded concert appearance by the famed songwriter. The event was recorded in Brazil,

with Herbie Hancock serving as musical director. Also in tow, all-stars Shirley Horn, Gal Costa, Jon Hendricks, Gonzalo Rubalcaba, and Joe Henderson, among others.

DEJA VU (ALL OVER AGAIN): The first batch of Impulse reissues under newly helmed Tommy Li-Puma at GRP includes works that have been reissued before. Call them re-reissues. They are said to feature improved sound and packaging: "Karma" by Pharaoh Sanders; "Blues And The Abstract Truth" by Oliver Nelson; "Fire Music" by Archie Shepp; and John Coltrane's "A Love Supreme," "Meditations," "Ballads," and "John Coltrane and Johnny Hartman."

STUFF: Koch International, which distributes, markets, promotes, or publicizes (pick one) a host of jazz labels, including Enja, Muse, Dreyfus, Justin Time, DRG, RTE, and the newly acquired Candid and Minor Music, has finally made good on its promise to record and issue its own jazz titles. Upcoming in April, issues that focus on deserving, less-known-than-they-ought-to-be talents: saxophonist Bruce Eskovitz, harpist Carol Emanuel, pianist Paul Tardif, and singer Trudy Desmond... For diehard book collectors, Woodford Publishing has "Jazz Photographs By David Spritzer," a collection of pics taken over the last 20 years by the gifted Miami-based lensman and introduced by celebrated jazz scribe (and fellow New York Rangers devotee) Ira Gitler. Among the must-have images? Singer Ernestine Anderson from '77 and pianist McCoy Tyner from '80, both of whom look musical.



by Heidi Waleson

OUT OF RUSSIA: Los Angeles-based Fenix Entertainment plans to release its first crop of CDs chosen from the more than 300,000 classical recordings contained in the official Russian State Audio And Video Archives (Ostankino) in March or April. After three years of negotiations, Fenix, created by the American record and television producer Tristan Del and his partner, producer and violinist Sid Sharp, acquired the exclusive license to the Archives' recordings, which feature major Russian and international performers and composers in performances rarely heard outside Russia.

The initial 51-title spring release of the series, dubbed "Treasures Of The Empire," features a cornucopia of renowned Soviet artists, including Leonid Kogan, David Oistrakh, Gennady Rozhdestvensky, Sviatoslav Richter, and Gidon Kremer, for starters. Sometimes they are even playing together: In one all-star lineup, Kogan, Mstislav Rostropovich, Emil Gilels, and Rudolph Barshay participate in a performance of the Tchaikovsky "Sextet." On another recording, Shostakovich plays his own piano music. Also in the first release is a recording of Paul Robeson, singing in English, French, Spanish, Yiddish, and Chinese, drawn from three concerts that the controversial American singer performed in the former U.S.S.R. in 1949.

Del, who is still negotiating distribution arrangements, reports that the line was "a sensation" at the MIDEM music industry fair, with 60 percent of the inquiries coming from the Asian market. He plans to issue about 100 titles a year and expects to start a mid-

price line in 1996.

In the meantime, for your Soviet artist fix, check out EMI Classics' new video of Oistrakh (the first of two), featuring performances recorded live in Moscow and Japan. The earliest, from 1937, has the violinist playing Kreisler's "Liebesleid," and the Tchaikovsky (1968) and Sibelius (1966) concerti with Gennady Rozhdestvensky and the Moscow Radio Symphony Orchestra offer a remarkable contrast between the violinist's monumental and impassive demeanor and the musical excitement he generates.

LOTS OF CHOPIN: Garrick Ohlsson, who was the first American to win the Chopin Competition in Warsaw, is celebrating the 25th anniversary of that event by playing all of Chopin's piano music at Lincoln Center in six recitals. The next recitals are Feb. 26 and April 2. Chopin fans got an opportunity to hear Ohlsson and David Dubal dissect the composer's enduring appeal in a three-hour workshop Feb. 18.

Arabesque recently released the delightful Volume 5 (Polonaises & Impromptus) of the pianist's 10-volume "Complete Chopin Piano Works." Volume 6 (Nocturnes) is expected in the spring.

BERIO FOR GUITAR: Jeffrey Nissim, founder of Musicmasters, says that he started his label back in 1982 in order to record the guitarist Eliot Fisk. Musicmasters has just issued its 12th and 13th Fisk CDs: "Sequenza," which includes the world-premiere recording of Luciano Berio's fiercely virtuosic "Sequenza XI," which was written for the guitarist, and "The Best Of Eliot Fisk." Fisk says he's played "Sequenza XI" in a lot of curious places, including a London prison where, he says, "the guys got into it pretty effortlessly."

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Music Video

ARTISTS & MUSIC

One Director And His Monkey Suits Cheek Shoots Creative Vids For Indie Acts

BY DEBORAH RUSSELL

LOS ANGELES—As three goofballs in gorilla suits abscond with a helpless blonde in Combine's new Caroline video, "Cattle My Rage," the members of the noisy alternative trio don flaming red matador capes and enact an explosive rescue.

Welcome to the wacky world of Norwood Cheek, the Chapel Hill, N.C.-based director whose affection for apes manifests itself in myriad ways via his music-video output.

"It all goes back to junior high," Cheek says. "Devo was my favorite band. They always talked about monkey men and had monkey men in their videos. It's sort of a tribute to them. And it makes me laugh."

Today, whenever Cheek is stumped on a video concept, he harks back to the advice of a longtime friend and fellow "Devo-tee."

"He'd say, 'If all else fails, put [the band] in a monkey suit,'" says Cheek. "I bet he had a heart attack when I sent him this video."

"Cattle My Rage" is just the latest in a string of brilliantly funny and offbeat music videos Cheek has directed since 1992, when, on a \$100 budget, he reeled Superchunk's "Tie A Rope To The Back Of The Bus."

Since then, Cheek has inked for representation with L.A.-based Moxie Music and has earned a reputation in alternative and independent circles as a video wizard, capable of working creative miracles with minuscule funds.

When he's not dressing members of Imago's the Figgs in women's clothing to parade them through the streets of Copenhagen for the clip "Wasted Pretty," Cheek may be found convincing members of Five-Eight to hose off in an outdoor shower for Sky Records' "Karaoke."

"I think it's key to incorporate a lot of humor in the videos, and it's tough to work with bands that want to be more serious," says Cheek. "It's fine to be serious, but to me, videos are just silly things anyway. Even if a video is serious, you need something to laugh at."

Cheek says he prefers to collaborate with artists when penning a video concept, as it's most comfortable to shoot a scene when the artist is a creative contributor. Most of Cheek's clips are reeled in the respective bands' own backyards, literally.

"The bands are so much more relaxed when they're in an atmosphere they're familiar with," says Cheek, who recently shot his biggest budget clip—a \$20,000 shoot for Imago's Giant Sand—on the band's home turf in Tucson, Ariz. "You couldn't shoot that band in a forest," the director says. "It's just too green. They belong in the desert."

Cheek admits that while his panache for shooting on a shoestring budget is admirable, it can work to his disadvantage as well.

"It can be frustrating, because I certainly have ideas that would require a bigger budget," says Cheek, alluding to a "Fantastic Four" concept, in which various band members would act out super hero roles. "Directors like Spike

Jonze are lucky, because he finds the bands who have the bigger budgets and he can do these ridiculous ideas and pull them off.

"At the same time," he continues, "it's the bands who get the smaller budgets from the label who are a lot cooler to me and who have more ideas. They're usually more my kind of people."

Cheek started finding his "kind of people" shortly after graduating from film school. As a musician himself, the aspiring director felt he was floundering without the funds or the inspiration to jump-start his full-time film career.

The Superchunk job allowed him the chance to lens a short film while doing his friends a favor. And as he was waiting for the super-8 film to return from the lab, Cheek videotaped a clip for Hop Hop Fly, with the express purpose of using the shoot as an exercise in editing.

"All of a sudden, I had two music videos," he says.

From there, Cheek picked up referral after referral, reeling clips for

bands ranging from Tsunami to Velocity Girl. Eventually, he compiled 14 of his videos into a longform sampler titled "Young Rock." Mammoth Records released the compilation in February 1994.

The longform was a labor of love, as are most of Cheek's jobs. And while the director says he is content with his circumstances, he admits it would be ideal to pick up a \$50,000 video every six months, which "would help me make my own films."

In the interim, Cheek is working to showcase the short films of his independent colleagues through a bi-monthly festival named Flicker, which takes its name and inspiration from an Athens, Ga., festival.

Meanwhile, the director continues to brew his loopy video concepts in the back of his mind, waiting for the perfect musical vehicle in which to express his personality.

"I have plenty of ideas," says Cheek. "I'm just waiting for the band with the right sense of humor to come along."



Moxie Music's Norwood Cheek (left) directs the Figgs' Mike Gent on location in Copenhagen.

PRODUCTION NOTES

LOS ANGELES

• F.M. Rocks director **Jesse Vaughan** is the eye behind **Keith Martin's** Ruffhouse/Columbia clip "Never Find Someone Like You." **Georgio Scali** directed photography; **Paige MacDonald** produced. In addition, the company's **Jeffrey W. Byrd** recently wrapped **Raja Nee's** Perspective clip "Walking Away With It." Scali also directed photography on this shoot. **Craig Fanning** executive-produced both clips.

• **Chante Moore's** new Silas/MCA video, "This Time," is a Planet Pictures production directed by **Randee St. Nicholas**. **Sharon Ullman** produced the clip; **Pat Darrin** directed photography.

• Oil Factory director **Pedro Romhanyi** shot **Shudder To Think's** new Epic clip, "X-French Tee-Shirt." In addition, Oil Factory's **Greg Masuak** is the eye behind **Joe Cocker's** Capitol clip "Have A Little Faith" and **Sacred Spirit's** Virgin video "Tor-Cheney Nahana" (Winter Ceremony).

• H-GUN Labs director **Paul Andrusen** lensed the **Melvins** track "Revolver" for Atlantic. **Jim Deloye** produced the shoot.

• Capitol act the **Whispers** shot their new video "Make Sweet Love To Me" with SMASH! Films director **Pam Robinson**. **Pat Darrin** directed photography.

NEW YORK

• **Michael Halsband** directed **Love Spit Love's** "Change In The Weather" video, as well as **Sha'Key's** "Soulsville" clip, both for Imago. **Evan Estern** directed photography on **Love Spit Love**; **Sharon Ullman** produced. **Tami Reiker** directed photography on the Sha'Key shoot; Halsband produced.

NASHVILLE

• Taxi Films director **Pete DeLasho** lensed the **Terry Radigan** video "Half A Million Teardrops" for Asylum Records. **Elan Kaplan** executive-produced the shoot; **Ira Brooks** produced, and **Victor Nelli** directed photography.

Virgin Lures Consumers With Massive Promotion

BOUNCE-BACK ATTACK: Virgin Records is using the music video format to reel fans of **Massive Attack** into a database that will help the label better identify the band's core audience.

The first 400 fans who return a postage-paid questionnaire included in Massive Attack's Jan. 24 album release, "Protection," will receive a sampler of the band's videoclips. The compilation includes such current videos as the album's title track, plus "Sly" and "Karmacoma." In addition, the tape features the clips "Unfinished Symphony," "Daydreaming," and "Safe From Harm," which come from the band's debut Virgin album, "Blue Lines."

"We wanted to start a database for Massive Attack and create a fan list by which we could communicate with these people," says **Julie Bruzzone**, product manager at Virgin. "And if you're a huge fan of Massive Attack, to own the video collection is a pretty cool incentive."

The dual-purpose survey promotion is an ideal way to put the clips in front of fans while gathering information, says Bruzzone.

"It's a great marketing tool," she says, "and these videos don't always get airplay."

Music Marketing Network, the Red Bank, N.J., firm overseeing the Virgin promotion, had received more than 250 responses some three weeks after the album's release.

The company's director of marketing, **Lisa Lewis**, says this is the first time she's seen a label use music video to entice survey respondents to act. The benefits of the interactive cross-promotion could transcend mere collection of data, she says: "It may even induce fans to tell video channels what they like and what they want to see."

And in this era when competition for the consumer's dollar grows ever more intense, "the labels really need to do something to figure out who they're reaching," Lewis says.

Those Massive Attack lovers who are not among the lucky first 400 to receive a video compilation will not go away from the bounce-back promotion empty handed. All survey respondents will receive some kind of treat, from band stickers to autographed posters, Bruzzone says.

WHAT'S NEW? VH1 president **John Sykes** called the Eye on the carpet for our comments regarding its "Big '80s" program and recent weekend stunt (Billboard, Feb. 18) and reminded us that while the retro show does air for 90 minutes each day, VH1 is committed to programming 70% current videos overall. The network continues to champion the cause of such rising talents as **Hootie & the Blowfish**, **Sheryl Crow**, and **Des'ree**,

among others, he pointed out.

During the next few months, Sykes says, VH1 has several tricks up its sleeve to help labels promote even newer music from such artists as **the Jayhawks**, **the Dave Matthews Band**, and **Dionne Farris**.

Look for "Darcy's Music" to adopt a new moniker and take a decidedly more aggressive turn toward the album alternative format.

In addition, the network's **Tom Petty** "Tickets First" promotion was so successful (Billboard, Feb. 4) that the network is negotiating to launch a follow-up ticket sales stunt with a "major act" very soon.

And network executives are negotiating with Viacom sibling Blockbuster Music to cross-promote talent in its stores whom VH1 chooses for its "artist of the month" campaigns, says Sykes.

Also, a national, multimedia consumer awareness campaign touting the "new" VH1 is set to kick off in late March or early April.

THE EYE



by Deborah Russell

NETWORK NEWS: **Peter Jamieson** is president of MTV Asia... **Jackie Farry** is host of MTV's new late-night "Superclip" show... **Gino Natalicchio** is VP of international development at Video Jukebox Network Inc.

YES VIRGINIA, There Is A Studio: Atlantic Studios Corp., Suffolk, Va.'s only full-service motion-picture studio, has linked with Big Dog Productions to form Atlantic/Big Dog Filmworks. The new entity will produce music videos, TV projects, industrial films, and commercials.

The studio sits on a 39-acre site and features a 10,000-square-foot soundstage.

VIDEO COMPETITION: The 11th annual "Visions Of U.S." video contest is now accepting shortform music video submissions from amateur filmmakers. The deadline is June 15. Call 213-856-7787 for details. "Visions Of U.S." is sponsored by Sony Electronics and administered by the American Film Institute.

REEL NEWS: Majestic Films/On The Reel Productions is a newly formed music video production house helmed in L.A. by executive producer **Karen Nicole Aaron**. The firm is allied with L.A.'s **First Write Productions**... **Lorna Hanks** has severed ties with New York's Riviera Films to form her own firm: **Lorna Hanks Representation**. Her directors roster includes **Marty Thomas**, **Terry Heller**, **Chris Halliburton**, **Janette Beckman**, and **David Corio**... L.A.'s **Daisy Force Pictures** has signed director **Paul Warner**, the eye behind the independent film "Fall Time"... L.A.'s A+R Group has signed director/stylist **Andrew Dosunmu**.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ NEW ADDS ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th St. NE,
 Washington, D.C. 20018

- 1 Heavy D & The Boyz, Sex Wit You
- 2 Barry White, Come On
- 3 Stevie Wonder, For Your Love
- 4 Soul For Real, Candy Rain
- 5 Boyz II Men, Thank You
- 6 Brandy, Baby
- 7 Portrait, I Can Call You
- 8 The Notorious B.I.G., Big Poppa
- 9 Jade, Every Day Of The Week
- 10 Craig Mack, Get Down
- 11 Trisha Covington, Why You Wanna Play Me
- 12 Missjones, Where I Wanna Be Boy
- 13 TLC, Red Light Special
- 14 Adina Howard, Freak Like Me
- 15 Subway, This Lil' Game We Play
- 16 Brownstone, If You Love Me
- 17 Zhane, You're Sorry Now
- 18 Anita Baker, I Apologize
- 19 Jewell, Woman To Woman
- 20 Usher, Think Of You
- 21 Immature, Constantly
- 22 Shabba Ranks, Let's Get It On
- 23 Howard Hewett, This Love Is Forever
- 24 Mary J. Blige, Be Happy
- 25 Channel Live, Mad Izm
- 26 Mobb Deep, Snook Ones Part I & II
- 27 Brand New Heavies, Spend Some Time
- 28 Brandy, I Wanna Be Down
- 29 Nine, Whulcha Want
- 30 Christopher Williams, Dance 4 Me

★ ★ NEW ADDS ★ ★

Freddie Jackson, Rub Up Against You
 The Whispers, Make Sweet Love To Me
 George Duke, Love Can Be So Good
 Men At Large, Holiday
 Nuttin' Nyc, Froggy Style
 G.A.T., Smilin' Faces
 Jesse, When U Cry I Cry
 Monica Arnold, Don't Take It Personal
 Monteca, Is It Me?



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sawyer Brown, This Time
- 2 Garth Brooks, Ain't Going Down
- 3 Mary Chapin Carpenter, Tender When I...
- 4 George Ducas, Lipstick Promises
- 5 Collin Raye, My Kind Of Girl
- 6 Mark Chesnutt, Gonna Get A Life
- 7 Wayne Jennings, Wild Ones
- 8 Wade Hayes, Old Enough To Know Better

- 9 Shenandoah/Alison Krauss, Somewhere In...
- 10 Little Texas, Amy's Back In Austin
- 11 Neal McCoy, For A Change
- 12 Clay Walker, This Woman And This Man
- 13 Toby Keith, Upstairs Downtown
- 14 Tracy Lawrence, As Any Fool Can See
- 15 Patty Loveless, Here I Am
- 16 Trisha Yearwood, Thinkin' About You
- 17 Doug Stone, Faith In Me, Faith In You
- 18 Alan Jackson, Gone Country
- 19 Tanya Tucker, Between The Two Of Them
- 20 Brother Phelps, Anyway The Wind Blows
- 21 Tracy Byrd, The Keeper Of The Stars
- 22 Billy Ray Cyrus, Deja Blue
- 23 Ty Herndon, What Mattered Most
- 24 Hal Ketchum, Stay Forever
- 25 Alison Krauss & Union Station, When You
- 26 Joe Diffie, So Help Me Girl
- 27 The Tractors, Tryin' To Get To New Orleans
- 28 Aaron Tippin, She Feels Like A Brand
- 29 Suzy Bogguss & Chet Atkins, One More For
- 30 Diamond Rio, Bubba Hyde
- 31 Bryan White, Look At Me Now
- 32 Daron Norwood, Bad Dog, No Biscuit
- 33 Doug Stone, Little Houses
- 34 Lari White, That's How You Know
- 35 James House, Little By Little
- 36 Sammy Kershaw, Southbound
- 37 Boy Howdy, True To His Word
- 38 Chely Wright, Sea Of Cowboy Hats
- 39 Randy Travis, The Box
- 40 Rick Trevino, Looking For The Light
- 41 Marilyn Martin, Through His Eyes
- 42 Asleep At The Wheel, Bring It On Down
- 43 Russ Taff, Love Is Not A Thing
- 44 Shania Twain, Whose Bed Have You Boots
- 45 Davis Daniel, Tyler
- 46 David Ball, Look What Followed Me Home
- 47 Clinton Gregory, You Didn't Miss A Thing
- 48 David Lee Murphy, Party Crowd
- 49 Jeff Carson, Yeah Buddy
- 50 Wylie & The Wild West Show, Hey Maria

★ ★ NEW ADDS ★ ★

4 Runner, Cain's Blood
 Billy Montana, Didn't Have You
 Marty Stuart, The Likes Of Me
 Patty Loveless, You Don't Even Know Who I Am
 Radney Foster, Willin' To Walk
 Sawyer Brown, I Don't Believe In Goodbye
 Western Flyer, Cherokee Highway
 Woody Lee, Get Over It



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Boyz II Men, Thank You
- 2 Green Day, When I Come Around
- 3 Live, Lightening Crashes
- 4 Tom Petty, You Wreck Me
- 5 Blackstreet, Before I Let You Go
- 6 Madonna, Take A Bow

- 7 Nirvana, The Man Who Sold The World
- 8 Soul For Real, Candy Rain
- 9 TLC, Red Light Special
- 10 Offspring, Gotta Get Away
- 11 Weezer, Buddy Holly
- 12 TLC, Creep
- 13 Sheryl Crow, Strong Enough
- 14 Van Halen, Don't Tell Me
- 15 4 P.M., Sukiyaki
- 16 The Cranberries, Ode To My Family
- 17 K-Ci Hailey Of Jodeci, If You Think...
- 18 Bush, Everything Zen
- 19 Hootie & The Blowfish, Hold My Hand
- 20 Brownstone, If You Love Me
- 21 Dionne Farris, I Know
- 22 Rancid, Salvation
- 23 Oasis, Live Forever
- 24 The Flaming Lips, She Don't Use Jelly
- 25 The Notorious B.I.G., Big Poppa
- 26 Immatue, Constantly
- 27 Sponge, Plowed
- 28 The Stone Roses, Love Spreads
- 29 Jamie Walters, Hold On
- 30 Dave Matthews Band, What Would You Say
- 31 The Black Crowes, High Head Blues
- 32 Portishead, Sour Times
- 33 Bone Thugs N Harmony, Thuggish Love
- 34 Milla, Gentleman Who Fell
- 35 Stone Temple Pilots, Interstate Love Song
- 36 Boyz II Men, I'll Make Love To You
- 37 Collective Soul, Gel
- 38 Belly, Now They'll Sleep
- 39 Ini Kamoze, Here Comes The Hotstepper
- 40 Brandy, Baby
- 41 Bad Religion, Infected
- 42 Green Day, Longview
- 43 Dink, Green Mind
- 44 Boyz II Men, On Bended Knee
- 45 Queensryche, Bridge
- 46 Green Day, Basket Case
- 47 Salt-N-Pepa/En Vogue, Whatta Man
- 48 Aerosmith, Cryin'
- 49 Live, I Alone
- 50 Pete Drogue, If You Don't Love Me

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Elton John, Believe



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Little Texas, Amy's Back In Austin
- 2 The Tractors, Tryin' To Get To New Orleans
- 3 Tanya Tucker, Between The Two Of Them
- 4 Garth Brooks, The Red Strokes
- 5 Alan Jackson, Gone Country
- 6 Wayne Jennings, Wild Ones
- 7 Billy Ray Cyrus, Storm In The Heartland
- 8 Doug Stone, Little Houses
- 9 Patty Loveless, Here I Am
- 10 Wade Hayes, Old Enough To Know Better

- 11 Sawyer Brown, This Time
- 12 Toby Keith, Upstairs Downtown
- 13 Sammy Kershaw, Southbound
- 14 Shenandoah/Alison Krauss, Somewhere In...
- 15 Collin Raye, My Kind Of Girl
- 16 Mary Chapin Carpenter, Tender When I
- 17 Tracy Lawrence, As Any Fool Can See
- 18 Neal McCoy, For A Change
- 19 Clay Walker, This Woman And This Man
- 20 Trisha Yearwood, Thinkin' About You
- 21 Garth Brooks, Ain't Going Down
- 22 Aaron Tippin, She Feels Like A Brand New
- 23 Tracy Byrd, The Keeper Of The Stars
- 24 David Ball, Look What Followed Me Home
- 25 The Mavericks, I Should Have Been True
- 26 Randy Travis, The Box
- 27 Billy Ray Cyrus, Deja Blue
- 28 Joe Diffie, So Help Me Girl
- 29 Asleep At The Wheel, Bring It On Down...
- 30 Brother Phelps, Anyway The Wind Blows

★ ★ NEW ADDS ★ ★

Mark Chesnutt, Gonna Get A Life
 Steve Kolander, Black Dresses
 Martina McBride, Where I Used To Have A Heart
 David Lee Murphy, Party Crowd
 Doug Stone, Faith In Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Hold My Hand
- 2 Des'ree, You Gotta Be
- 3 Madonna, Take A Bow
- 4 Eagles, Love Will Keep Us Alive
- 5 Tom Petty, You Wreck Me
- 6 Dionne Farris, I Know
- 7 R.E.M., Bang And Blame
- 8 Boyz II Men, On Bended Knee
- 9 Sheryl Crow, Strong Enough
- 10 Bonnie Raitt, You Got It
- 11 Tom Petty, You Don't Know How It Feels
- 12 Gloria Estefan, Everlasting Love
- 13 Bon Jovi, Always
- 14 Vanessa Williams, The Sweetest Days
- 15 Eagles, Hotel California
- 16 Gin Blossoms, Allison Road
- 17 Annie Lennox, No More I Love You's
- 18 Melissa Etheridge, Come To My Window
- 19 Melissa Etheridge, I'm The Only One
- 20 John Mellencamp, Wild Night
- 21 Sheryl Crow, All I Wanna Do
- 22 Madonna, Secret
- 23 Aimee Mann, That's Just What You Are
- 24 Sting, This Cowboy Song
- 25 Amy Grant/Vince Gill, House Of Love
- 26 Martin Page, In The House Of Stone And...
- 27 Ace Of Base, Don't Turn Around
- 28 Jon Secada, Mental Picture
- 29 Boyz II Men, I'll Make Love To You
- 30 Wham!, Careless Whisper

★ ★ NEW ADDS ★ ★

The Jayhawks, Blue

The Untold Epic Of A Pioneering
 Musical Family and Their Century-Spanning
 Trek From The Old World To The Golden State!

