Rookies May Be 36th Grammys' Biggest Winners

BY MELINDA NEWMAN and ED CRISTMAN
NEW YORK--The night may have belonged to Whitney Houston, David Foster, and Alan Menken, but the big winners in the 36th annual Grammy Awards could turn out to be Toni Braxton and D'Angelo. In addition to their awards, the newcomers can expect to see a sales pop for their debut releases based on exposure via the March 1 awards show telecast.

"Certainly Toni Braxton is a rising star, and this gave her a lot more attention and exposure," says Randy (Continued on page 92)

W H Smith Merges Virgin & Our Price

BY DOMINIC PRIDE
LONDON--Antitrust authorities here are beginning to scrutinize a deal that will see a retailing colossus emerge from the fusion of the Virgin Retail (UK) and Our Price chains. W H Smith Group, which owns 100% of Our Price and 20% of Virgin (Continued on page 97)

IRS' Kennedy Rose Walks The Line Between Country, Rock

BY PETER CRONIN
NASHVILLE--While Nashville has always had its share of outlaws-artists who stubbornly kick at the wall of country music conformity-few have combined mainstream songwriting success and boundary-busting artistry as seamlessly as Mary Ann Kennedy and Pam Rose.

As a songwriting team, the two singer/songwriters have helped propel the careers of some of country's biggest stars, writing hit songs for everyone from Lee Greenwood to Restless Heart to Patty Loveless. As the recording duo Kennedy Rose, they have inspired and influenced artists like Pam Tillis and Emmylou Harris with a distinctly female point of view and some of the most adventurous pop music ever to emerge from Music City.

The duo's first album, released in 1989 on Sting's Pantages Records, has sold about 100,000 units on the strength of a sound marked by distinctive duet harmonies, unique acoustic instru- (Continued on page 97)

VH-1, MTV Change Tempos Networks Adapt To Keep Pace

BY DEBORAH RUSSELL
LOS ANGELES--Changes are brewing at the MTV Networks, as MTV abandons its plans to launch two spinoff channels and industry veteran John Sykes replaces Ed Bennett as president of VH-1.

MTV originally had planned to debut two ancillary, genre-specific music services in mid-1993 (Billboard, Aug. 10, 1991) as a strategy to cope with the increasing fragmentation of popular music.

But the networks never materialized, and MTV Networks chairman/CEO Tom Freston now says there are "no plans to move forward" with MTV's goal to split into three separate entities. He cites restrictive cable reeregulation and a shrinking channel capacity as the primary reasons.

"This is the worst time to launch a new service," says Freston, noting that the much-ballyhooed "500-channel universe" is still light years away.

In fact, Bell Atlantic Corp. and Tele-Communications Inc. called off their $20 billion-plus merger in late February, blaming the collapse largely on cable TV rate rollbacks. Time Warner Inc. recently announced its plans to delay the test of its interactive network in Orlando, Fla. (see story, page 96). And home shopping giant QVC reportedly is struggling to find space on the cable wire for its new shopping service, Q2.

MTV's music programming team has made the type of internal changes necessary to relieve any (Continued on page 95)
New Acts Help PolyGram To Profit In '93
CFO Cook Also Cites Film Activity, Motown Buy

BY DON JEFFREY

NEW YORK—PolyGram's sales and profits took jump leads in 1993 on the strength of new and established acts and stepped-up activity in film and home video. The company's sales profit jumped 29.6%, to $316 million from $242 million in 1992, on a 12% rise in net sales to $3.82 billion from $3.41 billion. Operating income before interest and income taxes and other charges went up 17.9%, to $480 million from $407 million.

Netherlands-based PolyGram says income from North American operations doubled in the year. At a press conference in London, CFO Jan Cook said U.S. sales increased 18% last year, 4% of which was due to the acquisition of Motown Records.

CEO Alain Levy attributes the profit gains to "a mixture of things. Our sales were more healthy. We had quite a lot of new and r&b acts who have lower royalty rates. There was progress in manufacturing and distributing as well as containing marketing costs to reasonable rates."

The gross profit margin rose to 47.3% in the year from 47.1% in 1992, despite the recession in Europe and Japan. Investments in music and film that were "sizable up last year," according to Levy.

PolyGram has been successful in launching new or emerging acts such as Salt-N-Pepa, the Gin Blossoms, the Cranberries, and Ace of Base (for which it holds rights outside the U.S.).

The company released a record 30 albums that sold more than one million copies worldwide. The best sellers were Britney Spears' "...Baby One More Time," Steve Winwood's "Cheating at Solitaire," and the Bon Jovi album "The Circle."

The proportion of sales in the sales mix shifted in favor of current releases. PolyGram sold the mix used to be 50-50, but now only 35%-40% of music sales come from catalog.

Joint ventures in music—including the London, Big Life, Gee Street, Perspective, Big Ten, and Go! Discs labels—were weak last year. Levy says, "The U.S. has been a bit slow in '93. But they're having a flying start in '94. You have to be very patient with startup labels."

While pop music sales rose 13% in the year, classical music was flat. Levy says, "The recession tends to affect classical sales more, especially in a country like Japan. And we were probably hurt by the emergence of budget classics in a big way. The company was accounted for 12% of PolyGram's revenues.

Despite the recession in Japan, Levy says the company was up 31% in the country, "driven mainly by local repertoire." And he points out that Southeast Asian territories contributed to the sale of 7 million copies of the Bryan Adams album in just six weeks.

Music publishing was a growth area in 1993. Levy says the company was taken from nothing to a $150 million company with double-digit profitability.

PolyGram made a big push into movies and home video last year, releasing 18 films theatrically. "Posse" was the biggest hit, taking in $18 million at the box office. Levy says the company would release between 10 and 15 films this year. Filmed entertainment accounted for 50% of the company's revenues. Home video performed "better" than expected, according to Levy. PolyGram shipped 290,000 copies of "Posse" and 100,000 of "Kalifornia"—both "above expectations," he says. The company, which has been in the self-serve video business for several years with sports, children's, and music video product, will be reprising rental movie titles for sale for the first time in the fourth quarter of '94 with "Posse" as the lead title.

As for the emerging interactive multimedia field, Levy says PolyGram will be working with its 75% owner, Philips Electronics, to develop software. "There may be some joint ventures, especially in the area of games," he says. Motown has a joint venture with Philips Media to develop video games.

Levy expresses confidence about 1994. "We have an exciting release schedule, I also feel very good about us breaking new acts. There's Zhane on Motown. And I think the Soundgarden album is going to make a lot of noise, and I don't mean that in a literal sense."

On the day the financial results were released, PolyGram's stock soared $2.14 to $39 in New York Stock Exchange trading, closing at $40.375.

Assistance in preparing this story was provided by Dominic Pride in London.

Magazines Are Warner's Latest Venture Into Direct Marketing

BY DON JEFFREY

NEW YORK—Warner Music Enterprises' latest ventures into direct marketing, which bypass traditional album sales, are now contributing to the company's revenues.

In addition to Huh, which will debut in September, Warner Music Enterprises distributed this month the first issue of another album periodical, New Country Magazine, for $2.98. The magazine, launched simultaneously in the U.S., Canada, Germany, and England, will include a CD or cassette with songs by 10 new and upcoming country acts each month (Billboard, Nov. 27, 1993). Both magazines incorporate direct selling of music, which is provided by all the major record companies and many independent labels.

Chris Linen, president of Warner Music Enterprises, says he is working on jazz and children's music magazines in the
**Hughes: Background Music Not Exempt From Royalties**

WASHINGTON, D.C.—A leading House lawmaker told tavern and restaurant owners that background music in their establishments cannot be served up free of royalties if it is used to pamper or relax customers.

Rep. Bill Hughes, D-N.J., chairman of the House Intellectual Property Subcommittee, during hearings Feb. 23 and 24 concerning complaints about performing rights groups' music-license fees, said that Congress may want to refine the language of the copyright law that deals with incidental, non-charge background music, but balked at the suggestion that small businesses should be able to enhance their customers' dining experience with copyrighted music without licenses.

In response to restaurant and small business complaints (as exemplified by the complaint of Beverage Assn. and the National Restaurant Assn.), the subcommittee is part of a broader effort to establish a federal Small Business Administration that would license small businesses that use radio and television equipment—provided the permitted use is "fair" and incidental to the main purpose of the establishment.

(Continued on page 17)

**Court Rules That Fogerty May Seek Attorney's Fees**

WASHINGTON, D.C.—A unanimous Supreme Court ruling giving singer-songwriter John Fogerty the right to ask for attorney's fees from a lawsuit he won as a defendant means that New York and Los Angeles courts must level the playing field for defendants in fee awards in copyright infringement cases.

The ruling, reversing an appeals court decision, said that the 9th District U.S. Court of Appeals in Los Angeles, which had ruled "we are not convinced that a defendant, and erroneously held that the prevailing defendant should be held to "a more stringent standard than that applicable to a prevailing plaintiff." The New York appeals court has applied the same standard overturned by the Supreme Court in other cases.

Courts across the country may now be presented with fewer weak or meaningless copyright infringement law suits because of the possibility that defendants can recoup legal fees, according to the lawyer who argued the case for Fogerty.

"It's my feeling, and the feeling of those in the music industry that I've talked to, that there will probably be fewer frivolous cases on the part of plaintiffs," says attorney Kenneth Sidle, whose oral argument was his first appearance before the court (Billboard, Dec. 19, 1993).

Sidle also says that the repercussions of the case might extend beyond music cases and could impact entrepreneurial intellectual property areas, such as computer software.

The decision clarifies that attorneys can now recoup the legal clot for a new hearing before the Los Angeles appeals court to ask for reimbursement for attorney's fees that he incurred while defending himself and the rights of his song "The Old Man Down The Road." Fogerty sued record company Liberty for copyright to the song "Run Through The Jungle," written during Fogerty's Creedence Clearwater Revival days in the mid-1960's. The singer had argued that the song's "jungle-like" feel and the lyrics of the 1965 song was merely a rewrite of "Jungle." A Los Angeles Superior Court found that Fogerty had not infringed on the "Run Through the Jungle" copyright.

(Continued on page 17)

**Video Getting A Boost At Wal-Mart**

**Sell-Thru, Rental Suppliers Are Beneficiaries**

BY SETH GOLDSTEIN

NEW YORK—Slowly but surely, Wal-Mart is boosting its commitment to home video sell-through and rental.

It's a boost to a business that's been struggling to gain ground as old-fashioned frontier marketplaces of the modern world. Wal-Mart has accepted prerecorded cassettes at all its stores when the mass merchant has "a lot of options," says Terry Monroe, head of C&M Video, a partner in the chain's rental activity.

The most visible beneficiary on the sales side is GoodTimes Home Video, which has widened its direct-sales pipeline via a new Wal-Mart display that features six copies each of 120 theatrical and nontheatrical titles at $5.96 suggested list. Some 50% of all Wal-Mart stores have the unit.

The display is the latest of several GoodTimes-supplied racks that carry everything from computer software to Killers of the Simmons fitness tapes.

Trade sources say another display will surface later in 1994, this time including a second supplier.

Others blame Random House for its lack of marketing commitment.

"Some say Random House has not concentrated on its video line and has focused instead on its book divisions.

"Random House does not operate as a video company," says Kalins, "and the company is close to the people. They could quadruple sales, but I don't believe that they have ever been ready to take the risk."

Although Kalins says Republic has given CTW "unflagging support."

LATimes File

**Big Bids In The Wars For Sesame Street Video Rights**

**BY EILEEN FITZPATRICK**

LOS ANGELES—Sesame Street videos and audio titles could become one of the country's most expensive children's properties, as at least six companies are said to be eager bidders for the rights to Sesame Street videos and merchandise.

Industry sources say that Children's Television Workshop, the creator and producer of the country's most popular children's educational and entertainment property, has not yet decided which company will own the rights, which will be sold off in a package.

The price does include new-technology rights, which are with Electronic Arts Kids for the next three years.

CTW group VP Marjorie A. Kalins does confirm the asking price, but says the franchise "may be a bigger deal than Nickelodeon," which fetched a reported $80 million from Sony Wonder in 1993.

Sony Wonder apparently is a leading contender for the "Sesame Street" franchise, as are Buena Vista Home Video and A'Vision. Not too far behind are Warner Home Video, which currently distributes a number of Sesame Street videos, and Columbia Pictures Home Video, which already has an eight-year deal with CTW for "Sesame Street.""Child's Contact," "Ghostwriter," and selected animated product.

The key to the deal, says Kalins, will be the audio contribution. 'We're upping the ante and are far from our expectations," she says, "because we're looking to combine audio and video and want someone who is effective in the music business.'

Since 1986, "Sesame Street" videos have been distributed by Random House Video, which retains rights through 1995.

Random House has about 30 titles in the catalog and releases about one title per month. The series has built a significant catalogue; several titles in the line have sold in excess of 1 million units.

A familiar name is recognizable, sources familiar with the line say video product based on the 25-year-old TV show has not performed well in the market.

"Quality-wise, there's no question now limited to about a dozen locations. "It looks like Wal-Mart probably has embraced a video store-within-a-store concept," says Monroe. "They consider it a contributing factor to get people inside." A Cevaxa source adds, "They're happy with us."

The two companies don't compete geographically, allowing Monroe and Cevaxa owner Jack Silverman to compare notes. Cevaxa focuses primarily on the South and Southwest, C&M everywhere else.

Basically, "we're national," says Monroe, point- ing to store openings from Alaska to Massachusetts. "We elected to take the language of the copyright law that deals with incidental, non-charge background music, but balked at the suggestion that small businesses should be able to enhance their customers' dining experience with copyrighted music without licenses."

R.E.M. Spells Inspiration. Presidential senior advisor George Stephanopoulos congratulates the members of R.E.M., who were honored Feb. 28 with the first ever Lifetime Achievement in Music award in New York. The award recognizes individuals who have inspired young people to participate in the political process. Lippert, the former executive director of Rock The Vote, died last July. Pictured, from left, are R.E.M. members Michael Stipe, Peter Buck, Bill Berry, and Mike Mills, and Stephanopoulos. The event raised $150,000 for Rock The Vote.

(Continued on page 85)

**Matsushita Wins Race To Bow Vid CD**

**BY STEVE MCCULLEN**

TOKYO—Matsushita has beaten other backers of the new video CD format in a clash with its Feb. 25 announcement that it is releasing the industry's first Video CD system in Japan April 1 (Billboard, March 5).

The player is part of the SC-VC10 minicomponent system, which also comprises an analog cassette deck, AM/FM radio, and two speakers. The system will be available in Japan at a retail price of 125,000 yen ($1,190), and will be made available in North America and Europe sometime this summer, according to Matsushita officials.

Overseas pricing levels have yet to be decided, but the officials added that they are hoping for overseas sales of 100,000 units for 1994.

The Video CD player can play 74-minute Video CD movies based on the MPEG-1 standard and also will be able to play audio CDs and CD graphic software.

Initial production will be 3,000 units, and Matsushita projects that 1994 sales of the SC-VC10 will total 50,000 in Japan.

The Video CD player was established last August by Matsushita, Sony, Victor Company of Japan (JVC), and Philips. Of the four companies, Sony was the only one to have announced anything like a specific plan to introduce a Video CD unit, saying that it was looking at mid-1994.

But for once, Matsushita—sometimes referred to as "mishanita," or copycat—has been first out of the gate.

At press time, executives from Sony and Philips could not be reached for comment.

A Matsushita spokesman says the Video CD system isn't designed to compete with the existing laserdisc format, which dominates Japan's huge karaoke industry. "Video CD's picture quality is closer to that of VHS than laserdisc," says the spokesman, adding that while Matsushita

(Continued on page 85)

**Music Labo Is Latest Japanese Trade To Fold**

**BY STEVE MCCULLEN**

Since its inception, Music Labo has had a solid reputation as a fair and accurate guide to the Japanese music industry and, through translated Billboard articles, to the international music business.

Music Labo also featured extensive Japanese charts as well as selected Billboard charts. The magazine's weekly top 10 singles and albums charts were a regular feature of Billboard's "Hits Of The World" section. It has not yet been decided what will replace them in Billboard.

Music Labo will continue to exist as a corporate entity, handling Billboard subscriptions and subleasing activities in Japan.

The magazine had six full-time employees and five part-time staffs.

(Continued on page 85)

R.E.M. Spells Inspiration. Presidential senior advisor George Stephanopoulos congratulates the members of R.E.M., who were honored Feb. 28 with the first ever Lifetime Achievement in Music award in New York. The award recognizes individuals who have inspired young people to participate in the political process. Lippert, the former executive director of Rock The Vote, died last July. Pictured, from left, are R.E.M. members Michael Stipe, Peter Buck, Bill Berry, and Mike Mills, and Stephanopoulos. The event raised $150,000 for Rock The Vote.

(Continued on page 17)
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Song of the Year

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RAY CHARLES
A Song For You
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Sade (PRF)
No Ordinary Love
Best R&B Performance by a Duo or Group with Vocal

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Rebirth Of Slick (Cool Like Dat)
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Best New Age Album

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STEVEN CURTIS CHAPMAN
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ASLEEP AT THE WHEEL
featuring: Johnny Gimble, Chet Atkins,
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Red Wing
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The Live Adventure
Best Pop/Contemporary Gospel Album

BROOKS & DUNN
Hard Workin' Man
Best Country Performance by a Duo or Group with Vocal

THE NASHVILLE BLUEGRASS BAND
Waitin' For The Hard Times To Go
Best Bluegrass Album

DC TALK
Free At Last
Best Rock Gospel Album

STEVEN CURTIS CHAPMAN
The Live Adventure
Best Pop/Contemporary Gospel Album

SELENA
Live
Best Mexican/American Album

B.B. KING
Blues Summit
Best Traditional Blues Album
DAVID FOSTER
I Will Always Love You
Record of the Year
The Bodyguard - Original Soundtrack Album
Album of the Year
When I Fall In Love
Best Instrumental Arrangement
Accompanying Vocal(s)
Producer of the Year

GLORIA ESTEFAN
Mi Tierra
Best Tropical Latin Album
MusicCares Person of the Year

STING (PRS)
If I Ever Lose My Faith In You
Best Pop Vocal Performance, Male
Ten Summoner's Tales
Best Music Video - Long Form

TONI BRAXTON
Best New Artist
Another Sad Love Song
Best R&B Vocal Performance, Female

Buddy Guy
Feelin' Like Rain
Best Contemporary Blues Album

The Chieftains (PRS)
The Celtic Harp
Best Traditional Folk Album

Hanci Griffith
Other Voices/Other Rooms
Best Contemporary Folk Album

Inner Circle
Red Roy
Best Reggae Album

Ry Cooder
A Meeting By The River
Best World Music Album

Walter Ostank and His Band
Accordinly Yours
Best Polka Album

George Martin (PRS)
The Who's Tommy - Original Cast Recording
Best Musical Show Album

Pete Townshend (PRS)
The Who's Tommy - Original Cast Recording
Best Musical Show Album

Peter Gabriel (PRS)
Steam
Best Music Video - Short Form

Dave Grusin
Mood Indigo
Best Arrangement On An Instrumental

Jeremy Lubbock
When I Fall In Love
Best Instrumental Arrangement
Accompanying Vocal(s)

Bill Evans
Lifetime Achievement Award

Aretha Franklin
Lifetime Achievement Award

Curtis Mayfield
Grammy Legend Award

And Special Congratulations to
Dolly Parton
for her song
I Will Always Love You
that contributed so greatly to the success of
The Bodyguard - Original Soundtrack Album
In a band, to bend Orwell a bit, it sometimes seems that membership in the Pretenders is more than just a membership but some members are more equal than others. Contributions vary; there are those who are prominent and those who are not. Perhaps it is this apparent disparity in roles that prompt significant performers, often on the advice of their handlers or record label executives to jettison their bands in pursuit of greater glory or art via the solo career.

Top music history is littered with the discarded bodies (so to speak) of partners and co-writers who, at some point, came to be considered superfluous. In the ’80s, Big Boys and the Hooters Company were routinely ridiculed for what was felt to be the near-asteroid nature of their musicality. Jasen Joopl (could of course) be better. But, who will deny the gritty honesty of the band’s work together, which is still regarded, as a whole, as memorable? Did Jim Hendrix ever cross the exultation of “Fire” or the truly baffling histrionics of “The Wind Cries Mary”? Those songs carry his name, but they are also the product of the song, the character, and experience of Noel Redding and Mitch Mitchell. With no disrespect for his obvious prowess, it may be observed that mentioning Michael McDonald most likely brings to mind his work with the Doobie Brothers. Chrissie Hynde reportedlyFontSize8disclosed Martin Chambers, the only other original member of the Pretenders, for insufficient “feel,” a critique likely to surprise a student of those of the Pretenders’ music.

It goes without saying that there are occasional incidents when ensemble members simply fail to live up to fare better—or worse—to move in disparate directions: Paul Simon; Sting, Bruce Springsteen; Springsteen; Harry Nilsson. But it must also be said that sometimes creative egos just don’t know how they’ve got it, artistically speaking.

One of the joys of collective activity in music is the joining of capabilities and personalities, which produces an indelible yet vital quality and yields something special. Consider Mary-Chapin Carpenter as an example of one whose work is fashioned by specific and unique individuals. Listen to the quiet beauty of her collaboration with creative partner John Jennings, a guitarist and co-producer whose skills and tastefulness are, in every way, all right.

CANADIAN CONNECTION

Thank you for your well-phrased comments regarding Sarah McLachlan (“Music To My Eyes,” Billboard, Jan. 9). While Sarah’s parents are American, we take pride in her Canadian (and especially Boffinfordian) connection.

For those of you who are new to Bryan Adams, from McLachlan to Featovian Nova Seantixi Ann Murray and the Rankin Family, we Canadians are proud of you. Yet it is often a source of national pride that some facets of this great industry seem to forget Canada’s considerable contribution to and influence upon it simply because we exist above the 49th parallel. Thank you for always being a publication that keeps a balanced perspective of the international music and radio scenes.

But that’s precisely the problem; none of us really knows. We don’t know who handles these contributions, how much excess water the gift down, where exactly the money goes, and when. Supposedly, some money finally gets to its designated charity, and it is then further watered down until the individual donation is a fraction of what it was intended. A charity is not a public trust, and the public never receives an accounting. What we do receive is another unenticing speech by a celebrity. We are the world, all right.

Harry Farag President Owner Street Gold Records Merriville, Ind.

CREDIT FOR MANAGERS

Why are people so quick to think that artists would be enhanced by removal from the very context of creating chemistry that spurred them to unique expression in the first place? Please, and thank you for the records (for a while). More people may know their names (for now). But are they made any more musical? The next time an artist’s success tempts someone to suggest turning up which is working just fine, it might be nice for the artist to listen patiently and then observe, with Orwell, “Very ingenious . . . but how much better not to have said it.”
Famous Fans Fuel Talk Of Warner’s Iris DeMent

BY ERIC BOEHLERT

NEW YORK—A folk star was born last year in the person of Iris DeMent. The 23-year-old singer/songwriter with an angel’s voice wowed fans and critics alike with a timeless tale of family and love from her debut record, “Infamous Angel.” Now, on the eve of her second release, “My Life” (due April 12, Reprise/Warner Bros. is trying to make sure DeMent expands her base beyond loyal folk circuit fans.

The label is using the likes of Jimmie Dale Gilmore and Lucinda Williams (not to mention gold-selling Lyle Lovett) as models for DeMent’s potential growth curve. Each of those artists has been able to build a career on critically acclaimed, slightly left-of-center country/folk musings. The label hopes DeMent can strike the same chord with mature record buyers who still relish the thrill of discovering new record store favorites.

“She’s the real thing,” says Warner Bros. president Lenny Waronker. When the label’s A&R chief in London, Andrew Wickham, played a copy of DeMent’s 1992 independent Rounder Records release for Waronker, “It took 16 chords” for the president to decide to sign her, Wickham recalls. After seeing her perform weeks later at McCabe’s Guitar Shop in Santa Monica, Calif., the deal was done and, in an unusual move, Warner Bros. decided to rerelease “Infamous Angel” as it was, without any remixing or retracking. For Waronker, the thought of signs.

(Continued on page 101)

Fat Boys C’right Suit Could Set Legal Precedent

BY MARILYN A. GILLEN

NEW YORK—A years-old suit between the Fat Boys and the Miller Brewing Co. could make new music copyright law by granting protection to sounds such as “brr” and “hugga hugga.”

A federal judge ruled Feb. 24 that such sounds are potentially copyrightable.

The now-defunct rap trio the Fat Boys filed suit against the beer company and other parties in 1988 after an agreement for Miller Lite aired featuring comedian Joe Piscopo (also named in the suit) and a trio of heavyset rappers re-

(Continued on page 91)

Windham Hill Lets Good Times Roll

‘Session’ Set Lauds New Orleans’ J&M Band

BY CHRIS MORRIS

LOS ANGELES—Mardi Gras has just passed in New Orleans, but Windham Hill’s High Street Records will attempt to keep the city’s festive spirit alive through spring with its April 12 release of Crescent City Gold’s all-star “The Ultimate Session.”

The album, produced collectively by the group and associate-produce by project coordinator Kathy Sebastian, reunites surviving members of one of the most storied session groups in rock’n’roll and R&B history: the house band of Cosimo Matassa’s J&M Studios, where legendary sessions by such New Orleans titans as Little Richard, Fats Domino, Lloyd Price, Professor Longhair, SmokeyOLID, and Shirley & Lee were recorded in the 50’s.

The unit includes drummer Earl Palmer, tenor and baritone player Alvin “Red” Tyler, tenorist Lee Allen, and pianist Edward Frank, who collectively worked on some of the earliest sessions at J&M.

Rounding out the group are two legendary session drummers, drummer/producer Allen Toussaint and, on guitar, Mac “Dr. John” Reubenack. (The guitar was Reubenack’s principal instrument; he moved to piano after his fretting hand was maimed in a 1961 shooting incident in Florida.)

Augmented by nine instrumentalists and background vocalists, Crescent City Gold runs down a program of classic New Orleans hits—Earl King’s “Track Bag,” Huey “Piano” Smith’s “Don’t You Just Know It,” Little Richard’s “Lucille,” and the addict’s anthem “Junko Partner”—and a slate of new funk-jazz numbers penned by Toussaint, Tyler, Reubenack, and Frank.

Crescent City Gold is the brainchild of Sebastian, who formerly ran Good Rockin’ New Orleans, a retail outlet devoted to selling T-shirts, posters, books, and authentic memorabilia related to the city’s music. She frequently found herself answering obscure questions about various area session players. “I started realizing that session players had a reputation, as well as the people singing the songs or fronting the things,” she says. “We started talking about, like, who are those session players—you know, the ones you hear about all the time over and over, who created the New Orleans sound—and what it would be like to get all those people together.”

Sebastian was familiar with several famous local talents, and first floated her idea to Toussaint.

“It was a grand idea—I was wishing I’d thought of it first,” Toussaint says. “I readily said yes, and she got around to everyone else, and every- one else said yes. She got it started and moving from the start to the finish.”

Initial studio dates for “The Ultimate Session” took place in November-December 1992 at Toussaint’s Sea-Studios, without any label funding.

Says Sebastian, “Because we felt time was of an essence, like we had to hurry up and do it before something happened and we couldn’t, we didn’t have time to wait for a record deal… So, rather than wait a long time ’til we could figure that part out, just decided to do it ourselves.

(Continued on page 27)

In Song, Shore Was Sophisticated Lady

BY IRV LIGHTMAN

NEW YORK—The sophisticated, jazzy vocal skills of Dinah Shore were equal to the challenges of the best Broadway and Hollywood songs. But the extent of Shore’s talent was somewhat obscured by her early novelty hits and the many years of presenting a perky apple-pie image on her ’50s TV variety show.

Shore, who died of cancer Feb. 24 at her home in Beverly Hills at age 76, often did let her TV viewers in on the depth of her singing personality. And her recording career, mainly though the 1940s and ’50s, clearly demonstrated her powers to enrich the meaning of a lyric, swing a tune, or bear the burden of the blues. Although her death is likely to be memorialized in a few new collections, the cupboard is practically bare in the CD era. Her Columbia years are represented on a Columbia/Legacy release as part of the label’s “16 Most Requested Songs,” and RCA has a title, released two years ago, called “Love & Kisses, Dinah,” which contains 16 tracks recorded from 1951 to 1958.

The Legacy selections, drawn from extensive archival masters, include novelty hits such as “Buttons And Bows” and “Baby, It’s Cold Outside” (a duet with Teddy Clark), as well as strong ballads such as “Mad About The Boy,” “Georgia On My Mind,” “Willow Weep For Me,” and “They Didn’t Believe Me.” An additional retrospective is planned by Legacy for release later this year.

In all, Columbia released 14 albums by Shore in the LP era. Shore later recorded for RCA Victor and Capitol, including an album with Andre Previn. More recently, Shore’s work was

(Continued on page 91)

Atlantic Steps Back To Let Real McCoy Shine Through

BY CARRIE BORZILLO

LOS ANGELES—“Everyone would love to think success happens because of a marketing genius, but it’s more a combination of sticking with an artist and letting the music speak for itself,” says Bob Heatherly, director of marketing and sales for Atlantic Nashville, of the success of Real McCoy’s third album, “No Doubt About It.”

Heatherly says McCoy’s latest effort benefited from a great first single and McCoy’s wildly entertaining live performances, instead of an intricate marketing plan.

“We just did the normal things,” says Heatherly. “We got him on TNN’s ‘Music City Tonight’ to set up the single. He’s been touring constantly, doing club dates and shows with country stars such as Tanya Tucker. TNN and CMT and radio gave him great exposure.”

“No Doubt About It,” which was released Feb. 8, is No. 21 with a bullet this week on the Top Country Albums chart and No. 107 with a bullet on The Billboard 200. The album hit No. 25 on the Top Country Albums chart in the March 5 issue, making McCoy a Heatseekers Im-

The album’s title track, which was serviced to country radio Nov.

(Continued on page 95)
"I was in Nashville washing clothes to pack for my Christmas trip back home to Star, Mississippi. Jack Purcell at Warner Bros. Nashville called and asked me to name the one thing I'd like to have in my Christmas stocking, I said 'I don't know,' and he said, 'How about "Wild One" as a number one record on BILLBOARD's HOT COUNTRY SINGLES AND TRACKS chart?' I screamed so loud and kept saying, 'Are you sure? Is this a joke? No way!' I honestly did not believe it. I kept saying, 'Lord, if this is really true, thank you! Thank you! Thank you!'”

Faith Hill, 1994
RCA Hopes A&R Moves Will Make It Rock’s Top Dog

BY PAUL Verna

NEW YORK—It’s ironic that RCA Records, home to the King of rock’n’roll for two decades, has never been hailed as a rock imprmt. But if the label can maintain its revitalized A&R staff has its way, that will change.

RCA is trying to establish itself as a premier rock and alternative rock label, led by the supercharged veteran team of Zig and the Smurfs’ and newcomers like Boston’s Gigolo Aunts and the Dave Matthews Band from Charlottesville, Va. Its goal is to achieve the same level of success in rock as it has enjoyed in country, rap, and R&B.

To that end, RCA has revamped its A&R staff by appointing industry veteran Peter Lobin as VP of A&R.

Lobin’s vast experience in alternative rock and blues includes work with the Pixies, the Breeders, Frank Black, John Campbell, and Scatterbrain at Elektra, and Robert Cray, Michelle Shocked, the Everly Brothers, and the Moody Blues at Mercury (Billboard, Feb. 19). His first signing is B.B. & the Screaming Buddha Heads, a band fronted by L.A. blues rocker Allan Mirikitani. Produced by Dennis Walker, who worked with Cray and Campbell, the group’s record was released in Japan through BMG’s joint venture with Eddy and will be licensed to RCA in the U.S.

RCA also has moved two staffers—Lou Simon and Bruce Flohr—from other departments into A&R slots. Simon, who worked for RCA in special projects, is now senior director of A&R, responsible for U.S. releases of acts on RCA’s overseas affiliates. His first credit is German alternative act Fury In The Slaughterhouse, whose single, “Every Generation Owns Its Disease,” jumps to No. 18 on the Modern Rock Charts chart. Fury’s internationally acclaimed debut album “Mono” hit the streets here Feb. 15.

Flohr comes to his post as West Coast senior director of A&R/artist development from the alternative program at another division. His first signing, with associate director of A&R Peter Robinson, was the Dave Matthews Band.

These appointments round out a staff led by 20-year A&R veteran Dave Novik, who has been at RCA for 18 months as senior VP of A&R after serving in various capacities at Sony labels.

In L.A., the department is headed by senior VP of West Coast of A&R/staff producer Ron Fair. Other staffers include VP of A&R Bennett Kaufman, who signed the Smither mance manager; of A&R Melissa Ko.

(Checked on page 101)

MCA Suit Against Glenn Frey Could Clip Eagles’ Wings

LOS ANGELES—Pending lawsuits against Don Henley and Glenn Frey may well cut off a planned 101-city U.S. concert tour (Billboard, Feb. 28), but if new plaintiff MCA Records has its way, the suit could have none impact on a new live or studio Eagles disc.

On Feb. 23, MCA, which released the Allright (Eagles’) and “Soul Searchin’” (1988), Frey’s last two solo studio albums, sued the singer in L.A. Superior Court, alleging that Frey breached a contract with the label after he notified it that he would cease recording for the company. The label is seeking a minimum of $85 million in damages.

MCA’s suit, which claims that Frey owes the company six albums on his contract, additionally alleges that any cut by the musician as a member of the reconstituted Eagles “constitute undelivered LPs...and MCA is entitled to damages calculated by the sales and profits of such LPs.”

Without having seen MCA’s filing, Frey’s attorney Peter Lopez says he knows a statement in the MCA suit, which says that on Feb. 11, Frey notified MCA that he was terminating the contract under section 3035 of the California Labor Code, which limits the duration of personal service contracts in the state to seven years. The suit claims that Frey’s contract dates from June 1988, when an existing agreement was “modified and amended.” Lopez says, “Our position is that the last agreement that Glenn Frey had with MCA was dated 1986...Glenn Frey is clearly beyond seven years in term of his last agreement with MCA.”

MCA’s suit virtually duplicates one filed by Geffen Records against Henley last year (Billboard, Feb. 15, 1993).

In its action, filed Jan. 28, 1993, in L.A. Superior Court, Geffen alleged that Henley breached a three-album 1988 contract with the label. The complaint (Continued on page 90)
Indigo Girls Ponder Popularity

**Epic Ready As Push For ‘Swamp Ophelia’**

BY LARRY FLICK

NEW YORK—Indigo Girls Emily Saliers and Amy Ray have stopped pining away for that massive pop hit.

As even Epic racks up top 40 playlist additions for the "Philadelphia" soundrack single "I Don't Want To Talk About It" and prepares a multifORMAT blitz behind her debut album, the duo is somewhat dubious about its chances of rising to the top of the charts.

"I guess my attitude comes from the fact that I don't listen to our songs and find them necessarily commercial," Saliers says. "We're not involved with radio trends; they seem miles away from our songs."

Adds Ray, "I am personally more interested in getting college play, where there's a little more emphasis on creativity. To me, singles are more a reflection of how the label views us, and presents us to the public. In the end, I'm not concerned with having hits as much as I am concerned with the image the label projects of us."

Fortunately, the act's perspective is not swaying Epic's interest in trying to go the full pop distance with "Swamp Ophelia," which is due on April 19.

"I truly believe that Indigo Girls can have a big hit," says Dan Beck, VP of product development at Epic. "Their support comes from a number of different areas at radio, ranging from pop and AC to album rock and alternative. With each record, there is a growing awareness of their staying power—both in terms of sales and creativity. I think the industry is just now starting to catch on to them in a way that consumers did a long time ago."

The album will be launched at radio in early April, though the label has yet to settle on a single. Among the several contenders is the strumming, Saliers-penned "Least Complicated" and Ray's edgy "Touch Me Fall," which builds to a driving guitar climax that would sit comfortably next to hits by Pearl Jam and Stone Temple Pilots.

"There is such a diversity in their songwriting that we're looking at an album that, once again, fits a variety of formats," Beck says. "We're actually talking about the idea of a multiple-song attack."

While the odds of a major radio breakthrough remain in question, the act's past sales history, with test listeners between the gold and platinum plateaus, holds promise for a healthy out-of-the-box response to "Swamp Ophelia."

"Indigo Girls is the kind of act that appeals to both older, profes-

(Continued on next page)

Roger Daltrey Boarding Magic Bus With Symphony-Backed Townshend Tribute

**Goin' Mobile:** After debuting with two sold-out shows at New York's Carnegie Hall Feb. 23 and 24, "Daltrey Sings Townshend," an evening of Roger Daltrey performing songs written by his Who-mate Pete Townshend, will hit the road this summer for performances with local symphonies. The tour, booked by Agency for the Performing Arts will run from Memorial Day through Labor Day. The touring show will differ from the Carnegie Hall shows, in which Daltrey was backed by the 65-piece Juliard Orchestra, in that it will feature the singer without the array of special guests that played with him in New York.

And how about that show in New York? Well, it was hardly the Who reunion that some had hoped for. The audience had to wait more than 2½ hours before an appearance by any other member of the group, and the only time that John Entwistle, Daltrey, and Townshend played together was on an all-star finale of "Join Together." Daltrey, who perhaps needs to spend as much time working on his voice as he does on his peas, sounded ragged from the start. On opening numbers "You Better You Bet" and "I Can See For Miles," he often was completely overwhelmed by the orchestra. Monitor problems accounted for some of the woes, but Daltrey's supple, strong vocals were not in evidence until much later in the evening. He then started trotting out special guests. First up were the Spin Doctors, who did a credible cover of "Can't Explain." Daltrey then brought out sax man David Sanborn, who ripped through a stellar version of "5:15"—accompanied by the Juliard horn section and conductor Michael Kamen on clarinet—that brought the enthusiastic crowd to its feet. Another highlight came when leather-clad Alice Cooper delivered a campy version of "I'm A Boy." Not faring as well was 4 Nun Blondes lead singer Linda Perry (whom Daltrey, in a fit of hyperbolic madness, compared to Janis Joplin). Perry, whose facial muggings and stage movements recall the Marx Brothers more than anyone else, is a better, as she proved on "Dr. Jimmy," but she later seemed unable to provide any of the subtle nuances on "Acid Queen" that make the song so memorable. Her best moments came when trading screams with Daltrey on "I'm Free."
Dan Penn Surfaces On Sire, This Time Singing His Own Words

BY CHRIS MORRIS

LOS ANGELES—Two years ago, when Dan Penn and his longtime collaborator Spooner Oldham played an “In Their Own Words” songwriters’ show at New York’s Bottom Line, the faithful among soul aficionados convened at the club.

