Business Cleans Up After Quake
Force Of Jolt Most Apparent At Retail

LOS ANGELES—The massive earthquake that rocked Southern California before dawn Jan. 17 jolted all corners of the music and video business, with local retailers absorbing an especially heavy hit. The trembler, centered in Northridge in the San Fernando Valley and measuring 6.6 on the Richter scale, knocked retail outlets to the ground, closed label offices and distribution branches, forced the temporary shuttering of music venues, and essentially paralyzed business in the entertainment community.

The brutal force of the quake—the biggest to hit the region in 23 years—was apparent Jan. 18 in a tour of the wreckage at several retail outlets. (Continued on page 111)

Myriad Rights & Use Of Music Are Among Keys To Multimedia

BY PETER DEAN

CANNES—What size slice of the multimedia pie will be accounted for by the music industry is debatable, but music was repeatedly singled out as a key component during the Milla conference on multimedia content held here Jan. 15-18. Strauss Zelnick, president/CEO of Crystal Dynamics and one of the conference’s keynote speakers, believes music will have a significant role in stand-alone products and as an integral part of all multimedia software.

"The resolution in multimedia and interactive software is low compared with print, and video doesn’t work (Continued on page 110)

Steeped In Tradition, Uruguay’s Carnival Changes With The Times

BY ENRIQUE LOPETEGUI

Brazil is renowned worldwide for the raucous, pre-Lenten celebrations that comprise its Carnival. But South America’s largest country is bordered by a tiny southern neighbor, Uruguay, that is home to a rich, lengthy, and largely unknown carnival tradition of its own.

Uruguay’s month-long Carnival commences Feb. 4 with an inaugural parade that takes place at 18 de Julio Avenue, the main thoroughfare located in the capital's downtown, taking up a juried contest in early March, when (Continued on page 111)

Mute Sure To Be Heard With Robust New Release Schedule

BY PAUL VERNIA

NEW YORK—Having recently appointed a U.S. president and a U.K. GM, London-based Mute Records is gearing up for what promises to be the biggest and most energized year in its history—a literal "Party In The Sky"—with most of its major artists (Erasure, Nick Cave & the Bad Seeds, Miranda Sex Garden, Nitzer Ebb, Renegade Soundwave, Inspiral Carpets, Juno Reactor, Balancesu Quartet) on the release schedule.

The appointments of k.d. lang manager Larry Wanagas as Mute's U.S. president (Billboard, Nov. 6, 1993) and Andy Ferguson as its U.K. GM have reinvigorated a label that was posted last year by the departures of U.S. label head Bruce Kirkland and key staff members in the London office, says Mute founder and president Daniel Miller.

"Now, with Andy and Larry in place, I feel really confident that things are set up for this year," says Miller. "We've got just about every (Continued on page 111)

Nilsson Lives On With 3 Releases

BY DON JEFFREY

NEW YORK—Harry Nilsson, the two-time Grammy-winning singer/songwriter who died Jan. 15 at the age of 52, is likely to stir memories for old fans and capture a new legion of admirers after three very different albums of his music are released in the next year or so. One is a collection of new (Continued on page 100)

Meet The Monks: EMI’s Next Hit?

BY HOWELL LLEWELLYN

MADRID—The cloistered monks at the Santo Domingo de Silos Abbey near Burgos in northern Spain have no idea what grunge, raggsta, or current pop music are, but EMI is confident that millions of people around the world will be listening to the monks’ own brand of plainsong chant before long.

(Continued on page 110)
Having written more than 1,000 songs that have sold nearly 200 million records, Otis Blackwell is one of the few songwriters who's music helped define Rock and Roll. Announcing the release of a long-overdue tribute from a generation-spanning line-up of trend setting artists.

Featuring these great performances:
1. GRAHAM PARKER
   Paralyzed
2. CHRIS HYNDE & CHRIS SPEDDING
   Hey Little Boy (Little Girl)
3. PAUL RODGERS
   Home In Your Heart
4. FRANK BLACK & THE STAX PISTOLS
   Breathless
5. THE SMITHEREENS
   Let's Talk About Us
6. TOM VERLAINE
   Fever
7. JOE LOUIS WALKER
   On That Power Line
8. DEBORAH HARRY
   Don't Be Cruel
9. JON SPENCER
   All Shook Up
10. FRANK BLACK
    Handyman
11. JOE ELY/SUE FOLEY
    with Sarah Brown & Marcia Ball
    Great Balls of Fire
12. RONNIE SPECTOR
    Brace Yourself
13. WILLIE DEVILLE
    Daddy Rolling Stone
14. DAVE EDMUNDS
    Return To Sender
15. KRIS KRISTOFFERSON
    All Shook Up
  — Co-produced by Joe Ely and Tony Visconti

SH 5702

"If you're a musician and you write a song that becomes a hit - and then it becomes a standard, that means you're very, very lucky. But when you're a composer and have written songs that have shaped the foundation of music, then what you have is a phenomenon."

— Herbie Hancock introducing Otis Blackwell

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Hot off the presses!

**ARTIE TRAUM IS #1**

(Gavin Report Adult Alternative Radio - Jan 7, 1994)

— "Artie's versatility ranges from the punchy, dynamic Moroccan Wind to the lyrical, atmospheric Desert Fire and Blue Heron/White Bridge. We were chomping at the bit to air them...all of them have found a home at KKSF."

— STEVE FEINSTEIN, KKSF

— "Artie's got the natural, soulful touch that other guitarists only dream about."

— DONALD FAGEN

— "A deft mix of styles, subtle innovative music, the button has been pushed at Best Buy Corporate. We are making sure that people hear this record!"

— TOM OVERBY, BEST BUY

MAKE SURE YOU HAVE STOCK ON THIS GREAT INSTRUMENTAL JAZZ RECORD, CALL YOUR LOCAL KOCH INTERNATIONAL REP OR ONE STOP TO ORDER NOW!

SH 5008
Sony, PGD Try New Deals On Deep Catalog

Retailers Hope Incentives Become Trade Standard

BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution and Sony Music Distribution have launched innovative promotions aimed at enhancing sales of deep catalog titles by offering accounts almost a year for pay periods.

The PGD offer, which began Dec. 27 and runs through Feb. 16, covers most of the catalog titles in its PolyGram Classics and Jazz lines. The Sony deal is even more extensive: It is an ongoing offer that applies to its Best Value and Nice Price series as well as its classical catalog titles. But it is limited to retail accounts, excluding rackjobbers and one-stops.

In recent years, label executives—particularly those from smaller labels—loudly that deep catalog titles are not carried in most record stores. Retail executives counter that the gross-margin erosion they have suffered, due to what they describe as increasingly onerous label policies, has affected their ability to carry deep catalog titles, which have a low turnover.

Both programs, in effect, allow merchants to buy deep catalog titles on consignment. Retailers responded positively to the programs and called for the other majors to follow suit.

"We are delighted with [the PGD and Sony offers]," says Lou Garrett, VP of purchasing at 350-unit, North Canton, Ohio-based Camelot Music. "In each case the vendor has done their part to solve what has always been a problem for retailers. That is, while everyone has a great catalog, how can you afford to put all of the slow-selling titles into all the locations that you want to? I am happy to know that becomes the standard in the industry."

Another merchant says the programs address the problem of "why record stores are overlooked." He adds that the two programs encourage merchants to buy product they usually would not buy.

Typically, catalog programs are offered on discount once a quarter, and may include: an extra 30 days dating, meaning accounts would have 90 days to pay. (The rackjobber's standard terms allow accounts 60 days to pay for merchandise.)

Sony offers the apply to the "B" titles in the Best Value and Nice Price series, excepting the 250 "A" titles in the former and the 450 "A" titles in the latter. For the bottom 550 titles in the Best Value series, the Sony terms provide for 50 percent discount, and an extra 30 days dating (60 days total), if accounts purchase a minimum 60 pieces. The bottom 450 Nice Price titles, in the CD format only, carry a "normal discount" and an extra 30 days dating, with a minimum 300-piece order.

Paul Smith, president of Sony Music Distribution, says the company will offer a similar kind of deal on its classical catalog.

Smith says Sony implemented the programs in response to requests from its accounts. "We spent a lot of time trying to develop a program that allows accounts to broaden their selection," he adds.

The titles in the program are slower movers, so accounts were reluctant to carry them, he explains. The new program allows accounts to carry titles that only get one turn a year. "It has been extremely well received," he notes. "We want the accounts to carry the entire catalog.

Payment for the PolyGram offer comes due Dec. 10 and includes a 5 percent discount, with a minimum order of 400 titles. It applies to nearly 1,500 titles, with only 56 of the company's top-selling classical and jazz catalog albums excluded from the offer.

Gerry Courtney, director of national accounts at PolyGram Classics and Jazz, says retailers often have to pay for deep catalog titles before they sell them.

"Before, accounts were hesitant to go deep because they weren't sure if their customers would support it," Courtney says.

"Now, we are allowing retailers to show to their customers that they are full-service classical stores."

Curt Edinger of field marketing at PGD, says the company would like to extend the program to its pop catalog as well. It is using the classical program to observe how customers react to it.

Accounts believe some of the other majors are working on similar programs, but Billboard was unable to contact the three majors located in the Los Angeles area. BMG Distribution executives also were unavailable for comment.

Assistance in preparing this story was provided by Paul Verna.

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Dutch Conglomerate VNU To Purchase BPI Communications

NEW YORK—VNU, a leading Dutch publishing and information company, has agreed to purchase BPI Communications, the parent company of Billboard.

VNU will pay $32 million to acquire 100% of the equity in BPI. Currently, BPI is owned in partnership by Affiliated Publications Inc., The New York Times Co., and BPI management. The Times acquired its interest in BPI through its October 1993 merger with Affiliated Publications Inc.

Gerald S. Hobbs, CEO of BPI, says, "This transaction will provide BPI with the ownership commitment of a world-wide publishing and information player. This will strengthen BPI's ability to face the challenges of today's rapidly changing marketplace."

Arthur F. Kingsbury, BPI's president, adds, "VNU's expressed intention to grow further in publishing in the United States represents a great opportunity for BPI to be part of an exciting and expanding enterprise."

No changes in the BPI management team are foreseen as a result of the sale.

The move is seen as a positive one for the Billboard Music Group, which consists of Billboard, Amusement Business, Airplay Monitor, and Music & Media. The change places BPI in a stable position to focus on long-term growth. Plans are currently under way to launch an on-line service and for further expansion in the international marketplace.

VNU is a major force in consumer magazines, regional newspapers, commercial television, trade and professional magazines, educational books, and business information services. The company employs about 10,000 people in the Netherlands, Belgium, the U.K., Italy, France, Spain, Eastern Europe, and the U.S. VNU is a public company with shares listed on the Amsterdam Stock Exchange; it generates approximately $1.2 billion annually in revenues.

"This purchase adds an important new dimension to the VNU profile. In one (Continued on page 11B)

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SPREADING THE WORD

1993 was a boom year for Christian and gospel music video, and as the number of video networks and shows airing the music continues to rise, the genre's artists and labels are mov- ing to fill the airtime. Network and label execs reflect on the genre's past years and plan for the year ahead. Deborah Russell reports.

GO EAST, YOUNG MAN

While some in the home video business bemoan the tightness of the Western European market, others are turning their attention to the wide-open East. Peter Dean reports on the practicalities and pitfalls of doing business there.

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[Continued on page 11B]
jazzjivepoetry&style

digable planets
reachin' (a new refutation of time and space)

2grammy nominations
best new artist
best rap performance duo or group
congrats from your pendulum and erg family
conceived, freaked & produced by butterfly
Compton’s Tries Revenue Sharing For CD-ROM

By Seth Goldstein

New York—SuperComm, which introduced supermarkets to the concept of video revenue sharing, has given the green light from Compton’s to include CD-ROM in its product mix.

The Dallas-based company just signed a long-term agreement with Compton’s, the leading supplier of CD-ROM software, which will license to SuperComm outlets, including supermarkets, and at least 12 titles for $696. Among the selections are the Encyclopaedia, “The Guinness Disc Of Records,” “Multimedia Golf Guide,” and interactive storybooks like “Beauty And The Beast” and “Sleeping Beauty.”

This week, SuperComm began promoting the revenue-sharing pact at 50 supermarket chains in markets with significant CD-ROM penetration that already share cassette rental fees. Part of that strategy in the New York region is considered a likely candidate. VP Des Walsh expects to have 50 test sites up and running in five days, rental charges should average $3 a turn, he says.

Participating stores pay Compton’s a one-time charge of $8 per re- lease and 40% of all rental revenues for six months. SuperComm, whose computer system tracks transactions, gets a 10% service fee, the same rate it receives on cassette rentals. After six months, retailers can either buy the CD-ROMs for $10 or 20% of suggested list—whichever is greater—or continue to share revenues.

INEFFECTIVE TEST

The titles generally are priced at $50-$150, according to Walsh, who maintains that the arrangement is an easy, inexpensive route for supermarket and Wal-Mart to test the CD-ROM market. Because the relatively low penetration of computers with CD-ROM drives skew the test toward affluent neighborhoods, some retailers are wary, Walsh says, noting that purchase of the Compton’s package would cost about $500. “Revenue sharing is absolutely tailor-made for introducing new technology. It transfers the risk away from retailers.”

A supermarket source concurs: “I think [SuperComm] would be a very attractive way to go.” Compton’s sales VP Paul Bader wasn’t available for comment, but the company clearly liked the idea when it announced an agreement with SuperComm at the Video Software Dealers Assn. convention held last July in Las Vegas. At the time, Bader thought pay-per-rental would improve his supermarket coverage significantly. Walsh adds, “They haven’t been able to break into these channels.”

Compton’s and SuperComm signed the contract Jan. 17, says Walsh, who still lacked a complete list of titles at deadline. SuperComm, meanwhile, had prepared a two-page sales letter about “the perfect solution to potential accounts. The pitch: If retailers wait too long, they will miss “the initial surge of demand;” if they enter too early, they run the risk of a poor return on investment and an unsuccessful test. “You’ll be pulling out of the CD-ROM market just when your competitors are getting in.”

SuperComm says a revenue-sharing investment can be recovered after 65 rentals per title, versus 161 turns if it’s bought outright. Management “would handle CD-ROM exactly as they would video. No change is required,” Walsh maintains. “Even naysayers in video [revenue sharing] have got to look at this as an area where nobody can dispute the advantages.”

Blockbuster Buys Slice Of Virgin Video Game Division

New York—Blockbuster Entertainment, awaiting a merger with Viacom, has acquired 19.9% of Virgin Interactive Entertainment, which produces video games compatible with Nintendo and Sega players. The deal is worth $25 million, and worth of Blockbuster stock paid to British entrepreneur Richard Branson.

Virgin Interactive, which began life in 1983 as Virgin Games and had pretax profits of $6.2 million on sales of $90 million for the fiscal year ended July 31, 1993, is expected to develop products based on the Spelling Entertainment, Worldvision, and Republic Pictures properties that Blockbuster now owns. Blockbuster could exercise more control if it cashes in options to buy additional shares, although sources say the Branson family will always retain majority interest.

Toymaker Hasbro Inc. had previously expressed interest in Virgin Interactive and is busy creating a video game version of “Monopoly.” Blockbuster’s vertical integration makes it “almost inescapable that we will have to buy from a competitor,” says an executive of a major video retailer. Once the Viacom purchase is consummated, “there will be no avoiding some titles,” he adds, “and you’ve got to figure they get 1 of each purchase.”

Seth Goldstein

MGM Testing Studio Store Chain

Initial Outlet To Sell Video, Clothing, Toys

New York—Another venerable Hollywood studio, Metro-Goldwyn-Mayer, is trying the retail route. MGM plans to open a store at its headquarters in Santa Monica, Calif., that will include a prototype of its trademarked line of video, clothing and music.

Called MGM Studio Store, the outlet will sell home video, clothing, and toys based on trademarked characters like the Pink Panther and the famous MGM lion logo. The spokesman says multimedia and music may be added to the stores later.

This venture continues a trend of studio stores begun by Disney and modified by Warner Bros. and Sony. MGM operated a “modest” studio store at its former headquarters in Culver City, Calif., but the spokesman says it was in a poor location.

“The concept for this location has given this impetus,” he says. The film company also sells some licensed merchandise in the Disney MGM theme park in Orlando, Fla.

Heading the retail operations will be a newly appointed executive VP of licensing and merchandising Susan Notariades. She also will be exploring catalog and online computer services.

Don Jeffrey

Major Plans To Challenge MTV With Music Video Venture

This story was prepared by Don Jeffrey, New York and Dominick Pride in London.

New York—A partnership of four of the six major music companies is planning to expand a music video venture it recently began in Germany into a global enterprise that could provide serious competition for MTV Music Television.

Although most of the four companies involved—Warner Music Group, EMI Music, PolyGram, and Sony—declined to comment, a source at one of the majors in the U.S. confirms that Warner and Sony, at least, were in serious talks about initiating worldwide music video programming over cable TV. A London-based group, Viacom, has expressed interest in forming the network.

The proposed international partnership is Viva, a 24-hour-a-day, German-language cable music video channel that began operating in December. There are five equal partners in Viva: Warner, EMI, Sony, PolyGram, and German radio entrepreneur Frank Otto. If this venture works out, it presumably will be expanded to other European countries and to Asia.

MTV, meanwhile, has launched MTV Europe and MTV Asia in recent years; those two channels have provided a significant proportion of the growth at MTV Networks, a unit of Viacom.

One well-placed industry source in London suggests that the leak of the music channel plans to U.S. business publications was intended to be a warning by music companies to MTV. Some labels have also displayed interest in a music video channel in the way it deals with the music industry on issues like fees for use of videos. Some sources note that the launch of Viva followed a suit by MTV in Britain against the majors, accusing them of abusing their dominant position in the market.

There also have been reports circulating in Hong Kong that music companies—in particular Warner Music—are formulating plans to launch an alternative to MTV Asia. BMG and MCA Music Entertainment, the other two majors, are not involved in Viva. But BMG last year announced its own plans to start a cable TV music video channel venture with the No. 1 cable systems operator in the U.S., Tele-Communications Inc. A BMG spokeswoman says the venture will be launched in the U.S. at the end of this year.

New Rules May Kill China’s Concert Scene

By Mike Levin

Hong Kong—New regulations by the Chinese government have threatened the country’s thriving concert scene, and many feel that live music is sure to disappear for several years.

Citing cultural and economic reasons, China’s cultural ministry has effectively banned foreign artists until June. It also has disallowed the broadcast of foreign music videos on the national CCTV carrier.

The government’s action started as a minor reaction to the increasing number of foreign artists charging high ticket prices. But it soon mushroomed into a national cause, according to a high place in Chinese industry sources. He says that when Hong Kong pop star Andy Lau demanded and received about $10,000 each for a series of Chinese gigs, the government declared it was “tired of foreign singers ripping off Chinese youth with exorbitant ticket costs that cost 200 yuan ($38, about a month’s wage),” according to the source.

The original reason given by Beijing was that foreign artists were not paying taxes on the money earned for their performances. But criticism escalated as the problem moved into the whole arena.

The duty of concert licensing initially was handed over to the national taxation department, but the full-scale ban was instituted a month later. As many as six tours by Hong Kong, Taiwan, and foreign artists have been canceled.

The government now says that music is a cultural commodity and should not be subject to the rules of supply and demand. It calls foreign concerts “egoistic behavior” while adding that they “caused too much of a commotion” to be allowed to continue.

Worse, it has slapped a 100%-retroactive tax on all concerts that took place in China from the beginning of 1993. The tax is equal to the artists’ fees and must be paid by the local organizer. The minister will hand out the most legitimate mainland promoters and kill the potential for future live concerts. “It’s quite obvious this is [the government’s] goal,” says the source.

The action forced the cancellation of Joyly Cheung’s sold-out, five-night Shanghai tour in December, costing organizers tens of thousands of dollars in overhead costs.

Although the ban is officially in effect only until June, it will take a long time to be rescinded in practice. China is a poor country in which artists receive no fees, are exempt. Promoters of Hong Kong and Taiwan artists are now well-known for using charity concerts to get around licensing laws on the mainland, but the new rules could change this.

The music video ban is not as
Rights Are Foremost in Music Business

By WAYNE BICKERTON

Throughout my professional life, I've always felt that the music business was first, foremost, and always a rights business—even when record companies believed it was a sales business, with a bit extra coming from rights exploitation. Fifteen years on the PBS general council have constantly reinforced my original perception.

The music copyright business is one of the most stimulating and complicated to be in; but from a performing right angle, it sometimes seems also one of the most odd.

All rights societies are concerned with the same "goodness," i.e., music performance. National and social boundaries among consumers are pretty meaningless. It’s all music without borders (music crossing them without effort), but national characteristics within music can be very different. We are always having emotional debates about the intrinsic value of music (is it "good" or "bad"), but seldom discuss the huge variations in its market value.

And where, except in the business of the international use of rights, does the importer have the freedom to call a song—whatever it is—"good" or "bad"? (Continued on page 15)

**LETTERS**

MORAL RESPONSIBILITY VS. COMMERCE

Your editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue" contained brilliantly argued aspects of moral responsibility versus commerce. It took me completely by surprise, because I had never before seen such a bold opinion piece from a trade magazine. Your putting "making a dollar" second took real courage from a trade magazine. Your board is going from strength to strength.

Derek Green

Managing Director
China Records Limited

London

RATTING CAGES

Huzzahs and hosannas for your extra-dinary editorial ("Culture, Violence, And The Cult Of The Unrepentant Rogue," Billboard, Dec. 25, 1993). This trenched piece is sure to rattle the cages of cowardice, complicity, and averiance that have hedged our industry for decades. Art in all cultures has historically defined morality and social order, not reflected it. Woe to us all if this business of music decomponents to no more than a mindless, meaningless tax; when for young people it has already become a religion to be parroted and aped without independent judgment or thought. As a musician, writer, and African-American, I applaud your courage.

Paul Sinclair

Jersey City, N.J.

WANTS AN EASY TARGET

The stance adopted in [the massive, morbidly heavy "Culture, Violence, And The Cult Of The Unrepentant Rogue"] is comparable to that of a general who orders his troops into battle but can’t tell them where to point their weapons.

Nowhere does [it] mention a single song, album title, or artist by name. But where, against whom, and upon what specific moral grounds shall our righteous campaign begin? With Easy E? Guns N’ Roses? Jerry Lee Lewis? The Rolling Stones’ Ron Wood? (His recent solo album includes “I’m Gonna Knock Your Teeth Out.”) The MCA soundtrack “Gummer,” and ad for which (“It’s A Blast”) shared the front page with [the] opening paragraphs?

How are we to react to those "numerous rock stars, hip hop figures, and electronic music artists implicated in this exploitative glorification of guns, hatred, and violence" who “have some talent and released work of some merit?” Should we burn the cassette singles, but ignore their albums? Program out their "bad" tracks on CD, but pump up their "good" ones? The bottom line [Billboard] believes that listening to "bad" music makes "good" people do "bad" things, and I don’t.

Andy Schwartz

Associate director, music publishing

Epics Records

New York

CENSORSHIP NOT RESTRICTED TO GOVT.

In your editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue," you noted that "Billboard has always and remains unalterably opposed to government censorship (and it is only government that has the power to censor)." How-ever, it is not true that only the government can censor.

Private organizations or individuals may exert pressure on stores not to sell or lib-rate to offer certain books, magazines, or records. They may pressure radio or TV stations and newspapers or magazines not to carry advertisements for certain products. They may pressure museums not to show certain artists’ works. Their goal: to control what they believe is good and good for the rest of us to hear, read, see, think about, or otherwise consume. And when merchants, the media, or institutions, caving in to such pressure, restrict what they offer or present, that is censorship. Strictly speaking, such actions may not be illegal or unconstitutional, but they amount to censorship all the same.

The government is not alone in its ability to censor. For example, as you know, the Recording Industry Assn., always has by the very nature of its business, several years ago launched a record-labeling campaign which was the direct result of pressure from religious fundamentalists and such groups as the Parents’ Music Resource Center and others. But even if the latter is not, the former is.

Andreas Bey, who wrote this article, has not only an excellent knowledge of music, but a thorough understanding of the Pastoral mode, and there is simply no denying that Beethoven’s Ninth is a true masterpiece. However, it is not only the government that can censor.

Edward M. Gomez

Public Education Comm., National American Civil Liberties Union

New York

Our editorial’s complete policy statement on this aspect of the issue was and is: "Billboard has always been and remains unalterably opposed to government censorship (and it is only the government that has the power to censor)." Moreover, from a purely logical standpoint, no law or code could ever ensure that the arts are moral and righteous, and no act of censorship could possibly enforce it. The mere idea that such laws might ever actually be enforced, and that the general public would be an indication either that the arts have despoiled themselves beyond redemption—or that the culture fears itself too much to function any longer as an engine of hope.

"Either we resolve individually as the recording industry and recording public to turn away from the propulsion of the hateful self-destructive material currently threatening to overwhelm the more meaningful segments of the marketplace, or we will reap the consequences of what we’ve sown. In times like these, some person must hold fast to his or her better self and act according to conscience."

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Huntzicker, Billboard, 1515 Broadway, New York, N.Y. 10036.
BRYAN ADAMS, ROD STEWART, STING & MICHAEL KAMEN

YOU BRING NEW MEANING TO THE PHRASE

“ALL FOR ONE”

CONGRATULATIONS ON THE #1 SINGLE

“ALL FOR LOVE”

HOLLYWOOD RECORDS
EMI Makes Brooks An 'Int'l Priority
Star's 1st Euro Tour Stokes Radio, Retail

LONDON—After selling more than 32 million albums in the U.S. since 1989 and dominating The Billboard 200 for more than three years, what is left for Garth Brooks?

Only the rest of the world.

EMI Records affiliates worldwide, together with Liberty Records in Nashville, have made breaking Brooks abroad a major priority in 1994. The debut of Brooks' song "The Red Strokes" at No. 22 on the U.K. singles chart last week, and the Jan. 31 release of his latest album, "Greatest Hits," in the U.K., are the latest milestones in the international campaign for the best-selling American artist of the 90s.

"Within EMI, everyone from EMI Music president/CEO Jim Fielden on down says, 'Look at this phenomenon in the States; we'd really like to see some of this translated,'" says Cindy Wilson, international VP at Liberty Records in Nashville, who has coordinated the worldwide campaign together with Brooks' managers Pam Lewis and Bob Doyle.

"This is an opportunity for him to capture a whole new audience," says Lewis.

Wilson acknowledges that Brooks' lack of overseas touring to date, and his discussions as recently as late 1992 about taking a break from the road (Billboard, Sept. 5, 1992), had previously made it difficult to obtain a commitment to the artist from EMI's international affiliates. Overall, sales of Brooks' four albums outside the U.S. have been modest compared to his multi-platinum performance at home.

Brooks is now set to launch his first European tour March 30 in Dublin, Ireland with subsequent dates set for the U.K., Switzerland, Germany, Holland, Norway, Sweden, and, tentatively, Spain (Billboard, Dec. 18). The show is expected to embark on his first tour of Australia and New Zealand in August. EMI estimates radio support and album sales to rise to 10 percent of the 90s.

shows in their respective markets.

"Basically, people have been in a waiting situation," says Thierry Pannier, product manager with EMI Strategic Marketing in London. "We needed for him to come over and play."

Word of Brooks' energy and appeal as a live performer has circled the world well before he has. Lewis notes that while Brooks has not toured abroad, Liberty Records has hosted scores of EMI record executives, press, and broadcasters from international markets at Brooks' shows in the U.S.

"We've been hosting ASCAP concert and interview special, "This Is Garth Brooks," has aired in several European markets. The show was played at press conferences held to announce the release and for the artist to meet local media.

(Continued on page 100)

Inductees Gather In N.Y.
For 9th Hall Of Fame Dinner

LONDON—The aftershocks of the Jan. 17 earthquake in Los Angeles continued to be felt two days later and 3,000 miles away at the ninth annual Rock And Roll Hall of Fame induction dinner at the Waldorf Astoria here.

Honoree Rod Stewart skipped the ceremony to remain with his family in L.A., as did John Fogerty, who, after lobbying long and hard on behalf of Duane Eddy, missed the opportunity to induct his guitar hero.

Otherwise, the ceremonies went as planned. In addition to Stewart and Eddy, other artists inducted in the performing category were the Grateful Dead, Bob Marley, Elton John, the Animals, the Band, and John Lennon. Johnny Otis entered the hall under the nonperformance, categories. And Willie Dixon was inducted as an early influence.

The event, the first since the hall's groundbreaking in Cleveland last June, featured a nontraditional color palette of orange and red.

One of the evening's highlights was the obvious, renewed diplomacy, if not genuine warmth, between Paul McCartney, who also attended the ceremony with wife Linda, and Yoko Ono, who accepted the honor with son Sean Lennon.

McCartney, who skipped the ceremony (Continued on page 100)

Base Hit. Arista recording group Ace Of Base celebrates gold sales of the band's debut album "The Sign" and platinum sales of the single "All That She Wants," both which have peaked at No. 1 on the U.S. charts.

EMI, whose home office in London is releasing "The Sign," contends that the group's success in the U.S. is helping push the album in other markets. "The Sign" has been Number One in Germany, Norway, and Sweden, and now is working its way through the charts in the U.K., France, and Italy. EMI recently released a single in Spain, "La Grande Duchesse," which is performing well.

"We think there's a lot to this group," says EMI's Pannier. "We think 'The Sign' has a chance to do well in the U.S."

(Continued on page 100)

Judge Disallows
Michael's Version
Of Sony Audit

BY CHRIS WHITE

LONDON—George Michael's continuing High Court case against Sony Music—now in its 12th week—suffered a setback when Sony counsel Gordon Pollock successfully argued that certain parts of an audit report drawn up by the Michael camp were inadmissible as evidence.

The lengthy trial, in which Michael is alleging restraint of trade, resumed Jan. 17. Both sides in the case presented their own audit reports; the rock star's audit, prepared by financial expert David Rawden, aimed to show all profits derived by Sony from the exploitation of Michael's music.

Pollock, however, questioned the expertise of the auditors and succeeded in getting the entire report ruled off the table. He also attacked Michael's account of his payments from EMI, saying that Michael had "misunderstood" the meaning of an initial agreement. Pollock further argued that the report was inadmissible as evidence.

Cross-examined by Gordon Pollock, Rawden said that he had done regular audits for various record companies and agreed that he was not aware of the "state of the art in audio manufacturing.

When he had been asked Sony for such figures, he had been told that "the information was not available as a matter of principle."

Pollock said that Rawden had not been refused permission to see such figures. "It was simply that the information was not available."

(Continued on page 100)
Clint BLACK

NO TIME TO KILL
PLATINUM

“A BAD GOODBYE” WITH WYNONNA

GRAMMY NOMINATION
Best Country Vocal Collaboration

AMERICAN MUSIC AWARD NOMINATION
Favorite Country Music Single
Concerts Mark Bottom Line's 20th Birthday
N.Y. Club's Eclectic Bookings Have Made It A Landmark

By JIM BESSMAN

NEW YORK—As CBG's 20th anniversary celebration winds down, another legendary downtown club, the Bottom Line, is gearing up for its third decade.

But while bands like the New York Dolls and the Ramones have played the 400-seat Bottom Line, located just a few blocks from the alternative rock mecca of CB's, the venue's laurels rest on a more eclectic booking policy. This policy is represented by the scores of artists already scheduled for the Greenwich Village club's "Twentieth Anniversary Extravaganza," which commenced Jan. 19 and will run through early April.

Among the standouts slated to appear are Gary Burton, Rosanne Cash, Shawn Colvin, John Hammond, Peter Himmelman, Janis Ian, Leo Kottke, Alison Krauss & Union Station, Kris Kristofferson, Roger McGuinn, NR&B, Lou Reed, the Reoches, Jane Siberry, Richard Thompson, and Loudon Wainwright III. Christine Lavin, another regular, will even pay tribute to the venue with her own commemorative show, "From Believe To The Bottom Line Ten Years In The Music Business."

"The nice thing is that so many artists that we asked to play said yes immediately," says co-owner Allan Pepper, who notes that other performers have created special programs, including Jerry Douglas, whose 50th Birthday Bash Feb. 5-6 is to feature his Blues Project, Blood, Sweat & Tear, and new Rekoexpers groupings.

Pepper notes that the Barenaked Ladies are interrupting their studio time to participate. The young Canadian group is among the more recent acts to grace the Bottom Line's stage, but is part of a long line of artists dating back to Feb. 12, 1974, when La Boheme provided the club's "unofficial" opening, followed officially by the next night's pairing of John Do and Gary Wilson.

Looking back at the first five years, Pepper lists the varied likes of Elvis Costello, Miles Davis, Waylon Jennings, Billy Joel, Dolly Parton, Prince, Reed, Carly Simon, Bruce Springsteen, and the "Talking Heads," among the greats who showcased there early on.

But the origins of the landmark club—which licensed its name to the Bottom Line Japan in Nagoya in 1989—go back much further, to when Pepper and other partners of the Village Gate, the Electric Circus and the Village Gate, the Electric Circus, Steve Paul's Scene, Polk City, and the executive director, handled the bookings, while Snadowsky, who had become a lawyer, took over the business.

(Continued on page 10)

Berman Takes Reins At Phonogram U.K.

By ADAM WHITE

LONDON—The success of A&M Records U.K. has helped propel its managing director, Howard Berman, to a new post as head of PolyGram's flagship company in this market, Phonogram Records.

The change, which takes effect Monday (24), has been anticipated in the British music industry since late last year. Berman succeeds David Clipsham, who had been Phonogram's managing director since 1990. Clipsham is leaving the company.

LITTLE RICHARD LEADS R&B HONOREES

By BILL HOLLAND

WASHINGTON, D.C.—Richard Wayne Penniman, known throughout the world as Little Richard, has been selected as the fourth recipient of the Rhythm And Blues Foundation's Lifetime Achievement Award. rich will be presented with the foundation's Ray Charles Lifetime Achievement Award at ceremonies Jan. 23 at the Ritz Carlton in New York. The event is an official part of Grammy week.

The nonprofit R&B Foundation also will bestow its fifth annual Pioneer Awards, totaling $100,000, to 10 seminal artists and two groups.

The R&B Foundation awards are given to "honor the women and men who created an art form that is a wellspring for contemporary popular music and is deeply reflective of American life and culture." This year's Pioneer Award winners are ballad singer Otis Redding, "hits" producers Jerry Butler, Mable John, Ben E. (Continued on page 102)

PolyGram U.K. chairman/CEO Roger Ames says 1993 was A&M's most profitable year to date: he declined to reveal revenues. Two weeks ago, albums by Bryan Adams ("So Far So Good") and Dina Carroll ("So Close") were, at Nos. 1 and 2, respectively, on the British charts. Last week, both releases remained in the top three.

Carroll's "So Close" has sold 1 million copies in the U.K., and is said to be the largest-selling debut album by a British female artist. Her holiday-season single, "The Perfect Year," was still in the top 20 last week. Meanwhile, Adams' "So Far So Good" has sold 900,000 in local sales, while Sting's "Ten Summoner's Tales" has topped the 500,000 mark.

Osman Elrap, who once was an A&R assistant to Atlantic Records' Ahmet Ertegun, will become acting managing director of A&M. He has been with a VP at PolyGram International since July 1993, working on various assignments for president/CEO Lechlade and forAMS. Elrap will oversee an A&M team that includes directors David Rose (A&R), Harry Magee (marketing), Julian Spear (promotion), and George Babbington (business affairs). Berman says he has two prime goals in his new post: "I'd like to be able to instill the kind of spirit in Phonogram that has prevailed at A&M, and I'd like to see Phonogram right at the forefront in developing and breaking U.K. talent in domestic and international markets."

He acknowledges that it is "difficult" to leave A&M during its current success, but says he is both positive and excited about the Phonogram posting.

Industry observers say Clippasm's departure—despite Phonogram's strong business performance in 1993—it linked to a lackluster track record in bringing new acts. Ames declined to comment on that issue, but does say that Phonogram had "one of its best years" in terms of profitability and met all revenue targets, although he did not reveal specific figures. "David certainly delivered that. But we're not only about money and profit; we're about finding, signing, and developing U.K. talent for home and abroad. It was one of Phonogram's best years in results, but not necessarily in domestic A&R."

As Ames adds, "Howard will be assisting [Phonogram A&R chief] David (Continued on page 113)
Pop / Rock artist
NICHOLAS MARTIN
BREAKS THE BARRIER
WITH A BOLD AND
DANGEROUS MIX OF RAW,
FUNK DRIVEN TRACKS
AND POWERFUL,
SENSUOUS BALLADS...
CATCH THE STREETWISE
EDGE OF NICHOLAS MARTIN
WITH HIS DEBUT ALBUM
BREAKING THE BARRIERS.

Nicholas Martin
BREAKING THE BARRIERS

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ON INTERWORLD RECORDS COMPACT DISCS AND CASSETTES.
**Rhino Undaunted By NRBQ Challenge**

**Label Makes Band’s New Set ‘Top Priority’**

**BY JIM BESSMAN**

NEW YORK—NRBQ’s signing to Rhino Records’ Forward imprint is wonderful for the one-of-a-kind band’s hardcore fans, though questionable, perhaps, if profits are the motive.

The band has managed to survive 25 years, thanks largely to a devoted cult following that has included numerous record company executives who have tried vainly to crack the sales charts with NRBQ product. But Rhino remains undaunted as it anticipates the Feb. 22 release of its Forward NRBQ album debut, “Message For The Mess Age.”

“I’ve been a big fan myself for over 10 years,” says Rhino VP of A&R Gary Stewart. “Maybe this is the first time they’ve been with a label that’s making them a top priority.”

Many labels—and at least a baker’s dozen’s worth of albums—precede NRBQ’s link with Forward. Most recently the band had a deal with Virgin Records, which resulted in 1989’s “Wild Weekend” album.