The Nearest Faraway Place:



BRIAN WILSON, THE BEACH BOYS AND THE
 SOUTHERN CALIFORNIA EXPERIENCE

By TIMOTHY WHITE

Author of CATCH A FIRE: THE LIFE OF BOB MARLEY and
 ROCK LIVES: PROFILES AND INTERVIEWS,
 Winner of the ASCAP-Deems Taylor Award for excellence in music journalism.

NATIONWIDE PRAISE!

"White's epic *The Nearest Faraway Place* has the same scrupulous sense of cultural context that made his Bob Marley biography, *Catch A Fire*, one of the finest books ever written about a popular musician."
 —The San Francisco Chronicle



"At once the history of an individual, a band and an entire culture... White's attempt to combine his biography of the Beach Boys frontman with a sweeping history of Southern California makes for interesting reading. The book is an informative look at the interplay between a pop star and his culture."
 —Publishers Weekly

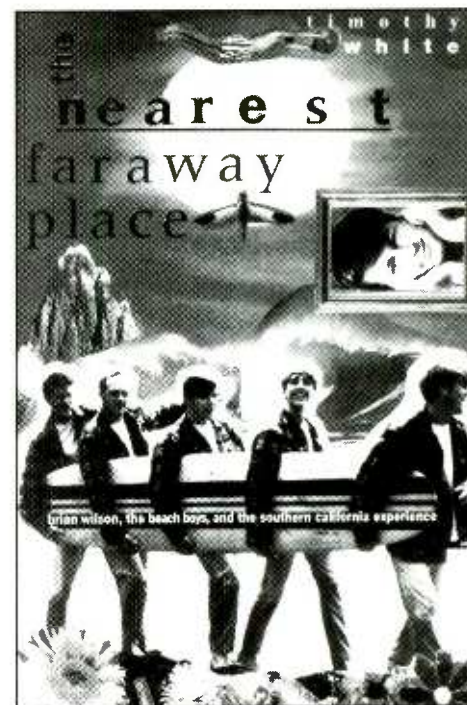
"There is high drama in the saga... White sets the scene nicely, detailing the family's history as

immigrants and homesteaders, hard workers but also dreamers... Brian Wilson, White establishes, was a quintessential musical dreamer; Brian aimed to create self-contained pop masterpieces and succeeded. White's approach is tough but fair."
 —The San Diego Union-Tribune



"Drawing on his long acquaintance with the Beach Boys and interviews with generations of the Wilson family, White's chronicle also functions as a vivid social history of modern California. There are already several books on the Beach Boys, but White's is the best researched and most insightful one on the music and its cultural significance."
 —Booklist

"White has added an engrossing new social dimension to the Beach Boys' saga."
 —Chicago Tribune



At all bookstores



HENRY HOLT AND COMPANY, INC.



THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
 NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
 THE WEEK ENDING MARCH 4, 1995.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Deion Sanders, Must Be The Money

BOX TOPS

- Bone Thugs N Harmony, Foe Tha Love Of \$
 Jewell, Woman To Woman
 Too Short, C**ktales
 Havoc And Prodeje, G's On The Move
 Scarface, People Don't Believe
 N2Deep, Deep N2 The Game
 Thuglife, Cradle To The Grave
 Craig Mack, Get Down
 Adina Howard, Freak Like Me
 TLC, Creep
 E-40, I Love
 Method Man, Release Yo' Delf
 Coolio, Mama I'm In Love
 N II U, I Miss You
 Shaquille O'Neal, No Hook
 Blackstreet, Before I Let You Go
 The Notorious B.I.G., Big Poppa
 Wascals, Dips
 Shatasha, Free
 Subway, This Lil' Game We Play
 Y?N-Vee, I'm Goin' Down
 Dr. Dre/Ice Cube, Natural Born Killaz
 Boyz II Men, On Bended Knee
 69 Boyz, Kitty Kitty
 Changing Faces, Foolin' Around

ADDS

- Bandit, All Men Are Dogs
 Bloods & Crips, Wish You Were Here
 Blues Traveler, Run Around
 Christopher Williams, Dance 4 Me
 Dana Barros, Check It
 De 1, True Homies
 G.A.T., Smiling Faces
 Korn, Blind
 M. Doc, Like 'Em Like That

Shabba Ranks, Let's Get It On
 Sons Of Elvis, Formaldehyde
 TLC, Red Light Special



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Bogguss/Atkins, One More For The Road
 Hootie & The Blowfish, Let Her Cry
 Tom Petty, You Wreck Me
 Cliff Richard, I Still Believe In You
 Boyz II Men, On Bended Knee
 Raul DiBlasio, Hasta Que Te Conozca
 J. Iglesias/D. Parton, When You Tell Me...
 Barry Manilow, You Got It Started
 Bob Seger, Night Moves
 Three Tenors, My Way
 Joe Diffie, So Help Me Girl
 Jim Jamison, I'm Always Here
 Reba McEntire, 'Till You Love Me
 Bonnie Raitt, You Got It
 Santana, Luz Amor Y Vida
 Jamie Walters, Hold On
 Page/Plant, Thank You
 Sade, Chersish The Day
 Barbra Streisand, Evergreen
 Rolling Stones, Out Of Tears



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- The Waitons, End Of The World (ADD)
 Annie Lennox, No More I Love You's (ADD)
 Elton John, Believe (ADD)
 K-Ci Of Jodeci, If You Think... (ADD)
 Jann Arden, Wondering (ADD)
 Mary J. Blige, I'm Going Down (ADD)
 54-40, Radio Luv Song (ADD)
 Hole, Violet (ADD)
 Dionne Farris, I Know
 Van Halen, Don't Tell Me
 Green Day, When I Come Around
 Sheryl Crow, Strong Enough
 Andru Donalds, Mishale

Simple Minds, She's A River
 Crash Test Dummies, Ballad Of Peter...
 Collective Soul, Gel
 Aerosmith, Walk On Water
 R.E.M., Bang & Blame
 Portishead, Sour Times



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Fito Paez, Mariposa Technicolor
 20 Fingers, Short Short Man
 Veruca Salt, Seether
 Green Day, When I Come Around
 Ini Kamoze, Here Comes The Hotstepper
 The Stone Roses, Love Spreads
 Cranberries, Ode To My Family
 Simple Minds, She's A River
 Presuntos Implicados, Tu Tierra Y Mi Semillas
 Soundgarden, Fell On Black Days
 Nirvana, The Man Who Sold The World
 Jon Secada, Mental Picture
 Madonna, Take A Bow
 Sheryl Crow, Strong Enough
 Tom Jones, If I Only Knew
 Rosario, Estoy Aqu
 Los Babasonicos, Montanas De Agua
 2 Minutos, Ya No Sos...
 Van Halen, Don't Tell Me
 Roxette, Run To You



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Russ Taff, Winds Of Change
 Russ Taff, I Cry
 Russ Taff, Railways To Heaven
 Gary Chapman, Sweet Glow Of Mercy
 Mike E, Pass It On
 Gr1ts, Set Your Mind
 DC Talk, Luv Is A Verb
 Milton Brunson, Mind Is Made Up
 Take 6, You're The Biggest...
 Steve Taylor, The Finish Line

Audio Adrenaline, Aka Public School
 M. W. Smith, Love One Another
 Steven C. Chapman, Heaven In The Real World
 Margaret Becker, Deep Calling Deep
 Out Of Eden, Lovely Day



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Brandy, Baby
 Dave Stewart, Jealousy
 Andru Donalds, Mishale
 Siouxie And The Banshees, O Baby
 Oasis, Live Forever
 Biohazard, Five Blocks...
 Offspring, Gotta Get Away
 The Jayhawks, Blue
 PJ Harvey, Down By The Water
 Simple Minds, She's A River
 Marilyn Manson, Lunchbox
 Rusted Root, Send Me On My Way
 London Suede, We Are The Pigs
 Bonnie Raitt, You Got It
 Sponge, Plowed
 Stevie Wonder, For Your Love
 Kitchen Of Distinction, Now Is The Time...
 Montel Jordan, This Is How We Do It
 Catherine, Saint
 Butt Trumpets, I'm Ugly



CALIFORNIA MUSIC CHANNEL

15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Soul For Real, Candy Rain
 Mary J. Blige, Be Happy
 Brandy, I Wanna Be Down
 The Notorious B.I.G., Big Poppa
 TLC, Creep
 E-40, I Love
 Subway, This Lil' Game We Play
 Missjones, Where I Wanna Be Boy
 Blackstreet, Before I Let You Go
 K-Ci Hailey Of Jodeci, If You Think...

Belgium Bows Chart For French, Flemish

■ BY MARC MAES

BRUSSELS—The Belgian record industry is due to regain its main promotional tool in March when a new chart is scheduled to begin publication after an absence of three months.

The previous listing collapsed in December after dissatisfaction over its representation of the country's two language groups. Critics say the so-called Flemish boom, precipitated by coverage from Flemish commercial TV channel VTM, was not accurately represented in the charts compared with the French-language acts. To counter such arguments, the new chart will have separate listings for the French and Flemish areas of the country.

The new listing will be produced and marketed by Promuvi, a non-profit body that has as its members the country's record companies and music publishers.

The compilation of the chart is being overseen by consultant Media Invest, which will base the ratings on retail sales. The defunct chart, compiled under the auspices of the local IFPI group and authors' society SABAM, was based on shipments from record companies to retailers.

The industry is determined that the new chart should closely reflect consumer choice: VTM's interest in Flemish talent gave a sharp boost to the region's bands that did not produce corresponding success in the old IFPI-SABAM listing.

Media Invest managing director Stef Cockmartin says of the new methodology, "Together with research company Nielsen, we have a bar code-based data system similar to the one Nielsen has developed in Italy and Denmark.

"We are now able to collect sales data from a representative sample of some 200 points of sale out of the 500 in Belgium. This 200 includes small retailers, specialized stores, chain stores, and department stores. The information is then matched with Nielsen's database, which currently holds 40,000 titles."

Nielsen is supplying bar-code readers and associated equipment to small stores, while the larger operations, such as the Free Record Shop, Superclub, and the department stores will submit data from their own EPOS systems.

However, the four-store group FNAC Belgium has decided not to supply its sales data to the chart.

The chain says this is because, when the IFPI-SABAM chart collapsed at the end of last year, French-language newspaper Le Soir and state broadcaster RTBF asked FNAC to supply its own listings to fill the gap.

Says FNAC spokeswoman Catherine Ullens de Schooten, "Those media were suddenly left without charts and came to us—a collaboration which seems to work very

well, as they return the favor by mentioning FNAC as the source of their information.

She adds that, pending further negotiations with Promuvi, the current arrangement with Le Soir and RTBF will continue until the end of the year.

The Nielsen system has been tested since December, and Cockmartin says it has produced some markedly different results to the old shipments-based system.

He says, "The new system also allows us to see where and when new releases become active. The regionalization of the chart will be a good thing because new talent will have a better chance of appearing in the now-split charts."

Another important aspect of the chart is to make it appear relevant to both consumers and the media.

"The only way to achieve this

was to make Promuvi the rightful owner of all data," says Cockmartin, "making the association the exclusive supplier of information to the media, consumers, and the industry.

One of Promuvi's outlets will be a new, weekly chart leaflet distributed to retailers and containing albums and singles charts for international and national product and, for the first time, a top 20 classical listing. "The next step is to add a dance album and singles chart," says Cockmartin.

The leaflet will have a print run of 35,000 for the Flemish community and 25,000 in the French-speaking region.

Promuvi also is negotiating with state-owned, Flemish-language BRTN Radio and TV, as well as French-language broadcasters BEL-RTL, RTL-TVi, and Club

RTL.

The new listings are being warmly welcomed by the Belgian record industry. "Without a chart, how can we prove to our colleagues abroad that an artist like Khadja Nin is doing very well here?" asks BMG Ariola Belgium product manager Erik De Leeuw.

IFPI group president and PolyGram Belgium managing director Bert Cloeckaert says, "Going abroad is one aspect, but the chart also plays a dominant promotional role and is a clear indication of the success of local talent here.

"A single like Urbanus's 'Poesje Stoei' had to go to Holland without a chart history here. We need a chart to demonstrate local success—and retailers bank on chart information to order or re-order stock."

Producer Of Rai Music Killed In Algeria Islamic Fundamentalists Suspected In Shooting

ORAN, Algeria—The civil war here has claimed its second prominent music industry casualty.

Following the brutal death of singer Cheb Hasni at the end of last year, leading producer Rachid Baba-Ahmed was shot dead outside his record store Feb. 17 in Oran, home of the rai music movement.

The killing is believed to have been carried out by Islamic fundamentalists, who have attacked a number of prominent members of the intellectual and artistic communities during the three-year conflict. Rai, with its themes of romance and everyday living, has been a long-standing target for Islamic movements, whose followers see it as a perverter of youth.

Baba-Ahmed, 47, began his career in the '60s as a singer adapting American standards, later performing in a duo with his brother Fethi.

With Fethi, he then moved into record production—via his own Rallye label—and a recording studio where most of the rai singers

began their careers. He worked with artists such as Khaled and Hasni.

In 1983, he composed what became the first rai hit, "N'Sel Fik,"

performed by Chaba Fadela and Hasni. Two compilations, titled "Rai Rebels," made by Baba-Ahmed were released by Virgin.

EMMANUEL LEGRAND

MTV Europe's Feud With Majors Postponed Further

LONDON—The legal battle between MTV Europe and the major record companies may be set for a lengthy, new delay.

MTV has accused the majors of operating an illegal cartel over air-time rates in a dispute that is running simultaneously in the U.K. and before the European Commission.

In the U.K., the majors—BMG, EMI, PolyGram, Sony, and Warner Music—successfully asked a High Court judge in March to grant a six-month stay of action over MTV's suit here, arguing that they should not have to defend a complex and expen-

sive case in two venues simultaneously.

However, in November, the High Court decided not to continue the restraint. Not only did the judge disagree with the majors—this time, the list did not include Sony, which had by now completed a global deal with MTV—he also refused them permission to take their case to the Court Of Appeal to attempt to overturn his decision.

Such a refusal, though, does not preclude access to the Court Of Appeal; it merely makes the process more difficult. The record companies now have used the legal process to secure permission to take their case to the Court Of Appeal to ask for the stay-of-action to be extended. The staying order remains in place until the appeal is heard.

No date has been fixed for the appeals-court hearing, but the legal authorities have it listed as an urgent matter.

Meanwhile, all parties are awaiting a decision from the European Commission on the matter.

JEFF CLARK-MEADS

Warner Asia MD To Go To PolyGram Exec To Head New Hong Kong Label

■ BY MIKE LEVIN

HONG KONG—After months of speculation, Warner Music's Southeast Asia regional office announced Feb. 21 that Hong Kong managing director Paco Wong is to leave the company.

Wong, a 17-year veteran of Warner, will take over as MD of PolyGram's new and as-yet-unnamed domestic record company in Hong Kong.

"It's new ideas, new projects, even a new career," says Wong, who will not

officially join PolyGram until July. "It's sad to leave after so many years, but there is something very exciting about starting something new from scratch."

His resignation is the second in as many weeks at Warner. Hong Kong general manager Gordon Cheng left at the end of January and is reportedly organizing the PolyGram company prior to Wong's arrival.

The first priority is to set up a do-
(Continued on page 50)

Big turnout seen
for Paris AES meet
... see page 76

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B'buster, Burda Ready Superstore Plan For Germany

■ BY WOLFGANG SPAHR

HAMBURG—A new chain of video and multimedia stores is set to open in Germany by American retailer Blockbuster and German new-media company the Burda group.

The stores, under the banner Blockbuster Video Superstore, will carry movies, video games, CD-ROMs, and, according to speculation, audio software for sale or rental.

Burda New Media, which has wide-ranging interests in the new digital-media sector, will hold 49% of the joint venture with Blockbuster.

The first Blockbuster Video Superstore is scheduled to open in Berlin in June, followed by an additional 19 outlets in Berlin and Munich by next year. Eventually, the chain plans to sell more than 300 franchises.

The German venture is a new concept for Blockbuster. Aimed at families, the stores not only will have the core business of videos and video games, but they also will have a strong CD-ROM and multimedia element.

WEA Japan President Orita Quits; P'Gram Move Rumored

■ BY STEVE McCLURE

TOKYO—WEA Japan president Ikuzo Orita ends his 25-year association with Warner when he resigns effective Feb. 28.

The announcement of Orita's resignation was made here by WMJ chairman Ryuzo Kosugi.

"Ikuzo Orita has been one of the pioneers in establishing the Warner Music name in Japan," said Kosugi in a statement. "His high professional standards have left a memorable imprint both on this company and the industry at large."

Orita, 53, says working under Kosugi, whom he describes as "a very smart guy," has been a satisfying experience, but he adds that 25 years at one company is a long

time. He joined Warner's former Japanese affiliate, Warner-Pioneer, in 1970.

Orita, describing his decision to leave WMJ as voluntary, does not deny an industry rumor that he will join PolyGram K.K. after leaving WMJ. He acknowledges that newly appointed PolyGram K.K. president Keiichi Ishizaka is "a close friend."

"I want another opportunity, another challenge," Orita says. "This year and next year, our music industry will change dramatically." He notes the important role that baby boomers such as Kosugi and Ishizaka are beginning to play in the Japanese music business.

Kosugi will assume responsibility for WEA Japan during a transition period starting Feb. 28.



Music In Manila. Scott Bergstein, senior VP of Higher Octave Music, visits an adult alternative radio station called City Lite FM in Manila, the Philippines, to promote the label's new releases. Shown, from left, are music programmer Roel Tan Matabalan; Bergstein; station manager Pinky Aseron; disc jockey Benjamin; and music director Karen C. Wu.

Columbia Eyes Top Spot In France, Builds A&R

■ BY EMMANUEL LEGRAND

PARIS—Although it is the label of four of France's best-selling acts and one of the country's most efficient ones, Sony Music's Columbia marque is beefing up its A&R structure in the hope of becoming the "most attractive and artistic-driven label in France . . . [and the] undisputed No. 1 label in France," says Columbia's general manager Olivier Montfort.

Columbia already is home to Francis Cabrel, Jean-Jacques Goldman, Patricia Kaas, and Jacques Dutronc.

One of the key elements in the A&R rejuvenation of Columbia is the arrival of former Polydor A&R director Didier Varrod, who was in the industry spotlight through his highly

public resignation from Polydor six months ago because of growing dissatisfaction over the company's A&R policy.

Varrod, 34, who, among other things, has been involved in MC Solaar's best-selling album "Prose Combat" at Polydor, will become director of local artistic production—operational March 1.

Varrod will arrive with his two former assistants at Polydor, Dominique Brami and Patricia Bonnetaud, known for getting the thrash band No One Is Innocent signed to Island.

As well as supervising the A&R roster, the three will develop within Columbia a new label called Yelen, dedicated to "the musics of tomorrow that have some niche appeal, but could become the big thing in a few

newsline...

FRENCH PUBLISHING company Editions Bleu Blanc Rouge has reached an agreement with Charly Lownoise and Mental Theo, performers of Dutch No. 1 single "Wonderful Days," that will allow the company to retrieve all rights to the song. "Wonderful Days" is described as a "double-speed techno version" of "Give Me Some Help," a song represented by Editions Bleu Blanc Rouge that had international success in the 1970s. The song was written by Daniel Vanguard and N. Byl.

POLYGRAM CONTINENTAL Europe has appointed Sevetk Gozalan, formerly managing director of the Polymedia Marketing Group in Germany, as vice president with commercial responsibility for marketing activities. Reporting to president Rick Dobbis, Gozalan also will oversee the new media activities of PolyGram subsidiaries in the region.

WOMAD HAS confirmed its initial summer dates. They include WOMADelaide in Adelaide, Australia, Feb. 24-26, as well as shows in Caceres (May 5-7) and Granada (May 19-20) in Spain; in Reading, U.K. (July 21-23), and in Yokohama, Japan (Sept. 15-17). Headlining the WOMADelaide Festival were Nusrat Fateh Ali Khan; Jah Wobble's Invaders Of The Heart; Gil Scott-Heron; and Zimbabwe's Stella Chiweshe; Tonga's pop duo Vika & Linda, and theater group Bangarra Dance. WOMADelaide is organized under the city's program of events for the United Nations International Year For Tolerance. WOMAD also plans other dates on the U.S. West and East coasts, Spain, Sardinia, Estonia, and France, as well as in Morecambe Bay, U.K. (provisional date Aug. 18-20).

GERMAN CONCERT promoter Marcel Avram was voted Concert Promoter Of The Year at the Pollstar awards in Los Angeles. Avram is the first German to be given the award. Avram organized the world tour of Michael Jackson in 1994 and also has promoted the artist formerly known as Prince, Elton John, Tina Turner, and Chris De Burgh.

U.K. MULTIMEDIA act modified is claiming that its new single "frE-Quency" is the world's first to be released as a CD-ROM without the material having appeared previously in any other format. The single is being distributed in the U.K. with the magazines Future Music and Macformat. A further 140,000 copies of "frE-Quency" will be given away with Japanese magazines Login and Tek Mac. The band says the single "combines the sound of techno-dance with the visuals of MTV and video games."

GERMAN CONSUMERS bought 7.2 million CD players last year—250,000 more than in 1993—to bring the number of households owning a player to 60% of the total, according to the trade association for the German entertainment electronics industry. The group believes the household-saturation point is being reached as sales in this area are declining, but it points out that this is being more than compensated for by the rise in sales of portable units. On the software side, preliminary figures indicate that the total number of CDs sold in Germany during 1994 will reach 160 million.

ITALY'S NUOVA Fonit Cetra label, which underwent its third management reshuffle in November, has a new president. Corrado Guerzoni, coordinator of RAI Radio, replaces RAI governor Ennio Presutti following the introduction of new laws that prohibit RAI governors from holding executive positions with RAI-owned companies. Nuova Fonit Cetra is 90% owned by state broadcaster RAI.

WARNER ASIA MD

(Continued from page 48)

mestic label, which will concentrate on Cantonese and Mandarin repertoire that can be released regionally. Its first signings should be announced soon after Wong's arrival.

The moves come as no surprise to industry observers. Chinese repertoire is suffering, and label executives appear willing to try just about anything new in an effort to regain revenues lost during the past two years. PolyGram is the market leader, followed by Warner.