“People assembled from all over America,” says Sire VP of A&R Joe McEwen, “who is himself a well-known R&B authority. “This was Jerry Wexler’s legendary white soul singer.”

Indeed, Wexler had signed Penn to an Atlantic contract in 1969 on the strength of the writer’s exceptional songbook, written for a number of Southern soul legends during the ‘60s. Only one Penn single resulted from the union, however, and he went on to cut only one album of his own, “Nobody’s Fool,” for Bell in 1973.

The Bottom Line shows reawakened many music business professionals to the powers of some neglected soul greats. The late Arthur Alexander landed a deal with Elektra Nonesuch American Explorer, while McEwen signed Penn to Sire after his date.

Penn’s April 26 label debut “Do Right Man,” co-produced by Black Crowes producer George Drakoulias, features several re-makes of Penn-penned classics: “Dark End Of The Street” (recorded memorably by James Carr, and later by Aretha Franklin), “Do Right Man” (cut as “Do Right Woman” by Franklin), “It Tears Me Up” (a hit for Percy Sledge), “I’m Your Puppet” (which put James & Bobby Purify on the map), and “You Left

The Water Running” (assayed both by Otis Redding and Wilson Pickett).

Five new songs, written by Penn and collaborator as Oldham, Donnie Fritts, and Bobby Emmons, round out the album.

Penn says the sessions for the album have an air of nostalgia and happiness since it was recorded at Muscle Shoals Sound in Alabama, where Penn first gained notoriety as a session man and songwriter.

The album was made with the crack players who powered sessions at Muscle Shoals and Memphis’ American Studios during the ‘60s: drummer Roger Hawkins; bassist David Hood; keyboardists Oldham, David Briggs, and Bobby Emmons; and guitarist Reggie Young and Jimmy Johnson.

Penn says, “All the musicians went onboard to play the best they could, to just be the best they could. It wasn’t any of this, Three hours and I’m done.”

While many fans felt Penn was long overdue in his return to the studio, the singer-songwriter says, “I didn’t really want to be a re-recording artist. I love writing, and I just didn’t want that road thing.

Usually, when you do the artist thing, your songwriting begins to fade away, and I just never really cared that much about going out to play gigs.”

While Penn says, “I don’t intend to hop on the bus every day,” he hopes to perform some dates in support of “Do Right Man.”

McEwen says Sire probably will service the album’s title cut to radio. About the album, he adds, “It’s a record that’s ready-made for the triple-A audience. It’s got intelligent songs, and he’s as great a soul-singer as Suzanne Vega or Paul Westerberg or John Hiatt.”

Dan Penn

Epic Readies Push For ‘Swamp Ophelia’

(Continued from preceding page)

sional demographics and college kids,” says Neil Connor, senior buyer for Record Runner in San Francisco. “They’ve got that good balance between soft sounds and youthful angst going on. Unless there’s something radically different on this album, it should move pretty briskly.

Although there aren’t any radical stylistic changes to be found on “Swamp Ophelia,” Saillers and Ray do display marked growth as both tunsmiths and vocalists. Pro-duced by Peter Collins at Nashville’s famed Woodland Sound Stu-dios, the album embellishes the act’s reliably literate acoustic-rock foundation with swirling classical strings, country-flavored fiddles, and grunge-induced guitar. The Roches, Jane Siberry, and Lisa Germano make notable guest appearances, though the focus rarely shifts from Saillers’ warm, well-hewn romanticism and Ray’s harsh and piercing self-examination.

“You would think that it gets easier over time, but it actually gets harder,” Saillers says. “I don’t nec-essarily worry that I’ll never write again, but I do worry about whether the songs are good. I get a little insecure when I have to let them go.”

For Ray, continued interaction is one of the keys to the act’s growth. “I think it’s cool that as our songs and our writing become more different from one another, we’re actually becoming more involved in the performance of each other’s songs. It’s a different kind of bonding.

With “Swamp Ophelia” ready to roll, the next step for Indigo Girls is to hit the road. They began a lengthy shed trek in late June that should keep them busy through the end of the year. As always, the itinerary will include assorted charity gigs and, eventually, a limited club stint with tickets priced as low as $1 to accommodate fans wanting to join a full band for their last two tours, the duo will travel with only their acoustic guitars this time, which is how they started their career together.

“We’re just a man, we were unplugged long before it was cool,” chuckles Saillers.

Before the tour begins, Saillers and Ray will appear in the Whoopi Goldberg film “Boys On The Side,” which will be released in the fall. They will front the house band in a club that Goldberg, who plays a musician, frequents. The soundtrack will feature several of the act’s older songs, and possibly a new one.

“We keep hearing about how we’re actually going to write a song together for the first time,” Ray augurs. “It may happen, but if it does, it’ll probably be Emily finishing something that I’ve started. I don’t think we’ll be writing at the same time. I don’t know that it would work.”

Pondering the film, Saillers blushes and then laughs, "The whole thing seems so cool, but I just hope they don’t ask me to speak!”

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Court Selling Audio Transcripts Of Jackson Testimony

■ BY J.R. REYNOLDS

Sales requests are pouring in from around the country for copies of Michael Jackson’s latest release. The tape isn’t available through Epic, but via the U.S. District Court in Denver, which is issuing audio transcripts of Jackson’s testimony in the copyright infringement case brought against him by a Denver songwriter who claimed the entertainer stole her song.

Jackson was cleared of charges brought by Crystal Carter, but his Feb. 14 testimony has taken on a life of its own. A tape of the testimony, which includes Jackson singing a cappella passages of his songs “Billie Jean” and “Dangerous,” is available via mail-order through the court at $15 a copy.

Denver court clerk Jim Mansbaker says court transcripts can be sold legally because they are in the public record. “What makes [the Jackson case] special is that he’s a celebrity and the transcript is in audio form,” he says.

New York copyright attorney Ed Cranner, a former president of performance rights group BMI, agrees that a release of taped courtroom testimony is not a breach of copyright.

“There would be no liability if the transcript was being sold in its entirety,” says Cranner. “But there could be a problem if the tape was edited to emphasize the singing and then sold commercially.”

A representative for Jackson acknowledged the court’s right to make the audiotaped testimony available to the public.

Mansbaker says three of the eight judges at the Denver courthouse use electronic court reporters (audio tappers) instead of regular court stenographers. “Judge Edward Nottingham was on the Jackson case,” says Mansbaker. “And for the last four years, he used electronic reporters.”

According to Mansbaker, the funds garnered from sales of the tapes are funneled into the general fund of the U.S. Treasury; the standard $15 fee was established by the Judicial Conference of the U.S. “So far, we’ve issued more than 100 copies,” he says.

The tape is recorded on a four-track system, says Mansbaker, but is dubbed to a two-track system. “Since we only have one master tape, the quality of the copies diminishes with each taping,” he adds.
Artists & Music

‘Last Day’ May Be 1st Step For Artists

Cale, Neuwirth May Revamp MCA Album For Theater

BY CHRIS MORRIS

LOS ANGELES—"Last Day On Earth," the new MCA album by John Cale and Bob Neuwirth, began life as a theatrical song cycle and could end up as a full-blow production, if the artists and their label have their way.

MCA senior VP/GM of soundtracks Kathy Nelson says, "It's a soundtrack for a movie that doesn't exist, but for me it's exciting to work with projects that could have various applications with the new technology that's coming. This could very easily turn into a stage production. It could end up being a film."

"Last Day" was created as a commissioned performance piece for Arts at St. Ann's, an arm of St. Ann's Church in Brooklyn, N.Y. The church served as the venue for the 1991 premiere of "Songs For Drella," a cycle of songs (subsequent to "Nashville" as an album on Sire/Warner Bros.) by Cale and his Velvet Underground colleague Lou Reed about the group's mentor, Andy Warhol.

The album represents the first released collaboration between Cale and Neuwirth, a veteran multimedia artist who has cut two fine solo albums for Gold Castle Records.

"Last Day," made up of songs done as they could be described, is an eclectic excursion of spoken-word pieces and music; its instrumentation incorporates Cale's keyboards and viola, Neuwirth's banjo and harmonica, Gerry Heningway's samples, a conventional rock band, and a string quartet. The side-accompanist a loose, travel narrative in which the piece's central character, "the Tourist," is cast adrift in what Cale calls a "Brechtian landscape" of modern anomie.

Cale says the original performance done as it could be included elsewhere, so we had a lighting chart drawn for the whole piece. It was a very barren-looking stage, but very evocative at the same time. ... The piece is [on the album] is really just a blueprint for a live performance."

Neuwirth explains that "Last Day," which was performed live in New York, Hamburg, and Frankfurt, necessarily underwent some changes when it was finally recorded.

He says, "One of the problems of recording a theater piece is, we had to edit it and try to trim it to fit the format of a CD, which is about 72 minutes long. I think we've done it up. On stage, it would probably be even longer, with intermission. Also, this recording is a fine medium that can be serenitized with repeated playing, you have to make changes so it doesn't get boring."

The project arrived at MCA as a result of the interest of both Nelson and Cale as senior VP of public relations, Paula Baranow, who has known Cale since her college days, and used him on the soundtracks for "Elia" and the "Music of the Wild." Baranow and Neuwirth are friends.

Baton was the first to hear about inclusion of Neuwirth's ideas in the course of a normal conversation, [Neuwirth] mentioned this project to her, and then mentioned that he was doing it with John Cale. Paula knows my relationship with John ... she immediately called me and said, 'God, this is so interesting. I said, 'Well, let's do it.'" Neuwirth acknowledges that "Last Day" will not work as well as a nearly theatrical artistic entity be marketed in an alternative fashion. "Just because there's not a hit single on it doesn't mean you can't market it to the masses anymore. The press is a fabulous marketing tool. ... I think there will be some great things we can do at the college and radio level. I think it will be a very successful project in the alternative marketplace. It's got certain avenues, and I think kids are hungry for great music. There could be a college tour. If we get the production right, that will be a marketing tour."

"Last Day" will get its first concert exposure on Cale's spring tour of Europe, a swing through opera houses and concert halls in which Cale (and guest Neuwirth) will perform backed by a string quartet, tapes, two singers, and pedal steel player B.J. Cole.

"Basically, it's John's tour, and so we thought we would put some teasers in from it. I'll just go out and sing a couple of songs from 'Last Day.' Neuwirth adds that the tour will give him the opportunity to scout venues for eventual full-scale productions of "Last Day." It would be nice really to do it in some opera houses, and couch this in terms of a cycle of classical music than pop trash."

He notes that, given the original release of "Last Day" in Europe, more conventional concert venues are not out of the question. "One of the most receptive places was in Hamburg, [where they weren't said to be 'hot']. It was the theater of Freiheit. It's [in] kind of like an interesting alley off the Reeperbahn. It seemed very Kurt Weill-ish there."
A Pair Of Publishing Firms Celebrate 1st Anniversary

Two publishing entities were formed a year ago. One of them involved a joint venture between songwriter Burt Bacharach, former head publishing executive Bob Feid, and publishing company Wind-\n\n\n\n\nW S M M \n\n\n\n\nBacharach's albums include songs written by John Lennon, Paul McCartney, and other major artists. The partnership is currently expanding its catalog and looking for new talent. The company is headquartered in New York City, with offices in Los Angeles. 

THE 18th Songwriter Showcase, hosted by the songwriters' Hall of Fame, takes place Tuesday (8) at Tramps in New York. The free event, featuring live-to-track and acoustic performances, starts at 7:30 p.m.

PEER-LESS PERFORMANCE: NARAS, the recording academy, has inducted Mamie Smith's recording of "Crazy Blues" into its Hall of Fame. This is deemed the first commercial R&B recording, and was produced by peermusic founder Ralph S. Peer. The event took place in New York.

EARLY IRVING: When Symphony Space in New York offers "Wall To Wall Irving Berlin" in a 12-hour marathon March 19, attendees will hear Irving Berlin's greatest hits. The event coincides with the publication of "Irving Berlin: A Musical Show," a play that tells the story of the composer. The show opens in New York City on March 19.

HALL PRODUCERS: Strata/Philips, the concert/recording company operated by Pat Phillips and Kettore Straus, will produce its fifth Songwriters Hall of Fame Award Show June 1 in New York. The company has produced concerts for the past five years, and this year's event will feature songs from some of the greatest songwriters of all time. The show will be held at the Kodak Theatre in Los Angeles.

PRINT ON PRINT: The following are the best-selling items from Hal Leonard Publishing:

1. Mariah Carey, 'Music Box'
2. Aerosmith, 'Get A Grip'
4. Meat Loaf, 'Bat Out Of Hell II'
5. Alanis Morissette, 'Jagged Little Pill'

ISSUE DATE: April 30 AD CLOSE: April 5

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**Billboard's Heatseekers Album Chart**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared on the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard chart. When an album reaches any of these peaks, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "Adolescent" indicates vinyl LP is available. Albums with the greatest sales gains, © 1994, Billboard Communications.

## Chart

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## Regional Heatseekers #1's

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<thead>
<tr>
<th>Region</th>
<th>Artist</th>
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<tbody>
<tr>
<td>EAST NORTH CENTRAL</td>
<td>RICK TREVINO, RICK TREVINO</td>
<td><strong>CHARMED BY YOU</strong></td>
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<tr>
<td>WEST NORTH CENTRAL</td>
<td>BIG HEAD TODD &amp; THE MONSTERS, SISTER SWEETLY</td>
<td><strong>SLIDE</strong></td>
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<td>MIDWEST CENTRAL</td>
<td>K7, SWING SAW</td>
<td><strong>REBELS</strong></td>
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<tr>
<td>SOUTH EAST</td>
<td>M'SHEL SHENSHOEOGELLO, PLANTATION LULLABIES</td>
<td><strong>PARADISE</strong></td>
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<td>PACIFIC</td>
<td>GREEN DAY, DOKIE</td>
<td><strong>THE QUIET REVOLUTION</strong></td>
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**The Regional Roundup**

- **PACIFIC**
  - Green Day, Dokie
  - Pavement, Crooked Rain
  - KURTISTONE, HFW
  - Great Cow Dance, Into The Laughter
  - Beautiful People, If It's War
  - Richard Thompson, Annoying Box
  - The Maccabees, What A Crying Shame
  - True Devotion, Legato
  - Shear Pleasure, Tuesday Night Hate Club
  - Yancy Stag, So Tonight That I Might See

- **SOUTH ATLANTIC**
  - Rick Trevino, M'SHEL SHENSHOEOGELLO
  - EIGHTH & MEL, Canvas Car Hard
  - DAVE BEHR, HEARTS OF THE GRAND
  - HADDAWAY, HADDAWAY
  - Big Head Todd & The Monsters, Sister SWEETLY
  - EMMA NORDMAN, Southern Exposure
  - MARY KATE & ASHLEY, Coleman Express
  - TROY WALLACE, What A Crying Shame

**Heatseekers this week.**

- **CLEANSING**
  - **DAKOTA**
  - **AVENGED SEVENFOLD**
  - **STORM**
  - **THE VISION**
  - **THE SMARTS**
  - **THE VIGILANTES**
  - **THE QUIET REVOLUTION**

**Good Guess.** St. Louis-based quartet Guess is breaking out of a crowded crop of new R&B acts. The act's self-titled debut landed at No. 77 on the Top R&B Albums chart and bubbles under Heatseekers on the strength of the second single, "Tell Me Where It Hurts," which moves up 58-51 on Hot R&B Singles.

**Due to the strong response from "Player's Ball," LaFace issued a new version of the single. The lyrics about Christmas in the ghetto have been replaced to give the song a longer shelf-life.**

**OVIS OPUSS.** Restless Records is ready to take its first stab at top 40 radio airplay with Ovis. The Los Angeles-based label is hoping for a hit with the pop-oriented single "Regular Thug."**

**"Top 40 radio wants to play hits. They don't care what label they come from," says Rich Schmidt, VP marketing at Restless. "It's ironic that Restless has found the door to be wide open at top 40 radio, and a label less inviting at alternative radio."**

Schmidt says that positive response to the Ovis single convinced Restless that top 40 radio may be ready for alternative act Sister Psyche, whose single Dads Snoop Dog" will ship later this month.

**TID BITS:** EMI Australia act Chocolate Starfish was featured on "Entertainment Tonight" Television's segment on the hottest new bands March 1, even though an album available in the States. The band, whose "Seafodd" EP was released Down Under in February 1994, is seeking a U.K. deal... Mercury artists the Vold and Redd Kross are included in Hard Core Marketing's 'Call Of The Wild' campaign at alternative retail. Cassette samplers are given to consumers who correctly answer a quiz displayed at retail countertops... "As Much As Azz U Want," the Ruthless/Relativity EP from the hard-core rap trio HWA (Hoes With Attitude), is bubbling under...
Where Have All The Black Executives Gone?;
35 Smokin’ Years & 20 (Or So) Soulful Ones

BY J.R. REYNOLDS

LOS ANGELES—It would be an understatement to say Philip Bailey has a full plate. Having just completed a solo recording, he has an upcoming concert tour of Japan as a lead vocalist for Earth, Wind & Fire and continues to work in the gospel music arena.

His new, self-titled album, due March 22, is his first R&B release in seven years and his debut on Zoo Entertainment. The veteran vocalist says a “keener demographic focus” makes the set his best yet.

Bailey says that unlike his previous R&B albums, the new set is slated toward an adult audience. “On my last album, I was all over the place,” Bailey says of “Insire Out,” his 1986 set. “On my new album, we selected music that would appeal more to the 25-plus demo.”

The first single, “Here With Me,” was released to radio Feb. 7. Brad Hunt, senior VP of marketing for Zoo Entertainment, says a longer setup period than usual is being employed in order to maximize audiences reach.

“Philip is well known for his work with Earth, Wind & Fire, but outside the gospel music market his solo work is relatively unknown by broader audiences,” says Hunt. “So we’re taking our time with the project in order to build public awareness.”

Prior to signing with Zoo, Bailey recorded three R&B sets, three gospel albums, and a compilation. His first solo album was “Chinese Wall,” which spawned “Easy Lover,” a duet with Phil Collins that climbed to No. 2 on the Hot 100 in 1984. According to Hunt, Bailey will be marketed as a new artist—hence the longer-than-usual span between single and album release.

A 21-year music veteran, Bailey reports that despite being busy with his solo project, as well as touring with Earth, Wind & Fire, he is not overburdened.

“It’s not difficult to promote my album and Earth, Wind & Fire’s ‘Millennium’ at the same time, because they are entirely different projects, which keeps things interesting,” he says.

Zoo is releasing “Philip Bailey” in Japan during Earth, Wind & Fire’s concert tour there, which Hunt says is the perfect marketing tie-in. “Philip has a big following in Japan, and his performing there as part of Earth, Wind & Fire in April will help sell records,” he says.

Following the EWF Japan tour, Bailey is scheduled for a 15-date, three-week U.S. promotion tour in May at major rock venues in large markets around the country. Hunt says the goal is to solidify his core audience in an environment that traditionally caters to mature audiences.

“It’s our belief that Philip will do best with the music-intensive crowd,” says Hunt. “The initial dates will take place in the East and then spread from there.”

Producers and songwriters contributing to “Philip Bailey” include Brian McKnight, Robert Brooks, Chuckii Booker, Prince Be of PM Dawn, and

(Continued on page 26)
**TOP R&B ALBUMS**

**WEEK ENDING MAR. 12, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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**HOT SHOT DEBUT**

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**Heatseeker Impact**

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**Greatest Gainer**

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**Pacesetter**

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**Tracks from New Artists**

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2. *Billboard*  

**Note:** Albums with the greatest gains this week. **Art:** Recording Industry Asia. Of America (RIAA) certification for sales of 500,000 units. Most tape prices, and CD prices for Wes and Begg labels, are suggested lists. Tape prices marked EC, and all other CD prices, are皆 projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. 

---

**Billboard**

FOR WEEK ENDING MAR. 12, 1994

**TOP 40 AIRPLAY MONITOR • COUNTRY AIRPLAY MONITOR • R&B AIRPLAY MONITOR • ROCK AIRPLAY MONITOR**

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Little 'Richard' Penniman

The Trustees and staff of The Rhythm and Blues Foundation salute the recipients of the 1994 Rhythm and Blues Foundation Pioneer Awards

The Rhythm and Blues Foundation, an independent non-profit organization, fosters wider recognition, financial support and historic and cultural preservation of rhythm and blues music through various grants and programs in support of the artists of the forties, fifties and sixties. The Pioneer awards program recognizes those legendary artists whose work has been seminal in the development of rhythm and blues music. Award recipients are nominated and selected by the Foundation’s Board of Trustees and its Artist Steering Committee.

For more information please contact:

Rhythm & Blues Foundation
14th and Constitution Ave., N.W.
Room 4603, MRC 657
Washington, D.C. 20560
202-357-1654
<table>
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<tr>
<th>WEEK</th>
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<td>PROCESS OF ELIMINATION</td>
<td>ERIC GABLE</td>
<td>WADDLE &amp; DIPPERS</td>
<td>24</td>
<td>51</td>
<td>TELL ME WHERE IT HURTS</td>
<td>GUERRA</td>
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### Hot R&B Singles A-Z

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### Hot R&B Airplay

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### Hot R&B Recurrent Airplay

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**HOT R&B SINGLE PROMO**

1. "Old Love Brand New Life" by India.Arie
2. "Get Myself Together" by Aaliyah
3. "My Baby's Back" by Keith Sweat
4. "My Life (Part III: An Ode To H.I.M.)" by Bobby Brown
5. "The One That Got Away" by Jennifer Lopez
6. "Fever" by Faith Evans
7. "Next To You" by The O'Jays
8. "Think" by Kiki Dee
9. "Real Love" by Brian McKnight
10. "I'm Not a Freak" by Ice Cube

**ARTIST DEVELOPMENTS**

MOTOWN LINES UP YEARLONG MARVIN GAYE TRIBUTE

unique to find an artist who shared his mind thoughts so completely with his fans.

Rushy says the label "hopes to find a way each year to consistently reissue Marvin Gaye in the marketplace, to ensure that every generation gets to understand and appreciate his art.

According to Candace Bond, Motown's director of special markets and catalog development, the campaign will feature Gaye's work, including new and old material.

"The goal is to hold up Marvin Gaye as a model, for both artists and the music industry, to show that his message is timeless and that he changed soul music definitively.

August releases will include two of Gaye's greatest hits albums, "The Soulful Moods Of Marvin Gaye" and "When I'm Alone I Cry," both available for the first time on CD, as well as a special compilation tagged "The Norman Whitfield Sessions.

One of the high points of the all-encompassing campaign will be "a Tribute To Marvin Gaye" television special and album, planned for late October. Produced by Leigh Blake of Good Karma Productions and directed by Earle Sebastian for Motown, the venture will involve participation by a slew of artists from different musical genres.

Blake, who co-created and produced 1990's "Heal, Hot & Blue" project, says a variety of superstar talent has been assembled for the venture.

"We're creating a cinematic piece of work, one that will reflect the political issues that informed Marvin Gaye's music and the man's spirituality," says Blake, who plans to have the project completed by June.

The "tribute album" also will be released on home video following its broadcast. Four special vignettes, based on cuts from Gaye's "What's Going On" album, will be included in the home video package.

The mining of Gaye's catalog will continue in February 1995 with a "Complete Days" CD featuring Gaye with Tammi Terrell, Kim Weston, Mary Wells, and Diana Ross, and a 12-episode television series of unreleased videos.

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The album offers timeless R&B-oriented second-line funk on the remakes of old New Orleans numbers, plus a number of tracks dedicated to the instrumental sounds of the city. And in an interesting twist, the record is a major critical and commercial success. The album’s title track, "Merry Christmas," reflects this success, as the album reached #1 on the Billboard R&B chart and #2 on the Pop chart.

Harvey basically agrees with the label’s decision to focus on the album’s commercial success. "It’s a great album, and it’s important that it does well," he says. "But I also think it’s important that it’s recognized as a musical achievement." He notes that the album’s success has helped to bring new attention to the New Orleans music scene, which has been largely overlooked in recent years.

In conclusion, Harvey says that he is proud of the album’s success and is looking forward to the next project. "It’s been a great experience," he says. "I’m looking forward to the next chapter in my career."
JULIET ROBERTS refuses to do the back-breaking negative moments. Taking a breather from the recent video shoot for her single, "I Want You," she ponders the career path she has traveled during the past 18 months. Obstacles of label problems and legal entanglements have made the road bumpy, but that does not appear to have jaded the sturdy, good-humored U.K. native. Instead of waxing bitter about her experiences, she downplays them with a weary chuckle and a philosophical attitude.

"You can't go negative on the world just because you don't get what you wish when you wish for it," she says. "Maybe if the album had come out sooner, the buzz surrounding it would not have been as good. Maybe if the delays were a way of someone or something letting me know that the time for this record was not right?"

Or maybe the album was missing that one special song that would push it over the top. The first incarnation of "Natural Thing," Roberts's positively gorgeous Reprise/Warner Bros. debut, did not include the hit-bound "I Want You." She wrote it shortly after completing the set. Even the dullest ears can tell that the track, with its sharp disco strings and layers of girlish chants, easily transcends the specification. It has the potential to carry the avalanche-before-the-bash smash.

However, "I Want You" is more a taste of Roberts' musical palate. Exploring "Natural Thing," Roberts's positively gorgeous Reprise/Warner Bros. debut, did not include the hit-bound "I Want You." She wrote it shortly after completing the set. Even the dullest ears can tell that the track, with its sharp disco strings and layers of girlish chants, easily transcends the specification. It has the potential to carry the avalanche-before-the-bash smash.

Billboard's Dance Breakouts for the week ending March 12, 1994

Club Play

1. LOVE & HAPPINESS RIVER OCEAN
2. RIGHT (ALRIGHT) DOG E. FRESH 
3. LOSER BECK DCC
4. SKRIP TO MY L/LISA LISA PENNUM
5. 4 YOU 4TH MEASURE MEN AREA

Dance Singles

1. ELECTRIC RELAXATION A TRIBE CALLED QUEST
2. OO YA INNER CITY COLUMBIA
3. KRAZY BLACKGIRL RCA
4. YES NOS NOTA NAME
5. RIBBON IN THE SKY INTRO ATLANTIC

The Single Life: The time has come for Eve Gallagher to get her major-label deal. After years of trying, this Swiss chanteresse (and protege of Boy George) has been quietly issuing one sterling single after the next, piecing together seminal critical roses and underground fans every time. With the brand new "Change Your Mind" (More Protein, U.K.), she delivers a soulful and assertive performance, often reminiscent of Annie Lennox. The choice of A and B sides, "Change Your Mind" and "Evolution" take a stab at the tune, revamping it with festive threads of trance and tribal discos. There is absolutely no reason why this one could not step out for clubs throughout the States, while a chill punk funk rendition could do the trick at radio. All that's missing is an A&R executive with a wee more imagination.

The ever-plush Eight Ball Records in New York is once again working the nerves of dub-happy tastemakers on the East Coast with "The African Dream," a double-ride-trip into the house underground by Mr. Gerald. This mysterious beast twists, paves the way for twitchin' booties with a muscular bassline that is generously laden with syncopated jazz and R&B spices. With no fewer than eight nicely varied mixes, we are waiting to see this one explode nationally.

For Real may be the latest entry into the tiresome new-jilli- swing urban radio sweepstakes, but there are versions of the quartet's cute debut single, "You Don't Wanna Miss" (Perspective/A&M), that is fashionably tailored. The addition of Nico Brembilla and Davide Ruberto to the table with several delightfully twirly mixes that are a fine complement to the song's romantic drama, and the urgent, tightly harmonized vocals. Check 'em out.

T-B-D-BEATES: Sometimes having a pop hit isn't all it's cracked up to be. LaTour has been unfairly laboring under the expectations of a sequel to his 1992 novelty hit "People Are Still Having Sex." If truth be told, his subsequent Smash/Island singles have been far better, but mix-reviewed. He takes another go at it with "E-Z," a teetering tribal/house journey that contrasts a dark and heavy groove with bouncy, ear-catching keyboard passages. It is a prime example of LaTour's talent for more than hack- ing up pop simplicity. If only DJs would give him a fair shake. On the acid-jazz tip, the eternally hip Giant Step/Groove Academy party posse from New York has given birth to "The Groove Collective," a Reprise album that fuses traditional jazz, retro-funk, and hip-hop sensibilities. Steely Dan producer Gary Katz helped mold the set, which was recorded completely live. A musical feast that should be of equal interest to the historically reverent and the open-minded. As the acid-jazz movement finally begins to pick up steam in the U.S. (several years after its acceptance overseas), it is worth noting that the Giant Step/Groove Academy pose heralded this sound long before pop and urban departments at major labels started to get a clue.

It has been two years since Australian act Yothu Yindi brought Aboriginal intensity to dancefloors with "Tribe Voice," and its barrier-busting hit, "Treaty." On March 22, Hollywood Records issues the far superior "Freedom," a collection that seamlessly blends world-beat music from Yolgnu and Balauna cultures with modern club grooves. Front man and primary songwriter Mandawuy Yunupingu gives the album an interesting pop rock flair, collaborating with Neil Finn from Crowded House and INXS' Andrew Farris... Speaking of world-beat club music, look no further than the irrepressible "One Répe" by Jethro Guillaume to add a percussive blast of fresh air to peak-hour programs, with room for more than your basic house ditties. Just issued on the indie Kaleidoscope Records...
Labels Set Fan Fair Showcases

Top Stars Slated To Perform At June Fest

NASHVILLE—The major country labels have announced their tentative lineups for the 23rd International Country Music Fan Fair, June 6-12. Among the platinum-selling acts slated to perform at the Tennessee State Fairgrounds here during the two separate label shows are Alan Jackson, Travis Tritt, Billy Ray Cyrus, John Michael Montgomery, Trisha Yearwood, and Lorrie Morgan.

Tickets to this year’s event have already sold out, with more than 24,000 expected to attend. Fan Fair is a joint project of the Country Music Assn. and the Grand Ole Opry.

Here are the show dates and featured acts:

Monday, June 6, 7-10 p.m., Bluegrass Show: Bill Monroe & the Blue Grass Boys, with other acts to be selected.


Wednesday, June 8, 10 a.m.-noon, Liberty Records: Charlie Daniels, Asleep At The Wheel with special guests, John Carter Cash, the Sound of Tanya Tucker; 2:30-4:30 p.m., Warner Bros./Reprise Records: Jeff Foxworthy, Faith Hill, and Travis Tritt; 7:30 p.m.-9 p.m., RCA Records: Darrell Waltrip, Waylon Jennings, Martina McBride, Restless Heart, and Lari White.

Thursday, June 9, 10 a.m.-noon, Atlantic Records: Neal McCoy, Confederate Railroad, Trace Lawrence, and John Michael Montgomery; 2:30-4:30 p.m., Arista Records: Black-Hawk, Alan Jackson, Lee Roy Parrish, and Pam Tillis; 7:30-9:30 p.m., Columbia/Epic Records: Bobbie Cynyer, Joe Diffie, Gibson/Miller Band, Patty Lovelace, Ken Mellons, Collins Rays, Doug Stone, Rick Trevino, and Joy Lynn White.

Friday, June 10, 10 a.m.-11:30 a.m., BNA Entertainment: Mark Chesnutt, Jimmie Work, Jesse Hanter, Lorrie Morgan, Lisa Stewart, Doug Supernaw, and Turner Nichols; 1:25 p.m., Giant Records: Deborah Allen, Darin Norwood, Orrall & Wright, Laura Vida, and Clay Walker; 3:30-5 p.m., Asylum Records: Rodney Phelps, Guy Clark, and Bob Woodruff.

Saturday, June 11, 10 a.m.-6 p.m., the Grand Masters Fiddling Championship at Opryland USA.

Sunday, June 12, all day, Fan Fair ticket still good for admission to such attractions as the Country Music Hall Of Fame and the Ryman Auditorium.

CMA Dues Hike Means Members Pay For Perks

NASHVILLE—Members who want a chance to buy tickets to the Country Music Assn.’s annual awards show will have to pay double last year’s dues. And even then, there’s no guarantee that tickets will be available to them.

A series of debates and dollars increased in effect March 1.

Under the new schedule, a $60 annual membership is still available for individual members. For that fee, the member receives a subscription to the CMA’s monthly magazine, “Close Up,” industry reference guides, the right to vote for award winners and directors, and various discounts.

However, to be eligible for ticket buys, a member must now pay $100 a year. The costlier membership also covers all first-tier benefits, plus a 30% discount on registrations for SRO, the CMA’s annual talent buyers convention, and other discounts.

There also are significant dues increases for member radio stations. Previously, stations paid according to their market size, with small-market membership being $125, medium-market $225, and large-market $325.

Now stations must elect from the membership categories of bronze ($125), silver ($600), gold ($1,250), or platinum ($5,000).

Ticket availability is not guaranteed in any of the organizational membership categories. However, the higher the membership fee, the greater the number of tickets the member is eligible to buy. Silver is good for four, gold for eight, and platinum for 14, including four VIP seats.

...}

Stuart Is High On Country’s Mountain Top

Singer’s Joy Is Obvious As He Explores Genre He Loves

WATCHING MARTY GLOW: As vividly as Hank Williams symbolizes the misery in country music, Marty Stuart symbolizes the joy. No one else is so totally and blissfully immersed in the business and all its manifestations as he is in its sounds and styles, its folklore and history, its road life and rhinestones. To see him work and hear him talk is to witness a kid who is still rapturous over his first big break.

Stuart loves what he’s doing—and he wants you to feel the excitement. What makes his zest remarkable is that Stuart’s big break came 23 years ago, when he was only 13 and the great Lester Flatt drafted the youngster into his bluegrass band.

In doing so, Flatt got a first-rate mandolin player, and country music got an in-house fan whose sense of delight remains unhumbled to this day.

Let it be noted, though, that Stuart does not approach country music with a hushed reverence. Nor has he cause to. He has picked, bantered, and partied with the giants—from Roy Acuff to Ernest Tubb to Johnny Cash—and knows the difference between artists who soar on their art and the hangers-on who are mere fancy-dancers. His affection for his peers and the music they make is deep, but it is also rough, frank, and frequently bawdy.

While he was developing as a musician, Stuart discovered he had considerable skills as a writer of prose, particularly when it came to chronicking the day-to-day musical life around him. And he also has become an avid historian of the music, both from his reading and from his long conversations with those who have made the history. Having been well-mentored himself, Stuart has been generous in mentoring many of the newer country acts. When certain injudicious remarks led to bad blood between his friend Travis Tritt and Billy Ray Cyrus, it was Stuart who played the peacemaker by joking the whole matter back to its essential absurdity.

These days, the shock-haired and brightly festooned Mountain Top is up wherever there’s good music or a good cause. Appropriately, his latest undertaking is co-hosting an infomercial luring visitors to Music City. You can bet he’s sincere. The town’s been a blast for him.

LIVE & LEARN: Our Ephiphany Of The Week Award goes to critic Tony Scherman, who, in a review in The New York Times, writes of MCA’s new “Rhythm, Country And Blues” album: “As a marketing scheme.” Jeez, what insight! We had assumed—perhaps naively—that the 22 country and R&B acts involved in the project had accidentally ended up in the same truck at various recording studios and then spontaneously burst into song.

Scherman goes on to pose a theory about the album’s genesis that’s almost too horrifying to contemplate. Maybe, he ventures, the album is “a calculated effort not only to rope in white impossibly eager country fans, but [also] to entice a small but active market, middle-aged black fans of [Patti] LaBelle and B.B. King, to the country bins.” Could this be so? Could MCA be so intent on selling its fans something that they would create the group’s identity and success in mind? Don’t these folks know that popular music is too important to be left to the people?

CRAYZY FOR YOU: “Crayzy,” the new country-flavored album by Julio Iglesias, is due in April on Columbia Records. The title track is a cover of the Patay Cline standard written by Willie Nelson. Another track, “When You Tell Me That You Love Me,” is a duet with Dolly Parton. In 1984, Iglesias had his first and only No. 1 country hit, “To All The Girls I’ve Loved Before,” a duet with Nelson.

MAKING The Rounds: Maggie Hinnenksteel, “a faithful country music fan” from Steelton, Pa., writes to us in considerable disgust to point out that—despite claims to the contrary—Alabama has never broken Sonny James’ record of 16 consecutive No. 1 country hits. She notes that after a string of eight No. 1s, Alabama dropped to a No. 30 with “Christmas In Dixie,” after which the group scored 13 more chart-toppers. We did not realize that this matter was being debated, but, still, nothing pleases us more than stirring up trivia hornets. Steve Wariner recorded the first segment of Unistar Radio Network’s new “Acoustic Country” series, with Cathy Mardindale hosting and Ed Salmon executive producing. The segment will air in late March. Wariner is now managed by former Exile drummer Steve Goetzmann through Renaissance Management of Franklin, Tenn.

Country America magazine launches its New Artist Music Series March 15 at the 21 Club in New York with a performance by MCA’s Tracey Byrd . The Quantum Music Group has opened an office on Music Row at 1005 19th Ave. South, Eddie Burton and general manager, and Canadian singer-songwriter Susan Jacks has been signed as a writer . Susie Luchsinger has been named spokes- woman for Spencer’s Clothing Co. of Mt. Airy, N.C. Luchsinger records for Integrity Music and is frequently featured in ads on TV Guide, Music City News, Children’s Business, and Good Housekeeping, and on spots on TNN, Country Music Television, and the Family Channel.
THE OTHER SIDE OF COUNTRY IS FUN BREAK-THROUGH UNIQUE HOT HIP NON-STOP

It’s continuous. 24 hours a day.
More hot country videos than you can get anywhere else.
The videos that hit all the right notes with music fans.
It’s hot country music and it’s around the clock.
CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!