“They’re on the same plane as the Neville Brothers,” adds Stewart. “Music and critics and hardcore fans talk about them in reverential tones, but very few have actually heard their music. We signed them as darlings of the label. But at Forward, we won’t sign unless we can recoup costs, and if we think we can, we can damn well bet we’ll market in an intense way. You can’t just put an NRBQ album out there and hope they buy it.”

One problem in marketing NRBQ has always been where to put the band in the retail bins. The name stands for “New Rhythm & Blues Quartet,” which, as is evident from the band’s eclectic style, can include everything from rock’n’roll to jazz, blues, R&B, country, and pop. The group’s rocker “Me And The Band” was cut by Dave Edmunds and Bonnie Raitt; its own covers have included Johnny Cash’s “Get Rhythm,” the Disney classic “Whistle While You Work” (for Hal Willner’s “Stay Awake” Disney tribute), and the ’50s pop gem “Scarlet Ribbons.”

The band has recorded with country singer Skeeter Davis—who is married to bassist Joe Spaminato—and wrestling legend Captian Lou Albano, who “managed” the band long before he took on Cyndi Lauper. It has opened for the likes of Raitt and Elvis Costello, and has been lauded by Paul McCartney and Keith Richards. Indeed, Spaminato, who served under Richards in Chuck Berry’s backup band in the “Hail! Hail! Rock’n’Roll” movie, was mentioned as a possible Stones replacement for Bill Wyman. “They’re the only second new artist project on Forward after (Todd Rundgren’s) TR-L, so they’re extremely important in establishing the label,” says Rhino VP of product management Carson Foss. “Plus, they’re such a perfect Rhino band in being similar personalities and kindred souls. They’ve been kicking around in a quirky, eccentric way for 25 years, making incredible music, and this company’s built on its expertise in quirkiness and quirkiness and going against the grain, and we’re still here, too.”

Foss says Rhino will hammer home to the industry NRBQ’s longevity and creativity, the goal being to expose the band to a long-deserved larger audience.

(Paiding on page 17)

**Quartet West’s Cinematic Mood Envelops Verve Set**

**BY CHRIS MORRIS**

LOS ANGELES—With Quartet West’s “Always Say Goodbye,” due Feb. 22 from Verve, bassist Haden returns to the movies.

The album is the follow-up to the foursome’s 1995 release “Haunted Heart,” which captured the No. 12 slot on Billboard’s year-end Jazz Albums chart.

Like its predecessor, the new release features tenorist Ernie Watts, pianist Alan Broadbent, and drummer Larance Marable; also like “Haunted Heart,” it uses film noir textures and incorporates vintage recordings (by such artists as Coleman Hawkins, Jo Stafford, Django Reinhardt & Stephane Grappelli, Duke Ellington, and Chet Baker) drawn from Haden’s own collection, conjuring an intense, nearly cinematic mood.

Greg Barbero, director of marketing for PolyGram Classics & Jazz, which handles Verve, says that with “Haunted Heart,” Haden “went for a lush, romantic atmosphere that people responded to. By trying to do this, he really tapped into something.”

Haden has long used other artists’ work to inform his own. He says, “On ‘Liberation Music Orchestra’ back in 1969, I superimposed on the album music from the British World War II, which was one of the things that inspired the record. I actually bring the music that inspired me onto the record. It really gives people a visual experience, too.”

Haden says he is also interested in calling up the mood of Los Angeles in the late ’40s, when the city was a cultural boomtown. When he didn’t arrive in Los Angeles until the late ’50s, when he relocated there from the Midwest. He subsequently hooked up with Ornette Coleman.

**Paying Tribute To Arthur Alexander; N.Y.’s Lone Star In A Suspended State**

**BY MELINDA NEWMAN**

KING ARTHUR: Arthur Alexander, who was in the midst of a comeback prior to his untimely death last June, will be the subject of a tribute album to be issued on Razor & Tie Records in late April. Among the artists covering Alexander tunes will be Elvis Costello, Nick Lowe, Mark Knopfler, Frank Black, Graham Parker, and Gary “U.S.” Bonds.

The R&B singer, who first achieved fame with his 1959 hit, “You Better Move On,” was revered by many ’60s rockers, including the Beatles, the Rolling Stones, and Bob Dylan, all of whom covered her material. Paul McCartney and Dylan have been asked to participate, but they have not yet replied.

“This is a guy who never really got his due,” says Cliff Chenfeld, co-owner of New York-based Razor & Tie Records. “He wrote songs that have been covered by everyone. They’re simple, but there’s a timeless sense to them and I think that’s a growing appreciation of that.”

Alexander had released “Lonely Just Like Me,” his first album in 1985, on Elektra/Nonesuch’s American Explorer imprint last year, a few months before he died. Razor & Tie released “The Ultimate Arthur Alexander,” a 16-track compilation that the artist had been helping the label assemble, just weeks after his death.

Among the cuts covered on the album, which is being produced by Jon Tiven, are “Sally Sue Brown” (Costello), “You Better Move On” (Knopfler), “Every Day I Have To Cry Some” (Parker), and “Go Home Girl” (a duet between Bonds and Black). Several musicals have planned the album, including Spoons Oldham, Dan Penn, and Donnie Fritts, had long associations with Alexander and appeared on “Lonely Just Like Me.”

Half of the album’s royalties will go to Alexander’s family. He is survived by his wife and two children.

LONESOME FOR THE LONE STAR: New York’s venerable Lone Star Roadhouse closed its doors Jan. 2 due to financial troubles. The club, which had been a mainstay for virtually every form of music, from rock to blues to country, for many, many years, had survived a move from downtown Manhattan to midtown, and in fact seemed to be thriving. However, Mark Kranta, who had booked the club for a decade, says that “it’s not the case.” In the eyes of the club’s partners, they were always going to get over the next hump, and the club just didn’t make the last cut,” he says. He adds that while the last show was Jan. 1’s Robert Gordon performance, the club’s owners have un-

til the end of January to find new financing and are actively pursuing investors. Given how often the club and its proprietor, Mort Cooperman, have offered its services for benefits of all kinds, it would be nice if someone returned the favor.

In the meantime, acts that had been booked into the club through February are scrambling to find other venues. Kranta is working as a consultant at New York’s Festival Productions. None of the club’s partners could be reached for comment.

**In Their Own Words In Your Own Home: The popular singer/songwriter series “In Their Own Words” is now becoming an album series. The shows, which started at the Bottom Line about three years ago, feature artists talking about their music and performing material acoustically (see story, page 10). Razor & Tie has been recording the shows for the past few years and will release the first compilation in April. Among the artists on the series debut are Richard Thompson, Shawn Colvin, Joey Ramone, Jimmy Webb, Janis Ian, Lucinda Williams, and Barrett Strong. It’s the next best thing to being there.

**WHAT A CONCEPT: Billed as “The Incredible Shrinking Tour,” John Hiatt’s upcoming Chicago appearances are causing a stir. Hiatt, who has always done well in the Windy City and benefited from a great deal of airplay there, starts the concert series Feb. 23 at the 2,900-seat Riviera Theater. The next night, he plays the 750-seat Park West. On Feb. 25, he’s appearing at the 320-capacity Lounge Ax, and Feb. 26, he’ll play Schuba’s, which has standing room for 100 people. The first three shows are complete sellouts. The final show at Schuba’s is a benefit, with proceeds going to the Chicago Coalition For The Homeless. The 100 tickets are being auctioned off to the highest bidders through radio station WXRT.

**THE BEAT**
Trudell Inspires Unusual Ryko Promo

NEW YORK—Poet/activist John Trudell's 1992 Bykodise debut, "A Gallery of Graffiti Man," was a lasting impression on many who heard it, thanks to the Native American artist's prettiness ability to fuse the personal and political. With his equally powerful second release, "Johnny Damas And Me" (due out March 1), Ryko is looking to increase Trudell's visibility and let the music do the rest.

"John fulfilled all our expectations with 'Graffiti Man,'" says label marketing director John Hammond. "He made a great record that took a lot of work and effort, and he's done it again. This time, we have the advantage of name recognition, and we're not facing the same thing two years ago."

Hammond says Ryko will use direct mail to tout "Johnny Damas And Me" which will be preceded by the promo single "That Love" to consumers who have returned response cards from related releases. The label also will expand its advertising in "left-leaning life-style magazines" such as the Utne Reader and Mother Jones.

Trudell, who was one of the founders of the American Indian Movement, began writing poetry (he still prefers the term "lyrical prose") in high school and continues to do so. "We're not working out to the same label or enough."

TRUDELLE

QUARTET WEST'S CINEMATIC MOOD

(Continued from page 12)

Don Cherry, and Billy Higgins, and was instrumental in the birth of free jazz.

"Everything about Los Angeles really fascinated me, and still does," he says. "I mean, my favorite movies are from the '40s, and my favorite novelist is Raymond Chandler, who really wrote about the depth that was happened. Los Angeles culture has that."

In fact, "Always Say Goodbye" is introduced and concluded by pieces of Max Steiner's musical score and dialogue excerpts from "The Big Sleep," the classic 1946 detective movie starring Humphrey Bogart, which was based on Chandler's novel.

"Haunted Heart" was a soundtrack for a film that never existed," Barbero says. "This was inspired by 'The Big Sleep.'"

Haden weaves the vintage compositions into his new versions, or in some cases follows his rendition with the original. For example, his take on David Raksin's "My Love And I" is followed by Hawkins' famed rendition. On "Where Are You," sections from the 1949 release by Reinhardt and Grappelli are incorporated into Haden's new take. Grappelli also plays on Quartet West's updated recording.

Even new compositions have a '40s spin to them. For instance, Haden says "Sunset Afternoon," written by Broadbent, was inspired by a "less crowded celluloid Sunset Boulevard" (and) of William Holden in the '40s.""KARLENE

Keeping with the cinematic element, Barbero adds that PolyGram plans to market the current album as "the new film by Charlie Haden," and that the visual element could be a major key to its success. "We haven't quite gotten it, but we're looking for a vehicle to provide the filmed realization of what Charlie's trying to do," Barbero says, adding that a visual component might also be woven into live performances by Quartet West in certain cities.

For now, Barbero says, "we feel we have a very strong radio record and publicity record." The new album also will be worked heavily by PolyGram's college marketing department, since "Haunted Heart" scored heavily with the collegiate audience.

While Quartet West did not tour behind "Haunted Heart," plans currently call for some live dates, including a March 13 concert at UCLA's Royce Hall in Los Angeles and a week at the Blue Note in New York in early May."

"We would like to develop Quartet West, and give them their own identity as the premier small jazz ensemble of the '90s," Barbero says. After taking the month of January off at his wife Ruth's insistence, Haden will begin work on multiple projects: recording an album with pianist Kenny Barron and drummer Roy Haynes for PolyGram France; working on a film documentary about Kurt Weill, made by producer Hal Willner; and mixing the tapes of a series of tribute concerts devoted to him at the 1989 Montreal Jazz Festival. He also will take a one-day break from Quartet West's tour April 6 to appear at the Verge Records 50th anniversary concert at Carnegie Hall.

Haden also gleefully anticipates records featuring his children: His daughters Rachel and Petra co-lead the DGC act That Dog (which forth- coming debut album includes performances by a third Haden daughter, cellist Tanya), and his son Josh, a former member of Treacherous Jaywalkers, has recorded with a new band, Spain.

"I'm a very proud father, man," he says. "They've always been really musical, and I've never really forced anything on them. I've always encouraged them, and they've all got fantastic ears."

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John Trudell (Continued from page 13)

"Johnny Damas And Me" does have more grounding in the ancestral music of Trudell's childhood home, the Santee Sioux Reservation, than to traditional vocals and the instrumentation provided by longtime compatriot Quiltman. The artist explores equally uncharted territory as a man exploring women's issues (on songs like "See The Woman" and "Baby Doll's Blues") from a female perspective, which he grants is "a fine line to walk."

The album also sees Trudell honing his anti-capitalist rage—although he has no qualms about using the system to further his message. "If I have a flat tire, I'll use a jack to jack up the car and a tire iron to change it," he says. "I don't think of myself as the jack or the tire iron; they're simply tools to be used."

Rykoff's Hammond insists that the company can use its own tools to move Trudell's sales to a much higher level. "I'd say we'll start to be happy when we hit six figures, including Europe, where John is huge in territories like Italy."

As disinterested as Trudell seems in the niceties of marketing, he recognizes his own role in promoting "Johnny Damas And Me," offering that he's ready to undertake whatever touring opportunities are available. Not that he feels the need to spread a message, perse.

"I'm not really trying to entertain or deliver a message," he insists. "I'm trying to communicate. Politics will always be a part of me, but that's all it is—a part. I'm a whole person just trying to express my feelings, and hopefully others can relate to them."
Songwriter Credits Should Be Listed More Prominently

HOW ABOUT IT? It all starts with a song, they say, but where is it writ-ten that? Composer Songline is in clear view of the public are not a new industry issue, but Kathy Span-berger, recently elevated to senior VP of operations in the U.S. for peer-music, believes there is a new, compelling reason why it’s time bring the issue into focus again.

“In a recent change of policy,” she notes, “MTV and VH-1 determined that additional credits would appear at the close of each video. Not only do to blame; album title, record label, and song title appear in the viewer, but, rightly so, the writer who is being showed receives credit as well. With these new, broader credits, why not acknowledge the people responsible for the creation of the song itself? Where are the songwriters? Those who created the music and words are the ones who receive the notice. Spanberger isn’t limiting her out-rage, of course, to the videoclip world. “For instance, when was the last time you didn’t have to use a magnifying glass to find songwriting credits on a CD package? I’m saying that the artist, producer, backup musicians, executive pro-ducer, album title, record label, and distribution company are unimportant; I simply question why the song-writer is not also given a well-deserved place of prominence.” Spanberger says songwriter IDs can increase CD sales.

“Country music is well known for its reverence of the song and song-writer,” she says. “Performers and producers are generous and even effusive in their outpouring of gratitude to those who provide the songs. This is a genre of music in which the artists readily admit that the songwriter plays an important part in the creation of a hit. Maybe, in some small way, the acknowledgement of the talented songwriters working so hard behind the scenes actually helps to record sales in country mu-sic; if the record-buying public started to see the work of certain pop songwriters because of the appeal of their music and lyrics, the re-sults would be far-reaching. Additional records might be sold because of the public’s interest in hearing mu-sic by certain writers.

“It’s time to enlarge the spotlight and share the focus with the people who write the songs. As fans we must recognize the songwriter and let the public know who is responsible for the hits they are hearing.”

The Study: ASCAP paid management-consulting firm Booz Allen & Hamilton about $1 million for a three-month study last year that re-sulted in major executive and struc-tural changes at the rights society. Chris John LoFuruto, who supervises the figure is “in the ballpark,” adding that the company continues to advise the society. LoFuruto, speaking Jan. 9 at a monthly meeting of the music and performing arts unit of BMI/Bahm, said senior management “learns” are still “selling the reor-ganization to staff, about 20% of whom resist changes. LoFuruto also said that ASCAP had not yet made a com-mitment to ex-pand opera-tions in Nashville. Director of mem-bership Todd Brabatz said he spoke at the meeting, noting that the cost of reorganization is to deliver more dollars to writer/publisher members.

AFTER three hours of deliberations, a federal jury in Los Angeles found Jan. 12 that Michael Jackson did not infringe on the copyrights of "This Is It" and "The Girl Is Mine" or the USA For Africa smash "We Are The World" from the work of two other songwriters, Reymond Jones and Robert Smith, who were neighbors of the Jackson family in Gary, Ind., had, claimed that the songs had been lifted from their demo tape.

The Big One: One of Leed Entertain-ment's biggest initial deals after being organized by Leed Levy was a venture with Wrensong. 'It's already paid off in a big way. Our Compa-ny, a Canadian subsidiary of Will Rambeaux, is [the] No. 1 country [single] four weeks in a row!"

Deals: Maverick Music chief Lionel Conway reports the signing of Candlebox to the company. The Seattle group, whose self-titled debut album on Maverick/Sire is currently charting, will be touring with Rush in January and February. Also, Conway happily reports, the firm has a Grammy-crowded year of the year nominee in Lucinda Williams. "Pasion Kisses." At peer-music, song-writer Diane Scanlon is a new addition. She’s also a singer and gui-tar player who has played for bands such as the Jefferson Starship and Jeff Beck. She has collaborated with Jeff Bova, T-Bone Walk, Jimmy Brickler, Will Lee, The Mar- dignac, David Leboe, and Bette Sussman, among others.

Print on Print: The following are the best-selling folios from Cherry Lane Music:
1. Barbra Streisand, Back To Broad-way
2. Lenny Kravitz, The Best Of Lenny Kravitz
3. Metallica, Metallica
4. Guns N' Roses, Riff By Riff
5. Mr. Big, Bump Ahead.

Artists & Music

World Cafe/Philo Records 20th Anniversary Tour Featuring Cheryl White, Bill Morrissey, Kristina Olsen, and Vance Gilbert

A Night of Revelry when CBGB was celebrating its 20th anni-versary and Tower Records was com-memorating its 15th year in Manhat-tan, Philo Records observed its own 20th birthday at the Bottom Line a few blocks away, with two shows that were a lot quieter, perhaps, but no less triumphant.

The four roster artists represented a perfect cross-section of current out-put from the fabled folk label, which originated in a studio in a Vermont barn and first earned plaudits for product from the likes of Mary McCaslin, Utah Phillips, and Rosalie Sorrels. Acquired by Rounder in 1984, Philo went on to sign such con-temporary folk luminaries as Nanci Griffith, Christine Lavin, Patty La-
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Thanks to everyone who helped make this another #1 year for Radio City!
ARTISTS IN ACTION (Continued from page 15)

Western Rap," which, as performed here, mixes yodeling with human beatboxing and links Haggard with Hammer. Gilbert did a 15-minute spot in the first half of the show, as did the others. Kristina Olsen's elliptical, bottleneck steel guitar rendition of Robert Johnson's "Come On In My Kitchen," in which she let guitar slurs substitute for skipped words and otherwise had fun with the salacious lyrics, was another highlight of the opening segment, which went away after an intermission to everyone taking turns within a group format. Morrissey quickly upped the fun level: After delivering the serious "Thieves," from his latest album, "Night Train," he declared that since few people read anymore, he and sometime collaborator Greg Brown were undertaking a 56-volume Puck/Rounder set based on "Moby Dick." He then offered a brief version of Kafka's "Metamorphosis," getting most of his associates to join in a chorus concerning protagonist Gregor's sister bringing him "shit to eat."

But this was just a prelude for the irresistible Cheryl Wheeler. In addition to material from her latest album, "Driving Home," Wheeler threw in "I Can't Watch TV," an uproarious new song bemoaning having to miss out on "bowling shows and guys fishing," not to mention numerous beloved informercials—all because her set was on the blink. She later informed listeners that there had to be something wrong with them for staying out so late.

JIM BUNNAN

EMMYLOU HARRIS AND THE NASH RAMBLERS RIDERS IN THE SKY

Beehive Theater, New York

IF EMMYLOU HARRIS wasn't already president of the Country Music Foundation board of trustees, her recent performance at the Beacon Theater in New York was no more than enough to qualify her.

Drawing mostly from her own repertoire, Harris and her top-notch band, the Nash Ramblers, satisfied her older fans and secured her place with her new ones, with the unpre ornary Minneapolis-based country folk music that she is known for (and that has won her six Grammys).

The two numbers Harris performed from her latest Asylum album, "Cowgirl's Prayer"—restyled as they were amid classics from her repertoire—made it apparent that she is as vibrant as ever. The self-penned "Prayer In Open D," in particular, revealed an artist who continues to nurture her talent.

As expected, Harris' unequalled ability to express vulnerability was best appreciated on the sorrowful ballads and soft shuffles. The smoldering urgency of her distinctive voice made standards like "Making Believe," "One Of These Days," and "Wheels" sound as though they were sung for the first time.

Proving that acoustic bands can rock as a rule rather than as an exception, the versatile Nash Ramblers had no trouble engaging the crowd. Noteworthy for their fine harmonies and deft solos, this group made up of mostly veterans of the country-connected scene, displayed its rhythmic punch on songs like "Mystery Train" and the funny bluegrass tune "Walls Of Time."

Opening act Riders In The Sky proved to be cowboy singers extraor-

RHINO UNDAUNTED BY NRBC CHALLENGE (Continued from page 12)

"We're hoping to have a lot more radio success than in the past, starting with 'A Little Bit Of Bad,' such a memorable and catchy song that hopefully will appeal to both 'alternative' and album rock stations," Foss adds. "Hopefully, Atlantic's staff will help us at radio, but we're of course also playing up NRBC's incredible live performances as much as possible—that it's an adventure going to an NRBC show."

Recognizing that the colorful band's live and recorded performances carry the high level of humor suggested by the new album's title, Foss still expects to play down that comedic aspect. However, a potential tag line like "semi-legendary for over 25 years" will convey the band's immense personality, as will a four-poster postcard campaign going out to radio, retail, and press. Also going out is an advance picture CD.

"We're trying to play up that they're great musicians and songwriters, and this is the best record they've ever made, with more hookey songs than ever," he says. "Message For The Mess Age," he adds, is tailor-made for unusual tie-ins like "Girl Scout Cookies" and "Deserted Driver," which may be proposed to the Girl Scouts and "Drivers Against Drunk Driving, respectively.

Rhino's interest in NRBC actually started in 1980, when it released the band's 1982 Bearsville album "Grovos In Orbit." According to Stewart, the band was heavily involved in that release, as well as with Rhino's 1981 two-disc anthology "Peek-A-Boo: The Best of NRBC, 1969-1989."

"We worked very hard at songwriting and selection in making this record, and returned to a more direct, organic production," says Stewart. "They're not a band you can A&R in the traditional sense, because they've been around the block and have their own inertia that you have to work with in a positive way; or you come up against a brick wall."

Keyboardist Terry Adams, who goes back the full 25 years with Spaminato (the current lineup, including guitarist Al Anderson and drummer Tom Ard lino, has been together 20 years), agrees that the songwriting is especially strong this time out. "As long as Joey and I've been together, we had written only two songs which were rec-
Artists & Music

CONCERTS MARK BOTTOM LINE'S 20TH BIRTHDAY
(Continued from page 10)

ness aspect.

"Members who paid $100 for a year got in free with a guest," adds Pepper, who recalls booking what was to be Coleman Hawkins' last gig, and getting calls from idols like Fred die Hubbard who were looking for

work. "I discovered that whoever controlled the employment had the power, and [1] decided to open a jazz club."

As luck would have it, Snadowsky represented the leaseholder of the Red Garter—a college sing-along joint at the corner of West 4th and MacDougal, which was for sale in the business. So Pepper and Snadowsky acquired the club and reopened it as the Bottom Line, with Pepper hoping to establish a "mine-field" by applying Bill Graham's production values and sense of adventure, Paul's savvy booking practices, and Village Gate owner Art D'Lugoff's eclecticism.

"The times had changed, and pop music got more interesting because of sophisticated rock bands like Blood, Sweat & Tears and the Mothers Of Invention, so we decided to open a music club focusing on great music," says Pepper. He combined his own wide-ranging tastes with his wife Eileen's knowledge of country and Snadowsky's love of folk, presenting live music encompassing all genres. But the club's two decades haven't been without adjustments, especially during the late '70s.

"It was the advent of the dance and standup places, and a lot of bands didn't want to play sit-down clubs," says Pepper. "I lost acts like the Clash because we wouldn't take out tables and chairs."

So the club countered with innovative bookings that capitalized on the

room's intimate listening setting, including Tony Bennett, jazz artists like Wynton and Branford Marsalis, singer/songwriter and comedy shows, and theatrical musicians originated by the Bottom Line Repertory Company. Founded by Pepper, Snadowsky, and writer Melanie Mintz, the Repertory's shows have included the Elliot Greenwich bio "Lesions Of The Pack," which graduated to Broadway, and "Darlene Love—Portrait Of A Singer," now in its second year at the club.

Pepper takes equal pride in the ongoing "In Their Own Words" songwriter series, which has showcased more than 100 major pop songwriters in the last three years, "attracting audiences to the club who don't care who's on stage but are interested in songs and songwriters." The series has spawned a touring version and forthcoming album compilation, and also fits in with what Snadowsky calls a "one plus one equals three" traditional Bottom Line booking formula, which pairs acts whose followings might not otherwise overlap.

Then there are the club's institutions. David Johansen, who first performed there with the New York Dolls, is a regular as Buster Poin dexter, and will make a rare appearance as himself on the actual Feb. 12 anniversary. The Turbines are another Bottom Line constant: they have held a New Year's Eve stand there for the last 14 years, and recorded a live album at the club. Numerous other artists also have recorded live at the Bottom Line, including Johansen and Peter Allen, Gato Barbiert, Bob James, Laura Nyro, Reed, and Wainwright.

"Without a place like the Bottom Line, there'd be no place in New York for artists like the Turbines," says Mark Volman, whose partnership with fellow Turbine Howard Kaylan rivals Pepper and Snadowsky's for longevity. "Most clubs are bought, and we don't have a record company to pay to bring us in. But we have a diehard following that's been with us some 30-odd years, and the Bottom Line understands that you don't need a hit record—or record company sponsorship—to create an audience. The city's damn fortunate to have it."

Ron Fierstein, who manages Bottom Line anniversary performers Colvin and Suzanne Vega, has placed both as opening acts there in order to exploit the club's optimal backdrop for attracting industry and media.

"I can't think of anywhere else in the world with its consistency in terms of presenting quality music in a quality setting," says Fierstein, lauding the club's emphasis on sound and audience comfort. As Pepper notes, the Bottom Line has a tech staff of six to get the sound right, and has always used paper plates and plastic silverware to cut down on noise—not to mention the bar's debauched cash register.

"The biggest complaint is, 'Where's our waitress?"' says Snadowsky. "But we don't push liquor and food. All that matters is the music."

Having seen everyone from Springsteen to Parton at the Bot tom Line, PolyGram Label Group president/CEO Rick Dobbis says, "To create an atmosphere that's home to that enormous variety of music, and to consistently present new artists in every area of contemporary music is a wonderful service. They've played a major part in the cultural life of New York City." Adds fellow regular Mel Karmazin, Infinity Broadcasting's president/CEO, "The building should be a landmark, Allan Pepper and Stanley Snadowsky should put in the Rock And Roll Hall of Fame, and the chocolate brownsies should be outlawed!"

One of the first of many jams at the now-famous Bottom Line in New York featured, left to right, Johnny Winter, Stevie Wonder, and Dr. John, on Feb. 13, 1974. The club is celebrating its 20th anniversary with a series of special performances that will run through April. (Photo: Chuck Pulin)

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8

18
atlantic jazz

again.
LEVEL HEADS: Elektra is enlisting fans of British act the Levellers to help spread word about their band's new self-titled project, due in stores Feb. 1. "We plan to activate the registered members of the Levellers' U.S. fan club, On The Fiddle, in our marketing strategy," says Bonnie Burckett, national singles sales manager. "We hope 1,200 fans will participate in organizing listening parties, mailing postcards, and spreading word of the family spirit of the band." A 24-hour line for information on the Levellers is available to fans who dial 617-SUB-VERT.

The label says the act's first album, "Leve ling The Land," rang up 27,000 units on SoundScan. Elektra, which found a much larger audience for the latest Breeders album than that band had found with its previous title, hopes extensive touring and a lower CD list price of $11.99 will help the Levellers' sophomore album top the first one's tally.

GROWING ON: Wild Pitch artist UMC's is another developing act that is using its fan base to its advantage. Marcus Morton, national director of pop promotion for distributing label EMI Records Group, reports that the Staten Island, N.Y., group also went 500 handwritten note cards to members of its fan club.

UMC's appeared on the Jan. 22 "Soul Train" and will hit Black Entertainment Television's "Ray City" later this month. The album, "Unleashed," reaches stores Tuesday (25).

CHAIN GANG: Call it coincidence, or a case of two great minds traveling the same path, but two different acts on competing labels have been pitching the trade and the music press via mix chain letters. Beneficiaries of the spoils are PolyGram's alternative singer/songwriter E and Atco's '70s-influenced Tidal Force.

The E epistle, from PolyGram Label Group's promotion and sales departments, specifically targets radio programmers and retailers, while the Tidal Force missive, the brainchild of Los Angeles public relations firm Contemporary Communications, is aimed at music journalists. Both pitch letters hit the mark, as far as mimicking the clichés one expects to find in those pesky chain letters.

The E letter, which arrived with multiple copies of his new Higher Level album, is enlisting the Levellers' U.S. fan club, On The Fiddle, to help break the band's second album. The self-titled set hits store bins Feb. 1.

"Broken Toy Shop" for the recipient to share (along with, of course, a photocopy of the letter) with other music lovers, reports that one dealer "put the last E on record 'Buy It And Try It' for six months, and the next week a major mall developer offered him 12 locations at 40 cents per foot, triple net. The retailer who didn't stock the record had his sprinkler system go off overnight and lost his entire inventory."

The letter on behalf of Tidal Force's independently distributed "Will To Power" similarly tells that a "music journalist interviewed the band and has since been contacted by former exile Jim Morrison, just back from Paris, who has agreed to do an exclusive 'Rolling Stone' cover story... Do you know what precipitated the entire big 'break' for the Spin Doctors? Do you really think that Lyle Lovett landed her on his own?"

HAPPY TRAILS: Rydolphi's Morphine, a band that won raves from critics and alternative music fans in 1993, hit Los Angeles for a Jan. 14 show at the Troubadour, but, as the band likes to do, it stretched out its stay. "These guys are real troopers," says Rydolphi marketing chief John Hammond. "They like to set up residency when they tour." Morphine sandwiched a Jan. 17 appearance in San Diego between a pair of unannounced L.A. club stops.

They're aiming to hit the road next month, as the death-metal band plays the opening slot on the 21 date Black Sabbath/ Motorhead tour. Another giant act, Green Apple Quick Step, has booked a spot on Fishbone's upcoming five-week tour. Also, the Fishbone bill is Epitaph's NOFX... Roadrunner's Life Of Agony invades three Middle Atlantic clubs in February, playing dates in Baltimore, Washington, D.C., and Asbury Park, N.J.

Popular Uprisings is prepared by Geoff Magfield and Brett Atwood with assistance from Silvio Pietrobono.
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What’s Goin’ Down At MCA?
Tresvant Album Kicks Off ’94...

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**BY DJ MARIUS**

OAKLAND, Calif.—"Newoulve urban romantic." That’s the way MCA's Andre Fischer describes the latest work by Ralph Tresvant, the one-time New Edition member whose second solo album, "It's Goin’ Down," was released in December.

On the album, passionate ballads mix with mid- to up-tempo tracks that have a refined, street-swaggering sensibility about them. Seven of the set's 13 tracks were written, produced, and arranged by Tresvant, with production on additional tracks by Kirk Crumpler, Leotis Sherrod, and Jim Lew. Fischer, VP of A&R at MCA's black music division, says the new album demonstrates the depth of Tresvant's creativity. "He's having fun with the music, but is still growing as an artist," he says. Fischer's "nouveau urban romantic" tag hints at the music's freshness and street credence, as well as its street credibility.

Debuting in the competitive holiday selling season, "It’s Goin’ Down" has been a steady presence in the top 40 on the Top R&B Albums chart. An initial single, "Who’s The Mack," was released in November and, with the tight playlists of the holiday season behind it, continues to pick up adds and modest sales gains (it debuted last week on the Hot R&B Singles Sales chart). A second single, "When You Need Somebody," is tentatively scheduled for a mid-February radio release.

Fischer sees strong crossover potential for the album—even as the artist continues to expand his urban base. He says that although Tresvant has traveled the globe, "he still relates to the people he grew up with in Boston's Roxbury projects."

Today, Tresvant and his wife and daughter live in the San Francisco Bay Area. Since 1992 he has been developing his interest in and cult of It Management. Tresvant had a recording studio built in his home, which, he says, "provided the place I needed to create the more aggressive, best-oriented music I like."

A promotional tour is being planned...

(Continued on page 25)

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**BY DAVID NATHAN**

LOS ANGELES—While known on the creative side as a Grammy-winning producer, with credits that include work with Natalie Cole, Brenda Russell, Diane Schuur, and Carl Anderson, along with his role in the '70s as drummer for Rufus, Andre Fischer has spent the last six months honing his executive skills as senior VP of A&R at MCA Records' black music division.

Fischer, who joined MCA in June 1998, describes his mandate as "making the house even stronger. In my conversations with [senior MCA executives], I became aware of the success we've had with our satellite labels: Silas, Uptown, and Gasoline Alley. My job is to focus on the signings to MCA itself—to bring quality music to the label from whatever genre it may come."

One of his first tasks was cutting back the roster and refocusing. "For the sales force at a company to focus, you sometimes must cut the product line down. That doesn't mean the roster won't go back to where it was. But if it does, it will be based on artists that have been totally developed, who are viable musically and are considered cutting-edge."

Although he declines to say how many artists were dropped from the roster, Fischer says that acts "who were marginal, reasonable facsimiles of what's out there, or who [no one] had heard of yet" figured heavily in the cuts. That left what he terms "MCA's marquee artists, like Bobby Brown, Bell Biv DeVoe, Ralph Tresvant, Patti Labelle, Gladys Knight, Jody Watley, Pebbles, and J.T. Taylor."

Fischer has been signing select artists to the label, including Wells, the two daughters and two sons of the late Mary Wells; a half-dozen others he has signed are in various stages of contract completion. He’ll also be using some new producers. For instance, keyboardist Greg Phillinganes will be working with an act we’re signing," he says.

He’s still looking for acts, but I want those that can generate their own creativity, he adds. "I feel I was hired for my ability as a producer and in my interest in developing music at MCA that reflects our cultural heritage, and particularly now, when black music is viable around the world. Our concerns [in developing acts] go beyond our 'neighborhood.'"

Fischer cites a recent visit to Japan by MCA black music president Ernie Singleton as indicative of the company's commitment and global exposure for its black music artists.

Fischer also has tackled two other areas since he started at MCA. "I've restructured our financial administration and brought in Alicia Pitta as..."
GET READY, GET SET: After what seems like a slow start for record activity, we finally see a little action on the Hot R&B Singles chart. There are 12 debuts, eight of which are from 1983 projects. Of the other four artists, only Blackstreet has a single on a Billboard chart for the first time. Those three vocalists, Tye-V, Pam, and Rochelle, are all Atlanta and headquarted for their label, Kaper Records. "Krazy" enters the chart at No. 64. "Mr. Entertainment" himself, Hammer, returns with a double video tape jam. B.E.T. is playing it "Get Some Love," which enters the singles chart at No. 71, as well as a second video, "Pumps & A Bump." At No. 94, "Dirty Dewg" (Columbia) by NKOTB, formerly known as New Kids On The Block, enters the chart. Watch for a brand new look and a streetwise sound. The fourth debut is not from a newcomer, but from one of R&B's greats, Ms. Betty Wright. You may remember her gold single "The Clean-Up Woman" (Atston) from 1971, or "No Pain, No Gain" (Ms. B) in 1986, but now Wright has a wonderful new record, "For Love Alone." (Ms. B) is independently distributed by Vision Records and it squeaks onto the chart at No. 99.

POWER PICKS: "When A Man Loves A Woman" by Jody Watley (MCA) earns the Power Pick/Airplay award for the second week in a row. Airplay points increase more than 30% as the single begins to top rotation at many stations. It ranks No. 2 in airplay at WCIX Richmond and WQXR Raleigh, N.C. It's top 10 at five others, including KMJQ Houston, WZAK Cleveland, and WKDX Rochester, N.Y. It enters the Hot R&B Singles Sales chart at No. 61. "Dunnie But" by 12 Gauge (Street Life) earns the Power Pick/Sales kudos, increasing nearly 30% in sales points. It edges up 14-12 on the sales chart and rises 51-24 on the overall chart. This record has sustained itself on the overall chart mainly from sales increases, even though it is getting mix-show play. It also is getting some significant rotation at stations. With EastWest, N.C., WJUM Orlando, WFXE Columbus, Ga., and KMJQ Shreveport, La. (When you hear this record you'll know that Luther Campbell's spirit is alive and kickin' in this one.)

WATCHIN' THE TOP: It's likely that "Understanding" by Xcape (So DeF), which increased 9% in total points, will take over from Jodeci at the top of the singles chart next week. Strong competition for the top spot in coming weeks will be "Looking For My Way On My Pillow" by Tom-Tone (Wing) and "Groove Thang" by Zhane (Motown); each increases in points, 44% and 40%, respectively.

BIG AIRPLAY NEWS: This week, "Seven Whole Days" by Toni Braxton (Laface) set a record. It is the first time that a song topping the Hot R&B Singles Airplay chart is not a commercial single! This week, without benefit of sales points and based solely on still-increasing airplay, it would be No. 1 on the overall chart.

R&B MONITOR UPDATE: The No. 1 song on the newly introduced Most Played Rap Tracks chart in the R&B Airplay Monitor is "Shoop" by Salt-N-Pepa (Next Plate). This chart combines BDS information from the 51 R&B/mainstream stations and 30 top 40-rhythm/crossover stations. This will be an exciting chart to watch! It's a great new concept—if you have any questions, call Suzanne Baptiste, Billboard's chart manager for rap music.

### BUBBLING UNDER HOT R&B SINGLES

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**LABELS EXAMINE BLACK HISTORY VIA LECTURE SERIES**

**BY J.R. REYNOLDS**

LOS ANGELES—Bucking the traditional Black History Month commemorative fare of poster, T-shirt, or music compilation offered by record labels each February, the Atlantic Group is sponsoring a lecture series titled "Our Roots Run Deep." Described as a "multicultural acknowledgment," the hour-long lecture series is designed to stimulate dialog and action toward solving social and economic problems facing African-American communities.