Analysts see PolyGram's project as a no-lose situation. Even without immediate success with its new company, it has acquired two of its biggest competitor's key people. Wong is widely respected for developing some of Asia's top Chinese stars, such as Sally Yeh.

For Warner regional director Paul Ewing, Wong's departure brings mixed emotions. "I've worked with Paco so long that it will be tough to see him go. But this is a new era with new challenges. I expect our new MD to take us into the next decade," he says.

Ewing hopes to appoint a replacement within 30 days, but he admits it may take longer because of a lack of experienced music executives in Asia.

Ewing adds, "Whoever he is, he'll have to be a music person who can work with artists. A&R is the main focus of all the labels right now. We will probably be adding at least two more A&R people soon, because those who come up with the best signings are going to succeed very quickly."

After 17 Years, Kiss Returns To Oz

■ BY CHRISTIE ELIEZER

MELBOURNE—Kiss bassist Gene Simmons has often likened the loyalty of the band's worldwide Kiss Army to "being in the Mafia. An insult against Kiss is an insult against them. Believe me, we're just as devoted to them as they are to us."

During its first Australian tour in 17 years—playing to 50,000 people over six shows in February, with tickets at \$48 Australian (\$35.50)—the veteran rock act introduced the concept of a traveling nine-hour Kiss convention, held the day before each concert.

For a \$74 (U.S.) entry fee, fans got a memorabilia exhibition of costumes, instruments, magazine covers, comics and original album artwork, live performances by two Kiss "tribute" bands

in full makeup and regalia, the chance to buy merchandise ranging from a \$37 (Australian) T-shirt to \$6 (Australian) plectrums, a more than two-hour question-and-answer session, and a casual, request-only acoustic set.

Each of the conventions, held in five-star hotel ballrooms, attracted between 800 and 1,000 people, ranging from the occasional 50-something matron to 5-year-olds in Kabuki makeup.

Despite its lengthy absence and lack of major radio airplay here, Kiss has continued to attract a new generation of fans through the occasional hit album, myriad Kiss tribute bands, and the tireless activities of the 3,000-strong Crazy Knights fan club.

"You can ask absolutely anything," says guitarist Paul Stanley as a way of setting the rules after an eight-minute

roar of welcome in Melbourne. "No question is too embarrassing, too stupid, too weird."

The questions covered a multitude of topics: Simmons' bass inspiration (Paul McCartney), a forthcoming boxed set ("Demos of our hits, stuff from pre-Kiss bands, Gene's work with Van Halen"), their absence from Australia ("Promoters didn't think we could sell tickets"), why the new 400-page Kisstory pictorial book is available by mail order only ("We don't want bookstores taking their cut"), future plans (a record, a Kiss Nation comic book), their disowning the pretentious concept album "The Elder" ("We lost sight of what Kiss is about; we were trying to please the people who don't matter—the critics"), and the least favorite Kiss song ("A poll showed us it was 'Cold Gin'").

USIA Helping U.S. Artists To Build Cultural Bridges

EVEN IN THIS GLOBAL AGE of far-flung musical exploration, countries such as Zaire, Cameroon, Gabon, Nigeria, and Sierra Leone rarely appear on the tour itineraries of American musicians.

However, the opportunity to stage a five-week tour of eight countries in Western Africa recently came to Vinx, the singer/percussionist whose career has been championed by Sting. Accompanied by drummer and vocalist Robert Thomas and conga player Andrew Daniels, and performing songs from his third album "The Storyteller," Vinx set out Feb. 9 from Brazzaville, Congo, on this tour, sponsored by the Arts America program of the U.S. Information Agency.

While a conservative Congress back in Washington debates the value of government funding for the arts, the USIA has quietly continued its support for American culture abroad. Voice of America, Radio and TV Marti, and the WORLDNET satellite television system are perhaps the most high-profile entities within USIA's expansive structure. But since 1979, the Arts America program has played a special role in cultural exchange involving musicians and other performing and visual artists.

Broadly speaking, the USIA "explains and supports American foreign policy and promotes U.S. national interests" through its information programs, according to a statement of its goals.

Some may well question whether artists ought to lend their credibility to the goals of U.S. foreign policy, as muddled as it often seems lately. But the Arts America tours are more about people than politics. Musicians such as Vinx and other artists have time to meet, teach, and learn from local residents on the Arts America outings.

"This is not simply about performances," says Cathy L. Stearns, a spokeswoman for USIA. "These artists go in and really do give of themselves. We're talking about one-to-one exchanges." For Vinx and his fellow musicians, "this is exciting for them as percussionists going back to the roots of their art."

During 1994, Arts America sponsored 17 performing tours overseas, not counting a dozen classical musicians sent under its artistic ambassador program, or other musicians supported through its festival fund grants. Among the musicians recently participating: the Rebirth Brass Band, the Don Pullen Trio, and the Philadelphia Orchestra.

The jazz-bluegrass trio of Béla Fleck & the Flecktones recently returned from an Arts America tour of Asia. Last month, the Thelonious Monk Institute of Jazz and Arts

America co-sponsored a tour through Mozambique and South Africa by young, award-winning musicians from the institute. And among upcoming projects is the sponsorship of Margaret Harris, an African-American theater director from New York who helped a theater company in the former Soviet republic of Uzbekistan stage the first nonblack production of "Porgy And Bess."

Isolationist and anti-cultural attitudes may now be in vogue in Washington, D.C. But with the support of USIA, American musicians are still reaching out to audiences in Asia, Africa, Europe, and South America, seeking to build cultural bridges with their art.

GETTING THE BENDS: Although Britain's Radiohead achieved its 1993 breakthrough in America with the hit single "Creep" and album "Pablo Honey" before fans in its homeland responded, the band is winning early supporters in the U.K. for its new album "The Bends." Fans in Edinburgh, Sheffield, London, and Leicester recently were treated to an acoustic showcase of songs from "The Bends," and a full U.K. tour opens March 9 in Cardiff. The tracks "High & Dry" and "Planet Telex" have been released in Britain as a double-A-sided debut single from the new album, which arrives March 13 in Britain and April 4 in the U.S. (Billboard, Feb. 25).

BORDER CROSSINGS: Crammed Discs in Belgium, which has been celebrating the Grammy nomination for its world music vocal group Zap Mama, has licensed another of its artists for American release. Ambient rock/blues guitarist Lone Kent has been on a promotional tour of the U.S., where his debut album "Granite & Sand" has been released by Relativity Records. Higher Octave Music has recently found a warm reception for its adult alternative repertoire in the Philippines, where Scott Bergstein, senior VP of Higher Octave, met with programmers for adult-alternative-oriented City Lite FM in Manila. Victoria Music Ediciones in Spain has licensed the latest release from former Rolling Stones guitarist Mick Taylor directly from Mick Taylor Music. The disc is a live album titled "Stranger In This Town."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.

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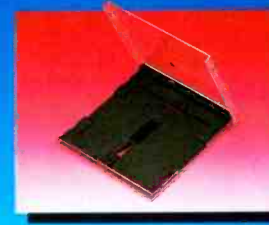
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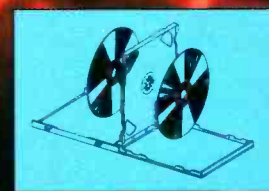
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HITS OF THE WORLD

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EUROCHART HOT 100 (2/25/95) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	5	TEARS DON'T LIE MARK' OH URBAN/MOTOR
3	1	COTTON EYE JOE REDNEX JIVE
4	3	ZOMBIE CRANBERRIES ISLAND
5	6	OLD POP IN AN OAK REDNEX JIVE
6	4	STAY ANOTHER DAY EAST 17 LONDON
7	7	THINK TWICE CELINE DION EPIC/COLUMBIA
8	8	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY/MERCURY
9	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
10	10	SHORT DICK MAN 20 FINGERS TIME/DOWNTOWN
ALBUMS		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
3	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
4	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	5	SOUNDTRACK THE LION KING WALT DISNEY/MERCURY
6	6	STING FIELDS OF GOLD A&M
7	7	VAN HALEN BALANCE WARNER
8	NEW	CELION DION THE COLOUR OF MY LOVE EPIC/COLUMBIA
9	8	MARK' OH NEVER STOP THAT FEELING URBAN/MOTOR
10	9	GREEN DAY DOOKIE REPRISÉ

NORWAY (Verdens Gang Norway) 2/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX BMG
2	3	DOOKIE GREEN DAY WARNER
3	2	ZOMBIE CRANBERRIES ISLAND
4	6	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
5	4	STAY ANOTHER DAY EAST 17 POLYGRAM
6	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	10	THINK TWICE CELINE DION SONY
8	NEW	SCATMAN JOHN SCATMAN BMG
9	8	COTTON EYE JOE REDNEX BMG
10	9	ALWAYS BON JOVI JAMBCO/MERCURY
ALBUMS		
1	2	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
2	1	DI DERRE JENTER OG SANN SONET
3	NEW	CELINE DION THE COLOUR OF MY LOVE SONY
4	3	EAGLES HELL FREEZES OVER MCA
5	9	CHIEFTAINS THE LONG BLACK VEIL BMG
6	4	CRANBERRIES NO NEED TO ARGUE ISLAND
7	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
8	NEW	HALVDAN SIVERTSEN KJAERLIGHETSLANDET GRAPPER
9	6	STING FIELDS OF GOLD A&M
10	NEW	BO KASPER ORKESTER PA HOTELL SONY

SWEDEN (GLF) 2/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TEARS DON'T LIE MARK' OH POLYDOR
2	6	SELF ESTEEM OFFSPRING BORDERLINE
3	4	THE RIDE BASIC ELEMENT INHOUSE/EMI
4	2	STAY ANOTHER DAY EAST 17 LONDON
5	5	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	NEW	THINK TWICE CELION DION COLUMBIA
7	7	FLYING HIGH CAPTAIN HOLLYWOOD PROJECT MEGA
8	3	ZOMBIE CRANBERRIES ISLAND
9	NEW	ANYONE OUT THERE MELODIE MC SIDELAKE
10	9	DON'T YOU KNOW PANDORA VIRGIN/STOCKHOUSE
ALBUMS		
1	1	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	5	OFFSPRING SMASH EPITAPH
4	2	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
5	4	GREEN DAY DOOKIE WARNER
6	8	SOUNDTRACK PULP FICTION MCA
7	NEW	CHIEFTAINS THE LONG BLACK VEIL RCA
8	8	E-TYPE MADE IN SWEDEN STOCKHOLM
9	NEW	JAYHAWKS TOMORROW THE GREEN GRASS AMERICAN
10	7	SOUNDTRACK THE LION KING MERCURY

PORTUGAL (Portugal/AF) 2/14/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LAURA PAUSINI LAURA PAUSINI WARNER
2	NEW	VARIOUS ALL YOU NEED IS LOVE COLUMBIA
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
4	2	CRANBERRIES NO NEED TO ARGUE ISLAND
5	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	NEW	TETVOCAL TETVOCAL EMI
7	6	BON JOVI CROSS ROAD JAMBCO/MERCURY
8	NEW	CESARIA CESARIA EVORA COLUMBIA
9	7	VAN HALEN BALANCE WARNER
10	8	VARIOUS TOP STAR 94/95 VIDISCO

NEW ZEALAND (RIANZ) 2/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW SILVERCHAIR SONY
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	8	COTTON EYE JOE REDNEX BMG
4	5	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYGRAM
5	3	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS SONY
6	4	CREEP TLC BMG
7	6	GEORGE/CRUISE CONTROL HEADLESS CHICKENS FESTIVAL
8	7	LAY YOUR LOVE ON ME ROACHFORD SONY
9	10	ZOMBIE CRANBERRIES ISLAND
10	NEW	U WILL KNOW BMU POLYGRAM
ALBUMS		
1	1	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYGRAM
2	2	SOUNDTRACK FORREST GUMP EPIC
3	3	HARRY CONNICK JR. SHE SONY
4	4	R.E.M. MONSTER WARNER
5	6	PEARL JAM VITALOGY EPIC
6	7	THE 12TH MAN WIRED WORLD OF SPORTS II EMI
7	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	10	DAVE DOBBYN TWIST SONY
9	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
10	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND

SWITZERLAND (Media Control Switzerland) 2/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX JIVE
2	4	OLD POP IN AN OAK REDNEX JIVE
3	3	TEARS DON'T LIE MARK' OH ISLAND/POLYGRAM
4	5	STAY ANOTHER DAY EAST 17 LONDON
5	2	ZOMBIE CRANBERRIES ISLAND
6	9	CONQUEST OF PARADISE VANGELIS WARNER
7	7	IT'S COOL MAN XXL/PETER STEINER PHONOGRAM
8	8	AN ANGEL KELLY FAMILY DINO
9	6	SCOOTER MOVE YOUR ASS PHONOGRAM
10	10	TAKE A BOW MADONNA MAVERICK/SIRE
ALBUMS		
1	1	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
2	2	KELLY FAMILY OVER THE HUMP DINO
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	8	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
5	4	MARK' OH NEVER STOP THAT FEELING POLYGRAM
6	5	SOUNDTRACK THE LION KING POLYGRAM
7	6	VAN HALEN BALANCE WARNER
8	NEW	GREEN DAY DOOKIE WARNER
9	NEW	MARCO MASINI IL CIELO DELLA VERGINE BMG
10	NEW	EAST 17 STEAM LONDON

FINLAND (Seura/IFPI Finland) 2/6/95

THIS WEEK	LAST WEEK	SINGLES
1	3	DON'T YOU KNOW PANDORA STOCKHOUSE
2	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
3	1	KOURIN, KOURIN SIKADUO COLUMBIA
4	NEW	SWEET DREAMS SWING FEATURING DR. ALBAN CHEIRON
5	7	THERE IS A STAR PHARAO DANCE POOL
6	3	THE RIDE BASIC ELEMENT EMI
7	NEW	LOVE IS ALL AROUND D.J. BOBO PITCH CONTROL
8	NEW	OPEN YOUR HEART M PEOPLE DECONSTRUCTION
9	5	WESTBAMS HANDS ON YELLO BOSTICH URBAN
10	NEW	LOVE RELIGION U 96 URBAN
ALBUMS		
1	NEW	KAIJA KOO TUULIKELLO WEA
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	ISMO ALANKO TAITELIJEALAMAA POKO
4	3	OFFSPRING SMASH EPITAPH/SPINEFARM
5	6	PHARAO PHARAO DANCE POOL/SONY
6	8	AKI SIRKESALO MIELENRAUHAA EPIC/SONY
7	5	VAN HALEN BALANCE WARNER
8	9	22-PISTEPIRKKO RUMBLE CITY, LALA LAND SPIRIT/POLYGRAM
9	NEW	NORDMAN NORDMAN SONE/TI/POLYGRAM
10	7	BON JOVI CROSS ROAD JAMBCO/MERCURY

CHILE (APF Chile) 2/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
2	NEW	BON JOVI CROSS ROAD POLYGRAM
3	NEW	LOS PERICOS PAMPAS REGGAE EMI
4	NEW	ROLLING STONES VOODOO LOUNGE EMI
5	NEW	THE BIG GROUP A BAILAR Y A JUGAR BMG
6	NEW	LOS FABULOSOS CADILLACS VASOS VACIOS SONY
7	NEW	VARIOUS LA MAQUINA DEL SONIDO BMG
8	6	JOSE LUIS PERALES MIS MEJORES 30 SONY
9	10	RICARDO ARJONA HISTORIAS SONY
10	8	LUIS MIGUEL SEGUNDO ROMANCE WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE/ALGERIA: The international success of Algerian rai star **Khaled** has overshadowed the work of many other talented artists who perform rai, the modern form of Arabic music that originated in the Algerian city of Oran. One of these is **Cheb Mami**, born **Khelifati Mohamed** in Saida, a city in southwest Algeria. A resident of France for the past 10 years, Mami's fame has been spreading slowly but steadily. Blessed with a voice that flows like honey, he is a powerful performer, so much so that the weekly news magazine *Le Nouvel Observateur* has called him "the most credible contender to the throne of king Khaled." His last album, "Let Me Rai," was released in 1990, and as well as shifting 60,000 units in France, it was also a huge seller in Morocco and Algeria. The follow-up was tailored to break him in the international market. Simply titled "Saida," after his native city (meaning "the happy one"), the album mixes rai with touches of funk and even rap on the track "Ma Ma," performed with American rapper **Babygirl**. Like its predecessor, the album was recorded in Los Angeles with producer **Hilton Rosenthal**, whose credits include South African artist **Johnny Clegg**. Released in France at the end of 1994 on the Totem/Blue Silver label, "Saida" was included in the best albums of the year lists of the influential dailies *Le Monde* and *Libération*. After his recent showcase at MIDEEM, Mami plays in March at the Bataclan in Paris. **EMMANUEL LEGRAND**



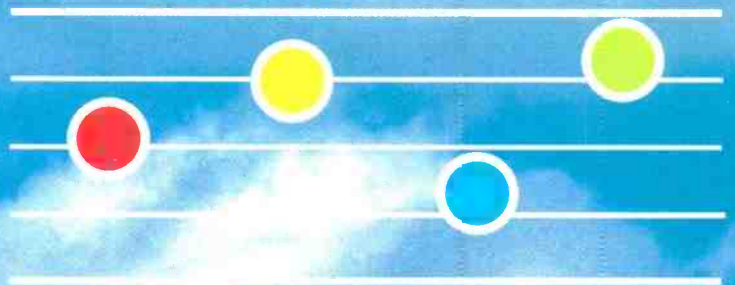
RUSSIA: Two renowned jazz musicians—**Sergei Manukyau** (vocals/drums) and **Viatcheslav Gorsky** (piano)—have joined forces to begin work on an album for BSA Records. Gorsky was the leader and composer of *Electrojazz*, one of the leading jazz ensembles of the '80s, while Manukyau, who was based in Estonia for several years, is probably the best male jazz singer in the country today. Together they make a formidable team, and the forthcoming CD is likely to turn the duo into one of the country's top jazz acts. **VADIM YURCHENKOV**

U.K.: While black music in Britain has been virtually synonymous with recorded dance music in recent years, an increasing number of acts are following the lead of **M People** and embracing the art of live performance. In February, new Columbia Records signing **Free Spirit** supported **Island's Drizabone** at the Jazz Cafe in London. **Free Spirit** is a duo comprising rapper **Marquise Frederick** and session singer **Elaine Vassell** (who has been featured with acts including **Definition Of Sound** and **Lucas**). Backed by a full band, the pair delivered a set of light rap and funk numbers, including its debut single, "No More Rainy Days," out March 27. It took **Drizabone** almost four years after its initial breakthrough with a white-label recording of the soul classic "Real Love" to release a debut album, "Conspiracy," and put on its first live show. But now the writer/producer team of **Billy April** and **Vince Garcia**, fronted by new singer **Kymerley Peer**, was back for a second residency at the Jazz Cafe. Various rappers were featured during an hourlong set of smoothly soulful and uptempo songs, which included a notable duet between **Peer** and **Chris Ballin** and an engaging version of "Real Love." On the same night, less than a mile south at the Royal Academy Of Music, the gospel Club 150 was presenting a "live inspiration experience" showcasing Christian-oriented artists. These included the massed voices of the **Nu Inspirational Choir**, solo singer **Lois Hirby**, and a swing quartet called the **Wades**, which includes two pastors, promoting its appropriately titled debut album, "A Touch Of Heaven." **KWAKU**

TURKEY: The Moslem call to prayer, *ezan*, rings out from countless minarets all over this country five times a day, every day. One more voice added to the chorus would be neither here nor there, or so you would have thought. But when **Bulent Ersoy**, one of the nation's leading classical singers, performed the *ezan* at the start and end of a song called "Aziz Istanbul" (Beloved Istanbul) on her recent album "Alaturka 1995," it proved to be highly controversial. Although **Ersoy's** pure voice renders the song far more beautifully than the overamplified and dour tones of the average muezzin, her recording has reopened an old issue in Islam, that of artistic beauty vs. religious orthodoxy. The Istanbul mufti, a religious leader who decides on such matters, has come down on the side of orthodoxy, claiming that to sing the *ezan* with another song is disrespectful. More extreme fundamentalists believe the *ezan* should not be sung by a woman. They are not likely to be reassured by the fact that **Ersoy** used to be a man who underwent a sex-change operation several years ago before becoming one of the country's best-loved artists. However, if sales of her music are any guide, this latest controversy is not harming **Ersoy's** popularity. "Alaturka 1995" is reported to have sold 100,000 cassettes in three days, and sales of 500,000 are predicted by the end of March. **ADRIAN HIGGS**

FINLAND: Last year, **Samuli Edelmann's** album, "Ihana Valo" (Wonderful Light), on RCA, charmed record buyers with its lively dance and pop songs and stylish ballads, and on Feb. 8, the album dominated the music industry's annual Emma Awards ceremony. Rock veteran **J. Karjalainen's** "Villejä Lupineja" (Poko) won in the best album category, but elsewhere **Edelmann** prevailed. He was named best male vocalist, and his hit, "Ihana Ilta" (Wonderful Evening), written by **Arto Tamminen**, won for best song. His album's production team of **Kalle Chydenius** and **Pekka Witikka** took home the best producer award. Alternative rock act **22-Pistepirkko**, surprisingly, was named best band, but the rest of the choices were more predictable, including best-selling songstress **Laura Voutilainen** (best female vocalist), romantic balladeer **Heikki Hela** (best new male vocalist), and Finland's answer to **Ace Of Base**, **Taikapeili** (best new band). **ANTTI ISOKANGAS**





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THE ECHO AWARDS

A BILLBOARD EXPANDED SECTION ON THE GERMAN MUSIC INDUSTRY HONORS

German Music's Booming Breadth Celebrated At 4th Echo Awards

■ BY DOMINIC PRIDE

MUNICH—There could have been no better testimony of the growing confidence, depth, and diversity of German music than Echo 1994, the fourth German record business awards presentation held here Feb. 14.

From the opening dance-pop sounds of Lucilectric to the closing bars of a choral thank you, written for the evening by veteran composer James Last, this year's Echo Awards showcased the range of music from a country that finally has matched its economic might with its creative output.

It was the year that new kids on the block dominated the awards (Billboard, Feb. 25), with Selig, Six Was Nine, Magic Affair, Marusha, and others providing further proof that new German acts are breaking into the mainstream in a big way. Because most of the awards were based on chart data from Media Control, the Echoes provided a snapshot of the market for the year ending Jan. 31, 1995.

While new acts are breaking through, established stars such as

Marius Müller-Westernhagen are reaching ever-larger audiences and hitting new heights in record sales.

Add these two factors together and you get what is undoubtedly the greatest swing toward home-grown productions since rock'n'roll first fell on German ears.

In 1994, the German share of national repertoire in the market increased from 25%-36%, said Gerd Gebhardt, chairman of the German Phono Academy and president of WEA Music Germany.

"Whether this has happened just because of Echo, it's hard to say," he told a crowd of 700-plus, including members of the industry and the media, who had assembled in the Bavaria TV Studios prior to the awards ceremony. "What we can say is that our artistic potential has grown incredibly."

Echo is moving toward being a unique promotional tool for the business. For the second time, the evening's highlights are being broadcast on prime-time national TV.

This year, the Phono Academy chose to come to the TV station—rather than the other way around—a decision that resulted in lower produc-

tion costs and greater control over the presentation, said Gebhardt.

While technically almost flawless, the show still lacked the daring and unique nature of the revamped Brit Awards or the Grammys. Industry observers hope that next year's show can try some new stunts, possibly with live performances exclusive to the event.

Phono Academy managing director Werner Hay says, "We're thinking of letting the kids in next year, just to make it a bit livelier."

Luci van Org, lead singer of Lucilectric, winner of the best-national-single category, summarized how many of her artist colleagues feel about the event. "It's great to be up on that stage, not just because we're on the same bill as Bryan Adams, but because we've seen our hard work rewarded," she said. "We've been doing about 70 concerts in the last year. It's great to see that people have more courage with German-speaking acts and that we're encouraging each other."