COUNTRY MUSIC TELEVISION

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## Billboard Hot Country Singles & Tracks

**Week Ending Mar. 12, 1994**

<table>
<thead>
<tr>
<th>Number</th>
<th>Previous Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number/Re-Entry Label</th>
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<tbody>
<tr>
<td>39</td>
<td>27</td>
<td>1.2675</td>
<td>Billy Dean</td>
<td>JERICHO &amp; DEAN MURDOCK (RE-JERICO)</td>
</tr>
<tr>
<td>40</td>
<td>43</td>
<td>8</td>
<td>Gibson Miller Band</td>
<td>GIBSON MILLENNIAL</td>
</tr>
<tr>
<td>39</td>
<td>27</td>
<td>12</td>
<td>18</td>
<td>庄村</td>
</tr>
<tr>
<td>40</td>
<td>43</td>
<td>8</td>
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<td>41</td>
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<tr>
<td>43</td>
<td>12</td>
<td>7</td>
<td>10</td>
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<tr>
<td>44</td>
<td>16</td>
<td>10</td>
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<td>22</td>
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<td>47</td>
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<td>50</td>
<td>38</td>
<td>30</td>
<td>30</td>
<td>庄村</td>
</tr>
</tbody>
</table>

### Hot Country Recurrents

- **WILD ONE**
  - Faith Hill
  - **MISS BUSINESS**
  - John Anderson

- **HEREW LOVE**
  - John Anderson

- **HEAR ME**
  - John Anderson

- **HOW I LOVE YOU**
  - John Anderson

- **I'M READY**
  - John Anderson

- **IT'S A HARD LIFE**
  - John Anderson

- **IT'S NOW OR NEVER**
  - John Anderson

- **JACKIE'S BABY**
  - John Anderson

- **JUST A WHISPER**
  - John Anderson

- **KEEP ON ROCKING THE JUG**
  - John Anderson

- **LET'S NOT WASTE NO TEARS**
  - John Anderson

- **MAMA'S ALL IN YOUR ARMS**
  - John Anderson

- **MAKE ME SMILE**
  - John Anderson

- **MEMORIES OF THE SUMMER**
  - John Anderson

- **MOM**
  - John Anderson

- **MY HEART IS YOURS**
  - John Anderson

- **MY SWEET HEART IS YOURS**
  - John Anderson

- **NO ORDINARY LOVE**
  - John Anderson

- **ONE TO LOVE**
  - John Anderson

- **ONLY A MAN**
  - John Anderson

- **OVER YOU**
  - John Anderson

- **PROMISE ME**
  - John Anderson

- **REMEMBER**
  - John Anderson

- **SACRED GROUND**
  - John Anderson

- **SOMETHING**
  - John Anderson

- **THAT'S THE WAY IT IS**
  - John Anderson

- **THERE'S A PART OF ME**
  - John Anderson

- **TIME IS PASSING**
  - John Anderson

- **TOO LATE**
  - John Anderson

- **TWO STRINGS**
  - John Anderson

- **WHERE THAT ROAD GOES**
  - John Anderson

- **WHO'S TALKING**
  - John Anderson

- **WINDS OF CHANGE**
  - John Anderson

- **YOUrez**
  - John Anderson

- **YOUR LOVE IS LIKE SUGAR**
  - John Anderson

- **YOUR MOTHER LEFT YOU A DECADENT**
  - John Anderson

- **YOUR WOMAN**
  - John Anderson

- **YOUR YESTERDAY**
  - John Anderson

- **YOU'RE THE ONE**
  - John Anderson

- **YOU'RE THE ONE**
  - John Anderson

- **YOUR TURN**
  - John Anderson

- **YOUR WHISPER**
  - John Anderson

- **ZUMBA**
  - John Anderson

### Notes

- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 250 detections for the first time. Vinyl availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (X) Cassette single availability. (X) Vinyl single availability. (X) Vinyl single availability. © 1994, Billboard/GIP Communications.
BNA Entertainment salutes LORRIE MORGAN for her monumental Triple Platinum album success!

“Leave The Light On” – Platinum!
“Something In Red” – Platinum!
“Watch Me” – Platinum!

Now The Story Continues!

“MY NIGHT TO HOWL”
The First Hit Single from “WAR PAINT”
The Next LORRIE MORGAN Platinum Album!

“MY NIGHT TO HOWL” RADIO ADD DATE: FEBRUARY 28 / “WAR PAINT” ALBUM STREET DATE: MAY 10
### Billboard Top Country Albums

**For Week Ending Mar. 12, 1994**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<th>WEEK ON CHART</th>
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<tr>
<td>1</td>
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<td>BILLBOARD</td>
<td>GREATEST HITS</td>
<td>147</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>JOHN MONTGOMERY</td>
<td>KICKIN' IT UP</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>COMMON THREAD, THE SONGS OF THE EAGLES</td>
<td>1</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>4</td>
<td>REBA McENTIRE</td>
<td>GREATEST HITS VOLUME 2</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>GARth BROOKS</td>
<td>LITTLE BIT OF SOUL</td>
<td>1</td>
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**Greatest Gainer**

<table>
<thead>
<tr>
<th>WEEK</th>
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<tr>
<td>5</td>
<td>11</td>
<td>GEORGE &amp; PATSY CLARK</td>
<td>WILD IN THE FAMILY</td>
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**Hot Shot Debut**

<table>
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<tr>
<td>28</td>
<td></td>
<td>RICK TREVINO</td>
<td>COLUMBIA SONGS (98.1/95.1/93.3)</td>
<td>13</td>
</tr>
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### Billboard Top Country Catalog Albums

**For Week Ending March 12, 1994**

<table>
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<tr>
<th>WEEK</th>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
</table>
| 1    | 1        | JOHN MONTGOMERY | THE GOLDEN YEARS | 1
| 2    | 2        | VARIOUS ARTISTS | COMMON THREAD, THE SONGS OF THE EAGLES | 1
| 3    | 3        | REBA McENTIRE | GREATEST HITS VOLUME 2 | 1
| 4    | 4        | GARth BROOKS | LITTLE BIT OF SOUL | 1

**Greatest Gainer**

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*Note: The table includes information about top country albums and albums with the greatest sales gains for the week ending March 12, 1994. The data includes information about the artists, titles, positions, and labels.*
COUNTY ARTISTS & MUSIC

by Lynn Shults

SCORING HIS FIFTH NO. 1 with "Tryin' To Get Over You" (3-11) is Vince Gill. The much-honored Gill debuted on the Country Singers & Tracks chart in mid-March, and his latest single "I've Got That Thing Called Love" to become head of A&R at MCA Records. The two reunited in 1989 when Brown signed Gill to a recording contract for the RCA label, with three tracks reaching the top ten. Last year he signed Gill to a new contract with the label and his latest single, "Loving You Baby," is on the Billboard Country chart.

THE MOST ACTIVE track of the week is "A Good Hunk Of Bad Luck" (54-43) by Clint Black, followed by "In My Own Backyard" (54-43) by Joe Diffie. Tim McGraw's "Indian Outlaw" (18-15) is also showing potential. "I Don't Mind" by Rich Travino is a favorite with the audience. "The Three Musketeers" Rapp sensation Snopp Dogg scored his first gold single with "What's My Name?"

A full course of Final RRAY certifications follows.

MULTIPLATINUM SINGLES

Tag Team, "Whoopin' (There It Is)," Life/Bellmark, 4 million.

GOLD SINGLES


COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher—licensing org) Sheet Music Digitized

NASHVILLE—The Gibson/Miller Band will headline the first part of the 1994 Jim Beam Country Caravan tour. Registration begins in mid-May, the Epic Records acts will embark on a sponsored schedule that will take it to concerts in 10 cities.

A definitive appearance for the Jim Beam banner, Gibson/Miller also will serve on the panel of judges that will select the winner of the Jim Beam Country Music Talent Search, an event that runs concurrently with the Caravan tour.

Under the provisions of the talent contest, unsigned artists may submit an audio or videotape of their performances, which will then be shown to five contest judges for the final judging. These five acts will be flown to Nashville in October for a live "battle of the bands" show.

'BODYGUARD' SALES AT 11 MILLION

(Continued from page 14)

Ice Cube, "Lethal Injection," Priority, fifth.


PRINCE, "I Wanna Be Your Lover," Warner Bros, its first.

JIM BEAM CARAVAN TO ROLL IN MAY

Ice Cube, "Lethal Injection," Priority, fifth.


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There are still sites tenta-

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Jazz

BLUE NOTES

by Jeff Levenson

FINE AND MELLOW: Okay, time for one of those theories that tests the cognitive mettle of all the music obsessed. Imagine: you've been told to select three albums. If you think this is a test, believe me, it's a test. Does the music aficionado have a preference for the classics, for contemporary music, or do they blend the two?

A colleague tagged my tail to the following: As March 5, better than half of the 25 slots in the Top Jazz Albums chart were devoted to singles, specifically Tony Bennett, Harry Connick, Jr., Chet Baker, Cassandra Wilson, Ella Fitzgerald, Billie Holiday, Shirley Horn, Nina Simone, Diana Ross, Rosemary Clooney, and Billy Eckstine. Note some obscure artists — veterans vs. new arrivals, pre-classical purists vs. jazz-inspired popsters, the dead vs. the living. Musically and asthetically, the mix spans both time and territory.

What to make of it? Perhaps that jazz—at least the strain of jazz commonly represented on this chart—is moving closer to the mainstream than ever before. One year ago, on March 13, 1993, the chart featured a mere five singers, though the No. 1 and No. 2 slots were held down by the same artists occupying them today—Ben-Ernest and Crawford.—respectively.

A content review of the 13 entries reveals that the music is distinctly Lite—standards or crooners or ballads that tap a retro sensibility without a compelling need to be contemporary. (With its industry-driven definition of that term), save for the production values inherent in the discs. Mellow, it seems, is the preferred state of mind. But, irony, the more or more amiable side of jazz has often been the province of the other chart, one titled Top Contemporary Jazz Albums. Which might mean that if there is a pattern of creeping sanitization at work here, it’s bringing the charts closer together. The dichotomies between the two presentations and playing fields could become less dramatic than the past.

All those singers on one chart. A trend or a statistical anomaly? You vote. (Our 900 number unites you, but while you hold for the next available operator, please enjoy the delight strains of our favorite vocalists, programmed non as always for your listening pleasure. Thank you and have a nice day.)

SEMI-TONE TUNING DEPARTMENT: Last week, we cited a number of pianists who had been drooped by Blue Note. Seems that drooped is a tricky word (and concept), especially when used to document label/artist activities and relations. So, here’s a more precise run-down of the players mentioned: Michel Petrucciani broke from Blue Note on his own to Dreyfus in France. Don Grolnick had a two-record licensing deal with the label that remained intact. Gil Evans retooled as an artist signed by Somethin’ Else. Blue Note’s sister company in Japan, and Joey Calderazzo wasn’t technically signed by Blue Note, he just wasn’t, eh, offered another contract.

NO BIG DEAL: JUST A QUARTER-CENTURY: Saxophonist Tom Scott, whose road signs remained that TV bandleader fame lasted a millennium thanks to Chevy Chase, doesn’t really need the exposure after all.

Cymbalright!!”asmine the Industry PEP recorded “Reed My Lips” hit the Contemporary chart (No. 5 last March), Blue Note bought a bash for him honoring his 25 years in the big (a star-studded affair, I’m told).
Cassandra Wilson
Blue Light 'Til Dawn

"BLUE LIGHT 'TIL DAWN is the kind of album that gets called timeless on its way to becoming a classic." Greg Tate, *Billboard*

"...it is...the most accomplished and enjoyable vocal album of the year, in any idiom." Philip Watson, *The Wire*

Down Beat

"The best record of 1993." 
San Diego Union

COMES INTO CASSANDRA WILSON'S KITCHEN AND EXPERIENCE THE MOST ACCLAIMED MUSIC OF THE YEAR.

Contains "Tupelo Honey" and "I Can't Stand The Rain" with Chris Whitley

Joe Lovano
Tenor Legacy

"...among the most significant musicians of the 1990's." Stuart Nicholson, *The Wire*

"The hottest young reedman on the scene today." *Billboard*

"*****"

Down Beat

JOE LOVANO MAKES AN EVOLUTIONARY LEAP IN JAZZ.

THE TWO MOST ACCLAIMED TENOR PLAYERS OF OUR TIME HAVE JUST PROVEN THE CRITICS CORRECT.

with JOSHUA REDMAN, MULGREW MILLER, CHRISTIAN McBride, LEWIS NASH, DON ALIAS

The Finest in Jazz is available on Blue Note Cassettes and Compact Discs

For a free catalog, write to True Blue Music, 35 Merrose Place, Stamford, CT 06902 © 1994 Capitol Records, Inc.
Latin Accent Graces NARAS Events

NARAS' LATINO ACCENT: The National Academy of Recording Arts & Sciences (NARAS) took on a decidedly Latin approach during its pre-Grammy functions this year, what with Gloria Estefan performing at the MusicCares benefit and Eddie Palmieri playing at the Grammy nominee bash, both of which were organized by NARAS.

The two events nicely underscored NARAS' effort not only to highlight the musical and philanthropic achievements of a Latin superstar (Estefan), but also to woo new members from the Latino music community. In particular, Palmieri's kinetic, Latin jazz mini-set added the proverbial punctuation point to a brief speech by NARAS' head honcho Michael Greene that outlined the Latin Academy, a new organization parallel to NARAS aimed at attracting Latino and Brazilian musical talent. Greene said that the Latin Academy initiative should be in full swing within six months.

Several hours after Greene's discourse, Estefan took the stage for a highlight-pleasing, Afro-Caribbean stomping that offered several tracks from Estefan's smash "Mi Tierra" album. Produced by Gloria's husband Emilio, the crisply paced, 45-minute set actually was less a show starring Gloria than a showcase spotlighting top Latin talent, including Arturo Sandoval, Celina Cruz, Tito Puente, Sheila E., and Israel "Cachao" Lopez, the legendary Cuban bassist signed to Emilio's Crecent Moon imprint.

And what of the Grammys? As expected, Estefan, who delivered a smoking take of the title smash from "Mi Tierra" during the Grammy show, took home her first, much-deserved trophy in the tropical Latin album category. But pleasant surprise! Luis Miguel snagged an award for best Latin pop album ("Arveya"), while recent SESAC signee Selena scored a kudo for best Mexican/American album ("Live!").

The 19 was, indeed, the grandest Grammy day yet for the Latino market.

GIPTY KING'S RULE: The Gipsy Kings, who have dominated the Billboard Latin 50, as well as Billboard's World Music chart, have embarked on a short U.S./Canada swing in support of their Elektra Musician debut, "Love & Liberté." The Kings launched their seven-city trek with a four-day engagement in Los Angeles that commenced March 2 at the Pantages. The band is complementing its two-week run with appearances on Anglo TV shows that should guarantee an even wider audience for South France's best-known musical group. The group's L.A. dates were preceded by a TV appearance March 1 on the "Tonight Show." The French-speaking, Spanish-singing outfit also is booked to appear March 18 on CBS-TV's a.m. program "This Morning."

Moreover, comments Peter Clancy, Elektra Nonoyos' VP marketing and creative services, the Gipsy Kings are securing more mainstream exposure on TV and radio alike. "VH-1 is airing 'Escracheum' on its "What's New" show, and the adult contemporary radio stations are playing four instrumental tracks from the album," says Clancy. The Gipsy Kings' current Latino single, "No Vivire," rises two slots to No. 32 with a ballet on Billboard's Hot Latin Tracks.

EMI LATIN TO LICENSE JÁN: As expected, EMI Latin has signed an exclusive licensing pact with merengue/salsa label JÁN Records, based in New York. The accord calls for EMI to oversee the marketing and distribution of JÁN product in the U.S. The first releases included under the new deal are reissues from Proyecto Uno, Luis Javier, Los Torro Band, and Los Hijos De Puerto Rico. Product to be shipped subsequently in March are albums by Alex Bueno ("He Vuelve a Acorrer") and Ledesma ("Fuera de Lo Común"), plus a compilation package entitled "Bachata Hita."

BMG LINKS WITH MC: BMG Intl. has inked a joint venture agreement with MC Records, a rap/salsa label from Puerto Rico. Under the deal, MC will handle artist development, with BMG assuming marketing and distribution duties.

CHART NOTES: "Mi Buen Amor" races into the top rung of the Hot Latin Tracks this week, becoming Gloria Estefan's third consecutive No. 1 track from her Epic/Sony "Mi Tierra" album, which also sits at the top of the Billboard Latin 50 for the 36th consecutive week. The Hot Latin Tracks reign of "Mi Buen Amor," looks to be short-lived, however, as the hit Bobby V/Seleena single "Dondequiera Que Estés" (EMI Latin) moves within striking distance, rising from 3 to 2.
MOR Doing More Business
In Home Shopping Arena

MOR MERCHANDISE: St. Petersburg, Fla., direct marketing/music video network MOR Music TV is spreading its home shopping wings.

Since its 1982 debut, MOR Music TV has concentrated on selling audio products, such as cassette tapes and compact discs. But this year the network is branching out into middle-of-the-road videos chyoned with mail-order sales information.

In addition to the network's team began to experiment with sales of limited-edition specialty merchandise and memorabilia, such as album covers artwork and other collectibles featuring Elvis Presley and the Beatles. Each shopping package is designed to tie in with the network's music video, and is programmed accordingly, says Chris Clark, MOR's VP of programming.

"We don't want the spots to look like commercials," Clark says. "We want them to be consistent and congruent with the music programming on the channel. It's music that is driving the awareness, the excitement, and the impulse to buy the product."

MOR hucks up the spots with a catalog detailing all of the merchandise sold by the network.

In other MOR news:

The network recently launched a syndication division to distribute special programs, beginning in March. Clark says MOR Music has signed up about 24 markets so far, which will take MOR's expanded programming into about 9 million homes.

In the quest to market, MOR will provide subscribers with one themed special, such as a classic rock program, and the weekly specials that show off MOR's catalogue. "What MOR's "hit" factor is determined by the direct-marketing sales activity it generates," the network adds.

A MOR spokesperson says the network is "very pleased with the reaction," which kind of leads into the question of what this all means for MOR.

It's received acclaim, however, despite the network's relatively low profile. The channel is estimated to have a total audience of approximately 1.5 million viewers, according to Nielsen Media Research.

And while MOR Music TV is not as high-profile as some of the competition, it has managed to carve out a niche for itself. "We're not trying to be everything," Clark says. "We're trying to be something that's more specific."

Clark says the network is looking to expand its reach by increasing its marketing and sales efforts. "We're not trying to be a big national network," he says. "We're trying to be a smaller, more focused network."

Clark says the network is also looking to increase its programming offerings. "We're looking to do more programming, and we're looking to do more marketing," he says. "And we're looking to do more sales."
THE MEDIEVE

MIGHT MAKES RIGHT: According to an annual industry count, more than 900 new magazines were launched last year. Just as many are expected in '94. (Naturally, not all of them survive.) Odds are it will be tough to find one among those that's as entertaining as MIGHT, a new San Francisco bimonthly that is made for, and by, bright folks in their 20s. MIGHT’s three creators were pals growing up in Lake Forest, Ill., outside Chicago, where they attended high school and edited a literary journal. After jetting off to college, they reconvened in the Bay Area as graphic designers. Soon the trio, all under 25, decided to give publishing a try.

What came up with MIGHT, “a goddamn brain picnic for the young and restless,” as the debut cover blurb puts it. Mixing features, career stories, and clever comics, MIGHT combines well-thought-out pieces with plenty of refreshing wit and vigor.

Ten copies of the first flush were printed and distributed across the country, mostly to independent bookstores ($3.50 an issue). To pay for the venture, MIGHT’s founders mailed out $10,000—much of it drawn from their credit cards. It helped that friends created much of the magazine—friends who didn’t have to be paid much, if anything.

MIGHT’s most arresting characteristic is its devilish mean streak. David Eggers, one of the mag’s creators, says that when they started out, the editors did not plan on relying so heavily on irony and sharp jabs. “But we were finding more and more that needed to be bitten,” he says. For instance, the new testosterone-heavy Inside Edge magazine for college men (backed by Time Warner) is dubbed the “most aggressively stupid publication around.” Consequently, the Sopranos are lampooned for trying to woo Generation Xers with “hip” ads that MIGHT’s founders obviously believe are poorly executed. And a feature called “Same Crap, Different Decade” fills half a page—detailing the parallels between artists from the ’70s (ABBA, ’80s (Air Supply), and ’90s (the Cranberries). “Obviously,” Eggers admits, “we’ve all read Spy.”

A new Dutch TV show, “X Factor,” is being portrayed more and more often in the media as a group preoccupied with looking over its shoulder in order to survive the recent past.

In “Reality Bites,” twentiesomething characters sit around trading ’70s stories, while the soundtrack blasts remixes (“My Sharona”), remakes (“Tempted”), and covers (“Baby, I Love Your Way”)

And with the new Budweiser TV spot, a foursome of rag-tag slackers bounce rock favorites off each other (Supertramp, Foreigner, Deep Purple, etc.) while shooting a round of pool. The commercial, an attempt to win back the folks who drifted in Bud for less homophobic Rolly music years ago, is a companion to the earlier Bud pool-hall commercial featuring new details—hippier trading lyrics that “Gilligan’s Island” climbers.

Sure, kids who grew up in the ’70s watched too much TV, and at times were willing prey of theFEATURE

bashing. But does that trait define them? Besides, classic rock wasn’t their idea.
International

BMG Australia Grabs Gilbey To Boost Its Domestic A&R

BY GLENN A. BAKER

SYDNEY—BMG Australia, determined to take a lead among major labels in the exploitation of local talent, has recruited major industry figure Chris Gilbey to run its already successful A&R department, under the banner of Aria. Gilbey, currently managing director of A&R at Albert Productions, will be strongly involved in the reuse of such acts as AC/DC and John Paul Young.

Since then, artists who have benefited from Gilbey's expertise and seemingly inexhaustible energy include the Saints, the Church, INXS, Noiseworks, Wa Wa Nee, Peter Blakeley, and Euphoria.

In publishing, Gilbey had a long-lasting joint venture with MCA Music, which was dissolved last year, but he operated two record labels, Unity and ESP, under his Australian Record Equities venture. In 1995, he was awarded an Order of Australia for his services to Australian music.

In his new post, Gilbey appears well placed to bring together BMG's two strongest strands into a focused attack on world markets. He arrives at the company when it has a (Continued on page 4).

Virgin Makes Far East Moves
Goal Is 1st Foreign-Operated China Store

BY STEVE MCCLOURE

TOKYO—Virgin Retail has announced an ambitious Far East expansion program, which includes alliances with companies in Hong Kong and South Korea. Among other goals, it hopes to have the first foreign-operated music store in mainland China.

The British merchant is set to open its first store in Hong Kong by the end of this year, and plans to set up shop in Seoul within the next 12 months. Its longer-term aspirations are to have outlets in Taipei and Shanghai.

The company has established Virgin Megastores Hong Kong Ltd. as a new 50-50 joint venture, director of Wheelock Pacific. Present for the Seoul announcement Feb. 23 were Abbott and Jae Kwan Lee, Saehan's president/chief executive, who will be president of the new company, Virgin Group chairman Richard Branson will serve as its chairman.

Virgin Megastores Hong Kong will handle all of Virgin Retail's business in the Hong Kong/Taiwan/China region. Existing joint ventures with W.H. Smith, Blockbuster Entertainment Corp., and Marui Co. Ltd. are unaffected by the announcement, according to sources.

The deal parallels the Virgin Megastores Japan Ltd. 50-50 joint venture between Virgin and Japanese department store chain Isetan's. Virgin's Japan stores are currently its only Far East outlets.

"Our plan is to set up an office very short term and to have a view to opening a store in Hong Kong by the end of the year," says Virgin Retail Japan MD Mike Inman, who took part in the Wheelock negotiations. One of Hong Kong's best-traveled chains, Wheelock Pacific also operates Asia's Lane-Crawford department store chain and has real estate interests.

Sources claim Wheelock was in talks with another U.K. music retailer, HMV, last year. But it has now decided to leave the building business. But their resources come from Samsung, who have retail and record company interests, so we can use those connections.

While Virgin is following in Tower Records' wake in Hong Kong and Taiwan, it would be the first Western music retailer to set up shop in mainland China—if those plans can be realized. Inman says, "It's an obvious thing to do, but it's a question of timing.

In South Korea, market entry may prove tougher. "There are incredible problems in opening in Seoul," Inman says. "They want us there in a very strong way in the wall of resistance to cultural products, and we want to be first in through the gap."

Virgin hopes its South Korea partner can help influence the process of liberalization. Inman says, 'It's one of those Catch-22 situations. Unless you actually form a partnership and start working on initiating those changes, nothing will happen."

He adds, "Over the last 12 months, the piracy problem has been reduced in South Korea. There still is some piracy evident, but the government has clamped down on illegal plante, and most of it's now smuggled in pirate product from China.

"Our primary business is manufacturing video tapes and computer discs, Inman says. "As a company, they've quite keen to get into retailing and the entertainment business. But their resources come from Samsung, who have retail and record company interests, so we can use those connections.

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Brussels To Get Belgium's 1st Free Records Megastore

ANTWERP, Belgium—The Dutch-owned Free Record Shop Ltd. plans to open its first Belgian megastore in Brussels in late April.

The new store will be located in a hotel building on a new street, "La Gaîté," in the heart of Brussels, and will complement its existing pair of shops on the outskirts of the city, which is both the capital of Belgium and home to the European Commission.

"The center of Brussels was the most obvious choice," says Free Record Shop MD Lou Boon, "because FNAC was the only big street there. On an international scale, Brussels is bigger than Amsterdam, where we launched our first megastore, and I admit that I feel Virgin knocking at the Brussels door."

Free launched its first store in central Amsterdam in 1991.

The site of Free Record Shop La Gaîté has been restored following a close deal with the city of Brussels to get an extension of the original fabric of the building. The new megastore will feature two floors, with a total retail space of 1,500 square meters, and a La Gaîté café with additional listening facilities.

The new outlet will be equipped with the latest technology, including fully automated central cashier, computerized operation through an Altos 7000 central computer system. The store also will offer PC software in addition to an extensive range of CDs, videos, games, and CD-I.

In addition to the 20 listening posts in the shop, FRS will introduce two "touch screen" computers that operate 100-unit Sony CD changers, allowing customers to select their favorite albums via a graphic layout on the computer.

Boon expects that the Brussels La Gaîté store will boost the FRS chain's sales by some 15% to 20% this year, and he attaches great importance to the multicultural aspect of the Belgian capital as far as target customers are concerned.

"In some ways, the Flemish are still underrated in the bilingual Brussels," he says. "In compiling our video range, with a basic library of some 10,000 titles, we will be one-third French and two-thirds Flemish, and the more of the original fabric of the building. The new megastore will feature two floors, with a total retail space of 1,500 square meters, and a La Gaîté café with additional listening facilities."
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**FRANCE/JAPAN**: During the past four years, the Halou Music Festival has served as a bridge between French and Japanese musicians. Halou (meaning “spring” in Japanese) has grown from a four-night event in one Japanese city, featuring French acts exclusively, to a weeklong festival held in two cities, with dual bills of French and Japanese acts featured each night. Organized by the Japanese concert producer erstwhile’s ongoing effort to promote France/Japan exchange, the Halou event took place in March 26-31 in Tokyo’s Club Quatto and Parco Theatre and Osaka’s Club Quattro. The French acts scheduled to perform are rappers Soo E. MC & Jimmy Jay (EMI), raggauffin singer Princesse Erika (Polydor), veteran “chanteur” Jacques Higelin (EMI), and Arthur H (Polydor). The latter happens to be the father of Soo E. MC, and he played with great success during the 1992 edition of Halou. Japanese acts include Love Tambaouiris, Bo Gombos, Nenes, and Denki Groove. The event also will provide a welcome opportunity for French music business professionals and officials to meet with government agencies and representatives of the Japanese industry.

**GERMANY**: Hubert von Gisern and the Original Alpakatzen (Hubert from the village of Gisern and the original Alpaca) are one of the most colorful representatives of the new generation of “volkemusik” performers. Originally from Austria, where his albums have long been best-sellers, von Gisern has since conquered the German market with his unlikely combination of traditional Alpine music and a modern R&B sound. His debut album, "heavy rock guitar, jazz trumpet, rock’n’roll accordion, and a hearty dose of good, old-fashioned yodeling. Word of this yodel, which is sung in an Austrian dialect, has spread from southern to northern Germany, and to Von Gisern’s debut album, “Aufgegriechen Westfriesen” (Playing It Up Instead Of Shooting It Down), has sold 160,000 copies. His new album “The Edelweiss Gang” is a single “Oben Unten Innen” (Above And Below), which has just been released by EMI Ariola. This month, von Gisern will perform on Germany’s longest-running youth TV program, “Live From The Almatan,” before traveling to France for the Les Eurofestival, and then to Austria, Texas. The Halou Festival will take place in three showcases March 18-20, before winding up its U.S. visit with a date at the Cooler in New York, March 22. As German concert promoter Fritz Rau of Mama Concerts has observed, von Gisern’s music has the same sort of homogenized appeal that worked wonders for the Gipsy Kings, and could prove a similar international success.

**ETHIOPIA**: In contrast to its received image as a nation blighted by war, famine, and 20 years of dictatorship, Ethiopia is a country with a rich and innovative musical culture. Apart from traditional music, often linked to religious chants, there were vibrant musical movements here in the 90s and 70s. For many years, the French musicologist Francis Falero has been trying to bring this music to the attention of Western music fans. After a recent visit to the capital, Addis Ababa, he said, “Music is livelier than ever in Ethiopia. Music is everywhere. It looks like Saint-Germain-des-Prés in Paris after World War II. People are hungry for music and dance.” Falero has just put the finishing touches on a compilation of key performers of the “70s.” The album, “Ethiopian Groove—The Golden Seventies” (Blue Silver). Among the artists featured on the album are Aster Aweke, recorded before she moved to the U.S.; Alemayehu Eshete, often tagged as the Ethiopian James Brown; Dzenneh Bekele, known as the first lady of Ethiopian popular music, who died in 1990; and the Wallaces, Ethiopia’s historic groups. All tracks were recorded between 1976-77 and are taken from the local Kafka Records catalog. A brilliant mixture of original roots music, R&B, soul, Arabic chants, and African polyrhythms, the music swings and grooves like nobody’s business. According to Falero, “This collection is an echo of Ethiopia’s last straws before music was brutally sniffed out by dictatorship.” The power of this music was recently experienced by a French audience at an exceptional concert in Paris, featuring the “godfather” of modern Ethiopian music, Mahmoud Ahmed. A charismatic performer, blessed with a voice that flows like honey, Ahmed and his six-piece band proved that Ethiopia has a place in the forefront of developments in African music.

**UK**: The title may not be familiar, but the song certainly is. “I Have More Saman” is a Hindi-language cover of the Daily Parton’song “I Will Always Love You,” best known as the monster-selling worldwide hit by Whitney Houston. The Hindi version, translated by Preet Nahal, is sung by a 14-year-old schoolgirl called Amar. She’s the daughter of Mangal Singh, a leading singer on the British Asian circuit. The song is a collaboration of key performers of the “90s,” named “Hindi Movie Groove—The Golden Seventies” (Blue Silver). Among the artists featured on the album are Aster Aweke, recorded before she moved to the U.S.; Alemayehu Eshete, often tagged as the Ethiopian James Brown; Dzenneh Bekele, known as the first lady of Ethiopian popular music, who died in 1990; and the Wallaces, Ethiopia’s historic groups. All tracks were recorded between 1976-77 and are taken from the local Kafka Records catalog. A brilliant mixture of original roots music, R&B, soul, Arabic chants, and African polyrhythms, the music swings and grooves like nobody’s business. According to Falero, “This collection is an echo of Ethiopia’s last straws before music was brutally sniffed out by dictatorship.” The power of this music was recently experienced by a French audience at an exceptional concert in Paris, featuring the “godfather” of modern Ethiopian music, Mahmoud Ahmed. A charismatic performer, blessed with a voice that flows like honey, Ahmed and his six-piece band proved that Ethiopia has a place in the forefront of developments in African music.

**EMMANUEL LEGRAND**

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**DAVID STANSFIELD**
Spain’s Record Biz Hits Eight-Year Low
Unit Sales Fell By 4.8%, Industry Group Estimates

BY HOWELL LLEWELLYN

MADRID—The Spanish record industry has sold its worst sales year since 1985, even though CD unit purchases overtook cassette sales for the first time.

Official statistics say retail unit sales fell by 4.8%, although a change in the way statistics are reported has made it impossible to say just how great the sales slide was.

AFYVE, the local affiliate of the IFPI, has started to issue pre-tax wholesale income figures instead of the estimated retail sales figures used until now. While this will make future comparisons easier, comparing 1993 with the previous year is difficult.

Members of AFYVE had sales worth 8,310 million (84.1 billion pesetas) in pre-tax wholesale figures, compared with last year’s 8,490 million, in estimated retail terms.

However, AFYVE director Carlos Grande reckons that although 1993 retail value figures are unavailable, they probably grew last year by some 5%, to around 8,280 million. "The estimated retail figures were causing some confusion," he says.

Jose Maria Camara, director general of BMG Arèlia, says, "The arrival in the distribution field of operators who are very aggressive in price and repetitions" made it impossible to provide reliable retail figures. These distributors include the French-based FNAC, with a new Madrid megastore, and Virgin Retail, operating in Barcelona and Seville.

AFYVE’s unit sales statistics at the retail level are more precise than its sales data. Key figures among them are:

- Total retail unit sales fell by 4.8%, to 7,651 million pesetas in 1993.
- CD albums were up 21.9%, to 24.5 million units.
- Vinyl LP sales fell 45.8%, to 5.2 million.
- Cassettes, until now Spain’s most popular format, fell 9.3%, to 19.5 million.

- Music videos also were a disappointment, with VHS sales dropping 14.1% to 280,000 units.

The report stated that the market, as published by AFYVE, is vinyl (7-inch and 12-inch), 654,000 units, a fall of 8.8% from 1992; LPs, 3,000 (these were not included in the 1992 figures); cassette singles, 11,000, a fall of 97%; and CD singles, 67,000, a drop of 33.8%.

New formats made a modest but promising start. DCC sold 21,000 units, MiniDisc 64,000 units. Laserdisc music videos also were recorded for the first time, at 23,000.

But AFYVE’s Grande again thinks that the slow rise in CD sales is, ironically, a positive sign for the Spanish industry. "CD has a long way to go, and we have no means reached saturation point," he says. "Unlike in some other countries, in Spain, we still have much potential CD growth."

Rafael Gil, EMI Espana managing director, adds that last year’s AFYVE chair- man, says 1993 was the worst year since 1985. "But it’s not catastrophic, and not as bad as many thought it could be at the beginning of the year," he adds. He points out that some of the top-selling product came in the latter part of the year—Gloria Estefan’s "Mi Tierra," which has sold nearly 300,000 units, the two foxtrots compilations, and the startling success of the double-CD set of Gregorian chants by a choir of cloistered monks, which has sold more than 300,000 copies and is about to be launched worldwide (Billboard, Jan. 29).

According to the new pre-tax wholesale system, CD sales were worth 8,190 million (242.1 million pesetas), cassette sales accounted for 811 million, and LPs 813.5 million.

Another figure released for the first time this year is the breakdown between domestic and foreign product. International repertoire represented 50.31% of total sales, compared with 31.82% for national repertoire and 7.86% for classical music. " Anglo-Saxon sound is dominating the market," says Grande. "Among European countries, only France holds up on sales of its local repertoire."

(Exchange rates used in this story are $1=127 pesetas, the average in 1993, according to the Bank of England.)

A Dino-Mite Deal. BMG Arèlia Benelux B.V. has entered a joint venture with Dino Music Benelux B.V. (Billboard, Feb. 12). The partnership, which stems from an existing distribution deal, also includes Dino’s other interests: music publishing company TBM and commercial radio station Holland FM. Celebrating the deal, from left, are Arnold Bahmann, senior VP, central Europe, BMG International; Tony Berk, managing director, Dino Music; and Dorus Sturm, managing director, BMG Arèlia Benelux.

As Fazer Musikki MD Exits, Warner Sweden Exec Moves In

This story was prepared by Aasti Ihimagene in Helsinki, Kees Neptune in Stockholm, and Dmitrius Pride in London.

Fazer Musikki managing director Heikki Lehmannisto is to leave the company in April, only four months after Warner Music International bought the company (Billboard, Oct. 23, 1993).

He is replaced by Hans Englund, managing director of Warner Music Sweden, who also is named Warner’s regional director for Sweden, Norway, and Finland. Englund assumes his post April 1, and the Swedish managing director’s post will be filled by Warner Sweden managing director Sanji Tandan.

As of April 1, Heikki Lehmannisto will be a member of the Finnish Broadcasting Corporation YLE board of directors, with responsibilities for TV.

Lehmannisto says that Englund knows Fazer and Finland well, and has spent time coordinating matters since the buyout. "Historically, Fazer has been bilingual, Finnish and Swedish-speaking company. Now there are three operating languages: Finnish, Swedish, and English."

He adds that Finland, as a small market, is a good testing ground for many projects with which Warner has been experimenting. Fazer has experience in rackjobbing, music clubs, and direct marketing. Fazer also owns Finland’s largest music store in Helsinki. The Fazer buyout caused ructions in Finland, as the company, founded in 1867, is a symbol of national pride and is closely linked to the history of Finnish music in the 20th century. Lehmannisto quips, "Finnish-national ice-hockey team has been playing better than ever under their new Swedish coach. I don’t see why the same thing shouldn’t happen with Fazer."

Says Englund, "The two companies have different traditions. Fazer has primarily Finnish repertoire, with 50% of the total market, while Warner is primarily involved with international repertoire. They compete in the same way that East-West and Warner compete in other markets." Englund says he will (Continued on next page)

Dealer To Head P’dor France; Phonogram Chief Set By June

BY EMMANUEL LEGRAND

PARIS—PolyGram Disques has appointed a former retail chief to head up Polydor out of its two larger labels. Bruno Gerentes, former head of music at FNAC, is Warner Music’s largest record store chain, is to start running Polydor. Says PolyGram Disques president Paul-Rene Albertini. "Gerentes has experience of both retail and wholesale sales but is still without a managing director, an issue that Albertini says will be resolved by next June.

Gerentes is an experienced professional who previously worked for Polydor as marketing manager under the aegis of Marc Lumbreros in the late ’80s. After a spell at book publisher Presse Pocket, he was in charge of music sales for the CD and video division, which also retails books, audio and video, hardware, computers, and other audio products.

Says Albertini, “Bruno has an excellent reputation and good experience in the record industry. He knows how a record company operates, but he also knows a lot about consumers and retail questions.”

Albertini says that the absence of a managing director at Polydor has somewhat overshadowed the fact that the label was “in full gear,” as highlighted by the line-up’s inclusion-plus status of one of its artists, Maureen.

“Polydor currently has a very hot catalog both within international and national repertoire,” he says. Releases for the rest of the year include MC So- laar’s second album, plus records from Au Bonheur, Nina Morato, and Nilda Fernandez. Says Albertini, “With new management, I am convinced that we will strengthen and increase Polydor’s market share.”

The notice on Phonogram still reads “work in progress.” Albertini will continue to handle day-to-day management duties until the arrival of a new managing director, which Albertini has set for June 1. The two former joint- general managers, Michel de Souza and Philippe Vidalene, have been assigned new tasks: de Souza, now reporting to Poly- dor Districts B.V. president, is in charge of digital product management and promotion. At- tached to Phonogram will be a new division, labeled headed by Jean-Patrick Teinessen, which also associated with Phonogram will be an artist development-ori- ented label and the PolyGram Music For Films division, with general services—the “heart of the system”—centered on two key people: Yann Blanc for mar- keting and promotion, and Caroline Molko for A&R, taking care of the top national and interna- tional acts.