The lecture series is to begin Feb. 1 and continue over the following three Mondays, concluding Monday Feb. 28.

"Even though our main focus as a business is music, we have an obligation to give back to the community, which has been so supportive of us," comments Richard Nah, Atlantic's senior vice president of A&R. "This series seems to the commitment that Atlantic and EastWest have regarding the serious problems that are affecting black communities.

Sanettonied by Nash, Ahmet Ertegun, the Atlantic Group's co-chairman/ CEO, and EastWest chairman/CEO Sylvia Rhone, the series was conceived by Christy Murray, senior director of media relations for Atlantic Records, and Sherman Mason, national director of urban marketing for EastWest. Nash says the lectures will target entertainment industry executives but aren't be over the heads of the "special" guests also invited. "In addition to hosting industry people, we'll include inner-city children who are participating in Time Warner's Time To Read program," reports Nash.

"Among the topics lecturers will discuss is the increasing violence in urban communities," he says. "They will also address how the entertainment business has been subjected to more media scrutiny and in some cases, even blamed for problems in those communities. In our eyes, the program will serve as a platform from which music makers will be able to address the fears, hopes, and dreams in us all. The goal of the lectures is to be broad enough to include young people, yet at the same time raise conscious awareness of business professionals in attendance.

A special Black History dinner on Jan. 27 at Kwanzanz Restaurant in New York precedes the lecture series, which is also backed by a major marketing campaign. Says Nash, "We're approaching the promotion of this program so the way we would approach a new single."!

Featured in the series is a nationally noted lecturer, Dr. Cornel West, director of Afro-American Studies at Princeton University. Also participating are New York minister Conrad Muhammad; scholar Dr. Yosef A.A. Ben-David, professor of Near Eastern Languages at Al Azhar University in Cairo; YS (Young Sisters & Brothers) editor Frank Dexter Brown; music/rap/producer DJ Cool; and documentary filmmaker Mathew McDaniel. Atlantic's Eastside and EastWest's Rhone are also guest speakers.

### Hot Rap Singles

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**Weekly Chart Notes**

- **No. 1**
- **No. 2**
- **No. 3**
- **No. 4**
- **No. 5**
- **No. 6**
- **No. 7**
- **No. 8**
- **No. 9**
- **No. 10**

**Artist Rankings**

- **Janet Jackson**
- **Big Daddy Kane**
- **DLB**
- **Lauryn Hill**
- **Djavan**
- **Chaka Khan**
- **Alicia Keys**
- **Adali**
- **Tony! Toni! Toné!**
- **A Tribe Called Quest**

**Weekly Sales**

- **Week of January 23, 1994**
- **Week of January 30, 1994**
- **Week of February 6, 1994**
- **Week of February 13, 1994**
- **Week of February 20, 1994**
- **Week of February 27, 1994**

**Recorded with the greatest airplay and sales gains this week.**

**BRIGADE**

**Billboard** JANUARY 29, 1994
Ralph Tresvant

Continued from page 22

ased during the first quarter to reestablish the artist with radio program directors and key retail accounts. Scheduled TV appearances on BET and a guest slot on the syndicated radio “Tom Joyner Morning Show” are other important components of the album’s marketing plan.

Fischer notes that the album is benefiting from the buzz at radio and retail over MCA’s forthcoming New Edition reunion project.

Tresvant says the near future may see creative collaborations with such high-profile producers as Dr. Dre, L.A. Reid, Babyface, and Teddy Riley. Comments A.D. Washington, MCA’s senior VP of promotions/marketing, black music division, “You always want to allow an artist to grow, and each project should allow them to show their creative talent.”

Additional projects for the vocalist include the growth of his production company, Rated RT, which is developing Tresvant’s 13-year-old brother, Andre, as a rapper and R&B performer. He also says that if “It’s Goin’ Down” heats up, he may be included as an opening act on the second leg of the Janet Jackson tour.

André Fischer

Continued from page 22

director of production administration. I’ve also reorganized our files to give the department a computer-based network, which now allows for quicker dissemination of information between A&R and other departments (worldwide).”

Fischer views MCA’s black music A&R department “as similar to a large production company, and that’s something I’ve been familiar with on a daily basis for many years.”

And while he has been active in the studio (mostly directing remixes with engineers Dave Way and John Gass), he anticipates more on-line and executive production work with MCA artists in the future. “I have many opportunities to express myself creatively at MCA. I want to do whatever it takes to make this place the best it can be for creative, cutting-edge artists of all kinds.”

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and Hot R&B Sales for over 16 weeks.
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Introducing his
HOT NEW SINGLE
"FEEL ME"
(769417-2001-2/4)

"Fresh New Flava. A guy that will be around awhile"

- Gary Black-PK & K Records, Dallas, TX

"Big record in the market. "Foreplay" kept the request lines burning.
The anticipation of the follow-up is overwhelming."

- Andre Carson-BOO WOO-Columbia, SC

"Definitely an album for Adult Contemporary."

- Terri Berry-PO BOX-Baltimore, MD

From his debut album
"YOU'RE THE ONE"
(769417-1002-2/4)
For the week ending Jan. 29, 1994

A Shady 'View

If variety is the spice of life, then EM1 rap trio Shazty Of Lingo can be considered a spicy sauce for those who like to say spicy music. "We churn out different styles in a rainbow of flavors," the group has said. The album is due for release Feb. 8.

As the group's DJ, Rocco dishes the eclectic rhythms to which bangers Lingo and Kolorado add the rhymes. The trio originally came together in high school in Richmond, Va., with a shared musical agenda. "We knew we wanted to get into the recording business, but we also knew we had to take care of our bottom line," says Lingo.

So while working toward careers as performers, the trio also worked at a commercial production company they formed, doing voice-overs for radio. "It paid the bills and kept us in the mix until we got hooked up with the recording deal," says Kolorado. Shadz's diversity of lyrical themes and styles is enhanced by the assortment of veteran producers used on the debut album, including Dallas Austin (TLC, Boys II Men, ABC), Erick Sermon, Diamond D Brand (Nujab, Apache, Lord Finnesse), and Solid Production (LifesGroup, Easy-E).

"On our first album we wanted to work with professionals who were more familiar with the boards and things that we were shootin up," says Rocco. "But on our next album we hope to do more of the producing." "Mad Flavas," the first single from Shazty, was released Sept. 25 and peaked at No. 26 on Billboard's Hot Rap Singles chart. Produced by Sermon, the track offers a deep, rumbling baseline under crisp, flowing rhymes. Lyrically, the song calls Shazty the premier "new school" hip-hop act.

Dave Geasert, EM1 senior director of A&R, says the label is relying on a strong marketing effort to draw attention to the group. "The diversity in musical styles is something that can make this group stand out in the crowd," he adds. "We released 'Mad Flavas' early, and we're building a buzz with the hip-hop underground, in clubs, and colleges. We're also making a big push on radio mixes and music video outlets. We're hoping their ground work sets up the album."
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For Week Ending January 22, 1994
Stars Align For Cosmic Baby; Coming Home To Tara

by Larry Flick

Dance Artists & Music

ROCK-A-BYE BABY: German rave icon Cosmic Baby previews his much-anticipated album, "Thinking About Myself," with "Loops Of Infinity" (Logic), another in a long string of sterling singles. Produced by CB with Jens Wujnar, the track juxtaposes a heart-rending beat with spiraling layers of grand and hypnotic faux-classical synths. The overall effect is appropriately dramatic. Rave heads will lap into the agression of the groove, while others will be taken by the complex patches of melody and whisper mood shifts. Like his U.S. counterpart, Moby, Cosmic Baby is more than just another rebel with a computer. Dive into either the "Expressionistic" or "Impressionistic" versions of the track, and you will discover a well

tioned that a worldwide smash is in the offing. This could be the prodding necessary to open label doors here. Besides getting a highly advanced musician, the savvy company that signs him also will be getting a revered live act. He regularly plays to crowds of roughly 40,000. In fact, he was voted best live performer by both "Groove" and "Frontpage" last year—each of which are high-profile German dance magazines.

HIT THAT PERFECT BEAT: Tara, the enigmatic daugther of acts like LJ and DJ duo Anthony Newley, makes a solid impression on "Save Me From Myself" (ZTT, U.K.), a rumbling slab of ambient/disco produced by Tim Weidner. Coming on like a quirky cross between Ofrin Haza and Sinéad O'Connor, her wispy, muse-like version, which has a echo-in-the-Zee Posse's underground hit "Breathing Is Easy"—serves a soothing mantra to the Middle Eastern synths. Apollo 440, Alan Empagne, and Gregg Jackman all contribute exemplary remixes, taking the track down a variety of cool stylistic roads, ranging from trance to hip-hop. As close to perfect as a single can be.

As promised, Sweden's Clubvision Recordings is getting mighty active in '94. Best of its recent releases is "Never Leave You Lonely" by Diva Convention (we're going to be hearing that name for a hot second!), a kinetic blend of house from U.S. star Eve Nelson, Bolivian belter Michelle Maria Weeks, and Swedish studio stars Stonebridge and Nick Nice. The result is a snappy house anthem that is tough enough to make the underdog grade, but also has the pop lush needed for that crossover hit. Weeks is a formidable singer, and is quite photogenic to boot. Any state-side labels paying attention? It's good to see Warner Bros. put some muscle behind "If That's Your Boyfriend (He Wasn't Last Night)," the second single from Me'Shell Ndegeocello's underappreciated but brilliant "Plantation Lullabies" debut on label subsidiary Maverick. The track is a charming, cold-shoulder throwdown, armed with a fiercely bittersweet chorus and a groove that instantly sticks to the brain. A full plate of coven re- dresses the song for house, hip-hop, and dancehall purists. All are very good, though none can touch the album's other standout, "Don't Say My Name," which doesn't upset Ndegeocello's earthy vocal. Still, find a mix of this and you'll be happy.

Underground punters with a head for trivia may remember Hidden Agenda's medium-sized hits on the now-defunct Nu Groove Records a few years ago. Hooked up with Maryland's Z-Factor/Liaison label, the Philadelphia-based team of Mark Watson and Dennis McFadden has enlisted singer Kim Payton for "Story Of My Life," a horn-rimmed deep-house. Payton gives a heaping dose of funk and soul power, while Watson and McFadden keep the track sparse and sharply focused on the baseline. Way cool.

The folks at New York's Emotive Records wholly invest in the talents of several newcomers on "I'll Make U Happy Baby" by Elie Ferrer. Ferrer proves herself as a vocalist with a rich, stylish alto range, while producers Clark Blondie and Cloud Nine lay a clickin' garage/house beat worthy of Masters At Work. For a poppier moment, go directly to the radio edit, which is fleshed out with grand piano lines and pillowy keyboards. A nice one that gives weight to the idea that there is something new and interesting developing out there - all you have to do is seek it out.

U.K. production team Mission Control is starting to work a few nerves with "Outta Limita," a dark and groovy dub on the independent Esoteric Records. Garage beats are nicely mixed with sublime, trancey-keyboards and heavily looped diva vocals that glide over an important test pressing; this record should be quite the smasheroo when it's released commercially overseas in the coming weeks.

TID-BEATS: Tommy Boy Records has inked a production and distribution deal with the Los Angeles-based Fat House Wreckords, which is the brainchild of Phareyce producer J. Swift, Quentin Howze, and ex-Delirious Vinyl ex Lammaj Algee. Swift will handle A&R in this new venture, while Howze will oversee business affairs and Algee will coordinate West Coast promotion. All Fat House projects will go through Tommy Boy's indie distribution network. Initial release, which will be "Don't Stop (Jazzified Mixes) and "Quenton—both produced by Swift... The increasingly popular DJ EFX (aka Raoul Max) has been added to the already impressive lineup of Groove Radio International, a weekly three-hour mix show syndicated to pop, crossover, and alternative stations around the States...

The two-year wait for a new Enigma album has been near. Next month, Virgin issues "The Cross Of Changes," a stunning, mind-expanding collection of chill-out/ambient dance jams. Producer Michael Cretu, who started the project with the former Eurodance hit "Acid Bodies," has added ten new tracks since his last CD, including "One Love," a remix of his current hit single, "Return To Innocence," and "I Love You, I'll Kill You." Weighing in without a jam above 85 beats per minute, this is sure to be one of the music industry's big events of the year—each and every part of it is an essential part of the mix.

Dance Artists & Music

Wearing Sunglasses at Night. Paul Oakenfold is in the running for club DJ of the year—his current Cutting Records release "Desire" at New York's Jackie 60 nightclub. The underground house anthem, produced and composed by Oliver Strumm, is getting active regional play. Look for Alexander to enter the recording studio to cut a new single. (Photo: Tina Paul)

Jackson In Action. Janet Jackson is pictured performing during a recent run at New York's Madison Square Garden. She capped her stint in town with a live New Year's Eve special that was simulcast on MTV. The Virgin Records dance department has just launched an extensive club campaign behind Jackson's latest single, "Because Of Love," which sports remixes by Frankie Knuckles, David Morales, David Anthony, Darryl James, and Cypress Hill's DJ Muggs. (Photo: Chuck Pulin)

studied musician who is apparently not content to simply follow the fold. Rather, this is miles ahead of the electronic music you are used to—which should make it all the more attractive to brainy and innovative programmers.

Cosmic Baby, who keeps his real name under super tight wraps, is a product of the late-'80s acid-house movement. His music gets its smooth quality, from years of experimenting on the advanced Fairlight music computer. After producing and playing on a slew of recordings, he made his solo debut in 1992 on "Transcendental Overdrive," an EP that would eventually set the pace for his compatriots to match.

Sadly, Cosmic Baby has not yet been picked up by a U.S. major label, though early DJ response to "Loops Of Infinity" lends promise to the no
## HOT DANCE MUSIC

### CLUB PLAY

**No. 1**

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<td>QUEEN OF THE NIGHT (KISKA PROMO)</td>
<td>Whitney Houston</td>
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<tr>
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<td>JOY CHAMPION 77364/KIS</td>
<td>Stack of Joy Featuring Carol Leeming</td>
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<td>SOME SIGN SAY FREEZE 5209</td>
<td>House of Gypsies</td>
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<tr>
<td>4</td>
<td>I LOVE MUSIC (FROM &quot;CARLITO'S WAY&quot;)</td>
<td>Epic 72705</td>
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<td>ROLLY GROOVY CHORUS</td>
<td>Beautiful People Featuring James Newton</td>
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<tr>
<td>6</td>
<td>BIG TIME SENSIBILITY</td>
<td>Elektra 62644</td>
</tr>
<tr>
<td>7</td>
<td>THINGS CAN ONLY GET BETTER</td>
<td>Virgin 26528/Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>I'M BEAUTIFUL</td>
<td>Uncanny Alliance</td>
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<td>9</td>
<td>LOVE CHANGES</td>
<td>Virgin 38413</td>
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**Power Pick**

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<tr>
<td>1</td>
<td>GIVE MYSELF TO YOU (THE IGGY SONG)</td>
<td>The Daugh</td>
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<tr>
<td>2</td>
<td>POWER</td>
<td>You Colour</td>
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<tr>
<td>3</td>
<td>ALL OF ME (NOT IN UK)</td>
<td>TV Bluress Featuring Channelle</td>
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**Maxi-Singles Sales**

**No. 1**

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<tr>
<td>1</td>
<td>A DEEPER LOVE</td>
<td>U.N.I.T.Y. (T) Motion 4647</td>
</tr>
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<td>I WANT TO BE YOUR FRIEND</td>
<td>Queen Latifah</td>
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<td>3</td>
<td>SHOOT TO KILL (MI) WEDDED 21002/MI</td>
<td>Mad Lion</td>
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<tr>
<td>4</td>
<td>GIVE IT UP (MI)</td>
<td>U.F.F. 351/EMI</td>
</tr>
<tr>
<td>5</td>
<td>I'M IN THE MOOD (MI) (T) BMG 4206</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>RUNAWAY LOVE (MI) (T)</td>
<td>J. Exx 85</td>
</tr>
<tr>
<td>7</td>
<td>MR. VAIN</td>
<td>RCA 77152/EMI</td>
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<tr>
<td>1</td>
<td>WHAT MAN (MI)</td>
<td>Salt-N-Pepa Featuring En Vogue</td>
</tr>
<tr>
<td>2</td>
<td>391 (PLO 11111)</td>
<td>Salt-N-Pepa Featuring En Vogue</td>
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**993 RECORD RETAILING DIRECTORY NOW AVAILABLE!**

If you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only complete, fully up-to-date listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RDD is an essential sales tool. Order now at last year's price - just $99! (plus shipping & handling, $8 for international orders).

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Order both copies for your entire staff and marketing team - call for special rates!
McEntire Tour Plans Include Tickets-For-Guns Program

NASHVILLE—Reba McEntire has launched a program to help reduce the number of guns on America’s streets by offering a free concert for gun turn-ins. The program will be carried out in conjunction with local police departments and is expected to be in place by the end of March.

McEntire, who will play 130-135 dates this year, intends to keep the tickets off the market for the duration of her tour, a spokeswoman says. The artist will spread the word of the offer through concert advertisements, working either with local promoters or through Starstruck Promotions, her in-house concert promotion divi-

RCA Loves McBride The Way She Is Label, Radio, Give Singer A Second Look

BY EDWARD MORRIS

NASHVILLE—In spite of the fact that her first album has yet to chart, RCA Records’ Martina McBride had little success with it at radio. Each of the album’s three singles—the title cut, “That’s Me,” and “Cheap Whiskey”—peaked successively lower on the charts.

Even her slot as the opening act on Garth Brooks’ 1992 tour didn’t make McBride the star RCA hoped for. Then came “My Baby Loves Me,” the lead single from her second album, “The Way That I Am.” The song steadily worked its way to No. 2 on the Hot Country Songs & Tracks chart and would have gone No. 1 had it not been held at bay by Brooks’ American Honky-Tonk Bar Association.

Three weeks ago, RCA released the follow-up single, “Life No. 9.” It now ranks at a bulletted No. 30 on the chart. Sales of the album, which was released Sept. 14, stand at about 175,000 units, according to the label.

In addition to its increased radio play, “My Baby Loves Me” also benefited significantly from its accompanying music video. The clip went to No. 1 on Country Music Television, CMT Europe, TNT, and VH-1’s country video program. It was featured on the Billboard Country Charts program for all of 1992.

McBride will open for Brooks on his monthlong European tour beginning in late March. To take advantage of this added exposure, RCA International is rushing-releasing “The Way That I Am” in Europe. The European collection will include cuts from her first album.

To engage radio’s attention for McBride, RCA decided that her new album would be the only record by a female singer that the label would release and work last summer. “The second thing we decided,” said Turner, RCA’s president and rector of national promotion, “was that we did a good job of staying in touch with the [radio programming] community now.”

In February, McBride’s record company launched a contest, open only to female stations, to promote McBride’s single “That’s Me” to radio. McBride’s record company launched a contest, open only to female stations, to promote McBride’s single “That’s Me” to radio. McBride’s record company launched a contest, open only to female stations, to promote McBride’s single “That’s Me” to radio.

Turner credits the “My Baby Loves Me” video for the attention given to the single at radio, but for creating a buzz that translated to radio. He says the label included the clip on the Gavin reel that goes to 350 radio stations.

“We knew that if the programmers saw the video,” Turner adds, “they would see that there was a new brightness, a new fun attitude, and a new look for Martina.” Both the songs and the videos from the first album, Turner acknowledged, were “conspicuously somber.”

To further capitalize on McBride’s new look, which involves a shorter haircut and more casual dress, was not a label contrivance, McBride says, but rather a natural outgrowth of having to spend so much time on the road and “wanting something different.”

RCA Records president and CEO Gary Wooley maintains that she has no real complaints about her first album. “I made the album at that time that I knew how to make it. I had nothing to do but close my mind and make music,” Wooley said when he looked at it, there were a couple of things I wanted to change. One was that I wanted to capture more of a live sound... The other was [creating more suitable] material. With the first album, I was so concerned about being taken seriously as an artist. I was just thinking too hard. I’m really glad that the album has been so very serious. Somewhere along the line, I realized that music has to be entertaining.”

In putting together “The Way That I Am,” McBride says that she and her co-producers, Paul Worley and Ed Seya, sought up-tempo mater-

Smooth Steppin’ With Tanya Tucker Also, Giant’s New Faces; Harris Gets TV Spotlight

two-STEPPIN’ WITH TANYA: For the second year, Tanya Tucker will lend her name to the “Black Velvet Smooth Steppin’ Showdown.” The dance contest, sponsored by Black Velvet Canadian Whisky, will expand to eight to 10 markets with preliminary competitions set for March and April, regional contests May through July, and finals Aug. 8 in Nashville. This year’s markets are Atlanta, Detroit, Des Moines, Iowa, Phoenix, Sacramento, Calif., Buffalo, N.Y., Denver, Los Angeles, Minneapolis, and Seattle. Clubs and dates will be announced in February.

M AKING THE ROUNDS: The New Year has brought a gallery of new faces to Giant Records’ Nashville office. They are Bob Baker, former CMT program manager, who now’s the label’s GM; Rick Molesky, associate national manager; and Jay Brooks, Midwest regional promotions manager. In addition, Chuck Rhodes, who had served Giant as regional promotion rep, moved up to the post of manager of national field operations.

The American Televi-

Plaque buildup. Arista Records’ Brooks & Dunn accept plaques honoring their recent hit single “Used To Be Mine,” joining in the wishes, from left, and Walter Campbell. Sony/Tree publishing; co-producer Scott Hendrick; Arista/ Nashville president Tim DuBois; Ronnie Dunn; Kix Brooks; co-producer Don Cook; and Jack Weston, Arista’s VP of promotion and artist development.

Some of the high-crime cities McEntire will perform in this year are New York, Miami, Philadelphia, and Houston.

As one of country music’s top-selling acts, McEntire plays venues in the 12,000- to 15,000-seat range.

“TENNESSEE,” says the McEntire rep. “It’s not going to be ‘just drop off a gun at any point.’ It’s going to be ‘turn it in’ at regular police station, or whatever.”

McEntire’s 1994 tour will include several one-off shows, with John Mi-

Curb Records’ Hal Ketchum is the newest addition to the cast of the Grand Ole Opry. He was scheduled to make his bow as the Opry’s 71st member Jan. 22... VH-1 aired the world premiere of Travis Tritt’s newest video, “Take It Easy.” The clip features former Eagles Dan Henley, Glenn Frey, Don Felder, Timothy B. Schmit, and Joe Walsh... Pinecastle Records of Orlando, Fla., has announced WEBCO Records of Virginia. The directors of the previously released masters, completed but unreleased masters, and long-term recording contracts with such bluegrass acts as Larry Stephenson and the Reno Brothers. Former WEBOC chief John Emerson will work with Pinecastle/WEBOS as consultant and producer... Navy veteran Jerry Clower will record his 27th comedy album for RCA Records March 5 at the Mayport, Fla., Naval Air Station. The album will be dubbed “Jerry Joins the Navy.”

MARK YOUR CALENDAR: The Judgs will reunite temporarily Jan 30 to perform the halftime finale at the Super Bowl in Atlanta... Look for a flock of country performers on the 23rd annual National Easter Seal Telethon March 5-6. On tap are Charley Pride, John Anderson, Lynn Anderson, Billy Dean, Rodney Foster, Cleve Frakes, Highway 101, Faith Hill, Chris LeDoux, Patty Loveless, Ronnie Milsap, John Michael Montgomery, Daron Norwood, Restless Heart, and Steve Wariner.

Tin Pan South’s Songwriters Golf Classic will be held at the Hermitage Golf Course in Nashville April 13. Details are available from the Nashville Songwriters Association. International... The seventh annual Merle Watson Memorial Festival is set for April 28-May 1 at Willies Community College in Willowsboro, N.Y. Among those already signed to perform are Emmylou Harris, Sweethearts Of The Rodeo, the Seldom Scene, David Grisman, the Nashville Bluegrass Band, Tim & Mollie O’Brien, Robin & Linda Williams, Lonesome Standard Time, Front Range, Kuluza, Bum Bush & John Cowan, Larry Sparks, Claire Lynch & the Front Porch String Band, Cephas & Wiggins, Alison Krauss, Peter Rowan, Ralph Stanley, Mark O’Connor, and Iris DeMent. There will also be a reunion performance by former members of New South, including J.D. Crowe, Ricky Skaggs, Tony Rice, and Jerry Douglas... The fourth annual City Of Hope Celebrity Softball Challenge & Concert will be held June 5 at Nashville’s Greer Stadium. The effort is headed by Mercury/Nashville president Luke Lewis.

SIGNINGS: Ricky Lynn Gregg to Tim Tye Entertainment for booking... New Liberty Records artist Bryan Austin and John Kay & Steppenwolf to the Bobby Roberts Co. for booking.
### Billboard Top Country Albums

**Compiled from a National Sample of Retail Store and Rack Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.**

#### For Week Ending January 29, 1994

<table>
<thead>
<tr>
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<th>PAGE</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>15</td>
<td>2</td>
<td>PATSY CLINE</td>
<td><strong>Proceeds from the Sales of This Album Will Be Donated to the American Cancer Society</strong></td>
<td>84, 84</td>
<td>84, 84</td>
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<tr>
<td>16</td>
<td>6</td>
<td>THE CHARLIE DANIELS BAND</td>
<td><strong>The Very Best of Country Twitty</strong></td>
<td>30, 30</td>
<td>30, 30</td>
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<td>17</td>
<td>3</td>
<td>GEORGE JONES</td>
<td><strong>I've Always Been Crazy</strong></td>
<td>126, 126</td>
<td>126, 126</td>
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<td>18</td>
<td>4</td>
<td>CONWAY TWITTY</td>
<td><strong>Outskirts of Town</strong></td>
<td>13, 13</td>
<td>13, 13</td>
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<tr>
<td>19</td>
<td>32</td>
<td>SALLY BRIDGER</td>
<td><strong>Close Your Eyes</strong></td>
<td>23, 23</td>
<td>23, 23</td>
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<tr>
<td>20</td>
<td>5</td>
<td>AARON TIPPIN</td>
<td><strong>Call of the Wild</strong></td>
<td>6, 6</td>
<td>6, 6</td>
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<tr>
<td>21</td>
<td>34</td>
<td>DOUG SUPERMAN</td>
<td><strong>Red and Rio Grande</strong></td>
<td>27, 27</td>
<td>27, 27</td>
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#### Greatest Gainer

**FAITH HILL**

**WANDER BROS.**

**BROOKS & DUNN**

**GEORGE STRAIT**

**THE JUDYS**

**RAY CHAPMAN**

**THE JUDYS**

**TEN STRAIGHT HITS**

**JEFF FOWKES**

**SHAWN CAMERON**

---

For the full list of Top Country Albums, please refer to the original source. The provided excerpt includes the top 21 positions out of 101 entries. Each entry includes the artist's name, the title of the album, and the number of weeks on the chart. The data is compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc. The list is sorted by the number of weeks on the chart, with the most recent entries at the top. The compilation includes a variety of artists and album titles, representing a diverse range of country music genres and styles.
NASHVILLE—Alan Jackson is the top contender for honors in the March 9 "TNN telecast of the 11th annual Music City News Country Songwriters Awards. This is the fourth straight year that Jackson has led the nominations.

In contention for the song of the year award are:

"Chattahoochee," written by Alan Jackson and Jim McBride; recorded by Alan Jackson.

"Don't Let Our Love Start Slippin' Away," Vince Gill and Pete Wanner; Vince Gill.

"The Heart Won't Lie," Kim Carnes and Dennis Watson; Reba McEntire and Vince Gill.

"I Cross My Heart," Eric Kaz and Steve Dorff; George Strait.

"One More Last Chance," Vince Gill and Gary Nicholson; Vince Gill.

"She Got The Rhythm And I Got The Blues," Alan Jackson and Randy Travis; Alan Jackson.

"Tonight I Climbed The Wall," Alan Jackson; Alan Jackson.

"Two Sparrows In A Hurricane," Mark Alan Springer; Tanya Tucker.


"Where Did You Stop Loving Me?" Monty Holmes and Donny Lees; George Strait.

The song of the year will be chosen from among these 10 candidates by the votes of Music City News readers. The 90-minute special will be broadcast live from the Grand Ole Opry House. Hosts and performers have not yet been announced.

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Brazilian Stars Perform At Hunger Benefits; Tag Team's 'Whoomp!' Becomes Crosser Hit

**Brazilian ARTISTS** Attack Hunger: December marked not only the holiday season in Brazil, but also featured three anti-hunger benefit concerts delivered by Brazilian superstars Milton Nascimento, Daniela Mercury, Jorge Ben Jor, and Chico Buarque de Holanda. All proceeds went to help fund Aziz al-Cadidana Contrat A Fome E A Miséria (Citizens’ Action Against Hunger and Misery).

The original event was staged Dec. 18 at the Estadio Do Pacaembu in Sao Paulo, where about 40,000 spectators showed up to catch Mercury and Ben Jor performing together for the first time. The show raised $400,000.

The second show took place Dec. 19 at Palacio das Artes in Belo Horizonte. Milton Nascimento, Daniela Mercury, Milton Nascimento, and the three Haitian artists, who performed with ex-Yes vocalist Jon Anderson, James Taylor, and Brazilian star Simone. Anderson and Nascimento performed “Estrela,” their pensive duet culled from Nascimento’s magnificent latest effort, “Angelus,” due out Feb. 14 in the U.S. The pair also sang “Amor Real,” taken from Anderson’s Spanish-language album “Desen,” set to be shipped by BMG in March. The concert was transmitted live nationally and generated $64,000 for food supplies for Belo Horizonte residents.

The third concert, Dec. 21 in Recife, featured 16 local acts plus performances by Buarque and Paulinhos da Silva. Some 24 tons of food were collected. The anti-hunger project, which drew little support in early 1995, was initiated by sociologist Herbert de Souza, known as HEBIT.

**WHOOMP! WHOOPPS!** Spanish-language remakes of Anglo hits always seem to just miss the linguistic and emotional mark, but “Whoomp!” (St Lo Es),” Tag Team’s Spanish-language cover of its mega-anthem “Whoomp!” (There It Is),” squarely hits the cross-over bullseye.

The original mix, one of five available on the Life/Bellmark single, seems most ripe for Latino radio as Los Angeles rapper MC Skeezy (Joe Estrada) spoofs the self-penned Spanish version of the song’s familiar, jarring bass line. Even Tag Team’s members and their back-up vocal crew ship it spirited Spanish supporting vocals.

The other two strong mixes, which offer an obverse take on “Whoomp!” and undoubtedly will garner significant club play, are the rave-oriented “La Descarga Mix” and its vocal companion “La Descarga Vocal Mix.” Bellmark sales director Don Hunter observes that the Spanish “Whoomp!” is “helping Tag Team get into the Latin countries where we hadn’t had the sales before.”

**TACUBA, MANA TO MIDEQ:** In what has to count as a minor coup, WEA Latina artists Café Tacuba and Mana will perform at MIDEQ Jan. 31. The annual confab is slated to take place Jan. 30-Feb. 3 in Cannes, France.

**POLYGRAM PERKS UP:** Just out on PolyGram are Maria Bethânia’s Brazilian smash album “As Canções Que Você Faz Para Mim” and its Spanish-language counterpart, “Las Can...”
The Most Anticipated Album Of His Career.

"Razones Para Una Sonrisa" ("Reasons For A Smile"), his brand new album of eleven diverse songs that flow naturally from one to the other. Featuring the first single that'll leave you smiling, "Boca, Dulce Boca" ("Mouth, Sweet Mouth").

"Razones Para Una Sonrisa" in-store January 25th.
"Boca, Dulce Boca" already out to radio.

José Luis Rodríguez
"Razones Para Una Sonrisa"
Guerra Strikes Brazilian Gold—Frank Webster, president, Sony Music International Latin America congratulates Juan Louis Guerra with a gold record for "Romance" and "Suave" on his 10th album, "Franca." The album sold more than 100,000 units in Brazil. Shown from left, are Webster, Guerra, and Roberto Augusto, president and managing director Sony Music Brazil.

Now on the Chart: Newcomers to Hot Latin Tracks this week are Mexican actress/singer/talk show host Laura Leon, whose slyly cumbia lands two stirs ("El Aro Vajia," Latinia) eases up three (37-34). One slot behind is Luma's group Arkeangeli B-15, debuting with "El Oceavo Mandamiento." The second act to make its de

DANCE CHART CHECK: A monthly look at four regional club play lists reveals Jerry Rivera's current top five Hot Latin Tracks smash "Qai Hay De Malo" (Sony Tropical) to be No. 1 on three charts—City Sounds Latinas of New York, Majestic Sounds Enterprises of Miami, and Bay Area Sound Service (B.A.S.S.) of San Francisco, where Carlos Sarli's club version rules the roost. Houston record pool Salsamania reports Mile Peña's "Yo Busco Una Mujer" (Sencor) as its top salsa track.

Mergaxes favorities Josie Esteban and Yulian Torralba top the merengue charts of Salsamania and B.A.S.S. with "El Menelito" (THH). Majestic lists Carla Brava's "Esa Bruta" (Platano) as its No. 1 merengue track, while City Sounds reports Los Hermanos Rosario's recent top 10 Hot Latin Tracks hit "Morena Ven" (Karen) as the pool's top merengue cut.

Two of the three pools reporting trop-o-pop charts—Salsamania and Majestic—place Proyecto Uno's "Eto Fegao" (J&M) at No. 1, while B.A.S.S. lists the track in its non-ordered trop-o-pop list. La Fiebre's "Siempre" (EMI Latin) tops Salsamania's regional chart. Himilprecision's Luz de San Mar tenca's "Ritmo Columbiano" on B.A.S.S.'s tropical/regional tally.

Assistance in preparing this column was provided by Evaro Paimao in Sao Paulo and in Mexic City.
American Baroque: Two more albums are due in early 1994. Karl Richter's survey of Baroque music has brought to Latin America by Jesuit missionaries; and, in some cases, still performed by indigenous people. Vol. 6, just released, offers music by the Italian Domenico Zinno, a priest who settled in South America in 1712. The series, "Les chemins du Baroque," distributed here by Qualiton, gets a special push next month when selections will be included in Tower's Listening Post. K617's performing group for the series is ensemble Elvima, directed by Gabriel Garrido. The label's name slyly refers to a prayer piece for glass harmonica, an association that brings unexplained chucks to insiders.

Passing Notes: Marilyn Horne's Jan. 16 Carnegie Hall concert, in which an all-star group of singers performed in celebration of Horne's 60th birthday, was recorded live by BMG Classics. Album proceeds will aid the mezzo's recently formed Marilyn Horne Foundation, to encourage more song recitals.

Among the performers were Montserrat Caballe, Frederica von Stade, Ruth Ann Swenson, Renee Fleming and Helen Donath. Producer was Jack Pfeiffer. The event also was videotaped by London Weekend TV for broadcast in the U.K.

The much-recorded Bournemouth Symphony Orchestra helps celebrate its centenary year with a first-time U.S. tour April 11-25. Principal conductor Andrew Litton will have pianist Yefim Bronfman and violinist Joshua Bell. STAPL will also tour the 10-city junket. The U.K. orchestra is said to book more than 100 recording sessions a year.

Northern Lights: Young Norwegian pianist Leif Ove Andsnes was the featured soloist in the first of four sweepings he was to perform by Mozart wind sextets for Sony's Vivarte with clarinetist Charles Neidich and his wind ensemble Mozafaltane. And let's not forget a program of vuoceu cello music by early 19th century composer Friedrich Dotzauer, featuring Anner Bylsma as soloist.

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The much-recorded Bournemouth Symphony Orchestra helps celebrate its centenary year with a first-time U.S. tour April 11-25. Principal conductor Andrew Litton will have pianist Yefim Bronfman and violinist Joshua Bell. STAPL will also tour the 10-city junket. The U.K. orchestra is said to book more than 100 recording sessions a year.

Northern Lights: Young Norwegian pianist Leif Ove Andsnes was the featured soloist in the first of four sweepings he was to perform by Mozart wind sextets for Sony's Vivarte with clarinetist Charles Neidich and his wind ensemble Mozafaltane. And let's not forget a program of vuoceu cello music by early 19th century composer Friedrich Dotzauer, featuring Anner Bylsma as soloist.

畿南，在这个越来越注重个性化的时代，音乐的商业化趋势日益明显。金子和娜兹维塔的联手，使得这张唱片成为了古典音乐界的一股清新之风。金子是当今最具影响力的女高音之一，而娜兹维塔则以独特的演奏技巧和丰富的音乐表现力著称。他们的合作，不仅在技术上达到了新的高度，更在情感上产生了深刻的共鸣。这张唱片收录了多首经典的巴洛克时期作品，包括马泰奥·扎法蒂的"Festino"，由美国的Boulevard管弦乐团首演，节目单涵盖了从维瓦尔第到莫扎特的不同风格。

总的来说，这张唱片的发行，标志着古典音乐界的一个重要里程碑，它为古典音乐的推广和普及做出了积极的贡献。无论是金子还是娜兹维塔，他们的表演都充满了激情和魅力，令人难以忘怀。这张唱片在获得音乐评论家和公众一致好评的同时，也为古典音乐的听众们提供了一个全新的选择。
**Christian Vid Industry On The Rise**

New Programming Outlets Spark Expansion

**BY DEBORAH RUSSELL**

LOS ANGELES—Video outlets programming contemporary Christian and gospel music clips are on the rise, demonstrating a growth cycle of some 44% since December 1989.

A study launched by Nashville-based Pollmedia reveals that total contemporary Christian/gospel music video outlets number 112, up from 79 in 1989. Of these, 95 are national, and 17 are regional, including Kansas City-based “Fish TV.”

“[This genre] has always been the ugly stepchild in the music business, and we still are,” says Jack Clark, director of video development at Word Records. “But I have been so encouraged these past two years. This is the most exciting time to be in contemporary Christian music.”