Franca Morgano, lead singer with Magic Affair, was equally enthusiastic. "It's good to have [a] show where we can show what we're capable of," he said.

The award ceremony also gave Michel Cretu, the mastermind behind Enigma, the chance to thank the world for his success with "The Cross Of Changes," which won the Echo for the most successful German production abroad. "This is the most important record of my life. I'm glad so many people around the world understood it."

As a showcase for the sheer range of German talent, Echo 1994 fit the bill. Dance music had its moment in the spotlight with Magic Affair's performance of "Omen III," the track that earned the act an Echo for best national single.

At the other extreme, the grand finale came when James Last, recipient of this year's Echo for lifetime achievement, conducted a local choir that sang a specially prepared song of thanks to all who had helped him—from Beethoven to Cliff Richard—ending appropriately enough with the phrase: "Music was and is my life."

A modern-day giant, Westernhagen injected his gravelly voice into the proceedings with his new single "Schweigen Ist Feigen" (Staying Silent Is Cowardly) after picking up his prize for best national male artist.

Pur, winner of best national group, performed the title track of its Intercord album "Seiltänzertraum" (High Wire Dream), while schlager and volksmusik fans got a triple treat with best male, female, and group winners all taking a turn.

Funny-man Helge Schneider, alternatively known as Germany's answer to Prince or "The Singing Creampuff," entertained the audience with "Katzenklo" his ode to

CASEBOOK: JAMES LAST

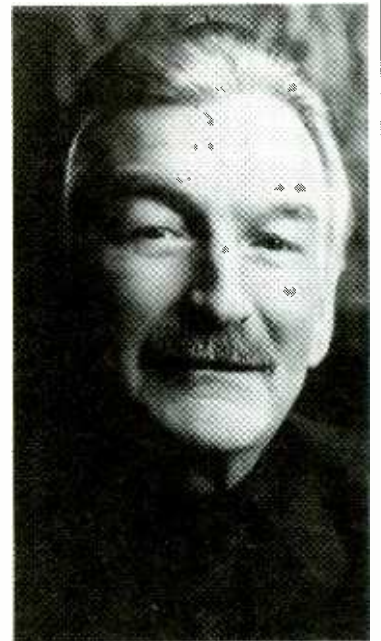
JAMES LAST, the recipient of this year's Echo Award for lifetime achievement, has earned more than 200 gold records in Germany (for sales of 250,000 units) and 14 platinum discs (for sales of 500,000 units) in the course of his long career. That's not to mention numerous other trophies and honors bestowed on the Polydor Records artist, including the Order of the Federal Republic of Germany.

At 65, Last is as active as he was 40 years ago. His tours are still sell-outs; his albums, best-sellers. Setting his newest goal, he says, "I would like to live to 150."

Goetz Kiso, managing director of Polydor Germany, says, "On the world market, James Last is as much a synonym for German quality as beer, wine, or Mercedes."

Music always has been at the center of Last's life. He started taking piano lessons at 10, and by 14 he was also playing double bass at music school. Together with his brothers, Werner and Robert, he was one of the first members of the Radio Bremen Dance And Entertainment Orchestra. In the years that followed, Last became established as an orchestra leader and musician in the field of "light entertainment," or easy listening. He was voted Germany's best jazz bass player for three years running by trade journalists in the German Jazz Poll.

Last is not only one of the most accomplished band leaders in the world, he has composed and arranged melodies for numerous artists, many of which have become international evergreens, including "Games That Lovers Play." His



JAMES LAST

versions of standards such as "Yesterday," "Spanish Eyes," and "La Vie En Rose" are unforgettable.

Last composes most of his music in Florida, his home for the last five years. "I write my music onto computer, bring the diskette to Germany, and then produce the music together with my son in the studios," says Last.

When asked about his taste in music, he says, "The future lies with youth. I have always found inspiration in younger people. If I'm really honest, I like listening to Guns N' Roses most of all."

WOLFGANG SPAHR

CASEBOOK: SIX WAS NINE

COMBINING A MODERN pop approach with an authentic soul feel, the duo Six Was Nine has drawn acclaim for its 1994 debut album, "A Few Bold Strokes Of The Brush." The act was honored as newcomer of the year at the Echo Awards.

Hailing from Mannheim, musicians Achim Degen and Markus Tiedemann recently released a second album on Virgin Records, "Let It Come Your Way," featuring standout tracks such as "Drop Dead Beautiful" and "Surprise, Surprise," a cover of the Bobby Womack ballad. With the album's title track, the duo made a declaration of the power of soul music.

"In the 1970s especially, soul music did not have a high compositional level; it was more a matter of feeling," says Degen, a fan of Stax and Motown releases. "Of course, that's the sort of music that is a challenge to a singer." Listening to Degen perform, it is clear that he understands the inner source of great soul music.



SIX WAS NINE

The success of Six Was Nine is undoubtedly due in large measure to producer Mike Vernon, who has worked with such artists as Muddy Waters, Edwin Starr, Savoy Brown, and Eric Clapton. He also has produced seven albums with Fleetwood Mac and has brought his expertise with pop, blues, and soul to the music of Six Was Nine. WOLFGANG SPAHR

FACT FILE

Artist: Six Was Nine; Echo Award: Newcomer of the year; Latest Album: "Let It Come Your Way"; Label/distributor: Virgin/EMI Electrola; Released: December 1994; Sales: 100,000 units; Manager: Bernd Hoffmann; Publisher: Edition Nosferatu; Bookings: Mama Concerts.

FACT FILE

Artist: James Last; Echo Award: Lifetime achievement; Latest Album: "Welthits In Gold"; Label/distributor: Polydor/PolyGram; Released: March 1994; Manager: Gaby Albrecht; Publisher: Happy Music/Warner/Chappell; Bookings: Liz Pretty, New York.

the kitty litter-tray, while Claudia Jung sang "Je T'aime Mon Amour" her current single, recorded with Richard Clayderman.

Veteran act Die Flippers, winners of the Echo for best schlager/volksmusik group, sang the first song they ever released 25 years ago, "Weine Dich Kleine Eva," as well as their 1978 comeback "Die Rote Sonne Von Barbados."

Here is a list of additional Echo winners:

Best international male: Bryan Adams.

Best international female: Mariah Carey.

Best international group: Pink

Floyd.

Best jazz production: Roy Hargrove.

Best national producer: Klaus Jankuhn.

Best Newcomer: Six Was Nine.

Best national videoclip: Selig for "Wenn Ich Wollte."

Special Echo for best live performance: Peter Maffay and Fritz Rau for "Tabaluga And Lilli."

Best marketing campaign: WEA and Kick Musikverlag for Westernhagen's "Affentheater."

Mediaman of the year: Dr. Rudolf Heinemann.

Retailer of the year: Sito Musik in Luneberg.

CASEBOOK: LUCILECTRIC

LUCILECTRIC: That's the recording persona of 23-year-old Luci van Org and 32-year-old Ralf Goldkind. The act's single "Mädchen" (Girl) has climbed to the top of the singles chart and received the Echo Award for best national single.

Luci van Org started her career in a choir and later became a background singer for such artists as Heinz Rudolf Kunze. Goldkind learned to play bass at 12 and started a punk band. In subsequent years, he played guitar, trombone, and keyboards, toured through Europe with a number of groups, and made a few records along the way.

"I was always looking out for an unusual voice and in Luci I found it," he says. Lucilectric's lyrics are a refreshing change from the fare dished up elsewhere on the German pop scene. They are cheeky, self-assertive, and



LUCILECTRIC

straight up.

"I write about anything which moves me: love, anger, sadness, and of course sex. That's only natural," says Org.

For their debut album, "Mädchen," the two newcomers got help from the production team of Annete Humpe and Andreas Herbig, who previously had helped Die Prinzen chart in Germany. Lucilectric is the first success of the new Berlin label Sing Sing, founded by George Glueck, who also signed and broke Die Prinzen.

WOLFGANG SPAHR

FACT FILE

Artist: Lucilectric; **Echo Award:** Best national single; **Album:** "Mädchen"; **Label/distributor:** Sing Sing/BMG/BMG Ariola; **Released:** April 1994; **Sales:** 200,000; **Manager:** Georg Glueck; **Publisher:** Sun of Sing Sing; **Bookings:** Blindfish Promotion.

CASEBOOK: MARUSHA

MARUSHA is a woman of many talents. A TV and radio presenter, international DJ, and star of the techno-house scene, she won the Echo Award this year for best national female artist.

Marusha scored a major hit in 1994 with her single "Somewhere Over The Rainbow," which struck gold (250,000 units) shortly after its release, a rare achievement for a techno-house track. It held onto the No. 3 spot on the German singles chart for several weeks, behind Bruce Springsteen and Mariah Carey, and then went platinum (500,000 units).

While visiting England in the



MARUSHA

mid-'80s, Marusha was inspired by the club and acid-house music there. Back in her hometown of Nuremberg, this young woman of Greek and German parentage organized her first raves.

She booked well-known DJs like WestBam from Berlin and established a name for herself on the city's scene with her club One. She later moved to Berlin with an offer to host her own radio show. She followed that up with "Feuerreiter," a TV show on techno and house music.

Marusha recorded three dance-club hits in 1992 and 1993 with "Ravechannel," "Whatever Turns You On," and "Go Ahead," while "Somewhere Over The Rainbow" propelled her onto the pop chart. She worked on her 1994 debut album with producer Klaus Jankuhn, known for his work with WestBam and other leading dance figures. The album, "Raveland," reflects Marusha's good-humored, techno party spirit.

WOLFGANG SPAHR

FACT FILE

Artist: Marusha; **Echo Award:** Best national female artist; **Latest album:** "Raveland"; **Label/distributor:** Low Spirit/Motor Music/PolyGram; **Release:** June 1994; **Sales:** 200,000; **Manager:** Low Spirit; **Publisher:** BMG UFA; **Bookings:** Low Spirit.

Winning Smiles For Award-Show Attendees



Convening informally during an after-show party was the board of BPW, the German record industry association. Shown, from left, are Wolf D. Gramatke, president of PolyGram Germany; Helmut Fest, president of EMI Electrola GSA; Gerd Gebhardt, chairman of the Phono Academy and managing director of WEA Music Germany; Jochen Leuschner, managing director of Sony Music Germany; Heinz Canibol, managing director of MCA Music Germany; and Thomas Stein, chairman of the Phono Assn. and president of BMG Ariola GSA.



The Echo Awards recognize the work of a new generation of German music professionals. Among those gathered, from left, are Tim Renner, managing director of Motor Music; Klaus Jankuhn, winner of the Echo Award as best national producer; Dieter Falk, producer of award-winners Pur; and Sascha Basler, A&R manager for Motor Music.

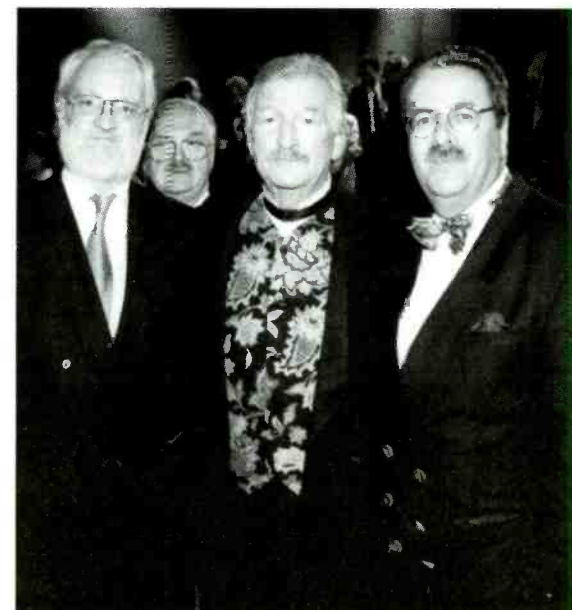


Lucilectric singer Luci van Org is joined at the party by concert promoter Fritz Rau.

MUNICH—The 1994 Echo Awards staged at the Bavaria Studios here brought together the top artists, producers, and executives of the German music industry for a night of accolades, performances, and after-show parties.



Enigma producer and composer Michael Cretu celebrates his second Echo Award victory with his wife, Sandra.



Lifetime Achievement Award winner James Last, center, is congratulated by Goetz Kiso, managing director of Polydor Germany, left, and PolyGram Germany president Wolf D. Gramatke.



Professor Werner Hay, managing director of the German Phono Academy, left, discusses the evening with author Dr. Michael Kunze.



Marusha, winner of the Echo Award as best national female artist, gets a hug from her publisher, Hartwig Masuch, managing director of BMG UFA Publishing.



Helmut Fest, president of EMI Electrola GSA, is greeted by singer Jennifer Rush, one of the night's presenters.



ECHO AWARD 1994

**WESTERNHAGEN
ARTIST OF THE YEAR
1.500.000 ALBUMS
SOLD OF "AFFENTHEATER"**





CLAUDIA JUNG

CASEBOOK: CLAUDIA JUNG

CLAUDIA JUNG made her hobby—music—into a profession. The young woman from Dusseldorf used to sing in a dance combo before getting to know producer Adam Schairer six years ago. Her work with him resulted in her debut single, "Immer Wieder Eine Handvoll Zaertlichkeit" (A Handful Of Tenderness Over And Over Again).

A succession of singles fol-
(Continued on page 61)

CASEBOOK: PUR

"PURE" GERMAN rock music is the trademark of the band Pur, which has received the Echo Award for best national group. With its album "Seiltänzertraum" (High-Wire Dream), the quintet of Hartmut Engler, Ingo Reidl, Roland Biess, Joe Crawford, and Rudi Buttas continues its successful German rock concept of recent years.

The album, produced by Dieter Falk in Germany, was given its final polish at Masterphonic Studios in Nashville and by John Kelly at Westside Studios in London. The Intercord Records disc showcases the development of Pur's songwriting.

The band members began their collaboration in 1981, when they tried to establish themselves under the name Crusade, and later as Opus. After being confused with an Austrian act of the same name, they chose their current moniker.

The imaginative songs on "Seiltänzertraum" range from the humorous and scurrilous "Hoer Gut Zu" (Listen), through the double meaning of "In Dich" (Into You), to the rock-solid stir-

FACT FILE

Artist: Pur; **Echo Award:** Best national group; **Latest Album:** "Seiltänzertraum"; **Label/distributor:** Intercord; **Release:** August 1993; **Sales:** 1.3 million; **Manager:** Life Act Music; **Publishers:** Various; **Bookings:** Life Act Music.

ring of "Hey Du" (Hey You). The song "Neue Bruecken" (New Bridges) looks at new attitudes in society. One special song is "Der Mann Am Fenster" (The Man At The Window), written by German singer/songwriter Reinhard Mey and recorded for his 50th birthday.

In 1988, Pur received German radio's Golden Europa award. In 1990, Engler won the Gema Lyricist Prize. The band garnered the German record critics' prize in 1991 for the album "Nicht Ohne Grund" (Not Without Reason).

WOLFGANG SPAHR



PUR

CASEBOOK: ENIGMA

FOR THE SECOND TIME in the four-year history of the Echo Awards, Michael Cretu, producer and mastermind of Enigma, has received the honor for the most successful German production abroad.

Cretu received the same honor at the 1991 Echo Awards ceremony for the album "MCMXC A.D." which has sold 7 million units worldwide. The single from that album, "Sadness Part I," with its striking mix of Gregorian chant, ambient, dance, and pop elements, achieved worldwide

sales of 5 million copies.

The second Enigma album, "The Cross Of Changes," was released worldwide by Virgin in January 1994 and has since sold more than 5 million copies worldwide, including platinum certification in the U.S. for more than 1 million units sold. The album has hit No. 1 on the charts in the U.K., Denmark, and New Zealand. It peaked at No. 5 in Germany and reached No. 9 on The Billboard 200 albums chart.

The first single from "The Cross Of Changes," "Return To Inno-

cence," reached No. 4 on the Hot 100 Singles chart and has been certified gold in Germany for sales of 250,000 units.

ELLIE WEINERT

FACT FILE

Artist: Enigma; **Echo Award:** Most successful German production abroad; **Latest album:** "The Cross Of Changes"; **Label:** Virgin; **Distributor:** EMI Electrola; **Released:** January 1994; **Sales:** 5 million-plus worldwide; **Manager:** Juergen Thurnau; **Publisher:** Mambo Music.

CONGRATULATIONS ON THE ECHO AWARD '94

PUR

BAND OF THE YEAR
ROCK/POP NATIONAL

*We are very happy
about your tremendous success*

Your Intercord Team



Magic Affair
"The Omen"
Dance Single
Of The Year
Local



Helge Schneider
Male Artist
Of The Year
Local Schlager/
Folk Music



Claudia Jung
Female Artist
Of The Year
Local Schlager/
Folk Music



Pink Floyd
International Group
Of The Year



MANY ARE CALLED,
BUT FEW ARE CHOSEN

(St Matthew Ch 22/V 14)



We salute our ECHO winners!

EMI ELECTROLA

CASEBOOK: MAGIC AFFAIR

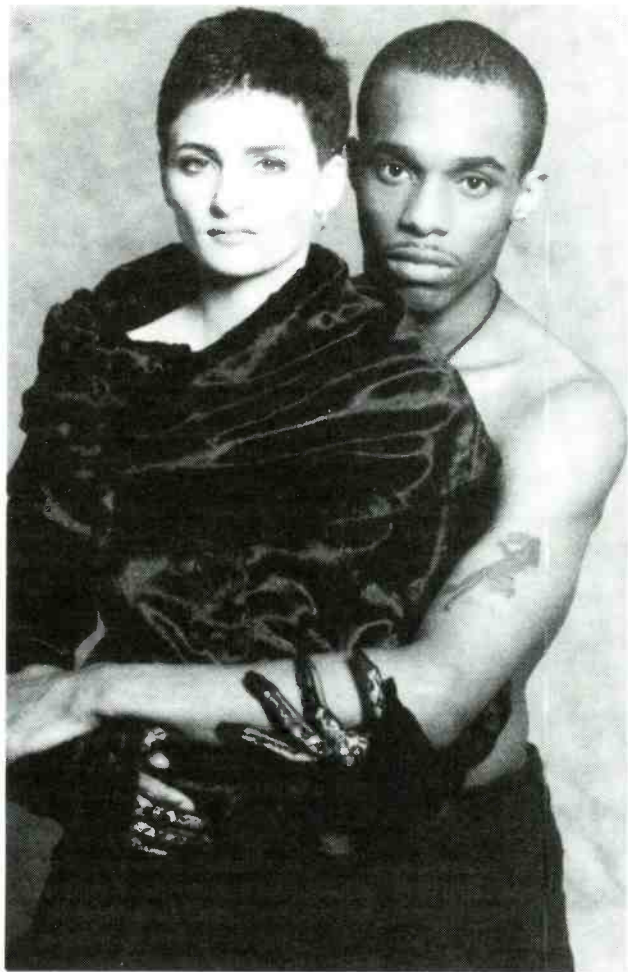
MMAGIC AFFAIR is not only one of Germany's most successful, current dance acts, but also one of the trendsetting exponents of the Eurodance style. The group's track "Omen III" earned the Echo award for best national dance single.

Mastermind Mike Staab and co-producer Bernd Waldstaedt are two doyens of the German dance scene with many years of club experience. Staab is a producer who, since founding Magic Affair with a few friends back in 1989, has successfully taken on board the motto "think global, act local" and has achieved success throughout Europe.

Magic Affair took just four weeks to break into the German top 3 with "Omen III" in 1994; the act stayed at No. 1 for four weeks. Multiple sales awards were bestowed on Staab, singer Franca Morgano, and rapper A.K. Swift.

The singles "Give Me All Your Love," "In The Middle Of The Night," and the current club smash "Fire" followed one another on a near-monthly basis. The tracks' hits were echoed on the charts in Belgium, Denmark, Finland, France, Greece, Holland, Norway, Switzerland, and Sweden.

WOLFGANG SPAHR



MAGIC AFFAIR

FACT FILE

Artist: Magic Affair; **Echo Award:** Best national dance single; **Album:** "Omen (The Story Continues...)" ; **Label/distributor:** Electrola/EMI Electrola; **Release:** December 1994; **Manager:** Jake Hampel; **Publisher:** Edition Nosferatu; **Bookings:** Hand In Hand Concept.

CASEBOOK: PETER MAFFAY

THE ROCK FAIRY TALE "Tabaluga And Lilli" was seen by more than a half-million spectators during its 1994 tour and has won the Echo Award for best live performance.

The theatrical production was written by Peter Maffay and aimed as much at adults as children. The story is about dragons, fire, ice, and love. It is the story of Tabaluga and is sung by Maffay himself. A three-CD studio recording was released in late 1993 and has sold nearly 900,000 units, according to BMG Ariola. A two-CD, live tour recording followed in September 1994.

The song "Ich Wollte Nie Erwachsen Sein" (I Never Wanted To Grow Up), which opens the performance, was released as a single and was a hit on the German singles chart last year.



PETER MAFFAY

"In a world where there are ever more limitations because the space available to all of us is getting smaller, imagination is the opportunity to go beyond these borders," Maffay says of his fairy tale. "It is said that there are no limits to imagination."

Maffay collaborated on "Tabaluga" with concert promoter Fritz Rau, lyricist Helme Heine, and animator Gregor Rottschalk.

WOLFGANG SPAHR

FACT FILE

Artist: Peter Maffay; **Echo Award:** Best live performance; **Latest album:** "Tabaluga And Lilli Live"; **Label/distributor:** BMG Ariola; **Released:** September 1994; **Sales:** 240,000; **Manager:** Red Rooster; **Publisher:** BMG UFA Musikverlage; **Bookings:** Mama Concerts.

RÖDELHEIM HARTREIM PROJEKT

SCHWESTER S.

ILLEGAL 2001

P A B S
LOCAL ARTIST DEVELOPMENT

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CASEBOOK: MARIUS MULLER- WESTERNHAGEN

MARIUS MULLER-WESTERNHAGEN, winner of the Echo Award for best national male artist, reached a rare peak for a German-language solo artist in 1994, when his latest WEA Records album, "Affentheater," sold more than 1.5 million copies. Early this year, WEA presented Westernhagen with a double-platinum award when the album reached the 1 million sales level.

WEA Music Germany managing director Gerd Gebhardt says Westernhagen's sales haven't slowed. Retailers are predicting that sales of "Affentheater" will surpass 2 million this year. Concertgoers have already bought 800,000 tickets to Westernhagen's 1995 tour, which

opens June 8 at the Niedersachsen stadium in Hanover.

In Gebhardt's view, Westernhagen is proof that German artists with thoughtful lyrics and gripping music can achieve domestic sales equal to those of worldwide superstars.

WOLFGANG SPAHR

FACT FILE

Artist: Marius Müller-Westernhagen; **Echo Award:** Best national male artist; **Latest Album:** "Affentheater"; **Label/distributor:** WEA/Warner Music; **Released:** August 1994; **Sales:** 1.5 million; **Manager:** Goetz Elbertzhagen; **Publisher:** More Music/Kick Music; **Bookings:** Marek Lieberberg.



Gathered to present a German double-platinum award to Marius Müller-Westernhagen for sales of 1 million units of his current album "Affentheater" are, from left, Pete Wingfield, co-producer of the album; Bernd Doop, deputy marketing director, WEA Records; Alexander Maurus, marketing manager, WEA; Westernhagen; Goetz Elbertzhagen, manager; Walter Fichte, Westernhagen's attorney; Gerd Gebhardt, managing director, WEA Music Germany; and Ossy Hoppe, concert promoter with Marek Lieberberg Konzertagentur.

CASEBOOK: CLAUDIA JUNG

(Continued from page 58)

lowed—"Stumme Signale" (Silent Signals), "Etwas Fuer Die Ewigkeit" (Something For Eternity), "Eine Reise Ins Licht" (A Journey To The Light), and "Fang Mich Auf" (Catch Me)—and in 1989 and 1990, Jung was voted most popular German-language female singer by the trade magazine Musik-

markt.