PolyGram Disques is believed to have grossed more than 2 billion French francs last year, although of- ficial figures are unavailable and consolidated into PolyGram France’s sales. Albertini says the company maintained its market share in 1993, music industry organization SNEM is not releasing market share figures because some of its members oppose the practice.

Says Albertini, “I think the company has never been in such a shape. 1992 saw the reconstruc- tion of the catalog, 1993 was the year of recovery, and 1994 will be the year of the local catalog, with a new dimension in artist development.” The motto for 1994 dis is, “Artists, artists, artists.”
Cockburn Targets U.S. With ‘Dart’
Columbia Hopes Set Will Pin Down New Audience

BY LARRY LeBLANC

TORONTO—“Dart To The Heart,” released last month on Columbia Records March 1 in the U.S. and Europe (and on True North Records in Canada), is the 22nd album of Bruce Cockburn’s career.

Despite being a towering presence in Canadian music for more than two decades, Cockburn has done to score that key hit single or album that can bring global stardom. Yet he has had a sizable international profile since performing in Italy, Japan, and Germany in the mid-’70s.

Following his 1991 album ‘Nothing But A Burning Light,’ his first Columbia release, he was able to perform in nine countries.

While widely hailed as a master musician, Cockburn is now recently a well-kept secret in the United States. His career there was marked by a somber image (a Rolling Stone cover story and an appearance on Canada’s Bible-belt folkie), a lack of continued radio support and a somewhat limited distribution of his albums by a succession of labels including Epic, Island, Millennium, East Side Digital, and Gold Mountain.

Things picked up for Cockburn in America with “Nothing But A Burning Light.” The album has sold some 79,000 units to date in the United States, according to SoundScan. Cockburn’s longtime manager—Bernie Finkelstein, also president of True North Records—maintains that, overall, American sales figures of the album are around 150,000 copies. He pinpoints Canadian sales of the recording at 80,000 units, and global sales at 400,000 units.

“Recognizing the parameters of Bruce’s music in which he puts himself, we’ve been treated very well in the U.S.,” Finkelstein says. “He’s been receiving great airplay and has toured harder in this country since 1987, and his popularity has been growing steadily. He hasn’t had a hit record like ‘Country Roads’ in places like New York, Boston, or Seattle for years.”

“I’ve been doing national tours in the States since 1985, when I’d had A Rocket Launcher’ around,” says Cockburn.

In Canada, Columbia produced a limited-edition ex-Alpa band singer-songwriter Burnett, who has produced Los Lobos, Elvis Costello, Peter Case, and Steve Earle. It was Burnett who suggested the album’s outstanding lineup of top-notch players, including drummer Jody Currie (with Bryan Adams’ backup band), pedal steel guitarist Greg Leisz (K.d. lang). and veteran bassist Jerry Scheff (who has recorded with Elvis Presley, the Doors, Bob Dylan, and Elton John). On the band are members of Cockburn’s touring band, keyboardist Richard Bell (who also plays with the Band) and Canadian guitarist Colin Linden.

“T Bone’s very stimulating to work with,” says Cockburn. “He has an incredible gift for keeping the song at the center of things. He also has a very educated set of ears and a gift for casting—a sense of who’s going to bring the right feel to the music.”

Cockburn is now in rehearsals here for his 35-date North American tour, which runs from March 31 to May 25 and kicks off in Winnipeg. After that, he heads to Europe, where the new album is being released in March and April. For dates in the U.K., Germany, Holland, Denmark, and Belgium.

With 22 albums in his catalog, and with a fast fan favorites as “Great Big Love,” “If A Tree Falls,” “Waiting For A Miracle,” “I Had A Rocket Launcher,” “When I Was A Younger Man,” and “Where The Lions Are,” the singer/songwriter doesn’t have to worry about filling out a set list.

“The songs which appeal to me most are the recent stuff, because I’ve done them the least,” he says.

“T Bone’s the core of my show.” Then I fill in around the songs I think people will feel they didn’t get their money’s worth if they don’t hear, like ‘If A Tree Falls,” “If I Had A Rocket Launcher,” “Great Big Love.”

Then it’s a matter of pacing the show between tempos and content, and what the band I’m touring with is best suited to doing.”

MEMBERS OF THE Canadian Recording Industry Association (CRIA) which represents the majority of Canada’s major record companies, have decided not to authorize the commercial rental of sound recordings in the immediate future. The decision follows the recent passage of the North American Free Trade Agreement (NAFTA) which grants a rental right to the owners of sound recordings.

Fazzer Musikk MD Exit
(Continued from preceding page)

Fazer was not only the main host of the “Fazer” show, but also a respected fashion icon in Finland. He was known for his distinctive style, often wearing clothing that was not commonly worn by men at the time. His influence went beyond fashion, as he also had a strong following among younger men and women.

In the early 1990s, Fazer became involved in the music industry, producing and releasing several albums. He was known for his energetic performances and his ability to connect with his audience. His music was a mix of pop and rock, and he was often compared to other popular Finnish artists such as Esa Joutsjoki and Pertti Alanko.

Fazer was also known for his humanitarian work, and he was involved in several charitable organizations. He was a strong supporter of the Swedish Red Cross and worked closely with them on various projects.

Fazer’s popularity in Finland was so great that he was often referred to as the “Fazer Effect”. His influence was felt not only in Finland, but also in other countries in the region.

Fazer was a true icon of Finnish culture, and his legacy will be remembered for years to come. His passing is a great loss, but his impact on Finnish society will continue to be felt for generations to come.
NASHVILLE—Without either the labels or retailers making extraordinary efforts in the area, country artists have begun to dominate Billboard’s Top Music Video charts. The upsurge in sales has taken place since the past year.

Says Bob Frank, VP of label operations at Mercury, “We’re not doing anything different. It’s been kind of a carryover, kind of incremental business for us. We don’t strive at it. If we sell 25,000 or 30,000 units, to us, it’s gravy. ... We don’t spend a lot of marketing dollars on it. It’s just a nice little chunk of business we do.

John Thrasher, video buyer for the Tower Records chain, credits cable video programming for making music video sales “much more viable.”

He adds, “It takes consumers a while to find and experiment with new configurations.” To facilitate this experimentation, Thrasher says, Tower erects video display racks above the bins that carry the artists’ CDs.

A year ago, when Billboard listed only 30 titles in its Top Music Videos chart—as opposed to the 40 it now ranks—only two were country: Garth Brooks’ “This Is Garth Brooks” and Billy Ray Cyrus’ “Live.” For the week of Feb. 28, 17 of the top 40 were country. Both the Brooks and Cyrus video remain on the charts, joined by entries from Ray Stevens, Alan Jackson, Reba McEntire, the Judds, Vince Gill, Sawyer Brown, Aaron Tippin, Mark Chesnutt, Trisha Yearwood, and Conway Twitty.

Of the 41 music videos the RIAA certified as having achieved gold, platinum, or multiplatinum sales during 1993, seven were by country artists. “This Is Garth Brooks,” released in 1992, towered over everything else with sales of 500,000 copies. Its nearest competitor was Ray Stevens’ “Comedy Video Classics,” at 300,000.

So far this year, the RIAA has certified two music videos, both at the gold level. One is Shari Lewis’ “Lamb Chop’s Play-Along,” and the other is Alan Jackson’s “Livin’, Lovin’ And Rockin’ That Jukebox.”

Unlike the other titles, Stevens’ was heavily promoted on TV and was in print for more than a year as a direct-mail item before it was made available last April for retail sale.

Frank says that Mercury will release music video compilations on Kathy Mattea and Sammy Kershaw later this year, timing them to coincide with the release of new albums.

Tom White, RCA Records’ VP of sales and product development, says the label concentrates on making budget videos that rockstars will embrace, tagging titles with a suggested retail price of $19.99. He acknowledges that racks will carry higher-priced videos, but adds that this is true primarily for superstar videos. “Video is driven by audio success,” White says. Later this year or early in 1995, he adds, RCA probably will release compilation videos by Alabama and Martina McBride. “Martina is reaching a status,” he notes, “where there will be a [video] demand.” It takes six or seven videos, White estimates, to make a package.

RCA does not make point-of-purchase material for its music video compilations. White adds, noting that chains and racks have separate audio and video buyers and that the two lines are seldom displayed together.

“With Aaron Tippin, we had seven videos completed at the start of this brand new album, ‘Call Of The Wild,’” an RCA publicist says. “So we went ahead and decided that we had enough videos to make a package, and that Tippin was a big enough-nicetelling act that it would actually work.” Tippin’s “Call Of The Wild” collection has been on the chart for 16 weeks.

Because of the cost of generating, buying, and editing B-roll (supplementary) material around the individual music videos, RCA generally avoids using extra footage.

There is no industry standard on how many separate music videos are necessary to make a longform, but five or more are common. However, Liberty Records issued its first Garth Brooks longform with only three videos, that being all Brooks had out by the time he soared to megastardom.

(Brooks had quit doing videos after TNN and CMT refused to air his violent third video, “The Thunder Rolls,” in 1991. He did not make his fourth music video, “We Shall Be Free,” until early 1993.)

Frank Hamlin, Arista’s manager of retail marketing, says the label decided to release its Alan Jackson video around Christmas because of Jackson’s proven star quality, and because he had enough music videos on hand to constitute an attractive package.

“There are eight videos on it and a little bit of B-footage—but not much,” he notes. In addition, Hamlin says, the video puts “another face of Alan Jack-

son in the store.”

To help draw attention to the video—as well as to Jackson’s Christmas album—Arista created a 2-foot-

by-3-foot personality poster, with a large photo of Jackson’s face and small

...no further information.

Country Videos Rule Sales Charts Longform Titles Are ’Gravy’ For Labels

EDWARD BRUNO

NEW YORK—When film director Nora Ephron and her musical director were searching for music for the soundtrack to “Sleepless In Seattle,” they browsed through the bins at Footlight Records, an East Village retailer that has earned a niche in cast recordings, film soundtracks, and nostalgic vocalists like Jimmy Durante.

In addition to showbiz professionals such as Ephron, television producers, fashion show directors, and even rap artists, noise and music artists, Footlight meets the needs of hardcore collectors in its specialty areas.

“Anything by Goblin [a rock band that records Italian horror film soundtracks] is highly collectible right now,” says Ron Saja, Footlight’s manager. He adds that the store gets in 15 new film soundtracks a week, and currently carries 22 released titles of “Goblin” and his mates, “It exists, we try to track it down,” he says. “That’s how we’ve made our reputation.”

Footlight opened its doors around...
pictures of the artist’s previous two album covers as well as slightly larger photos of the current album, the Christmas set, and the longform video. While Arista expects its videos to make money (or at least break even), Hamlin says they are, first and foremost, promotional tools for the artists’ albums. Hamlin adds that the racks have not resisted carrying the Jackson video, which carries a suggested price of $14.98, and that, indeed, most of the sales have been at racks.

Hamlin confirms that a Brooks & Dunn video is in the planning stages.

Steve Medlin, manager of catalog and market development at Liberty Records, says the label views music videos as another profit center. While the label does not issue point-of-purchase material for videos, it does give its distributor, Cema, “discretionary money” that may be used for P-O-P. Ron Denney, music video buyer for the gift shop at the Country Music Hall Of Fame and Museum in Nashville, says he keeps about 100 titles in stock at any given time and promotes them on the three in-store monitors.

His best sellers are by Brooks, Cyrus, Emmylou Harris (“Live At The Ryman”), Jackson, and George Jones (“Live In Tennessee”). The store also has an active catalog clientele, most of which opts for videos by such older artists as Jim Reeves, Bill Monroe, and the Geezinslaw Brothers. There also is a brisk mail-order demand for titles in the 12-volume “Grand Ole Opry: Stars Of The 50s” series.

Bigger sales of product by country artists could be making up for weaker sales in other music video genres.

Tower’s Thrasher reports that “music video sales for us have tapered off quite a bit over the past seven months from what they had been. We saw a really tremendous growth in the configuration [from] ‘91 up to about ‘93. In ‘92, it leveled off a bit. But country is doing well with artists like Reba McEntire, Garth Brooks, and Clint Black.”

MCA Records senior VP of marketing and sales Walt Wilson agrees that consumer interest in music video is dipping, even though MCA has more titles on the chart than any other country label. “The SoundScan numbers,” he observes, “are not as impressive as the chart positions.”

Wilson says MCA doesn’t look upon music video primarily as a profit center. Instead, he says, it’s a way of trying to recoup the cost of making the separate videos in the first place. “Except for an isolated case where you’ve got a very strong Reba McEntire package or a very solid Vince Gill package, the numbers are proportionately falling below the sales numbers achieved by their audio products.”

Like White at RCA, Wilson stresses the importance of keeping most video compilations under the $10 retail mark to get them into the racks. At a $19.98 price tag, Wilson estimates, it would take sales of around 30,000 units to reach the break-even point.

“When we look at a given artist, we look at their video strengths, the number of videos they have, the total time of those videos; and whether they’re exceptional, have been nominated for CMA awards, or have gone No. 1 on CMT. Then we’ll decide whether we have a package that is really interesting for the consumer.”

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Retail

Circumstances Help Retailers Prove A Point On CD Prices

WHOSE PRICE: Since the advent of CDs, music retailers and manufacturers have been at odds over the best way to maximize sales and profits. Retailers maintain that if CDs were more affordable, the industry would be rewarded with an overwhelming unit volume that would ensure large profits. Label executives counter that argument by pointing to the healthy sales growth that CDs have enjoyed in the '90s at current pricing levels. Then they say, well, the price of CDs simply is not coming down, and that's that.

But in the last couple of years, labels have been forced to accept retailer pricing logic, at least in the classical genre, which has been suffering from stagnant sales as its customer base gets older. In order to combat shrinking demand, retailers found that low-priced product stimulates classical sales, and have been supplementing space allocated to front-line classical titles with budget lines, which were offered primarily by independent labels.

The retailers found themselves getting squeezed out of shelf space, and were forced to respond by starting budget lines of their own. Also, in the last couple of months two of the major—PolyGram Group Distribution and Sony Music Distribution—found another way to prop up the classical genre. Those two offered most, if not all, of their classical titles, in effect, on consignment, supplying enough inventory so that returns didn't have to be paid for until almost a year later.

While retailers heartily endorse that strategy, they haven't abandoned their pricing argument. Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Music Corp., says, "My feeling is, price drives business, and there is no question about it."

That was proven again recently. Higgins says, when the chain's Coonuts outlet in New York's Rockefeller Center held a sale after a sprinkler break caused water damage to some of the goods in the store.

Using insurance money to underwrite the sale, the outlet priced its entire classical inventory at 50% off. Sales pricing on the remainder of store merchandise ranged from 30%-70% off.

Higgins says the store enjoyed sale increases, depending on the category, of three to five times normal volume, with classical music accounting for the largest turns.

"The point is, classical sales have been hurting, and that's an area where consignment has built in," says Higgins. "During our sale, the classical area generated five times its normal volume. It shows that when you get CD prices down to under $10, who knows what sales volume could be."

GET NARMED: The National Assn. of Recording Merchandisers annual convention is just around the corner—March 19-22 in San Francisco. In order to ensure that Billboard's readers are up to speed on all the goings on at the convention, let it be known that NARM has changed the rules for its annual "best sellers" award, which will be presented at the convention.

According to a NARM press release, this year, for the first time, SoundScan data will determine the finalists and winners for the best sellers.

Previously, NARM asked member retailers and wholesalers to both nominate and cast votes for the winners, based on the prior year's over-the-counter sales.

Also, six new categories have been added to the awards—which, by the way, will be based on a new time period. "We will be presenting awards for the sales period between the annual NARM conventions," says Pam Horowitz, NARM executive VP. In a statement, "Since the event is in March, this time frame should be much more meaningful than the calendar year, and the winners should be less predictable.

The six new categories are: best-selling boxed set, catalog title, Christmas, dance recordings, chartmaker, and artist of the year. A total of 23 awards will be given; the others are best-selling alternative, gospel, children's, classical, country, country, jazz, latin, new artist, pop, rap, R&B, rock, music video, soundtrack, single of the year, and recording of the year.

Best-seller presentations will be made during the Scholarship Foundation Dinner on Saturday, March 20, which will be hosted by TV personalityRegisPhilbin, and during the awards banquet, which will be hosted by A&M recording artist Shari Lewis on the final night of the convention.

PLUG: Hey, if NARM is just around the corner, then that means it's time to remind readers that the 1994 Billboard Retailing Directory will be available at Billboard's booth during the trade show. Hot off the presses, the directory, which sells for $125, is packed with up-to-date info on nearly 7,000 music stores, including information on chain headquarters. Every list held by NARM has been verified by phone and/or mail to ensure accuracy, reports Ron Willman, publisher of the directory. Of course, for those who aren't making the trek to NARM, you can still order your copy by contacting Billboard at 800-444-7119.

Assistance in preparing this column was provided by Dan Jeffrey.
Shrinkage Rising
At Music Stores,
NRSS Study Says

BY TERRI HORAK

NEW YORK—Recorded music/video retailers have the third-highest percentage rate of shrinkage to sales among all retailers, according to the 1993 National Retail Security Survey.

The study found that the percentage of shrinkage to sales for music/video retailers rose to 2.67% for 1992 from 2.5% in 1991.

Correspondingly, recorded music/video retailers applied just 0.53% of their total sales in 1992 to loss prevention. This figure is down from 0.84% in the previous year’s study.

For companies with more than $100 million in sales, the NRSS study found that music/video retailers employed 18.1 people in loss prevention. This is considerably higher than the average of 12.7 employees for all retailers. In 1991, music/video retailers employed an average of 28 employees in their loss-prevention departments.

Retailers across all categories reported that 1.88% of their annual sales were lost to shrinkage, over 1.91% in 1991.

A similar study by the National Assn. of Recording Merchandisers found that music/video retailers with more than $20 million in annual sales had a 2.4% average of shrinkage to sales in 1992. The same year, companies with $1 million–$20 million in sales reported shrinkage of 1.4%, and companies with under $1 million in sales had shrinkage of 1.51%, according to the NARM study.

The NRSS study found that the prosecution rate for shoplifters apprehended in the music/video category was 60.3% in 1992. Less than half of the shoplifters apprehended were prosecuted in the previous year. The prosecution rate for employees caught stealing was 26.6% in 1992.

While music/video retailers had the third-highest rate of shrinkage to sales, jewelry/optical was the highest category, with 4.98%; auto parts stores had the second-highest percentage, 3.07%. The retailer category with the lowest percentage of shrinkage to sales was cameras/photos, at 0.52%.

Respondents believed internal theft to be the largest source of shrinkage, accounting for 40.7%.

Shoplifting was the next highest source, at 33.7%. Administrative errors accounted for 18.2%, and 7.4% of the shrinkage was attributed to vendor fraud.

The study also examined 52 loss-prevention strategies, which were grouped into four classifications: pre-employment integrity screening measures, employee awareness programs, asset control policies, and loss-prevention systems.

Asset control policies were the most frequently used strategy.

(Continued on page 51)
Relativity Reinforces Modern Rock Roots
New Signings, CD Sampler Launch Retail Campaign

BY TRUDI MILLER ROSENBLUM

NEW YORK—After several years of focusing on rap acts, Relativity Rec-
ords is reinforcing its modern rock roots with a wave of new signag-
es and a yearlong alternative music retail campaign.

"The A&R direction of the company is a whole lot more committed to alter-
native music than two years ago," says VP of sales Marc Offenbach. "We
started out with a history of alternative music, but over time we began going
like a locomotive after the rap bus-
ness. We're a small company, so other
things fell by the wayside. But about
six or eight months ago, we started
signing a lot of alternative bands. Our
whole desire is to build the company on
these two pillars, urban and rock alter-
native."

To this end, the company has put to-
gether a sampler—"I'm Hip: Relativ-
ity's So-Called Alternative Sam-
pel"—featuring tracks from Luicy's
Fur Coat, Black Market Flowers, Fiss
Factory, Blood Of Abraham, Shotgun
Messiah, and Overwhelming Colorfast.
All are recent signees, with the excep-
tions of Shotgun Messiah and Over-
whelming Colorfast.

The label, which has offices in Tor-
onto, Calif, and Queens, N.Y., produ-
ced 30,000 copies of the sampler. In
January, 9,000 were given away with
subscription to Raygun magazine. In
February, 15,000 were distributed to
Tower Records locations for customer
giveaways, with displays in the front of
each store. The remainder will be dis-
tributed to key independent retailers and
small alternative-leaning chains, in-
cluding Boston's Newbury Comics, Los
Angeles' Mobey Disc, Dallas' VIV and
South Carolina's Manifest Disc.

**SAMPLER GIVEAWAY**

Relativity also is providing in-store
play copies, in-store video reels, P.O.-F.,
and co-op advertising for the ad-
campaign. Luicy's Fur Coat album, "Jaundice," which came out in
February, has a list price of $8.98 for the CD and 8.98 for the LP and
set. "I think that the more retail-
friendly you are, the better off you'll be
as a label," says Offenbach. "So we're
really trying to keep the prices low and give re-
tailers a lot of tools, like the sampler
giveaway. With bands like this, that
don't get MTV exposure or radio ex-
posure, that's the only retail intensive
way we can get a market." Putting
its money where its mouth is, Relativity has hired two new retail
representatives, Steve Koffel and Susan
Brown, to deal exclusively with inde-
pendent stores nationally; and the dis-
tribution arm, RED, has appointed a
five-person sales force, headed by Kim
Robinson, specifically for independent
stores.

Relativity is committed to promoting
these bands throughout 1994, Offen-
bach says. Shotgun Messiah's third al-
bum, "Violent New Breed," which came out in October, shipped 82,000
copies and, Offenbach says, has been sell-
ing 725,000 a week, according to
SoundScan. Luicy's Fur Coat has just
begun a tour, and Black Market Flow-
ers have given aerial play on album rock
stations. In June, Relativity will re-
lease an album by alternative/怎么做
ain Pressing Of Conformity, fou-
ded by the sophomore effort by
Overwhelming Colorfast. Relativity
has just signed Mercy Rule, a band out
of Lincoln, Neb.

"So in the summer, we really should be
shipping a whole lot of alternative/Alternative Pressing Of Conformity, foun-
ded by the sophomore effort by
Overwhelming Colorfast. Relativity
has just signed Mercy Rule, a band out
of Lincoln, Neb."

Before I realized who the regulars
were," he says. The manager says he tries to keep
prices reasonable. An out-of-print
vocalist's LP averages $15-$20 and im-
ported CDs range from $15-$35. A lim-
ited edition of a cast recording of
"Good News," starring Alice Faye and John Payne, is the most expensive
item, priced at $300 for the CD and $500
in the store at $300. The two most
sought-after American cast recordings,
which are "Songs of Dance" and "Song of
Dance" with Bernadette Peters and
"You're A Good Man, Charlie Brown.",
will sell for $50 or more when they
come in, according to Saja.
Saja spends much of his time working
to producers and other retailers
around the world to find music in his
specialties. One Brazilian collector he
deals with was able to procure the vinyl
pressing of the soundtrack to "Jurassic
Park," which he purchased for $2,000.
Another Japanese buyer, at the 300
prices, is available. Most tape prices, and
CD prices for WEA and BMG labels, are suggested lists. Tape prices
marked EQ, and all other CD prices, are equivalent prices, which are priced
from wholesale products.

Indicates dates of past or present headline tours. © 1994, Billboard/BPI
Communications, and SoundScan Inc.

Catalog albums are older titles which have previously appeared on the Billboard 200 Top Albums chart
and are registering significant increases, according to Record World Industry Assn. Of America (RIA) certification
for sales of 500,000 units. © RIAA certification for sales of 1 million units, with multimillion sellers indicated by
a numerical following the symbol. Most albums available on cassette and CD. *Sticker indicates vinyl/CD
is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices
marked EQ, and all other CD prices, are equivalent prices, which are priced
from wholesale products.
REPCon II Brings Company Together; Soul Brothers Are Back

As this issue goes to press, REP Co. in Minneapolis is assembling its minions at its home base for the company’s second annual convention. The conflag, scheduled for March 2-5, is the second the Twin Cities-based distributor has held in less than a year; last summer, staffers convened in Austin, Texas, for two days of sales and marketing panels and discussions.

REPCon II, as it is known, marks the first time that the distributor’s sales and marketing staff is being brought together en masse since the company assembled the combined staffs of Rounder, East Side Digital, and Precision Sound in Minneapolis last year.

REP president Rob Simonds says the company didn’t want to walk another 12 months before holding another get-together. “We decided to do it sooner because of the consolidation, feeling we had an opportunity to bring everybody into the central headquarters, feeling it could be a good time to bring the company together and make everybody feel good.”

It’s a more ambitious convention in ’94, Simonds says. “This year we have expanded to include our labels, who will come in over the first two days and do product presentations.”

Beyond an open house at REP’s offices and a presentation at the Luxford Hotel, several REP-distributed labels have scheduled artist showcases coinciding with the convention. These include CMP (Mick Karn and David Torn), Integrity (Susie Luchinger), Discover (Sara Hickman), East Side Digital (the Bottle Rockets), Rounder (Rory Block, the Blazers, and Bullseye Blues’ Charles Brown), and RykoDisc (Nils Lofgren). Interestingly, the floor also has been opened for hometown boy Marty Zeller, former leader of the Gear Daddies, who currently is without a deal.

In case anybody thinks REP is getting high-falutin’, the company notes, “In true Midwestern fashion, one of the [showcase] venues is a bowling alley, and one is a pool hall.” Sounds like DJ’s kind of convention.

Quick Hits: Shanachie Records will derive some ancillary benefits from the 1994 Rhythm And Blues Foundation Pioneer Awards. Otis Blackwell and Don Covay, two of this year’s honorees, have been recent subjects of Jen Tiven-produced tribute albums for the Newton, N.J.-based label. Covay got his due on last year’s “Back To The Streets,” while Blackwell is saluted on the new “Brace Yourself!” Both are well worth any R&B fan’s attention… Rocketeer Buddy Knox, who recorded the 1957 No. 1 hit “Party Doll,” has signed with U&D&M Records in Beaverton, Ore. His first release for the label will be a 32-track greatest hits package, “Hard Knox And Bobby Sox.” Some proceeds from Knox’s U.S. tour, which begins March 26 in Ventura, Calif., will go to the American Red Cross Earthquake Relief Fund… CMC International Records, a metal-oriented multinational operation with offices in Zurich, Switzerland; Hamburg, Germany; and Zebulon, N.C., has kicked its schedule into high gear. Its ’94 releases will include a new album by guitar deity Yngwie Malmsteen. The company is now being distributed and marketed in Europe by the U.K.’s Music For Nations… Straight outta tabloidville: The Braves, one of the Alternative Power Source bands featured on last year’s compilation “Smells Like L.A.” (Billboard, July 17, 1993), will be featured in the upcoming Fox TV movie “Honor Thy Father And Mother: The Menendez Brothers Story.”

Flag Waving: Soul brothers and sisters may remember the Soul Brothers Six, the tuneful R&B act that cut “Some Kind Of Wonderful” for Atlantic in 1967. That self-descriptive song (available on the superior Sire/Warner Bros. compilation “Sweet Soul Music”) has been the subject of 17 different cover versions, and even became the title song of an obscure 1987 teen movie.

The group recorded several other tracks for Atlantic, but never topped its biggest hit. While the original unit is no longer together, its lead vocalist, John Ellison, is still making great R&B music—in Ontario, Canada, of all places.

Ellison first played the Great White North in 1974, when he took a gig as a replacement act at an Ontario club. He’s been writing and performing there ever since; the fruits of his recent labors may be heard on his more-than-some-kind-of-wonderful new album “Welcome Back,” on Marty Duda’s After Hours Records, distributed by Ichiban.

“When I met Marty, I had with me about 75 or 80 songs on cassette,” Ellison says. “When I get an idea, I’ll do a demo. I had big fights with my wife—she said I was blowing the money.”

Ellison says most of the material on “Welcome Back” was tried out during a 15-month residency at a club “in the bush” in northern Ontario.

“I never would tell anybody I wrote the songs,” Ellison says. “I’d get the audience response. I let the public be the judge.”

While Ellison now fronts a new version of the Soul Brothers Six, for his album he reunited several other original members of the group—brothers Sam, Charles, and Moses Armstrong.

“We’ve never been out of touch with each other,” Ellison says. “The group broke up in 1969, but we’ve remained close. Marty said, ‘Why don’t we try to locate some of the original guys? They were more than thrilled.’

Even with the passage of time, Ellison’s music remains refreshingly tradition-conscious. “I listen to what’s out there today, but I try to have my own style and my own sound,” he says.

Ellison, who has toured Yugoslavia, Austria, and the U.S. in recent years, says he hopes to make another statewide swing. “I’m game to go anywhere—I’ll go to the moon!”

Shrinkage Rising At Music Stores, NRSS Study Says

(Continued from page 19)

with more than 75% of the firms requiring at least three specific types (refund controls, void controls, and merchandise receiving).

Less than half of the potential integrity screening methods were used by more than one-third of the survey respondents. Further, there were considerable differences in the use of these measures, depending on the position being filled.

A considerable number of respondents said they would be increasing pre-employment integrity screening measures this year. The top screening methods expected to increase this year are criminal conviction checks, past employment checks, credit checks, and multiple interviews.

The survey of 386 companies was directed by the University of Florida Center For Retailing Education and Research, with additional research provided by the National Retail Federation and Loss Prevention Specialists. The study was sponsored by Sensormatic Electronics Corporation.
BILLIE AWARDS SALUTE CREATIVITY IN ENTERTAINMENT MARKETING

Show And Sell: The Singular, Long-Playing Relationship Between Entertainment And The Boxes It Comes In

BY SAM SUTHERLAND

It's hard to imagine a more daunting task than marketing home entertainment. Compared to the rigors of pitching more tangible goods and services, the process of selling music, movement, color and emotion is as ephemeral as capturing lightning in a bottle, particularly in an era of "been there, seen that, heard that" discernment on the part of consumers. In packaging, advertising inherently more elusive. "Writing about music," a pundit once observed, "is like dancing about architecture." an apt simile for so intangible a "product," one which poses unique cultural issues for image makers. On the one hand, music marketing demands presentations that mirror the micro-trends of the moment; on the other, older, historical idioms frequently require sensitivity to their own ethnic or stylistic iconographies. In juggling such aesthetic issues with a commercial mandate, music's creative mar-

The Envelope, Please: Annual Awards Gala Honors Best Of The Best

BY DON JEFFREY

NEW YORK—The 1993 International Billie Awards are coming to town with some new twists this year, including an advisory council, an overall award, additional categories and an international spin. On March 10 Billboard presents its second annual Billies—the only

recognition for superior achievement.

One significant new element in this year's Billies is the creation of an advisory council. Jane Ranzman, Billboard's director of marketing, notes, "It was a very important part of the development of this program to make sure the values and standards of the awards represented the community they were being award-
to. What makes an award valuable are the standards and ideals it represents.

There are eight people on the council, whose job it has been to help select the judges and judging procedures, as well as to give advice on the awards ceremony and the marketing of the event. The panel, which met throughout the past year, consists of Andy Baltimore, VP creative services, GRP Records; Herb Dorfman, senior VP, Orion Home Video; Gary Klein, senior VP creative services, EMI Music Publishing; Robin Lynch, director of design, Elektra Entertainment; Jim Wagner, VP advertising/merchandising, Warner Bros. Records; Rick Dobbs, president and CEO, PolyGram Label Group; Arnold Levine, senior VP creative services, Sony Music; and Henry Marquez, VP creative services, EMI Label Group.

About 50 judges were chosen to decide which entries deserve awards. They broke out into teams and held preliminary judging sessions at which the top five entries in each category were selected. The criteria were graphic design, copy, visual appeal and overall impact. In the second round of judging, all the judges met to pick the winners from the top five. Each judge ranked each piece from 1 to 10.

New Awards

One of the new awards that has been added this year is the Best Of Show, which will be given to the entry that has received the highest number of points from the judges. Another addition is the Poster Art Award, which will be given for the best concert tour poster, domestic or international.

"Last year it really wasn't international," says Ranzman of the 1992 Billies. "Part of our long-term strategy is to focus on international. That's one reason why we introduced the international Billies poster—to tap into European artists and bands."

Ranzman adds that international submissions this year are close to 10% of the total, "which I think is really good growth."

(Continued on page 52B)
Throughout his 30-year career, Billboard Awards co-host Peter Max has made an indelible impression on art and pop culture, painting a vivid portrait of our changing society.

With his bold, linear style, surprising color combinations and subjects ranging from cosmic outer-space images to the Beatles and Jimi Hendrix, Max was the artist of the psychedelic '60s.

In 1969, Max withdrew from the public eye for 17 years. The licensing and business side of his career had become tiresome, and I wanted to get away from that and get back to my painting," he says. "So I closed down the media side of my life, the magazines and interviews, and just painted. I thought at the time that it would last for a few months.

Max continued to create. In 1974, he designed the first "Preserve The Environment" postage stamp. In 1976, he celebrated the Bicentennial by doing paintings for each of the 50 states (collected in the book "Peter Max Paints America"). He also began a tradition of painting the Statue of Liberty, creating a new interpretation every Fourth of July.

40 Gorby

After 17 years of quiet but intense creativity, "I missed the activity, I missed being out again," Max admits. So he established his own 40,000-square-foot studio and business office at New York's Lincoln Center. Hired a staff of 45 to look after his business and media affairs and re-emerged into the public eye.

Max also established Global Works, a non-profit charitable organization that benefits indigenous tribes and environmental

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SHOW AND SELL

(Continued from page 52)

Norman Granz, initially an A&R associate but later head of his own Norgran, Clef and Verve labels. The equation behind Martin's designs for both entrepreneurs proved prescient, especially for the thriving post-war jazz scene, for which modern art provided a potent visual foil for a succession of jazz schools from hop to cool and beyond. Meanwhile, major labels and indie alike were evolving similar stylistic marriages for other styles, adopting theatrical poster art for cast albums, or turning to older schools of painting and graphics for classical recordings.

The late '60s added a technological fillip that would accelerate expansion and refinement in visual style, the introduction of the microgroove LP. The potential for a larger cover image was hardly lost on Columbia Records and then-parent CBS, who were staking their future on the new configuration, and CBS' corporate emphasis on visual elegance would spur the label's designers to reach for high visual standards in their LP designs.

With the '70s, jazz again spawned a new wave of visual innovation, this time through photography, layout and type design. Reid Miles' covers for Blue Note would establish both label identity and individual artists' personal style, dramatizing the jazz milieu and the dynamism of performers

Design Delight: Peter Whorf's 1965 cover for Herb Alpert's Tijuana Brass

through fresh juxtapositions of black-and-white photo images, single accent colors and modern type faces in bold layouts. The approach prefigured subsequent label visual styles for imprints like Impulse and CTI.

That decade saw other refinements in cover imagery, providing a training ground for an influential generation of designers, many of whom got their start under Capitol's Marvin Schwartz, who served as mentor to

innovators like Rod Dyer, George Osaki, Ed Thrasher, Peter Whorf and Roland Young. At the same time, however, marketing demands imposed their own restrictions in terms of product identification goals in the retail environment, dictating use and placement of copy, with similar tactics required for print advertising and promotion pie.

With the LP's second decade, however, a virtual changing of the guard brought sweeping changes to music making and marketing, paced by cultural and technological changes. Rock 'n' roll became rock, in the process expanding from its seven-inch origins and their inherent visual limitations to an album-driven market. Rock's sharper focus and increasing cultural self-awareness generated its own image bank, while its constituency nurtured a distrust of conventional from psychedelic art to high fashion, elaborate logotypes to commercial illustrative styles cribbed from simpler, bygone times. Fish-eye lenses and infrared film, esoteric ethnic art and Maxfield Parrish, medieval illumination and '30s airbrushes commingled in the bins. The boundaries between "serious" and commercial art blurred, with pop art itself a precise metaphor for the techniques and ambitions displayed in late '60s albums. Less obviously, improvements in packaging were expanding options for album designers, with direct printing to board allowing a more sculptural aspect to be explored. Matte finishes, die-cut construction and embossing were among the new tools that would be developed to further enhance cover designs.

Conventional type placement and product identification were abandoned, notably by the Beatles, who eliminated their name from cover designs, beginning with "Rubber Soul," setting in motion a dismantling of the normal copy protocols long held mandatory by marketers. By the end of the decade, various top artists had successfully eliminated all copy from their front panels, forcing a delicate compromise in the rise of product sticker. Back sleeve annotations, which had provided a second line of offense in explicating the music for the potential listener, were banished, replaced by back cover graphics, telegraphic production credits, a tune stack and possibly lyrics.

Meanwhile, advertising had been forced through its own disorienting wave of change. Rock print media provided an influential new platform for advertising, while demanding a new level of sensitivity in imagery and copy. Among the Wittiest and most successful alternative sales strategies

In the '60s, fish-eye lenses and infrared film, esoteric ethnic art and Maxfield Parrish, medieval illumination and '30s airbrushes commingled in the bins.


surfaced in Warner Bros. ads shep- herded by Stan Cromyn, who cultivat- ed a laconic, self-kidding editorial approach that lampooned marketing convention, cannily validating the sophistication of rock consumers (a
The Art Of Advertising:

"Pippen Look-Alike Contest" to promote the Grateful Dead.

"Here was a chance where you could be counter-establishment," Cornyn recalls, chuckling at the memory of labels competing fiercely to augment their presence in product bins with high-impact merchandising: earlier posters resting album graphics providing portraits of artists were overrun by customized product bins, elaborate mobiles, neon signage, motorized displays and other eye-popping POP gambits. The escalation would halt only when an aging demographic base and changing retail trends induced a more reserved, generic approach to merchandising a decade later.

THE ENVELOPE

(Continued from page 52)

This year a new category has been added, too: music publishing. The other areas to be honored are music, music video and home video, pro audio, radio and retail. Each category is then broken down according to the advertising media used. They are consumer print, trade press, TV, radio, posters, point-of-purchase, radio, standard packaging, special packaging and outdoor.

The award also itself has changed. Last year the winners received a plaque. Now there is a statuette: a diamond-shaped object featuring an etched ing of the Billie logo, mounted on a rectangular granite base. It is approximately eight inches tall and seven inches wide. The logo was created by co-host and artist Peter Max. Each of the four runners-up in the categories will receive a certificate of merit.

As of press time, more than 600 entries from nearly 100 agencies and companies had been received. Anyone who was involved in the creation of the marketing materials—which had to be released between Jan. 1 and Dec. 31, 1989—was eligible to submit an entry. The entry fee was $65 for a single submission and $55 each if a company submitted three or more pieces. The top five finalists in each category are announced before the ceremony.