Perhaps the best news in video programming emerged in March 1989 when the launch of the genre’s first 24-hour network, Z Music, The Lake Helen, Fla.-based service incorporates home shopping elements into its regular programming, which reaches more than 10 million U.S. households. President/CEO Ken Yates estimates its programming staff reaches up to five new videos per week, and he says he is encouraged by the quality and crossover potential he has seen in recent clips.

“I’d like to see this music be known outside of industry music circles as ‘positive values’ music,” Yates says. “I think we’ll see more and more Christian artists and labels creating songs and videos that appeal to a wide range of people and outlets.”

Indeed, the secular American Network airs contemporary Christian clips and “positive message” videos in its “Sunday Sampler,” “Americana Sampler,” and “The Old Country Church” series. America just launched its own 24-hour network Jan. 15, reaching more than 7 million cable and satellite-equipment households. In addition, the 12-tractional Channel America, with a potential audience of 14.9 million households, plans to launch two national prime-time Christian video shows early this year.

But the programming is still most common on such religious outlets as the Family Channel, the ACTS Network, the Inspirational Network, the Trinity Broadcasting Network, and the Armed Forces Network, which air such shows as “Lightmusic,” “CCM TV,” “Talk To Me,” “Real Videos,” “Sohi Rock,” “Nashville Gospel,” and “Signal Formations.”

Regional video outlets have grown some 52% since 1989, with the most significant spurt cited in the eastern U.S., according to Artistry’s research. The South and Midwest markets currently count the most programs, at 38 and 29, respectively.

Some 40% of the regional video outlets are based in P1 markets, with viewership potential exceeding 150,000 households or cable homes. Of the 95 regional outlets Aristo counts, 72 are weekly shows, 18 are daily shows, seven are varying schedule shows, and two are monthly.

Aristo president Jeff Walker compares the status of contemporary Christian music video to the early days of country music video.

“When we got involved with contemporary Christian videos four years ago, we felt it was totally underdeveloped,” he says. “In the past, the lack of product has held up the format considerably. It’s like the chicken and the egg. The labels say, ‘If you have the outlets, I’ll make the video.’ The outlets say, ‘The more videos you make, the more outlets will appear.’ When we took on country videos in 1988, that was the same case. Now country has grown into a enormous industry. We saw the same type of challenge in the contemporary Christian field.”

Labels such as Word are rising to the challenge. The label’s video department, created two years ago, has increased production about 60% since its inception.

Regional video outlets have grown some 52% since 1989, with the most significant spurt cited in the eastern U.S., according to Artistry’s research. The South and Midwest markets currently count the most programs, at 38 and 29, respectively.

The 5-year-old ForeFront, a satellite service, has seen the biggest increase in the Christian music genre, with its production counts, says the label’s president, Dwayne Coles. ForeFront has had more than 500 clips aired in the past year, and says that all are “alternative” to other programming.

“Some of this genre will be the only ‘alternative’ to other programming,” he says. “That’s the beauty of the genre. In the past, we have seen an increase in the Christian radio market, and now, there is a similar increase in the video market.”

In the next two years, Coles says, 150 new music videos will be on the charts in the Christian music genre.

**PRODUCTION NOTES**

**LOS ANGELES**

- For director/producer Ken Henderle., the new video is “Silent Screams” by Capitol.
- Black Dog Films director Jake Scott reeled Smashing Pumpkins’ “Disarm” with producer
- June Guterman. Dariusz Wolski directed photography.

**NEW YORK**

- Julianne Haxfield’s new video “Spin The Bottle” is a Flashframe/ Freedman Productions clip directed by Ben Stiller. Jack Gullis produced the shoot, which features actor Ethan Hawke.
- The A-R Group’s Bronwen Hughes directed Big Head Todd & The Monsters’ “It’s Alright.”

**NASHVILLE**

- Picture Vision director Jon Small lensed Collin Raye’s Sony video “That’s My Story” and Linda Davis’ debut Aristo clip, “Company Time.”
- With DP Ed Stephenson, Karen O’Connor and Steven Sapora executive produced.

- In addition, director Greg Cretcher recently wrapped the Picture Vision clips “Good Girls Go To Heaven” for Chicken Floy’s and “Eleven Tons” for the Cactus Bros. Matt Coale directed photography and Billy Paul Jones produced the Liberty shoots.

**OTHER CITIES**

- Crowded House’s new Capitol video “Locked Out” was shot on location in Wales and England, directed by Deidre Allen.

**Fox Getting A 2nd Scoupe; Home Music Channel Splits**

**DIRECTING TESTIMONY:** Black & White Television director Paris Barclay may join the ranks of industry luminaries testifying about television. Says Carey Moresey Braun (D-III), who sits on the Juvenile Justice Subcommittee in the Senate, “I have been told that Barclay is holding an important meeting on music and the issues surrounding explicit lyrics (Billboard, Jan. 9).”

Says Barclay, whose credits include a number of LL Cool J clips, “I have yet to hear a convincing defense for violent lyrics or the pandering of women.”

The director was contacted by the Recording Industry Assn. of America to lend his expertise to the proceedings. No date has been set for the hearings.

**RETAIL RALLY:** Denver-based programmer Mike Drumm is launching “The Music Link” Retail Network in February, installing video monitors and VCRs in a total of four Wax Trax, Double Play, and Replay Records outlets in Denver, Boulder, and Fort Collins. Each monitor will be banked by an end-capped display of product by artists featured in the “Music Link” program on screen.

Dumm will provide each outlet with new two-hour tapes every two weeks. Meanwhile, San Diego’s “Music Underground” can now be seen by 35,000 households in Lake Havasu, Ariz. Producer Dale Lawrence recently launched a promotion in a San Diego-based CD Connection outlet. In-store monitors play current shows, while a nearby display offers product by the five “artists of the month” at a discount price.

**MAIL ORDER PROGRAMMING:** Meshack Blaq, producer of the LA-based ragga/rumpy video show “Kronic,” will begin selling a “best of” video featuring interviews with such artists as the Alkaloids, Das EFX, the Pharcyde, Ice-T, Brand Nubian, Above The Law, Wu-Tang Clan, and South Central Cartel, among others. “The Phreeknic Tape” will be available by mail order through the show’s free print counterpart “Kronic.” The 60-minute video will sell for about $10, says Blaq.

**REEL NEWS:** Kimberly Knoller has left her post as head of regional video programming at Geffen and moved into international marketing at Columbia. Janane Van Dyke has taken her place and will now report to Peter Baron, Geffen’s head of video production and national promotion.

She also did some promoting at an event, an A&R Productions has to be sure directors Dwayne Coles, Nina Whitington, and Craig Henry.
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THE MEDICINE

COMIX: As a legion of zombies rock artist Lita Ford during a concert at Madison Square Garden, Ford turns up the heat on her brand-looker and her nemesis, "Libby Snore," wife of Senator Snore and the PMRC's leader, to see if her spike-studded leather outfit, Ford drops kicks Snore, sending her through a concrete wall, all the time lecturing her on the First Amendment. Mission accomplished. That rock'n'roll fantasy can be found in the new Rock'n'Comix, a rock comic book. The Rock'n'Comix is an imprint of the hugely successful Malibu Comics Entertainment. Along with Ford, Rock'n'Comix featuring Ozzy Osbourne, Metallica, and the World Domination label are plans to be announced. Some comics like Ford's, adventures such as the Metalllica, are more straightforward than others. A band has ties to reality, and a comic book industry is being paid a royalty based entirely on sales. Rosenberg approached 20 acts before getting approval for their comic books. Rosenberg, Malibu's president, some comics like Ford's adventures, such as the Metalllica, are more straight-forward than Ford's. Rosenberg hopes each title will sell 200,000 copies, possibly more. Rosenberg expects as much as $900,000 in sales.

G W CD: For country music fans who are frustrated by CD guides that tout their comprehensiveness but whose Nashville pickings are a bit thin compared to the rock and pop offerings, the Country Music Foundation has released "Country on Compact Disc: The Essential Guide To The Music" (Country Music Foundation Press; $16). Edited by Paul Kingbauer with consulting by Chet Flippo, Ben Fong-Torres, and Robert Oermann among others, the guide includes 2,000 capsule reviews of nearly 600 artists.
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NATIONAL MUSIC FOUNDATION
Performers warm up for “Las Llamadas,” Carnaval’s main celebration, slated to take place Feb. 18 on the streets of the Sur and Palermo neighborhoods of Montevideo. (Photo: Mario Marotta.)

by the year and carry no title. Thus, the most famous murga songs are the 1922 and 1961 retiradas by Asocia-
tantes Con Patacón (named Crono) and the 1937 saludo by Araca La Cana (Watch Out For the Police). Other popular murga groups still in existence are Patos Cabrera (Angry Ducks), La Milonga Nacional (The National Milonga, or folkloric song) and Los Diablos Verdes (the Green Devil).

When Uruguay’s military regime assumed political control from 1973-84, the murgas celebrated and incriminated their usual Carnaval role as sardonic bards and became a key part of the opposi-
tion Canto Popular movement. What once was viewed by the military as a low-class, mass entertainment ac-
quired unprecedented appeal among the large and diverse population. For the first time, murgas had a safe way to express their discomfort with the political situation.

As it became more sophisticated, the murga boom flourished creative-
ly in the latter half of the ‘70s and early ‘80s. So-called “intellectual” murgas such as “Falta Y Resto,” us-
tially performed by the Latin American Nueva Cancion movement, added a special emphasis on political content.

At that time, murgas occasionally even explored surrealistic themes. In their 1985 couplet, “Murga La,” “Falta Y Resto” composed lyrics and music about an imaginary murga that had no music, paint, songs, drums, or costumes. Despite its avant-garde na-
ture, it was a powerful couplet. In 1982, one critic could criticize the political situation without directly attacking

suddenly murgas were popping up everywhere, primarily on university campuses, where: No Hay Derecho, Antimutante, and the pioneering all-female murga Siempre Libre—named after the tampon Always Free—were founded.

Nowadays economic survival, not political harassment, is the greatest concern of the murgas, most of which are self-financed or sponsored (usual-
ly by band-pop stores). Murgas customarily spend up to $10,000 on food, transportation, and costumes—
to say nothing of the fact that the average country’s per capita GDP is only $1,760 per year.

Due to such lofty production ex-

spenses, four major murgas will be ab-

sent from the 1994 Carnaval: Los Sal-
timbloquios, La Bohemia, Los Arle-
quins, and Contracafra. Six other murgas, however, will be making their debuts: the all-female La Sicó-
tica (the Psychotic), La Nueva Pince-
llada (the New Brush Touch), A Poe Soco (Nothing To Drink), La Perica (The Parakeet), La Soñada (The Dreamed Of) and A Punto Quiero, all sponsored for a strategy in a car

game.

Apart from economic consider-
ations, the biggest levies on Uruguayan Carnaval due to boycotts stemming from perceived artistic misapprecia-
tion by Carnaval judges. What upsets me most of the adventure is murgas, says prominent Uruguayan re-
cord artist Ruben Rada, is the un-
derselling of the creative posture adopted by the jurors.

“Every year the most popular mur-

ga rarely win first prize,” says

“Falta Y Resto” at rest, left, and in action. (Photo: Mario Marotta.)

Rada, “since the jury tends to recog-
nize those which only ‘make people laugh’ and keep the traditional side of the murga. If you come up with something in the same style, it might be ‘La Reina De La Teja’ by the Tejas band, or both with the bu-
bolo group Canuelas y Sua Nueva Genera-
cion Barakatuna. The group finished third in the competition.

Assistant in preparing this article was provided by John Lannert.
Spain's Retail Map Evolving Fast
Megastores Altering Market In A Big Way

BY HOWELL LEWELLYN

MADRID—The revolution in Spain's music retail market is gathering speed and will completely transform buying habits in the next few years, say the major players here.

The latest evidence of this shift is that more than 11 million shoppers visited the FNAC megastore in central Madrid in the first month of operations after its Dec. 2 opening (Billboard, Nov. 25).

Far from being dismayed, FNAC's many competitors within walking distance say that the opening of the 5,000-square-meter (about 50,000 square feet), seven-story megastore has brought them up to 30% more business and attracted younger customers. This boom is in addition to the traditional Christmas rush, dealers say.

Since the French multinational opened its first outlet in Spain, every major Spanish chain has announced expansion plans. Until recently, record buying in Spain involved occasional trips to the local department store.

Virgin Retail kicked off the megastore trend in October 1992 in Barcelona. Last November, it opened a megastore in Seville, and Luis Urbano, Virgin Retail director for Spain, Portugal, Italy and Greece, says his company's top priority is to open a Madrid megastore this year.

Altogether, he adds, Virgin will open 15 new centers in Spain in the next four years, including megastores in Bilbao and Valencia.

Madrid Rock, the capital's biggest music-only store with 1,500 square meters and 140,000 titles, opened its fourth Madrid store just before Christmas, and has one more in Seville. Owner Jose Arnedo says he plans to open two more stores in 1994, another in Madrid and one in northern Spain.

Spanish-owned Crisol, which, like FNAC, uses books and videos and has a travel agency, has six shops—four in Madrid and one in Barcelona and Valencia. It will open a second store in Barcelona this year and outlets in Seville and Bilbao in 1995.

FNAC itself plans to have six Spanish megastores within seven years. The priority is one in the Plaza de Cataluña in the heart of Barcelona, followed by second outlets in both Madrid and Barcelona, plus stores in Seville and Valencia, Spain's third-largest city.

FNAC Madrid, meanwhile, is celebrating a successful first month. Communications director Miguel Barroso says, "Sales were 30% up on our forecasts, and FNAC Madrid is already one of the biggest in the 50-store group. It's probably the biggest earner outside the big three in Paris."

Barroso adds, "On some days, we had to stop people coming in, and they formed a line outside in the cold weather without a complaint. At first, about one visitor in five was purchasing something, but by early January, this was up to one in three." In Spain, Christmas presents are given Jan. 6, Epiphany, rather than Dec. 25.

FNAC's director in Spain, Didier Stein, says, "Spain was the ideal country to move to because buying habits are similar to those in France, and the right building became available in the heart of Madrid." He says FNAC aims to have the same dominant market share in Spain as in France by the year 2000.

Virgin's Urbano says his company has shortlisted two buildings in central Madrid, but a favorite—the former Discoplay store—would need expanding because Virgin wants 300 square meters (approximately 25,000 square feet). The other is believed to be a cinema on the main shopping street, the Gran Via. It is just 100 yards from FNAC, but it is leased until 1996.

Urbano adds that there is no hurry to open before the autumn, "because a price war will be unleashed, and the record and book markets in Madrid are going to be very complicated. The Madrid record market accounts for 29% of the national total, but a Virgin study shows that the average 'madrileno,' or Madrid resident, spends only $42.50 a year on cultural products, compared to $69.90 in Barcelona."

Virgin says it will invest $7.2 million in the opening of its Madrid and Bilbao stores in the next year. It expects to have registered sales in 1993 of $14.4 million, which will rise to $23.2 million this year, Urbano calculates. He says that this figure should reach $108.7 million by 1995.

Madrid Rock's 1993 sales were about $21.7 million, while the figure for Crisol is $22.2 million. Record sales in Spain in 1992 reached $450 million, and 1993's figures will be published in early Fe.

New Chart Data Supplier Set For Feb. 1 Changeover

BY DOMINIC PRIDE

LONDON—Research company Millward Brown takes over the task of collecting the U.K.'s chart data this week in what the company hopes will be a smooth changeover from current compilers Gallup.

Millward Brown is providing data taken from retailers and supply it to CIN, a joint venture owned by the British Phonographic Industry and Spotlight Publications, publishers of U.K. trade magazine Music Week.

CIN made its choice of MB public last April, but the company had to wait until Oct. 5 before the deal was signed (Billboard, May 15).

MB charts director Bob Barnes says the delay in inking the contract put a hold on some capital investment, but as a result of work over the Christmas period, he is confident the changes will be as smooth as possible.

"We've done a test chart, and this weekend [Jan 23] we're producing the first live chart. There have been one or two minor hiccups—such as

Venture To Help Indies In Asia
Former Sony, Arista Execs Head Web

LONDON—A new venture, Timbuktu International, has been formed in the U.K. to help independent labels penetrate Pacific Rim music markets.

The initiative uniters Peter Bond, who was a senior Sony Music executive in that region, and Tim Prior, formerly marketing director for Arista Records U.K.

London-based Timbuktu is looking to license, market, and promote indie label product in Southeast Asia, Japan, and Australasia.

Since 1991, Bond has been running an independent label publishing firm under the Timbuktu and Flame Tree imprints. He operates within an informal Asia/Pacific "network" of established U.S. and multinational companies. They include Alfa in Japan, Himalaya Records in Taiwan, OctoArts in the Philippines, Valentine Music in Singapore/Malaysia, and Michael Records in Thailand. Bond also deals with the Sony Music Austin and with PolyGram for Hong Kong and mainland China.

"The region has posted some of the music industry's most dynamic growth rates over the past two to three years," says Bond, who cites Timbuktu's recent placement of tracks on a compilation album in Indonesia that has sold 100,000 units there. "That's the kind of sales potential we're seeing today."

Timbuktu/Flame Tree also has sourced product for U.K. release by such acts as South Africa's Lutdysmith Black Mambazo, Nigeria's Sir Shina Peters, and Pakistan's Nazia & Zoheb Hassan.

Adapt Web
SPANISH MUSIC RETAILING IN FLUX
(Continued from preceding page)

Madrid Rock's Armelco says he welcomes the FNAC competition. "We were never afraid," he says. "We are a center that specializes in music, not just a big store. FNAC is not a direct competitor, it is a financial group that has different interests to ours. We are lifelong record dealers."

Another large record outlet 200 yards from FNAC is El Corte Ingles, the country's largest department-store chain. Its Discoteca, with 115,000 titles compared to FNAC's 70,000, launched a promotional drive 10 days before FNAC's opening, offering three records for the price of two.

There are several small specialist stores within 400 yards of FNAC—excluding Record Runner, Escriclos, Discos Melocoton, and Discos Manzana—which also say FNAC has attracted new clients to them.

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U.K. Venture To Supply New-Release Info

BY NICOLAS SOAMES

LONDON—The two largest U.K. suppliers of record catalogs have formed a joint venture to provide what they claim is a totally comprehensive classical and pop database to the recording industry.

Waterlow Information Services, publishers of Music Master, the U.K.'s most widely used popular music catalog, has teamed up with General Gramophone Publications, owners of the authoritative classical catalog. General Gramophone also publishes Gramophone, a prestigious U.K. classical consumer magazine.

The two have formed R.E.D. (Retail Entertainment Data), pooling resources to provide a single source list for retailers and to develop opportunities in new electronic media.

Gregor Rankin, publishing director of Waterlow, says, "It makes such logical sense to combine ... to offer the market a single and comprehensive source of information. A large proportion of the market already subscribe to services offered by both Music Master and Gramophone..."

The joint venture was seen as a necessity by both companies, says Christopher Pollard, editorial director of General Gramophone Publications.

"To an extent, both parties were losing out by not being able to offer the other [repository] side, and we both weighed up the possibility of entering the market on our own."

"But after the first meeting it was obvious that the thing to do was to pool our resources and create the once-and-for-all definitive music database."

R.E.D. Publishing will continue to provide pop-only and classical-only catalogs separately for the specialist retailers.

But the main change is likely to be appreciated by the majority of stores, the multiple retailers and high street outlets that stock both pop and classical. "This makes much more sense than the industry having to deal with two separate catalogs," says Pollard.

The New Release Information Services (NRIS) for pop, classical, Music from the World is now available on subscription, with detailed information on new recordings provided every fortnight on binder or insert format. It offers a sample charge for Gramophone's catalog subscribers, who currently receive 10 cumulative supplements per year.

Back catalog needs will continue to be served by Music Master's annual Big Red Book and Gramophone's twice-yearly Classical Catalogue.

R.E.D. Publishing also expects to diversify into other products—it aims to demonstrate the combined catalog on CD-ROM at the MIDEM exhibition.

Also, the reorganization of Gramophone's own database to accommodate the changes means that it will be able to exploit consumer off-shoots in much the same way that Music Master has successfully done in specialist areas such as country music and jazz.

MCA Ready For European Expansion

BY DOMINIC PRIDE

LONDON—Danish indie label Scandinavian Rec-ords says it will continue trading despite the appointment of its founder, Gert Holmfred, as managing director of MCA Scandinavia.

Holmfred is already working for MCA, finding staff for the label's Swedish-based offices, due to open in April. However, he says he will continue to play a part in Scandinavian Records, the label he co-founded last year and in which he still holds a 50% stake.

Jorgen Hansen and Ole Mortensen have been pro-moted to co- MDs of the Danish company in anticipa-tion of Holmfred's full-time commitment to MCA. Hansen has been financial controller at Scandinavian since last February, while Mortensen was a director of -inclu-Ray Record Runner, Escriclos, Discos Melocoton, and Discos Manzana—which also say FNAC has attracted new clients to them.

Two out of three ain't bad but three out of three is better...

(MUSIC WEEK – 15 JANUARY 1994)

1 17 BAT OUT OF HELL II BACK TO HELL Meat Loaf (Steinman) VIRGIN (E)

2 52 AUTOMATIC FOR THE PEOPLE REM (LITT / REM) WARNER BROS (W)

3 48 SO CLOSE Dina Carroll (Lewis / Mackintosh / Cole / Civilles) A&M (F)

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AGENCY & PROMOTION

Roster-Building Is Top Priority

BY PHILIPPE CROCOQ

PARIS—Building a French roster for MCA France will be a top priority for the company, says Gerard Woog, general manager of the French affiliate and former MCA/Geffen label manager with BMG.

Woog, who has been responsible for MCA/Geffen repertoire in France since 1990, plans to boost MCA's market share with international product, to build a local roster of young French artists, and also move into the video market. "Up to now," he says, "MCA has never signed a French act—but now we have the resources to commit to do this, once the company is fully structured."

Woog has a track record in A&R: In 1966 he discovered and produced Michel Polnareff, one of the first French pop artists to achieve international recognition. In 1970, he was the producer of Peter Sarstedt.

Licensed to BMG since 1991, MCA had gross sales of 165 million francs ($30.55 million) in 1992, the year it was sold to Warner Music Group. "I had success with Guns N' Roses" "Use Your Illusion I & II"—which the company says sold 1.6 million copies—and Nirvana's "Nevermind." In 1993, the company had sales of 140 million francs ($23.5 million). MCA/Geffen repertoire accounts for 3% of BMG's gross revenue in France.

Joining Woog in the new company are Sandy Scott, label manager for Geffen, and Yoel Konan, label manager for MCA. Woog anticipates hiring a staff of 17, with headquarters in the center of Paris.

"Once the structure is in place," says Woog, "we shall be able to work on exploiting a catalog which has never been worked on in depth. There's up to now, been no television campaign or major marketing exer-cise for MCA/Geffen product. We are looking forward to promoting such top talents as Aerosmith and Rickie Lee Jones. This is not to say that BMG did not work on the catalog, but obviously it was not their number one priority—as it will clearly be for us."
MIDEM Video Awards Get Facelift

BY DOMINIQUE PRIDE

PARIS—The MIDIEN Organisation has revamped its Visual Music Awards ceremony this year, streamlining the show and incorporating a separate category for videoclips. The ceremony, now called simply the MIDEM Awards, will be held Jan. 31 in the auditorium of the Cannes=-Noga Hilton. The results will be announced early the same day. For the last two years, the awards have been held at the Palm Beach.

The change of venue brings with it a move to a more traditional approach, with the evening being conducted more like a conventional awards ceremony, says Cathy Bitton, MIDEM artistic director.

Last year's flamboyant, avant-garde presentation received a mixed response; the dramatic interludes between the lists of nominees left some observers enthralled, while others felt confused and excluded from the predominantly Gallic humor.

"The show took over the awards ceremony," says Bitton. "It was a failure. It was original and crazy, but it wasn't what the nominees wanted."

What they did want, says Bitton, is the traditional ceremony, with action focused on the nominees and winners. Excerpts from the works of all nominees will be featured.

"The program will have center stage this time," says Bitton, "although we'll still try to retain some originality." Among the novelties the ceremony can boast will be the dresses worn by the women presenting the awards. The work of Japanese designer Yoshiki Hi-shinuna, the dresses will be made entirely out of videotape.

The ceremony will be presented both in French and English throughout, and for contestants, as yet unnamed, will be performed.

For the first time, rock and pop videoclips will have their own separate category and will not compete with longer works. There also will be an award for long-form music video.

A total of 22 nominees are up for the video award, with entries drawn from 10 countries. Internationally known videos include U2's "Numb," Snoop Doggy Dogg's "What's My Name?," Blind Melon's "No Rain," and Peter Gabriel's "Digging In The Dirt."

TV networks and specialist music broadcasters such as MTV Asia were invited to forward selections of clips from their areas. Laurence Crenn, MIDEM awards administrator, says it was a natural step for us to include videoclips, and we had an excellent response, with more than 150 clips. We got some very interesting pieces from Asia and from Africa.

Awards also will be given for movies and TV programs.

France To Launch Nat'l Song Week

Events Planned To Spotlight Repertoire

BY PHILIPPE CROCO

PARIS—French popular music is due for another ministerial boost at MIDEM when France's Culture Minister Jacques Toubon launches "La Semaine de la Chanson Francaise" (French Song Week) Jan. 30.

The inauguration will be in the form of an evening concert by French artists including singers Michel Jonass and Daniel Belanger, in the presence of Toubon. The concert is supported by authors' society SACEM, the French record industry association (SNEP), the society for the administration of artists' and musicians' rights (ADAMI), the performers' collection and distribution society (SPEDIDAM), the rights society of phonographic producers (SCPP), and the foundation for music creation (FCM).

Other promotional events for French repertoire are planned throughout the run of MIDEM, including concerts and selection of concerts and presentations at this year's MIDEM

SUNDAY, Jan. 29: Viva Mexico feat. bands Cafe Tacuba and Mana, at Palm Beach, 8:30 p.m.

MONDAY, Jan. 30: Opening Concert feat. Patricia Kaas, Angeleke Kidjo, at Palais des Festivals, 8 p.m. Ireland Presses Little Fingers, Energy Orchard, at Martinez, 9 p.m. MCA Trilogy Concert with Mari Hamada, Kim Wilde, Trisha Yearwood, at Noga Hilton, 10 p.m. MDEM Jazz Club feat. Bhihs Masetaelo, Nelson Versa & Mo Brazil. FMAC Music Dance Party feat. Laurent Garnier, DJ Deep, at Palm Beach Amiraute, 11 p.m.

TUESDAY, Jan. 31: Day 1. Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.

WEDNESDAY, Feb. 1: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.

Thursday, Feb. 2: Talent feat. Bruno Maman, Bee Attitude, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.

Friday, Feb. 3: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.

Saturday, Feb. 4: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.

Sunday, Feb. 5: Talent feat. Soon E MC, Mano Solo, at Palais des Festivals Magic Mirrors, 6 p.m. Vox du Clan feat. Sister Marie Keyrouz, at Eglise Notre Dame, 6 p.m. From Rock To Rock 1 feat. Carol Laxa, at Martinez, 6 p.m. EMU Music Publishing presents U3S, Eternal, Liane Foly, Duran Duran, at Palais des Festivals, 8 p.m. Mediterranean Voices presented by Aswad, at Palm Beach Discoteca, 8 p.m. From Rock To Rock 2 feat. Culture Beat, Kevin Sanderston, Jam & Spoon, Nokalou, Pauline Henry Palm Beach Amiraute, 11 p.m.
NETHERLANDS: “A song with global hit potential... the most brilliant single of 1993... top release of the year.” These are among the press accolades that have greeted “Gaia,” the debut single from 22-year-old Dutchman Valensia Clarkson. The song, which recently took the Number One slot in No. 1 in the international singles charts, is also featured on Clarkson’s debut album, titled simply “Valensia.” All 12 tracks on the album were composed and arranged by Clarkson, who also performed all the vocals and played various instruments, including a grand piano, percussion, and fretless bass. Others contributing to the disc were well-known Dutch studio musicians and top classical instrumentalists Emmy Verhey on violin and Wim Both on trumpet. John Sonneveld and Piem Knoopmans, who discovered Clarkson, produced and mixed the album at Wisselrod Studio in Hilversum. Characteristic of Valensia’s compositions are the unorthodox classical arrangements, virtuoso guitar solos, choir vocals, sounds of nature, and Clarkson’s determined vocal style. Other notable tracks on the album are “Nahahah,” “Tere,” “Scaraboushka,” “Tango Tamara,” “My Heart,” and “TKylah.”

WILLEM HOOS

JAMAICA: J.C. Lodge, the “Telephone Love” girl—one of the first artists out of dancehall’s starting gate, with a song that set the pace for the new age of Jamaican rhythm—is back with a new album that the English-born Lodge considers her best to date. “It shows the many sides of me,” she says, “and the many different things you can do with reggae.” The album, “To The Max” and “Signs,” produced by Lodge and her husband Erroll O’Meally, except for a version of the Isley Brothers’ “Between The Sheets,” that was produced by Tappa Zukie. Lodge’s enthusiasm about her new work stems in large part from her development as a writer. “I wrote several of the songs on ‘To The Max,’” she says, noting “Love You To The Max” and “I Am Someone.”

MAUREEN SHERIDAN

SCOTLAND: The Music in Scotland Trust (MIST) has teamed with members of the Scottish music industry and brewery sponsor Tennents Livex to produce the “MIST Scottish Music Guide ’94,” which lists the top 1,500 Scottish music companies and contains hundreds of articles profiling every aspect of today’s “Scottish sound.” “MIST’s music business book is the only international music arts from Deacon Blue to the Blue Nile,” notes John Dingwall, coordinator of MIST, adding that the guide will help people identify ways of developing careers in the music industry.

THOM DUFFY

PORTUGAL: Movistar Portugal has moved into the MiniDisc format with a featuring four tracks from key Portuguese artists: “Canaã de Tejo” from Carlos Do Carmo; “Guitarra Portuguesa” from Alcino Frazao; and “Pedras de Coimbra” and “Trat Cara” from Ismael, and “Café,” from the late singer Jose Afonso. The tracks come from albums that have been best-sellers here and abroad. Jose Serafim, general manager of Movistar, says he chose to release material on MD because he appreciates the portability of the format. Movistar’s other upcoming MD titles include “O Fado” from Amalia Rodrigues and “Cartazes de Maio” from Alfonso.

FERNANDO TENENTE

SOUTH AFRICA: The success of producer Dan Tshanda here with the sound of Mputa Mute and such acts as Spats, Patricia Majalisa, and the Dalom Kids (Billboard, Jan. 8 & Jan. 15) inspired Gallo Records in 1991 to release a compilation album, “Afrocan House Party,” aimed at the township market, and now a new album released in the U.K. on the Flame Tree Label, titled “Mputa Mute.” The Panta Mute beat has drawn numerous established artists to its bandwagon, including popular township disco singer Mickey Pakea, whose last album was produced by a Panta star in his own right, known simply as Thiza. Both had strings of gold records behind them, and the Panta Mute collaboration followed suit. Like Tshanda, Thiza has been dubbed King of Panta by his record company, CCA.

ARTHUR GOLDSWICK

SPAIN: Barcelona-based rockabilly veteran Louciollo and his band Los Troglodatas are the latest bands to be featured by Spain’s Radio Station. That’s not so surprising, since “Los Ojos Vendados” (Blindfolded Eyes), from the album “Mientas Respiramos” (While We Breathe) is about torture in Spain’s strife-torn Basque region, where the armed separatist group ETA is battling for Basque self-rule. The song is based on real events and was made in collaboration with Amnesty International,” says Louciollo. “The single has been withdrawn from the radio station’s repertoire by the song’s publisher, for whom the song has no doubt about Loquiollo’s feelings: “They untied the cord/His mouth was bleeding/He couldn’t guess what they were accusing him of/He only remembers that they beat him.” The promotional video is likely to receive the same media treatment. It portrays a youth beaten by three policemen, tied to a bath, his head forced inside a toilet.

HOWELL LLEWELLYN
35th Japan Record Award Winners Are Announced

BY STEVE MCLURE

TOKYO—The winners of the 35th annual Japan Record Awards, which roughly corresponds to the Grammy's, were recently announced during a nationwide TV broadcast here. The annual awards ceremony is rivaled only by the Recording Industry Assn. of Japan's Record Gold Disk Awards, which are based strictly on sales. Nominees for the Japan Record Awards are chosen by committees made up of various music-industry personnel, under the auspices of the Japan Composers' Assn. Winners are chosen by a 14-member panel of judges. The awards ceremony is broadcast nationally by the Tokyo Broadcasting System, which jointly sponsors the annual event with the composers' association.

This year's winners were:

**Album of the Year:** "Quiet Life," Mania Takeuchi, eastwest Japan.


**Japanese act:** Meblic.


Best composer/song award: Kaj Tamaoki for "Mugannaka," performed by Kaori Kazui.

Best arrangement: Jun Sato, "Make-Up Shadow," performed by Yosui Inoue.

Best lyrics: Toyoiki Arashi, for "Kokoro Korase," performed by Gen Takayama.

Himba Misora Memorial Award: Shinya Tanigura.


Special Award: Orquestra de la Luz, BMG Vic; Rinken Band, Wave.

Meritorious service award: Tatsuo Hoshino, Michiyo Mishiki, Special meritorious service award: Ryochi Hattori.

Special meritorious service award of the Japanese Composers' Assn., Kosho Inomata.

**Canadian Biz Readies For MIDEM Meet**

**ATTENDS** **See Confab As Way To Keep In Touch**

BY LARRY LEBLANC

TORONTO—Whether to buy or pick music, or merely to hang out at the fabled bar at The Carlton, attending MIDEM Jan. 30-Feb. 3 remains a priority for many independent record companies.

Some 58 Canadian companies have registered as participants at separate management showcases here. They are as well as Japanese, Canadian, French, PolyGram, group and now we're getting releases this month throughout Europe. PolyGram, group and now we're getting releases this month throughout Europe.

"MIDEM is one of the most important events of the year, and it's been instrumental in our annual game plan for the past 10 years," says Mario Lefebvre of Select Distribution, the Montreal-based firm that handles more than 1,000 companies on behalf of Sony in France. "It's really our only chance to find new talent. We have a French catalog, a lot of the work I do is in France, Germany, Italy, Holland, and Spain, but there's great interest in francophone music in Japan and Korea."

To make an impressive MIDEM showing is not just about the chart releases of the Montreal-based Distribution Fusion III, it says it helps to attend frequently. "I now know what to do and what not to do," says the nine-time attendee. "I also know who to avoid, and when to go and get that ham and cheese sandwich before they're all gone."

"This year, I have 40 masters from the Rising Sun club [in Montreal] including releases by John Lee Hooker, Big Mama Thornton, Taj Mahal, and Nina Simone that I'm looking to find deals on, plus I have the Justin Time catalog [Oliver Jones, the Montreal Jubilation Choir, Brian Hughes], which does very well in Europe, Japan, Hong Kong, and Taiwan."

They are attending MIDEM emphasize their search for strong product—possibly product that has performed well in foreign territories but has yet to be released in Canada. They are less enthusiastic about picking up distribution rights to whole labels or catalogs. "We're looking more for single artist packages as opposed to labels," says Al Mair, president of Toronto-based Attic Records Group. We will try to purchase the complete package with the labels we represent now. Mair also will be pitching Attrie's deal as the longest lasting MIDEM contact. For [Irish Rovers' singer] Will Millar's first solo album as a child.

**MAPLE BRIEFS**

**APPOINTMENTS:** Timi Moffat has been named VP of Balmar Inc., and Tom Long has joined the firm's Nashville office as creative director, publishing. At Warner Music Canada, Doug Raadolf is now the Elektra and Atlantic marketing manager. At Warner/Chappell Music, Jehan Valquet is now music director of French affairs.

**LOU REED, Elvis Costello, the Bradly Street Quartet, Teresa Strats**, Charlie Haden, and Marc Mar- garet O'Hara recently taped performances for the television film "Lost In The Stars." The film, based on the life and music of Gustav Mahler, is being produced by Toronto-based Rhombus Media Productions and being directed by Larry Weinstein. Music producer for the project is Hal Willner.

**CHART DATA SUPPLIER SET FOR CHANGEOVER**

(Continued from page 15)

We've tried to get through to the label through that, but it's not just about the chart. It's information itself. The supply will be added to the database, which will be marketed to independent retailers who want to go to an on-line system.

CIN's chart director Catharine Pusey says the Millward Brown system is the only one available for the 1994 year. In terms of buying, we're looking at product from the Benelux, the U.K., Germany, and France.

Office of Fair Trading to investigate whether that deal is anti-competitive, and the OFT is understood to be watching the deal closely.

The CIN Top 40 singles chart is used by national public broadcaster Radio 1 in a full chart run-down on Sunday, as well as on the BBC's "Top of the Pops" program. MTV Europe also airs the chart twice weekly.

Millward Brown has collected chart data since 1946, when it first formed a joint venture with local company Alef. The Spanish system provides data from records to airline executive Kurt Wells, is being produced by the 80 other independent and specialist stores, including FNAC and Virgin's two megastores.

The charts are supplied to local IFPI group AFYVE and are used by broadcasters TVE1.

Assistance provided by Hollow Llewellyn in Madrid.
The European dimension of MIDEM should be enhanced now that the 12 European Union member countries constitute a single market and a formidable trading bloc on the world scene.

The top four countries in terms of MIDEM participants are France (233), U.K. (225), U.S. (186) and Germany (168).

Going to MIDEM means one-stop shopping for Norman Chesky, co-owner of New York-based Chesky Records, an independent jazz label. One of an expected 8,500 attendees to the 29th annual Marche International Du Disque, de l’Edition Musicale et de la Video Musique, Chesky plans to meet all his worldwide distributors there.