She was awarded German radio's Golden Note prize from 1989-91, and in 1992 she received the Golden Antenna award from radio programmers. Her self-titled album, released in September 1994, features a duet with French pianist Richard Clayderman, "Je T'aime Mon Amour" (I Love You My Dear), which has climbed the singles chart.

"I sing only songs which I can [emotionally] support," she says. "It would be presumptuous to say that I have experienced everything at 28, but I must be able to relate to the lyrics."

WOLFGANG SPAHR

FACT FILE

Artist: Claudia Jung; **Echo Award:** Best female schlager/volksmusic artist; **Latest album:** "Claudia Jung"; **Label/distributor:** Electrola/EMI Electrola; **Release:** September 1994; **Sales:** 250,000; **Manager:** Juergen Evers; **Publishers:** Various; **Bookings:** Juergen Evers.

Carmen Crafts Personal Pop On 'L'Une'

Disque Double Singer Called Quebec's Streisand

BY LARRY LeBLANC

TORONTO—One of the most anticipated Canadian records of the year, Marie Carmen's third album, "L'Une," on the Disques Double label, was launched Feb. 14 on Quebec's most popular TV show, Télé-Métropole's "Ad Lib." The show was broadcast live from the Théâtre du Forum in Montreal in front of an audience of 5,000.

Within the first week of release, Disque Double had shipped 50,000 copies of the album, according to label president Pierre Tremblay. The album and the single, "Je T'Aime," will be released March 10 in France by EMI France.

"In this [French-speaking] market, buying the Carmen album is like buying a Barbra Streisand album," says Montreal-based Shelley Stein-Sacks, VP of the Quebec division of Roblan Distributors, which operates the Sam The Record Man chain. "You know it's good, and you know it's going to sell."

In the midst of a dizzying schedule of Quebec print and radio interviews for the album's introduction, Carmen says, "It's been a hell of a week. It's something [that] I'm living right now, because for three days before [the release] I was at a spa and all of this [activity] is too extreme."

Recorded in Montreal at Studio Numuz, Studio Victor, and Studio Economik, Carmen's 12-song, adult contemporary-styled album features songs co-written by her and numerous songwriters from France and Quebec, including Eric Lapointe, Francine Ruel, Elizabeth Depardieu, and Luc Plamondon.

The album, which includes a duet with veteran middle-of-the-road Quebec pianist André Gagnon and an English version of the Harold Arlen/Ted Koehler standard, "Stormy Weather," is a dramatic departure from Carmen's previously rock-based style of mainstream pop. It has left many wondering if the mercurial 36-year-old songstress had recently mellowed out.

"No no no, it's the rocker that is more tender," Carmen protests at the mention of the Quebec tabloid Le Soleil's headline: "The Rebel Marie Carmen Has Become Tender." "The tempo of the music changed, but the words and my passion didn't change. The rebel is there forever."

Like numerous Quebec-based singers, Carmen's first music industry break came from prolific Quebec lyricist Plamondon. He cast her in the 1985 revival of the rock opera "Starmania," co-written with the late Michel Berger, and released her first single, "Piaf Chanterait du Rock," on his fledgling Lazer label in 1987.

Finding himself unable to cope with his innumerable songwriting projects and operating a label, Plamondon folded the label and asked Tremblay to sign Carmen for newly formed Disque Double. In February 1989, Carmen released her first album, "Dans la Peau," which was

boosted by Quebec single hits "T'oublier," "Tu t'en Vas," and "Faut Pas Que J'panique," and has sold 50,000 units to date, according to Tremblay.

Carmen's second album, "Miel et Venin," released in April 1992, brought her Quebec stardom rivaling that of Celine Dion and gave her a foothold in France. Largely due to her interpretation of French singer Barbara's song, "L'Aigle Noir," the album sold 200,000 copies, mostly in Quebec, in its first three months of



CARMEN

release and spent a record 36 weeks at No. 1 on the province's music trade RadioActive retail chart. The album has sold 260,000 units to date here and 30,000 copies to date in France, and "L'Aigle Noir" was a top 20 hit there, says Tremblay.

With the popularity of "Miel et Venin," Carmen won the Quebec music industry's Félix award for top female artist in 1992 and repeated the feat the following year, along with awards for top album and outstanding concert performance.

Carmen confesses that the new album was initially arduous to create because of enormous expectations of both her fans and the Quebec music industry and because her personal goals for it were so ambitious.

"I had to forget people were waiting [for the next album], which was not easy," she says. "I also didn't want to do 'Miel et Venin' part two. I knew where I wanted to go and was really hard on [producer] Jean-Pierre Isaac and Luc Plamondon."

Instead of choosing prewritten songs as she'd done for her two previous albums, Carmen sought to personalize each track on "L'Une." "Previously, I picked songs that touched me, but the lyrics were not written for me," she says. "For this album, I chose the songwriters and

told them what I wanted. There was very intense collaboration for every song."

Seeking to speak out against the widespread problem in Quebec of adolescent suicide, Carmen urged Plamondon to compose a song about the matter. When the veteran lyricist sent in a rough draft of "Par la Fenetre Ouverte," she berated him for falling short of her expectations.

Three months later, following innumerable rewrites, Plamondon returned with lyrics that won Carmen over. Carmen says it was difficult directing her former mentor, who is well known for his fierce temperament. "On the first album, Luc wrote a lyric for a song, which I didn't have the nerve to tell him it wasn't right for me," she says. "For this album, however, I found the right words to say I wasn't happy. I said, 'I want the great Plamondon. I don't want the Plamondon who works with everybody and doesn't have time.' He worked and worked on the lyric, and now he's so proud of what he did."

Unlike many French-speaking Quebecois today seeking to match the English careers of Dion and Roch Voisine, Carmen is in no hurry to record extensively in English. "To sing a song or a whole album in English, you better be able to speak English and feel solid as a rock defending your songs," she says. "I'm unable to do that. I'm not as comfortable in English as I am in French."

To launch the album in France, Carmen will open for singer Michel Sardou March 14-26 at L'Olympia in Paris. She is nonplussed that, with the exceptions of Voisine and Dion, French-Canadian singers are having so little impact in France these days.

"That's my next challenge," says Carmen. "But they're going to have to take me as I am. I don't want to be a French person or play the game of [being an] exotic Quebecois in France. I'm proud to be what I am. I come from Quebec."

MAPLE BRIEFS

ATTIC MUSIC GROUP has secured Canadian distribution of New York-based indie label Rockworld. First releases under the agreement are from Dirty Looks, Sex, Love & Money, One Hit Wonder, and Bad Seed.

QUEBEC SINGER Julie Masse was scheduled to perform Feb. 23 in Quebec City, Quebec, for a dinner for Canadian Prime Minister Jean Chretien and President Bill Clinton during the president's official state visit to Canada.

WARNER MUSIC CANADA now will distribute the Montreal, Quebec-based company Shake The Record Label. Among the first releases under the pact are from ex-Saint Ed Kuepper, Smudge, Drop City, Nec-

tarine #9, Llamasaurus, and Roy Loney & the Long Shots.

APPOINTMENTS: Shan Kelley has been named director of strategic marketing at EMI Music Canada; Brian Hetherman has been appointed director of A&R at MCA Records Canada; At Mercury/Polydor, Sara Milne has become media relations assistant, and Jane Kitley has been named marketing assistant; and Nick Carbone is GM of PolyGram Group Canada's newly established Barclay/Phillips/Polydor Musique division. MCA Concerts Canada announces the following personnel changes: Rene Black to director of marketing; Debbie Rix to director of promotions and publicity; Christine Liber to publicity manager. Steve Herman has joined the company as a talent buyer.

REPRINTS

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BIBLIOTECH™

O.J. Trial Boosts Audiobook Market Time Warner Title Tallies Record Sales

BY TRUDI MILLER ROSENBLUM

NEW YORK—All legal, social, and media ramifications aside, the infamous O.J. Simpson trial has had at least one unforeseen side effect: It has turned a number of people on to audiobooks.

Time Warner Audiobooks' tape of "I Want To Tell You," Simpson's best-selling book, is selling briskly—not just in the bookstores, which are audiobooks' bread and butter, but in nontraditional outlets, such as supermarket chains, drugstores, and mass merchants, largely due to its \$9.99 impulse price.

Ironically, audiobook-only stores (whose clients are diehard audio fans) have had mixed results with the title. Still, says Time Warner Audiobooks president/CEO Lori Weintraub, "I Want To Tell You" is "absolutely the best-selling audio we've had."

Weintraub declines to give sales figures, but retail calls bear her out. "O.J.

can, 2,800 copies have been sold at music stores and mass merchants.

Music chains carrying the O.J. tape include HMV, Tower, Trans World, Media Play, Warehouse, National Record Mart, Nobody Beats The Wiz, Blockbuster Music, Spec's, Camelot, Wax Works, Bassin, and Strawberries.

At bookstores, the audio is being displayed next to the Little, Brown best-selling hardcover and, says Lisa Herling, VP of corporate communications for Barnes & Noble, "sales are very strong. For us, sales of an audiobook are usually 3% or under compared to the hardcover; this one is actually up at 10%, which is very unusual. I think it has to do with the fact that it has O.J.'s actual voice on the tape, and also that there was so much media coverage that aired the tape."

Will Sensing, senior merchandising manager of bookstore distributor Ingram Book Co., says, "It's definitely one of the all-time fastest-moving audio titles."

(It should be noted that due to the constraints of the trial, Simpson did not record the entire 90-minute tape. He reads a message to listeners, then actors read a sample of letters to Simpson, and he responds to them. After about 20 minutes, actor Rodney Saulsberry takes over for Simpson. The words, however, are Simpson's, from jail interviews by Lawrence Schiller.)

Waldenbooks merchandise manager Cindy Tenacea describes the title as "one of our top three fastest-selling audiobooks. We are pretty excited about it, because I think it's introducing a whole new customer base to the book-on-tape category."

"I Want To Tell You" has sold much better than Dove Audio's "Nicole Brown Simpson: Diary Of A Life Interrupted" by Faye Resnick, retailers say, citing three reasons: timing, price, and the fact that unlike Resnick, O.J. is at the center of the case.

"The Resnick book was too expensive," says Amy Bell, owner of Albert's Audiobooks in Agoura Hills, Calif. "People felt they couldn't rationalize spending \$16 for trash, but for under \$10, they can." Others note that the Resnick book came out in the fall, during a lull in the case: The initial publicity of the arrest was over, and the trial had not yet started.

Ironically, sales of the O.J. tape are mixed at audiobook-only stores, which cater to the established audio listener. Some of these stores, including Albert's Audiobooks, Boston Audiobooks, and Scottsdale, Ariz.'s Best Seller Audiobooks, report "tremendous" sales. But many audiobook stores surveyed say sales of the title are low.

"Everyone who walks in says, 'Oh, God, you have that book?' It's not doing well at all—I only ordered a few, and they're all still here," says Michele Abraham, owner of EAR Books in Walnut Creek, Calif. "I don't think anyone wants him to make money off of this. And people are bored with the case."

Some retailers have moral problems with the book and are refusing to stock it. "I happen to believe that O.J. is probably guilty, and I don't think he should be making this money," says Charles

Hemingway of Multimedia Books in Los Angeles. "I heard of another store owner who was carrying it, but donating the profits to a women's shelter."

The fact that audiobook-only customers tend to be upscale and educated also was cited as a sales factor. One audiobook store owner, who asked not to be named, said, "With our demographics, we do real well in more substantive types of books—business, foreign language, philosophy, religion, as well as best-sellers. I can see [the O.J. tape] doing well in supermarkets, being picked up by people who don't usually read a lot, but [who] are curious about the trial or infatuated with O.J. But our customers have better taste than that."



On The Street Where You Live. Martin Zellar, center, visits Garage D'Or in Minneapolis as part of his "Tour De Nicollet": a one-day tour of three music stores on Nicollet Ave. Zellar, former front man of the Gear Daddies, signed autographs and performed songs from "Born Unde," his solo debut on Rykodisc. In addition to Garage D'Or, Zellar visited Let It Be and Roadrunner. Shown with Zellar, from left, are Garage D'Or staffers Jim Peterson, John Beggs, and Grant Johnson and store owner Terry Katzman.

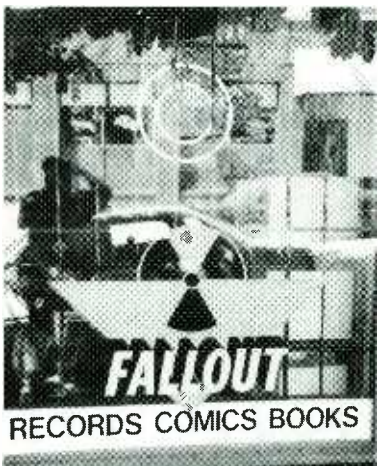
Seattle Shop Focuses On Things Indie

BY ED CHRISTMAN

SEATTLE—When music merchant Russ Battaglia says his customers prefer independent product, he isn't kidding. Fallout Records, in Seattle's Capitol Hill district, specializes in music from independent labels and comic books from independent publishing companies.

The only major-label product that Fallout patrons want, says Battaglia, is music from bands that started out on independent labels. Those acts still have a following among independent-label music buffs, he says. Major-label product comprises about 10% of the store's stock.

But despite the demand for certain



Fallout Records is located in Seattle's Capitol Hill district. (Billboard Photo)

groups on major labels, Battaglia says he usually doesn't bring in a new release on a major label until well after its release date. "The chain stores usually have it on sale for about the price we buy it for, so we usually wait until it goes off sale at those stores before stocking it."

Similarly, the devotion that Fallout customers show for music can also be seen in their comic-book-buying habits. Titles from companies such as Fantagraphics and Kitchen Sink prove infinitely more popular than those from



Marvel (which publishes such well-known titles as Spider-Man and the X-Men) and DC (which includes Superman and Batman among its most popular characters).

"I tried carrying Marvel and DC, but there was no demand," he says. Consequently, he no longer stocks titles from those two companies.

Battaglia, who co-owns and runs Fallout with his wife, Janet, says the store's clientele hasn't changed much since the store first opened back in 1984. At that time, before Seattle was put on the musical map by such bands as Nirvana and Pearl Jam, the big sellers at Fallout were bands like Scratch Acid, Suicidal Tendencies, and Black Flag.

"When we first started, people weren't into the local bands," Battaglia says. "Now, they think it's the greatest thing. Media attention led people to care."

But Seattle always has been a very creative place and tolerant of those who don't walk the mainstream, he says, adding, "Seattle has always had a really good scene for theater and literature."

Fallout Records was born from the ashes of another record store. "My ex-partner, Bruce Pavitt, and I worked at another store and managed it," he remembers. "The owner of that store was at the end of his financing, and although we saw it coming, he shut it down with one-day's notice. We had a fantasy to run our own store, so we gathered our resources" and opened in the current location.

At that time, Fallout measured about 500 square feet, which was doubled in 1988 when a neighboring business

closed its doors. Along the way, Pavitt left to form Sub-Pop Records, today one of the leading independent labels.

Even from the beginning, Fallout supplemented its music offering with a related product line. At that time, skateboards were big among independent music fans.

"The strength of the skateboard fad enabled us to supplement our income so we could sell cool music," Battaglia says. "Now we sell a lot of records, which allows us to sell cool comic books."

Backpedaling, he explains how Fallout started carrying comic books. "Skateboards sold until about 1988, when that fad died," Battaglia says. Around that time, Frank Miller's "Dark Knight" series, graphic novels featuring a hitherto unexplored side of Batman's persona, became popular; and even though it was published by DC, it seemed to be a turning point for independent comic-book publishers.

Fallout carried fanzines and research books, so it wasn't too much of a stretch to comic books. When Fallout phased out skateboards, the opportunity was there to stock independent comic books. Besides, says Battaglia, "I have always been into comic books, personally."

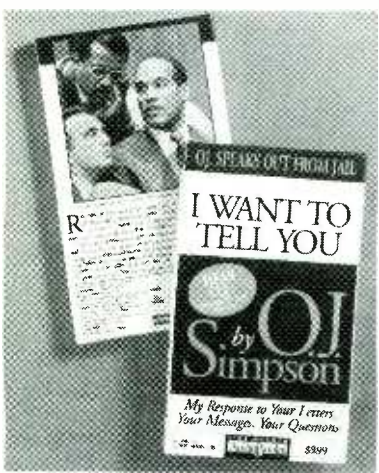
Today, comic books comprise about 35% of Fallout's sales, he says. More important, comics are more profitable than music, he says. Fallout operates on low margins for music anyway. It sells CD albums at \$11.99-\$12.99 and vinyl albums at \$7.99-\$8.99.

Vinyl is very popular at Fallout. In units, vinyl comprises about 60% of inventory, with CDs about 30%, and cassettes 10%. The store carries a couple thousand titles, both in vinyl and CD, and a lesser amount in cassettes, he says.

When the majors were phasing out vinyl, "we held onto it because we felt it was better than CDs," Battaglia says.

That proved to be a good decision because as other shops stopped carrying vinyl, "people searched us out for it," he says. "If it's available on vinyl, we make sure to stock" both singles and

(Continued on page 64)



"I Want To Tell You" by O.J. Simpson is now out on audiotape.

is doing about four times better than any other audiobook we carry," says Roberta Yochim, book buyer for Portland, Ore.-based distributor the Bay News Company, which distributes to Target Stores and the Fred Meyer supermarket chain.

The O.J. tape also is the month's No. 1 audiobook for Brentwood, Md.-based Aramark, which services the CVS and Rite-Aid drugstore chains, the Safeway and Superfresh supermarket chains, mass merchant Wal-Mart, and several military accounts. "Our accounts don't generally carry many audiobooks—this was kind of an exception. But it's doing great. We had reorders for it, and now we're completely sold out of it," says Shirley Jackson, assistant buyer.

For Rebound, a Minneapolis-based distributor that places rental audiobooks in supermarkets and video stores, "O.J. is leading the pack of our February group of merchandise. There is no question that this has piqued consumers' interest and made them more aware of audiobooks as a product," says VP Terry Lipelt.

The tape has had mild sales at music chains: Surveyed retailers who carry it report selling one or two copies a week per store. There are exceptions; the HMV superstore in New York sold 17 copies in three weeks. (The audiobook was released Jan. 27.) According to SoundS-

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	BOYZ II MEN [▲] MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 4 weeks at No. 1	13
2	3	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	18
3	2	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	76
4	6	BOB MARLEY AND THE WAILERS [▲] TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	187
5	4	YANNI [▲] PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	48
6	7	ERIC CLAPTON [▲] POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	195
7	8	ELTON JOHN [▲] ¹¹ POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	186
8	15	ENYA [▲] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	174
9	10	JOURNEY [▲] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	198
10	9	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	15
11	13	PINK FLOYD [▲] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	198
12	5	YANNI [▲] PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	37
13	12	PINK FLOYD [▲] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	198
14	16	EAGLES [▲] ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	198
15	18	JIMMY BUFFETT [▲] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	195
16	17	JANIS JOPLIN [▲] COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	147
17	23	SOUNDTRACK [▲] POLYDOR 825095/A&M (9.98/15.98)	GREASE	14
18	19	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	45
19	20	JAMES TAYLOR [▲] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	196
20	11	STEVE MILLER BAND [▲] CAPITOL 46101 (7.98/11.98)	GREATEST HITS	193
21	21	METALLICA [▲] ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	184
22	29	ORIGINAL LONDON CAST [▲] POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	68
23	22	EAGLES [▲] ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	101
24	25	CREEDENCE CLEARWATER REVIVAL [▲] FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	103
25	24	AEROSMITH [▲] COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	195
26	26	THE DOORS [▲] ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	181
27	14	YANNI ● PRIVATE 82093 (9.98/15.98)	IN CELEBRATION OF LIFE	3
28	27	PATSY CLINE [▲] MCA 12* (7.98/12.98)	GREATEST HITS	189
29	31	MELISSA ETHERIDGE [▲] ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	20
30	39	BARRY WHITE ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	4
31	30	EAGLES [▲] ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	193
32	28	LED ZEPPELIN [▲] ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	166
33	32	U2 [▲] ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	152
34	38	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	6
35	40	BILLY JOEL [▲] COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	197
36	33	METALLICA [▲] MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	175
37	35	FLEETWOOD MAC [▲] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	165
38	36	CHICAGO [▲] REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	178
39	34	METALLICA [▲] ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	174
40	37	AC/DC [▲] ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	98
41	42	REBA MCENTIRE [▲] MCA 5979* (7.98/12.98)	GREATEST HITS	23
42	45	THE BEATLES [▲] CAPITOL 97039* (15.98/31.98)	1967-1970	38
43	—	CAROLE KING [▲] COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	34
44	47	BONNIE RAITT [▲] CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	42
45	—	KENNY G [▲] ARISTA 8613* (13.98/17.98)	LIVE	32
46	48	THE BEATLES [▲] CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	59
47	46	VIOLENT FEMMES [▲] SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	67
48	44	LYNYRD SKYNYRD [▲] MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	75
49	—	SOUNDTRACK [▲] COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	62
50	—	THE BEATLES [▲] CAPITOL 97036 (15.98/31.98)	1962-1966	30

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Retail

Select-O-Hits Keeps Quiet On Sales Gossip

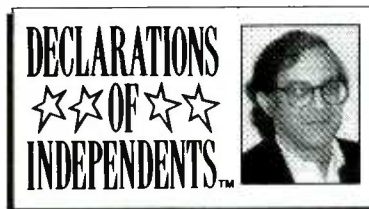
SELECT-O-SALE? Word has reached DI that, once again, Select-O-Hits in Memphis may be involved in a sale negotiation. But, as some down South might put it, don't let's get all excited jus' yet.

The talk is that Select-O-Hits has been in discussion with an unidentified entertainment concern (not an established record distributorship) to sell at least a partial interest in the long-lived Tennessee firm.

But Skip Phillips, who operates the wholesaler with his brother, Johnny (who these days is concentrating on running his label, Icehouse Records, as noted here in December), is definitely soft-pedaling the chatter.

"We've got some things working," Skip says. "Nothing's happening for sure yet, but there is talk."

Skip intimates that another party—perhaps an established distributor—also has approached Select-O-Hits with



by Chris Morris

an offer.

If Skip is tight-lipped in talking about any potential deal, his reticence may be understandable. The company has been wooed more than once; the most recent suitor was Hanover Park, Ill.-based M.S. Distributing, which last year put down an offer for Select-O-Hits, which has served in recent years as what is termed a "Southern branch" of the Chicago-area indie (Billboard, Sept. 17, 1994).

However, that much-talked-about deal fell through last fall (Billboard, Nov. 5, 1994)—evidently entailing some explaining to the Memphis distributor's customers.

So, while Skip Phillips acknowledges the sales talks—which he adds would be for an interest in Select-O-Hits, not an outright purchase—he holds his hand close to his vest on further details.

Skip does say, however, that more information may be forthcoming within the next month. Tune in tomorrow ...

MOVING UP: Buddy Parker, COO of The REP Co. in Minneapolis, called to let us know that Jim Roppo has been named VP of sales and marketing for the distributor. Parker says that Roppo, previously VP of marketing, will be heading administrative efforts in the sales realm; Jim Thompson and Rob McDonald continue as sales directors for the East and West, respectively. (REP's former sales VP, Pip Smith, recently segued to Distribution North America in Cambridge, Mass.)

RECKONING TO BE A HIT: Four well-known, Nashville-based singer/songwriters have banded together to form a new imprint, Dead Reckoning (Continued on page 65)

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(Continued from page 62)

albums.

Big-selling titles currently at Fallout are albums by Resist; Jon Spencer Blues Explosion; Team Dresch; Mary Lou Lord; and Head, a local band. Labels whose titles are well received by Fallout customers include Touch N' Go; Sub-Pop; Amphetamine Reptile; and Revelation.