"This year," says Ranzman, "we've dedicated ourselves to building the meaning and increasing the credibility of the Billie Awards program and expanding the reach of the award." More advertising and direct marketing for the event has been put in place, and an increase in media coverage has been planned.

Inviting Participation

Lander mentions some of his goals for the Billies. One is to get more senior executives of the labels to participate. Another is to "focus more on the event than on the bottom line." That means spending more money to promote the event and to upgrade it. A new four-color program guide, with the Peter Max poster on the cover, has been created. The awards ceremony itself has been improved, too, with a better video presentation to make it more entertaining.

The idea of the Billies came from Lander, who says, "I noticed that our sister publication, The Hollywood Reporter, has the Key Art Awards, which honor the creative element for trailers, packaging, posters and such. I looked around and realized there was nothing like that for music and home video."

Lander tells how he came up with the name for the awards: "When I first came to Billboard more than 20 years ago, there was the Billboy, which was our cable name [the New York office telex defendant]. I liked the sound of it and I wanted to use it for something. When the time came to create the awards, that name was in the back of my mind, and I liked the sound of it.

In the Billies' first year, the number of entries that were received "kind of surprised us," says Lander. "We topped key Art." The big winners at last year's Billie Awards were Sony, which picked up in 1979—as a freestyle dancer. That move led directly to her first television gig, on the "Top Of The Pops" show in her home country, England. Brown's unique look and style always got her noticed and granted her more opportunities (she hosted the British children's program "Crackerjack" and produced the music segment of "TV AM," then landed her MTV post).

Since leaving MTV, Brown has explored many other facets of television journalism, reporting on major fashion and entertainment events worldwide for the syndicated television show "Inside Edition" and hosting sporting events and shows for ESPN's NFL Prime Monday and Sports Night on ESPN-2, including Super Bowl XXV and XXVI. In addition, she has been hosting a number of awards shows, such as the ACE awards, BAME Awards, the New York Music Awards—and the upcoming 1994 Billie Awards, which she'll co-host with Peter Max.

Although work with music has always figured in Brown's career, she says she never felt the necessity to be in the music business per se, because "everything has music in it. You can't get away from it. Music has become such a way of the world both as a selling point and a happy point."

In fact, it was the business aspect that eventually led Brown to leave the music industry and enter the sports arena—where she still works with music, creating sports clips with "The music and the attitude toward music changed so much," Brown
The Art Of Advertising:

SHOW AND SELL
(Continued from page 52A)

market penetration, and accounts' concerns about shrinkage and refur-
ing, Printed-board 6 x 12 boxes were
embraced for their expanded graphic area and easy stocking in exis-
ing LP bins.

Video's Inherited Energy
Merchandisers' needs exerted an even greater tidal force on mar-
ceting tools for home video, until the early '80s a product sector with rudimentary advertising and display needs because of its embryonic market penetration. With growth of the consumer base, and rising revenue from rentals, the major studios established a marketing sequence that continued to focus much of the initial product imaging—in terms of lobby art, print advertising and film trailers—to theatrical-release marketing. Home video marketers would thus enjoy the sizable benefits of millions of dollars of advertising that could pre-sell the title for its eventual release to the small screen, yet they also faced the greater leveler of the store environment, where every title wound up in the same sized package, and the more restrictive copy demands for title information enforced a further sameness to packaging.

Thus, early home video focused increasingly on the creation of strong poster art, taking advantage of the inherited energy while recognizing that more inventive POP presentation could provide an edge in-store. If music merchandisers' comfort with home video product was initially inhibited by the terra incognita of title rental rather than sale, their influence

PETER MAX
(Continued from page 52A)
causes. His work in the '80s and '90s has increased his public pro-
file. He painted six portraits at President Reagan's request; cre-
ated "40 Gorby," which toured the Eastern Bloc and Western Eu-
rope and was given to Mikhail Gorbachev; and carved a relief of
peace from parts of the Berlin Wall. In 1993 he created "100 Clini-
tons" for the inauguration, depicting the artistic masts of the
Democratic National Committee's president's dinner and was invited
to sketch the signing of the peace agreement between Israel and the
PLO. This year, he did the official artwork for the Super Bowl and
World Cup '94.

Bowie And Billie

Meanwhile, Max has remained involved with popular music,
painting portraits of Madonna and David Bowie, designing the official poster of the Grammy awards, and co-hosting the Billie Awards and designing the official poster for the event.

"It's wonderful that Billboard is doing this," says Max. "People strive for excellence all the time, and this is a way for them to get the recognition they deserve."

With the Billie Awards poster, Max took a nostalgic trip back. "I took my famous runner (pictures) incorporated the elements inherent in the Billie Award, then made it colorful and revisited the '80s," he says.

Born in Germany and raised in Shanghai, Tibet, Israel and France, Max values diversity. I'm fortunate because I've been able to evolve—from collages to block printing, to the '60s linear look with spaceships and asteroids, to my '70s impressionist paintings of ladies with veils, to my more abstract, bauhistic work of the early '80s, to expressionism in the late '80s and early '90s," he says.

"My themes started out being out of this world; now I'm more here and now—painting the president and Super Bowl games. But I also paint flowers and do ceramics. My life is filled with cre-
vativity."

JULIE BROWN
(Continued from page 52B)

observes. "I felt the people involved weren't giving music the respect it deserved. They just put it out to make money, and my job
for music was greater than that."

Brown's main concerns continue to be that she enjoy her work, entertain people and wear what she chooses. "I've never worried about being a star or thought that I had failed because I didn't have my own show," says Brown. "I would teach kindergarten in a little school that needed me. As long as I get to entertain people, that's at least once each week. I'm OK. It could be at a tea party or the Grammy's."

For the future, Brown would like to create her own latenight syndicated variety/talk show, she says, "sort of like a cross between Joan Rivers, Arsenio and American Bandstand."
LETTERS TO CLEO
Aurora Gaye Alice
Producer: Dave Stewart
Cherry/RediStyx 22684-2

Highly touted Boston alternative modena move up to their New England rep on this luminously edgy collection. Hugely appealing punch of Kay Hanley's flamboyant vocals is augmented by melodie but rhythmically potent attack that crystallizes Letters To Cleo's triply original approach—all of which is Beantown's best new band. Modern rock has an absolute salute to the group's masterful "I See," which is poised for massive college phones and a top 40 leap. But there are no iffy tracks on this masterful entry, Hanley's nearly sublime delivery recieving the off the onomatopoeic "Erm Shak," "Here & Now," "Come Around," and "Stop Back." This sinewy, assertive release is gonna go far, as Yanic Kolske's proficient for six months (a la, the Berrys, etc.) while smart British Jocks once again explain it all to the coed.

BEECH
Mellow Gold
Producers: Back, Tom Rothrock, Rob Schub, Carl Stephan
Dig 25438

As the final track fades, a din materializes out of the silence to close this twenty-anticipated album. Odds are it's a big buzz, released and relatively. This is: indeed a memorable debut, as oddly inventive as it is laden with a whirligig of styles, from hip-hop to stand-out hippo-funk, quasi-rap to rock, and anything in between. The above. Pace-setting "Lower" sets Beck off on his and whisking rhyming through a sleigh kind of pop from the mid-60s into hooks with hooks you don't see until they're struck a good inch in the brain, and then it's late to do anything but blend and hum along. Prettis & "Tell Me Nothing (Sneaker)" and "Nitemare Hippie Girl," but Beck's off-Mercedoers, but check a helluva lot of fun to hang out with.

HARMER
The Funky Headhunter
Producers: Various
Ger 94545

F. Scott Fitzgerald's remark that "there are six seconds in American acts didn't anticipate Hamner. The performer went pop a few years ago in genre pants and glitter; these days, it's buggy pants and hiking boots. His sound has undergone a similar overhaul. This album is a testament to the brisk, titled, tidy, refined. Based on many of his contemporaries, Khaled has his natural approach to Western pop hooks, as heard on such songs as "Les Ames" and "Abdel Kader."

Geuna Musicians of Marrakesh, as well as entries from brilliant lesser-known Oliver Wrubel, Pierre Ickendorf, Jochen Trummen, and The Capere Wurz, attractively packaged with a complementary informational booklet.

POPPING

THE ARTISTS

PRODUCER: Chris Sheldon
AKA: "Redneck Rocker"

Pop-punkers with hooks instead of studs in their leather collars, Belfast trio Therapy? drops a message of alienation and disconnection that comes in clear as a focal call for help, except that they're not asking for any. They're revelling in it, dancing to it, grinning out guitar grunge to it, and making it swell as a black eye. "It comes from inside with perfect teeth! she bet she won't be smiling at me" ("Trigger Inside") is only one of the infrequent lines. "Streamegger" already has its infectious charms, and there's more that's catching inside.

LUNA

Produced: Victor Van Vugt with Luna (Deluxe 1411)

Luna knows how to catch a lingering spell, and does so effortlessly on this follow-up to its critically acclaimed "Lumapark." Title track is a magical take on a dream girl who appears in a puddle, and the song has the appropriately liquid feel of floating along on ripples of burbling bass, guitar, Hammond organ, and an eartole trumpet line. The rest of the album is equally buoyant, whether crashing along now on psychedelic guitar swells or floating calmly over muted strings and dreamy vocals.

R & B

CHANTAY SAVAGE
Here We Go...
Producers: Various
RCA 70873

Catchy hooks and rhythms pace this debut set. Up-tempo tracks provide standard high-energy fare and should work well with dance scene. Radio might try to cut out wary, especially when artist releases the pattern, thus even more interesting. Something new!" mid-tempo groove "Here We Go," and reggae-tinged "If You Believe."

GUESS
Guests
Producers: Various
Wm. Bros. 44581

Solo project demonstrates what a legitimate R&B project should look like. Each member of youthful duo artfully complements the other, to the outshining of expertly crafted music production. Offering vague vocals that range from throaty baritone all the way through soaring falsetto, Guess issues love song after love song—but with a sunny, high-energy flavor that is a notch-north of today's foot-R&B albums. Set features finished touches on all tracks, which contribute to its notch-above quality.

BILLY ECKSTINE
The Best Of The MGM Years: Everything I Have Is Yours
Producers: Bob Porter & Richard Seidel
Condition Production
Verve V 2139 442

This handsome, marvelously annotated double set contains all of the rest of the track when summoned by string arrangements, he was one of the reigning kings of sophisticated pop from the late 60s to the 80s. Also included are five classic duets with Sarah Vaughan and a number of tracks with Woody Herman's Herd, the George Shearing Quintet, and the Metronome All Stars. Many standards from his 1962, pre-Sinatra reading of "One For My Baby (And One More For The Road)" and the lovely 1957 "Passing Strangers" duet with The Divine One.

DEREK AND THE DOMINOES
Live At The Fillmore
Producers: Various
Chronicle/PolyGram 314 921-482-2

When Eric Clapton, Carl Radle, Bobby Whitlock, and Jim Gordon took the Fillmore East stage for the night's second show on Oct. 23 and 24, 1970, taped were as rare as anything Clapton or God for that. A compilation of those two classic performances was first released as the live independent album "In Concert," but this two-hour, two-C.D.-set digitally remastered and remastered—goes it's better here with the addition of five previously unreleased performances and two tracks that have appeared only on the four-C.D. Closetape retitration. "Crossroads." While longer isn't necessarily always better, here it's the best possible showcase for a stirring performance.

Preview into the act’s new “Nuttin’ But Love” opus shows Mr. D. in super-fine condition. A top heavy bop/funk/hip-hop groove, he gets all hot-N-sweaty about it. On a head nodding funk/bass heavy background, some great added muscle to the act’s vibe. The song is a jam on instant urban radio approval, with top 40 topping close to the charts.

YASMEEN Fun Days (3:54) PRODUCER: Al Johnson PUBLISHERS: Soul Kids, BMG, Babyface BMG

Silky voice from Sweet Honey In The Rock takes a solo spin with this urban jazz/R&B tune. Yasmeen has a delightful presence.

NEW & NOTEWORTHY

MYSTERIE Unknown Mysteries (no song listed) PUBLISHERS: Streetwise/Universal/Platinum BMG 1979 (cassette single)

Preview into the act’s new “Nuttin’ But Love” opus shows Mr. D. in super-fine condition. A top heavy bop/funk/hip-hop groove, he gets all hot-N-sweaty about it. On a head nodding funk/bass heavy background, some great added muscle to the act’s vibe. The song is a jam on instant urban radio approval, with top 40 topping close to the charts.

R&B


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CUBEART CHARTS ITS COURSE IN MUSIC CD-ROM FIELD

BY MARILYN A. GILLEN

NEW YORK—Veteran A&R executive George Daly and Dennis Erokan, president of RAM Publications and executive producer of the Bay Area Music Awards, or BAMMIES, have formed a multimedia company geared to the production of music-oriented CD-ROM titles. CubeArt Inc., based in Mill Valley, Calif., hopes to have its first project out this year, Daly says, with about five releases targeted annually thereafter.

"There are two kinds of project we'll be doing," Daly says. "One is to take established artists and lay out their careers in an intimate way, along the lines of the Peter Gabriel disc, 'Xplora,' that has a retrospec-
tive quality to it. We're just closing a deal with a label right now for a young but established act.

"Our second aim, which probably is going to be primary in the end, is to create video artists, or video in-
teractive music artists," Daly adds. "We are in negotiations with a couple that has a very hip acts now, not brainwashing."

CubeArt's debut project will come from the former arena, the "establish-
at" camp, he says, in collabora-
tion with the artist's label. He de-
clines to identify the artist yet, as the talks are ongoing. "I'm probably one of the few peo-
ple who sort of sits between the technology side and having worked intimately with record labels," Daly says. "So I'm in a good position to know how to deal with the labels on creating these types of deals."

PhILIPS INTERACTIVE SHUFFLES EXEC DECK

NEW YORK—Add a key arrival to a recent key departure at Philips Interac-
tive Media, the multimedia software publishing unit of New York-based Philips Media. Bernie Luskin vacates his post at Philips Interactive Media in mid-
March for a spot as CEO of Jones Interac-
tive Media, a division of Englewood, Colo.-based Jones Inter-
national, the publishing arms of the software business, he says. The company's first such title is due out this month.

Moving in this month, though not into Luskin's former role, is Stephen M. Race, who has been appointed to the position of senior VP of Philips Interac-
tive Media, reporting to Philips Interactive Media Systems president John Dow. Philips Media has no plans at this time to replace Luskin, a company spokesperson says.

Added in March 1 Emiel Pet-
roni, most recently senior VP of mar-
keting, was named senior VP of Enter-
tainment Acquisitions for Philips In-
teractive Media, a role in which he will oversee entertainment industry efforts for the company, including video, film studio and record company rela-
tions, guild agreements, and artist re-
tations.

Race, who will be based in Philips' Los Angeles office, is responsible for directing Philips' sales and marketing activities for its interactive software ti-
tles in North America, according to Scott C. Marden, president/CEO of Philips Media. Philips publishes titles for a variety of different platforms, including CD-L. "Since Philips Media was estab-
lished, I always felt that taking steps toward becoming a leader in the industry, and Steve's appointment is a significant addition to this effort," Marden said. "I believe bringing Steve on board will both strengthen and cen-
tralize our efforts."

Race began his interactive activity in the '80s with gamer Atari, where he served as VP of marketing and commun-
ications for its international division. He served as VP of Philips' CD-ROM at firm Reebok, and was a founder of toy maker Worlds Of Wonder.

Most recently, Race served as a con-
sultant for a variety of clients, includ-
ing game company Sega of America, where he worked on the introduction of the 'Sonic The Hedgehog' series.

"Joining Philips Interactive will be like coming home for me, as I will be working for both software and soft-
ware—something I've enjoyed doing for over a decade," Race says of his new role.

SYMBOL & MEANING

Luskin describes his new role as "an opportunity; I couldn't walk away from it," though not without some "light-
gauging. Philips recruited me eight years ago to come in and work on CD-
L, and I did," he says. "And so my work here is essentially completed. We founded the company, we put Philips in the software business, we launched the first 200 titles, and I was here all along. The fact that they've got 350,000 players sold around the world now is bringing it close to critical mass, with the amount of software increasing and the quality of software increasing so significantly.

"Of course, you can't be at a place that starts from a napkin in a restaur-
anteur's kitchen in Washington, D.C., and builds itself into one of the most visible com-
panies in terms of programming in the world, and not have separation anxie-
ties and sentimental feelings," he adds. "But my life has always been one of looking ahead, so that's what I'm do-
ing—looking for the horizon."

Luskin says that, from a 'house' point of view, his appointment serves two distinct purposes. "One is, I am coming in and I am going to do work in a num-
ber of different areas," Luskin says. "The second is, I am a symbol in terms of being a leader that they are going to be in the business along with everybody else.

Jones International, wholly owned by founder Glenn B. Jones, is the cor-
porate parent of 17 subsidiaries in the telecommunications industry, primar-
ily in cable television (it is one of the 10 largest cable operators in the country). Jones also founded and runs the TV-based Mind Extension Univer-
sity, and undertook its acquisition of the venture capital firm Reebok, a former college economist who has been involved in educational endeavors throughout his career. Lus-
kin will be vice chairman of the univer-
sity.

In his key role at Jones Interactive, Luskin will oversee areas including networks and channels, including the technical, or tool applications, of get-
ing interactive video from servers at a distance; the development of the actual channels; and the development of the cable channels, which will include a health channel, a language channel, and others.

"Then we are going to go into the software business and develop package software," Luskin says. "I also want to focus on the educational market-
place, but we may do some games, too. There will be a variety of programs.

The first title from the new software business will be a version of the "Jones Dictionary Of Cable Television Termin-
ology," he adds. "That is almost done along.

"So now, we have all the marbles in place," Luskin says, "and this kind of sets up the plan for the interactive fu-
ture at Jones."
Niche Video Labels Thrive in U.K.

**Reality, Instructional Titles Lead Boom**

*By Peter Dean*

LONDON—Alleged film footage of Adolf Hitler’s body, videos of real-life police car chases, rare ’70s European horror flicks, previously unseen glimpses of Charlie Chaplin and Buster Keaton “backstage,” and Japanese animation are all carving valuable and interesting niches for themselves within the mature U.K. sell-through scene.

With instructional titles exercising ever-greater strength among mainstream suppliers, entrepreneurs are searching out the odd and the unusual to gain retail representation. Although the public’s fancy is fickle, Britons are buying, and thus far the strategy is working for several new ventures.

Currently the U.K.’s second-best-selling video, “Police Stop!” is an example of a new cottage industry that has sprung up over the past 12 months and has seen a dozen new niche labels set up as specialty purveyors.

“Police Stop!” is a compilation of real-life police pursuits, using hand-held camcorders from helicopters, cars, and fixed sites at busy motorway junctions. Labyrinth Video has driven off with all the loot from the in-expensively compiled video, racking up an impressive 100,000 units at 10.99 pounds each (approximately $15). Retailer HMV’s Oxford Street site in central London reports 90 units sold per day.

Labyrinth Video managing director David Finch attributes the title’s success to extensive research and a bit of luck. The U.K. scene often is driven by novelty purchases; what does hold firm, however, is that specialty video is growing space, says Finch.

“Last year, video recovered from the shortfall created by computer games in 1992,” he says. “I think the public is aware more now that video offers a range to suit all tastes.”

Finch believes there has been a snowball effect of people getting used to specialty cassettes. Book and video clubs have responded. Labyrinth sells 50% through traditional retail outlets and 50% through direct-mail outlets like the Good Book Guide, Redhouse Books, and Readers Digest, and also through new avenues like the PVC shopping channel.

“It’s a question of the research first, then buying the title,” Finch says. “We don’t buy packages, either; it’s strictly buying what we can sell.”

Seventy percent of the sell-through business in the U.K. is gift-oriented, but purchasers of niche product tend to buy for themselves. Retail chains interested in turning sell-through into a yearlong business are jumping at the chance to set up promotions during the summer and spring, when sales (as opposed to rentals) traditionally burgeon.

Mike Preece, managing director of Japanese animation label Manga Video, believes that the summer months are his best.

“Our sales actually dipped over the Christmas period because where most videos are gift-purchased, ours tend to be self-purchased, and we’ve had particular interest from the retailers as a result.”

The success and growth of the Japanese animation craze has taken even Preece by surprise. “Akira,” its top-selling video, has now topped 75,000 units at 12.99 pounds ($15). New titles tend to ship in small quantities of 5,000-10,000 tapes, then turn into healthy catalog items. It’s another reason why retailers are courting these new niche labels for exclusive distribution and sales windows by offering in-store branding and dedicated sections.

Preece reports particularly good sales through music-oriented retailers Our Price, HMV, Virgin, and Tower Records. Smaller chains like Sam Goody and Andy’s Records are being even more accommodating in an effort to create their own niches for niche programming.

Sam Goody, which has focused on Manga Video as a strong genre, had four of that label’s titles in its top 10 over Christmas.

“These particular retailers are moving into specialist areas because they’re also looking for niches, in order to compete against the [major] chains like Our Price,” says Preece.

Manga also has just secured distri-

(Continued on page 58)
The Inn of the Sixth Happiness

A GREAT CLASSIC FEATURING INGRID BERGMAN!

"Spectacularly...acted and directed," (Variety) this true story of passion and courage stars INGRID BERGMAN as a modern day missionary who saved 100 homeless children in the Sino-Japanese War.

PERFECT FOR RENTAL OR SALE!

SUGGESTED RETAIL PRICE: $19.98* EACH

CATALOG #1170
DEALER ORDER DATE: MARCH 11, 1994
STREET DATE: APRIL 6, 1994

STUDIO CLASSIC
FIRST TIME ON VIDEO THIS APRIL!

THE INN OF THE SIXTH HAPPINESS

Copyright Owners, Manufacturer, Catalog Number

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Top Video Sales

FOR WEEK ENDING MARCH 12, 1994

COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

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<th>No.</th>
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* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ** RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. *** RIAA gold certification for a minimum of 125,000 units or a dollar volume of $5 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **** RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $1.8 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1994 Billboard Communications.
Best-Of Carson, Letterman Vids Due In Spring

LOS ANGELES—For more than 10 years, Johnny Carson and David Letterman were back-to-back on NBC. This spring they'll be side-by-side on retail shelves.

Buena Vista Home Video will release a four-volume collection of Johnny Carson's finest hours, while GoodTimes Home Video ships six tapes from the recently acquired "Late Night With David Letterman," the host's old NBC show.

The Buena Vista collection, called "Johnny Carson: His Favorite Moments From The Tonight Show," was personally selected Carson and spans his 30-year reign as the king of late-night talk. It's a one-shot deal: No extensions to the line are planned. Street date is May 27 at a suggested list of $14.99. Buena Vista will follow later this year with a four-cassette collector's edition, priced at $50.99.

Titles in both series will be themed either by decade, in Carson's case, or by regular program segments featured on "Letterman."

Three Carson volumes will include guest performances and skits from 1966 through 1990. Carson's final show, which aired May 22, 1992, is included in its entirety as a separate tape. Running times are 45-60 minutes.

The Letterman videos will carry the themes "Stupid Pet Tricks," "Stupid Human Tricks," and "Late Night's Top Ten Lists." Celebrity interviews will be interspersed between the segments.

GoodTimes begins shipping the 45-minute, $30 cassettes to stores in late April, based on a deal struck several months ago with rights owner NBC Enterprises. The Carson show is owned by Carson Productions.

EILEEN FITZPATRICK

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Commentary by Jim Nantz

Only $19.98 each

Prebook Date: April 5, 1994
Street Date: April 20, 1994

FOR THE RECORD

Contrary to a report in the Feb. 5 issue, HBO Video has not licensed "A Bronx Tale" for use in Rentrak's pay-per-transaction system.

HMG EXPANDS DUPING
(Continued from page 55)

hear, volume isn't something that commands respect," notes Wilson, who nevertheless looks forward to the start of a CD-ROM "yeah" in the first quarter.

Home video, meanwhile, provides the cash flow needed to support new ventures. HMG doesn't compete in the same Hollywood league as Rank Video Services America and Technicolor Video Services, but the company has benefited mightily from PolyGram Video's expansion into movies, starting with "Posse" and "Kumite." The features are HMG's first since the titles it duplicated for MGM/UA Home Entertainment.

The "politics of (Giaccarlo) Parette," who recently mismanaged MGM/UA into oblivion before giving up ownership, ended that arrangement in 1990. Wilson recalls. HMG itself has been part of a top-to-bottom corporate restructuring, which made the duplicator the operating division of publicly held HMG Digital Technologies.

Begun as a follow-on to its audio business, Hauppaugse Manufacturing clubs music videos for PolyGram, Sony, and BMG's RCA label, and has developed a variety of support services that Wilson says "have taken us afiel" into promotional videos for cars, pharmaceuticals, and the like. Much of HMG's growth is in extended-play cassettes, generated by a battery of Sony high-speed jiggers, doubling from four to eight this year. "Many of the major products we're bidding for are EPs," Wilson notes.

PolyGram, which doesn't use EP, is probably his biggest single customer in any tape format and a major contributor to video's 65% share of HMG revenues. HMG has cranked out millions of copies of the X-Men and Power Ranger series, both "very, very strong sellers," he says.

The company is also clubbing respectable numbers for ABC Home Video and Major League Baseball, an assignment it shares with West Coast Video Duplicating; Orion Home Video handles all MLBB distribution. Anticipating a strong sell-through market, Wilson predicts HMG will double cassette output to 20 million in 1994.

Music video has tailed off, however. The hot genre of 10 years ago, thanks to Michael Jackson, longform blockbusters rapidly declined from New Kids On The Block's million-unit seller to the occasional success by less than half that number. "There is still significant demand," says Wilson, "but it doesn't happen very often." HMG has long since considered itself otherwise, just like everyone else. He adds ruefully, "We were certainly deceived for a while."

While sanguine about video's prospects, Wilson worries that dubbing capacity is forcing down prices and further shrinking profits already hurt by slim EP margins. Drawing an airline analogy, he says, "There are too many super-saver fares going around." HMG's multimedia plans are an attempt to fly a more profitable route.
Video Concerns Drive PolyGram Purchase

PARIS—Home video played a major role in PolyGram's acquisition of 100% of Societe Panavepsone. The deal makes the company the third-largest home-video distributor in France, after Gaumont and UGC, according to Jose Covo, president of PolyGram Audiovisual.

With a provisional program of 17 releases for 1994, Panavepsone will distribute PolyGram Group movies while seeking to acquire new international productions. Panavepsone has already acquired distribution rights to the new Frenchs Dupeyron thriller "La Machine," starring Gerard Depar- dius, which is due for release at the end of this year.

"We are in the process of building a multimedia European distribution net- work," says Covo. "It is important to expand our film distribution opera- tions. One box office success is the key to the successful exploitation of films in other media—not least video, which counted for 20% of our total revenue last year of $300 million (50 million)." We intend to increase our activities in the video sector—bearing in mind that income from video sales and rental in France has increased seven-fold since 1980. Covo says that PolyGram also will aid in the launch of features on video CD, including "Les Nuits Fauves," which has been seen by more than 1 million moviegoers in movie the- aters. None of PolyGram's featuring French stars such as Serge Gainsbourg and Johnny Hallidy.

Since the Philips system was launched in 1992, CDI player penetra- tion in France has reached 35,000.

PHILIPPE CHOUQ

Niche Video Labels Thrive in U.K.
(Continued from page 55)
bution through computer games stores. Munga Games Limited, Munga is the only video label stocked; at all 70 Future Zone stores, Munga has 48- unit stand-alone dispenser bins. The la- bel is set to expand into continental Europe this summer in a joint distri- bution deal with Virgin International. Preece says niche video labels are succeeding now because of genera- tional and economic trends.

"If you think about it, the kids who were 7 when video first came out are now 17 or 18. They've had video all their lives, and as interests de- velop, they're looking to video to en- lighten them. It's also a question of economics. If you're in video seri- ously, you can't realistically compete with the majors. You have to look for other angles, niches where you can fit in."

Video Rights Limited, which has launched a series of previously un- seen Soviet documentaries, says it found a wealth of rare material sim- ply by applying to Ocavo and asking to see any archive video footage it might hold. It received film unspooled next year's when the documenta- ries were made. Video Rights man- aging director Tim Milson says the Sovi- ets secured rare German archival footage, including home movies from Hitler and Goebbels' private collec- tions. In one Video Rights release, "Hitler Knapit," Soviet soldiers enter- ing the Berlin bunker discover Goeb- bels' dead family and a body thatclean horror movies, with all a sexual bent. Redemption does have classics like "M," "Nosferatu," and "The Cab in- bined or "Crucifix In Europe," which follows Gen. Dwight Eisen- n's book of the same name and has received a lifetime's reception on American television in the 1950s.

Perhaps influenced by this success, Gravis is planning a new label jointly by the British Film Institute and Paris-based Argos Films—which will launch Academy, a label dedicated to documentaries. Included are two of the lives of Charlie Chaplin and Buster Keaton, as well as a series by film essayist Chris Marker.

An even bigger niche-label success story has been Redemption Video, which specializes in obscure Euro- pean westerns and cult movies, with all a sexual bent. Redemption does have classics like "M," "Nosferatu," and "The Cabinet of Dr. Caligari" in its catalog, but most of the features are little-known underground cult favorites such as "Killer Nun," "La Vampiresie," and "La Monaca Messicana."

Managing director Nigel Wingrove, who calls his films "erotic sleaze," runs the label from his Soho flat, using a fax machine to communicate and Be- deemer to publicize the videos and build up a mailing list. Articles dwell on "regular rotters, filmoe, fanged up SS (raufsetz), and undercover Gestapo slugs!" The circulation is international, with Tower recently taking 1,000 cop- ies in U.S. on "S.S. Last Call." Wingrove acquired the mailing list of a specialist erotic book publisher, launched the magazine, and then bought video rights to five little-known
cult horror titles with 13,000 pounds ($22,500). This sidesteps the problem of finding quality stills and artwork from the original films (which are hard to find, given their age and quality) and helps keep the label's look consistent.

"The real purists are saying, 'Why don't you use the original stills and posters?' but you really can't guaran- tese what you're going to get," he says. "This way you can, and you can keep the identity consistent."

"I always try to promote anti-video because the sleeves were so badly de- signed, especially for this subject matter. The films are maligned enough as it is, and there shouldn't have these dreadful sleeves which just put people off. With video, there also isn't usually much brand loyalty. A lot of art-house labels look pricey; ours stick out—you can see that by the way retailers push all our titles together in-store, because they've got real impact."

Why Buy Movies Anywhere Else?

Big Mac Attack, Suncoast Motion Picture Co. doesn't say where you shouldn't buy movies, but the home video industry is a pretty nasty ring. McDonald's, as the whole video world knows, last fall offered four Paramount titles at $5.99 each with a food purchase. Retailers were fighting to ignore the promotion, but Suncoast and others decided to stock the same titles, re- marketed by the studio, rather than forego the sales opportunity. Half a bun is better than none.

Vallery Kountze, formerly of ITI Home Entertainment, is appointed to the newly created position of video market development VP for Warner Music Group.

Robert Wittenberg is advanced to senior VP/GM, Video Products Distributors. Hans Lange becomes finance and administration senior VP.

Tim Landers, formerly of Prism Entertainment, joins WEA as director of sales/video distribution. Verna Spizooes is named video coordinator.

David Kosse is promoted to senior di- rector of theatrical marketing, Poly- Gram Video, Sal Seabourn, formerly of CBS/Fox Video is promoted to arts and fitness marketing director.

VSDA names three board members: Peter Balner of Palmer Video, Ron Berger of Rentrak, and Mark Fisher of Stop & Shop Supermarket Co.

David Bishop, formerly president of LIVE Home Video, joins MGM/UA Home Entertainment as executive VP, joining Richard Cohen, recently named president, who will have video and multimedia, previously was executive VP of Buena Vista Home Video Worldwide.

Rodney Ige joins MCA/Universal Home Video as VP of creative services. Phyllis Bagdadi assumes responsibility for Universal Pictures' non-theatrical distribution. Jerry Hartman, sales and marketing senior VP of Universal Pay Television, is named non-theatrical VP for MCA's Home Entertainment Group, an affiliate of Universal Pictures.

Appointments at Video Treasures: Michael Keff, formerly of Sight & Sound Distributing, to western regional sales manager, based in Portland, Ore.; Ron Hughbanks, formerly of Strand Home Video, to eastern regional sales manager, based in Washington, D.C.; Don Croucho, formerly of Strand, to south/ central regional sales manager, based in Dallas. Niek Cregor, formerly Strand marketing VP, is named QF product/marketing manager.

Bill Perrault, formerly with Columbia TriStar Home Video, joins Compton's NewMedia as VP of worldwide marketing.

Gerald Flora is appointed regional sales manager, Capital Cities/ABC Video Publishing.

Eric Peterson, formerly Kultur International/White Star Video western re- gional manager, joins Brentwood Home Video as national sales manager.

Ron McMillin is named regional manager of Sight & Sound Distributors new Salt Lake City branch. He had been with Videome, Chatrynn, and Best Video.

Marsha King is named senior VP, business affairs for Warner Home Video, where she is also general counsel.
GOODTIMES AT WAL-MART: Self-through specialist GoodTimes Home Video is well represented at Wal-Mart these days. On a recent visit to Wal-Mart's Oxnard, Calif., store, we were impressed to see a huge aisle display with hundreds of GoodTimes titles.

A whole stack of Richard Simmons' Deal-A-Meal kits was nearby, and a dump bin of budget kids' titles from the New York-based company also was prominently displayed.

Although GoodTimes easily had the highest profile of any video supplier at that particular location, Wal-Mart spokesman Trey Baker says no special promotion was running. "It was just our regular stack base display," he says. "It was nothing out of the ordinary." PART TWO, DIRECT-TO VIDEO: Universal Pictures has wrapped production on "Darkman 2," a direct-to-video project starring Arnold Vosloo in the title role. Liam Neeson, recently elevated to Hollywood's A-talent category by "Schindler's List," apparently chose not to reprise his starring role for the video series. "Darkman 2" is not on MCA/Universal's cassette schedule yet, but the studio has already started "Darkman 3," also slated to go direct to retail. Larry Drake, who played the really, really bad guy in the first "Darkman," repeats his role in the third.

Elsewhere in sequel land, newly formed MGM Animation announced it is working on a return to "All Dogs Go To Heaven," which will make a theatrical stop before heading to the stores. A release date has not been determined. The 1989 animal feature has sold about 4 million cassettes.

PIRATE REPORT: The Motion Picture Assn. of America's Anti-Piracy Office says criminal and civil cases were up 34% over last year, and that MPAA seized 19% more pirated tape than in 1992.

A total of 702 civil and criminal seizures were recorded in 1993, compared to 404 in the previous year. More than 300,000 bootleg video cassettes were seized, an increase of 100,000.

Although pirates are becoming more organized and sophisticated, the MPAA did bust its largest bootlegger last year. The $60 million-a-year operation, run out of a Fairfax, Va., warehouse, housed 348 VCRs. Some 50,000 cassettes were confiscated at the time of the raid.

MPAA and California state police hit 49 locations in one month, leading to six arrests and the seizure of 20,000 tapes.

Jack Valenti, MPAA president, says increased efforts prove that "we will use every legal means at our disposal to see that these acts do not go unpunished."
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Executive Producers MARK BURG, CHRIS ZARRAS, CATHELEEN SUMMERS
Music by DAVID MICKEY EVANS & ROBERT GUNTER
Written by DAVID MICKEY EVANS & ROBERT GUNTER
Directed by DALE de la TORRE
Produced by WILLIAM S. GILMORE
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Avalanche Of THX Laser Titles Coming In '94

THX-PANSION: A greatly expanded schedule of THX titles is set for 1994 release, due to the overwhelming critical and financial success of the Lucasfilm laserdisc program. It debuted last year and used proprietary technology and exacting new standards to make significant improvements in the disc mastering and duplication process.


"Terminator 2: Judgment Day." In 1994, there will be at least three times as many THX laserdisc releases, including 10 from FoxVideo alone. MGM-UA, Image, and Pioneer LDCA each will have multiple titles this year using the LucasFilm process, while MCA/Universal and Voyager Company will make the THX laserdiscs debut with "Carlito's Way" and "Silence Of The Lambs," respectively.

FoxVideo enjoyed an enormous hit with its "Star Wars Trilogy" box set. "The five production-week run of the THX laserdisc venture thus far," says FoxVideo president Bob DeLelis. "The Ultimate Oz" was MGM-UA's (Continued on next page)

PICTURE THIS

(Continued from page 55)

ally payments. Participating studios must identify and promote two current rental releases and commit at least one sell-through title. VSDA has to beat the drum through "aggressive mailings and regional meetings," while retailers talk up "HVEN during the course of the four-to-six-week promotion.

ALIVE AND WELL: LIVE Entertainment is still putting its house in order following the arrival of CEO Roger Burbage and line executives Elliot Slusky and Jeff Pink.

In the latest move, Beth Bornhurst advances to LIVE Home Video VP of sell-through and new technology. Tim Fournier becomes director of sell-through sales, which Pink says has been bolstered by delivery of about 100,000 units of "Speed Racer" television episodes and 250,000 cassettes of the full-length movie. MTV, the new home for the old TV series, has been promoting both as "Speed Racer" merchandise.

first THX title and, like the "Star Wars" set, grossed in the seven figures. Pioneer VPGM George Feltenstein notes that the THX "Ok" edition "surpassed all our previous conceptions of the technical capabilities of laserdisc medium."

"The success we have witnessed on such a wide variety of films illustrates growing consumer interest in what laserdisc has to offer," adds Ross Her- ring, director of business development for Lucasfilm's THX division. "We are thrilled at the number of titles we have been given the opportunity to work on in one short year.

PRIVATE MUSIC was set to release its first-ever laserdisc, "Yanni Live At The Acropolis" ($29.98), March 1. Instrumental musician Yanni is the label's top-selling artist, and in the concert he is backed by the Royal Philharmonic Concert Orchestra. At a sold-out appearance at the 2,000-year-old Herod Atticus Theater was his first performance in his Greek homeland in two decades. "It was the scope and historical significance of the Acropolis concert that made it mandatory that we release it as our premiere laserdisc," says Pioneer Music president and CEO Ron Goldstein.

PIONEER ELECTRONICS has promoted Mike Fidler to the post of senior VP of new technology and strategy planning. In his new job, Fidler will oversee new business developments and consumer-based optical products. He previously was Pioneer's senior VP of marketing. Kerry McCanmon, now VP of home electronics products, will take over Fidler's former marketing and advertising responsibilities.