MIDEM costs $1,750 in registration fees alone. But the outlay is worth it to Chesky and other independent record-label magnates who view MIDEM as an opportunity to meet all their international associates at once. And who knows? Business may rear its head too.

“I’m not going to find new markets,” Chesky says. “I already have distribution throughout the world. But it’s a way to continue relationships and an opportunity to pick up markets you don’t necessarily have. You never know who’s going to be walking by.” Like other indie label honchos, Chesky will look into penetrating Eastern Europe. “Right now, it’s difficult,” he says, “but it’s as good a time as any to try. If we get in on the bottom floor, Chesky Records can be as well-known as Warner Bros.”

The American Independents booth Chesky has put together will showcase his own label, as well as Telarc Records, a suburban Cleveland label focusing on light classical and jazz, and indie jazz labels MusicMasters (of New Jersey), Evidence (Philadelphia), Muse (New York) and AudioQuest (Los Angeles).

This will be the third MIDEM for Chesky, but it’s the first time he’s attended without his partner, Victor Banga.

U.S. Pubs Use ’94 Edition Of MIDEM To Address Global Issues

By Irv Lichtman

For U.S. publishers, MIDEM remains the one-stop place to be to make contacts, make deals or start them on their way, and address important issues of the day with the global music-publishing community.

“MIDEM is for us that one brief moment when the entire music world is focused in one place,” says Marty Bandier, chairman of giant EMI Music Publishing Worldwide, headquartered in New York. “Among the issues we want to address there is the continuing struggle of publishers to try to maintain reasonable profits.”

Bandier also notes that among EMI Music’s audience of 60 to 75 registrants, there will be a number of acts who will stress the internationalization of pop music, including Lianne Foley from France, Hans

PUBLISHING CONCERNS

(Continued on page 56)

U.S. Distributors

Crackdown On Exports Stops Some One-Stops From Participating in MIDEM

By Ed Christman

This year’s MIDEM convention will see some new faces from the U.S. wholesale community, but a number of previously major American exporters will be absent from the meet.

Among the new faces making the trek to Cannes Jan. 30 to Feb. 3 will be

Someone from IND, according to Chris Joyce, executive VP for the Secaucus, N.J.-based company. IND, the largest independent distributor in the U.S., will be present “to see what kind of opportunities are there,” Joyce explains. “We have never been there

John Schultz of Qualiton

before. We view the show as much more an intellectual-property licensing event.” But he adds that “a lot of

European distributors go there, so we are going basically to be present and to get a lay of the land.”

On the other hand, the one-stop community will largely be absent from

About 5% of Caroline’s sales comes from its export business, according to Rene Klaasen, who states that the label is building up its export department again, although he concedes that the strength of the dollar hinders it.

the show. Over the last few years, the one-stop community has come under attack from the major record labels for exporting U.S. titles out of the country. The majors, charging that exports disrupt their marketing plans

(Continued on page 60)

BILLBOARD JANUARY 29, 1994

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The SGAE congratulates their composers and publishers on their 1994 Grammy Awards nominations

**BEST LATIN POP ALBUM**
- *Imaginame* - María Conchita Alonso
  - Imaginame - José María Purón Picatoste / composer
  - Imaginame - Ed. Canciones del Mundo, S.A. / publisher
- *Es mejor que te vayas* - David Summers / composer
- *Es mejor que te vayas* - Ed. Mundo Naranja, S.L. / publisher

**LATIN STREET** - José Feliciano
- Con un poco de amor; Venga la esperanza;
- Canción de Navidad - Silvio Rodríguez / composer
- Feliz Navidad - Carlos Risueño / composer

**ARIES** - Luis Miguel
- Hasta que me olvides - Juan Luis Guerra / composer

**BEST TROPICAL LATIN ALBUM**
- *Azucar Negra* - Celia Cruz
  - De la Habana hasta aquí - Emilio Aragón / composer
  - De la Habana hasta aquí - Caribe Music, S.A. / publisher
- *Bolero* - José Francisco Dougan / composer
  - Bolero, Bolero - Eugenio Navarro / composer
  - Bolero, Bolero - Crab Ed. / publisher
- Que suenen las palmas - Alfredo Brito / composer
  - Que suenen las palmas - Crab Ed. / publisher
- Cruz de Navajas - José María Cano / composer
  - Cruz de Navajas - Ed. Bla Bla Blaxi Music, S.A. / publisher
  - Cruz de Navajas - Ed. Nuevas Ediciones, S.A. / publisher

**MI TIERRA** - Gloria Estefan
- Volverás - Rafael Ferro / composer

**AREITO** - Juan Luis Guerra
- Areito; Señales de humo; Ayer;
  - Frío, Frío; Rompiendo Fuerte;
  - Mal de amor; Si saliera petróleo;
  - Coronita de flores; Cuando te beso;
- Naboria Daca Mayanimacana - Juan Luis Guerra / composer

**BEST ARRANGEMENT ON AN INSTRUMENTAL**
- *Jazzpáñol* - Vince Mendoza and Arif Mardin
  - Bulería; Suite Fraternidad - José María Cañizares / composer
  - Suite Fraternidad - Jorge Pardo / composer
  - Suite Fraternidad - Carlos Benavent / composer

The Latin Field is Growing
REPS FROM DOWN UNDER GO OVER THERE

From Dance To Aboriginal, Classical To Rock, Australians Bring Music To MIDE

By KATHERINE TULICH

S YDNEY—More than 30 Australian companies are participating at this year's MIDE, a figure up 30% from last year’s attendance. The Australian stand will be administered for the fifth year by Export Music Australia (EMA), the music industry-

The Australian stand will be equipped with meeting rooms, audio and visual equipment, and a bilingual reception staff and will feature a continuous display of new Australian music videos.

operated export promotion body. The Australian stand, which will cover 108 square meters, will be equipped with meeting rooms, audio and visual equipment, and a bilingual reception staff and will feature a continuous screening of new Australian music videos.

Brian Peacock of EMA

include the Coalition Of Independent Record Companies Of Australia (CIRCA), which has 43 Australian independent companies on its membership roster. Michael McMartin, who will be in Cannes as a group represent-

A highlight of MIDE '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration of her 30 years as an international star.

independent, believes the CIRCA presence will have a two-fold effect. “First, it will alert other markets to the fact that we do have an active independent association these days, and it will also give us a chance to meet with representatives

(Continued on page 60)

JAPANESE GO SHOPPING IN FRANCE

Asian Industry Looks For Music, Artists And Catalogs

By STEVE McCURE

T OKYO—Japanese MIDE-goers will have full shopping lists in hand when they show up at the annual music industry market this year. And those lists will be fully itemized in terms of each company's musical requirements, reflecting the Japanese industry's increasing sophistication.

For example, Kaoru Saito, assistant GM for international business affairs at major Japanese independent record company Pony Canyon, says there are by all indices is that there are few, if any, major independents left on the international scene, meaning most pop chart-oriented catalog is in the hands of the majors. "We'll try to find inde-

In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master recordings as well as existing titles it can buy.

Honoree Diana Ross

three specific types of music his team will be looking out for at MIDE. "We're looking for some budget-priced classical titles for which there is some market demand," Saito says. In order to round out the Pony Canyon Classics series, the company is looking for chances to invest in master record-

Pony Canyon's Yngwie Malmsteen

Hill ended in December 1993, will also be looking for instrumental music to fill the resulting gap. "We're keen to find an alternative [to Windmill Hill]," Saito says.

On the selling side, Pony Canyon, which is sending 13 staffers to MIDE, will try to get overseas licensing deals for international acts.

Victor Entertainment's Yoshihisa Honda says the real work comes after MIDE, when his A&R staff sift through the various samples and demos they are sent by record companies and publishers they've met at the annual confab.

(Continued on page 60)

Bruce Iglauer, founder and owner of Chicago's Alligator Records, who says, "And I feel I should have gone before that." Iglauer and Alligator's international director, Bob DePugh, plan to meet representatives of distributors from mainland China, Poland and the Czech republic in an effort to expand distribution of the venerable blues label.

"I'm a MIDE fan, even though it's expensive," Iglauer says. "Compared to taking, say, two trips to Europe each year, it saves a lot of money." Alligator will sublet space in a large, multiboth area rented by NAIRD, which is "cheaper than if we rented the booth ourselves,"

NAIRD itself will be represented at MIDE as well. "One of the primary functions and purposes of NAIRD has always been to encourage and stimulate the distribution of independent music of all genres," says executive

indies is that there are few, if any, major independents left on the international scene, meaning most pop chart-oriented catalog is in the hands of the majors. "We'll try to find independent labels with material that's marketable in Japan," Saito says. Pony Canyon is looking to make deals with hard rock and heavy metal acts similar to the contract for Japan and Southeast Asia it just signed with Finnish guitarist Yngwie Malmsteen. But, notes Saito, "it's hard to find such artists."

And the Tokyo-based company, whose distribution deal with Windmill

(Continued from page 60)
After 20 Years

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—Jon Pareles, New York Times

NIRVANA

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In the space of one short week, attendees from across the globe are given the opportunity to meet with execs from every facet of the music industry, making participation useful and cost-efficient. NMS delegates regularly close licensing, publishing, and distribution deals on-site, and enjoy the largest press attendance of any industry gathering.


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JULY 19-23, 1994

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HOTEL AND TRAVEL

SPECIAL FEATURES

To commemorate its 15th Anniversary, NMS'94 will host several special events. The 15 Years of New Music photo/art exhibit will chronicle the best of the alternative music scene as seen through the palettes and lenses of artists and photographers from the world over. There will also be interactive stations that encourage delegates to participate in new technologies. NMS Today will feature a special multipart 15 Years of New Music editorial section focusing on the past fifteen years of rock, jazz, hip-hop, dance, and more. Watch for more information on these and other special NMS'94 events.

NEW MUSIC NIGHTS FESTIVAL

This year's New Music Nights Festival—the largest event of its kind in the world—will host 400 bands from every genre of music and performance playing at 35 New York City-area venues during 5 nights. The artists pictured were featured performers from last year's festival, and were joined by A Tribe Called Quest, Bad Brains, The Boredoms, Clutch, The Goats, Cookes Hot Box, Liz Phair, Small Factory, Hammerhead, Jawbox, Leaders Of The New School, Luscious Jackson, Madder Rose, Raging Slab, Monster Magnet, Ultramagnetic MC's, Urge Overkill, Helium, Robin S., and more.

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NMS REGISTRATION • JULY 19-23, 1994

Mail with payment to NMS/RSI, P.O. Box 447, Livingston Manor, NY 12758-0447 or fax (credit card only) to: (914) 439-3898. Questions? Call (914) 439-3897. All new delegates must contact NMS Public Relations, (212) 532-4009/FAX (212) 532-5047.

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DISTRIBUTORS
(Continued from page 51)

in other countries, have been aggressively cracking down on suspected exporters. For instance, Win Records & Video, one of the leading exporters, found itself on hold with Sony for export violations. Unable to handle Sony, Win eventually lost its export business and was forced to close its doors.

H.L. Distributors, a past attendee at last year's MIDEM in Cannes, is looking forward to this year's event because of the crackdown on exporting. "We are not going basically because we are not going to do business," says David Benavidez, GM for the Miami-based one-stop.

In addition to H.L. Distributors, Bassin Distributors and CD One Step will not attend this year's convention, according to Alan Meltzer, president and chief operating officer of the New York-based Alliance Entertainment Corp., which now owns the two one-stops.

In 1992, when the two one-stops were independent of each other, Bassin shipped about $50 million of product to South America and another $25 million to Europe, while CD One Step shipped about $15 million to Europe and Japan. "We are not going this year," Meltzer states. "The issue of exporting is a moot point. The strength of the dollar blows you out of that market. Through a combination of

from similar coalitions of independents from around the world," he says. Another newcomer to MIDEM will be Transparent Music, which is looking at a new patented invention, PRO-LOC, at the trade fair. Precision Sounds, which currently markets security systems to major music and video retailers in Australia, is confident the PRO-LOC will prove a unique and innovative system for music retailers at the international level.

"MIDEM represents the most important global music trade fair as far as Australian music companies are concerned," says Brian Pecoe, general manager of Export Music Australia. "It's the one time each year that Australian companies can touch base with all their clients from around the world, and it's of absolutely key importance to the Australian music industry in this bid for even greater worldwide impact.

Pecoe says, however, that EMA is currently revising industry opinions and ideas to formulate a possible new approach to MIDEM that will lead to an even stronger presence in future years.

"We're completely renewing the Australian stand and the Australian presence at MIDEM to maximize the potential that the trade fair obviously has to offer Australian music companies," says Pecoe.

While the Oz attendees figures are much lower than the industry, Sony Music and Sony Music Publishing is one of the few major companies attending. "We are going as part of the international Sony Music Publishing contingent," says Australian executive

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100 different international labels in Australia.

Larrikin also will use MIDEM to launch an Australian classical label called Waltham Classics. "We have a nine-CD catalog with 28 more in production," says Fahey. "We're specifically targeting a mainstream international market, so MIDEM is the ideal launching pad for it.

Chris Gilkey, head of Chris Gilkey Pty. Ltd., one of Australia's primary music publishers, has been attending MIDEM for the past two decades and feels the focus of the event has shifted. "I think MIDEM over the years has had to re-invent itself. It has become a much more important marketplace for the independents," he says. "The event is, once again, an important place to make contacts and to buy and sell music.

Gilkey is focusing his MIDEM time on the recent emerging and developing acts. Defnyre, a rock act that has gone Top 40 in Australia with "God Inside A Man," and Paul Bennett, who has already had a Top 10 hit in Germany.

This year, two copyright associations, the Australasian Mechanical Copyright Owners Society Ltd. (AMCOS) and the Australasian Performing Right Assn. (APRA), will be in attendance.

According to Brett Cottle, chief executive of APRA, MIDEM provides an opportunity to reaffirm the position of copyright in Australia in view of the controversial Pricess Surveillance Authority's investigation into CD and tape prices. Says Cottle, "In view of the publicity that certain adverse moves in the copyight area have raised in recent times, it's important that we stress our attitude and policy over copyright issues.

Sony's Charlie Chan

nator. He will be there seeking opportunities to license dance music in European territories, particularly the emerging countries that are seen as potentially highly lucrative markets for the genre.

One of the largest Australian independents attending MIDEM this year is Larrikin Entertainment, which distributes more than 100 different international labels in Australia. "In the past, I've primarily attended MIDEM to meet up with my labels and to source product, but this is the first time I'll be going with the primary aim of selling our own Australian product through the Larrikin labels," says Victor.

Trotter says the Australian Sony Group has four acts to be featured at Cannes this year: Lisa Maxwell, contemporary and jazz artists such as Richard Newell. All the acts have been signed and recorded by Sony Music Publishing and have been released independently in Australia.

Key representative for Sony Music Australia in Cannes is John Ferris, who is the company's dance music co-ordinating executive. "It's an opportunity to pick up deals for Australian interests, as well as show off some of our own acts.

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MIDEM '94

Down Under
(Continued from page 56)

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Rene Klaassen of Caroline

choice and circumstances, we are not going.

But one U.S. wholesale executive points out that if a company is in the import or export business, "the strength of the dollar becomes an ancillary part of the business," not something that governs whether the company participates in that business.

Rene Klaassen, international sales manager at New York-based Caroline Records, agrees with that point. "We are going because it is an important international convention, attended by importers, distributors and wholesalers from basically the whole world," he says. Caroline is attending in order to strengthen relationships as well as find new ones—in France, Spain, Italy and Greece, as well as in the Pacific Rim countries.

About 50% of Caroline's sales come

(Continued from page 69)

JAPANESE
(Continued from page 56)

Aexx will once again be keeping its collective eyes and ears open for the latest dance music, especially since Japan's current techno boom will end sooner or later.

Quintet.

Hondo says that if a good independent record company were available, Victor would consider buying it, but he admits such an opportunity is unlikely to present itself.

Hondo points out that the real work comes after MIDEM, when his A&R staff have to sift through the various

MIDEM will also present a forum to discuss a new music publishing joint venture in Japan with Teichiku Record Co. Ltd. called MCA Panasonic Music Co. Ltd. Teichiku is a subsidiary of Matsushita Electric Industrial Co. Ltd.

At BMG Music Publishing Worldwide in New York, president Nick Firth sees MIDEM as a "great tool for a company like BMG, which believes in the necessity of communication both within the corporate structure and outward to its client partners. We all tend to do business with people we know and with whom we've established relationships."

Ralph Peer, chairman, CEO of peermusic, stresses that the "scope of the conference is of particular importance to us since peermusic is truly global in nature, with our 74 companies in 25 countries and in our most recent openings in Hungary and Ireland." Also, Peer says, "the personal-to-person contacts made at MIDEM can lead to concrete business during the rest of the year."

 Says Irwin Robinson, chairman, CEO of the Famous Music Publishing

PUBLISHING
(Continued from page 51)

Mueller from Germany and Duran Duran from England.

"Even though we do not always make the 'big deal' there every year, we always manage to renew old acquaintances or make new ones and thereby stay tuned to the constantly shifting emphasis of the music business," says New York-based John Bicknell, executive chairman of the Bieston Group of companies, which, along with other members of the Bienstock family, has attended every MIDEM. Bicknell says that the event "has a particularly happy aspect because "we're looking forward to taking all of our foreign affiliates for all the help on the new Jim Steinman/Michael marble, which has sold more than 6.5 million world-wide."

New York–based MCA Music president John Mckellen will be attending MIDEM with 13 key executives, including the heads of branch offices in the U.S., Australia, the U.K., France, Germany, Holland, Italy and Scandinavia. An attending since the convention began in 1967, Mckellen says MIDs is useful because "it gives us a chance to build and strengthen our relationships with the legal community and with our overseas business partners and to examine prospects for new business in the international arena.

Mckellen adds that MIDEM will also present a forum to discuss a new music publishing joint venture in Japan with Teichiku Record Co. Ltd. called MCA Panasonic Music Co. Ltd. Teichiku is a subsidiary of Matsushita Electric Industrial Co. Ltd.

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PUBLISHING
(Continued from page 60)

Companies in New York, “We are still aggressively looking for new talent that will fit in with our broadening international scope that better place to underscore this than by active attendance at MIDEM? Also, in the near future we plan to open other French companies in specific territories, making MIDEM the

Europe
(Continued from page 56)

Publishing and Time Warner.
Debutants at MIDEM include West
Bild (Germany), Musidisc and Har-
monia Mundi (France) and Naxos
(Hong Kong).

The trend toward national group
stands is obviously gathering momen-
tum, as evidenced this year by
AUSTRADE (Australia), AMP
(Austria), EPA/SABA, WBM
(Belgium), ADISK, CIRPA (Can-
da), MIC (Denmark), the Finnish
Foreign Trade Assn., SCPP, SPPP
(France), DMV (Germany), AFI
(Italy), NORSK (Norway), SGAE
(Spain), EMS (Sweden), SUISA
(Switzerland) and The British At
MIDEM, which is orga-
nized by the British Phonographic
Industry (BPI).

As usual, MIDEM will act as a con-
temporary music barometer by means
of the concert and artist showcases
staged during the convention. Each
night will feature dance music and DJs,
with Sony and the French independent
FNAC prominent in the presenta-
tion. MIDEM will co-host two interna-
tional talent concerts with EMI and MCA,
and the opening night gala is dedicated
to Mexico with a show entitled “Viva
Mexico!”, featuring the star Mexican
band Mana and other exponents of
the country’s colorful music, plus Mexi-
can food and drink. The French &
Francophone Week of Music, an initia-
tive of the French ministry of culture,
will be marked by a special concert.

The 11th MIDEM Classic is

emphasizing vocal music and follows its usual pattern, established over the
years, of paying tribute to internation-
ally recognized artists as well as young
talent at the outset of their careers.

(Continued on page 64)
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European

(Continued from page 62)

A highlight of MIDEM '94 is the presence of special guest of honor Diana Ross, who is the subject of a day-long tribute and celebration (Feb. 2) of her 30 years as an international star. Ross is to receive the honor of Commander of the Order of Arts & Letters from the French minister of culture, Jacques Toubon, and the Cannes Gold Medal from the mayor of the city. The Diana Ross all-dayer climaxes with a gala dinner/reception at the Palm Beach with 500 distinguished guests, during which MIDEM chief executive Xavier Roy will present her with a specially created trophy commemorating her “outstanding contributions to the music industry.” Ross’ first MIDEM appearance was in 1968 with the Supremes.

Certainly, the U.K. music industry’s professional organizations are present in strength at this year’s MIDEM, and the close co-operation and involvement between some of them in terms of joint office stands reflects the rapidly changing nature of the music business today and the need for unity in confronting current and future issues and problems.

The Performing Rights Society (PRS), the Mechanical Copyright Protection Society (MCPS) and the Music Publishers’ Assn. (MPA) are sharing office facilities in the Palais des Festivals. Representing the PRS are chairman Wayne Bekertier, head of membership John Sweeney and public affairs controller Terri Anderson. “This is an opportunity for the PRS to share facilities with the MCPS in particular, which is in line with the closer co-operation between the societies,” comments Anderson. “MIDEM will provide further means for our continuing re-examination of our international relations with other societies and the way they are functioning.”

Frans de Wit, chief executive of the MCPS, will make a presentation about the society’s database. “I’ll also be attending the BHCM meeting and one organized by the International Copyright Coalition,” he says. “And there’ll be ongoing discussions with our colleagues from societies all around the world.”

The MPA is the sponsoring body for British music publishers at MIDEM, trouble-shooting for those with stands and providing facilities such as telephone, fax, message point and administrative assistance for others attending on a participatory basis. Ellis Rich, who heads the International Music Network (IMN), representing various music publishing catalogs, will be offering this year “a true alternative to dealing with conglomerates,” he says, and he can be contacted at Stand 1811.

British Phonographic Industry director general John Deacon is heading the delegation of the U.K.’s professional record industry organization. His group includes Sara John, director of legal affairs; Emma Fanning, assistant.
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JAPANESE

(Continued from page 60)

samples and demos they are sent by record companies and publishers they've met at the annual confab.

Production company/music publisher HoriPro is also at MIDEM with a specific goal in mind: to promote the songs of Randy Van Warner, in-house songwriter at the Nashville division of the HoriPro Entertainment Group. In addition to promoting Van Warner's material with a view to getting licensing or publishing deals, HoriPro will seek subpub deals for the approximately 10,000 song titles controlled by its office in the country-music capital.

Melody, as always, is uppermost in the mind of FujiPacific Music president Ichiro Asatsuma. "We need good melodies, not only for use in TV commercials and dramas, but also for Japanese artists," says Asatsuma. The major music publisher will also be looking for rave-type dance music at MIDEM, says Asatsuma. "[Tokyo-based dance label] Avex has been doing a great job in marketing dance music," he says. "If we have a chance, we'd like to find some good stuff before they do."

As for Avex, that label will once again be keeping its collective eyes and ears open for the latest dance music, especially since Japan's current techno boom will end sooner or later. Avex D.D. senior MD Max Matsura says the company will be looking for good acid-jazz tracks as well as the predict "next big thing" in the world of dance music.

Meanwhile, one Japanese company that usually takes part in MIDEM, music publisher J-WAVE Music, won't be sending anyone to Cannes this year.

HoriPro's Randy Van Warner

"We want to concentrate on what we have," explains executive director Katsumi Nishihara. "We have a lot of projects coming up at the end of January and the beginning of February, and we're operating at full capacity now."

In addition to booths being reserved by individual Japanese companies at MIDEM, once again there will be a Japan booth co-sponsored by the Music Publishers Assn., the Record Industry Assn. of Japan, JASRAC and the Japan Council of Performers' Organizations (Gakkenkyo).

Victor's Kevyn Lettau

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from its export business, according to Klaassan, who states that the label is building up its export department again, although he concedes that the strength of the dollar hinders it. That business consists of selling titles from the company's distributed labels that don't have exclusive distribution or licensing over there. "We want wholesalers over there to start distributing such titles on a small scale, to get a buzz going and make a name for the title, which is when a label over there will pick it up and my job is done," he says. "Our task is to enhance the market share of all distributed labels.

In addition to aiding in the export business, MIDEM also serves as a forum to talk with European labels about U.S. distribution, points out Anthony Dalesandro, president of M.S. Distributing in Elk Grove, Ill. "We are looking to pick up lines for distribution in the U.S., either on a regional or national business," he says. In addition, M.S. owns about 100 masters, and the company will be attending MIDEM to cut some licensing deals.

U.S. classical distributors view MIDEM as particularly important in their efforts to obtain lines for distribution in America, notes John Schultz, national director of sales and marketing for Qualiton, a Long Island City, N.Y.-based company. "We have several appointments with labels there and we hope to close distribution deals with them," he says. "MIDEM is very competitive" for classical distributors, which is why his company attends every year.

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INDEPENDENTS
(Continued from page 56)

which Atlanta-based blues/alternative label Ichiban Records solicits new busi-
ness, says label owner Nina Easton.

“We’re getting the word out that we are looking to license and buy catalogs,” says Easton, who will attend with co-
owner John Asheby. “Normally, we just meet and greet people. Life is getting harder and the world is getting smaller, and MIDEM doesn’t have

to be the only tool for doing business anymore. But its a great gathering place.”

Schmoozing is one reason Wendy Newton and Chris Teskey will visit MIDEM. She’s president of Danbury, Conn.-based Green Linnet Records; he’s general manager. “We’ve been there twice,” she says. “We get a lot of business done there; we connect with our existing distributors and we make new connections. We find it a really good forum.”

Green Linnet’s main focus this MIDEM is broader distribution for its

Nina Easton of Ichiban Records

Wendy Newton of Green Linnet Records

year-old Xenophile label. Although the company’s Celtic-British Isles division is stable, the Xenophile division, which showcases world music, “is evolving,” Newton says. “And we need better dis-

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70
A BILLBOARD EXPANDED SECTION
**Getting In Touch With Consumers**

**In-Store Service Launches Album Promos**

By TRUDI MILLER ROSENBLUM

NEW YORK—Intouch, the San Francisco-based company that provides the in-store music sampling i-station, is now using the system to promote albums.

Intouch recently finished a promotion with Capitol for Frank Sinatra’s “Duets” album. On Nov. 1, i-card holders who had at any time sampled a title by Sinatra or by any of the stars featured on “Duets” were mailed a post-card display that offered a time-sensitive $3 discount on the album at the store where the customer got his or her i-card. The postcard also included the “Duets” album’s bar code, so that recipients could take it to the store and use it to sample the album.

Additionally, whenever a customer sampled an album by Sinatra or one of his co-stars during the promotion, an ad for the album appeared on the screen and the machine dispensed a discount coupon for the “Duets” album, good that day in that store only.

The promotion ran in seven markets: New York, San Diego, Boston, Philadelphia, St. Louis, Minneapolis, and Washington, D.C. All the chains in the Intouch network participated—Title Wave, HMV, Wherehouse, Strawberries, Streetside Records, and Waxie Mазie’s—for a total of 45 stores. The promotion ended Dec. 31. Altogether, 5,931 postcards were mailed out. As of Dec. 13, 2.4% of those had been redeemed, according to Heather Crosby, Intouch director of merchandising and promotion. “The average redemption rate in the second month of a (coupon) promotion is 1.4%, so we’re blowing those numbers away,” says Intouch president Joshua Kaplan.

Additionally, customers were able to enter a drawing for a Sinatra boxed set by putting the postcards into an in-store box; 1,650 customers entered their postcards.

“There’s a lot of technologies out there, and I think Intouch is one of the best,” says Lou Mann, senior VP of sales at Capitol. “From a big-picture standpoint, I can look at the end results and really break it down and analyze who participated, and see how many people were driven to my radio by the cross-tabbing to other artists. Anything we can do to find out the effect at point of purchase is invaluable.”

Randy Davis, VP of Streetside Records, notes that “Duets” sold 30% more in the third week of November than it had the previous week. “That’s unusual. The week before Thanksgiving is not traditionally strong for us,” he says. “Then it stayed in our top two or three all the way up to Christmas, which we didn’t expect. I would have to say that this was driven by the promotion.”

Jim Freeman, GM at HMV’s Lexington Avenue store in Manhattan, agrees. “People love coupons, especially when it’s just given to them—they don’t have to clip it out or anything. It offers savings, and also heights awareness.”

Intouch has just launched another Capitol promotion, this one a pre-lease campaign for Richard Marx’s upcoming “Paid Vacation” album, which is due out Feb. 8. Whenever i-station users sample any release in the pop/dance genre, a “Coming Attractions” logo will appear on the screen, which will then show a picture of the “Paid Vacation” album cover and offer the user a sneak preview of the album. Users can choose whether or not to listen to the preview. Afterward they can rate the album.

“The idea is that ‘We know you like pop/dance music, because you just sampled a pop/dance release—we think you’ll like this,’” says Crosby. “What we’re doing for the label is, we can give them a bunch of information before the album even hits the stores—how many people say ‘yes’ to the preview; demographics of people who said yes and who said no; which of the five songs they previewed; how long they listened to each one; how they rated the album. For the consumer, they’re getting a preview; for the label, they’re getting a rating.”

**Record Corner Brings Country, R&B Imports To London Music Collectors**

By PAUL Sexton

LONDON—Deep in the southwest section of the city lies a record store committed to maintaining some out-moded principles of British record retailing—such as first-name relationships with customers who come back time and again over the course of several decades, and a supply of import soul, blues, and country records that a record shop would otherwise need a private detective to find.

The store is Record Corner, situated in the London suburb of Balham and respected for some 30 years as both a retailer and wholesaler of specialist import music, as well as domestic chart material. That respect has led to an annual turnover of more than 1 million pounds ($1.5 million) and a healthy trade right through the recession.

Music buffs across London and internationally have long held the store in great esteem for its comprehensive stock and speedy mail-order service on supposedly obscure styles of music, even through store owner Dave Hastings is the first to acknowledge that Balham is hardly a retailing hotpot. Consequently, Record Corner had to work hard to establish itself.

**M.S. Lands On West Coast Distrib Opens 2 Calif. Offices**

NEW YORK—M.S. Distributing Co., the Elk Grove, Ill.-based independent regional distributor that recently formed a national network with Select-O-Hits (Billboard, Oct. 29), has expanded to the West Coast by opening sales offices in Los Angeles and San Francisco and a fulfillment center in Sparks, Nev.

The expansion marks a re-entry into the West Coast market for the company, which in the ’70s distributed A&M, Motown, Arista, ABC, London, Chrysalis, Island, Casablanca, and United Artists through its California Distributors, according to the company’s Western regional directors Tony Daleasandro and John Salstone. M.S. sold California Distributors to Fickleweed International in 1978 because “we got a terrific offer, and at that time we sensed that all those labels would be time being leaving independent distribution,” says Salstone. “Now, we feel that we’re at the dawn of a huge resurgence in independent product and independent distribution, and that we could in time have these type of labels again. We’ve gone through great strides, updating and developing a superior computer system, and we felt the time was right to open a really well-financed West Coast distributorship that was fresh and aggressive.”

The West Coast offices are being run by M.S., but will also stock labels handled by Select-O-Hits. As for acquiring new labels, Salzstone says, “We know at this point who we’re going to get, but they’re still working on getting out of their existing agreements, so it wouldn’t be right to discuss it yet.” Regarding accounts, Salzstone says only that M.S. will service “everyone in the territory.”

To helm its West Coast operations, M.S. has hired Fred Held (formerly of Chestnut Records, Luke Records, and his own national marketing company) in San Francisco as head of promotion; Bob Lambkin, a West Coast sales veteran who began his career with M.S., as sales manager, based in Los Angeles; and Laura Montgomery, formerly of Abbey Road, in charge of Orange County, Calif., Las Vegas, and Phoenix. Ed Loece, founder of Nautilus Records, has been named manager of the Seattle office, in charge of the Pacific Northwest. The company also
London's Record Corner (Continued from preceding page)

its name. More opulent suburban shopping centers in the surrounding towns of Croyden, Sutton, and Bromley attract far greater numbers of potential customers, but none of those areas boasts a CD and vinyl treasure trove like Record Corner, where passersby might stop in for the current UB40 release or just to purchase the new album by country star Gene Watson or soul chanteuse Betty Wright.

"I was hired to start doing imports and specialist music," recalls Hastings, who started at Record Corner as a "Saturday boy" in the 1960s. "Then I took a partnership. My partner retired a couple of years ago. Initially, the shop made its name as the place to buy import soul in south London." In more recent years, with country music stubbornly refusing to reach the commercial mainstream in British tastes, Hastings and colleagues Terry Davidson and Rick Davis saw the opportunity to import supplies of the many country releases that were unscheduled by U.K. record companies for domestic release. "The reason I went into country was that I always had an interest in it myself, and we had one customer—we were selling to just one customer—and I saw it as a niche. It took off from there."

Now Record Corner does healthy amounts of import business, having built up strong contacts with American independents who will, for example, advance Hastings on the viability of a new album by David Allan Coe, an artist whose British following might be overlooked by the multi-store retail giants. "The business is so complicated," says Davidson of the way Record Corner now operates. "We wholesale American imports, we wholesale some of the small British labels we retail in the shop, we do the country side of the business as well as the soul side, then we're obviously doing pop stuff in the shop, so it's really difficult to analyze. Of the overall revenue I'd say 60%-70% is wholesale, and out of the 30% that's retail, that would be about 25% shop, 15% mail order."

The store offers nearly faultless mail-order service: Almost any soul or country release, domestic or import, can be ordered by post and received within two or three days. The feeling on visiting the store is of a group of record fanatics indulging their hobby and welcoming fellow enthusiasts who share their passion. Says Davidson, "We have two buyers who come in every week and collect everything that charts in Billboard. If we haven't got it, we can order it for them." Hastings adds, "A collector will buy another record rather than eat."

Asked about the store's overall stock, Davis says the shop still houses about 100,000 vinyl records, but he and his colleagues are unable to be more specific. Indeed, he recounts a story that any fanatical collector could relate. "We certainly don't know all of the stock we've got," he says. "People don't believe this, but once we found a box of 50 12-inch promos of Gwen McCrae's 'All This Love That I'm Giving.' This was before it was re-released, and it was very hard to find. They were worth about 50 pounds ($45) each. We sold them for a tenner each, they went straight away."

Record Corner is finally and slowly logging its stock inventory onto computer, but customers will rest assured that all such old-school titles will not also be updated in this part of London.

Camelot Keeps Growing With Hastings, Cavages Deals

Back to Speed: Camelot Music, which has been extremely quiet since it was purchased by Investcorp in November, is beginning to rock and roll again. Last week it announced that it has bought 16 stores from the Hastings Books, Music & Video chain. Now, sources say, it is about to buy three stores from the Cavages chain.

Jim Bonk, president/CEO of the North Canton, Ohio-based chain, says the Hastings deal brings the company's store count to 200 outlets. He declines comment on the rumored Cavages deal.

The acquisition of the 16 Hastings stores reads like part two of a deal the two companies entered a year ago. At that time, Camelot bought 26 stores from Hastings. In both deals, all stores acquired by Camelot are mail-based, leaving the

Amarillo, Texas-based chain with 91 outlets, all free-standing or strip-center located multimedia stores.

The latest deal with Hastings brings in a portfolio of stores in eight states, including three new markets for Camelot: Utah, Wyoming, and New Mexico. Bonk calls the deal a "good opportunity...it opens new markets for us and complements us in other existing markets as well."

John Marmaduke, Hastings' CEO, was unavailable to comment, but the sale of the mall stores is consistent with the company's stated intention of expanding its free-standing outlets, which sell music, video, books, and computer software, and also rent videos in stores measuring upwards of 15,000 square feet.

Union Distribution is in the midst of a major restructuring that likely will see its number of employees grow. The restructuring has been expected since last spring, when it hired L&K Partnership, a time-efficiency firm, to scrutinize its operation.

In its initial moves, Union appears to be doing away with its branch system while rebranding the existing stores into west, central, and east divisions.

The western division will be overseen by former Los Angeles branch manager Denise Fanelli, while the central division will be overseen by Jim Weatherston, formerly the Dallas branch manager. That division will include the area that previously was under the domain of the company's Chicago branch. In the east, Richard Backebock, the Northeast/Atlantida branch manager, will add the Cleveland marketplace as well as the Southeast market previously overseen by the company's Atlanta branch. Uni executives were unavailable to comment.

One-stop A-Go-Go: J.E.K., the Baltimore one-stop, is setting up a satellite branch in the Atlanta marketplace. The facility will include an initial staff of eight people and a stocking warehouse, according to J.E.K. CEO John Kaminski. Kaminski was short on details, but he said the facility for that warehouse probably would originate at the Baltimore headquarters. Sources suggest that the J.E.K. Atlanta warehouse would include a bricks-and-mortar concept. Sources also report that the Atlanta staff will include Bud Liberman, formerly president of the recently liquidated Nova Distributing Corp.

The Atlanta marketplace has been dynamic during the last 18 months, with Justin One Stop closing its doors, Gemi-Distributing filing for Chapter 11 protection, and Nova going out of business.

On the other hand, Abbey Road of Santa Ana, Calif., opened a satellite sales office there, and subsequently tried to buy Nova before it closed its doors. Nova's assets were eventually bought by Alliance Entertainment, which also went on to acquire Abbey Road. (Did you follow that?) New Abbey Road, under Alliance Entertainment's auspices, is expanding its sales office in Atlanta.

Kaminski, however, doesn't seem too worried about the increased competition. "J.E.K. is much smaller than Alliance," he says. "But just because they are Alliance doesn't give them a lock on the accounts, or better service or better fill. In the one-stop business, it is getting to where you have to grow or go."

And just to make sure that the Atlanta wholesale community remains competitive, One-Stop Record House is about to be acquired by Al Carter, a former A&M account for a Blockbuster franchisee. Carter is promising manufacturers that he will reinvigorate the one-stop component of the company as well as the Peppermint chain.