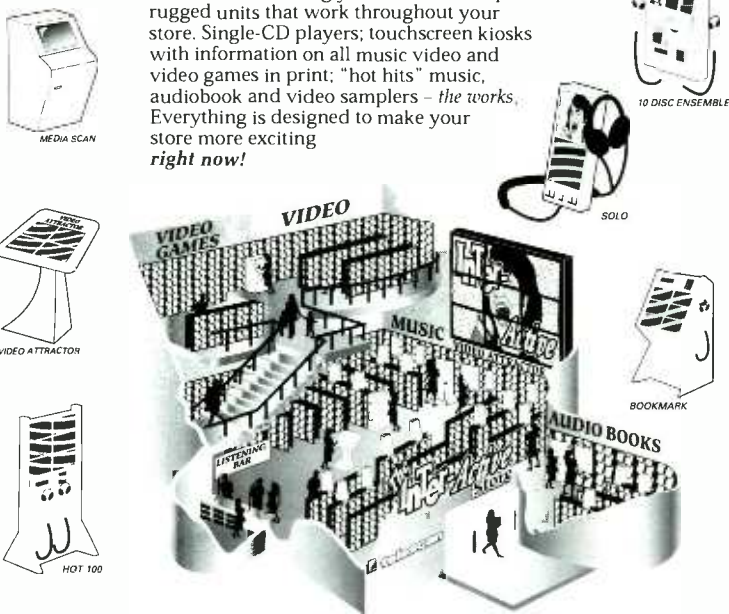
But as independent labels get more popular, and thus profitable, more ti-

ties are coming out. While Battaglia says he is happy to see the strength of the independent sector grow, he adds that he is concerned about the proliferation of product. "When there is so much product coming out, it is getting hard for the customer to know what to buy," he says. "Customers are confused, and they don't always know what they want," which can hurt merchants that stock the wrong titles.

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The Positive Sounds Of Hear Music's Expansion

HEAR, HERE: With sales distribution executives worried about the consolidation of the account base, Track thought it would write about something to take their minds off doom and gloom—an emerging, vital account.

Hear Music, which began life in 1989 as a mail-order account, is quietly growing its retail business. The Boston-based chain, which began with an outlet in fall 1992 in Berkeley, Calif., now has seven outlets. In addition to Berkeley, outlets are also in Palo Alto and Santa Monica, Calif.; Westport and Farmington, Conn.; Troy, Mich.; and Schaumburg, Ill.

"After taking a deep breath, we are now getting ready to open five more outlets," says **Don MacKinnon**, Hear Music president. Those stores are in Portland, Ore.; Denver; Chicago; Georgetown, Md.; and Costa Mesa, Calif.

Hear Music, which gets high marks from the competition as well as the sales and distribution community, specializes in targeting the older demographics. Its emphasis is on folk, jazz, blues, new age, adult contemporary, and world music.

"Since Hear Music is marketing to adult consumers, we are trying all different types of places where we can find them," says MacKinnon, including upscale malls, neighborhood streets that cater to high-end retail, or downtown areas like Chicago's Rush Street. In fact, Hear Music's planned Chicago outlet will be a neighbor of Starbucks, the coffee specialty merchant, in a building that will contain Hear's largest outlet, MacKinnon adds.

In addition to having an appealing concept, Hear has another distinguishing characteristic from other regional chains: It has a parent that is well known in retail, if not in the record-store business.

CML bought the concept from founder Kevin Sheehan and his financial partners back in 1993. CML, which in 1993 had sales of \$772 million, owns the 120-unit Nature Co. chain; Smith & Hawken, a high-end gardening-catalog concept that also has grown into retail and now has eight stores; and the 113-unit Britches Great Outdoors chain. CML also owns Nordic Track, the maker of the very popular exercise machine.

In addition to having a strong parent that helps to guide the chain, Hear Music leverages the resources of one of its distribution facilities. Although Hear Music's buying function is located in Boston with the rest of the retail personnel, the company uses Nature's distribution center in Florence, Ky., to service stores.

Hear Music began as a catalog operation targeting older demographics. Last year, Hear mailed out two catalogs, but MacKinnon says the company's focus is currently on retail business. Along the way, founder Sheehan left the company.

Designed to target adult consumers, store fixtures include blond wooden browsers with multiple listening posts every three feet, which are all used

throughout the chain's stores. In addition, Hear Music supplies descriptions and other information about most of the releases in-store.

"We are trying to bring music to people that they don't find through the normal channels of radio and MTV," MacKinnon says. "Shopping at Hear Music doesn't depend on having knowledge about a title or having heard it before. We let people shop with their ears. That allows us to sell music that nobody else is selling."

In order to enhance that effort, Hear Music organizes its inventory by themes, such as music you might listen to while driving to work or drinking morning coffee or driving all night.

A typical "Hear Music outlet takes in about 2,000 square feet, although when

appropriate they can take in about 3,000 square feet. We like to keep the stores intimate," MacKinnon says.

SLIM DOWN: The Musicland

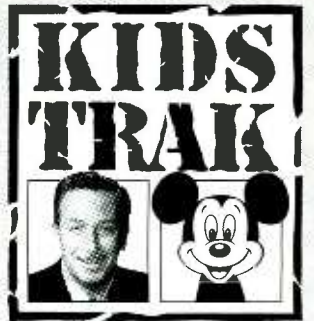
division continues to rejigger operations and cut overhead. Executives recently pared employees at the store level, letting go an undetermined number of assistant store managers across the U.S. In addition, sources say, some full-time employees had their hours cut to part-time status, while some part-time sales staffers were let go. Sources say there also were some cutbacks at corporate headquarters and in the warehouse. **Marcia Appel**, VP of corporate communications, declines to comment on the cutbacks except to say, "There has been and will continue to be a strategic realignment of the business aimed at increasing market share and profitability."

UP NORTH: HMV Canada has announced an aggressive store expansion and renovation program. The 77-store chain plans to open another seven to 10 stores in Canada, including a 30,000-square-foot superstore in Quebec. The company also will make substantial expansions in eight to 10 outlets, including its downtown Toronto flagship location, which will be expanded by 10,000 square feet to 35,000 square feet.

MAKING TRACKS: **Jim McCall**, formerly with Liberty, has joined InterSound as the Western regional sales manager. Meanwhile, **Terry Caruthers**, national sales manager, has left the company to join RCA Nashville as a regional sales manager. . . **Denise Fanelli**, who heads Uni Distribution's Western division, has left the company. . . **Ken Adams**, the classical and jazz buyer at Title Wave, has left the chain and is seeking opportunities. He can be reached at 612-522-8233. . . **Mallarc Benton**, formerly group stores VP at Strawberries Inc., has left the company and is seeking opportunities. Benton, who oversaw the chain's stores in New York, Philadelphia, and southern New Jersey, can be reached at 410-313-8561.

Assistance in preparing this column was provided by Larry LeBlanc.

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My First Read-Along

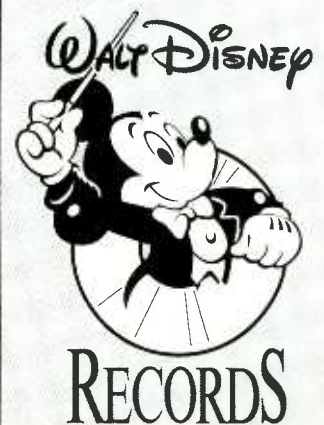
SIMBA LOOKED BY the river. He didn't see Nala, but he saw a sleepy crocodile. "Have you seen Nala?" The crocodile yawned. "No, Simba. I was busy taking a nap!"



Simba's Hide and Seek is one of three titles in the new audio series, *My First Read-Along*, from Walt Disney Records. This series follows in the successful footsteps of last year's *My First Sing-Along* series release. Also premiering in this new audio line are *Aladdin: Here Comes a Parade!* and *Bambi: A Little Spring Shower*. Each durable, chunky board book is filled with bright, beautifully illustrated pictures and large, simple text. The cassette tapes feature character voices, fun sound effects, and music. Designed for youngsters ages 1 to 4 years, the *My First Read-Along* audio series helps develop early reading skills and the love of books—it's truly the perfect beginning to a child's library. And with this new series powered by three mega Disney properties and a hot \$5.99 suggested retail, it's the perfect sales opportunity for you!



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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★★ NO. 1 ★★	
1	1	16	DESTINATION BROOKLYN EPIC 57857* HS 16 weeks at No. 1	VICIOUS
2	2	57	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	3	57	PROMISES & LIES VIRGIN 88229	UB40
4	6	57	QUEEN OF THE PACK ● EPIC 53763* HS	PATRA
5	4	57	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
6	7	37	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG HS	BORN JAMERICANS
7	5	57	SONGS OF FREEDOM ▲ ² TUFF GONG 512 280*/ISLAND	BOB MARLEY
8	9	25	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
9	8	19	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
10	10	5	STRICTLY THE BEST, VOL. 13 VP 1393	VARIOUS ARTISTS
11	11	35	YAGA YAGA EASTWEST 92327*/AG HS	TERROR FABULOUS
12	NEW		THE MARLEY FAMILY ALBUM HEARTBEAT 7660/HEARTBEAT MUSIC	VARIOUS ARTISTS
13	14	17	VEX MCA 11114	STEEL PULSE
14	15	25	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
15	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	4	THE LONG BLACK VEIL RCA 62702 4 weeks at No. 1	THE CHIEFTAINS
2	NEW		CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
3	2	14	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
4	NEW		PAPA'S DREAM MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
5	3	14	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
6	4	64	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
7	5	65	BANBA ATLANTIC 82503/AG	CLANNAD
8	6	45	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
9	13	14	L'ECHO RHINO 71808/AG	BEAUSOLEIL
10	11	14	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
11	8	14	GUIDE COLUMBIA 53828	YOUSOU N'DOUR
12	7	8	FIRIN' IN FOUTA MANGO 539944/ISLAND	BAABA MAAL
13	12	9	LULLABY MUSIC FOR LITTLE PEOPLE 42565/WARNER BROS.	VARIOUS ARTISTS
14	10	14	MYSTERE RCA 62686	CIRQUE DU SOLEIL
15	9	6	LATCHO DROM CAROLINE 17776	VARIOUS ARTISTS

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	49	LIVE AT THE ACROPOLIS ▲ ² PRIVATE MUSIC 82116 43 weeks at No. 1	YANNI
2	3	17	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
3	2	97	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
4	4	169	SHEPHERD MOONS ▲ ⁴ REPRISE 26775/WARNER BROS.	ENYA
5	5	3	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
6	6	247	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
7	7	19	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO
8	12	23	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
9	8	5	APPLAUSE! MOULIN D'OR 951	DANNY WRIGHT
10	9	43	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
11	13	77	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
12	11	4	THE SACRED FIRE REAL MUSIC 3664	NICHOLAS GUNN
13	15	39	MONTEREY NIGHTS GTS 4570	JOHN TESH
14	10	21	MANDALA DOMO 71001	KITARO
15	19	17	ROMANCE MUSIC FOR PIANO NARADA 61045	VARIOUS ARTISTS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

DECLARATIONS OF INDEPENDENTS

(Continued from page 63)

Records. The label, to be handled by Tower's Bayside Distribution, is the brainchild of mandolinist **Kieran Kane** (formerly of the O'Kanes), onetime Warner Bros. signee **Kevin Welch**, drummer/producer **Harry Stinson**, and fiddler **Tammy Rogers**. The label will debut in March with Kane's "Dirty Little Town" and Rogers' "In The Red"; an album by Welch will follow. But don't expect Dead Reckoning to be simply a country-oriented outlet: Music City blues band the **Bluebloods** also has a live album set for the label.

FLAG WAVING: Singer/guitarist **Kelly Joe Phelps** arrived at the blues via a circuitous route, and listeners should be the happier for it.

The Washington state-bred, Portland, Ore.-based musician's debut album, "Lead Me On," released by hometown label **Burnside Records**, features Phelps' sparkling acoustic slide-guitar work, which he applies to a varied brace of traditional material, covers of well-traveled blues by **Skip James** and **Joe Calicott**, and his own material.

But, while Phelps sounds like a consummate blues picker, he began playing in the style relatively recently. A guitarist since his early teens, he learned country songs from his father and folk material from an early teacher.

"Stylistically, I wasn't geared up to anything at all," Phelps says.

For 10 years, Phelps—who also plays the drums and piano—concentrated on improvised jazz (he cites **John Coltrane**, **Miles Davis**, and **Ornette Coleman** as icons). "I was even teaching jazz-improvisation classes at the community colleges here," he says. At the same time, he played gigs at which he performed folk and early country music.

Finally, about six years ago, Phelps says, "I started listening to the real country-blues players. **Mississippi Fred McDowell** and **Robert Pete Williams** really turned my head around." He also turned to writing songs and to singing. "I hadn't done much singing until I did this country-blues thing," he says.

"Lead Me On" sounds like the work of a man thoroughly at home with both the microphone and the fretboard. His husky baritone is invariably affecting, with his guitar—which he picks flat on his lap, dobro-style, using a solid steel slide—serving as a moving second voice.

To date, Phelps has been little heard outside the Portland area, although his

work has proven very popular in Los Angeles (where **Hear Music** in Santa Monica prominently features "Lead Me On" at its listening posts).

"I make a living playing here in Portland, and I've been down there five times," says Phelps, who has gigged regularly at **McCabe's Guitar Shop** and the **Mint** in L.A. "They keep

inviting me back [to Los Angeles], and as long as they keep inviting, I'll keep coming."

Phelps, whose touring schedule is restricted by what he calls "child-care obligations" to his 4-year-old daughter, hopes to come East in April for dates in Philadelphia. "Come summertime, I hope to do a bunch [of shows]," he says.



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LARGEST DISTRIBUTOR

Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ MIKE + THE MECHANICS

Beggar On A Beach Of Gold

PRODUCERS: Christopher Neil & Mike Rutherford
Atlantic 82738

All-star project that hit pay dirt with "All I Need Is A Miracle" and "The Living Years" delivers its fourth album, much in the same vein as its previous work. Leader Mike Rutherford, of Genesis fame, provides a pop platform on which vocalists Paul Carrack and Paul Young layer their distinctive and hit-worthy vocals. While group missteps on a weak, quarter-time reworking of Smokey Robinson's "You've Really Got A Hold On Me," it regains its footing on such well-thought-out originals as the title cut and the first single, "Mea Culpa." It's a bounty for AC and top 40 radio.

ROYAL TRUX

Thank You

PRODUCER: David Briggs
Virgin 40141

Veteran indie band Royal Trux takes a major-label detour on its fifth album—and a turn in the (very general) direction of the rock mainstream. More widely accessible than earlier Trux efforts, "Thank You" is pure, raucous rock laced with the odd, sinewy grooves and raw funk 'tude and delivered in a rubbed-bloody vocal rasp. While it's riffs, not complete songs, that steal the bulk of this show, there are two fully polished gems tucked away inside: the deliciously bitter "You're Gonna Lose" and drum-driven "Shadow Of The Wasp."

MORRISSEY

World Of Morrissey

PRODUCERS: Various
Sire/Reprise 45879

More a glimpse of Morrissey, this single-disc compilation timed to coincide with a European tour brings together various Moz B-sides and live tracks with select cuts plucked from the likes of last year's stellar "Vauxhall & I" album. Tracks aren't placed in chronological order, so there's little revelation possible here. Strictly a pocket-size sampler of a fine singer/songwriter and strictly for completists.

SYLVIA SYMS

A Jazz Portrait Of Johnny Mercer

PRODUCER: none listed
DRG 91433

An unreleased live date from a 1984 concert at New York University's Loeb Student Center, the late, great vocal stylist confronts the lyrics of Johnny Mercer, whose words were always equal to the music of the brilliant tunesmiths he wrote with, among them Harold Arlen, Jerome Kern, Duke Ellington, Harry Warren, Richard Whiting, Hoagy Carmichael, and Jimmy Van Heusen. Syms' comfortable jazz backdrop includes the work of Al Cohn (sax), Joe Newman (trumpet), and Jay Leonhart (guitar). The songs, including a nine-song medley, are at the head of the class in pop songwriting, and whether she swings them or muses over them, Syms doesn't let them—or the listener—down.

THE RALPH SHARON TRIO

Swings The Sammy Cahn Songbook

PRODUCER: Hugh Fordin
DRG 5232

It may be a first in which a lyricist is saluted with an all-instrumental album, but since Sammy Cahn's song titles alone can bring instant recall of the lyrics, it's a tribute to his remarkable catalog of hits. In paying homage to Cahn, his collaborators, of course, take front and center, meaning melodies by the likes of Jule Styne, Jimmy Van

SPOTLIGHT



BRUCE SPRINGSTEEN

Greatest Hits

PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin & Steve Van Zandt
Columbia 67060

Of the 18 tracks comprising this set, 14 are from Bruce's glorious past, starting with "Born To Run" and "Thunder Road," and going right through "Human Touch" and "Streets Of Philadelphia." While fans may quibble about song selection, they likely will shut up and listen when the four previously unreleased cuts roll around. One of them, focus track "Murder Incorporated," is a spellbinding rocker recorded for "Born In The U.S.A." but never before issued except in concert bootlegs. The others are all new and worthy of Bruce's finest material. "This Hard Land" is a blue-collar anthem reminiscent of "The River" period, and "Secret Garden" and "Blood Brothers" are more introspective pieces, showing the sensitive side that struck a chord with fans of "Streets Of Philadelphia." An album that proves, for better or worse, that Springsteen and his E Street cohorts are still possessed by a rare and undefinable musical alchemy.

Heusen, Gene DePaul, and others. Pianist Sharon and his crew, with a guest shot by Gerry Mulligan (sax), are relaxed and keep the tune uppermost on their agenda. This wordless salute tells it all.

JAZZ

▶ GRP ALL-STAR BIG BAND

All Blues

PRODUCER: Michael Abene
GRP 9800

The GRP All-Stars come by their name honestly, as they include such luminaries as Chick Corea, Ramsey Lewis, Tom Scott, Dave Grusin, Russell Ferrante, Ernie Watts, Arturo Sandoval, and the Brecker Brothers. The repertoire includes great themes by Thelonious Monk and Horace Silver, with most arrangements by Scott, producer Michael Abene, or Bob Mintzer. Other standouts include a faithfully ethereal version of the Miles Davis-composed title cut, a punchy take on Coltrane's "Some Other Blues," and a great, brassy blast through "Birk's Works." Blues standard-bearer B.B. King sings on sole vocal cut, "Stormy Monday Blues."

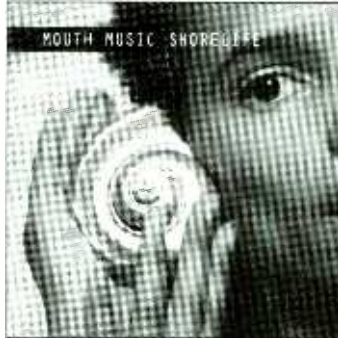
★ MALACHI THOMPSON

New Standards

PRODUCER: Robert G. Koester
Delmark 473

Trumpeter/composer/leader Malachi Thompson continues to forge powerful, progressive pathways in jazz, while remaining deeply rooted in the music's traditions. This newest set finds Thompson and his Freebop Band

SPOTLIGHT



MOUTH MUSIC

Shorelife

PRODUCERS: Martin Swan & Chic Medley
Rykodisc 10309

Protean Scottish world music outfit, led by the incessantly inventive Martin Swan, takes a fresh turn on its third outing, shifting from the Afro-Gaelic sound of its previous work into an undefinable, alluring terrain that brings to mind the stylistic fusions of Deep Forest and Clannad's Maire Brennan. Pop enough to rate airplay on highly adventurous top 40 stations, but sufficiently exotic to interest world music and album alternative programmers, "Shorelife" has the potential to keep Mouth Music charting for months to come, as the group's first two records did. Standouts include the funky, ethereal opener "Move On"; the global pop number "World Is Ready For All"; and the club-ready, techno-tinged "Infinity"—all featuring the graceful vocals of Jackie Joyce.

celebrating Coltrane classics "Crescent" and "Resolution" from "A Love Supreme," as well as such Miles Davis-associated themes as Victor Feldman's "Joshua" and Wayne Shorter's "Pinochio." (Also included is a cool reworking of Harold Arlen's "If I Only Had A Brain.") Originals include the smooth, swinging, waltz-time "Dybia Malika" and the multipart, syncopated autobiography "Chicago Soundscapes."

★ ROY HAYNES

Te-Vou!

PRODUCER: Roy Haynes
Dreyfus 36569

Roy Haynes, one of the trailblazing drummers of modern jazz, has lost none of his impact over the years, as he

SPOTLIGHT



GRANT MCLENNAN

Horsebreaker Star

PRODUCER: John Keane
Beggars Banquet/Atlantic 92505

Formerly half of the Go-Betweens with compatriot Robert Forster, underappreciated Australian songwriter Grant McLennan trekked to Athens, Ga., to cut his third solo album with a band handpicked by producer John Keane. Vaguely reminiscent of sources as disparate as Paul Kelly, Vic Chesnutt, and Jules Shear, McLennan's material is unfailingly inspired and perfectly suited for adult alternative and modern rock programmers with fresh ears. For starters, check out "Simone & Perry" (featuring Syd Straw), "Lighting Fires," and "What Went Wrong." It's a lucid work, among the finest of '95 so far.

clearly proves on this wild quintet date with sidemen who are all leaders in their own right: Pat Metheny, Donald Harrison, Dave Kikoski, and Christian McBride. Harrison's sunny, swinging theme "Good For The Soul" is an album highlight, as are such Metheny compositions as the elegantly funky "John McKee" and the winning, pop-reminiscent "James." It also includes a brisk treatment of Ornette Coleman's "Trigonometry" and a solid take on Monk classic "Trinkle Tinkle."

NEW AGE

▶ OYSTEIN SEVÅG

Global House

PRODUCER: Oystein Sevåg
Windham Hill 11148

An adventurous set from the Norwegian keyboardist whose earlier releases hewed toward new age and contemporary jazz. Here he skillfully

VITAL REISSUES

VARIOUS ARTISTS

Hi Times: The Hi Records R&B Years

COMPILATION PRODUCER: Cary E. Mansfield
Hi Records/The Right Stuff/Capitol 30584

A multifaceted Memphis label that launched the careers of Willie Mitchell, Al Green, Ann Peebles, Syl Johnson, and others, Hi Records thrived from the late '50s-'70s as a repository of some of the finest R&B music anywhere. Starting with groovy instrumentals like the Bill Black Combo's "Smokie Part 2" and Willie Mitchell's "The Crawl," and progressing through such vocal staples as Green's "Let's Stay Together" and Peebles' "I Can't Stand The Rain," three-disc set chronicles the label's soulful side (liner notes promise a companion showcasing Hi's rockabilly instrumentals). Although overshadowed by local powerhouses Sun and Stax, Hi nevertheless carved a significant place in pop music history,

as this fine retrospective attests.

THE METERS

Unkify Your Life: The Meters Anthology

ORIGINAL PRODUCERS: Allen Toussaint, Marshall E. Sehorn, the Meters & David Robinson
Rhino 71869

Fabled funk/soul combo finally gets its (over)due on a two-disc box that is as well executed as it is enthusiastically welcomed. Bringing together the Meters' early work for the Josie label on disc one and their later, long-out-of-print sessions for Reprise/Warner on disc two, the box highlights the extraordinary historical evolution of the band, from ace rhythm-section session players for producer Allen Toussaint, to slinky instrumental soulsters, to funky rockers who stepped out front on stage. Historical revelation aside, though, there's not a whiff of dust in this music, which rages with a raw funk flame time can't extinguish.

interpolates world music elements like didgeridoos and percussion into some riveting, image-laden works that call Miles Davis to mind on "Thundernight" and Debussy on "Reflection 9." Sevåg has a skillful arranger's touch, framing distinctive instrumental solo voices like those of saxophonist Bendik Jofseth and trumpeter Nils Petter Molvaer. Whether smoking through the snarling, world-techno burner of the title track, creating ethereal sculptures on "Evening," or delighting with the haunting balladry of "Norwegian Mountains," Sevåg shows a meticulous craft and an unerring sense of melody.