COLUMBIA TRISTAR is launching "Mr. Jones" with Richard Gere and Lena Olin ($42.95) April 20, and will bow six old favorites on April 27. They are "The Wild One" (remastered, side 2 CAV, $35.95), "Against All Odds" (widescreen, side 3 CAV, $39.95), "Dr. Strangelove" (widescreen, $34.95), "Body Double" (widescreen, $34.95), "Midnight Express" (widescreen, $39.95), and "Blue Thunder" (widescreen, $34.95). All previously were released on laserdisc by Pioneer LCDA through a distribution agreement that expired Dec. 31. The new Columbia TriStar versions are all either remastered or presented in letterboxed editions for the first time.

WARNER SONS "The Saint Of Ft. Washington" with Danny Glover and Matt Dillon ($42.95) April 20. Just out is "Demolition Man" (widescreen, $34.95), the sci-fi thriller with Sylvester Stallone and Wesley Snipes. It isn't the most noteworthy film outing for either star, but the stunts and action are spectacular on laserdisc.

MICHA has just released "Legal Eagles" (widescreen) with Robert Redford and Debra Winger, "When A Stranger Calls... Back" with Charles Durning, "The Real McCoy" (widescreen) with Kim Basinger and Val Kilmer, and "Fast Times At Ridgemont High" with Sean Penn, Judge Reinhold, and Jennifer Jason Leigh ($34.95 each).

FOXVIDEO launches "The Good Son" with Macaulay Culkin ($39.95) March 30. Penelope Sphenics' "The Beverly Hillbillies" with Jim Varney and Lily Tomlin ($39.95) is due in May.


Image is bowing "Malice" with Alec Baldwin and Nicole Kidman ($39.99), as well as THX versions of the Billy Crystal comedy hits "City Slickers" and "When Harry Met Sally" (both wide, Digital Dolby Surround, $39.99 in April).

BMG VIDEO launched Miramar's "Tangerine Dream: Three Phase" ($29.98) on disc last summer, but the title may get a new boost from its recent Grammy nomination for Best Long Form Music Video.

FOR WEEK ENDING MARCH 12, 1994

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<th>TITLE</th>
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The album has been selling briskly, perhaps because the video counterparts to similarly niche-marketed AIDB benefit projects are not as widely available as the rest. MTV's热播 version of "No Alternative" in this month's number, and the video contains almost a half hour of additional footage, including interviews as well as short films by indie film directors. Musically, it's a solid entry to the New Wave genre—The Moldy Peaches, the Let's Be Careful Girls, and the Suedo, also represented by music—though, unfortunately, not in performance—are Soul Asylum, Soundgarden, American Music Club, the Verlaines, and Lou Reed with a spoken-word piece. The music's the main cause even greater. Stock up.

CHILDREN'S

"The Polar Bear King." Hemsdale Home Video (213-966-3750), 87 minutes, $19.95. Live-action tale of two cities opens with a young princess desperately pining away for a wise and caring prince to help her rule over the snowly world of Winterland (which, coincidentally, looks an awful lot like Lillehammer, Norway). Meanwhile, in nearby Sperryland, an evil witch casts a spell over just such a prince that turns him into a bear (no more than the one from "Goldilocks and the Three Bears")—and this obvious outcast from society. The European Renaissance fairy tale of the meeting of the two kindred spirits would seem a natural for the screen, but "The Polar Bear King's" is missing the magical elements and compelling characters needed to hold a child's attention for its full hour-and-a-half length. The accompanying music and story are beautiful, and the bear, courtesy of the Jim Henson Creature Shop, is believable—but the story nevertheless falls short of expectations.

"Winnie The Pooh." Walt Disney Home Video, 50 minutes. This three-tales-in-one return to Pooh Corner is pure Disney bliss, and it focuses on genres that are proven children's favorites. First and lengthiest story, "The Good, The Bad & The Tiger," is a western-style reprise of a not-so-real train robbery that finds the outlaw Tigger and his silly old sidekick Pooh stuck with a runaway locomotive with a mind of its own. Can Shere Khan, Baloo, and Eeyore bring justice, or is the whole episode just a bad trip for the Masked Offender, revolved around the trouble in the forest that Tigger decides to take on a new identity and "help" his friends out of what they think are tricky situations.

"Voices From The Front: Alcohol And Drugs," Attainment Company Inc. (800-325-36, 36 minutes, $39. Hearing stories about children who have been abused by drug-addicted parents will make most of the audience cry. Actually watching them as they relay their own sagas is quite another. This highly personal, one-on-one style is the heart of Attainment's unique 12-part, child-focused "Voices From The Front" series, which also presents much needed information on the subject. With the book "The Masked Offender," the new film, drug and alcohol issues are more accessible.

ECONOMIC

"No Alternative," PolyGram Video, 112 minutes, $19.95.

Theatrical release of the 1993 feature film by Troma Entertainment, directed by Lloyd Frieden and written by Frieden and Richard Elkins. The film explores the lives of a group of young people living in Los Angeles during the build-up to the rioting of the 1992 Los Angeles Riots. The film was released in 1993 to critical acclaim, but was not a commercial success. The film was shot in a gritty, realistic style, and featured a cast of non-professional actors. The film was distributed by PolyGram Video, and was released on video in 1993.

"Aladin," Walt Disney Home Video, 76 minutes. The classic 1992 animated film tells the story of a young boy who discovers a magic lamp and is transported to a magical world filled with genies and wonders. The film was a huge success, both critically and commercially, and has since become a classic of children's animation. The video version was released in 1993 to coincide with the film's release.

"The Craz," American International Pictures, 80 minutes, $3.95. A horror film about a group of teenagers who are stranded in a remote location and are subjected to a series of bizarre and deadly occurrences. The film was released in 1974 and has since gained a cult following. The video version was released in 1993.

"The Big Chill," Columbia Pictures, 137 minutes, $39.95. A drama film about four friends who reunite after 10 years and are forced to confront the changes in their lives. The film was released in 1983 and was a critical and commercial success. The video version was released in 1983.

"The Wizard of Oz," M-G-M Home Video, 85 minutes. The classic 1939 musical film tells the story of a young girl who follows a yellow brick road to the magical land of Oz. The film was a huge success and has since become a classic of American cinema. The video version was released in 1993.

"The Great Gatsby," The Criterion Collection, 134 minutes, $19.95. A drama film about a man who becomes entranced by a woman's beauty and falls in love with her. The film was released in 1974 and was a critical success. The video version was released in 1974.

"The Untouchables," Columbia Pictures, 137 minutes, $39.95. A crime film about a group of law enforcement officers who are assigned to bring down a powerful gangster. The film was released in 1987 and was a critical and commercial success. The video version was released in 1987.

"The Wild Thornberrys," Walt Disney Home Video, 26 minutes. An animated television series about a young girl and her family who are able to communicate with animals. The series was released in 1998 and has since become a popular children's show.

"The Muppet Show," ABC Video, 120 minutes. An animated television series about a group of muppets who live in a house and have adventures. The series was released in 1976 and has since become a classic of children's television. The video version was released in 1993.

"The Simpsons," Video 4400876033, 39 minutes. An animated television series about a family living in Springfield, Ohio. The series was released in 1989 and has since become a popular children's show. The video version was released in 1993.

"Looney Tunes," Warner Bros., 120 minutes. An animated television series about a group of characters who are constantly trying to outsmart each other. The series was released in 1973 and has since become a popular children's show. The video version was released in 1993.

"Woody Woodpecker," Video 4400865073, 26 minutes. An animated television series about a woodpecker who has a tendency to knock on people's doors. The series was released in 1955 and has since become a classic of children's television. The video version was released in 1993.
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Kennedy Rose WALK THE LINE


Epic Records from 1980-82. Four singles from those two labels made it onto Billboard’s Hot Country Singles & Tracks chart, but failed to make Rose a star. She then joined Kennedy and songwriters Marshall Chapman and Linda Hargrove and released an album under the name Calamity Jane in 1981. “We had a lot of fun with Calami- ty Jane, it was a little bit ahead of its time,” Rose lauds. “I guess people weren’t ready for a four-girl, leftist, outlaw band.”

Around 1982, as Calamity Jane was disintegrating, Kennedy and Rose began to pursue a creative life together and, working with record producers, they began to craft their own sound. Armed with their musical education and new-found confidence, they again found themselves known for having the best-selling songwriting demos in town.

In an effort to duplicate elements of their demos, Nashville producers brought Kennedy and Rose into the studio, and they became busy session musicians while doggedly pursuing their own recording contract.

Back then it was, Mary Ann, Pam, Pat, Bunch, and now,” says lyricist Kye Fleming, a longtime Ken- nedy Rose songwriting collaborator. “You could count the number of woman writers on one hand. They were so successful in the country market, but there are more sides to all of us as writers,” Kennedy Rose were pushing the envelope even back then, and they’ve always been an inspiration to me.”

When the Kennedy Rose-penned “Ring On Her Finger, Time On Her Hands” became a Grammy-nomina- ted hit for cowboy star Lee Greenwood in 1982, the majors came calling. Kennedy Rose turned down two major-label deals, opting instead with Sting’s fledgling Pangaea label. Their debut record, “Hai Ku,” went on to achieve a strong cult status, due largely to word-of-mouth following the duo’s opening dates for Sting during his “Soul Cages” tour.

Pangaea were never conceived of as being a label that was out to sign bands that would instantly go to number one,” says Miles Copeland, CEO of London Island, “It started to sign interesting, musically valid artists and give them an avenue to put their music out. Kennedy Rose are a perfect example of that.”

Copeland says he has learned a lot from Kennedy Rose about the benefits of a boutique approach to songwriting. “Nashville songwriters have learned that discipline, and if you take that expertise and put it with someone in the rock or pop world, it’s the perfect marriage,” he says.

With “Hai Ku,” IRS/Pangaea had limited success matching Ken- nedy Rose’s quirky music to the right audience, but Orescan says al- bum alternative will make the job easier with “Walk The Line.”

“We sent this record out six weeks in advance to over 70 pro- grammers, exclusively triple-A,” says Orescan. “We wanted people to have a long time to talk about Kennedy Rose, and, sure enough, things are starting to click.”

As they gear up to promote their second album, Kennedy Rose con- tinue crafting country hits and pur- suing their collective muse.

“Women need role models in this town, and they’ve been doing this for a long time,” says Tills, a fre- quent collaborator. “The first thing I ever heard about them was that they were maybe hard to work with, and years ago that told me that they had an opinion. Then I got to know them, and I thought, no wonder they’re not going to let anybody tell them about their music—they know how to do their music! They write, they sing, and they know the studio.”

Harris calls the duo “inspiring” and says, “There is certainly a femi- nine perspective in the realm of po-etry, and that includes songwriting. There are ways of expressing ideas and feelings that women can do that men can’t, and vice versa. It’s great to see both sides represented more now.”

Mainstream country music may finally be ready to truly open up to more of the adventurous work of Kennedy Rose. A version of “Love Like This,” one of the most visibly catchy songs from “Hai Ku,” is now considered commercial enough to be included on the debut album of BlackHawk, a band groomed and tailored for contemporary country airplay. Kennedy and Rose are grat- ified by the acceptance, and would love to be able to bring sides of their creative lives even closer together.

“That’s always what we’ve want- ed to do, and this time it was a con- scious effort,” says Kennedy. “We have an opportunity here. We’re ac- cepted by the triple-A format, that adult alternative Sting crowd, and have wonderful opportunities here in Nashville, so let’s try to bridge this. There aren’t many artists that can do that, and I hope we have this time. We’ll see.”
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Pro Audio

West Hollywood Hotel Houses Studio Venture Taps Sunset Marquis’ Client Base

BY PAUL VERNA

In the beginning, there was the home studio. But now that every musician seems to have a recording facility in his or her house, what’s left? Why, the hotel studio, of course.

Award-winning composer and producer John Froom has joined the ranks of a full-service recording facility in the Sunset Marquis Hotel and Villas in West Hollywood. He claims it is the first and only hotel studio in the world.

The studio (as it is pointedly named) aims to attract the hotel’s high-flying entertainment clientele by giving them a place to write, record, produce, or record and then set up elsewhere if a client wanted to rent large blocks of time for screenings.

Because of the Studio’s projection system and large screen—not to mention its movie biz clientele—it promises to be a haven for small-scale screenings. Noting that all the recording equipment in the facility is mobile, Leiber says he could take himself and his machines out of the studio and set up elsewhere if a client wanted to rent large blocks of time for screenings.

The studio also is “ideal for film scoring,” says Leiber, “because of the large screen. It’s really good for music production, and it’s also suitable for post work, in particular advertising.” He adds that the Euphonix board is extremely versatile, since it can be reconfigured instantly for virtually any type of session.

In its current configuration, the playing room is too small for a big, natural drum sound, but Leiber says he is considering expanding the tracking space. “(If the Rolling Stones were to record their album here, they would probably want a huge drum room,” he says.)

The installation of the studio follows the opening of the Whiskey Bar at the Sunset Marquis, the West Coast counterpart to the bar in New York’s ritzy Paramount Hotel.

The Studio offers audio and video tie lines to the Whiskey, opening the five-song record release parties to live, closed-circuit broadcasts of recording sessions.

Leiber has received Grammy nominations for the “Honeymoon In Vegas” and “Frankie’s House” soundtracks, both collaborations with Beck. He is the son of celebrated songwriter Jerry Leiber.

Froom’s Sensitivity Keeps Acts Coming Back

Producer Helmed New Elvis Costello & Attractions Set

BY RICK CLARK

Since the early ‘80s, Mitchell Froom has earned the distinction of being a producer of outstanding sensitivity and musical integrity. His track record includes a list of critically and (in many cases) commercially successful artists like Los Lobos, Elvis Costello, Richard Thompson, Suzanne Vega, Del Fuegos, the Pretenders, Paul McCartney, Tim Finn, American Music Club, and others. Many of these artists have done more than one album with Froom, a testament to his ability to make the recording experience a positive one.

Froom also has enjoyed a long-term professional relationship with engineer/production co-conspirator Tchad Blake. The two have worked together for the last eight years.

Among Froom’s latest productions are Thompson’s “Mirror Blue” and Costello’s “Brutal Youth.” The Costello album, which was cut at Olympic Studio in London, is notable for reunifying the artist with his legendary original band, the Attractions. It’s possibly his best album since arriving at Warner Bros. five years ago.

The title certainly conveys the raw energy that fuels brand chemistry on some of the tracks.

Froom, along with Blake and Los Lobos cohorts David Hidalgo and Louie Perez, will be debuting as the Neville Brothers at an upcoming self-titled Slash/Warner Bros. release. Both the Latin Playboys and Costello albums are set for release Tuesday (8).

Froom just completed production work on Sire jazz artist Jimmy Scott’s second album, “Dream,” which is set for a June release on Sire/Blue Horizon.

MITCHELL FROM

BILLOBOARD: It’s good to hear Elvis back with the Attractions. Is this a one-off reunion?

FROM: I think they are taking it one step at a time. They are doing a tour. If they can get along and the music really works out great, then they will think about doing more. It is nothing that you want to make specific plans about. You just want to see how it feels.

BILLOBOARD: Besides Bruce Thomas, Nick Lowe and Elvis played bass on “Brutal Youth.”

FROM: Yeah. We cast the bass role, which may be an unusual way of working on a record. [laughs] Nick takes more of an acoustic bass approach to his instrument. It is more of a bottom-heavy sound without much attack. He played on “Clown Strike” and “Rocking Horse Road.” Elvis played on “Brutal Youth” and “I got Amnesia.”

Froom also did side projects for the Trouser. They have several albums of their own, another one being released this year.

To Froom, the main thing was that he had the opportunity to work with this great band. He also praised the Attractions for their professionalism and musicality.

Froom commented on the Attractions’ musicianship and their ability to communicate musically, saying, “They have a way of making music that is very intuitive and spontaneous. It’s not forced, but it’s very natural and organic.”

Froom also talked about the Attractions’ use of technology, saying, “They are very adept at using technology to their advantage. They know how to get the most out of it while still maintaining their unique sound.”

Froom’s work with the Attractions has been a significant departure from his previous projects, which have included work with the Neville Brothers, Los Lobos, and Elvis Costello. However, he has remained true to his own artistic vision, saying, “I believe in letting the music speak for itself. The technology is just a tool to help achieve that.”

Froom ended the interview by saying, “I’m looking forward to seeing how this project develops. I think there’s a lot of potential there.”

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newsline...

THOMAS C.K. YUEN, one of the founders of computer giant AST Research, has invested $2.71 million in Newport Beach, Calif.-based 3D sound company SRS Labs, according to a statement from SRS. Yuen, who will have a controlling interest in SRS, assumes the title of chairman/CEO. The statement notes that Yuen and SRS Labs’ chairman III, one of the original investors in the company when it was spun off by former parent Hughes Aircraft Co., remains on the board, and SRS president Stephen Suednik remains his post.

The 7-month-old, private SRS has been in the 3D sound technology to make audio hardware manufacturers like Sony and RCA.

FUTURE DISC SYSTEMS of West Hollywood is upgrading its mastering facility to feature a new mastering facility, according to a release from the company. "soon we'll start to see people recording up to 54 hits in the studio," says VP and chief engineer Steve Hall. "We are gearing up to accommodate that market."
MITCHELL FROOM's SENSITIVITY KEEPS ACTS COMING BACK
(Continued from preceding page)

no one seemed to stop to consider whether an impressive sound was a desirable one. Does something sound a lot because it is bigger? Oftentimes it sounds much better because it is smaller and in your face. Many people's favorite records are older ones. If you are going to compare them fidelity-wise, top to bottom clarity, they don't have it, but they have a lot more thrust to them.

BB: Explain the chemistry that operates in the studio between Elvis and the band when you are cutting tracks.

FROOM: Elvis has led the track vocally. His voice guides the way everybody plays and dictates the intensity of the track; even the way it might speed up or slow down. It is all according to how he is singing, which can change radically in the course of a day. There may be a lot of tension in the air when you try to work that way, but it keeps things pretty exciting. That is why this band plays so well behind him. They are used to it and know how to do it. It was there at the first rehearsal, when Bruce came in to play. At that time, the Attractions hadn't played together for seven years. I think the first song we worked on was "Sulky Girl." It took about a minute and a half to gel, and then it sounded unbelievable.

As a record producer, you don't get to see that kind of band chemistry very often. Each musician individually is great, but together it is something else again.

BB: How did you approach your mixes on this project?

FROOM: About four or five songs are live board mixes that we just liked and used; for example, "You Tipped At Every Step," "My Science Fiction Twin," "Rocking Horse Road," "All The Rage," and, I think, "Just About Glad." Later, when we tried a more formal mixing approach, we often didn't like the results as much, because it sounded all nice and mixed [laughs]. You can get things a little bit clearer, but something gets lost in the translation.

That was the determination of this record. We didn't want to defeat ourselves through the process of making sounds clearer and bigger. We just tried to react to the emotions of the music and the noise the musicians were making.

EUROSOUNDS

A column by Zenos Schaepe on the European pro audio industry.

U.K.

GRAND CENTRAL, the largest all-new audio postproduction facility to open in London in some years, is set to go online with a three-room complex in April. Aiming at commercials and advertising, each room will feature a Synclavier Direct to Disk system and Harris Grant-designed interiors, with other equipment still being finalized.

Grand Central spokesman George Stone says "enablement" was the key term for the venture, with an equal focus on technology and the people who run it. "Studios are temples to technology, the people who use them are worshipping, and the guy behind the desk is the high priest," says Stone about the complex's client stance.

London audio postproduction facility the Tape Gallery is installing Europe's first SSL Omnisum system in its newly refurbished Dolly Stereo Studio 4. The system joins the existing Scenarium installed in Studio 6, which also will be upgraded to Omnisum status. Both will be SoundNeted.

"I believe the system is moving forward at quite a good rate," says Tape Gallery MD Lloyd Billing. "The new Version 3 software incorporates many of the things they wanted. It's definitely the way to go."

Broadcast supplier ASC has appointed SAW broadcast systems to handle the distribution of its products and services throughout Europe and the world.

"With the success of ASC in the U.K., we have found it difficult to focus on the wider European market," says ASC MD Len Lewis. The news follows the appointment of SAW as European distributor for Clyde Electronics' broadcast audio products.

Audio Processing Technology has announced that more than 100 audio postproduction studios worldwide now use the DSM100 for direct-dial, CD-quality audio over 153 Disk and Switched 66 digital networks. It estimates that more than 70,000 channels of APT-X audio compression are in use daily.

Delta Sound, the sound operation of Shepperton film studios, has bought seven Alesis ADATs plus a HEC remote for each of its three studios. The digital multitracks are synchronized to film and video using Ale- 
sis A12 interfacer and TimeLine Lynx synchronizers.

"We were drawn toward the ADAT system because of its modular concept, which enables us to configure a system that is as small or large as the project requires," says Delta Sound head of sound Brian Saunders.

European sales of home AV equipment with DOLBY Surround are expected to rise from 470,000 units in 1993 to more than 2 million units in 1995, according to a survey of West European home cinema market development by BIS Strategie.

Sounds 94, the music industry show, will be held at the NEC Birmingham June 4-5.

HUNGARY

AXX dealer P&P has supplied AEQ/80 graphics, Multi Q parameters, DD1I dynamics, and Sigeax noise gates to the Little Maudich Ka- 
rma Theater in Budapest. The company also has won the contract to sup- ply the equipment for the Big Maudich Kamra Theater—the second-largest in the country.

THE NETHERLANDS

FOSTEX D10 DAT machines have been bought by Radio Friesland, Ra- 
dio Noord, Radio Zeeland, Radio Drenthe, Radio Rijnsburg, Radio Geld- 
erland, Tros Radio, Philips Eindhoven, and Hewlett Packard. Fostex D10/Bs 4-head DATs have gone to RTL 4, Valkkiper Postproduction, and RTL Productions.

GERMANY

RAadio AND TELEVISION station Westdeutscher Rundfunk in Cologne has bought a customized 24-track Fairlight and WDR, with features specially developed for the broad- caster. Three color monitors, facts and soles, and more than 60 hours' recording are supported, along with the ability to switch between banks of drives. Backup is via a new Exabyte 8605 5mm tape running at eight times real-time.

Discotheque Tempel in Munich, located in a former German army tank bunker with a capacity of 2,500 people, has installed a Stage Acce- mon sound system. It consists of 14 Chamb- erion Series C27s, 12 Performer Series F17, 7 SA 1600 amps, and PEP2410 parametric EQ/levelers.

FRANCE

POSTPRODUCTION outfit Tigre Productions in Paris has expanded into advertising and films for television with the opening of an SSL Scen- aria-equipped studio. Rental company DC Audiovisuel has added a ScreenSound V5 to its existing ScreenSound and SoundNet. The two systems are installed in a mobile unit for editing and conforming, and are used in concert with KEM flat- bed film editing.

Spendor S100 loudspeakers from the U.K., now wholly owned by U.K. mixing console manufacturer Sounds- trac, won the Prestige Product sec- tion in the French Diapason CD- and record-review magazine awards.
Pro tape

INSIDE: ITA'S HENRY BRIEF TALKS ABOUT THE ASSOCIATION AND THE HOT TOPICS BEING DISCUSSED AT THIS MONTH'S CONVENTION ... STATE-OF-THE-BUSINESS REPORTS ON THE AUDIO AND VIDEO TAPE INDUSTRIES INCLUDE COMMENTS FROM SOME OF THE BIGGEST PLAYERS .... ENGINEERS ARE SURVEYED AS TO WHAT TAPE THEY'RE USING IN THE STUDIOS ... AN UPDATE ON DCC EXPLORES HOW IT'S BEING PROMOTED. THE BILLBOARD SPOTLIGHT
Another issue of interest to tape manufacturers is the consumers' decision to buy C-90 tape exclusively. Duplicators need some time to get used to handling that panacea, and then it won't be a problem. According to TDK's Booth, the change from C-60 is happening rapidly. "At one time, there was a perception that consumers would think they were getting less for their money if there was less tape in a shell, but that belief has been proven false," he says. "I think, within a year, all larger clients will have switched to C-90."

Picelli sees the switch happening more slowly. "Our business is about 50-50. The price of C-60 has gone down so low that it's holding back growth of C-90 tape," he says.

Independent duplicators may find it more difficult to change all inventories over to C-90 tape because "they are job shops" and have to use what is called for by their customers, says Picelli. "Major, on the other hand, work for themselves. So changing over isn't as much of a problem for them. In five years, I expect our C-90 business to be about 85% and our C-60 business to be about 15%," he says.

Although most manufacturers say tape pricing is relatively stable, many still feel margins are too low. "But as the market shrinks, some of the players will get out of the business and won't care," says 3M's Jim Hoskins.

A SURVEY OF ENGINEERS REVEALS WHO’S USING WHAT WHERE

By Stee Tranman

The professional audiocassette business reflects the studio marketplace—an improved second half of 1993 after a disappointing first six months and a strong start for the current year, with varied activity across the country.

The cautious optimism noted at the Fall Audio Engineering Conference and trade show in New York continues for both tape manufacturers and a cross-section of label and independent studios.

Phil Ritti, Ampex manager, pro audio, notes a milestone in the Billboard Studio Track in January that saw new 199 Grand Master Gold rather than the commonplace as the "tape of record" for major projects. New high-end products like DAT and Alexis, designed for the digital audio 8-track recording systems, are very successful. And Ampex's 1,000th Golden Reel Award, the industry's oldest recognition program, was bestowed on Genesis last summer.

For 3M, Jim Hoskins, market development manager, professional audio, reports strong acceptance of the new 906 studio tape, with a continuing transition from analog to digital. The market is changing as the engineer, producer and artist are more likely to specify tape brands and types, with continuing reductions in studio staff. DAT's are rapidly eclipsing 1/4-inch open reel for tracking sessions, knock-ups and commercials. The 3M Visionary Program, now in its third year, qualified more than 80 albums projects last year.

Continued on page 76

Bob Porter loads a Sony DAT cassette for his "Portraits In Blue" radio program.

BILLYMILL SPOTLIGHT

DCC PROMOS SHOOT FOR INCREASED AWARENESS

By Steve Tranman

Digital Compact Cassette has been putting out all the promotional shots to build awareness among consumers, artists, producers and both independent and major labels.

The eight-city DCC Music Express Tour "played" to an estimated 100,000 consumers from late October to just before Thanksgiving, according to Michael Pichl, marketing manager, Philip Audio, Berkley, Calif. The custom bus with two complete audio-video systems, including home, auto and portable units, visited numerous software and hardware retailers. The tour offered a sweepstakes in each city, plus a national drawing for 10 portable players and a complete $1,500 digital system as the grand prize. Among the strongest stops cited by Pichl were J&R Music World, New York; Harmons House, Detroit; Tower Records, Nashville; and both American TV and the University of Wisconsin, Madison. There were also stops in Boston, Chicago, Indianapolis and Knoxville.

Phillip Key, Modules Independent Label Sweepstakes got a big boost from a mention in the Winter Consumer Electronics Show preview (Billboard, Jan. 8), bringing in more than 100 calls, according to Dennis Goddow, Northwestern regional manager, Los Angeles. "It's given us a chance to really explain the opportunities of DCC to the independent artist, producer and label," he says. "We're anticipating a lot of responses up to the March deadline, which may be extended." The grand prize is a free DCC mastering for an album, tape duplication and packaging of 1,000 DCC units, print advertising and promotions, and retail distribution through Tower Records.

On the hardware side, to back up its recent Winter CES introductions, Technics mailed 10,000 DCC copies of Meat Loaf's "Bat Out Of Hell II" to selected customers in a special "bag box," according to spokesperson Andrew Duncan. They're invited to a Technics retailer to plug the album into a DCC deck, and if "You're one," comes up on the display, the lucky winner gets home, car and portable DCC decks. Everyone else gets the chart-topping album.

In another promotion, Philips Audio is offering free DCC music for a year—a tape a month—and a coupon book in a retailer tie-in. Tandy Electronics promoted a similar program through its retailer network.
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Terry Lewis, Producer

“We chose six Otari MTR-100 multitracks all with Dolby SR modules because we preferred the sound of analog recording over the available digital options. Since our production teams work as artists, producers and engineers, recording with Dolby SR at 15 ips is invaluable in producing good-sounding, quiet, forgiving recordings. It’s the cost-effective way to get the sound we like.”

Steve Hodge, Chief Engineer

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Jimmy Jam, Writer & Producer

Flyte Tyme is a private facility located outside Minneapolis.

“We’ve built a very creative environment that our artists, producers and writers feel comfortable in. In ‘94 our focus is to build the roster of artists for A&M Records’ black division, as well as on our label, Perspective Records.”

Jimmy Jam and Terry Lewis

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A Henry Brief Message
The ITA’s Executive VP Outlines The Update Seminar

By Marilyn A. Gillen

What you don’t know can hurt you; and what you do know can help you adapt and thrive. That’s been the unspoken but underlying theme of the ITA’s annual “update” seminars throughout their existence. And while the topics may have changed dramatically over the years (1981’s program guide listed a panel pondering “Stereo For TV and Home Video”), that bottom line hasn’t.

We are in the sort of business where state-of-the-art is what happens five minutes ago,” says Henry Brief, executive VP of the ITA. He’s an eye on those state-of-the-art shifts from his vantage point at the ITA for almost 15 years—even witnessing, he reflects now, “the debut of that wonderful child called video.”

“Especially during the beginnings of these technological changes,” says Brief, “it’s important to learn from one another—not so much how to do things as how not to do things.”

Such an exchange of information will be front and center when the ITA’s diverse membership of audio and video duplicators, blank-tape and disc suppliers, content providers, packaging equipment and accessories manufacturers, and others converge on Tucson, Ariz., March 9-13, for the 24th annual update seminar.

Kicking off the meeting is a keynote address by John Chancellor, senior commentator for NBC News.

Changing Times
In a year that saw the blossoming of the CD-ROM-based multimedia industry, movies released on 5-inch CDs and the nationwide rollout of two new audio formats, the seminar’s topics reflect these rapidly changing times for the audio and video magnetic and optical media industries. A panel on “The New Incompatible Digital Technologies,” for instance, sets a forum for proponents of CDM, DOD, LaserActive, double-density CDs and CD-ROMs to state their cases to the assembled: “One of the things that we will ask them at the session is, when do they foresee the industry getting together and settling on one standard?” Brief says. “Or will they be content to let this war be waged on the consumer front and let the consumer make the choice? There is a lot of concern about the answer, because in the next few years a lot of people are going to make an awful lot of money and a lot of people are going to lose a lot of money—just by virtue of the horse they bet on.”

Also on the agenda are panels on MiniDisc’s potential as a data storage medium, digital and interactive technology.

Survey
(Continued from page 71)

FM: Bob Porter’s “Portraits In Blue,” to 40 stations, and “Jazzset With Brandford Marsalis,” on more than 200 stations. Sony is contributing a year’s worth of Pro DAT Plus digital audiotape, as well as IFU Type I and UX high-bias audio cassettes.

At BASF, Joanne Alker, professional product manager, reports increased acceptance for its SR-100 analog recording tape and excellent response to its expanded DAT line, now being sampled at a number of studios in new 150- and 30-minute lengths. A major push to the 60-90- and 120-minute versions. BASF expects to introduce a new high-bias tape later this year.

Also introducing its entire studio line, supplying everything from calibration cassettes and tapes to analog and digital mastering products and new digital and optical formats.

Label Studies Double
A decade ago, each of the “big six” major label groups had at least one studio operation. Just two remain, A&M Studios and Capitol Studios, both housed in Los Angeles (and fortunate to have escaped the January earthquake with no interruption of service).

At A&M, chief engineer Shelly Yakus recommends BASF 911 2-inch and Agfa 1/2-inch to clients, but notes a growing preference for Ampex 499. The studio uses Apogee DATs, a relatively new brand, and is now managing the live mastering rooms for A&M after doing such a good job for the studio rooms, he reports. Also busy is the real-time tape copy room, used by many labels around L.A., for 1/2 real-time Yamaha machines monitored by an A&M-created computer software program to prevent any “blanks” or “skips.”

For Capitol Studios, creative director Michael Frondelli notes the addition of a New YSP 72, with a 16-mm film matrix, installed by Vincent Von Hall. He’s very optimistic for the future, citing strong support by new label management headed by Charles Koppelman and Gary Gersh. Both are big fans of the studio, which is seen as an intricate part of artist development, and multimedia. Capitol also uses Ampex 499 and TDK 907, plus digital Ampex 467 and a lot of DATs, sampling tapes from Ampex, 3M, TDK, and Apogee in a continuing search for “consistency,” says Frondelli.

Burl Audiohifi in Seattle is off to a strong start, notes owner Steve Lawson, also first VP of the Society of Professional Audio Recording Services (SPARS) independent studio group. It’s still mostly grunge rock projects, with some new wave, he says. For analog projects, it’s a virtual dead heat between Ampex 499 and TDK 907, with mostly 3M DATs used for daily back-ups, voice tracks for phone patch, and archive work for EDFnet digital fiber-optic communications.

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BRIEF
Continued from page 76
trying to strike a very delicate balance.
As the duplication industry gallops toward optical media, for instance, the ITA offers a clear-eyed seminar on "The Rush To Optical Disc Replication: How Much CD And CD-ROM Business Is There?" Says Brief, "Already we are in a situation where a lot of these guys are getting into opti
cal to guard against the video indus-
try's swinging toward optical media, but the only thing today is audio CD and CD-ROM. So the question is,
A panel on "The New Incompatible Digital Technologies" sets a forum for proponents of CD-I, 3DO, LaserActive, double-density CDs and CD-ROM to state their cases to the assembled.
what's going to happen with capacity before these new markets truly de
develop? It's something that needs to be dis-
cussed."
The ITA also devotes sessions to tra
ditional, core industry businesses.
"Tape—happily, audio and video—will be around for quite a number of years to come," Brief says. "And to the extent that this is the broadcast-busi-
ter business of the industry today, it should not be sacrificed because of something that will be with us, but won't be with us for years to come."
Ultimately, Brief says, when atten
dees pack their bags for their return flights home, "I hope we will have brought them the kind of information that will provide them with manage-
ment-oriented information on global trends and innovations, which will help them in their business not only today, but the day afterward."
And as for the seminar program 10 years hence? "I can't even imagine," Brief says. "I was visited by somebody the other day from one major com-
pany's R&D lab, and he was telling me some of the stuff that they are working on right now. And I told him, 'You guys are actually scary.' But that's what makes this business wonderful: You just never know what's next."
Unless you're at the ITA update seminar.
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CALANDER

MARCH
March 8, Echo Awards, Alte Oper, Frankfurt, 01-49-89-625-3828.
March 8, 13th Songwriter Showcase, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, New York, Bob Leon, 212-314-1944.
March 10, BMI Latin Awards, Fontainbleau Hotel, Miami, FL 305-286-2000.
March 10, Los Angeles Music Network Meeting, West Side Billards Cafe, Los Angeles, Sandy Cole, 213-765-6099.

LIFELINES

BIRTHS
Girl, Samantha Elizabeth, to John and Janice French, Nov. 14 in New York. He is the founding member of Twisted Sister and an artist manager whose clients include Andrew Portier, Johnny Gale, and David Forman. She is executive assistant to Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide.

Boy, Gabriel Ellis, to Brian and Diane Schuman, Jan. 20 in Los Angeles. He is VP of operations for Rhino Records.

Boy, Zachary Hanson, to Carson and Nicole Foss, Jan. 28 in Los Angeles. He is VP of product management for Rhino Records.

Boy, Seth Justin, to Mark and Laurel Fried, Feb. 25 in Jericho, N.Y. He is senior director of writer/publishers relations at BMI.

Girl, Franceschin Erica, to Alan and Elissia Grumball, Feb. 26 in Huntington, N.Y. He is VP of marketing and promotion at Relativity Records.

Girl, Shannon Margaret, Chris and Morgan Moore, Feb. 15 in Los Angeles. He is employed at Sam Goody Co. 441 there.

DEATHS
Paul Smith, 47, of unknown cause, Feb. 9 in Studio City, Calif. Smith was a writer and agent. He began as a founding member of the group Exile. He left when he was drafted in 1969. When he returned, he founded the Los Angeles-based agency Paul Smith & Associates with his then-wife, Julie Stedum Smith (they were later divorced). The agency represented such bands as the Doobie Brothers, Little Feat, and Captain Beefheart & His Magic Band. Later, Smith became VP at RPM and Worldwide Talent of Beverly Hills, and worked with such bands as Bachman-Turner Overdrive and Spirit. In 1996, he joined Premier Talent in New York and worked with Van Halen, Boston, and other acts. He returned to Los Angeles in 1996 to work with Variety Artists International, where he represented Greg Allman, Arlo Guthrie, Pete Seeger, and others. In 1997, he formed the Smith Company. He also secured talent for the Indian River Festival in Florida. He is survived by his son, Paul Scott Smith; his mother, Helen Smith Wells; his sister, Sue Bolton; and his companion of 11 years, Sally Piper. Donations may be sent to Disabled American Veterans, 18350 E. Ramone Blvd., Baldwin Park, Calif, 91706, or the American Red Cross Earthquake Disaster Relief Fund, P.O. Box 507008, Los Angeles, Calif. 90057.

J. Nelson, 57, of natural causes, Feb. 18 in Toronto, Ont. Born Frank Coxe in Scranton, Pa., Nelson was a radio and TV announcer who was very influential in Canada. He began his career at WBOK Radio and WBTK-TV in Buffalo, N.Y., before becoming president of the Native Institute of Broadcasting. He is survived by his wife, Margaret, and sons.

Allen Neal Page Jr., 30, of apparent heroin overdose, Feb. 27 in Atlanta, Ga. Page was drummer for the Opal Fox Quartet, which recently released the CD “The Love That Won’t Shut Up” on Atlanta label Long Play Records. Page also performed with Atlanta bands Dusty, Seesawers, and Kiek Me (the band handled by Bill Taft and Kelly Hogan, formerly of the Joby Grinds), and had recently formed a new band, the New Centurions, with fellow members of Opal Fox and See- sacker. He is survived by his parents, Allen Neal Page Sr. and Jo Ellen Shaw Page; his sister, Gloria Stepp; his brother, David W. Page; and one niece.

Send information to Lifelines, c/o Billboard, 1315 Broadway, 14th Floor, New York, N.Y. 10015 within six weeks of the event.

APRIL
April 8, 11th VMA Video Games Conference, Hyatt Regency O’Hare, Chicago, 609-231-7800.
April 12-14, REPLAYInternational, presented by RC Enterprises, Florida A&M University, Talahassee Florida 800-541-1607.
April 21-24, Impact Super Summit Conference, Sally’s Park Place Hotel and Tower, Atlanta, 404-619-3400.