Looking North: Canadian suppliers are bracing themselves for Wal-Mart Stores Inc.'s entry into the northern retail marketplace. Wal-Mart announced Jan. 14 the purchase of 120 Woolco stores from Woolworth Canada, the country's second-biggest discounter, for $300 million Canadian. Parent company Woolworth Corp. of New York is expected to close, sell, or convert the 22 Woolco stores that weren't part of the deal.

Industry figures here estimate Woolco's annual billing from all 152 stores to be $50 million-$60 million (Canadian) for music sales and $120 million (Canadian) for video product.

While the sale still needs approval by federal government regulators, Wal-Mart's first stores are expected to open in six months.
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The Closing Session unites industry analyst Garry Wall and behavioral research specialist Paco Underhill to discuss results of NARM’s recently completed research study designed to help the industry better respond to consumers’ music shopping habits. The project was targeted at reviewing traditional as well as developing merchandising approaches. Finally, we open the stage for a glimpse ahead at some of the hottest home entertainment products and interactive technologies on the horizon.

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From Mercury: New Pricing For New Acts
Discounts And Additional Dating Key To Strategy

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Disenchanted with marketing programs that use aggressive variable pricing to spur album sales, Mercury Records has revamped its strategy for breaking developing acts at retail.

In January, Mercury increased its main developing-artist price point from $19.98 to a $16.98 list price equivalent. But it is offsetting that higher price by offering accounts a 12% discount plus an additional 120 days dating, or a total of six months dating. Cassette will carry a list price of $10.98, with an ongoing 9% discount.

In addition, all product issued under the strategy carries guaranteed return privileges, and customers retain the discount on all returned product.

While previously most of its developing-artist releases were issued at the $13.98 price point, last year Mercury embraced variable pricing strategies, whereby some developing artists’ CDs were issued at about a $10.98 list price.

Experience, however, convinced Mercury that lower pricing was just one piece of the puzzle. “I’ve found that lower pricing is great, but in itself it doesn’t break an artist,” says Jeff Brody, senior VP of sales at Mercury. Brody says that Mercury has issued several albums at a lower price point during the past year—one for as low as $6 for CD—and saw no real change in sales.

Brody says he was further persuaded of the need to discontinue variable pricing by the news that many retailers are ignoring labels’ lower pricing policies and profiting by selling the albums at full price (Billboard, Nov. 13, 1993). In addition, retailers tend not to make a distinction in price for $13.98 and $15.98 list titles.

“I don’t get paid to be a policeman, and it’s really up to the accounts to price as they see fit,” he says. “There’s really no guarantee they will mark albums down.” Consequently, talks between Mercury and PolyGram Group Distribution executives led to the creation of the new developing artist strategy.

Among the acts Mercury selected for the initial rollout of the marketing plan are Ed O.G & Da Bulldogs and Yagful Front. The label also will make available co-op advertising dollars, where it makes sense. In February, Mercury will issue albums by the Veldt and Nefertitii under the same strategy.

So far, Brody notes that on the Ed O.G title, Mercury was “looking to lay out 50,000 units, but initial orders total 25,000—so the account came to the party.”

Without naming specific accounts, Brody says the retailers with whom he has spoken about the new policy have been enthusiastic. “They are saying that if they get an ongoing discount, they will be sure to put it in the computer to provide a discount,” he says.

Mercury also will be providing support on the one-stop front. The label will provide one-stops with ad mats, according to Brody, who says he hopes they pass the pricing discount on to retailers.

Chris Morris’ coverage on the INDIE scene will set the stage for an in-depth look at the growing importance of all INDIE labels.

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AD CLOSE: MARCH 1
M.S. Distributing Looks Eastward; Of ‘Time’ And Musselwhite

NATIONALLY SPEAKING: As noted two weeks ago in Retail Track, Oak Grove, Ill.-based M.S. Distributing has gone fishing to further nationalize its operations. Last October, M.S. bonded with Select-O-Hits in Memphis, creating the groundwork for a nationwide operation (Billboard, Oct. 23, 1993). It then opened a West Coast branch. Lately it has been huddling with a couple of East Coast-based distributors, looking to complete its network.

The distributor that M.S. would like to land, according to sources, is Great Bay Distributors in Baltimore. John Kaminski, CEO of J.K. Enterprises, the company that includes a one-stop operation and Great Bay, says, “We have discussed various things with a variety of people. We have many different options before us.”

M.S. principals are equally vague on their East Coast plans, but one source indicates that in addition to Great Bay, M.S. also has engaged in high-falutin’ talks with New York-based distributor Twinbrook Music, which also has been wooed in the past by Navarre Corp. of Minneapolis and New York’s Alliance Entertainment.

The source emphasizes the exploratory nature of the chatter, “I would be amiss to say there are no talks. There’s no offer, there’s no announcement to be made.”

However the discussions shake out, M.S. clearly has strengthened its resolve to expand its national role.

QUICK ONES: Mammoth Records in Caribbora, N.C., has sealed a worldwide pact with Pravnu Song Records, the San Francisco label operated by Les Claypool of Primus. The first fruits of the association are new albums by a pair of Bay Area bands, Luminaries spinoff M.I.R.V. and the Charlie Hunter Trio, a jazz unit fronted by the Disposable Heroes Of Hiphoprisy guitarist. The albums have exclusive U.S. distribution through RED ... A new reissue-oriented indie, Target Records Co., has started up in Melville, N.Y. First up from the label is “The Very Best Of Ruby & the Romantics,” the vocal group that hit No. 1 on the Hot 100 in 1965 with the wistful “Our Day Will Come.” Target licensed the original Kapp sides from MCA Special Products ... Navarre Corp. in Minneapolis has picked up exclusive national distribution of San Francisco’s R&B Records; the label features the female quartet D’Cuckoo, whose debut album, “Umoja,” is due Feb. 1 ... Westbury, N.Y.-based Koch International is distributing Arena, an audiophile label founded by producer Michel Bernstein that focuses on period instrument recordings ... Seattle’s Insight Records has released “Seattle Women In Rock,” a compilation featuring Sky Cries Mary, 7 Year Bitch, and some lesser-known acts: artist royalties from the album benefit the National Coalition Against Domestic Violence ... If you’re in the Seattle-Tacoma area on Wednesday (26), you can treat yourself to a rare live show by ‘80s garage-rock kings The W Relations. The first four Kingsmen act from the Pacific Northwest to popularize “Louie Louie.” The group recently issued a fantastic collection of its best on indie Etiquette Records, which is run by the band’s bassist, John “Buck” Ormsby.

FLAG WAVING: Harmonica master Charlie Musselwhite will celebrate his 50th birthday Jan. 31 with the release of a new album.

by Chris Morris

Fittingly, the release, “In My Time,” on Chicago’s Alligator Records, has the feeling of a summimg-up. “It’s sort of where I’ve been, and where I’m going,” says Musselwhite. “It’s got my version of modern blues.”

“Memphis Charlie” has taken an important role in the development of the blues over the last quarter-century. As a youth, after learning from such late masters as Furry Lewis and Will Shade in his Tennessee home town, he moved to Chicago, where, along with Paul Butterfield, he became one of the first white bluesmen active on the South Side during the ’60s.

He went on to cut brilliant sides for Vanguard, Capitol, and Arhoolie, among others; a DI personal favorite is his still-inspiring version of Duke Pearson’s “Cristo Redentor.” This writer also fondly remembers several outstanding Musselwhite sets at the Madison, Wis., blues handheld the Nitty Gritty.

“In My Time ...” showcases Musselwhite’s fantastic harp technique, but also features him in a vocal/solo guitar context. “A couple of times I’ve included one or two little guitar pieces,” he says. “Since this album is a retrospective, I thought I’d add more here. My style is a mixture of John Lee Hooker, Big Joe Williams, and a couple others.”

Musselwhite also explores gospel music on a pair of tracks with the Five Blind Boys Of Alabama, Clarence Fountain’s legendary group, with whom he has performed in the past. “I’ve always been a real fan of gospel,” he says. “It’s got so much feeling.”

The album also includes some searing, straight-ahead band blues, cut with two different units: a group that includes guitar ace Junior Watson, ex-Masters violinist Gene Taylor, Larry Taylor of Canned Heat, and former James Harman/Tom Waits drummer Steven Hodges, and his own touring band, which features ultra-hot guitarist Andrew “Junior Boy” Jones.

Musselwhite expresses delight with the recent U.S. blues boom. “I’m amazed,” he says. “I remember when people would say, ‘It’s over now, it was the year of the blues,’ like it was a bad. But the blues just kept getting bigger.’”

The harp man, who now makes his home in Sonoma, Calif. (“I’m the only blues musician who moved to the wine country and quit drinking,” he says with a laugh), headed out Jan. 20 for a tour that will take him through Hawaii, Australia, and New Zealand. He’ll begin a U.S. tour in late February or early March, starting with dates on the West Coast.

Assistance in preparing this column was provided by Ed Christman.

SAME AS IT EVER WAS

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The best...period.
New York-based quintet reframes country-and-folk rock in a thoroughly enjoyable manner, with Neil Young's accented loping a welcome bayo. The band's strident, slightly synthesized folk song that sometimes threatens the Beautiful South or Crow Test Dynamic. Standout tracks include "Wine" and "Baby Mae." Contact: 404-419-1414.

David Staller Easy To Remember|The Songs Of Rodgers & Hart PRODUCER: Glenn Mettetal Columbia 50029

The popular cabaret singer starts his recording career as a soloist by drawing from the quality-laden catalog of Richard Rodgers & Lorenz Hart. Though one wishes for a faster pace on a few ballads, Staller is warm and—described by some of the songs—including playful (e.g., "Do It The Hard Way"). A stylish hall setting is medley of three R&H warhorses, wherein a piece orchestra charms the ear.

R&B

Cecil Peniston Thought 'Ya Knew Me|My Favorites A&M 31454

Following up her 1992 debut "Finally," this tackles up an assertive rhythm that left off, with hi-NRG dance tracks that should perform well with the club crowd.

Peniston extends and soars on "I'm Not Over You," while suffering up a secret on "Any Way You Wanna Go." Most are fine with an easy arrangement, often underpinned by orchestral strings, and a familiar yet charming arrangement that sets the pace.

* COMPANY

PRODUCERS | Various
Craft 24480

Seven-man ensemble assembles gospelified harmonies with meaty texture not found with smaller ensembles. Full-bodied production combines gospelic elements with a light yet edgy edge to the competition. COMPETITION: '90s version of Debonair won't endear EWF purists, but makes a statement in its own way. Despite chances for overboard harmonizing, on tracks like "A Love That's Real" and "The Family," the group shows a remarkable ability to blend just about anything. Picking out found member Donald Lawrence produces six of the tracks, including each's first single."Angel."
The recent death of Harry Nilsson makes the release of this single the more timely. Carew offers plenty of the sentiment of the internally sweet pop ballad, which already is getting play on several pop stations across the U.S. The song's arrangement is ingenuous with all of the romance and drama it requires, with Carew Rising above the mix with a vocal that is more heartfelt and gutsy than note-scaling and acrobatic. Will have absolutely no trouble matching the chart-topping success of its hit.

**SHOOP DOGGY DOGG** Gin & Juice (4:45)

**WRITERS:** Dr. Dre

**PUBLISHER:** EMI, Warner Bros.

**WRITERS:** De La Soul

**PUBLISHER:** EMI, Warner Bros.

**TAKING THIS TO THE NEXT LEVEL:** With his third solo album, 1994, Snoop Dogg marks a new chapter in his career. The album is a testament to his growth as an artist, and it features collaborations with some of the biggest names in hip-hop. Snoop Dogg's raspy, laid-back delivery remains a signature part of his sound, and this album showcases his range as a performer. Snoop Dogg's smooth, mellow style is on full display, and the album is a great representation of his continued success in the music industry.

**HAMMER Pumps & A Pump (4:12)**

**WRITERS:** Hammer, Gerald Balkin

**PUBLISHER:** Warner Bros.

**WRITERS:** Bobby C., Declan, G. Clinton

**PUBLISHER:** Warner Bros.

**THEY'RE OK:** With his second solo album, 1994, Hammer continues to push the boundaries of his sound. The album features collaborations with some of the biggest names in hip-hop, and it showcases his continued growth as a performer. Hammer's unique style and approach to music make him a standout in the industry, and this album is a testament to his talent and creativity. Hammer's smooth, mellow style is on full display, and the album is a great representation of his continued success in the music industry.
LAS VEGAS—Comedy isn’t a particularly interactive experience. Well, unless you include heckling, and then that’s a whole new ballgame.

Sanctuary Woods, however, aims to alter that entertainment experience with a new series of interactive comedy routines titled “The 3D Platform.” The first effort featured some routines being developed in conjunction with Miller/Pickering Syndications, owned by comedian Dennis Miller, and cable channel Comedy Central.

The first yucks from the new “I laugh” line launch this month in the form of “Dennis Miller: That’s News To Me,” which has been developed for the Mac/MPC and 3D0 platforms and will carry a suggested list price of $29.95 for the Mac/MPC versions and $39.95 for the 3D0 version. As previewed on the 3D0 platform at the Winter Consumer Electronics Show this month in Las Vegas, the title showcases ex-SNLer Miller in his “Saturday Night Live” role as TV news anchorman, dishing up the punch lines behind the headlines of 1990.

The CD-ROM is divided into the headings of “politics,” “world events,” “sports,” and “show business.” Users can browse through the four subject month by month, seeing and hearing Miller’s wry take on topical events.

There are, in all, 260 jokes to choose from—a large number, but not an infinite one. Could that ultimately limit the appeal of a title like this?

Kristy Sager doesn’t think so. The publicity relations director for Sanctuary Woods in San Mateo, Calif., notes that traditional comedy routines have lived out their share of endurance appeal, partly because people like to learn the routines and, therefore, to revisit them even when they’ve already been to the punch line. Still, she notes, “This carries a lower price tag than other games out there. It’s being priced—and positioned—as an impulse buy. In stores, you’ll see it at $25, and that’s a realistic cost for an evening’s entertainment.”

Scott Walchek, president of Sanctuary Woods, adds that the comedy genre itself is being positioned as a wedge to pry open a new market for interactive entertainment.

NEW RELEASES
SO I’VE HEARD/VOL. 1: BACH AND BEFORE
Voyager Co. Marvintosh CD-ROM, $23.95.

“Bach and Before” is the first volume of the six-part “So I’ve Heard” series, which is both a multimedia introduction to the history of classical music and a collector’s guide to classical CDs. Created by music critic Alan Rich, “Bach and Before” consists of three main parts—a historical survey, a CD catalog, and a “tools” section to help users search through or print out sections of the program’s menus.

The written essay covers Western music from Ancient Egypt and Greece to the baroque glories of Bach and Handel and includes 145 screen-size pages. This is no dry academic treatise, however. Rich is a gifted teacher and his prose is lively and witty, and some 50 musical examples are scattered throughout the survey—click on the rectangles that say “hymn to the muse,” “Greenwood chunt,” or “Monteverdi,” and you hear a musical excerpt to bring alive what you’re reading.

In addition, every user comes across an underlined word like “intermezzo” that can call up the glossary and get an instant definition.

The CD catalog section includes note cards on more than 35 recordings, with composer, title, performers, CD information, Rich’s comments, and a musical example. No doubt many music catalog and magazines will soon be transformed by CD-ROM technology—why just read about musicians when you can hear a sample at the same time?

Besides giving a hint of things to come, “Bach and Before” succeeds admirably as an interactive music program. It is delightfully easy to use, empowering in the access it provides, and consistently compelling.

Volumes two through six are as follows: “The Classical Ideal,” “Beethoven And Beyond,” “Romantic Heights,” “The Stravinsky Impact,” and “Here And Now” (also Mac, $24.95 each). Chris McGowan

LITTLE CAESARS GETS IN THE GAME
Chain Joins ‘ESPN Baseball’ Promo

NEW YORK—Figuring that the universes of pizza eaters and baseball fans have a fairly large number of members in common, Sony Imagesoft is teaming with Little Caesars Pizza in a joint promotion tied to Sony’s upcoming release of the video game “ESPN Baseball Tonight.”

The promotion, which launches this spring with the start of the baseball season, includes the placement of point-of-purchase material at 4,000 Little Caesars shops, a 100 million-piece national print drop, and a mail-in offer whereby customers can send in for a free ESPN “Best Of Sports” videotape with the purchase of pizza and the game.

Additionally, Little Caesars will have “in-game signage” in the video games, according to Peter Dille, director of marketing for Sony.

“Advertising within the video game offers Little Caesars a new method to reach families and men, 18-34, in a nontraditional, nonintrusive way,” Dille says. “And by launching the first ESPN title with the tremendous promotional power of Little Caesars, ‘ESPN Baseball Tonight’ will truly stand out from the crowd.”

As Dille describes it, Little Caesars’ ad in the game consists of a sign on the outfield fence. “There are certain rules you have to follow that are established by Sega and Nintendo,” Dille says. “Basically, you have to...” (Continued on page 89)

Panasonic Plans 3DO Software

PANASONIC HAS GONE SOFT. Well, software, that is. The first hardware manufacturer to turn out a version of the 3DO multiplayer, Panasonic now says it’s also planning to market 3DO software in its first-ever such move. They’re falling in line with others who will include “True Golf Classics: Pebble Beach Golf Links,” developed by Panasonic, and T&E Soft, and “The Life Stage,” developed by Panasonic and Micro Cabin Corp.

Panasonic also plans to hit the road soon for the second leg of its “REAL World” mall tour, designed to promote the 3D0 platform. The first leg hit eight malls from Boston to San Francisco; the second launches late this summer.

SEGA OF JAPAN says Microsoft Corp. will develop an original operating software system for its next-generation video game machine, the 32-bit Saturn, which is expected to debut late this year in Japan (Billboard, Jan. 22) and by early next year in the States. Several sophisticated software could make the Saturn a candidate for an “interactive set-top box” for use in interactive cable TV services when they materialize. The move is Microsoft’s first big step into the video game arena. The computer company was pegged by several industry experts at the recent CES convention as a sleep giant in the gaming arena, and one to keep an eye on this year.

COMPTON’S NEW MEDIA has established a new Northern California office geared to the cultivation of cable, interactive, and technology deals. Elliot Dahlan, promoted to VP of business development, will head the office.

MEDIA VISION, a leading maker of multimedia upgrade kits, has 10 CD-ROM games that are just out or will be bow in the first quarter. The content falls into the children’s, educational, and interactive movie areas; most are available in both Mac and Windows formats. Now available are the live-action interactive disks “Critical Path” and “Quantum Gate” ($79.95 each). Media Vision is based in Fremont, Calif.
**VP/Video**

**C R I T I C A L M A S S**:

The National Geographic Society gets a healthy crack at mass merchants with its Kids Video line. The first three entries make up a series called "Really Wild Animals," streeting March 2 at $14.96, versus $19.96 for Nat Geo's nature series—too pricey for Wal-Mart et al. Columbia TriStar handles all distribution.

"The challenge has been to get back on track," says a Nat Geo source, acknowledging the retail ground lost while the Society deliberated where to turn after the LIVE Home Video deal expired. "Really Wild Animals," debuting on cassette with TV to follow, should right things.

Wal-Mart, KMart, and Target, keys to any vendor's self-strategy, reportedly are considering the titles, which feature actor Dudley Moore as the voice of an animated globe-on-the-go called Spiz, as well as original songs that could get Nickelodeon exposure.

Nat Geo has replaced some of its older tape entries to $14.96, and might do more if the general merchants snap up Kids Video. The Society anticipates a conservative start. "If we achieve six figures for each title, that would be a success," said Nat Geo marketing and distribution VP Todd Bermon at a Washington, D.C., press conference. More entries are due, as well as GeoKids for toddlers Sept. 21.

**B I G Y E A R**:

FoxVideo is rumored to have readied "Mrs. Doubtfire" for self-through release in April. Warner's "The Fugitive" arrives March 22 in what we've said will be a bang-up year for direct-to-sales. There's speculation Disney might deliver a current theatrical feature, "Iron Will," in August, trying to repeat the success of "Homeward Bound," Turner Home Entertainment has already carved out a spot in 1995 for "The Swan Princess," a $35 million Nest Entertainment animated feature due on big screens later this year.

**L O C K - U P**:

Blockbuster chairman Wayne Huizenga told CNN "Moneyline" host Lou Dobbs Jan. 17 that the Viacom merger is (Continued on page 86)

**V i d B i z F a c e s C h a l l e n g e O f E . E u r o p e**

**I n s t a b i l i t y K e e p s M a j o r s F r o m C o m m i t t i n g**

**By Peter Dean**

LONDON—Home video veterans bored with the buttoned-up market of the U.S., the U.K., and Western Europe should check out the "Wild East."

Eastern Europe has all the thrills, and then some, of the Western cassette business when it was new a decade ago. There's also the added fascination of creating a video market at the same time Eastern Europeans create new political and social structures in this post-Communist Era.

Most Eastern European countries are simply not yet stable or lucrative enough for the majors to open sub-branches there. The U.S. majors opt instead for license agreements with local distributors.

Their shipments and trade prices vary widely, anywhere from 700 units at $40 each for a major title in Hungary to 8,000-6,000 units at $13 each in Poland, where VCR penetration is 76% of TV homes, an incentive to get copyright legislation in place.

Another characteristic of the region, a hangover from the days of the Soviet Bloc, is a massive bureaucratic hierarchy. Getting money out of a territory like the Slovak Republic, for example, can be very difficult, says Nick Pendrell, head of Guild Home Video's Eastern European operations.

Having lived with political censorship for so many years, Eastern Europe governments now don't impose any restrictions of their own, even in countries like Poland where the church traditionally has wielded much power.

"Anything goes," says Pendrell. "There's so much to legislate that there's more important things to attend to."

Hungary has made a stab at righting the balance. It instituted a cultural tax of 3% on socially acceptable titles, and 20% on "wild pornography or violence."

However, the penalties are self-administered, so distributors make sure to rate their releases as family-oriented. The system is currently under review, but revisions are months or a year away.

Video's most pressing need—not always what new legislatures have in mind—is a copyright law. Protection is urgently needed in Romania and Poland to stamp out piracy and help expand the market. Legislation in both countries was due to be ratified by their respective parliaments by Jan. 1, but in each case, the deadlines have been broken.

The anti-piracy branch of the Motion Picture Export Assn. of America (MPEAA) predicts the laws may not be even the go-ahead until early spring, with implementation as far away as June or July.

Piracy is the major problem for distributors setting up in Poland, Hungary, the Czech and Slovak Republics, Romania, and Bulgaria. The MPEAA estimates that hundreds of millions of dollars are being lost annually, and it is trying to get government bodies to realize that copyright enforcement is essential for Eastern Europe's full economic rebirth.

Bootlegging is rife, even blatant, on the streets. In Poland, for example, one distributor advertises with the catch line, "In Paris today... in Warsaw tomorrow."

But in jail, hardly ever. The worst punishment in most countries is a small fine. Some are beginning to institute harsher penalties, but it's a slow process.

Hungary, for example, amended its penal code last May to better protect against piracy. The guilty can get as many as five years behind bars, after paying the state 3.6 million forints ($56,000). Police conduct nationwide sweeps in cooperation with MPEAA-assisted anti-piracy body ASVA (Foundation of Public Interest for Copyright Protection of Audiovisual Works).

Thus far, however, the legal bark is worse than its bite. Finnes have averaged 10,000 forints ($100). Even though the Hungarian video industry is the best-controlled in the region, the MPEAA estimates that pirates still skim $21.8 million a year.

"Calculating the amount in any of..." (Continued on page 83)
**Top Video Sales**

**For Week Ending January 29, 1994**

**Compiled from a National Sample of Retail Store Sales Reports.**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Studio/Studio, Catalog Number</th>
<th>Principal Performers</th>
<th>Retail Price</th>
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<td>1</td>
<td>ALADDIN</td>
<td>Walt Disney Home Video 1662 (Animated)</td>
<td>Jason James Richter</td>
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<td>2</td>
<td>FREE WILLY</td>
<td>Warner Bros. Inc., Warner Home Video 18000</td>
<td>James Remar</td>
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<td>3</td>
<td>PLAYBOY CELEBRITY CENTERFOLD-DIANA PARKINSON</td>
<td>Playbo Home Video</td>
<td>Dan Parkinson</td>
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<td>5</td>
<td>PLAYBOY 1994 VIDEO PLAYMATE CALENDAR</td>
<td>Playboy Home Video</td>
<td>Various Artists</td>
<td>$24.95</td>
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<td>REENTRY BOUND: THE INCREDIBLE JOURNEY</td>
<td>Walt Disney Home Video 1801</td>
<td>Michael J. Fox, Don Ameche</td>
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<td>Warner Bros. Inc., Warner Home Video 17000</td>
<td>Mason Gamble</td>
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<td>8</td>
<td>PINOCCHIO+</td>
<td>Walt Disney Home Video 239</td>
<td>Macaulay Culkin</td>
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<td>MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS</td>
<td>Epic Music Video V1949164</td>
<td>Michael Jackson</td>
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<td>HOME ALONE 2</td>
<td>FoxVideo 1989</td>
<td>Macaulay Culkin, Joe Pesci</td>
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<td>THE MUPPET CHRISTMAS CAROL</td>
<td>Walt Disney Home Video 1729</td>
<td>Michael Caine</td>
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<td>REN &amp; STIMPY: THE CLASSICS</td>
<td>Nickelodeon, Sony Wonder LV49200</td>
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<td>ABC Video 45003</td>
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<td>SUSAN POWER: LEAN, STRONG &amp; HEALTHY</td>
<td>A*Vision Entertainment 50466-3</td>
<td>Susan Power</td>
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<td>ONCE UPON A FOREST</td>
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<td>REN &amp; STIMPY: YOU HAVE YOURSELF A STINKY LITTLE CHRISTMAS</td>
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<td>38</td>
<td>COUNTRY LINE DANCING</td>
<td>Quality Video, Inc., 60053</td>
<td>Diane Horner</td>
<td>$19.98</td>
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<td>39</td>
<td>MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, JACK</td>
<td>Saban Entertainment, PolyGram Video 4400881113</td>
<td>Various Artists</td>
<td>$9.95</td>
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<td>40</td>
<td>PLAYBOY PLAYMATE OF THE YEAR 1993</td>
<td>Playboy Home Video, Uni Dist. Corp. PBV0734</td>
<td>Anna Nicole Smith</td>
<td>$19.95</td>
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</table>

*Billboard* gold cert. for sales of 50,000 units or $1 million in sales at suggested retail.
*Billboard* platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail.
*Billboard* gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrical released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
*Billboard* platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrical released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.
The delay in Poland has more to do with the primacy of elections. When
the Parliamentary Commission does
finish work on a new copyright law,
the police report 2,000 actions, but thus far 30 oper-
ating licenses have been withdrawn.
And it's easy to get back a canceled li-
cense; the Ministry of Culture has al-
ready issued 30,000.

In Bulgaria, a copyright law went on
the books in August, effectively mark-
ing the start of the legitimate video
business. The introduction of fines is a
major step forward, but the penalties
consist only of fines ranging from $650
for a first offender to $16,000 for re-
peaters—low compared to the poten-
tial of illegal profits.

The Czech Republic does have a ca-
pable copyright law ascribed and a
Czech Anti-Piracy Union that is ac-
tively working with the police. The
problem: courts are not applying the
full extent of the law and are meting
out low fines equivalent to 4,000-6,000
crowns ($100-$150). Police are re-
luctant to intervene when pirated tapes
are sold on private land, such as the
Spartak football stadium in Prague,
which operates a large open market. The
Czech Union of Video Distributors
estimates annual loss at 150 million
crowns ($350,000).

Pirated casettes in Eastern Europe
are being imported and produced in-
digenously in equal measure. Compa-

eys supplying bootleg tapes on the
streets generally pretend to be legiti-
mate, hiding behind false licences. Pol-
ish wholesalers, for example, buy cas-
ettes in Germany with a piece of paper
purporting to be guarantee their dis-
tribution rights. One of the biggest Polish
TV broadcasters buys rights to major
movies from a company in Liechten-
stein.
Vidmark Accents Sell-Thru; Disc Jockey Stocking Games

RENTAL SLOWDOWN: The limited growth potential of rentals has prompted Vidmark Entertainment to concentrate on sell-through product. As previously reported, Vidmark has brought on ex-Strand Home Video sales VP Don Gold to head up its sell-through efforts (Billboard, Jan. 15). “If we want to continue to grow and be a player,” says Tim Swain, senior VP of domestic distribution, “we have to have sell-through product.”

The company plans to release some 45 titles at rental this year, and Gold says an equal number of sell-through titles are planned.


Vidmark had licensed 50 titles to New Jersey-based Starmaker Entertainmnet in 1991. Swain says the last titles to go back to Starmaker were Warner Bros. “Looney Tunes,” released more than two years ago.

Gold will focus on opening rack accounts and would like to grow to as many mass merchants as possible. Vidmark’s six regional sales reps will add sell-through duties, but the company plans to hire at least one additional marketing staffer to handle tie-ins and other sell-through promotions.

Despite a wide selection of in-house product, Swain says Vidmark will be acquiring, most likely children’s or sports programs.

“It’s nice to have the rental product to take to sell-through, but you have to go beyond that,” says Swain. “And we’ve given Don the leeway to do whatever he thinks is right.”

DISC JOCKEY GAMES: WaxWorks/Videoworks has begun stocking video games in three of its 137 Disc Jockey music stores. Three Peak Collections outlets, its new sell-through-only chain, also began carrying the product, according to video game buyer Monica Goodman at Owensboro, Ky., headquarters.

The distributor debuted the product just in time for the holidays, Goodman says.

Each location has about 300 Sega and Nintendo titles. In addition, Disc Jockey’s Sioux Falls, S.D., outlet started offering about 40 Sega CD titles, which are now carried in the other five locations.

Disc Jockey locations include Lexington and Florence, Ky. Reel Connection venues are in Knoxville, Tenn., Columbia, S.C., and York, Pa.

“The general idea is to go chainwide,” Goodman says, “or at least those locations that don’t have a heavy concentration of electronics stores nearby.”

WaxWorks/Videoworks has four video game buyers who use Automatic Inventory Management System (AIMS) to assist dealers. AIMS studies a store’s demographics, makes initial buy recommendations, tracks sales, and replenishes stock based on a budget set by the retailer.

“Buying games is a big headache for most dealers, but it’s a growing part of the business,” says Goodman. “AIMS is also ideal for our sales reps, who have a million other products to sell.” About 400 dealers have enrolled in the program, she says.

RETAIL PENNIES ADD UP: More than 3,000 retailers have collected about $100,000 for the Video Industry AIDS Action Committee’s “A Penny For AIDS” campaign, says co-chairman Larry Klingman.

The weeklong fundraiser encouraged dealers to set aside one cent for every rental and sales transaction during National AIDS Awareness Week, Nov. 24-Dec. 1.

“A Penny For AIDS” is the largest campaign taken on by the 4-year-old nonprofit organization, which is composed of volunteers from the home video industry. Funds raised are distributed to AIDS health care facilities across the country.

Klingman says the final tally should exceed $200,000. “The money is still coming in and some major chains are still tallying.”

In addition to rental contributions, nearly every supplier and ancillary video service made donations. Response to the campaign has been positive, and dealers have requested it be extended for 1994, Klingman says.

Wherever Entertainment in Torrance, Calif., organized a separate donation at checkout stands to supplement its contribution.

POOH BONUS: Walt Disney Home Video offers a free “Winnie The Pooh” picture frame with the purchase of one “Winnie Pooh” cassette and any other “Pooh” video.

“Pooh Playtime,” available Feb. 18, features three different cassettes, each priced at $12.99. The picture frame offer is good through June 30. Follow-up releases in the “Pooh” brandline include “Pooh Learning,” available May 6.

“Pooh Storybook Classics” was introduced Jan. 1, packaged with a collector’s lunch box and two cassettes.

Disney spiffed up the “Winnie The Pooh” titles to celebrate the bear’s 70th birthday. “The Year Of Pooh” campaign includes spin-off items from Mattel Toys, Hallmark, and Johnson & Johnson.
Regis, Nabisco and Parade Video really put some muscle behind this one...

...and it's gonna' walk right off your shelf.

It's A Fact...

personalities is ready to let America in on his personal
workout secrets — and they're gonna eat it up!
Marketing muscle with teeth.
With Nabisco cross promoting this
video on Harvest Crisps 5 Grain
Cracker boxes across the country
including a $5 mail-in rebate offer,
you can bet it's going to walk right off
the shelves!

A workout for mere mortals from a
pretty super guy. Developed by Regis with
leading fitness experts, it features walking for great
cardiovascular exercise and Regis' own muscle
strengthening and body toning workout.
Oh Reeeeee! Regis' co-star Kathie Lee Gifford, his
wife Joy and even Gelman will pop by to show how
they keep fit with such demanding schedules.
More Press Than a New York Laundry.
Backed by a consumer print campaign for women's
service magazines along with a major PR campaign
that includes massive TV exposure, this will be one of
the most talked about and probably the best selling
workout video of the year. It hits the street 2/23/94.

...America Loves Regis!

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Home Video

COALITION PUTTING KIDS FIRST

(Continued from page 81)

same old." Although retailers will always stock Disney titles and hit movies first, Holland says, those looking to round out their children's sections "would hopefully look to an organization like this to figure out what is the best stuff."
The ultimate goal of the organization is "to create a campaign to identify outstanding titles; to create a merchandising campaign that would deliver the identification to parents and children; and then to create re- tail programs around that campaign," says coalition president Ranny Levy.
The Santa Fe, N.M.-based coalition was formed in the fall of 1991. It was really a combination of people from all aspects of the children's entertainment business—people involved in the supply side, in advocacy like Action for Children's Television—just a variety of people who were concerned about getting quality products into the hands of users," Levy says. "So much of it just ended up lost in the corporate shuffle."

Working for educational company Made To Order Productions at the time, Levy co-founded the coalition with former Hi-Tops director of children's programming Paula Miller. In early 1998, the group completed a test in which it put together a list of quality independently produced titles. It created a "Kids First!" merchandising campaign, and test marketed it at Toys 'R' Us, Barnes & Noble, WGBH LearningSmith, and the Fred Meyers retail chain. The test "went very well," Levy says. Last fall, the coalition solicited the major video labels and studios and received 800 entries. "A lot of retailers have said they are very interested in setting up a 'Kids First!' section in their stores, and we're negotiating with catalog companies to produce a catalog. So we've been taking baby steps," says Levy. "It's the right environment right now—people are concerned about what kids are watching.

The coalition has 50 members so far, including a 75-member panel that reviews videos. All reviewers are either professionals in early-childhood education or movie producers who have won awards for children's programming, says Levy. Each video submission is reviewed by five jurors and, if approved, is then evaluated by a group of children in the target age. "All the videos are kid-tested as well as adult-approved," says Levy.

The group recently launched its Videotherapy Project, which places quality children's videos into pediat- ric units and health clinics. It is cur- rently operating in Las Cumbres Learning Center in Española, N.M.

Videos donated have included Children's Circle titles, the "Stories To Remember" series from Lightyear, the Beatrix Potter series put out by GoodTimes Home Entertainment, and some nature titles from the Discovery Channel, as well as educational tapes on early childhood development and prevention of child abuse.

PICTURE THIS

(Continued from page 81)

"locked up" with the backing of 20% of Blockbuster's shares, and should be completed by mid-May. "Sumner's the boss," said Huizenga, bowing to Viacom chairman Sumner Redstone. He called Blockbuster's Steve Ber- rard and Viacom's Frank Biondi "a tremendous team. I don't see any problems."

PLACE OF PREVENTION: McDonald's will promote Fox Network's "Bobby's World," a kids' TV show. FoxVideo has timed its release of three two-episode volumes, $12.98 each, to coincide with the campaign. But in these days of hypersensitivity about fast-food promotions, the studio has gone out of its way to under- score the fact that Big Mac outlets aren't stocking tapes. "Video cassettes will only be available through tradi- tional video retailers, and will not be sold through McDonald's," it says. The emphasis is FoxVideo's.

New Titles Animate German Mkt.

Disney Videos Lead 20% Sales Hike

HAMBURG—Animated titles have brought an unexpected boom to the German video market. Sell-through results for the past year were up by more than 20%, which represents sales of more than $435 million, ac- cording to Bodo Schwartz, chairman of the German Video Assn. Schwartz says video is gaining more and more ground in Germany as an entertainment medium.

Disney's "Jungle Book" was at the top of the charts for 1993 with sales of 4 million units. Another Disney release, "Beauty And The Beast," finished second at 1.5 million tapes. "Benjamin Blumen," a German animated feature, took third. Also high on the charts were "The Land Before Time," "The Land Before Time" and "Peter Pan." "Cinderella," and "Donald Duck," all from Disney.

"Many children have had enough of horror and violence movies," says Karl Jorde, managing director of Disney's Buena Vista Video label. Jorde anticipates further mar- ket expansion in 1994 because, in his view, children are turning their backs on video games.

TO OUR READERS

Due to computer problems caused by the Los Angeles earthquake, The Hollywood Reporter Box Office chart does not appear this week. It will return next week.

WOLFGANG SPAHR

BILBOAB • JANUARY 29, 1994
**Force Is Still With 'Star Wars'; 'Top Gun' Also A Top Title**

Special-Edition laserdiscs continue to find a growing audience. Fox-Video senior VP David Goldstein reports that his label's $250-list "Star Wars" boxed set has sold close to 35,000 units and "is still selling well. The sales have been staggering. We thought initially it [might] do 10,000." He adds that such releases "show how many interesting things you can do with laserdisc." He adds that special editions and the THX laserdisc program "have added excitement to the industry."