LATIN

★ MANZANERO Y SUS AMIGOS

Piano

PRODUCER: Armando Manzanero
RCA/BMG 26122

After having provided his classic tunes and production talents to Luis Miguel's last two retro-ballad smashes, master songwriter Armando Manzanero comes up with his own marvelous package of standards, including time-honored favorites "Esta Tarde Vi Llover," "Te Extraño," and "Contigo Aprenderi." Sparsely arranged piano and acoustic guitar accompaniment meld exquisitely with Manzanero's warm, quivering baritone delivered with heartfelt sentiment. Tasteful instrumental backdrops come from a quartet of fine pianists (César Camarago Mariano, Sadao Watanabe, Clare Fischer, Alejandro Lerner), as well as from Spanish crooner Dyango, who contributes a soulful trumpet run on "Voy A Apagar La Luz."

CONTEMPORARY CHRISTIAN

▶ BRENT BOURGEOIS

Come Join The Living World

PRODUCERS: Brent Bourgeois, Charlie Peacock, Wayne Kirkpatrick
Reunion 83343

Formerly with Island act Bourgeois Tagg, this talented singer/songwriter made a big splash in the mainstream in the mid-to-late '80s (remember the hit "I Don't Mind At All"). His Reunion debut lives up to all the positive industry word-of-mouth surrounding its release. The songs—all written by Bourgeois, with co-writers joining on three cuts—are a solid collection. His voice is inviting and accessible, melding with the sophisticated pop melodies and never resorting to dramatics that could overpower the well-stated messages in the lyrics. Best cuts: "One Love," "A Little More Like Jesus," "God Is Not Dead," and "Let His Love Into Your Heart."

CLASSICAL

★ CHOPIN: NOCTURNES

Maria Tipo, piano

PRODUCER: Etienne Collard
EMI Classics 55073

A two-disc set featuring elegant, crystalline, and thoughtful performances of Chopin's 21 lovely nocturnes by Italian pianist Maria Tipo, who has been underappreciated in the U.S.

SCHUBERT: SCHWANENGESANG

Wolfgang Holzmair, baritone; Imogen Cooper, piano

PRODUCER: Volker Straus
Philips Classics 442 460

There can never be too much Schubert lieder, and this Austrian baritone sings Schubert's final songs, plus a dozen more, with great sweetness and beauty of tone, complemented by Imogen Cooper's flexible, rippling piano lines.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Mindscape To Bow Grammy CD-ROM

BY MARILYN A. GILLEN

NEW YORK—Talk about multiple media. Add to the live show, the TV broadcast, the albums, the videos, and the online site another platform for the Grammy Awards: the new CD-ROM.

Developed by UniDisc and published by Mindscape with cooperation from recording academy NARAS, "The Grammys" collects 35 years' worth of show highlights into an interactive, audio/visual experience of video clips, trivia contests, backstage interviews, behind-the-scenes coverage, facts and figures, and more. A "significant" portion of the proceeds is earmarked for the MusicCares Foundation, a music-industry health-and-welfare organization, according to Mindscape and UniDisc.

The title, available for both Macintosh and Windows platforms, is due to ship during Grammy Week; its suggested retail is \$59.95.

"The jumping-off concept for us was to create a fantasy trip to the Grammys," says Chris Andrews, president of developer UniDisc. "That said, the worst thing I felt like we could do as a developer is to rely on the Grammy name alone. We wanted to stay away from just repackaging clips and instead frame them in a way that would give this the sense of a true production in itself."

Kicking off the fantasy, users enter a 3D "theater" environment and take a great seat a few rows back from the front of the stage. From that vantage point, they can choose to watch any or all of 40 different performance clips, spanning from a 1963 rendition of "I Left My Heart In San Francisco" by Tony Bennett through a 1994 performance of "If I Ever Lose My Faith In You" by Sting.

In between are such acts as Janis Ian, Rick James, Miles Davis, Suzanne Vega, Marvin Gaye, Eric Clapton, Metallica, and Chuck Mangione.

Andrews says his team worked closely with NARAS in choosing the clips to include on the disc. "Working from the concept of this being a show, we knew that a show has to have a certain balance," Andrews says. "So we tried to get a good range of music, from pop to jazz to rap, and also to combine a sense of nostalgia with the more current."

Each performance videoclip, set within a virtual stage environment, is about a minute long. Andrews says. Each is framed with an "intro" and an "outro"—to give a sense of a true performance, he adds.

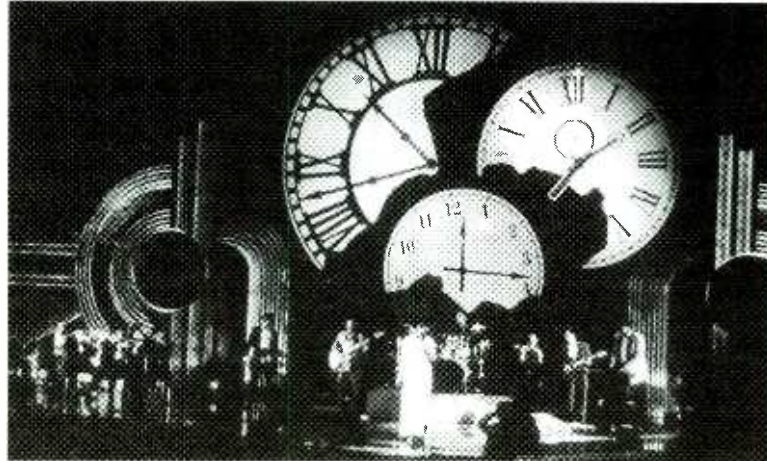
While watching the show, users can click onto performance bios, which offer extra information about the artist and the context of the particular performance, and page through the program at the bottom of the screen.

There also are six rooms running off of the main auditorium to explore: Backstage Interviews; a Trivia Room, with some 250 ques-

tions; Behind the Scenes, which features exclusive show footage shot during the preparation and rehearsals for the 1994 show at New York's Radio City Music Hall and includes interviews with key personnel and artists; the NARAS Room, which offers interviews with academy president/CEO Michael Greene regarding the nomination and awards process, as well as information about MusicCares; the Recording Academy Library, a complete database of nominees and winners through 1994; and the Screening Room, which allows users to "custom-produce" their own show by picking out specific video clips, interviews, etc.

The Trivia Room will key into one facet of Mindscape's sales campaign for the title, says Nancy Van Natta, director of marketing. Mindscape, formerly known as the Software Toolworks, is working with 1,500 radio stations nationwide, she says, in offering them copies of the CD-ROM to award to listeners who correctly answer trivia questions included in the title.

The campaign also will tie into another Grammys spinoff, the Grammy Recordings/Sony Music album "1995 Grammy Nominees," Van Natta says. "We are offering



Mindscape's CD-ROM "The Grammys" includes 40 one-minute performance segments selected from the show's past 35 years. The title will launch for Windows and Macintosh platforms in time for this year's staging of the awards show.

buyers a bounce-back coupon inside the [CD-ROM] box that offers them a copy of the album for only the cost of shipping and handling," she says. The initial shipment of "The Grammys" CD-ROM will contain the free-CD coupons and will be stickered on the box to alert consumers to the offer.

Although Van Natta expects a swell of interest in the title during the "Grammy window of hype,"

there is life beyond the big buzz, she says.

"There obviously will be a lot more interest around the time of the show, but we think people who are interested in music and music history will seek this out as an 'edutainment' title," she says. "So while there may be a surge of sales in a small time frame, we also expect to see steady sales throughout the year as well."

Sony Opens Umbrella Of Online Services Various Sites Designed To Be Unique, Yet Linked

NEW YORK—The welcome mat is officially out at Sony Corp.'s ambitious new online site, which has been informally hosting early visitors in some of its various rooms for several months.

The Internet site, located on the World Wide Web at <http://www.sony.com>, brings all Sony Corp.'s operating companies under a common Web umbrella, dubbed Sony Online; however, each individual unit—from Sony Music and Sony Electronic Publishing to Sony Pictures—has its own distinct arena with a unique look and feel. Various hypertext links seeded throughout each different area will link users to other related Sony Online areas as appropriate, according to Mitchell Canold, president of Sony New Technologies, the Sony unit that is in charge of coordinating the site.

The Sony Music Entertainment area was the first to go up in preview mode late last year, offering features such as "hot news," which is updated daily, album release information, artist biographies, and tour dates. The area now also boasts downloadable audio- and video clips, as well as electronic press kits.

The artist pages within the music arena will put an emphasis on cultivating artist participation, says Columbia Records video pro-

duction VP Mark Ghuneim, and also will seek consumer input and direct interaction through such things, say, as letting consumers vote on competing album-cover concepts.

That direct consumer connection is a key, and exciting, feature of online entry from the point of view of both labels and their artists, says Barry Johnson, senior director of marketing and business development for Epic Records. "This gives us, and them, ungated access to the public for the first time," he says.

Epic currently has 28 artist pages in development, Johnson says, many of which will offer a variety of "exclusive" or otherwise unique content. "In the process of creating an album, there is a lot of [extra] content that just can't be used," he says. "That will be one focus in creating these pages."

Also up for several months is Sony Electronic Publishing's area, which currently has more than 100 pages online, according to marketing director Peter Dille. The site offers downloadable screen shots of video game products, video clips, gaming tips, product previews, and an 800 telephone number via which users can order select products, Dille says.

Direct-selling also figures into the soon-to-debut Sony Signa-

tures arena, which will sell select Sony products such as T-shirts and caps; consumers can create a shopping list as they browse through the pages' offerings and then fill in an electronic order form to fax to Sony—or call an 800 number. Actual online order processing awaits resolution of some credit-card security issues, according to a company executive.

Also due soon are a Sony Pictures area, which will highlight film, home video, and TV properties, and a Sony Electronics site, which will offer an electronic catalog of Sony products.

TIME WARNER MOVE

In other online news this week, Time Warner Interactive has joined its sister companies on "Pathfinder," Time Warner's site on the World Wide Web (<http://www.pathfinder.com/twi>). The software publishing company is posting news about upcoming products, as well as downloadable demos, graphics, and audioclips. It also plans to stage a variety of contests and promotions online.

Time Warner Interactive already has a site up on America Online and is establishing similar forums on CompuServe, Delphi, and Prodigy, among other commercial services.

MARILYN A. GILLEN

Apple Biting Into Set-Top Market

IF YOU HAVEN'T HEARD the name Pippin yet, you will. The newest player in the interactive hardware marketplace comes from developer Apple Computer and is squarely aimed at the TV set-top marketplace currently being courted by the likes of 3DO and CD-i. Apple plans to openly license the platform, and the first such licensee already has been inked—leading Japanese toy maker and CD-ROM publisher Bandai, which plans to bring the product to market worldwide late this year at under \$500. Bandai will market its version under the name "Power Player." Best known for its Mighty Morphin Power Rangers characters, Bandai also will develop software for the system, which hooks up to a TV set for playback. Several other software developers also have expressed early support for the system, which Apple says is geared beyond the games market into such software categories as education, reference, and music.

The Pippin platform is based on the Macintosh operating system and will employ a PowerPC chip and boast a quad-speed CD-ROM drive, according to Apple, which says many existing Macintosh CD-ROM software titles will be playable on Pippin "with slight modifications" by developers, and that Pippin-specific titles will play on Macs without modification.

MUSIC ISN'T JUST an afterthought in the newest line of multimedia PCs from Packard Bell. And no wonder, considering research shows 40% of highly versatile MPCs were used primarily as rather bulky—and costly—CD audio players in 1994. And those consumers actually using their splashy new computers to run multimedia-entertainment software are finding an increasing emphasis put on the musical soundtracks from title developers—quality they're looking to enjoy at home.

Packard Bell, therefore, has made SRS 3-D Amphitheater Sound standard on all its computers, says marketing VP Fred Kern. The audio processing feature, which has no single "sweet spot," creates a distinct improvement in sound, even when employing only lower-end computer-equipped speakers. For traditional music enthusiasts, Packard Bell also has given birth to a new concept—twin CD-ROM drives. The dual decks "allow you to listen to your favorite CD while working on a CD-ROM program," says Kern, "or lets you pull up multiple titles at once."

THE RECENTLY FORMED PorchLight Entertainment, a Los Angeles-based motion picture, TV, home video, and multimedia production and distribution company, is kicking off on a solid footing. The company has landed TV, home video, and multimedia interactive rights to William J. Bennett's best-selling Simon & Schuster title "The Book Of Virtues: A Treasury Of Great Moral Stories," according to PorchLight president Bruce Johnson, former executive VP/GM of Hanna-Barbera Entertainment. The company initially will develop the property as a series of TV specials, Johnson says, with further plans for home video and multimedia spinoffs.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: Placido Domingo..... 72 Child's Play: Wooing Children's Circle..... 74
Shelf Talk: Blockbuster Awards 73 RCA Victor's Video Line 75

PICTURE THIS

By Seth Goldstein



DOUBLE THE FUN: Dualstar Productions, the corporate entity created to further the careers of the Olsen Twins, is raising the ante on behalf of **Mary-Kate and Ashley's** home-video line. One indication: Dualstar is hiring a veteran West Coast kid-vid executive as sales and marketing VP.

Already a consultant to Dualstar, he will work closely with BMG Distribution, which directly oversees the twins' releases and must move carload quantities to earn back an estimated \$8 million multiyear advance.

According to Dualstar's **Robert Thorne**, the numbers are on target—about 400,000 units each of the first two episodes of "The Adventures Of Mary-Kate," along with 500,000 for "Our First Video," introduced 18 months ago. Trade observers think the figures are high, but Dualstar can't be accused of not putting its shoulder to the retail wheel. It's even willing to take a risk or two.

The next pair of "Adventures" entries—"The Case Of The Mystery Cruise" and "The Case Of The Sea World Adventure"—will be melded into an ABC television movie airing 7-8 p.m. on April 23. (ABC has ordered the successor to the twins' current sitcom, "Full House.") Thorne likens the TV premiere to an infomercial for the twins, and "retail shows less and less resistance to infomercials."

Despite the risk of overexposure, Thorne is confident the telecast won't take away from cassette sales, also set to begin in April. As evidence, he points to broadcast launches of Barney and Power Ranger videos, the only difference being those characters strutted their stuff in syndication. "We do it in prime time," Thorne says.

Dualstar's immediate aim is to generate the kind of shelf-space attention retailers pay Barney and the Power Rangers. That means more product. "With four, we become creditable," says Thorne. "With six, we break through."

(Continued on page 74)

Brit Vid Biz Boasts Best Sales Year But Retail Competition Lowers Profits

BY PETER DEAN

LONDON—The British video trade enjoyed a prosperous 1994, echoing its American cousin. In both countries, sell-through made the difference. But—and there is always a but—record volume exacted a toll, as price competition devoured profits.

Nonetheless, the overall numbers as compiled by the British Video Assn. make good reading.

A strong fourth quarter, also aided by blockbuster rental titles, helped the U.K. industry achieve its highest-ever sales of 1.14 billion pounds (approximately \$1.7 billion), says BVA. Total retail value for the sell-through market was 698 million pounds (\$1.05 billion), while rentals clocked in at 438 million pounds (\$657 million).

"With the overall market growing, the video industry is still in a strong position and moving forward. However, it's the popularity of buying videos which continues to increase as the range of titles expands into different genres," says BVA director Lavinia Carey. "The public seems to be increasingly convinced that videos represent good value for money."

Not surprisingly, the fourth quarter was dominated by sell-through volume, up 13% to 27 million units and value up 12% to 174.5 million pounds (\$261 million). By year's end, consumers had purchased 66 million cassettes.

The bad news was that heavy discounting in the final quarter led to a 1% drop in the annual average price paid for a tape. With discounts of 30% and more on lead titles, many dealers were forced to treat them as loss leaders in the hope they would promote catalog sales.

Great Britain's leading independent retailer, Adrian Rondeau of Adrians, did no better than break even on sales of 1,000 copies of "Snow White." Says Rondeau, "I did the same as last year for video, which was quite an achievement. I took the money but I didn't make much profit overall."

The culprits were the supermarket chains such as Tesco, Sainsbury, and Safeway, which have been responsible for sudden and dramatic price cutting. To them, video is just another product line to use in a discounting war, Rondeau says.

"I get the strong impression that the multiples [chains] have been taken back by the savagery of the supermarkets," he says. "W H Smith, Our Price, HMV, none of them want this—it cuts too deep."

"With prices forced down, nobody gains. They don't, we don't, and neither

does the public, because without the bread-and-butter profit, there's no profit to reinvest in slow-moving catalog. The public's choice suffers. They won't buy as much, we are not making any profit, and the industry won't expand."

Rondeau says that suppliers "haven't got enough faith in their product or their prices."

Not so, respond the studios, whose titles are subject to the most intense price cutting. By law, suppliers cannot hold anyone to the Recommended Retail Price, they argue.

Disney is trying something different in an effort to keep its hits from submerging retailers. With "The Return Of Jafar," it tried to get a more favorable discount structure for the specialty outlets that stock catalog. Early reports are the results have been encouraging.

It's worth the effort for Disney to preserve its position at the top of the sell-through heap. "Snow White," with sales exceeding "Aladdin" and "Bambi," enabled the studio to hold that spot for the seventh consecutive year. Disney took seven of 1994's top 10 kid-vid positions and more than 60% of sales in the children's category.

Movies, in the meantime, regained dominance of sell-through, with 36.5% of the market. Warner was the leading sell-through supplier, warding off the impact of MCA/Universal's "Jurassic Park" and FoxVideo's "Mrs. Doubt-

fire." Each sold in excess of 1 million cassettes, becoming the fastest-selling non-animated features of all time in the U.K.

The best-selling sport and fitness titles was "The Very Best Of Torvill And Dean," also the best-selling sports title of all time. Another home-grown star, Mr. Motivator, with "BLT Workout," edged Elle MacPherson and Cindy Crawford in the fitness sweepstakes. The leading comedy video was "Billy Connolly Live 1994," and "Red Dwarf—The Smeg-Ups" topped the chart of direct-from-television releases.

Music video, led by BMG's Take That, with "Live In Berlin," was the only sell-through genre to suffer a decline in 1994. It was BMG's third-consecutive win, however.

U.K. rental was aided by FoxVideo's decision to play both sides of the street with "Mrs. Doubtfire." The marketing move helped boost fourth-quarter rental volume by 45%.

"Doubtfire," "Jurassic Park," and "Four Weddings And A Funeral" brightened the fourth quarter, pushing rental turns to their highest levels in four years. But none exceeded the early 1994 Harrison Ford action movie, "The Fugitive," the U.K.'s best-renting video at 4.36 million turns.

The three late bloomers and the fourth quarter generally improved unit volume by 4%, reversing what had been a down year, exacerbated by the loss of 1,500 specialty outlets.

Theme Park, TV, Vid Show Barney Far From Extinct

BY MOIRA McCORMICK

CHICAGO—Mark Twain would agree: Reports of Barney the Dinosaur's demise have been exaggerated.

The initial buying frenzy over anything related to the purple reptile has certainly calmed down from its 1993 peak. But there's no need to break out the shovels just yet, many report to the contrary.

Arin Wolfson, a media analyst for New York-based consultancy Alexander & Associates, says the combined Barney video titles "are doing as well as some of the theatrical releases. They have been dropping over the last month—everything does after Christmas, especially children's titles—but they've still been making our top 20." While more titles featuring 1994's breakout licensed property, Mighty Morphin Power Rangers, were released last year, sales of Barney videos stayed neck-and-neck, he says.

Moreover, Wolfson isn't anticipating a major drop-off in the near term. With more and more babies growing into toddlers—and with "Barney & Friends" status unchanged as PBS's top-rated children's show—"it's constantly a new market," he says.

Until the move on, toddlers tend to be obsessive about their viewing habits. They don't get tired of Barney so much as outgrow him, Wolfson says: "I can't see 1-year-olds getting sick of Barney, unless the 3-year-olds are telling them he's not cool anymore."

Barney producer the Lyons Group takes comfort in the demographics. "This year, 4.4 million children will enter the Barney years," says Russell Mack, VP of communications. "We define that age range as between two and five, though it goes younger and older as well."

What has happened with the Barney phenomenon, according to observers, is that the big fella is becoming a classic, entering the pantheon occupied by Mickey Mouse and his Disney pals, and Bugs Bunny and the Warner Bros. gang. Naysayers like to point out, as evidence of Barney's slump, that his second EMI audio release, "Barney's Favorites Vol. II," only hit the gold mark—not the

(Continued on page 75)



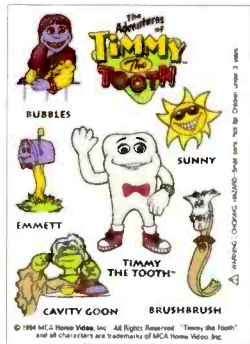
Hollywood's The Star. Movie magic they know; it's sell-through magic they desire. CBS/Fox Video hopes consumers will snap up the cassette edition of the highly touted PBS series, "American Cinema," due in stores March 15. Holding the boxed set is Mindy Pickard, nontheatrical marketing VP. She was joined at a recent gala reception in New York honoring the January telecast by nontheatrical marketing coordinator Stacy Lowe, left, and actor Matt Dillon.

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- **NATIONAL F.S.I.s!** Kellogg's Rice Krispies will include **TIMMY** in a national, half-page free-standing insert via Sunday newspapers on 5/14 which will reach approximately **50 million households.**
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* "Big Mouth Gulch" in a paper sleeve utilizing NO bar code/proof of purchase tab -- not available at retail. Two Kellogg's Rice Krispies proofs-of-purchase required. Includes an insert and consumer trailer on front promoting entire **TIMMY** line.

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Placido Domingo, "An Evening With Placido Domingo," Rhino Home Video (212-275-2900), 52 minutes, \$19.95.

Wembley Arena benefit performance features one shining tenor accompanied by the English Chamber Orchestra conducted by Eugene Kohn. Domingo soars through 10 magnificent selections, which represent a wish list of arias as well as several surprises. Selections include Giordano's "Amor Ti Vieta"; Puccini's "Ch'ella Mi Creda" from "La Fanciulla Del West" and "Il Piu Non Torni" from "La Bohème"; Verdi's "Sole Or Siamo" from "Il Travatore"; and a lovely Neapolitan folk song. Video should benefit from continuing "3 Tenors" mania.



"Hullabaloo," MPI Home Video (708-873-3177), approximately 60 minutes each, \$19.98 each, \$79.98 for four-volume set.

Music variety show that originally aired on NBC-TV from 1965-66 makes its video debut in four tapes that each include two complete episodes plus bonus performances. And what a path it paves down musical memory lane. Performances are too numerous to recount in detail, but they represent the fabric of the then-budding music scene: Paul Anka, Sonny & Cher, the Byrds, the Turtles, the Supremes, Trini Lopez & Chuck Berry, the Four Seasons, even guest host the late Michael Landon doing a rendition of "I Like It Like That," to name a few. Set also includes several of the first 12 shows in the "Hullabaloo" series, which included taped segments from London featuring Beatles manager Brian Epstein offering his picks of the cream of the British crop.

CHILDREN'S

"Yogi: The Easter Bear," Turner Home Entertainment (404-827-2890), 55 minutes, \$12.98.

Yogi finds himself in more

trouble than the average bear in his first animated Easter program. He incurs the wrath of Ranger Smith after he follows his nose to a basketful of Easter sweets and manages to eat every last one, which had been baked for the Jellystone Easter Jamboree. The real adventure begins when Yogi sets off to find the real Easter Bunny, who can help him save the festivities, and discovers the rabbit has been bunny-napped. Story line is lighthearted, and animation is pure Hanna-Barbera joy. Video also features a bonus H-B cartoon, "Yankee Doodle."