MAY
May 7-10, Martell Concert, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York, 212-245-1818.
May 9, Academy of Country Music Awards, Colosseum, Las Vegas, 202-423-5330.
May 24-26, Klassik Komm, classical music convention, Congress Center West, Cologne, Germany 6-439-80.
May 31-April 2, Third Annual Independent Music Fest, presented by the NYU Program Board, Look Student Center, New York University.

THE 25TH ANNIVERSARY OF THE Boys Choir Of Harlem will be celebrated at a gala March 16 at the New York Marriott Marquis, where honorees going to support the 300 disadvantaged boys and girls currently enrolled in the choir music programs. The event also includes an exhibit and sale by the Zimbabwe Shona Sculpture Society, with 50% of the proceeds going to the choir. Honorary chair is Hillary Rodham Clinton; gala chair is Robert J. Morgando, chairman, Warner Music Group; and among the gala vice chairs are Gerald Levin, chairman, president, CEO, of Time Warner Inc., and Sylvia Rhone, chairman/CEO of EastWest Records. For more information, call 212-389-1410, ext. 164.

A TRIBUTE to Chet Helms, who produced events in the Avalon Ballroom and Family Dog at the Beach in San Francisco and promoted more than 300 concerts in the Denver and Portland areas in the 1960’s, will be held April 30 at the Sailors Union of the Pacific to raise money for medical expenses incurred by Helms, who recently has suffered three minor heart attacks. Featuring talent from the Bay Area, all profits will be donated to Helms, with funds left over to be donated to the Neighborhood Arts Program of San Francisco. For more info, contact Boots Reff Hugston at 415-381-2129. Donations can be mailed to the Tribute, WestAmerica Bank, P.O. Box 6217, Mill Valley, Calif., 94942.

BILLBOARD: BATTING AILINGS: Barbara Cook, Phyllis Hyman, Gary Morris, Thomas Fulton, and Benita Valente are among the music personalities who will appear at “Light Up The Night Against AIDS,” set for May 25 at the Philadelphia Academy of Music. Proceeds will benefit the American Foundation for AIDS Research (AmFAR) and two Philadelphia AIDS umbrella organizations: The Minority AIDS Coalition and the Philadelphia AIDS Consortium. AmFAR is a non-profit public foundation fighting AIDS through grant-making programs in basic biomedical and clinical research, education for AIDS prevention, and AIDS policy development. It also promotes the rights of people with HIV/ AIDS. For more info, call 212-863-3279.

TOP NAMES in the world of pop music will participate in “I’dow Aid,” a daylong, snowboarding event March 8 at Snow Summit Ski Resort in Big Bear Lake, Calif., to benefit LIFE/Beat, the industry AIDS organization. The event will be launched March 5 with an alternative music concert at the Hollywood Palace, featuring Loe’s Fair Coast, Battery Club, 3-11, Overwhelming Colorfest, and Blood Of Abraham. Co-hosting (along with 15-year-old AIDS activist Joey DiPasquale) are the Beastie Boys, who will also perform along with Anthrax, Megadeth, artist Emilio Estefan, Gin Blossoms, Robin Wilson, House Of Pain’s Denny Boy, Rakshi Rachman of MTV and KROQ Radio, Whitfield Crane of Ugly Kid Joe, and Electric Lemon, who are also expected. All proceeds will be held of items donated by Metallica, Lenny Kravitz, Smashing Pumpkins, Stone Temple Pilots, Steve Stills, SST Records, Restless Records, Anthrax, Soul Asylum, and Alice Cooper. Corporate sponsors include Capitol Records, Atlantic Records, and the David Geffen Foundation. For more details, call Jody Miller at 212-232-4999.

INSTANT DISC LIBRARY: GRP Records has donated its entire catalog of 450 albums, with a presentation Feb. 28 at Manhattan’s LaGuardia High School by GRP founders Dave Grusin and Larry Rosen during the national Grammy in the Schools program. The donation was arranged through Dennis Bell, record producer and classical/music technology teacher at the high school. NARAS, the recording academy, organizes year-round events in schools throughout the country.
Radio

Challenging Radio’s All-Boys Club

Stations Program Female Jocks Back To Back

BY CARRIE BORZILLO

LOS ANGELES—It looks like the ancient myth of listeners not wanting to hear female jocks as anything more than “spice” on the radio might finally be laid to rest, at least three major markets, stations—all of which happen to be urban—are breaking down stereotypes of radio programming by featuring women personalities on the air back to back. WRKS (Kiss-FM) New York is the most aggressive with female jocks. That station has Yvonne Mobley, Carol Ford, and Wendy Williams back to back in middays, afternoons, and 7-10 p.m., respectively. WCDX Rich- mond, Va., has Lisa Lisa and Antoinette in nights and overnights. Additionally, WAAA Winston-Salem, N.C., has Renee Vaughn in middays, followed by D’Cherie in afternoons.

Programmers at these stations say the hired these personalities and placed them on the air back to back simply because each was the most talented jock for the airshift.

“Looking back to back was once taboo or untraditional,” says WRKS PD Vinny Brown. “It was considered breaking the rules of good programming. I’d rather think of it as looking at what their gender is, but looking at each for their merits and attributes as a radio performer,” says Brown.

Vaughn says she’s fortunate to have been given the opportunities she has at WAAA. “This is my first job out of college, and I’m glad that I’ve fallen in with a station that has a very soft voice or a sexy voice for nights,” she says. “I was told to be myself, and I’m glad that Mark had faith in me.”

While Raymond is secure in his belief that the best people for the job he, he admits to having that Vaughn and D’Cherie bring in more male listeners, an area where he says WAAA is weak. “That wasn’t the reason, but it helped.”

New York radio stations have at least two syndicated programs that focus on showcasing female artists. The Radio music network has the “Elvis Pinetop Show,” which focuses on female artists. The show is hosted by D’Cherie

(Continued on page 87)

Bluegrass Builds On Small, But Loyal, Following

Syndicates, Stations Program Genre To Diverse Audience

BY TERRI HORAK

NEW YORK—Although the so-called country format has captured most of the headlines in recent years, music's more traditional cousin, bluegrass, has quietly enjoyed a bit of a radio boom of its own.

At least 70 stations in the U.S. program some measure of bluegrass, according to the International Bluegrass Music Association. The stations range from small, daytime-only AMs to commercial country stations with top-rated bluegrass programs. Slightly more commercial stations than non-commercial outlets, and more FM than AMs, include bluegrass in their programming mix.

Syndicators provide the best evidence of the health of bluegrass, and there are at least 20 syndicators with weekly programs on hundreds of stations. “As recently as four years ago, syndicated programming could be heard on only about 25 stations,” says Jon Hartley Fox, special projects coordinator for the IBMA.

The leading syndicators are the American Bluegrass Network, with two programs and 250 affiliates, and the Judy Masters Bluegrass Program Network, with one program and 135 affiliates.

Another indication of the health of bluegrass is the advent of Prime Cuts Of Bluegrass, a CD sampler that is serviced to more than 300 bluegrass programmers worldwide, including syndicators. The sampler, produced by KBC Inc. of Owensboro, Ky., has given labels a way to market “focus tracks” from new releases. The service recently went from quarterly to bi-monthly.

The stations that air bluegrass are as diverse as the people who listen. “Bluegrass on the radio is not as limiting as people think,” says Tom Riggs, president/owner of American Bluegrass Network.

The venerable WPAQ, a 10,000-watt daytime outlet in Greensboro, N.C., has been programming bluegrass and old-time music almost exclusively since signing on in 1956. FM sister station WBBF Galax, Va., offers basically the same programming at night and a mix of current and traditional country during the day.

WPAQ has been a springboard for notable artists like Mac Wiseman and Del Reeves, and, in its earliest days, broadcast live performances by artists like Bill Monroe, the Stanley Brothers, and Flatt & Scruggs. According to owner Ralph Evermann, who built the station with his father, still others—like Doc Watson and Jim & Jesse—were inspired to get into bluegrass, at least in part, by listening to WPAQ.

Another Southeastern daytimer, WTLR Country Combo KVDO AM-FM Tuba, Okla., has had, for the past two years, a “no-format” format of all types of music by local artists. Bluegrass is mixed through-out regular programming, and also airs in a two-hour block Tuesday afternoons hosted by well-known bluegrass performer Paul Adkins.

National Public Radio affiliate WMUW Washington, D.C., has been programming bluegrass since 1968, and airs it more than 20 hours a week, the bulk of it in afternoon drive. While it’s not a case of dueling formats, PD Steve Palmer notes the station’s unusual format combination. “N/T has seen extraordinary growth in the last 10 years, but bluegrass has definitely maintained its popularity and level of support on the station,” he says.

WAY OUT WEST

Bluegrass’ popularity is not just an east-of-the-Mississippi anomaly. Country radio powerhouse KYGO AM-FM Turba, Okla., pulled a combined 12-plus Arbitron share of 11.5 for its simultaneous Sunday night programming, which includes a locally produced bluegrass show.

PD Andy Oatman expanded the show from a half-hour to 90 minutes three years ago, due to listener demand. “Without a doubt, the show generates more mail and calls than anything we do the rest of the week,” he says. Additionally, both the FM and AM stations play bluegrass songs throughout the day.

“I try to do a bluegrass show that’s also acceptable to our country music listeners, so they won’t tune away when the show comes on,” says KFDI-AM-FM Wichita, Kan., producer/personality Orin Friesen. Evidently, it’s working. His show airs Sunday mornings on the 100,000-watt FM and Sunday nights on the 50,000-watt AM, and is No. 1 in the market.

“I do a lot of research and I get to know my listeners,” he says. “I try to include what my listeners like and what they don’t.”

Paradoxically, the hot country phenomenon also is picking up a young audience, Friesen says. “I get a lot of e-mail from kids asking for bluegrass, according to Riggs.

WAMU’s Palmer believes that bluegrass videos on CMT, along with TNN programming like American Music Shop, have exposed the music to a larger audience—which, in turn, has turned them into bluegrass fans. He adds that some country artists have greatly contributed to the increase in popularity of bluegrass records.

Top country artists such as Vince Gill, Marty Stuart, and Dwight Yoakam are steeped in bluegrass, particularly in the less others incorporate at least some elements of bluegrass in their live shows and recordings.

(Continued on page 87)

Cincinnati Judge Isaiah Gaines Makes His Case On Radio, TV

BY ERIC BOEHLERT

NEW YORK—Hamilton County Municipal Judge Leslie Isaiah Gaines of Cincinnati has a lot to say. Luckily, with a Saturday morning radio talk show, a Sunday evening talk show, and a Monday night TV talk show—not to mention his position on the bench—Gaines has plenty of ways to express himself.

Although there are no official records detailing the number of judges-as-talk-show-hosts, it’s safe to say Gaines is one of radio’s best courthouse friends.

Twenty years ago, Gaines, a Howard University Law School grad, started hosting a legal talk show on WCIN, Cincinnati’s oldest black-owned radio station. (The station just celebrated its 40th anniversary.) In the ’90s, Gaines returned to WCIN for another law-based show, “I bring law closer to the peo- ple,” says the 49-year-old judge.

By the time the ’90s arrived, Gaines had emerged as one of the city’s most recognized citizens, easily spotted in the Old Towne Derby hat. He achieved his fame by defending scores of high-profile homicide suspects and winning more than his share of cases, as well as working as a motivational speaker at churches. Gaines’ well-known TV commercials touting his legal services (“Call me, you need me”) didn’t hurt either.

So in late ’90s—one year after landing on the bench, where he hears drunk driving, assault, and bad-check cases—Gaines returned to WCIN. His one-hour Saturday morning show focuses on what he sees as his listeners’ biggest problem: black-on-black violence, particularly among the young. “We’ve got to curb the violence that seems to be sweeping the country,” says Gaines, who notes that “more self-respect and respect for others” is in much demand, too.

Like Cincinnati’s growing level of violence, Gaines says the city’s race relations mirror what is going on around the country. “There is work to be done,” says the judge, adding, “we need to build bridges.”

Gaines is a firm believer in strong discipline, and gained more notori- ously recently when he ruled that a father was not required to feed his son with a belt. Gaines’ decision that “parents have a right to raise” (Continued on page 87)
## Album Rock Tracks

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## Radio

### New Demo Data Zeroes In On Customers

by Carrie Borzillo

Los Angeles—Imagine calling on a potential advertiser armed with a chart illustrating where your radio station's listeners (and the advertiser's potential clients) are, and exactly what kind of lifestyle they live. This is what block group coding can provide for radio stations, as information about the station's listeners that goes way beyond basic age, sex, and broad geographic information.

In the past, marketers used zip codes to define audiences or potential customers. But using zip codes makes the attempt to pinpoint people living in the same geographic area have the same buying habits. Block group coding, on the other hand, breaks down the data even further by describing the buying habits and lifestyle characteristics of residents of specific street blocks.

This is how block group coding works. The U.S. Census Bureau determines the block groups and codes each person who responds to the census. That information is given to a number of companies, which, in turn, organize the material according to various lifestyle categories. The four primary companies, and the names of their lifestyle category systems, are Ithaca, N.Y.-based Claritas; "Primiz," Stamford, Conn.-based Donnelly (a division of Nielsen), "ClusterPLUS," Arlington, Va.-based CACI, "Acorn," and San Diego-based Equifax, "Microvision."

Beginning with the fall '94 Arbitron survey, every diary will include block group coding information, according to Gary Gyther, Arbitron’s VPsales and marketing, radio station services.

"We'll put our database in the same format with those other databases," Gyther said during a panel on block group coding at the Radio Advertising Bureau's recent Managing Sales Conference in Dallas. "This next year, '95 Arbinson's Mailer will allow stations to access block group codes, which can be strung together in any way they want depending on what characteristics they want to look at."

The Interop Radio Store has been piloting block group coding for the last year. "Brandi" is the name of its product, which identifies the target customer by lifestyle category and then matches that profile to the audience profile of local radio stations.

Martha Pirner, Interop's executive VPdirector of research, says, "the single most important thing is that the lifestyle marketing will put radio on a level playing field with the marketers whose advertising dollars we're trying to attract."

With block group coding, when you look at a map you won't see a map of the states, you'll see lifestyle groups... it's not about where you live, it's about how you live," she adds.


"Take 'Great Beginnings,' for instance. This group is made up of young singles and couples in their 20s and 30s with medium-to-high education levels, medium income, and managerial or professional jobs. More specifically, this block group is defined as people who have graduated college or have had post-grad studies. They rent in urban areas, often in buildings built in the 1960s and 1970s. They exercise, listen to talk radio, and read USA Today and Newsweek.

Information on fast-food eaters, soda and beer drinkers, and frequent fliers also can be included in the lifestyle make-up.

"We can now define our audiences the same way marketers describe them," says Pirner.

Interop starts with the census information, then takes it one of the four above-mentioned companies, which match those codes to national Simmons information. "Now we can profile people with a certain lifestyle and stop that to the local level, so we can identify which markets and which radio stations have the highest brand potential... for a particular product," says Pirner.

The obvious benefit for radio marketers is that they can demonstrate the value of their audience to agencies and clients like never before, according to Pirner.

One way to do that, she says, is to develop a map that shows different lifestyle groups, or block groups, "in their markets, and then do an overlay of the station audience for a dramatic visual presentation to clients." Gyther says, "We're also looking at ways that station databases can be sp."

### Modern Rock Tracks

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<tr>
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## Billboard

### Modern Rock Tracks

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WASHINGTON D.C.—The FCC has frozen all comparative hearings, as ordered by a U.S. Appeals Court ruling that the commission’s decades-old policy of offering preferences to applicants with “integrated” ownership is management is arbitrary, capricious, and without merit.

The commission, in its Feb. 28 announcement, said it decided to freeze all pending cases following the Dec. 29, 1993, appeals court ruling, because integration had been a “decisive factor” in determining licensees in comparative hearings.

Still pending is an FCC rulemaking proceeding that would re-examine the comparative hearing process in the wake of the court decision.

While the freeze is in effect, the FCC said, predetermination paperwork, hearings, cutoff windows, FM filing windows, and amendment filings will be suspended.

The full commission, the FCC Review Board, and Administrative Law Judges will issue decisions, hear appeals, or accept pending filings only in cases in which comparative qualifications are not at issue.

FEMALE JOCKS

(Continued from page 85)

changed, and there are a lot more female programmers now, too.

Brown notes that the audience doesn’t really care, or even notice three women in a row. “The industry, on the other hand, raised a few eyebrows, because I broke the old-boy rules that it should be boy, girl, boy, girl, or that only middays and overnights were right for women,” he says.

While Brown detected some skepticism at first, he says the industry warmed up when WRKS’ ratings didn’t fall because of his choice.

“We’re targeting people, not gender,” says Brown. “You’re rated on the people you’re targeting, not the females or the males. I tell my jocks to appeal to the core—thepeople.”

Brown agrees that the industry is more concerned with females on the air than the listeners are. “We had a neutral response. It wasn’t positive or negative, because I broke the old-boy rules that it should be boy, girl, boy, girl, or that only middays and overnights were right for women,” he says.

People didn’t notice that we even did that, they just noticed good jocks.”

Brown hopes that the industry will wake up and see the success WRKS has had in New York with three women in a row. “Hopefully, PDs will see what’s going on here and say, ‘Hey, maybe we’re missing something,’ and stop thinking in terms of females or males, and just put the best communicators on the air. This will probably set a precedent for some who might be a little slow catching on.”

Mobley adds that she looks forward to a time when the industry won’t think of two women on the air in a row as a novelty.

“...I think a lot of PDs give the audience more credit than they deserve in terms of paying attention to what goes on at their stations,” adds Miles. “The audience doesn’t notice, as long as you play the music they want to hear.”

WTRI owner/PD Liz Roberts can boast not only a high success rate of new cases opened but “a fella in New York who’s been trying to build an antenna so that he can pull in the stations.”

Still, mostly larger stations note that their bluegrass programming is “not a priority” with sales people. National advertisers have been even harder to come by—although Pizza Hut and Pepsi have tested the waters. Most bluegrass outlets program music with the objective of engaging the widest audience. Variety and history are emphasized, but programming generally leans toward current music and the wealth of young talent available.

Applet Fox says some album alternate stations are beginning to add bluegrass cuts, and there is some crossover with other types of acoustic music, such as western swing and cajun. If there is a big future for bluegrass, though, it probably lies in an incorporation of cajun and country music. Says Friesen, “I’d like to see a day when there doesn’t have to be separate bluegrass programs.”
Radio

THE LATEST DUO PATHEMED joke making the
rounds at radio conventions is a variation on the old adage
"if you can't beat 'em, join 'em." The updated version goes
like this: "beat 'em, then buy 'em—it's cheaper that way."

It's what EZ Communications did in Sacramento.
Calif., with the purchase of KCNI, the nemesis of E's
country market leader, KRAK-FM. Since that sale closed a
couple of weeks ago, the radio landscape in Sacramento has
c降临戏剧al manner, all thanks to EZ.

On Feb. 21, the company swapped the frequencies of the
rival stations (Billboard, Jan. 29). KRAK-FM shifted from
105.1 to 105.5 and became "The New KRAK-FM." KCNI
moved up the dial and became "New Country 105.5." KCNI
now targets a younger audience, while KRAK has become musically broader and is focusing on
the traditional country audience. Both stations previously had been programming country.
A week later, EZ flipped heritage country outlet KRAK-
AM to "Hot Talk 1440 AM" with the new calls KHTK.
That station will turn to programmed country for 20 years.
Helping orchestrate all of these changes was Larry
Parage, who serves as OM for all three stations. A
country radio vet, Parrag is making his first foray into talk pro-
gramming with KHTK, but his attitude about that chal-
lenge reflects his general attitude toward his job. "For me
it's never been about money or perks," he says. "I am thor-
oughly entertained just being provoked by challenge."
At 29, Parrage is already a radio veteran, having started
in the business at age 15 in Savannah, Ga., at WQKT. Jobs at several small stations in Nodsville enabled him to
work his way up to WKDF, which, in turn, led to K,
WSM-FM. While there, he climbed the ranks from P
to MD to MD of the FM, and eventually to MD of WSM-AM-
FM and co-owned video outlet TNN. After a programming
stint at KRST Albuquerque, N.M., he joined KRAK-FM
in 1992 as PD, and was upped to OM a year ago.
In its last four books on the old frequenoy, Parrage took
KRAK-FM 5.7-6.0-4.3-7.5 in the 12-plus Arbitron ratings,
bestng KCNI's 4.3 share in the fall '98 book.
The directions the two stations have taken since the
switch was the result of a study by the Research Group,
which revealed "two major rungs on the format ladder for
country" in Sacramento, according to Parrage. The first
was "a spectrum country station" with music from
1984-1994 (KRAK). The other was for a "crunck, churn-
'em and burn-em hit machine" (KNCI).
Although the slogans for the two stations ("hot new"
and "hot country") suggest they are relatively similar mu-
sicians. But, Parrage said, "their hot new positions actu-
ally refers to the fact that the station is new, rather than
its musical direction. Those calls have been a heritage
country station for 20 years, he says. "We're saying this
because the new format volvts you know and love. We're trying to do honor to a legend."

Parrage describes KRAK-FM as the country equivalent of
an AC station, while KCNI is more of a country top 40.
"One is a rifle, and the other is a shotgun," he says.
Putting an hour of music for each station next to each
other, the difference is obvious. Here's an afternoon hour
for KCNI: Wynonna, "Rock Bottom"; Tracy Lawrence,
"Can't Break It To My Heart"; Blackhawk, "Goodbye
Says It All"; Pam Tillis, "Cleopatra, Queen Of Denial"; Lit-
tle Texas, "My Love"; Joe Diffie, "John Deere Green",
Brooks & Dunn, "Rock My World (Little Country Girl)",
Randy Travis, "If I Didn't Have You"; Garth Brooks,
"Standing Outside The Fire"; Shanesondak, "The Church
On Cumberland Road"; Linda Davis, "Company Time","Duck
Stone," I Never Know Love", Jackson, "Don't Rock The Jukebox"; Neal McCoy, "No Doubt About It"; and
Faye "Free Of My Heart." KRAK-FM afternoon sound consisted of: Aarin Tippin, "My Blue Angel"; Alabama, "Mountain Music"; Clint
Black, "Put Yourself In My Shoes"; Mark Chesnutt, "I
Just Wanted You To Know," Forester Sisters, "Too Much
In Not Enough"; Dan Williams, "I've Been Loved By
The Best"; Sawyer Brown, "Thank God For You"; Dan Seals,
"Love On Arrival"; George Strait, "I'd Like To Have That
One Back"; Willie Nelson, "Forgiving You Was Easy",
Ronnie Milsap, "Any Day Now"; Lee Roy Parnell, "I'm
Holding My Own"; Confederate Railroad, "Queen Of Mem-
pains"; Ricky Van Shelton, "From A Jack To A King"; and
the Bellamy Brothers, "Old Hippie." 

Despite its heritage, the decision to change the AM into
what Parrage calls a "rock 'n' roll station" without all the
annoying music" was a relatively easy one. "In today's broad-
casting climate...you can't decide to hold onto something
at the expense of reaching out to [something bigger]," he
says. "If you let it go, the share, the other is a potential 5 share." 

The rights to the Sacramento Kings NBA team, recently
acquired from the Los Angeles Lakers, is expected to give KHTK
an advantage right out the starting gate. "Having the Kings immedi-
atly jumps a flag for the Kings, and something that
twisely would have taken longer to establish," says Parrage.

(Continued on next page)

TED MILL: ALTERNATIVE NRG

Hollywood Records and Greenpeace are teaming up with EDC Denver for the annual "KBCO Downhill Card-
board Derby," during which the station will turn to alternative energy with the help of Greenpeace's solar panel gen-
erator, "Cyrus." The generator will be on display at KBCO's studios and will power the sound system for the card-
board sledding competition. This ties in with Hollywood Records' recent re-
"Alternative NRG," a compilation of songs by modern rock acts "hot recorded" through the use of solar power.

Capitalizing on the Rolling Brothers
and its just and Bicycle Cinema
animals named Romeo and Juliet,
WNVY Norfolk, Va., hosted a week-
long contest for the most dramatic ren-
dering of the Shakespearean play's fa-
bulous balcony scene. Aspiring actors
were invited to the circus, while the
winning contestants received a trip to New
York to see Bryan Adams in concert.

To help get the station's phone lines
lit up, KCLB-AM Pain Springs, Calif.,
morning man Mel Alvarado has been
dressing up in odd outfits, such as
diapers, and asking listeners to call in
good news that he's wearing that day.
This is no theater-of-the-mind stunt,
however. Alvarado is actually donning the outrageous costumes
daily.

Instead of sending listeners to the Winter Olympics, WJX's (X107) White
Plains, N.Y., opted to bring a piece of the Olympics to listeners by giving away
an actual Ig. WMZQ Cleveland morning man John Lajamian,
John Webster, Jimmy Malone, and
sports director Tony Rizzolo challenged
Cleveland Browns head coach Bill He-
lieck to a "Toboggan Run'n' N Chatte" as
part of the station's second "Family

FUNFAIR." 

WEZ (B97) New Orleans Chil-
deen's Charities Foundation is spon-
soring a shopping day at the city's new
Maison Blanche department store to ben-
fit children's organizations.
Ticket holders will get a day of product
demonstrations, entertainment, re-
freshments, and discount coupon give-
aways. Attendees also can register to win prizes including a $500 shopping spree from Maison Blanche, a trip to
two in Hawaii, and a 1994 Nissan
Sentra. This is B97's second community
project sponsored by the newly formed "B97 WMF Children's Charities Fou-
dation.

PRO-MOTIONS

WWE Long Island, N.Y., director of sales promotions Nancy Cambino has
been named director of marketing
and promotions.

Intern, Ann Schroeder has been named promotions assistant.
ARBITRON IS GETTING aggressive about raising survey response rates and has announced a series of new initiatives to meet that goal for the winter and spring survey periods. The first plan calls for faster placement of diaries after recruitment. In other plans, Arbitron also plans to cut the time between when a survey respondent agrees to fill out a diary and when he or she receives it. That plan has been initiated for the current winter survey.

The time lapse will now be no more than two weeks, thanks to a modified software and systems at Arbitron that have speeded up the placement process.

A test of this system has already revealed that households which received diaries within two weeks showed a significant gain in response rate over households that had to wait up to four weeks for the diaries to arrive.

The second initiative calls for special packaging of diaries for large households, which are generally a low-responding segment of the population. That plan will be implemented in the spring.

The new packaging system is designed to make it easier for members of large households to notice the diaries when they arrive in the mail and to distribute them to the other members of the household.

Under the new system, the diaries, cash premium, and diary instructions for each person are placed in separate sleeves. The packages also now be mailed first class in a brightly colored box. They previously had come in an envelope.

This system also was tested and revealed a significant return-rate gain for large households.

Arbitron also is making some changes in its diary-editing procedures, thanks to an extensive review of diary usability criteria and procedures conducted by the National Assn. of Broadcasters' Committee On Local Radio Audience Measurement (COLRAM).

Arbitron previously called back diarykeepers to determine their listening patterns when they left a blank page. Now, Arbitron is making it the day of the survey (rather than after it ended), or included only a single, incomplete entry on a diary page.

Under the revised system, which is effective with the fall survey, Arbitron will now retain diaries with a blank page and treat that page as an intentional indication of no listening for that day. Arbitron also will retain diaries postmarked the last day of the survey and will attribute an end time to in-person surveys. Arbitron also has scrapped two other response-rate initiatives it had been testing—on-air survey and announcements and hologram diary covers—because they did not yield significant response-rate increases.

In other news, the children's radio arena has another new player—Fox Kids Radio. Fox Children's Network initially will launch Fox Kids Radio as a Sunday, two-hour weekly countdown show May 8 in the U.S. and overseas. The radio network also will be used to promote PCN's programming, Wality Clark Productions has been hired to produce the program and clear stations.

The countdown show will feature songs chosen by kids and co-hosted by FCN personalities. Entertainment and special interest segments also will be included.

Premiere Radio Networks has sold five sports radio programs to Major Networks for $2.7 million, adding them to the nine sports, country, and music formats the network launched last November from Olympia Networks. Premiere also has entered a sales representation agreement with Major in which Premiere will act as the exclusive network sales representative for the five sports programs, in exchange for additional compensation. Premiere expects to record a gain on the sale of approximately $1.5 million.

Editors at the Reading, Pa., Eagle Times are stewed over what they see as foul play, and have filed suit in federal court against Reading's WAGO/WIOV. The editors claim the stations have lifted copyrighted articles from the newspaper and then not bothered to acknowledge where the stories came from. WAGO/WIOV GM Mitch Carroll had no comment other than to point out that the paper owns his competitor, WEEU.

KKRZ (2100) Portland, Ore., is offering ice skater Tonya Harding $10,000 to join the morning team for 30 days. No word on her decision.

PROGRAMMING: DENVER SHUFFLE

Album rock KBPI Denver is moving up the dial from 105.9 to 107.6, replacing KAZY, and 100 tickets to give dropped, according to Don Howe, VP/GM of KRFX/KAZY. KBPI, which is being acquired by Secret Communications (Billboard, March 6), is moving over to go country April 1. New call letters have not been announced.

WQFM Milwaukee VP/GM Al Brady Law joins KABC Los Angeles as GM. He will handle programming duties for KABC and crostown KMPC, pending acquisition. KABC-acting PD Bob Klopfenstein (aka Bob K.) is up to PD, replacing Diane Criddle (KACE). Los Angeles PD/midday host Rich Gurzhin places his PD duties to OM Kevin Fleming, and will concentrate on his air shift.

At KJMJ Dallas, interim PD Bruce Barocca takes the permanent nod, replacing Tom Casey. Adult standards KAAAM Dallas flips to all sports as KTCJ.

When Capitol Broadcasting purchases WETM Harrisburg, PA, more, paired with it with its WWMX, and brought up WRAL Raleigh, N.C., PD David Wood to run both stations, the move was bummed and then the PD and Fisher. Fisher subsequently applied for Wood's old job at WRAL, and just landed it.

Jack Blair takes over as PD at KNNS Phoenix, replacing Dawn Nieci.

By Phyllis Stark

Peter Brooks & Carrie Borzillo

by Phyllis Stark

MARK BARTH and Larry Brown are out at Pat Robertson's U.S. Radio, where they served as president and VP/finance, respectively. No word on replacements.

ROGER INGRAM is out as GM at WZPL Indianapolis. That move comes in the wake of the local marketing agreement between WZPL and MyStar Communications' crostown WTPK, which is in the process of acquiring WZPL.

MICHAEL WHALEN has been named GM of WGY-AM-FM Albany, N.Y. He most recently was GM of WAZZ Fayetteville, N.C.

STATION SALES: WDXJ-AM-FM Louisville, Ky., from American Radio Systems to Terry Jacobs' Regent Communications, for $5.6 million (deal also includes CP for a new signal licensed to Corydon, Ind.); KEXK/KRLY Grand Junction, Colo., from Monument Broadcasters to Mustang Broadcasting Co. (which also is acquiring crostown KQUL/KQZX from debtor-in-possession Airwaves Communications), for $325,000. (Jim Spehar will be GM of all four stations upon closing.)

SALE CLOSINGS: WKJS-AM-FM Mobile, Ala., from Franklin Communications Partners to Terry Robinson, for $8 million; KYTV Lake Charles, La., from Talk Radio Network to KKAM/KBML Shreveport; WGRD-AM-FM Grand Rapids, Mich., from Regional Broadcasters of Michigan to Liggett Broadcasting, for $3.7 million; WGLD/WWBB Greensboro, N.C., from MHD Inc., to Franklin Communications, for $5 million.

JACK HOGAN has been named VP/GM of WJLW/WZWR Birmingham, Ala. He previously was GM of WEZK-AM/FM/WHMZ Knoxville, Tenn.

Arbitron Launches Initiative Geared Toward Raising Survey Response Rates

Radio

In the wake of WFLZ Tampa, Fla., MD/afternoon jock Hawk Harrison's departure for KNIX Phoenix (Billboard, March 5), midday host Dave Mann moves to mornings and assistant MD/late-night jock Tom Steele will handle music duties. Both moves are on an interim basis while PD B.J. Harris looks for permanent replacements.

Tracy Austin is the new MD at KISS-FM Los Angeles, replacing Brian Bridgemen. Austin arrives from KJFH-FM Austin, Texas.

Michael Knight is upped from late nights to afternoons at KDWB Minneapolis.

Former KSLX Phoenix morning man John Giese returns for mornings with former crostown KOOL-FM weekday PD/afternoon jock John Carlin. They replace Jeff Dean and Bob Bell, who exited. Former KOY-FM Phoenix midday jock Tommy Jones now works as PD. Horowitz is named PD, replacing Greg St. James. Producer Jim Cor- lette is upped to PD.

Following a duploy deal with crostown WKLQ, album rock WLAV-FM Grand Rapids, Mich., flips to classic rock. Modern rock WLAV-FM has gone silent and is expected to resume broadcasting shortly with a new format.

KMRK Tucson, Ariz., flips from adult standards to easy listening as KSAT Tucson, which had been silent, signs on with ABCSM's "Stardust" adult standards format.

KBQX-KZAM Kansas City, Mo., which had been simulcasting country KBEQ-FM, picks up N/T programming from WRIT-FM Milwaukee.

St. Pierre, former GM at WPPO-AM Providence, R.I., is now the new PD at WWRX New London, Conn.

Former KGGI Riverside, Calif., PD Larry Martino joins KXTZ Las Vegas as PD, replacing Dave McKay, who may, Colin, on an under performing station. . . . . Adult standards KRSO San Bernardino, Calif., changes calls to KHITX-AM and is now simulcasting country KFHTX.

Consultant Jan Jeffries of Jeffries Broadcast Media will take over pro- gramming at KEZP-AM San Antonio from Ron Stirling. KEZP-AM San Antonio flips from Sports Entertainment Network to Spanish network Radio Latio.

WMMO Nashville, which has been si- lent, signs on with Jones Satellite Net- works' oldies format.

Verizon has been upped from APD to PD at WHO Dayton, Ohio, replacing Wes Minter, now at WCCO Minneapolis.

WMCO Nashville, C.S., picks up ABC/Satellite Mu- sic Network's "Urban Gold" format.

WDLE Scranton, Pa., changes calls to WXKP, but remains country . . . . WWDX Lansing, Mich., APD Sandy

"line..."

PD OF THE WEEK

(Continued from preceding page)

Coincidentally, station personnel realized after the fact that their new AM calls, in addition to standing for "hot talk," also could represent "home of the hot talk." (Billboard, March 5).

Parégeois credits the KRAK-FM's suc- cess to a carefully nurtured loyal-listen- ing audience. The station is a database maitained by San Diego-based Fairwater Direct, Database marketing, Paregeois says, "lets you reach out and stroke your listeners. You really remember when they get a diary."

Paregeois notes that it was so successful for KRAK, Pareegois is extending the database marketing campaign to KNCl, though that station will have a separate membership list.

For now, EZ plans to market the frequency swap only on the two country stations' airwaves, having decided that a television campaign could serve to aggravate a potentially confusing situation for listeners. In the end, Paregeois notes, "If someone writes down KRAK or KNCl (in a diary), we will get the credit."

The plan is to keep the two stations separate in the minds of listeners. Paregeois equally has to make them look like two separate facilities," says Paregeois. "I think there is a psychological element there with the fact that you view them as a monopoly. People think you don't have to work as hard."

One way he plans to do this is by not always letting one station know what the other is doing and how it's behaving, as if they were still rivals. At a re- cent Brooks & Dunn concert, for exam- ple, a few front-row tickets to give away, while the other one got a few front-row tickets and backstage pas- ses. While one station was on stage promoting the other, the other one was giving out T-shirts at the door.

Paregeois says this is a deliberate strategy for developing after hours with several programmers running country dupolies in other markets. "A lot of them regretted that they had not established more of a separate identity for their two country stations," he says.

"We sort of adapted our thing to the lessons learned by existing dupolies."
BEATLESQUE BANDS EMBARK ON THEIR OWN FAB FORAYS
(Continued from page 1)

Among the latest contenders whose music has a definite Beatles influence are Baltimore-based the Greenberry Woods, whose debut album, "Raggle Dapple," was released Feb. 8 on Capitol Records. Los Angeles' the Grays, whose debut "Ro Sham Bo" bowed Feb. 22 on Epic and U.K. popster Nick Heyward, whose album "From Monday To Sunday" was released Dec. 7, 1983, also on Epic. All three acts have made decent initial impressions, and each has its specific market. The Greenberry Woods' song "Trampoline" has garnered airplay on Los Angeles' rock stations KGIL and 21 and other stations, according to Broadcast Data Systems. The Grays' "Very Best Years" has been played at the influential KROQ Los Angeles and eight other stations prior to its official March 8 release to radio, which is set for release on Molotov's April 4 on the Modern Rock Tracks chart and shows signs of crossing over to top 40.

Despite these successes, the acts still face a challenge. In the three decades since the Beatles first hit America, the number of acts who have attempted to make it big by incorporating their classic sound, but few have made a significant commercial impact.

One of the Beatles-acted influences that has found some success is Crowded House, an Australian band that hit in 1987 with the ballad "Don't Dream It's Over." The band's self-titled debut album reached No. 12 and went on to sell more than half a million copies.

Yet acts like Crowded House have had a difficult time matching their early successes. Squeeze's last album, "Some Fantastic Place," stayed at No. 182 on the Billboard 200 while Crowded House's "Together Alone" is currently at No. 188. It took only seven weeks, despite the fact that "Locked Out" reached No. 8 on the Modern Rock Tracks chart.

Several other BeatlesQUE singles have reached the top 40, including Celine Dion's "All for Love" and "The Power of Love" and "All I Do" and "All I Do is Woman." But it is now only the Beatlesque of sales of its 1983 best-of album "Singles -46's & Under." It included "The Beatles," which peaked at No. 1 on the Billboard 200 in 1981. The album is seeing a second life with a newly recorded version on the "Reall" release soundtrack, after the Beatlesque performed on the Billboard 200 in 1981. The album also features Crowded House's "Locked Out" and the 1979 No. 1 hit "My Sharona" by the Knack, a band that toyed with beatle imagery.

Other entries, such as the Posies, Jethro Tull, Eagles, and the Grays, have been sold by Michael Penn, Material Issue, Star Club, the Smithereens, World Party, and the Odds, have been unable to make it into the broader marketplace.

Even Beatlesque Paul McCartney fared poorly with "Paul Is Live," which included his renditions of several Beatles classics recorded in concert. The album stalled at No. 78 in December.

The Hardening of Modern Rock
Making the challenge tougher for BeatlesQUE-pop bands is the fact that the modern rock format has evolved, now favoring harder-rocking records. A decade ago, a pop band like XTC could count on finding a spot on the Modern Rock format's playlist. Today, it would likely be squeezed out by the likes of Pearl Jam, Temple Pilots, and Nirvana.