Pioneer confirmed at CES that "Ultimate 2: Judgment Day" has sold more than 300,000 total units, making it the first laserdisc to reach that plateau. In its most recent incarnation, with 16 minutes of footage added by director James Cameron, "THX" has sold more than 40,000 total copies of the $49.95 letterboxed and pan-scan versions without extras, and more than 15,000 units of the $19.95 boxed set, according to Pioneer LDCA marketing manager David Wallace. Meanwhile MGM/UA's $99.98 "The Wizard Of Oz: The Ultimate OZ," which features a stunning Technicolor restoration and abundant extras, has grossed "in the seven figures" in dollar volume, according to home video senior VP/GM George Feltenstein.

Pioneer also reported that "Top Gun," first released on disc in 1986, has sold more than 280,000 units, including 30,000 last year, according to Wallace. Another title racking up high numbers is "Basic Instinct," which has sold more than 90,000 units of the theatrical version and more than 65,000 of the director's cut, for a current total of 156,000.

Another potential six-figure laser title for 1994 will be a widescreen THX edition of "Beverly Hills Cop" due later this year. Adds Wallace, "We plan to mine the catalogs of Paramount and Live" for THX laser reissues.

---

**Top Laserdisc Sales**

<table>
<thead>
<tr>
<th>NO.</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Initial Release</th>
<th>Retail Price</th>
<th>Best Price</th>
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<tr>
<td>1</td>
<td>Terminator 2: Judgment Day Special Edition</td>
<td>A. Schwarzenegger Linda Hamilton</td>
<td>1991 R</td>
<td>49.95</td>
<td></td>
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<td>2</td>
<td>Rising Sun</td>
<td>Sean Connery Wesley Snipes</td>
<td>1993 R</td>
<td>35.98</td>
<td></td>
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<tr>
<td>3</td>
<td>The Firm</td>
<td>Paramount Pictures, Pioneer LDCA, Inc. 32523</td>
<td>Tom Cruise</td>
<td>1993 R</td>
<td>35.98</td>
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<tr>
<td>4</td>
<td>Cliffhanger</td>
<td>Columbia TriStar Home Video 52236</td>
<td>Sylvester Stallone John Lithgow</td>
<td>1993 R</td>
<td>35.98</td>
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<td>5</td>
<td>Dragon: The Bruce Lee Story</td>
<td>Universal City Studios MGM/Universal Home Video 41673</td>
<td>Jason Scott Lee</td>
<td>1993 PG-L</td>
<td>35.98</td>
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<td>6</td>
<td>Sleepless In Seattle</td>
<td>Columbia TriStar Home Video 52416</td>
<td>Tom Hanks Meg Ryan</td>
<td>1993 PG</td>
<td>34.95</td>
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<tr>
<td>7</td>
<td>Star Wars Trilogy: The Definitive Collection</td>
<td>FoxVideo Entertainment 0693-84</td>
<td>Mark Hamill Harrison Ford</td>
<td>1993 PG</td>
<td>249.95</td>
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<td>8</td>
<td>Dave</td>
<td>Warner Bros., Inc. Warner Home Video 12962</td>
<td>Kevin Kline Sigourney Weaver</td>
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<td>10</td>
<td>Beauty and The Beast</td>
<td>Walt Disney Home Video Image Entertainment 1325</td>
<td>Animated</td>
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<td>11</td>
<td>True Romance</td>
<td>Morgan Creek Productions Inc. Warner Home Video 12922</td>
<td>Christian Slater Patricia Arquette</td>
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<td>Indecent Proposal</td>
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<td>Rob Lowe Demi Moore</td>
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<td>Sliver</td>
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<td>Sharon Stone William Baldwin</td>
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<td>16</td>
<td>How Green</td>
<td>Hollywood Pictures Home Video 2144</td>
<td>Bette Midler Sarah Jessica Parker</td>
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<td>Brann Stoker's Dracula</td>
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<td>Gary Oldman Anthony Hopkins</td>
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<td>Posse</td>
<td>PolyGram Video 4400BP1153</td>
<td>Mario Van Peebles Steven Baldwin</td>
<td>1993 R</td>
<td>34.98</td>
</tr>
</tbody>
</table>

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**Top Music Videos**

Edited by Catherine Applefeld

**For Week Ending January 29, 1994**

<table>
<thead>
<tr>
<th>No.</th>
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<th>Certified (Wk)</th>
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<td>Lionel Richie</td>
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<td>Céline Dion</td>
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<td>&quot;Stolen Dreams&quot;</td>
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<td>Bryan Adams</td>
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<td>r.e.m.</td>
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**Video Previews**

- "Relief From Migraine," Xenogenix Video (800-228-2455), 35 minutes, $24.95.

**INTERVIEW**


Artie Pierce presents a colorful palette of glass-blowing techniques in this comprehensive video that would fit comfortably on the shelf of any instructional or educational sections. The decorative projects range from the basic to the highly complex, although even the more complex complete project is highly recommended before artists begin any of the projects demonstrated. Pierce primarily focuses on the crafts of sand-casting and acid etching, and he also provides a complete guide to the tools and materials needed to successfully complete a design. Simply reduced and simple to understand.

"How To Make Corncobs," Gertie's Comedy Enterprises Inc. (615-754-8417), approximately 45 minutes, $24.95.

Nashville music producer/author Gene Kennedy and his sister, florist Nellie Hartsoe, have put together a series of videos that focus on the art of floral design. This first title finds Kennedy narrating and Hartsoe demonstrating the way to create the perfect corsage and boutonniere, including explanations of the necessary tools and materials, the proper care of the flower before and during preparation, and the anatomy of the flower. Production values are homey all the way, with the camera unflinchingly focused on Hartsoe's midsection throughout.

"Stretching For Seniors," Exercise Options Program (510-527-3229), 29 minutes.

Another exercise option expressly designed for golden girls and boys comes compliments of this video that combines traditional stretching exercises with dance steps and movement therapy. A mat, a chair, and some floor space are the only ingredients necessary for this program, which renders it an ideal fitness tool for apartment dwellers and those confined to hospital beds and retirement homes alike. Instructor Andrea

With help from her talking clock, doorbell, and television set, Bethie creates a magical atmosphere where jokes and silly songs abound. When the kitten drops by, the children realize they don't know anything about animals and Bethie sets out to teach them. From the cute'n'fuzzy set, some not-so-common pets such as iguanas, leaches, turkeys, and some rather unusual dancing bears also stop by the playhouse. DiscoveryFest also is counting the days until the release of the complete project "Bethie's Really Silly Songs About Numbers.

"Children's Circle" bears its animal instinct in this new video comprised of four animated short stories. Title tale, adapted from the Trina Hakes Noble book, reveals the antics that occur when Jimmy brings his favorite pet on a class trip. "Moonlight" perhaps the most charming of the quartet, features an overworked alligator-cum-cab driver who is sorely missed by his young passengers when he decides to take a little R & R. "The Great White Man-Eating Shark" and "Four-Eyed Batman And A Rat-Catcher" both may sound a tad gruesome, but they are actually sweet vignettes that impart fun little life lessons.

Any who has suffered from a migraine or otherwise debilitating headache will want to spend some time with this latest video from health-care.Genie Xenogenix. User-friendly analysis of the causes and most effective cures for the pain is imparted by doctors as well as former migraine sufferers themselves. Tips also are offered on how to stop the pain. A section on the overdose of medication describes how too much of a seemingly good thing can actually make a headache worse. Also interesting is a tangential look at some mistakes migraines victims have used to cope, including seeing a hallucination, beatboxing, and taking a bubble bath. Conversational, user-friendly format make this one a treat for both professional and mass consumer crowds.
INTERACTIVE COMEDY
(Continued from page 80)

teractive product. "Until now, the interactive market has been the domain of adolescent boys playing competitive adventure games," Walchek says. "We want to move out beyond this focus to draw adults, girls, and younger children into the interactive market."

The I-laugh series' primary target audience is adults 18 and up, he adds.

The second title in the Miller/Pickering collaboration, "Dennis Miller: That's the Gag To Me," should hold a special place in the hearts of techno-babies and old hands alike. Choosing from a glossary of more than 180 computer or multimedia terms, users hear Miller's own skewed take on what the heck something like "morphing" might mean ("Michael Jackson's been in a slow morph since he was 14 years old"), as well as the correct definition provided by an animated computer engineer (An oxymoron? Just kidding!).

The title is due in March with the same platforms and price points.

"I'm a neophyte when it comes to computers, but this new media seemed like a good way of getting some great jokes out there," Miller says. "Besides, I didn't want to look back some day and be upset because I'd missed the bus on the information superhighway."

COMEDY TONIGHT

There are, as yet, no titles set for the Comedy Central venture, which is slated to bear its first fruits in the fourth quarter. "We're having a great time brainstorming the different approaches we can take," says Denise Shapiro, a consultant to Comedy Central who is spearheading the project. "We're reinventing a genre."

Under the agreement with Sanctuary Woods, Comedy Central will provide content, writing/production assistance and talent, and promotional services. Shapiro says that may include the creation of new programming, but likely will kick off with material spun off the network's fare.

Also planned are the development of prototypes for interactive TV programs, something also called for in the Miller/Pickering pact.

And as for that most interactive of comedy forms, Shapiro says not to rule it out. "Cyberhecklers? I love it!"

LITTLE CAESARS
(Continued from page 80)

can't do anything blatantly commercial within the game. And that's not something we'd want to do, either. But you can do something like this if you are enhancing the realism of the environment, which we are."

The analogy he draws is to product placement in feature films.

"ESPN Baseball Tonight" is the first in a planned series of sports titles keyed to the cable channel. (Next up, in the fall, is "ESPN Sunday Night NFL"). The game boasts lifelike action—achieved by the "digitization" of footage of actual baseball players—as well as "live" play-by-play by ESPN's Dan Patrick and commentary by anchor Chris Berman.

Due this spring, the game is available for Sega CD, Sega Genesis, and Super Nintendo Entertainment System. Suggested retail is $59.95.

The pizza's price depends on the toppings.

Marilyn A. Gillen
Richard Bennett’s Quest: Artists With Integrity

Nashville Producer Brings Sense Of History To Work

■ BY RICK CLARK

NASHVILLE—Over the last few years, Nashville’s music community had been buffeted by major changes, as major record labels, such as MCA, dropped Nashville operations and moved their recording and publishing operations to Nashville. However, Nashville’s music community has remained strong, and has continued to produce some of the finest music in the world.

Bennett’s pursuit of uniqueness, coupled with a background as a successful session and live guitarist (he has played on countless dates with T-Bone Walker, Billy Joel, the Ventures, Ringo Starr, Marvin Gaye, and Barbra Streisand and was Neil Diamond’s lead player from 1971 to 1987), has helped him relate to a diverse group of artists equally driven by a desire to express their unique voices.

Bennett’s production imprint helped bring to Life a “New” Taylor Swift, the rock group’s self-titled debut album, and has helped make Marty Stuart’s first two albums, Revived and Country, stand out from the pack of genre sound-alikes. Check out Bennett’s thunderous production of Stuart’s “High On A Mountain Top,” off the gold “This One’s Gonna Hurt You” album. A number of Bennett’s other credits include honky-tonk keyboard/lead guitarist/producer Beckie Hobbs and Cajun country artist Jo-El Sonnier, who scored a hit with Bennett’s production of a Richard Thompson’s gem, “Dear-Siamed Let- ter.”

On the rock front, Bennett recently completed “Memory Thief,” the second album of Lost & Found (PolyGram Canada), a Canadian group that ranges from folk-rock to psychedelia and modern pop/rock. Bennett currently is wrapping up an acoustical, but with critical acclaimed MCA country artist Marty Brown.

BILLY: You are working on your third Marty Brown album. What direction have you taken this time out?

Bennett: For this album, we’ve gone for that real raw hillbilly thing. It is definitely not a manicured album. We’ve cut six things so far at Sanctuary Recording in Nash-ville, and honestly, all of the tracks are really great. Marty’s got one song called “Why Do You Crystify Me?” that will tear your heart out.

Marty is into that style of country writing that was great and prevalent back in the ’60s. It is so free of pre- tense and cuteness. Every word means something in a heartfelt way. He has this wonderful, genuine sense of humor that isn’t mindless yahoobism. My engineer is Richard Dodd, a newcomer to Nashville whose credits include Tom Petty, Jeff Lynne, Traveling Wilburys, and George Har- rison, among others. I’m extremely happy with him. The bulk of this album is live off the floor, and it is a very electric in terms of spirit.

I’m really glad Tony Brown has given Marty another album and taken the yoke of radio off of him. Quite frankly, we’ve previously made some wonderful radio records and radio chose to ignore them. Since we are not going to have to worry about radio this time, this will probably be the first 100% live-out-of-the-studio record. All in all, I am absolutely thrilled with it.

BB: Who are some other favorite engine- eers?

RB: Rocky Schranz, a Nashville en- gineer, and I have gotten a good thing going on lately. I like Chuck Asley and Justin Thombert a lot. John Hampton at Ardent in Memphis would definitely be one of them, too. There is a rock and pop ethic involved with all of those people.

BB: What about favorite studio facil- ities?

RB: I haven’t really found a studio here in Nashville, which is odd, especially as long as I have been here in this business. The only one I have to go to Memphis, I will go. I love Ardent Re- cording, not only because of John Hampton but because there are three well-maintained studios in each build- ing, and each studio has its own dis- ing.

(Continued on page 92)
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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb 26-March 1, Audio Engineering Society Convention, Radio Convention And Exhibition Center, Amsterdam. 212-661-8528.
Feb 27, MusiCares “Person Of The Year” Tribute Dinner, honoring Gloria Estefan, presented by the NABOB Foundation, Waldorf-Astoria, New York. 310-390-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440.
March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fl. 305-563-4444.
March 2, American Jewish Committee Music Video Division Distincted Service Award Presentation, honoring Rose Friedman of J & R Music World, Plaza Hotel, New York. Lenny Myron 212-751-4000, x338.
March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4400.
March 5, Organizing A Fan Club,” Classes Unlimited, Sherman Oaks, Calif. 818-411-5977.
March 6, Echo Awards, Alte Oper, Frankfurt. 011-49-692-280.
March 10, BMI Latin Awards, Fontainebleau Hotel, Miami, Fl. 305-286-3000.
March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8832.

APRIL

April 8-9, Singers Symposium ’94, produced by Angela Human, Jr., Sheraton Universal Hotel, Universal City, Calif. 213-369-1799.

LIFELINES

Tommy Boy Toys. Executives from Tommy Boy give toys to children at the Regent Family Shelter in Harlem, N.Y. Tommy Boy’s industrywide toy drive provided toys for more than 1,400 homeless children. Showed in back row, from left, are unidentified shelter volunteer, Stella Korolchuk, director of human resources. Tommy Boy; Shannon Carson of the Women’s Health Education project; K7, Tommy Boy recording artist; and Jeannette Mascolo, assistant to the CFO, Tommy Boy. In bottom row, from left, are Deirdre Hailzopf, assistant to the president, Tommy Boy; and, dressed as Santa, Bryan Adams, assistant publicist, Tommy Boy.

BIRTHS

Boy, Nicholas Walter, to Mark and Cynthia Fino, Dec. 21 in Pacific Palisades, Calif. He is senior VP of special events at IMB. Yoyo Dog distribution. He is VP of product development at Paramount Interactive.

DEATHS

Ralph W. Hodges, 50, of cancer, Jan. 7 in New York. Hodges was a long-time audio director. He began his career in 1969 when he became associate technical editor of Stereo Review. He remained with the magazine for 10 years, becoming technical editor in 1977. He then spent a few years at Dolly Labs in San Francisco before turning to freelance writing and reviewing. In 1984 he began writing a monthly column called “The High End” in Stereo Review, which continued until his death. He is survived by his wife, Maria, his daughter, Justine, his parents, and his sister, Pam Myers. Donations in his name may be sent to the AES Scholarship Fund, 60 E. 42nd St., New York, N.Y. 10017.

BENEFIT: Ray Bailey, the blues guitarist/singer/composer/producer, will benefit for former Albert King bassist Larry Davis Feb. 4 at the Nuessler, Davis, who has been recording with his own band on the Bull’s Eye label, is suffering from a terminal illness. His last appearance was at the San Francisco Blues Festival last September. Sitting in with Bailey will be Roy “Guitar” Gaines, reed man Joe Houston, guitarist/blues shooter Terry Evans, and Hi-Tone Records artist Tony Mathews. Bubba Jackson, former radio personality at jazz radio station KJOU Long Beach, Calif., will host. For more info, contact JPV Entertainment Inc. at 310-276-9770, or fax 310-276-2481.

FOR THE RECORD

Contrary to a statement made in a Jan. 22 article about Danny Goldberg’s ascension to the presidency of Atlantic Records, Gold Mountain Entertainment is owned by Danny and Marlene executives, Ron Stone and John Silva, and Canadian-based BCL Entertainment Corp.

GOOD WORKS

RAY ROCKIN’ FOR KIDS: California Children’s Services will receive the proceeds of a Feb. 24 rock show at the Roxy in Los Angeles featuring Tracie, Lucy’s Milk, Chocolate Starfish, and Pop’s Got A Band. A black Harley-Davidson Sportster will be raffled at the show. Tickets are $10 and can be purchased through TicketMaster at 213-480-3282. For more info, contact Traci Harper at 818-702-4890.

Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.
WASHINGTON, D.C.—The FCC has rescinded a $5,000 fine issued in February 1993 against Radio WBWA Inc., licensee of WBWA-AM, Barnwell, S.C., for failing to inform parties in a telephone conversation of the licensee’s intention to broadcast the conversation. WBWA’s Nd had submitted an amendment to the complaint stating that the parties were informed that the comments were being recorded for subsequent broadcast use. In light of what it termed the “conflicting accounts,” the FCC rescinded the fine Jan. 13.

The commission also lowered the forfeiture amounts for one other fined stations: WEG Broadcasting’s WMFC Goldsboro, N.C., and Apollo Broadcasting’s WAJY (Walt Lake City, Utah). Both stations had been fined $5,000 in 1992 for similar violations of airing conversations without prior approval. The FCC lowered both fines to $3,500, due to the stations’ previous overall records of compliance.

ELEVEN FINED FOR TECH VIOLATIONS

The FCC fined 11 radio stations, some of them coven, a total of $51,700 for violations of commission rules ranging from an antenna tower fence with a defective lock to incomplete public files.

Two of the stations received fines of at least $9,000. WHSY-AM, North Carolina, was hit for $11,300 for having an inoperable EBS receiver, out-of-date EBS log, inoperative remote control FM transmitter, inoperative AM transmitter metering, and an incomplete public inspection file. Cross-town WHLY was fined $10,200 for failing to have a proper enclosure fence and unavailable remote control transmitter.

ELECTION RESULTS

The National Assn. of Broadcasters announced the results of its radio board elections Jan. 14, highlighted by a no-majority vote in the district that includes Southern California, Alaska, Hawaii, and Guam.

In that contest, newcomers Howard Anderson, president of KHTY Essex, Calif., and Kari Winston, VP/GM of KBIG Los Angeles, must compete in a runoff election. Elected from the New York and New Jersey district was John Quinn, president/owner of WJDM New York. From the district representing Maryland, Virginia, and Georgia, D.C., T. David Luther, president of WBTM/WAGK Lynchburg, Va., was elected.

From the Carolinas, the winner was Carl Venters Jr., chairman of the Voyager Communications Group in Raleigh, N.C. From the Louisiana and Mississippi district, the winner was Raymond Saadeli, VP/GM of WDEA Baton Rouge, La., and WMBK Jackson, Miss.

From Indiana, the winner was Kenneth Cole, president/GM of WLOI/WCOE La Porte.

From Ohio and Kansas, Curt Brown, VP/GM KTTS, Springfield, Mo.; from Iowa and Wisconsin, Don Seehafer, president, Seehafer Broadcasting in Manitowoc, Wis.; from Colorado and Nebraska, Ray Lockhart, president, KNBR/GC Ogallala, Neb.; and from southern Texas, John Barger, president/GM of KRO-AM San Antonio, was elected.

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**Radio**

**Radio Is In Tune With Regional Video**

**Promotions and Marketing**

by Carrie Borzillo

**IDEA MILL: DUAL DUELS**

KLOL. Houston morning men Mark Stevens and Jim Pruett have offered the battling Oiler assistant coaches Kevin Gilibride and Buddy Ryan the opportunity to resolve their differences in the ring, with the winner taking home $10,000. The two were dueling at a recent game in which ESPN captured Ryan on tape throwing a punch at Gilibride.

Another boxing bout instigated by a jock is between '70s idols Danny Osmond and Danny Bonaduce. When WLUP Chicago's Jonathon Brandmeier heard Osmond challenge Bonaduce to a fight, Brandmeier set up a fight at the China Club in which the winner would give 80% of the proceeds to his favorite charity and the loser would give 20% Osmond, who moved to Chicago to star in "Joseph & The Amazing Technicolor Dreamcoat," and WLUP jock Bonaduce.

**Modern Rock Tracks**

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**Billboard**

**FOR WEEK ENDING JANUARY 29, 1994**
**FALL '93 ARBITRONS**

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Upon joining the station last April, Waite immediately reconsidered the previous PD's decision to drop '60s music when perceptual studies indicated the listeners missed it. "Some of the highest-rating titles were those '60s songs, not only in familiarity but in likability," he says. "We put them back, and it seemed to be readily accepted. We seem to get a lot of accolades from active listeners."

Although that was the most significant programming move, Waite also created his first morning drive just before the start of the book and increased rotation of traffic in that daypart, where it is now heard every 10 minutes. "That is kind of tough to do on a music station, but it seems to be working for us," he says. "We found that to be a big asset."

The increased reliance on '60s music, which Waite says is just enough to "flavor" the mix, is, in part, a move to distinguish WJB-R from the other AC signals coming from nearby Philadelphia.

Another distinctive feature is the station's aggressive localism. "[Listeners] have an awful lot of choices if they want to listen to this format, but [rival stations] are not going to bother with my market because they have enough fish to fry," Waite says. "So we local this thing to death. That's what makes us unique over the Philadelphia stations. The music is pretty much the same, [as is] the presentation. So...we talk about things people care about in Wilmington."

WJB-R's format can best be described as mainstream AC, although Waite says the "energy level has lifted a bit since I came here" in an effort to get away from the station's previous beautiful music format, which it abandoned six years ago.

'Artfully we're very safe and very traditional, so those '60s songs don't kind of fall out of place," says Waite. "A lot of times we'll add a record as it's coming down the chart. Our audience likes comfortable, familiar stuff."

"[Since] we're not real aggressive musically, I would rather see someone else make the record successful, then we'll have a go at it," he adds.


Other than some Sunday specialty programming and sports coverage, including Wilmington Blue Rocks baseball, WJB-R is simulcast.

In addition to Waite in mornings, the lineup includes new midday host Bob Bateman, former WEAZ (now WWEB Philadelphia); APD Dave Banks in afternoons; Paul Lewis, who hosts the evening love songs show; and Jamie Kearney in afternoons.

The station's marketing includes billboards, buses, and direct mail, but no television, which Waite says is "cost prohibitive." The station also gets more aggressive promotionally thanks to GM Jay Sterin, who Waite says is a believer in the "shaking hands, kissing babies" promotional method.

The station programs a re-repeat weekday to boost in-office listening, and occasionally awards $1,000 for listeners who "catch" a repeat.

The major holiday promotion was the "WJB-R Joy Fund," in which letters were solicited from listeners about needy families, who were then supplied with holiday presents by the station.

Waite first got interested in radio while attending high school in Gary, Ind., where he began working at WLTH. From there he moved on to WMEE Fort Wayne, Ind., where he did news before returning to WLTH as ND a few years later. After one more stint at WMEE, this time as ND, he moved to WJPB Providence, R.I., one of Mike Joseph's first "Hot Hits" stations, where he was ND and weekend jock. That later led to midday and night stints at the station.

He then moved to afternoons at WROB (now WBMX) Boston, where he worked with Gary Berkowitz, who now consults WJB-R. After a stint on the air at WHYT Detroit, he moved to crosstown WKQI, where he served as APD, MD, and afternoon host before exiting to launch start-up oldies station WBUK Lima, Ohio, his last job before joining WJB-R.

Looking toward the future, Waite says, "Our goal is...to have an effect on people's lives here....I'm one of those old guys that really, truly believes that you have a license to serve the community. We...can we make this a better station for Wilmington?"

PHILLIS STARK

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**Hot Adult Contemporary**

(Continued from page 96) have been taunting each other during their workouts at a Chicago health club.

Wax Trax/TVT Records has come up with a fun contest geared specifically for radio station jocks. Seventy-four DJs entered the contest to test their creativity and definitions for the label's German alternative act, KMFDM. The winners were WKGK Panama City, Fla., and WRVW Chicago, and KJKM in Smith, who came up with 1,200 different definitions, including 300 in German. They included Ketchup Millionaires Forcibly Drown Mustard: Killing Madonna Freees Deperate Minds; and Kiss My Friendly Delicious Mom. KMFDM actually stands for Keine Mitfliht Fur Das Mehrheit ("no pity for the major- ity").

KSHE St. Louis has unveiled "KSHE's Real Rock Cafe," a full-service restaurant and bar at St. Louis Union Station. The cafe's theme is the same as the Hard Rock Cafe and will capitalize on KSHE's 25-year rock history in the city.

Once again, Sportscasting Systems Inc. (Playfomes) is giving away pocket-sized FM radions to all attendees of this year's Super Bowl. During the game, sports fans can tune into five different unused frequencies for coverage of the game, including broadcasts from NBC-TV, CBS Radio Sports (English), and CBS Hispanic Radio Sports (Spanish).

WRV (the River) Harrisburg, Pa., kicked off "CareRivers," its new community partnership program with area charities and educational programs. The station has pledged $200,000 in air time to the project.

WLTH Chicago and WFOX Atlanta get a thumbs up for contest prizes this year. Both stations gave the new Billboard Book of No. 1 R&B hits. As part of its weekend promotion, WGCI played every No. 1 hit in the book from 1965-1975.

**Hot Adult Contemporary Recurrents**

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**Billboard**

FOR WEEK ENDING JANUARY 29, 1994

(Promoted from a national sample of airplay supplied by Broadcast Data Systems' Radio Facts service. 91 adult-contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs rated by number of detections.

**ARTIST**

**1**

**HERO**

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**39**

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_Suggested rates for airplay: 250/200/150._

**Questions?** Contact the Billboard Reader Services Department at 1-212-995-0900.

_Reading is limited to those stations that agree to provide this information._
Jocks Going Mobile In Search For New Gig; Chicago Area Not Big Enough For 2 Stars

by Phyllis Stark

with Eric Boehlert & Carrie Borzillo

H.W.'S THIS for a sign-of-the-times story? As morning-show jobs seem to get tougher and tougher to find in this age of syndicated a.m. talent, former WLS suburban Chicago's hit morning man Pete McHae and soon-to-be former WKSJ morning man "Uncle Bob" Pagani have decided to hit the road looking for work as a morning team.

Fed up with waiting for jobs to come to them, the two will be on a monthlong drive across the country in early February, stopping in approximately 14 cities to meet with prospective employers. "We'll be keeping a video diary of their endeavors. If you're interested in meeting with us, we'll call and leave a message for McHae at 717-883-7435.

After heralding new acquisition WYSY suburban Chicago's flip to a '70s-based oldies format with the new handle "Star 107.9" (Billboard, Jan. 15), Cox Enterprises has had to stop using that moniker because of a federal judge's ruling allowing its suburban WZSR that has been calling itself "Star 105.5" for several years and has the name registered and currently in use due to a temporary injunction against Cox expired Jan. 21, when the two sides were scheduled to meet in court, according to the Chicago Sun-Times.

In business news, Paxson Communications has acquired 65% of the Amer- can Network Group's stock for $2.5 million. ANG, which will be merged into Paxson, owns and operates the Tennessee and South Carolina radio networks and operates the Georgia Sports Network, which does play-by-play for the University of Georgia Bulldogs, and the Florida Sports Network, which produces play-by-play for the University of Florida Gators football team. ANG also produces programming and handles sales for the South-East Agricultural Network, operates WPNT/WGQK Cookeville, Tenn., and is the licensee of WTCM Ocala, Fla.

Meanwhile, the San Francisco-based Bendit Equities Inc., parent of Standard-News, has inked a deal whereby Standard-News will provide sound bites and information to Metro to be used in news and sports programming supplied to Metro affiliates.

Paragon Research President Roger Wimmer returns to his former em- ployer, Cox Broadcasting, to set up a new research company that will serve Cox Broadcasting and the cable industry. The new company will be based in Denver and will operate as a Cox subsidiary. Meanwhile, Paragon continues to operate, with co-founder Chris Porter and Mike Henry retaining their titles of executive VP and VP, respectively.

KQAM/KRVK St. Louis, Colo., runs a page 58 ratings bias notice in Denver's fall Arbitron book, after it asked the fol- lowing statement during the survey pe- riod: "By not listening to KQAM, you are missing an important part of quality radio."

Albert "Brown Bear" Vera joins KKKW Los Angeles as PD, replacing Herman Quezada Escandon, who was PD at KTRO/KELF Oxnard, Calif. . Tom Casey is out at PD as KFXD. Tom Bayley, MD at sister WVEE Atlanta, arrives to take over programming duties for new, He

has not been replaced in Atlanta.

After a three-month leave, Ed Scar- borough returns to program WMXJ Miami. AFD/Mindy Lang, who filled in for Scarborough during his sabbatical, will return to her former duties . . . Steve Wall exits as PD at WXHT (200) San Diego.

KQKZ Houston, Texas, has hired Doug Harris has been named interim PD, following Ted Edwards' move to WNEW New York last week (Bill- board, Jan. 15), KQPK St. Louis, Miss. Dick Stein is searching for a new PD for each station. In the meantime, AFD/ MD D Sexy dating over程序 at KSPN, while afternoon jock Vic Per- rollone does the same at WZBP. WFXB APD/ Jack Suzanne Richards exits.

Red Sidney takes over as permanent PD at WCOF Tampa, Fla., after- placing Larry Travers. Also, WCOF rounds out the lineup for its '70s-based oldies format with the addition of new personalities to the schedule.

WJLP-FM Chicago personality Donnie Donoher emerges the victor in a three rounds of a boxing match with fellow former teen idol Danny Osmond (see Promotions & Market- ing, page 96).

PROGRAMMING: FREQUENCY SWAP

You may want to read this one twice. Following its sale from Nationwide Communications to EZ Communications, country KNKI Sacramento, Cali- fornia, will move from its 105.6 frequency to the 105.1 frequency now occupied by EZ's country station KRK-FM. KNKI will now show younger. KRK- FM is owned by SBS Broadcasting and remains the same station.

Nationally also is selling KNCI's former studio, Pro-Gram Media, which will move its newly pur- chased adult alternative KQHR ("the Breeze") into them. Ironically, KQHR's previous owner was EZ.

Lorna Gladstone, who recently re- signed the GM job at KFAN/KKEY Minneapolis for a top-secret job (re- portedly to develop a 4-hour talk show pro- format aimed at younger listeners for ABC Radio Networks) is now un- employed, thanks to what WTOP'S Sun- Times is calling an "internal power struggle between rival factions at ABC Radio." The new network would have been based in New York. Gladstone has moved his former studio to Chicago. But according to the paper, the network managers who hired Glad- stone "apparently failed to clear their move with ABC-owned and affiliated sta- tions group."

Classic rock WXCF Chattanooga, Tenn., has acquired from KTRK Cham- paign, Ill., switches to Major's "Rock Of The 70s." Major also has announced the new lineup for "The Exit," which, oddly enough, is identical to its lineup for "The Force." The same jocks will now do double duty in the same dayparts for both formats.

PEOPLE: WABC'S NEW GUARDIAN

WABC New York morning hosts and Guardian Angels founders Curtis Sliwa and John Lennon are being replaced by new addition Michael "Lione!" Lebron, who originally was hired for the 9-11 a.m. shift. The sta- tion (KQAM/KEYN) 1-5 a.m. slot, open now, but expect it to be filled by the time you read this. Curtis Sliwa is now hosting a new nighttime show from coast-to-coast and Lisa is doing fill-ins at WABC and a weekend talk show, "Street Soldiers," at crosstown WQHT (Hot 97).

Night jock Bill Evans adds MD du- ties at KFQG San Francisco. He will replace midday host Rosalie Howarth, who steps down but retains her aircast... At WXTU Philadelphia, morning-co host Jack Wileysky is out. Remaining host Gina Preston will be paired with new PD John Lodge, who assumes a sidekick role.

Still no firm deal on the plan to bring WQCI (920) Madison, Wis., and WQCI (92Q) Baltimore, also, WGC-FM Chicago morning hosts Jeff Johnson, who steps down at WQCI, will take over as PD of the new station.

The lineup at WCVR Washington, D.C., is nearly finalized. Since Steve Koshoub arrived as PD in November, the station has been run mostly by PT jocks and board ops. Greg Fitzgerald, from WQFM Milwaukee, now hosts weekends. John Perry from WWSW Philadelphia. Kenny King, most recently at WRXR Pitts- burgh, handles afternoons, followed by Spider Harrison, last at WEGS (now WJZ) Philadelphia. Sta- tion vet Tom Grooms stays on for overnight.

Former PT Jock Jodi Vale returns to WDRE Long Island, N.Y., to host the long-vacant overnight shift. Also, Steve Janet, who previously was with WQCI/WQX-FM Waco, Texas, handles af- ternoons. Tim Brown from W98FM New Bedford, N.H., hosts evenings. Creigh Payne from KSTN Stockton, Calif., hosts overnight.

Former WSVY/WSIL-WKDD Akron, Ohio, as marketing director.

Cynthia Senkbeil joins Berkowitz Broadcasting as client service director. She previ- ously was with Bozell Worldwide Advertising.

CLEAR CHANNEL COMMUNICATIONS is selling KQAM/KKEY Wehiba, Kan., to Radio Management Inc. for $2 million. The company also will spin off KTAM/ KORA Bryan, Texas, to Springer Broadcasting Inc. for $2.25 million. Clear Channel previously had planned to sell these stations to Snowden Broadcasting, but will continue with plans to transfer seven other stations in Austin, Tulsa, Okla., and New Haven, Conn., to Snowden. All of the moves are part of Clear Channel's previously announced efforts to merge with Metropolis Communicatons.

TOM SCHURR has been appointed from VP/GM to president/ GM of KSEG Sacra- mento, Calif. He also oversees sister station KRQX (Billboard, Jan. 15).

ROM KEMPFF returns as GM to WSFD/WLQR Toledo, Ohio, after managing WG-Y-AM-FM Albany, N.Y., for one week (Billboard, Jan. 15). A difference in management style led to the amicable split between Kempff and WGY's new owners, Dame Media. Dame is again searching for a new GM.

JAMIE SLOANE has been promoted from GGM to KCUR/KHIM Tucson, Ariz. Sloane takes over from her father and station owner, Jim Sloane, who re- mains the title of president.

SALE CLOSINGS: KEKB Oklahoma City from Independent Broadcasting Corp. to Clear Channel for $7.5 million.

A new agreement negotiated between the former WFV (98.5) and the new station, KZQ (99.3) -- which will be owned and operated by the Jim Schurz Communications Group -- will allow the former WFV to maintain its relationship with the WLS network as an affiliate. The new station will continue to use the WFV call letters and will be operated by the WLS network.

Radio newsline...

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SALE CLOSINGS: KEKB Oklahoma City from Independent Broadcasting Corp. to Clear Channel for $7.5 million.
HARRY NILSSON DIES AT AGE 52
(Continued from page 1)

songs; another is a retrospective of his earlier work; the third is a tribute by other artists.

Nilsson, who had been in failing health for some time after the death of his wife, Tat-
tine's Day, died in his sleep at home, according to David Spero, his manager. Nilsson also suffered from diabetes.

But two days before he died, Nilsson
finished recording a new album that will be released in May, ten years after his last album. Tentatively called "Lost And Found"—a reference to his long absence from recording—it will be his first collection of new songs since the 1976 album, "...
That's The Way It Is."

Mark Hudson, the producer of the album, who worked with Nilsson on that last studio date, says, "I thought he was on the road back. It seemed like the new album was back in line. His eyes were sparkling. He was so up. The day before he died we were finishing some vocals. During a break I went and bought a couple of Nec- Tam Tam and some Mexique and a Mike. We wrote another song on the spot. He was really happy." Hudson re-
calls that Nilsson was in the studio, a cigarette hanging from his mouth. "He sat there in his Irish tenor voice like an angel and a twinge of humor and cynicism in his voice."

There are about 14 recorded tracks for the new album, nearly all by Nil-
son. (One track is a new tune by Jim-
my Cobb, "What Does It All Mean In A Man.") One of the new songs, "Rescue Boy," is about the youth
ture of the '90s.

Spero says Nilsson had been call-
ing his new album "Harry's Got A Brown New Rope," a reference to the brothel song that starts the 1976 album, "Nilsson Schmilsson," the album that has been donated to the Rock And Roll Hall Of Fame. The al-
bum is now being released in Australia and the title, modified to "Papa's Got A Brown New Rope," was the working title of Nilsson's new album, says Spero.

As for the new album, there is no label yet to promote and sell it. Spero
said, "We hadn't shopped it anywhere yet. Harry felt, 'Let me get it done and we'll take it around.'"

One project with a major label be-
hind it is the "Two Months in Spain," the works for about eight months, is a two-CD retrospective of Nilsson songs, says Spero. He is also working on the label home from 1967 to 1976. Spero
says Nilsson wanted to call it "Personal Best."

Paul Williams, who produces boxed sets for RCA, says, "Talking with him in the past, it became apparent that it was very important to him to have his career at RCA authorized nicely and with a degree of respect. When this record comes out, we hope that is achieved."

Williams says that Nilsson had been actively involved in select-
ing tracks and writing annotations to accompany them.

The reissue Sony HM may also include two or three new songs and a prev-
(Collapsed on page 110)
Heart of Gold!