"Zeazel The Zowie Zoon: The Color Chase," Zeazel Pix (800-200-3688), 30 minutes, \$12.95.

First in a new low-budget children's series, which follows the antics of a friendly, furry creature from the planet Zoon, is an introduction to the wonderful world of colors. The primarily live-action story begins when Eartha the "colorfly" awakens Zeazel from his nest among the blades of grass in a brightly hued backyard. She then changes everything into black and white and then takes him on an animated adventure to find the missing colors and bring them back where they belong. Designed to teach preschoolers their colors, the simple story line and ample use of song strongly succeed in making the point.

"Concert In Angel-Land," Pink Bubble Productions (508-369-7479), 25 minutes, \$19.95.

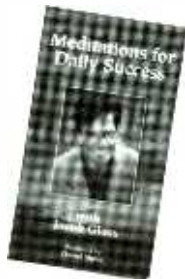


An apparent throwback to the '60s, this live-action variety show-type program encourages the preschool set to let it shine, let it shine, let it shine. Their inner light, that is. A rainbow of song, dance, storytelling, and otherwise angelic festivity unfolds in a series of short, interconnected segments that wax and wane in creativity and ability to engage. Despite the program's

inconsistency, the angel theme is one that likely will appeal to its intended audience. In keeping with the spirit of the video, a portion of the profits are earmarked for a Massachusetts-based organization that helps homeless children.

HEALTH/FITNESS

"Meditations For Daily Success," Focal Point (805-682-0272), 58 minutes, \$29.95.



Kind and gentle video wraps four concise meditations—of the morning, evening, preparation, and completion varieties—together in independent segments that can be watched together or separately. Narrator and guru Jacob Glass, whose "Course In Miracles" has seeped into the popular culture via his books and lectures, presents the affirming meditations in manner that welcomes everyone regardless of gender or faith. Meditative exercises are dressed with dramatic footage of rising and setting suns, babbling brooks, and lush green forests.

"Attitudes Aerobics," "Salsa Aerobics," "Karate Aerobics," "Heartbeat Ballet," Video Treasures (800-745-1145), approximately 40 minutes each, \$9.99 each.

New quartet of specialty fitness videos grew out of Video Treasures' previous "Perfect Balance Workout," which combined six styles of working out in one routine. Veteran trainer Donna Richardson leads the "Attitude" program, which features a cardiovascular-intense, low-impact workout. "Salsa" stands to benefit from the current popularity of combining Latin dance moves into an aerobics routine. Martial arts expert Lisa Gaylord lends some kick to "Karate Aerobics," which uses disciplines from tai chi, karate, and aerobics. Finally, "Heartbeat Ballet"

emphasizes stretching and lengthening in a workout that incorporates yoga and ballet stylings. Something for everyone.

INSTRUCTIONAL

"Childhood Autism: A Separate Reality," Vocational Video Inc. (800-421-9997), 30 minutes, \$25.

Geared primarily toward relatives of children who have been diagnosed as autistic or are awaiting diagnosis, video comprises interviews with physicians, who provide the facts, and parents and grandparents, who divulge the emotional side of the situation. Among the important topics covered are developmental signs and symptoms, discovery and diagnosis, and various treatments. Equally important are candid discussions about the emotional toll the disorder can take on family members and coping skills they can nurture in order to be strong for themselves and their child. Production values are nothing to write home about, but video's intended audience likely won't notice or care.

"Country Trunk Restoration," Charlotte Ford Trunks (806-659-3027), 30 minutes, \$19.95.



Charlotte Ford has devoted the past 20 years to restoring trunks as well as publishing how-to guides and parts catalogs. Now, for the first time, she brings the tricks of her trade to video in an engaging tutorial. Old trunks come in a rainbow of colors, shapes, and sizes; from canvas- and leather-covered varieties to cardboard- and paper-covered trunks to the larger wardrobe trunks, sturdy steamer trunks, and more. Program covers the restoration not only of different types of trunks, but also of those in varying levels of repair. Although the video occasionally lapses into a promotion for some of Ford's other retail products, it clearly was created with the care Ford suggests viewers use to restore their family treasures.

Billboard.

FOR WEEK ENDING MARCH 4, 1995

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	6	3	CLEAR AND PRESENT DANGER (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford William DaFoe
2	2	4	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
3	1	5	TRUE LIES (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
4	4	5	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
5	3	8	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
6	13	3	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
7	5	8	BLOWN AWAY (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
8	32	2	COLOR OF NIGHT (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
9	7	4	THE SHADOW (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
10	8	8	RENAISSANCE MAN (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
11	NEW		CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
12	39	2	LITTLE GIANTS (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
13	10	13	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
14	9	11	MAVERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
15	11	8	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
16	12	14	SPEED (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
17	14	5	AIRHEADS (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
18	15	4	TRIAL BY JURY (R)	Morgan Creek Productions Inc. Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
19	19	3	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
20	22	25	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
21	16	6	NORTH (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
22	NEW		BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78693	Damon Wayans Robin Givens
23	18	16	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
24	26	7	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
25	27	17	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
26	17	8	BABY'S DAY OUT (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
27	24	12	LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
28	37	2	THE SILENCE OF THE HAMS (R)	Cabin Fever Entertainment 112	Billy Zane Joanna Pacula
29	28	12	GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
30	23	14	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
31	34	4	WHITE (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy
32	NEW		NATURAL BORN KILLERS (R)	Warner Bros. Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis
33	21	13	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
34	20	13	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
35	25	14	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
36	40	8	BELLE EPOQUE (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan Gomez
37	NEW		RAPA NUI (R)	Warner Bros. Inc. Warner Home Video 13003	Jason Scott Lee Esai Morales
38	33	8	WAGONS EAST! (PG-13)	Live Home Video 69991	John Candy Richard Lewis
39	35	2	ROSWELL (PG-13)	Republic Pictures Home Video 3508	Martin Sheen Kyle MacLachlan
40	38	12	THE FAVOR (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak

♦ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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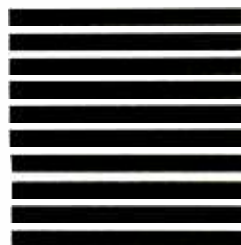
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CAPITOL'S MELVIN VAN PEEBLES ISSUES 1ST ALBUM IN 20 YEARS

(Continued from page 8)

Since his last album, Van Peebles has busied himself with novels, films, and plays. As in all his creative projects, he sought artistic freedom and control on "Ghetto Gothic." But such autonomy proved elusive.

"I turned down a big money deal from one record company because, when it came down to the wire, they wanted me to put lyrics or rhymes to 14-year-old samples," Van Peebles says. "That's not what I do! The structures of my songs are more complicated and subtle than jingles or nursery rhymes, with music which helps carry the story along. The words aren't just shouted over some loop which repeats itself."

When Capitol came knocking, "I said, 'Here's the deal: Send money, and leave me alone. I'll send the tape. That's it. Just go away, and let the doorknob hit you where the good Lord split you.' Capitol was just perfect, and everything came out superb!" Van Peebles says.

"Ghetto Gothic" comes out at a time when Van Peebles is particular-

ly visible. He received an honorary doctorate in humane letters from Hofstra University last December. This spring will see the release of the film "Panther," adapted by Van Peebles from his upcoming novel about the Black Panther Party. Van Peebles also has a small role in the film, which was directed by son Mario. Meanwhile, the elder Van Peebles has republished the companion book to the 1971 black-cinema landmark "Sweet Sweetback's Baadasssss Song," which he directed. In addition, he recently became host of National Public Radio's weekly "BlueStage" program.

Van Peebles' novel talk-singing storytelling approach was influenced by the folk and protest songs he learned growing up on Chicago's South Side: "Everything from 'Goodnight Irene' to 'Take This Hammer,' 'John Henry,' 'W.P.A. Blues,' 'Bourgeois Town,' and even 'On Top Of Old Smoky,'" says Van Peebles.

A graduate of Ohio Wesleyan, Van Peebles was a Strategic Air Com-

mand navigator/bombardier prior to directing several short films that eventually took him to Europe. After publishing five novels and directing his first feature in France, he returned to the States in the late '60s and added recording to his bulging career portfolio.

"Then it seemed that there was very little of urban life that you were allowed to portray in commercial music," he says. "And people didn't listen to words and music at the same time other than nursery rhymes like 'moon-June-spoon,' so on my first albums, I suppressed the musicality to a minimum, taking a minimalist beat and shouting a cadence over it... My music didn't fall into the format of gospel or blues or spirituals, so I did another form that suited the music and story: talk-rapping, which eventually became rap."

On "Ghetto Gothic," Van Peebles has been able to "up the musicality" because contemporary listeners, he feels, are more able to accept his stories and messages in a more musical

context.

For instance, of the "Ghetto Gothic" track "The Apple Stretching"—first heard in his one-man Broadway show, "Waltz Of The Stork," and later covered by Grace Jones—Van Peebles says, "Before I couldn't have done [that track], because people weren't used to [paying attention to] music and words simultaneously." Similarly, when the "Ghetto Gothic" cut "Lilly Done The Zampoughi Everytime I Pulled Her Coattail" first appeared on "Brer Soul," it lacked the new version's "fuller musicality," says Van Peebles.

The song "There" exemplifies Van Peebles' current compositional strategy. Ironically using chamber music backing, it chillingly portrays an incident of spousal abuse.

"It could have been called 'The O.J. Story,'" says Van Peebles. "The juxtaposition of an elitist kind of music with my inner city voice takes it beyond the 'hood and shows that it's not just down-and-dirty people who beat their wives."

"There," along with "The Apple Stretching" and "On 115," have been serviced on a sampler to "tastemakers and academics" throughout the industry, says Capitol's VP of creative marketing Ruth Carson, who adds that alternative outlets, specifically public radio and eclectic formats, will be targeted.

Detroit record retailer Barry Beal, however, sees greater potential for "Ghetto Gothic," both in-store and on-air.

"'Apple Stretching' would be a good cut for jazz radio," says Beal, who owns two urban-oriented Shantique stores on Detroit's East Side. "The first cut ['Blinded By Your Stuff'], urban might be most attracted to, while 'Just Don't Make No Sense'—about how his corns are hurting him—is a nice blues cut they might service to blues stations. Basically, he's just trying to point out life from an urban standpoint in a very innovative way. He always seems to be ahead of his time, just like with 'Sweetback'—but it should do well if they market it right."

Carson details an extensive press campaign, sparked by a bio written by author Nelson George. "We've serviced the full music, bio, and lyrics to long-lead media and secured coverage in black and general consumer outlets," she says. Carson expects heavy interest on TV morning news and talk show programs; already, Melvin and Mario Van Peebles have

appeared on Charlie Rose's PBS interview show.

Additional promotional activities involve a New York album launch party that also will showcase a half-hour documentary about the project and Van Peebles' prior achievements, which he produced. Parties also will occur in Boston, Washington, D.C., Atlanta, Chicago, and Los Angeles, tying in with local film schools and black-student unions.

Van Peebles may perform at these functions, Carson says. Last October, Van Peebles notes that he performed a "miniconcert" for a benefit in Detroit, "the first place 'Sweetback' opened." A limited edition of the new "Sweetback" book will be used as a giveaway at launch parties and contests, says Carson.

Capitol also will tie in with Gramercy Pictures' publicity plans on behalf of the "Panther" movie release. Lydia Cole, BET's VP of program management, says "Panther" will allow the network a means of exposure for Van Peebles, who might otherwise be too far "left" for the mainstream-oriented programming outlet.

"There's a range of tastes [the album] will appeal to," says Carson. "It's not genre-specific in terms of music buyers: People who buy hip-hop are interested in other forms."

Carson, citing Van Peebles' reputation as "grandfather of rap," expects him to eventually be "recognized and embraced" for his contributions to pop music, à la Tony Bennett. Says Van Peebles, "People often said I'm brave or insightful, but fuck, I'm just ornery! I really do most stuff like I cook: I cook what I like because no one else does it—and I have to eat it the rest of the week!"

SON'S 'RIVERDANCE'

(Continued from page 10)

pany that has attracted Elmer Bernstein, Randy Edelman, and David Shire, among others, to work in Dublin studios.

Whelan told Billboard that he always has felt that if music like "Riverdance" received sufficient attention, people would respond to it. "The marketing strategies of the industry tend to be quite narrow in what they release," he says. "What 'Riverdance' has shown is that if it gets the proper exposure, then music that isn't quite mainstream can actually top the charts for a long period."

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'TAKE A BOW' by Madonna and 'I'll Stand By You' by Pretenders.

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by song titles and artists. Includes '100% Pure Love' by Basement Boys and 'I'll Stand By You' by Pretenders.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales songs like 'Baby Brandy' by Brandy and 'I'll Stand By You' by Pretenders.

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Table with columns: TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists artists and labels for the top sales songs.

5661

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KISS OF THE SPIDER WOMAN THE MUSICAL



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The Billboard Bulletin...

EDITED BY IRV LICHMAN

JACKSON MAKES 'HISTORY' AT NARM

Michael Jackson came to the National Assn. of Recording Merchandisers meet in San Diego to herald the release of his greatest-hits album, "HIStory—Book I," due on Epic late this spring. The artist appeared at the Sony Music Distribution product presentation Feb. 23. Those in attendance heard five tracks from the two-disc package. Among them was a duet with Janet Jackson called "Scream."

'HITS' KEEPS COMING UNTIL JUNE 30

Cema will cease manufacturing Garth Brooks' "The Hits" June 30. The album, which is No. 1 on both The Billboard 200 and the Top Country Albums chart, has sold close to 5 million units since its release Dec. 6. At that time, it was known that "The Hits" would be available for a limited time. Brooks was set to make the announcement Feb. 24 at NARM, where he was to receive the trade group's Presidential Award.

U.S., CHINA NEAR PIRACY SOLUTION

At press time, there appeared to be serious movement toward a settlement of deep U.S./China trade differences centering on Chinese pirating of U.S. copyrighted software at 29 CD plants. U.S. trade sanctions, with countermeasures by the Chinese, were set to begin Sunday (26), but high-level negotiations were under way to end the stalemate. The Chinese government invited U.S. Deputy Trade Representative Charlene Barfshesky to meet Feb. 24 with

trade and judicial officials, including Minister of Foreign Trade Wu Yi.

TW KIDS INKS WITH WARNER

TW Kids, the Time Warner children's label whose licensed Mighty Morphin Power Rangers Audio line is reported to have sold more than 1 million units, has inked another high-profile deal, with Warner Bros. Consumer Products. TW Kids will produce a line of song, read-along, sing-alongs, and tape-toy sets, featuring Warner's animated characters. The first release set for June is the read-along "Carrot Blanca," a Bugs Bunny spoof of "Casablanca" based on an upcoming animated film short.

AEI IN EURO BIZ MUSIC SERVICE

AEI Music Network Inc., the giant Seattle-based supplier of music to businesses, has linked in Europe with residential service Music Choice Europe, a joint venture of Warner Music Group, Sony Music, and General Instrument, to form AEI Music Choice, to be launched in May with satellite delivery. Initially, four commercial music channels will be offered. Partnership involves an equity swap valued at \$10 million.

SUNSHINE TO JOIN WARNER MUSIC

Industry vet Ken Sunshine will join the Warner Music Group U.S. as senior VP, effective April 1. Sunshine, reporting to chairman Doug Morris, will be the public relations rep for the Time Warner division, among other responsibilities. Sunshine is closing his New York-based Ken Sunshine

Consultants and is expected to bring his aid, Peter LoFrumento, with him. Before forming his company, Sunshine was chief of staff during the administration of New York Mayor David Dinkins and director of PR at ASCAP.

SUB POP, P'GRAM PUBLISHING LINK

Sub Pop Ltd., the Seattle-based indie, has entered into a global co-publishing deal with PolyGram Music Publishing. PolyGram will oversee all bands and songwriters signed to the agreement. No staffing was announced yet for the new division, which lets Sub Pop sign songwriting talent outside of the label.

RAI LABEL EXEC SHUFFLE (AGAIN)

In its third management shuffle in a year, Italy's Nuova Fonit Cetra has a new president in RAI Radio coordinator Corrado Guerzoni, following the resignation of RAI governor Ennio Presutti because of new laws that prevent him from holding other posts. The label is 90% owned by the Italian state broadcaster.

HILLEY, EASTMAN TO NMPA BOARD

Donna Hilley, president/CEO of Sony Music Publishing, and John Eastman, of MPL Communications, have been elected to the 18-member board of the National Music Publishers' Assn. They replace Clay Myers of Starstruck Management, who has resigned, and John McKellen, who is retiring March 22 from the publishing business, most recently as president of MCA Music.

Etheridge Grabs AC Chart Record

ROD STEWART'S RECORD FOR having the longest-running hit on the Hot Adult Contemporary chart—when his take on Van Morrison's "Have I Told You Lately" hit its 44th week, Oct. 30, 1993—has been broken. The new champ is Melissa Etheridge, holding at No. 19 in her 45th chart week with "Come To My Window," the first single from "Yes I Am." With "Window" still listed, Etheridge appears on the AC chart three times. "I'm The Only One" is No. 6 in its 24th week, and "If I Wanted To" moves 32-28 in its third week. All this action—as well as Melissa's Hot 100 achievements—have helped fuel sales of "Yes I Am," as reported in "Between The Bullets" (see page 96).

"Window" may not hold the AC record for very long. Still riding high at No. 15 is Jon Secada's "If You Go," which is in its 44th week. Secada has a habit of hanging around the AC chart for long spells. His first two SBK singles, "Just Another Day" and "Do You Believe In Us," both had 38-week chart runs, followed by "I'm Free" (32 weeks) and "Angel" (28 weeks).

THE CHART REMEMBERS WHEN: Trisha Yearwood has the highest-debuting album of her career on both The Billboard 200 and Top Country Albums. "Thinkin' About You," named after her single, which moves 14-9 on Hot Country Singles & Tracks, enters The Billboard 200 at No. 28 and the country album chart at No. 3. That makes it her highest-charting album on the 200, surpassing the No. 31 peak of her self-titled debut in 1991. It's also her second-highest charting country disc, topped only by that same first release, which peaked at No. 2. Yearwood will have to overcome strong albums by Garth Brooks and Tim McGraw to collect her first No. 1 country album.

ATLANTA RHYTHM & BLUES SECTION: TLC had a great year in 1992 with three top 10 singles, but 1995 may be even better for the Atlanta-based trio. The follow-up to the No. 1 hit "Creep" is the Hot Shot Debut on the Hot 100, coming in at No. 39. "Red Light Special" is TLC's highest debut. The group's first four singles all debuted in the 80s and 90s; even "Creep" only debuted in the 70s. TLC's success means that in his role as writer/producer, Babyface has not only the highest new entry, but the No. 1 single (for its second week) with Madonna's "Take A Bow."

WONDER-FUL! WONDER-FUL!: Hard to believe that Stevie Wonder is in his fourth decade on the Hot 100, especially when you consider that his 45th birthday is two months away. He has the second-highest debut with his second chart single of the '90s, "For Your Love." It's already surpassed his

first entry of the decade, "Gotta Have You," which peaked at No. 92. It was one of three singles from "Jungle Fever," all of which failed to break pop even though they all went top 10 on Hot R&B Singles.

HITTING THE HEIGHTS: Jamie Walters returns to the top 40 portion of the Hot 100 with the 13th chart single to be titled "Hold On." Walters' last hit was the No. 1 "How Do You Talk To An Angel" by the TV-inspired group the Heights.

On the "Hold On" front, Keith A. Hewitt of Zurich writes that Tanya Blount has apparently missed her chance to have the 14th "Hold On," but notes that Sarah McLachlan's third single from "Fumbling Towards Ecstasy" is on Modern Rock Tracks. It could make the Hot 100, and it's titled "Hold On." Thanks, Keith, and check out Hot Rap Singles, where Brand Nubian debuts at No. 38 with yet one more "Hold On."



by Fred Bronson

Their friends were right...



The time was the late 1970s and the setting was a music business experiencing a serious recession. It was a time when the plans and dreams of countless new recording labels were melting faster than snow in July.

It was during that time that Dave Grusin and Larry Rosen asked some of their closest friends what they thought about Dave and Larry starting a brand new recording label. Simply put... their friends said there were certainly a few safer ways they could plan the rest of their lives. However, these same friends said—without hesitation—they wouldn't be surprised if this new label GRP...

- would become the first label in the world to record jazz in an exclusively digital format
- would go on to become one of the few start up labels ever to experience success and prosperity in every year of its first decade
- would achieve over 80 Grammy nominations and 17 Grammy awards in that first decade
- would establish a distinct and revered label identity and a consumer fan base of millions who would collect recordings by many of the world's greatest contemporary jazz artists
- would become the only label in history to be named in five consecutive years Billboard's #1 Contemporary Jazz label
- would become, in simple terms, one of the most successful start up recording labels of its generation.

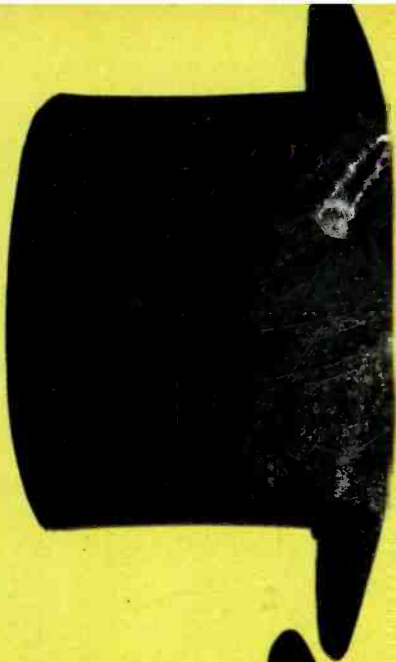
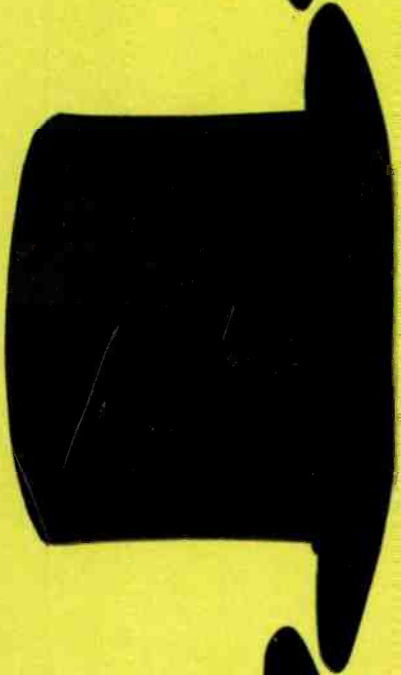
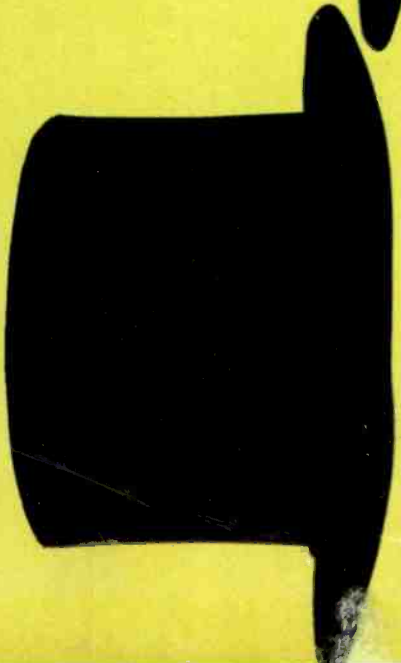
Their friends were right...

Congratulations Dave Grusin and Larry Rosen.

And thanks for lighting the torch we're proud to carry.



Tommy LiPuma, the GRP staff and the family of GRP artists.



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