The multiple Gold album success of Smoky Mountain Hymns was just the beginning. Dulcimer virtuoso, Craig Duncan and producer Jack Jezzo capture the Tennessee style with their debut release from Intersound - Hymns from the Heart. Anticipated by Smoky Mountain fans everywhere, Hymns from the Heart promises to surpass their previous gold record successes.

Intersound Inc. • 11810 Wills Road • Roswell, Georgia 30077 • 1-800-945-3059
**INDUCTEES GATHER IN N.Y. FOR HALL OF FAME DINNER**

(Continued from page 8)

He also cast doubt on the reliability of figures supplied by Ravn, saying, "A full audit [of the figures] would have never been ready in time for this trial." He claimed that figures for overseas territories had been based on the assertions of local Sony managers rather than actual records.

Earlier in the week, Michael's commercial solicitor, Tony Ransley, was recalled to the witness stand and further examined about allegations that he had acted like "a nasty old Head Count" and won an argument with Sony executives in New York (Billboard, Jan. 8). Russell told the court that he had never suspected that Sony Music didn't have a contract with Michael, or that any deal they had wouldn't stand up in an English court of law.

Russell said, "I would never have made a threat without being prepared to carry it through ... in a commercial negotiation of this sort, I would never have made a threat without thinking of where it was going to lead me."

He agreed that the meeting had been acrimonious, and that he had "aggressively attacked their refusal to increase royalties outside of the U.S., among other things. It was a very unpleasant meeting, there were no raised voices," Russell affirmed.

He also denied making any mention of the "Wrecking Crew," a former T-Bone Burnett, Hollywood frontman Holly Johnson's then-current court case with ZTT Records.

Pollock suggested that he was not telling the truth in these matters, but Russell replied, "I most certainly am not trying to mislead the court."

Witness evidence is expected to be completed by Jan. 28, with closing arguments in the case to follow the additional two weeks. The judge's decision is not expected until March at the earliest.

**WOMEN'S BIZ ASSN.**

(Continued from page 8)

ners of the globe. She notes that on the strength of one performance in Billboard, the WBMA's phones "have been ringing off the wall."

"We realized there was a gap for women in the industry, and when women are involved in this business, from secretaries to songwriters to CEOs, the idea is to bring them in, polish them, and get them to the top," she says. "We've already received calls from Canada, and we believe all we have to do is make an announcement—in the Asian countries and Australia in particular."

Masters and Shein bring more enthusiasm to their respective roles as executive director and president of the WBMA. Masters' background in association management and the expertise Shein has accrued as an entertainment attorney make them uniquely qualified to launch and oversee the organization. And both women agree that Nashville is a logical home base.

"It's a happy medium between Los Angeles and New York," says Shein. "It draws from both sides of the country, and it presents us with the best opportunity for growth."

Among WBMA's approximately 100 dues-paying members are Glynn Coleman, VF of urban promotions at EMI; Joanne Weil, a Kentucky-based studio owner Elsie Childeurs; Gwen Dailey, CEO of DRG Management in Los Angeles; and songwriters. Membership is said to be increasing at the rate of 50 per month.
### HOT 100 SINGLES

**FOR WEEK ENDING JAN. 29, 1994**

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<td>&quot;Without You&quot;</td>
<td>Steve Winwood</td>
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<td>34</td>
<td>&quot;I Think It's Going to Rain Today&quot;</td>
<td>Ben Harper</td>
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<td>34</td>
<td>&quot;Papa Was a Rollin' Stone&quot;</td>
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<td>34</td>
<td>&quot;What's Going On&quot;</td>
<td>Marlon Jackson</td>
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<td>34</td>
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<td>34</td>
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<td>&quot;One More Day&quot;</td>
<td>The Black Crowes</td>
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<td>8</td>
<td>34</td>
<td>&quot;Trouble&quot;</td>
<td>Faith Evans</td>
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<td>9</td>
<td>34</td>
<td>&quot;I've Been Working on the Railroad&quot;</td>
<td>The Ultimate Collection</td>
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### Greatest Gainer/Sales

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### Greatest Hot Shot Debut

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<td>&quot;Trouble&quot;</td>
<td>Faith Evans</td>
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### Billboard 200

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<td>&quot;The River of Dreams&quot;</td>
<td>Billy Joel</td>
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<tr>
<td>2</td>
<td>&quot;Without You&quot;</td>
<td>Steve Winwood</td>
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<tr>
<td>3</td>
<td>&quot;I Think It's Going to Rain Today&quot;</td>
<td>Ben Harper</td>
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### Billboard Hot 100 Chart

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### Billboard Chart

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### Billboard 200 Chart

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<td>&quot;Trouble&quot;</td>
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</tr>
</tbody>
</table>
Imagine what the entertainment industry could save if it worked this hard to recycle its packaging.

Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes. All components are made of reusable and recyclable material. Everything, from the empty headers, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-661-8273). For an industry with so much experience saving things, this should be easy.
### The Billboard 200

**Week Ending January 29, 1994**

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<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
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<td>A&amp;M</td>
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<td>So Far So Good</td>
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<td>Meat Loaf</td>
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<td>Kenny Kravitz</td>
<td>Are You Gonna Go My Way?</td>
<td>Virgin</td>
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**Top Selling Albums**

- **LP**
- **Vinyl**
- **Cassette**

**20% or More Above Last Week's Sales**

- **LP**
- **Vinyl**
- **Cassette**

**20% or More Below Last Week's Sales**

- **LP**
- **Vinyl**
- **Cassette**

**Suggested List Prices**

- **LP**
- **Vinyl**
- **Cassette**

**Peak Position**

- **LP**
- **Vinyl**
- **Cassette**
Four weeks at No. 1 on the Heatseekers chart and 300,000 units out the door.

After 101 shows in 109 days, we're taking it back on the road.

Jan.-22- Pensacola
Jan.-23- New Orleans
Jan.-25- Austin
Jan.-26- Houston
Jan.-28- Dallas

Jan.-29- San Antonio
Jan.-31- Las Cruces
Feb.-01- Phoenix
Feb.-03- Los Angeles
Feb.-05- Anaheim
Feb.-07- San Diego

Just another band you can't live without. See them on tour, all across America.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT #1</th>
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<td>KISS ME</td>
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<td>DRIZZLE</td>
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<td>KISS ME</td>
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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

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<td>KATE BUSH</td>
<td>SILENT</td>
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<td>ARON CARROLL</td>
<td>SLEEPLESS DECEMBER</td>
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Harry Nilsson Dies at Age 52

(Continued from page 100)

Harry Nilsson, who attended MILIA for the international launch of his "Xplora" CD-ROM, says he has been working for the past 10 years on developing a new label, principally with "co-conspirators" Brian Eno and LAurel Anderson, to work on multimedia titles. A lot of people feel that this is not a powerful medium. Our aim is to put together people from many disciplines—architects, painters, sculptors, film-makers, artists, and sculptors—to work together in ways they haven't done previously. As artists we also saw it as our next logical step," Gabriel says.

REVOLUTIONIZING RIGHTS
"Xplora is in collaboration with Apple's Starcore Publishing (Billboard, Jan. 8) and includes a discography of Gabriel's solo work and a selection of 50 songs from his back catalog that can be sampled by users—a facility only possible because Gabriel had the foresight to keep these masters, and that was something for Wurt. Apple's director of marketing, personal interactive electronics division.

"This is going to completely revolutionize the whole rights issue over the next 10 years," says Wurt. The Resident's "Freak Show" CD-ROM, on the Voyager label also contains a discography plus a merchandising section within its menu—again because of Gabriel's foresight.

"Peter Gabriel had a lot of cooperation with the record label, and the residents are control freaks, which makes this product possible," says Roger Devine, a contract negotiator for Voyager. "I think you'll find a lot of people who think this kind of thing should be cleared, including the moral rights of the song's composer, Dolly Parton. Unless blantly right, they are not sure if they are drawn up for potential licensees, the market will grow slowly, illegall, or perhaps not at all.

Dickens added that it is unclear at this stage who will be the major players of the future.

The previous new market it was a question of who owned content. In multimedia the mix of content and expert, both technical and creative, is so vital that it will be drawn from every section, and trying to get them working together is very difficult.

The dichotomy that already exists between music markets in the U.S., and Europe also is likely to be replicated in multimedia. Voyager's "A Hard Day's Night" CD-ROM, for example, is not cleared for distribution in Europe.

Visually and audio material that is public domain in the U.S. may still be in copyright in Europe, while the issue of authors' moral rights (especially for software and rights to perpetuity) could further complicate the spread of digital technology from the U.S. to Europe.

One small-scale solution could lie in databases like Andromeda Interactive's Resourcebank, which is a new and vast collection of copyright information—photographs, artwork, video footage, sound clips, maps, text, and data—that is available in digitized format through an agreeable fee royalty-free basis for use in CD-ROM products. But non-exclusiveness could be limiting.

Approximately 3,757 professionals from 40 countries attended the conference.

Convention Capsules

Following is a roundup of news and notes from the MILIA/Midwest Conference, Jan. 15-18 in Cannes, compiled by Peter Dean.

CASTLE COMMUNICATIONS is claiming to have the world's first commercially available 10-track standard video CDs playable on five separate formats. The discs are manufactured by CD replication Discronics. The company said the CDs can be played on CD-I, CD-ROM for PC and Macintosh, 3DO, and Amiga CD32. (Each of the systems requires add-on boards or cartridges for full-motion video capability.

"We feel it's inevitable that the consumer will move into commercial production," says Castle production manager Iain Davie. Interest at MILIA in the first three titles—Pavarotti Live, The Story Of Aviation and Vintge Technology—will allow the company to convert another 40 of its titles into linear video CD, says Davie. The company is also expected to release interactive CD titles in conjunction with Philips.

AT THE END OF 1993 there will be in excess of 8 million CD-ROM drives worldwide, with 15%-20% of those in Europe. Market analysts DataQuest predict that there will be an installed player base of 33 million CD-ROM drives by the end of 1996.

JAPAN'S MULTIMEDIA MARKET was worth almost $2 billion in 1992, according to Susumu Sawai, deputy senior manager of the International Multimedia Assoc. Hardware accounted for 73% of that figure.

THE AVERAGE CD-ROM TELL S 5,000-8,000 units in the U.S. market; 30,000 units is considered a strong performance. According to Philip Erwin, and one has attained the 1 million-unit-sales figure, said Tony Feldman, electronic media consultant, during his Jan. 15 presentation.

PHILIPS HAS ANNOUNCED that it has now sold 300,000 players in the worldwide market. Expect a major announcement the first quarter regarding music titles repositioned for CD-i use. It is expected that the titles will be published by OmniMedia featuring limited interactivity.

MEET THE MONKS: EMI's NEXT HIT?

(Continued from page 1)

Since 1973, the monks' 20-strong choir has sold more than 100 million records worldwide. Over 40 Gregorian chants sung in Latin, an unlikely bet for the top of the charts.

A snappily titled double-CD compilation, "The Best Works Of Gregorian Chant By The Monks Of The Santo Domingo De Silos Abbey," released in late November, has stunned the Spanish music world.

Early January, it had been No. 1 on the Spanish album chart for five weeks and had sold more than 250,000 copies domestically, according to EMI. EMI Spain managing director Rafael Gil predicts it will stay at the top until February and sell 400,000 copies by summer.

"It's been phenomenal," Gil explains. "We figured that we might sell 30,000 and, if things went well, 50,000. The album is the talk of the country. We sold about a double CD of Gregorian chants sung in Latin.

In the U.S., 700,000 copies of the KSW radio and television of the project, a major advance in the use of Gregorian chant in a way that the monks could understand. In our cultural environment, we were not comfortable with Doug Rivers has been airing parts of the album for the last few weeks and has turned it into an ongoing morning show hit. Rivers' fun with the album has so far, included interviewing one of the reclusive monks live on the air and playing samples of their music and putting other songs from the station's current playlist through a harmonizer to achieve a Gregorian chant sound.

PD Steve Young says there are no plans to add the monks in any kind of regular rotation.

Flushed with success, EMI Spain has decided to launch an international assault beginning March 1. The group will tour the compilation worldwide—Europe, Asia, the U.S., Latin America—and we see no reason why the double CD shouldn't do as well as it has in Spain," Gil says. "Our in-house research has shown that the music appeals to all groups because it was not the stereotyped reggae. It's the perfect antidote for stress and anguish and all the other problems of modern living.

Also note that final records were released between 1973 and 1979, and last autumn the slow-but-sure campaign has now reached an amazing total of 160,000 copies through the network of the music which clearly relieves stress for most people has brought the monks a lot more stress than they have ever known."

Serna with gold (50,000 sales) and platinum (100,000 sales) .

To give a further idea of the double CD's astounding success, the French-owned FNAC store in Madrid, which opened Dec. 2, sold 10,000 copies in its first month of trading, according to the retailer.

The success has overwhelmed the small town of Silos. Hotels and guest houses were fully booked through December and are filled for January, and the reservations on the abbey cells—a tourist attraction that is the monks' only regular source of income—are booked until summer. The reason? Although the monks are cloistered and have left the abbey only once in 20 years, to record a TV appearance, they do sing plainsongs at their weekly mass.

"The monks are drawn at the heart of times," commented Gil. "But now they have decided to break the few links they had with the outside world, except for their singing at the abbey and the iron fence, and the music which clearly relieves stress for most people has brought the monks a lot more stress than they have ever known."
artist, apart from Depeche Mode, releasing an album this year.

The release lineup:

• Juno Reactor's techno act on Mute's dance imprint, NovaMute, will release its "Transmissions" album this month, aiming primarily for a club audience.

• Manchester-based ambient rockers Inspiral Carpets are prepping their fourth album, "Deft Tone Flipping," for a mid-March release, preceded by the singles "Party In The Sky" in the U.S. and "Saturn Five" in Britain.

• Renegade Soundwave returns from a two-year hiatus with a self-titled release due in April. Their group's new album, like its previous material, incorporates industrial, hoarse, and hip-hop, according to label sources. The album will be set up by a single, also called "Reneg-ade Soundwave."

• Esoteric songwriter Nick Cave and his band, the Bad Seeds, have just completed a new album in their native Australia. Titled "Let Love In," the disc is set for a May street date.

• British singer-songwriter Simon Bonney—formerly of Crime & the City Solution—is set to follow his previous album, the 1992 Mute/Elektra solo release, "Forever," with the album "Everyman," penciled in for June.

• Later in the year, Mute will issue the latest release from Balanescu Quartet, an eclectic, London-based string ensemble with Romanian roots, whose past projects include an album of Kraftwerk covers played entirely on strings. The group's new album will be called "Luminizta."

• Erasure, Mute's second-highest-selling act, after Depeche Mode, is also on the release slate for '94. The Andy Bell/Vince Clarke techno-soul duo's new album will be its first full-length record on Elektra.

• Other artists with albums on the burner are: Miranda Sin Garden, slated to hit the streets in the summer, and Nitzer Ebb, whose pending project is not yet scheduled but is expected sometime this year.

• Mute also will be active this year in the soundtrack arena, with an album of music from Derek Jarman's AIDS-awareness film "Blue," a minimalist work that features contributions from the likes of Brian Eno, Miranda Sin Garden, Colin, and Durutti Column.

MANAGEMENT ROLE

Although most of Mute's product in the U.S. is either licensed to Elektra Records or released independently, Depeche Mode and Nitzer Ebb are licensed to Sire Records and Geffen Records, respectively, and Erasure is signed directly to Elektra for North America, according to Miller.

In the case of Erasure, Wanagas and the Mute U.S. staff retain management duties for North America. "By a stroke of good fortune, I happen to have had access to an entire staff of people here who work in all these specific areas that could be a great asset to a manager," says Wanagas, who continues to manage lang through his Burnstead Productions firm.

Mute's U.S. staff includes GM Mark Potiatis, VP of operations Peter Wright, director of art and media relations, and marketing, and Peter Cooper, director of promotion Marc Alghini, and national director of retail Amanda Smith.

The record label's "Transmissions" album is to establish an A&R presence in the U.S. So far, every act on Mute's roster has been signed out of the U.K. office.

Characterizing the A&R situation as "a major priority," Wanagas says, "We feel we have to get out there and sign some American artists ... We would like to move that along as quickly as possible without taking our immediate attention away from releases that we've got coming up right away."

"WARM LEATHERETTE"

Mute, like most of the British indie of the punk era, is born in the late '70s out of one musician's desire to release a record on his own. That musician was Daniel Miller, who under the stage name the Normal put out an "electronic-punk" single called "Warm Leatherette." The record was such a cult hit that Grace Jones decided to cover it, giving Mute a boost in its early days.

"I had no plans to start a label beyond putting out one single, because at the time I had no involve-ment with the music business what-soever," recalls Miller, tracing the beginnings of the company to 1978.

The momentum of "Warm Leatherette" thrust Miller—a profession-al film editor at the time—headfirst into the music industry. He went on to work for the nascent Rough Trade Distribution, which handled the release of such other budding imprints as 4AD, Rough Trade, Factory, Post, Cabaret Voltaire, and Others.

Miller soon decided to make his label "a going concern" and released a full-length album under the name Silicone Tenx. He then began signing other acts, the first of which were Fat Gadget and Depeche Mode.

Mute soon established itself as a leading independent, working its releases through Rough Trade in the U.K. and through a variety of licensing agreements in the U.S., according to Miller. Eventually, the company entered a joint venture with Coil's Mute Records in the U.S., having already worked with that label with the band Wire.

ELABORATE LICENSING

When Enigma folded in late 1988, Mute "did the rounds," meeting with major record company that was interested in talking. After evaluating several offers, the label settled on Elektra. The two labels signed a licensing and P&D deal in the late summer of 1990 under which the majorities of Mute's product is worked in one of two ways: Records licensed to Elektra are marketed, promoted, and distrib-uted by Elektra with Mute's support, signed product on the Mute label is pressed and distributed by Elektra but marketed and promoted by Mute's U.S. staff.

Depeche Mode, Nitzer Ebb, and Erasure retain separate distribution deals.

Mute also has the option of fun-neling its releases which are to Elektra or not, through the new Alternative Distribution Alliance, funded by Elektra parent the Warner Group. Two Mute albums thus far have been distributed by ADA: Nick Cave & the Bad Seeds' "Live Seeds" and Diamond Galas' "Vena Cava."

Among the Mute acts licensed to Elektra here are Nick Cave & the Bad Seeds, Simon Bonney, Inspiral Carpets, and Renegade Soundwave; Mute acts not licensed to Elektra in-clude Balanescu Quartet and Mir-anda Sex Garden.

In addition, NovaMute's techno-oriental material is distributed by Tommy Boy, and Mute's "Blues" soundtrack will be marketed and distributed by Elektra's Nonesuch division.

LONGTERM COMMITMENT

Miller says he chose Elektra be-cause that label shared Mute's em-pHASIS on the art of the music and respected its independence.

"We felt Elektra was the right place to be," says Miller, "because the way they look at artists is simi-lar to the way we do. They're not ex-pecting things to happen overnight. They see things developing more in the long-term. It's an artist-oriented label, and [Elektra chairman] Bob Krasnow is very committed to mak-ing it work for us.

Krasnow says he considers Mute "the last major independent record company in the world" and a vital member of the Elektra family. "For us to have the relationship that we have with them gives us an out-standing chance of working with someone with independent thinking who still works with bands that want to be provided with an inde-pendent environment—which means more important to young bands than anything else," he says.

CRISIS AT HOME

No sooner had Mute consolidated its U.S. business by setting up a proper company in New York to sign on with Elektra, than Rough Trade went bankrupt, threatening the label's prosperity on its home turf.

"It was a crisis for two reasons," says Miller. "One, they owed us a lot of money, and two, if we go through them, who were we going to go through? There wasn't anybody else that we wanted to be with.

After trying to take over the dis-tributor and sell it, Mute and other U.K. indices—namely 4AD, Big Life, and Cabaret Voltaire—took their own distribution venture, with Pinnacle handling shipping and physical distribution.

Miller reports that the arrange-ment has worked successfully so far, leaving Mute standing on truly solid ground for the first time in its history. But Miller knows that all the organization in the world cannot substitute for good music.

"In the end, you can have the best possible organization, but if you make shit records, they're not going to sell," he says.

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GRAMMY NOMINATION

Best World Music Album

NAIRD "INDIE" NOMINATION

NEW ALBUM OF THE YEAR AWARD

Folk Roots Magazine - U.K.

RECORD OF THE YEAR AWARD

"By Cooder's first foray into Indian Music is a dazzling meeting of East and West."

Stereo Review

"EXHILARATING."

PERFORMANCE ★★★★★

SOUND ★★★★★

CD Review

"EDITOR'S CHOICE"

1983 Guitar Player Magazine Readers Poll

HALL OF FAME SELECTION

Acoustic Guitar Magazine

"REMARKABLE AND EAR OPENING..."

Rolling Stone ★★★★★
tail outlets near the epicenter.

The Northridge music retail outlet that suffered the most damage was the Los Angeles, Wherehouse Entertainment store at West 10810 Santa Monica Boulevard. The store was destroyed when a 5.0-magnitude quake hit the area on Jan. 17. Although the damage wasn't visible from the front, a National Guardsman said the building's roof had collapsed.

The exterior of a Blockbuster store at Reseda Boulevard and Nordhoff Street, blocks from Cal State Northridge University, appeared to have survived relatively unscathed. But a two-month-old Tempo store up the block was ratted, with dozens of ceiling panels shaken loose. The store was blocks away from the Northridge Mall, which was heavily damaged. The store is located kitty-corner from a three-story building that collapsed during the quake.

On Jan. 18, dozens of workers were at the store, cleaning up and loading inventory into a truck to be hauled away.

Scott Young, president/CEO of Torrance, Calif.-based Wherehouse Entertainment, says, "We're going to end up losing six stores that are going to have to be rebuilt from the ground up."

Young, who will not specify the locations of the closed stores, says 42 Wherehouse outlets were closed after the quake; approximately 17 remained closed at press time.

Young could offer no dollar figure on damages his chain incurred in the quake. He did say it will take a couple of days until the extent of the financial damage is clear.

Scott Young, president of Tempo Retail, Inc., of Sacramento, Calif.-based Tower, says of the chain's 10,000-square-foot Nordhoff Street location, "It's a sick a** look at this.

Tower's store in Northridge was shut down for a couple of weeks. Stores in Westwood and Woodland Hills were also damaged, though less severely. Tower has 18 stores in the L.A. region.

Goman says the Woodland Hills and Sherman Oaks stores experienced slight looting; at the latter location, employees nabbed a looter and handcuffed him to a parking meter until paramedics arrived.

Tempo Records president Steven Kall, who also operates the Chatsworth, Calif.-based Pacific Coast Orange Records, says of his Nordhoff Street store, "Did the building collapse? No. Is the store absolutely a mess? Yes."

On Buffy Street two stores were open the day after the quake; Kall estimates it will be days, or even weeks, before the stores can open again. "I'm sure there will be a lot of damage," adds, "My wholesale business suffered a lot of damage."

Musicland Corp., VP of communications Marcia Appel says eight central Musicland and Sam Goody outlets were closed following the quake; one of those was in the Northridge Fashion Square. Half of those locations were expected to re-open by week's end: Appel says the company is uncertain when the remaining outlets will reopen.

SMALLER RETAILERS WERE NOT SUSTAINED

In Santa Monica—severely battered by the quake despite its location 10 miles from the epicenter—the Rhino Records outlet, one of two in L.A., was a shambles. According to Rhino operations manager Mike Reichenbach, the store's facade was cracked, its ceiling and walls fell out, windows were smashed, and lighting fixtures dangled overhead.

"It looks like the top of the building moved out toward the street," he said, "and the store will remain closed until public safety officials can determine its safety, says Reichenbach.

As many as 60 Blockbuster Entertainment outlets—including 20 Music Plus combo stores—were affected. At least 12 were "severely" damaged, says spokesman Wally Kriew. A Music Plus location on Wilshire Boulevard in Santa Monica, and another on La Cienega Boulevard in West Los Angeles, were condemned. Neither re-open, Kriew says. He adds that the chain's Northridge video store sustained major damage.

A Blockbuster Discovery Zone, also in Northridge, was flooded when a nearby water main ruptured. Two days after the quake, only seven area Blockbuster stores remained closed. "Two will re-open by the end of the week," says Kriew, "and five will be re-opened by the end of next week.

Musicland's Appel says four of 20 regional Suncoast Motion Picture Co. stores were closed in the aftermath. One store in the Northridge Fashion Square, which also houses a Musicland music outlet, escaped complete collapse, but will remain closed until the devastated mall is repaired.

Albany, N.Y.-based Trans World Music Corp. has one Saturday Matinee/Record Town in the earthquake zone, but had been unable to obtain a temporary report. The combo store is located in the Valencia Towne Center mall, which has been closed since the day of the quake. Trans World district manager Paula Johnson says the mall management expects to let customers in Jan. 22. Among independent stores, Santa Monica-based 20/20 Video was hit hard. Its corporate headquarters were declared unsafe, four of its 24 stores are in "critical" condition, and its warehouse was "demolished," says owner Morris Shah. "We're just doing our best to reopen."

DISTRACTORS SHAKEN

Branch distribution was jolted by the shaker. WEA president Dave Mount says the quake closed the company's Chatsworth, Calif. branch.

"At the very best, I would say we'll be down there for a few weeks ... [but] we don't expect to have any long-term disruption," Mount says.

In the interim, WEA shipments will be fulfilled at its pressing plant in the City of Industry, Calif., and at branches in Chicago and Atlanta.

WEA had planned to vacate the Chatsworth facility in June for new quarters in Simi Valley, Calif.; Mount says that site was undamaged and WEA's home office in Burbank suffered relatively minor damage.

Billboard was unable to reach executives at the Cema or Uni Distribution offices, which are both based in the valley. A Cema field executive says, "Our Los Angeles distribution center sustained some water damage. But it is open and functioning." He notes that Cema's headquarters buildings were still closed as of Jan. 19. A Uni field executive reports, "Yesterday [Uni] had problem getting power. But today they are up and running."

Paul Smith, president of Sony Music Distribution, says that, aside from some broken equipment, the company's Los Angeles branch in Santa Monica is "fine." (The company does not have a distribution facility in the Los Angeles area.) Similarly, a BMG executive says its Los Angeles branch was "not affected by any major problems."

In the independent sector, San Fernando, Calif.-based California Record Distributors is located 10 miles from the epicenter of the quake. Chris Joyce, executive VP of INDI—CRD's parent, located in Secaucus, N.J.—says the CRD facility "sustained serious damage but not permanent damage" and its computer system was undamaged. "Clean-up is a team effort," he says. "We have George [Hocutt, INDI chairman] in the warehouse sweeping water out the door.

Since Jan. 17, INDI has been shipping vendors accounts from its Malverne facility in Secaucus, N.J., and its Big State facility in Dallas. Joyce says he expects CRD to reopen by Wednesday (24)." Baker & Taylor Video's Simi Valley and San Fernando branches were knocked out of business for two days. The 80,000-square-foot Simi Valley facility that houses computer software suffered considerable damage, says Carl Mann, VP of marketing. The 25,000-square-foot home video warehouse in San Fernando suffered cracks in the walls and fallen ceiling tiles and shelving, he says, noting, "If we were closed for a week it would be normal by the end of the week."

During the downtime, accounts' calls were directed to Baker & Taylor's headquarters.

Ingram Entertainment's Culver City branch closed for two days due to lack of electricity and phone service. Sacramento-based Video Products Distributors' branches in Long Beach and Ontario were not affected by the quake.

Several distributors reported that laserdisc supplier Image Entertainment's Chatsworth offices suffered extensive structural damage and could not be reoccupied.

Nearly all home video suppliers were based Tuesday in the wake of the quake.

This most record labels—the majority of which were to be closed the day of the quake—were those of Martin Luther King Jr. Day—stayed shuttered Jan. 18. At press time, several remained in limbo with potential structural damage.

The north building of Warner Bros. Burbank facility, which houses several business affairs departments including payroll and royalties, will remain closed until further notice. Unconfirmed reports said MCA's Universal City office, CBS's Century City and PLG's West L.A. offices, and the Sony Music building in Santa Monica would remain shuttered pending inspection.

An office at Aristar's mid-Wilshire district quarters suffered minor flooding when water lines ruptured. The label posted an L.A. promotional tour and showcase by Sarah McLachlan, originally set for the week of Jan. 17.

NARAS headquarters in Los Angeles sustained "hundreds of thousands of dollars worth of damage," says NARAS president Michael Greene. Normally, when the Grammy Awards are not in Los Angeles, NARAS takes over an L.A. area hotel in the host city three weeks prior to the event; this year Greene says he was forced to book him into a hotel in New York at the beginning of February.

MTV Networks closed its Universal City offices Monday; Linda Alexander, VP of corporate communications, says Linda Alexander, VP of corporate communications. No major structural damages were reported. MTV, the network that recently replaced a Tuesday presentation to the National TV Critics Assn., says Alexander did attend the conference on Buster Poindexter's new VH-1 comedy series, "Buster's Happy Hour," was postponed indefinitely.

APPEARANCES CANCELED

The quake forced the closure of most major venues in the city. The 17th Todd Rundgren show at Fairfield High School was canceled; that evening, the school was closed to 1,000 people for victims displaced by the quake.

On the trade show front, a spokesperson from the National Assn. of Music Merchants, whose annual convention was set to begin Jan. 21 in Simi Valley, Calif. (Continued on next page)
OTTMAR LIEBERT TAKES MARKETING EFFORT PERSONALLY (Continued from page 1)

Ottmar Liebert.

“One of the best sales tools we have is the Smokey Marsco, Epic’s West Coast director of product
merchandising. “He’s real person-
able, he’s willing to do just about
anything, and he handles himself
unbelievably.”

Others who have worked with
the flamenco/new age guitarist concur
that personal approach is at the core of
his own marketing has been a crucial
factor in the breakaway success of “Horns.”

“When a company makes point-
of-purchase materials, merchandisers
and assistants will put it up,” says Elise Kolesky, director of sales for
Sony Music Distribution. “But in this case, [Masoeco] made up an
8-by-10 slick of the new record, and
Ottmar took it on the road with him
and handed it to people at the door
at clubs. This is an artist who takes
care of his own merchandising.”

Lieberg went as far as opening his
Santa Fe home to a select group of
programmers, retailers, and Epic
branch people last summer to kick
off the campaign for the “Horns
album—an event that generated
“months of buzz,” according to Ko-
lesky.

The grass-roots approach has paid off handsomely so far. Since
its August 1993 release, “Horns” has spent 13 weeks atop the Billboard Adult Alternative/New Age Al-
bums chart and shipped more than
250,000 units in the U.S. and at least
as many overseas, according to Epic
Records (in the U.S. and Europe).

(SoundScan confirms sales of
150,000 units; according to Scully,
approximately 10%-15% of the al-
bum’s sales occur in nontraditional
outlets not tracked by SoundScan.)

Given the momentum behind
“Horns,” it almost certainly will
surpass Liebert’s previous Epic re-
lease, “A&M Work” on which he
says sold some 400,000 copies in
the U.S. and more than 300,000 over-
seas.

This is a record we’ll be selling all
year,” says Scully of “Horns,”
predicting it will hit gold by the end
of the year.

Whether or not Epic can accom-
plish that goal remains to be seen,
though the artist’s high visibility
and personal approach could
help.
sales credits so far include fashion maga-
azines, specialized publications like Guitar
Player and Jazziz, and “The Tonight Show.”
His songs have even been played on “General Hospital,” caus-
ing the phones to light up with calls
from viewers inquiring about the
music.

Ottmar Liebert’s conquest of the media
was eclipsed by his astonishing suc-
cess among retail clerks. All they had
to do was play Liebert’s music in
their stores and watch customers
approach the counter asking,
“What’s playing?”

In fact, when Liebert was still
signing to Higher Octave, a certain
customer walked into a record store,
heard the siren call of “Nou-
veau Flamenco,” and decided he
had to find out who the mysterious
artist was. That customer was VP of
A&R Roger “Snake” Klein.

“I was in the Tower store in Sher-
man Oaks on a Sunday, and Ott-
mar’s music was playing,” recalls
Klein. “First I thought it was the
gipsy kings and it sounded differ-
ent than what I was used to. I asked
Roger, and he told me it was
Ottmar Liebert. I said, ‘What?’

Within minutes of that exchange,
says Klein, five people walked into
the store, asked the same question,
and walked out with copies of “Nou-
veau Flamenco,” which spent 193
weeks on the new age chart.

Liebert’s support at radio is mir-
rored at retail, where he is a favor-
ite in record stores, clothing bou-
tiques, hair salons, restaurants, su-
permarchets, and other types of
shops.

Randy Morris, director of pur-
chasing for the 50-store, multi-
based Spec’s Music, says Liebert’s
local following in Florida is largely
due to his flamenco style, while his
catapult to national success has resulted
from the simplicity of his approach.

“There’s not a lot of extravagant
things in his music,” says Morris.
“It’s really straightforward.”

Morris also notes that Epic’s gen-
erous co-op advertising support for
“Solo Para Ti” and “Horns” has al-
lowed retailers to maximize Lie-
bert’s sales potential.

In the end, though, Morris says it
is Liebert’s irresistible music—not
the marketing weight behind it—
that has seduced hundreds of thou-
sands of fans.

BY GEOFF MAYFIELD

BILLBOARD JANUARY 29, 1994

113
NARM SLAMS 5 MAJORS ON EAS
The National Assn. of Recording Merchandisers says it is "extremely disappointed" with what is described as a "frustrating refusal of every major except Cemex Distribution to "establish a uniform testing method" for an electronic-article-surveillance program. In a Jan. 20 statement, NARM says it will "continue evaluating the viability" of such a program, despite what it calls a "lack of cooperation" from the five majors and the Recording Industry Assn. of America. Execs at the six majors and the RIAA were unavailable at press time.

TO MERCURY GOES "VICTOR" SET
BULLETIN hears that PolyGram Di-
versified Entertainment will co-
produce with Blake Edwards a Broadway production of the hit 1982 film musical "Victor/Vic-
toria," which will bring Julie An-
drews back to the Great White Way for the first time in three de-
cades. Henry Mancini and Leslie Bricusse, who penned the movie
songs, are writing the score. Ed-
wards will direct the musical, which should open this fall. PDE sister company Mercury will re-
lease the cast album. Mercury also is the the cast outlet for the upcoming Broadway revival of "Damn Yankees," another Poly-
Gram logo, Polydor, will offer the Los Angeles production of Andrew Lloyd Webber's "Sunset Boulevard," starring Glenn Close.

BRUCE TRIES TO STOP QANE SET
Bruce Springsteen's attorneys in London obtained an injunction Jan. 14 against U.S. company Dare International to stop the re-
lease of a double-CD of early ma-
terial called "The Promise." The 23 tracks are believed to be pre-Columbia studio outtakes re-
corded before 1971. A full hearing will be held for Jan. 26 in London's High Court.

MARK YOUR CALENDAR
May 2 is the date and New York's Avery Fisher Hall is the place for this year's T.J. Martell Founda-
tion fundraiser, featuring a per-
formance by Eric Clapton (Bill-
dard, Dec. 13). Tom Preston, chairman/CEO of MTV Net-
works will receive this year's humanitarian award.

ECHO AWARDS TAPING
Germany's Echo Awards ceremony will be edited into a 90-minute primetime TV show to be aired March 31 on national channel ZDF. The Ech-
oes take place at Frankfurt's Alte Oyar March 8.

MARLEY LIVES ON
The Bob Marley Foundation, the Marley family, and Neville Garrick, executive director of the Bob Mar-
ley Museum, are making plans for a major concert to celebrate what would have been Bob Marley's 50th birthday. According to sources, the concert will be held Feb. 6, 1995, in Jamaica and will be televised world-
deid. While no invitations have been 
issued, the Marley family hopes that such fans of the artist as Eric Clap-
ton, U2, Sting, Stevie Wonder, Taj Mahal, and other artistes will perform...In other Marley news, although nothing has been confirmed, discussions have begun on the possibility of releasing "Legend II," a follow-up to 1984's "Legend: The Best Of Bob Marley And The Waiters" album, which has sold more than 10 million copies worldwide.

"DUETS" GOES GOLD—AGAIN
Frank Sinatra's "Duet's" album has gone gold in more ways then one. The Capitol hit has been licensed to Marshall Blonstein's DCC Compact Classics for a 25,000-cy release in February on its 24 Karat Gold label, at a list of $29.95. On a downbeat note, DCC's Northridge, Calif., offices were destroyed in the Jan. 17 earthquake.

SUPER BOWL BEAMS TO MIDEM
Because MIDEM's schedule aligns with the Super Bowl this year, the event's Xavier Roy and John E. Na-
thanial are bringing back the Super Bowl evening. Starting at midnight Jan. 30 at the Hotel Majestic in Cannes, The Sun will enjoy the game on a big screen with multiple monitors and English-language sound.
The 1994 International Billboard Billie Awards. The only advertising award for the music, video and home entertainment industries.

- Recognize great art and visual communication
- Define standards of creative excellence for marketing in the music and home entertainment industries
- Award the contribution of the creative services/marketing areas to the success of an artist, group, or company

Entrants include creative services departments, advertising agencies, graphic design companies.

Billie Awards for the best consumer and trade advertising in:
- music
- home/music video
- music publishing
- pro audio
- radio
- retail

Awarded in all of the following media:
- consumer print
- trade print
- television/cable
- radio
- point-of-purchase
- standard packaging/album cover art & video packaging
- special packaging
- tour posters
- outdoor

All entries must have been commercially released, published, broadcast, or presented for public viewing on or between January 1, 1993 and December 31, 1993.

- All entries must be received by January 25, 1994.

For more information and call-for-entry brochures, call The Billie Awards Hotline: (212) 536-5019

The Billie Awards Ceremony - March 10, 1994 The Pack Building, New York City

HOSTED BY ARTIST PETER MAX

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REMINDER!
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