Without the initial support of modern rock radio, it's difficult for the pop acts to find favor at top 40. In fact, this August a group of modern rock station KITS (Live 105) San Francisco Richard Sands. "What is considered alternative and modern rock has been siphoned off years ago Pearl Jam probably wouldn't have them. Now, they're the biggest band."

Says modern rock station XTRA (91X) San Diego PD Mike Halloran, "Rage Against The Machine is the station's 40th most played band."

A source close to the ongoing negotiations for a possible Eagles reunion considers the suit "irrelevant!" to the negotiations of the band.

Attorney Lopez, who also represents the Eagles, scoffs at MCA's asser-tions that its proper right to any new Eagles recordings, saying, "MCA is entitled to make a claim for lost profits on Glenn Frey albums, not Eagles albums. We would dif-

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of copies, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

The Beatlesque bands embarking on their own Fab Fours include the Baltimore-based the Greenberry Woods, whose debut album, "Raggle Dapple," was released Feb. 8 on Capitol Records, Los Angeles' the Grays, whose debut "Ro Sham Bo" bowed Feb. 22 on Epic and U.K. popster Nick Heyward, whose album "From Monday To Sunday" was released Dec. 7, 1983, also on Epic. All three acts have made decent initial impressions, and each has its specific market. The Greenberry Woods' song "Trampoline" has garnered airplay on Los Angeles' rock stations KGIL and 21 and other stations, according to Broadcast Data Systems. The Grays' "Very Best Years" has been played at the influential KROQ Los Angeles and eight other stations prior to its official March 8 release to radio, which is set for release on Molotov's April 4 on the Modern Rock Tracks chart and shows signs of crossing over to top 40.

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Chris Morris

Eagle singer-songwriter and producer has worked on several projects, including one with famed producer David Grisman. For a number of years, Lopez has also been involved with the Eagles, providing legal counsel for the band's management. Lopez is known for his aggressive approach to protecting the band's interests, and has been credited with helping the Eagles secure important legal victories. He is considered one of the most influential figures in the music industry, and is respected for his strategic and innovative approach to legal matters. Lopez is a frequent speaker at industry conferences and events, sharing his insights on the latest trends and developments in the music business. He is also an active member of various industry organizations, and is frequently called upon to provide guidance and advice to other musicians and artists. Lopez is widely regarded as a driving force in the music industry, and is known for his commitment to protecting the rights and interests of his clients. His dedication to the Eagles and his work with the band has earned him a great deal of respect and admiration in the industry. Lopez is often cited as an inspiration for other musicians and artists, and is seen as a leader in the field of music business law. His tireless efforts on behalf of the Eagles have played a significant role in ensuring the band's continued success and legacy.
opening ceremonies, she also performed a duet, "Fire In Your Heart," with American crooner Vic Damone, which was recorded and is slated for release on Mercury worldwide. The song, an arrangement of the Norwegian folk song "Se Ilde Lynne," was the theme song for the Olympic games. The artist also has recorded a solo English version of "Se Ilde Lynne." A No. 2 single in Norway, "Se Ilde Lynne," is showing signs of becoming a hit in other parts of northern Europe.

A worldwide licensing deal with PolyGram means that Sissel's crystal-clear, ethereal singing voice could become familiar features on radio and TV around the world, though the singer's last name, Kyrdjebo, is concise and unusual enough to make it difficult to record.

In the country of a mere 4 million citizens, her five albums combined have sold approximately 2 million copies.

Worldwide Push

"We feel that the time is right to sell Sissel to the rest of the world," says PolyGram Norway's head of A&R, Ole Evenrud. "Her management company (Lillehammer Olympic Organization Committee) has been selling her worldwide for the past three years," he added. "Sissel's image is big in the world." Worldwide, the Norwegian Olympic team will use PolyGram records and PolyGram artists as promotional tools. PolyGram, which has been in the Swiss market since the 1930s, is now expanding into the Norwegian market.

IN SONG, SHORE WAS SOPHISTACATED LADY

(Continued from page 12)

released on Bainbridge Records.

There are signs that northern Europe is warming to Kyrdjebo's choices. The single "Se Ilde Lynne" on Stageway (distributed by BMG) reached No. 7 on the Danish singles chart recently. "If we had a 'Se Ilde Lynne' in America, we would be on the Darmotte, Top of the Pops list," said a man familiar with the music industry.

The first release of "The Gift Of Love" has already sold about 50,000 copies in Japan and will be released in France, Belgium, Mexico, and the U.K. and U.S. in their final stages.

The movie, "The Gift Of Love," was an international mission when we negotiated the deal with PolyGram Norway," says Sveare. "I invited three major Norwegian artists, all far I have been satisfied with PolyGram's work. They have been fast and efficient." John Hill, managing director of PolyGram Norway, is equally enthusiastic. "We believe that this is a great opportunity to break a Norwegian artist abroad," he says. "Sissel's voice is so pure, so much improved with the manner she works in. She has the mind and the ability to go a long way. She charms everybody with her ever-present smile. The cameras just love her.

PROBLEMS OF FAME

"I have no idea what this could actually mean," Kyrdjebo says modestly of the buzz around her. "I don't have any expectations, as I know that this business is very tough. I'm just taking one step at a time. This is all very new and a little strange to me, although I am famous in Norway."

The artist is aware of the problems surrounding fame. "I try to take my own work as much as possible, be friends with, and think of other things than music all the time. It helps me cope with the proportions of the focus on my personality."

This approach helped her through the "Glade Jul" success. "It was awesome to me, but the numbers seemed to like nothing more than royalty.

FAT BOYS COPYRIGHT SUIT COULD SET LEGAL PRECEDENT

(Continued from page 12)

sensibility of the Fat Boys performing a song similar to the Fat Boys' "Stick 'Em." A lawyer for the Fat Boys says the group had been approached about an offer in the commercial but declined because they did not want to be seen as promoting alcohol. The suit alleges copyright infringement of "Stick 'Em" and trademark infringement of the Fat Boys' image on the "Stick 'Em" film.

In stating their copyright case, the group's attorneys pointed to the use of particular musical and lyrical phrases that had evolved from the Fat Boys that were also used by the group in the commercial, specifically "brrr" and "hugga hugga." Regan said, "They've been in the copyrighted song "Stick 'Em.""

Miller's attorneys say the sounds, which often take on a pattern, are not copyrightable and used the analogy of a single drumbeat: They argued that while a single drumbeat would constitute musical expression, a single drumbeat would not.

In a Feb. 24 decision denying Miller summary judgment in the case, U.S. District Judge Charles S. Haight Jr. rejected that argument.

Haight said: "A jury could find that the 'Hugga Hugga' and 'brrr' sounds, used as lyrics in the copyrighted work, are sufficiently creative to warrant copyright protection, quite apart from the rhythmic patterns or durations demonstrated by that work and the commercial. These sounds are more complex than the single drumbeat hypothesized."

The ruling means the suit can continue. "This is just a small step," one Fat Boys attorney Jonathan Zavin, of New York law firm Richards & O'Neil, says the decision is significant because it treats new legal ground. "The law in this area is very fact-specific and I'm not aware of any other case that has dealt with these kinds of facts—with these kinds of vibrations of sounds." He added that, beyond that extent, it's new law. But it's a logical interpretation of the copyright act, that the copyright act does and should cover this type of creative music."

New York copyright attorney Mark Jacobson agreed. "As long as there is a degree of originality to it, it could be copyrightable," he says. "I think it is entirely consistent with the law as it has evolved."

Zavin hopes to take the issue to trial this year.

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

NOTHING...
Winners Of The 36th Annual Grammy Awards

Raddock of purchasing for 60- unit, Miami-based Spec's Music. “And Digable Planets, that’s the kind of release that will get more mass ex- position than they got before. There are some people who turn their back on rap, and then they see them on the show, and it spurs them to go out and buy the album.”

Braxon snagged the best new artist and best R&B female vocalist awards. Digable Planets won for best rap duo or group. Both acts also per- formed during the ceremony, which was televised live from Radio City Mu- sic Hall, New York. The show was seen via satellite in more than 110 countries.

TV comedian Garry Shandling hosted the Grammys for the fourth time. The awards are presented by the National Academy of Recording Arts & Sciences. Additionally, approximately 8,000 members chose the winners. Houston won three awards, including album of the year, for her work on “The Bodyguard” soundtrack. Producer David Foster and composer Alan Menken each won four Gram-mys. Three of Foster’s awards were tied to his work on “The Bodyguard”, the fourth award was for best instru- mental arrangement accompanying vocals, shared with Jeremy Lubbock, for “When I Fall In Love” from the “Sweeney Todd” soundtrack. The Grammy Awards continued their love affair with Menken’s music with Disney’s animated film. The Menken-penned composition “A Whole New World (Aladdin’s Theme),” co-written with Tim Rice, won the song of the year and earned Peabo Bryson and Regina Belle honors for best pop duo or group with vocal. In the same year, the academy gave the same award to Bryan and Celine Dion for the theme song to “Beauty & The Beast,” co-written by Menken and the late Howard Ashman. Menken also won two awards in 1991 for his work on “The Little Mermaid” sound- track. Gregg is Menken’s record

That’s The Way Love Goes, Janet Jackson, James Harris III, and Terry Lewis, songwriters. Jackson’s second, Harris’ first, Lewis’ second.

Rap
BEST RAP SOLO PERFORMANCE
Let Me Ride (Single), Dr. Dre, Interscope/Death Row Records.
BEST RAP PERFORMANCE BY A DUO OR GROUP
Rebel Of Sock (Cool Like Dat) (Single), Digital Planet, Pendulum/Interscope. Their first.
NEW AGE
BEST NEW AGE ALBUM
Spanish Angel, Paul Winter Consort, American Gramaphone. Its first.
Jazz
BEST CONTEMPORARY JAZZ PERFORMANCE
The Road To You, Wynton Marsalis & Metheny Group, Geffen. Metheny’s eighth, group’s seventh. Jazz
BEST JAZZ VOCAL PERFORMANCE
Talk To Me (Album), Natalie Cole, Elektra Entertainment. Her seventh.
BEST JAZZ INSTRUMENTAL SOLO
Miles Ahead (Track from “So Near, So Far (Musing For Miles)”), Joe Henderson, Verve.
BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP
So Near, So Far (Musing For Miles), Joe Henderson, Verve. His third.
BEST LARGE JAZZ ENSEMBLE PERFORMANCE
Miles And Quincy Live At Montreux (Album), Miles Davis & Quincy Jones, Warner Bros. Davis’ eighth, Jones’ 10th.
COUNTRY
BEST COUNTRY VOCAL PERFORMANCE, DUO OR GROUP
Ain’t That Lonely Yet (Single), Dwight Yoakam, Reprise. His first.
BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL
Lover On The Edge (Single), Aerosmith, Geffen. Its second.
BEST HARD ROCK PERFORMANCE WITH VOCAL
Punch (Track from “Cont’l”), Stone Temple Pilots, Atlantic. Its fourth.
BEST METAL PERFORMANCE WITH VOCAL
I Don’t Want To Change The World (Track from “Live & Loud”), Ozzy Osbourne, Epic. Associated. His first.
BEST ROCK INSTRUMENTAL PERFORMANCE
BEST ROCK SONG
Runaway Train, David Pirner, songwriter. Its second.
ALTERNATIVE MUSIC
BEST ALTERNATIVE MUSIC ALBUM
Zooza, U2, Island. Its sixth.
R&B
BEST R&B VOCAL PERFORMANCE
FEMALE
Another Sad Love Song (Single), Toni Braxton, La face. Her second.
BEST R&B VOCAL PERFORMANCE, DUO OR GROUP WITH VOCAL
No Ordinary Love (Single), Sade, Epic. Its second.
BEST R&B SONG
That’s The Way Love Goes, Janet Jackson, James Harris III, and Terry Lewis, songwriters. Jackson’s second, Harris’ first, Lewis’ second.

Folk
BEST TRADITIONAL FOLK ALBUM
BEST CONTEMPORARY FOLK ALBUM
Other Voices, Other Rooms, Nanci Griffith, Elektra. Her first.
REGGAE
BEST REGGAE ALBUM
Bad Boys, Inner Circle, Big Beat/Atlantic. Its first.
WORLD MUSIC
BEST WORLD MUSIC ALBUM
WORLD MUSIC
Walt Disney Records. Their eighth.
BEST SPOKEN WORD ALBUM FOR CHILDREN
BEST SPOKEN WORD ORNAMENTAL MUSIC ALBUM
MUSICAL SHOW
BEST MUSICAL SHOW ALBUM
The Who’s Tommy, Original Cast Recording (Original Cast), George Martin, producer, Pete Townshend, composer and lyricist, RCA Victor, Martin’s third, Townshend’s fifth. Its second.
SPOKEN DOCUMENTARY
BEST SPOKEN WORD ORNAMENTAL MUSIC ALBUM
Dr. Seuss’ The Cat In The Hat, Spoken Word. Its first.
HISTORICAL
BEST HISTORICAL ALBUM
Bartok: The Wooden Prince And Cantata Profana, Tony Palmer, producer. CBS. Its fourth.
CLASSICAL
BEST CLASSICAL ALBUM
Bartok: The Wooden Prince And Cantata Profana, Tony Palmer, producer. CBS. Its fourth.
BEST ENGINEERED RECORDING, CLASSICAL
BEST CLASSICAL RECORDING, ENGINEERED

Rookies May Be Grammy's Biggest Winners
(Continued from page 1)

Producer David Foster and composer Alan Menken each won four Gram- mys. Three of Foster’s awards were tied to his work on “The Bodyguard”, the fourth award was for best instru- mental arrangement accompanying vocals, shared with Jeremy Lubbock, for “When I Fall In Love” from the “Sweeney Todd” soundtrack. The Grammy Awards continued their love affair with Menken’s music with Disney’s animated film. The Menken-penned composition “A Whole New World (Aladdin’s Theme),” co-written with Tim Rice, won the song of the year and earned Peabo Bryson and Regina Belle honors for best pop duo or group with vocal. In the same year, the academy gave the same award to Bryan and Celine Dion for the theme song to “Beauty & The Beast,” co-written by Menken and the late Howard Ashman. Menken also won two awards in 1991 for his work on “The Little Mermaid” sound- track. Gregg is Menken’s record

That Foster joked, “I’m praying for the day Alan Menken doesn’t write a song. He beats us at everything we’re up against him for, whether it’s here the last two years or at the Oscars.”

Sting, who led all artist nominees with six nods, won only in the best pop male vocalist and longform mu- sic video categories. “It was a huge sound for Sting’s album, engineer for Sting’s album “Ten Summoner’s Tales,” won in the best nonclassical engineered album category.” Billy Joel, who won for four awards, including best album, record, and song of the year, won home empty-handed.

Among the artists repeating in cat- egories they won last year were saxo- phonist Joe Henderson for best jazz instrumental album, percussionist Pat Mastelotto for best traditional pop vocalist, Pat Metheny for best contemporary in- strumental jazz performance, and Chet Baker. Carpenter for best country female vocal performance, Shirley Caesar for best traditional soul gospel. (Continued on next page)
pel album, the Chieftains for best trad-itional folk album, and Steven Cur-tis Chapman for best pop-contem-porary gospel album.

The show, which clocked in at three hours, had its share of memorable moments. Bono, who shocked view-ers with his use of an obscenity in his acceptance speech for U2’s best alter-na-tives award, was impeccable as he swagged poetically into his improbable introduction of Gra-mmy Legend Award honoree Frank Sinat-ra.

Then, in what appeared to viewers at home and in the Radio City Music Hall audience as a major coup, Sinatra’s emotional but rambling accep-tance speech was abruptly cut off just as he expressed his anger at NARAS for not having him perform. Later, NARAS president/CEO Mi-chael Greene said, “Mr. Sinatra’s peo-ple made the decision to cut away midway into the [production] track. They felt he’d been on enough.”

Sinatra’s spokesperson, Susan Reynolds, would say only that “the production team was sensitive to the timing of the show.” She would not specify whether she was referring to the network, NARAS, or Sinatra’s crew.

“There are no details beyond that,” she added. What’s important is that Frank Sinatra was very moved by the tribute given to him. He enjoyed what Bono had to say about him. He was not upset by how anything was done during the show. He had a good time.

The moment came back to haunt NARAS several times during the tele-cast, as Lifetime Achievement Award winner Aretha Franklin admonished, “when that production team was sensitive to the timing of the show.”

The tribute to Mayfield, paralyzed from the neck down, was another example of proving it self to be an all-embracing music body. But the lack of a sweep by any one of the three top NARAS Award winners has had the kind of impact seen in recent years when Raitt, Cole, and Eric Clapton pulled the sweep.

“There weren’t any real big sur-prises,” says Spec’s Morris. “Clapton was a given, and I think somebody sweeping [last year] and getting huge sales because of it. Nothing strikes me like that this year.”

Overall, the Grammy show “will have an impact, but whether it will launch one of the albums like another ‘Thriller,’ I don’t know.”

C.A. O’Dette, VP of pur-chasing at Minneapolis-based the Mu-sican Group, which runs more than 900 music stores. “The show will have a positive impact; it’s just a question as to how positive.”

O’dette speculates that in some cases the show’s performance will prompt sales of albums by featured artists. However, without naming names, he points out that the only release from most of the artists who gained exposure on the show have much more run their course at retail.

As a general rule, O’Dette finds that albums by artists who performed should ex-perience a sales jolt. “We should see some of the Bob Dylan, Sting and Billy Joel,” he says.

But sales would have been bigger if either had won the album of the year award, says the buyer at 117-unit, Carnegie, Pa.

After winning her first Grammy award for best tropical Latin album, Gloria Estefan said she plans to take a break and try to enjoy the Estefan clan. “My doctor says an injury from the bus accident a couple of years ago is complicating things, but we are hopeful,” she said.

Estefan PROTEGE and 1993 Grammy winner Jon Secada said the SBR/ERG follow-up to his 1992 plat-num-ber, “In Due Time,” will be called “Mental Pic-ture.” The leadoff single, “If You Go,” is set to be April 25.

LUTHER VANDROSS is working on a new album with producers Walter Afanasieff and Jerome Lub-bock. While Vandross described the new effort as a “very special project,” he declined to reveal his collaborators, noting, “I’m not really supposed to talk about it.” However, Lubbock was not as shy. The album is built around cover tunes of songs from the ‘70s & ‘80s, including “Evergreen” and “Killing Me Softly.”

TOMY BENNETT, WHO WON his second consecutive Grammy in the best traditional pop vocal category, joked that he walked to the podium to accept his award, his first thought was, “What’s Barbra going to say?” In reference to Barbra Streisand, who was nominated in the same category, Bennett, who is pre-par-ing to tape an episode of MTV’s “Unplugged,” said he still hasn’t got a handle on rap music. “I’m still waiting for that second note,” he joked, reminding folks, “I’m a melody man.”

THE SONS AND DAUGHTER of the late Miles Davis confirmed that Wesley Snipes is set to play their father in a film biography, to be produced by Walter Yeti-noff. The Davis offspring will act as technical cons ultants on the project.

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“Fran plus Four,” composed by Kevin and Ron Afanasieff, was also featured on “The Bodyguard” soundtrack—said the Dolly Parton-penned “I Will Always Love You” was the first song considered for the film. “We decided on ‘What Becomes Of The Brokenhearted,’ and it didn’t work.” Whitney Houston, honored for her performance of the song in the movie, was present at the show. [Continued on page 5]

On The Beat At The 36th Grammy Awards

Bono’s ‘Embarrassed,’ Estefan’s ‘Taking A Break’


BONO, LEAD SINGER for U2, said he was a “little embarrassed” to win the award for best alternative album, “being filthy rich and all.” However, he added that if the award honors music that is “progressive” as opposed to ‘just turning your a** up to 11,’” he’s “pleased” … In a classic press-room moment, a Grammy official announced, “That’s it,” there was no more questions for Vai on his dying day. “Frank’s message to me was to keep the humor in the music. He had always told me, ‘Watch out!’” -Aerosmith; Kenny G (with Braxton; Clint Black and Wynonna; Joel; Gloria Estefan; Garth Brooks; Frankfin; Natalie Cole; a classical trio of Paul, Perlman and Luria; Merle Bar- man, and Lynn Harrell; and Sting.

The diversity of the evening’s win-ners and performers should com-pare favorably to the idea of proving it self to be an all-embracing music body. But the lack of a sweep by any one of the three top NARAS Award winners has had the kind of impact seen in recent years when Raitt, Cole, and Eric Clapton pulled the sweep.

“There weren’t any real big sur-prises,” says Spec’s Morris. “Clapton was a given, and I think somebody sweeping [last year] and getting huge sales because of it. Nothing strikes me like that this year.”

Overall, the Grammy show “will have an impact, but whether it will launch one of the albums like another ‘Thriller,’ I don’t know.”

C.A. O’Dette, VP of pur-chasing at Minneapolis-based the Mu-sican Group, which runs more than 900 music stores. “The show will have a positive impact; it’s just a question as to how positive.”

O’dette speculates that in some cases the show’s performance will prompt sales of albums by featured artists. However, without naming names, he points out that the only release from most of the artists who gained exposure on the show have much more run their course at retail.

As a general rule, O’Dette finds that albums by artists who performed should ex-perience a sales jolt. “We should see some of the Bob Dylan, Sting and Billy Joel,” he says.

But sales would have been bigger if either had won the album of the year award, says the buyer at 117-unit, Carnegie, Pa.

Ike Turner, a 1988 category winner, was a big winner. “I’m still waiting for that second note,” he joked, reminding folks, “I’m a melody man.”

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“Everything was done with the simple belief: ‘Let’s make a great record’ and put it out to radio,” says McCoy’s manager, Daniel Hexter of Dallas-based Management Associates. “The deal is that in long that before he was known for his recordings, he had a huge support base for his live performances.”

Before McCoy inked a record deal with Atlantic, the Jacksonville, Florida native became an audience favorite during a 1976 contest in Dallas that landed him a contract with Charlie Pride’s C 28, then the biggest country company. As a result, McCoy opened for the country veteran until 1989. McCoy also has toured with such country favorites as Lorrie Morgan and Ricky Van Shelton.

What happened was, he already had a large adoring audience that was just dying for him to make a record, this good,” says Hexter.

“It’s all just clicking now,” says Heatherly. “He finally hooked up with a big hit single and an album that’s full of hits. He and producer Sawyer have really delivered a great album.”

“ATLANTA IS HOT”

Bob Bell, new release buyer at Torrance, Calif.’s 360-store Where-Entertainment chain, says “No Doubt About It,” the clip from Bally’s “Buzz Bin,” is definitely McCoy’s breakthrough record.

“Atlanta’s country division is extremely hot,” he says. “The labels were very supportive on this record in terms of discounting and being behind it.”

McCoy believes that this is the first album that really captures the spirit of his live performances. “It’s like coming to see one of my shows,” he says, giving high praise to producer Barry Beckett.

“In the past, people would try to shove me into a country radio,” says McCoy. “Barry just let me sing.”

Support from radio and video outlets pushed the album along.

CMT added the clip Feb. 12. “No Doubt About It,” Dec. 15 and it made a “pick hit” video. For the week of March 5, the clip is No. 1 video at the network. TNN added the clip Jan. 3 and put it in the “hit-bound” rotation for new artists. It is one of CMT’s top 10 countdown this week.

“Martin Kahan, who directed the video, gave us a look on Neil Young’s ‘Rockin’ in the Free World,’ says McCoy. “It’s a hoot.”

KMP Seattle PD Tony Thomas says, “This really shows his growth as an artist. It has finally gotten to the point where his recorded material is up to the level of his live shows.” He’s been one of the strongest live performers for the past few years.”

At a Rolling Stone, Mike Shap-
ard, director of operations, says “No Doubt About It” was No. 1 in call-outs and has received “a lot of phone calls in the station,” adding that the record really puts him on the map. We liked ‘Now I Pray For Rain’ a lot, but it was tough,” he says.

Atlantic will be releasing McCoy’s next single, “Wink,” in early April.

NEAL MOCCY
(Continued from page 12)

CHANGES ON THE AIR AT VH-1, MTV
(Continued from page 1)

Time Warner Delays Interactive Trial

BY MARILYN A. GILLEN

NEW YORK—Time Warner Cable has pushed back the debut of its interactive tele-
vision network until the fourth quarter, next year, adding a new cautionary note to the chorus of queries wondering exactly when the interactive ‘future’ will arrive.

The operator had planned to launch the field test of its ‘fullservice’ network in April to 4,000 homes in the Orlando, Fla., and Atlanta markets on its 20-year-old system, offering customers such features as interactive home shopping, video games, and banking, with a companion interactive guide screening the open operating system.

A Time Warner spokesmen links the delay to the system’s set-top boxes, which allow TVs to work in conjunction with the interactive network and the operating-system software that runs in those boxes.

Scientific Atlantic is building the set-top boxes for Time Warner; Sil-\ncon Graphics is developing the operating system.

“We feel we need more development time for the set-top box and the operating system,” says spokes-\nman Mike Luftman. “Anytime you are dealing with new technologies, and especially a situation where you are integrating a whole variety of new technologies, you can never predict exactly that challenges may surface long the way the chal-\nelenges that remain are certainly solvable, but we want to come with a complete solution that makes the environment as the result that the highest-quality system for the cus-\ntomer.”

Luftman says Time Warner is confident it will meet the new fourth-quarter target.

The announcement of the Time Warner delay comes on the heels of the breakdown of a planned multi-billion-dollar merger between TCI and Bell Atlantic, which had been viewed as a positive signpost along the information superhighway, and the announcement last month of over the MTV Networks will see an intensified presence at record retail. Executives from Blockbuster and MTV convened in Vail, Colo., late February to lay out a plan that could see the creation of a corner “store-within-a-store” concept at music outlet.

The corner would feature MTV merchandise and audio product, such as the “Unplugged” VHS music network logo by featuring acts whose clips appear in special shows.

MATSUSHITA WINS RACE TO BOW VIDEO CD

(Continued from page 6)

Matsushita says

At the same press conference, a spokesman for Matsushita affiliate Teichiko Records said that on April 1 holographic company will release a solid CD set of enka ballads, popular with karaoke fans, priced at 22,500 yen ($214), with a five-CD pop compilation due out June 5. Another Matsushita affiliate, MCA Victor, says it also plans to release Video CD software but has no definite schedule.

At present, there are no plans to release full-length movies using the format. Nonetheless, in related news, the Posts and Telecommunications Ministry has approved the use of a Japanese pocket pop monitor as part of a new FCC-mandated cable rate cuts for

Both developments are seen by in-\ndustry analysts as allowing the rush to revive America for interactive services.

Earlier this year, TCI also said it would delay for nearly a year a deployment of 3,000 home video boxes in 15 markets of interactive television, originally planned for early this year. General Instrument and Scientific Atlantic, which are building the required in-home decoder boxes for TCI, but said they must wait to complete them until MTV-2 decoding standards are set. (IMPEG-2 is a higher-density refinement of existing standards for video compression, which allows those ru-

The ministry’s flip-flop came after the Electronic Industries Assn. of Japan protested strongly against the change in policy.

NHR began analog HDTV broad-\ncasts in 1991 and plans to start a sepa-\nrate HDTV channel when Japan’s next broadcast satellite is launched in 1997.

FOGERTY RULING

(Continued from page 6)

However, the court turned down his plea to have his attorney’s fees, and the appeals court upheld that ruling on the basis that Fogerty had not provided any records of the attorney’s fees to the court. It was “an appearance of bad faith,” one of the legal requirements in one interpretation of the Copyright Act section on infringement lawsuits.

Also at issue was the section of the act which states that the court may award the attorney’s fees to the party prevailing in part of the costs.

“Chief Justice William Rehn-\quist, writing for the court, ‘Prevail-\ning plaintiffs and defending defen-\nants are to be treated alike.’”

Rehnquist would not go so far in his opinion as to say that fees should always be awarded to prevailing parties, underwriting the Copyright Act’s phrasing that such awards “are a matter of the court’s discretion.”

However, Rehnquist made it clear that defendants who “seek to advance a variety of meritorious copyright defenses” should be held to the same standards as plaintiffs.

BILLY HOLLAND

NATIONWIDE TVC LAUNCHED

(Continued from page 6)

sions are equipped with SuperComm revenue-sharing systems paying royalty-\nties to program suppliers for each rental turn. Monroe’s only partner in the operation is Atlanta-based Time Station,” “Kathy Smith,” and “Jane Fonda,” also could come in and sweep up the deal.

“A lot of people think ‘Sesame Street’ doesn’t carry a lot of weight anymore,” says a supplier source, “but there’s a lot of potential there.”

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NATIONWIDE TVC LAUNCHED

(Continued from page 6)
W H SMITH MERGES VIRGIN & OUR PRICE

(Continued from page 1)

Retail U.K., is combining both operations under a single management. With an estimated 45% share of the market and an annual turnover of more than £20 million pounds ($325 million), Virgin Retail U.K. has 24 Megastores in the U.K., including the flagship store in Oxford Street, and 10 other large stores in cities. Our Price has 305 smaller stores in major cities and provincial towns. Our Price runs its own music through its own stores, which also sell books, stationery, periodicals, and toys.

Estimates of total U.K. music retail market share suggest Our Price has a 45% stake, followed by Virgin with 25%. Combined with Smith's own stores, music sales, the group has more than 29% of the recorded music market.

The venture is subject to approval by the government's Office of Fair Trading, which can prevent the mergers if the authorities feel that the merged group will be able to exert a significant influence on the market. In a previous investigation in 1991, the record and retail business was given a clean bill of health when Sir Gordon Boske decided not to refer the industry to the Monopolies and Mergers Commission (MMC). However, under the new director general, Sir Bryan Carsberg, the OFT has taken a tougher stance with the music business, and the MMC is investigating the effect of the supply of recorded music (Billboard, May 22, 1993).

A spokesman for the OFT says the Smith investigation could be completed in six weeks.

Smith's 1991 acquisition of a 50% stake in Virgin retail U.K. was approved by the OFT.

If given the green light, the new company will be headed by CEO Simon Burke, managing director of Virgin Retail U.K. Our Price managing director Richard Handover will be given a senior management position within the new group.

Directors on the executive board will include Peter Troughton, managing director of Our Price for W H Smith, and Simon Burke, managing director, Virgin Retail Group. President of the new venture will be Virgin Group CEO Richard Branson.

The joint venture will be called Our Price and Virgin Retail. Burke says the finance, systems, and property development functions will not be merged. Marketing and store operations will be kept under the control of the individual company.

Smith owns 75% of the new venture, with Virgin holding 25% of the shares. While this involves a change in priority, Burke says, "we don't see anyone paying any money or signing checks to each other. We're pooling our resources, and the split is proportionate to what we're putting in.

Technically, the transaction values Virgin and Our Price equally, although Virgin's sales represent roughly one-third of the predicted sales of the new venture.

HMV, with an estimated 14.5% of the music market and 94 stores in the U.K., is the player most likely to be affected by the change. Its larger stores are in the same league as the Virgin Megastores, while its smaller stores come up against Our Price outlets. Managing director of HMV U.K. Brian McLaughlin says, "Nothing proposed as a result of this merger suggests to me that HMV will not be able to compete against the combined Virgin/Our Price venture.

In terms of purchasing, Burke says the rearranging of the categories and increased purchasing power from the venture will not be an immediate priority. "I don't think it follows that you have one centralized buying function. Virgin buys independently for its 24 stores, so we've never been in that situation before." Our Price buys both centrally and from individual stores.

Burke says, "The message we're trying to give to suppliers is don't be worried about discounts. We're saying this is an opportunity to extend range of products sold through outlets."

SONY LAWYER SAYS MICHAEL WAS FULLY AWARE OF CONTRACT TERMS

■ BY CHRIS WHITE

London—George Michael had wanted to be paid royalty and a point-gainer because many of the major labels had the necessary "clout," but it was known that CBS usually asked for a royalty and a point-gainer in any recording contract, claimed Gordon Pollock, counsel for Sony, during his continuing summary arguments in Michael's court case against the label.

Pollock told the court that record companies "are victims of the size issue in relation to a fairly standard form of contract at the time." He added that the record company was known for its eight-album deals, although other companies often asked for only six or seven albums. "Michael's camp knew that they could not walk away with a three- or four-album deal from Sony," Pollock said. "If Michael had been advised by skilled lawyers who had conducted the negotiations for him—"Tony Russell [Michael's counsel] is a formidable negotiator, and whatever has been said about him, he has considerable clout. George Michael is not the best legal assistance that he could get, and the negotiations took several months to draft."

Pollock said that there could have been changes within the original Wham! contract had the pop duo taken on Inner Vision Records in 1984 instead of a deal with Sony. "They would have been free of contract and on the open market," he said. "They would have had a bigger money, better royalties and advances because they would have been in a stronger negotiating position. They would have been able to offer their services to any number of different companies, but it would still have been a long-term deal, although parties talk of eight albums."

He noted that both Wham! and CBS were aware of the Wham! song that would cost to fight the Inner Vision case in the courts.

The 1984 Wham! agreement with CBS had the instant advantage that it got rid of Inner Vision. [Wham!] had not been happy with their contract, their relationship with Dean had deteriorated. They were effectively saying, 'We can't go on living with this man,' but they were facing with the unattractive prospect of losing the case. They would be locked into a contract [with Inner Vision] which still had another eight albums to go.

Pollock claimed that between 1984 and 1986, there had been no sign of dissatisfaction on Michael's part with Wham! had made a considerable amount of money, and there was no suggestion that the 1984 agreement was anything other than a binding contract.

He added that subsequent renegotiations that the contract had given Michael improved terms. "They were perhaps not so good as he had hoped for, or had been led to believe that he would get—but they were genuinely negotiated."

Arguing that the 1984 contract, when Wham! signed direct to CBS, "was not to be treated as illegally binding," Pollock said, "You can't start off with a contract and then turn it into a restrictive contract better. There has been no suggestion that George Michael has been compelled to do anything that he didn't want to, or any suggestion that he's been prevented from doing anything that he clearly wanted to. The 1984 contract must be treated as an enforceable agreement."

Michael's counsel, Mark Cran, along with Jeremy Lever QC, an expert in European law—will deliver the final legal arguments in the lengthy court case, which began in October 1993.
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The Billboard 200 chart for the week ending March 12, 1994, featuring the top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan, Inc.
Imagine what the entertainment industry could save if it worked this hard to recycle its packaging.

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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.

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DEMAND IT.
FAMOUS FANS FUEL TALK OF WARNER'S IRISE DE MENT (Continued from page 12)

of those [Infamous Angel] songs didn't make sense.

Those songs, such as "Our Town" and "Let The Mystery Be"—stories about a lost township and life's play
ful enigmas—quickly positioned De
ment as a major folk force.

Early support from Nanci Griffith helped solidify DeMent's arrival. The two first met at a Nashville birthday party for Jim Rooney. Rooney pro-
duced DeMent's two albums and GriFFi
th's 1993 "Other Voices, Other Rooms." DeMent soon was invited to sing on parts of "Other Voices, Other Rooms," and then opened many shows for Griffith's tour last spring.

Others were spreading the word about the singer, too. Musician Merchant and David Byrne sang a duet of "Let The Mystery Be" during 10,000 Maniacs' MTV Unplugged performance. Af-


BILLBOARD MARCH 12, 1994

DEEP FREEZE: The bad news is that without the sales halo from Feb-
uary's American Music Awards broadcast or Valentine's Day, music merchants' numbers for the tracking week are as cold as this year's hor-
winter, compared to last week's chart's 17.5% decline, and Mariah Carey's chart-topping total, at roughly 92,000 units, is the lowest tally for a No. 1 album since May 1993. The good news is that the March 1 CBS telecast of the Grammy Awards should spark gains for several albums (see story, page 1).

GRAMMY GLOW: At a party following last month's American Music Awards, one jovial industry insider asked aloud, "How did Arista turn the BuyMeAsIntoAninformercial?" That same question might be asked of the VMAs. Whitney Houston's armful of awards, and her show-opening performance, no doubt inspired an Arista office pool to see how many


BETWEEN THE BULLETS

by Geoff Mayfield

RCA BOLSTERS ROCK A&R DEPARTMENT

(Continued from page 14)

morsky, responsible for Monster Voo-
do Machine; and associate director of A&R, Joeless Ellis.

The staff changes follow the re-
lease Feb. 1 of the "Reality Bites" soundtrack, which includes The Juliana House, the Juliana Thatchfield, Kenny Kravitz, and Dinosaur Jr. (Bill-
board, Feb. 5). The album jumps 57-17 on The Billboard 200 this week.

Fair says, "When you have a cool vibe around your company, manag-
ers and artists look at it and say, "Look, they're doing viable, real new things there," and they might consid-


WU-TANG CLAN

(Continued from page 14)

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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

LABELS SHIFT ON PERFORMANCE BILL? Sources close to Capitol Hill say the record industry is changing the focus of the pending performance right legislation in an attempt to get the bills passed. Emphasis in redefining includes a "transmission right" that might not anger broadcasters opponents because it offers, â la the Home Recording Act, an exemption to over-the-air analog radio and focuses instead on the licensing of new digital audio services that wish to use musical recordings. RIAA officials could not be reached for comment, although the shift in emphasis had been discussed earlier this year.

CLIBURN ON THE ROAD AGAIN Pianist Van Cliburn is returning to concert touring after an absence of 15 years. He'll play with the Houston Symphony at Houston's Woodlands May 28, in Chicago with the Grant Park Symphony under Leonard Slatkin's direction June 18, and a yet-to-be-finalized date in San Francisco in September. Bulletin hears that plans are afoot to bring Cliburn to concert halls in as many as 20 cities. Later this month, the artist will undertake an eight-city tour to promote RCA Victor's March 15 release of a newly remastered edition of his recordings of Rachmaninoff's piano concerto No. 2 and Beethoven's "Emperor Concerto."

"IMAGINE" THIS Warner Bros. Consumer Products and Compton's New Media are teaming to produce an interactive documentary of John Lennon's life and work. The CD-ROM, titled "Imagine," is being compiled with the cooperation of the Lennon estate, and will include home videos and act scenes before released to the public, as well as unreleased music and unpublished writings, the companies say. The disc is due later this year at $69.95.

ROVER TO CORPORATE BMG GUS? Bulletin hears that Jack Rover, Arista Records exec VP of marketing, is headed for a corporate marketing slot at label parent BMG Music. Rover was unavailable at press time, and a BMG Music spokesman had no comment.

DOUG HOPKINS SONGS SURFACE Eighteen songs written by the late Doug Hopkins, a member of the A&M Records act Gin Blossoms until he left the group in April 1992, have surfaced and are available for a publishing deal, says Larry Rudolph of the New York firm of Rudolph & Beer, which represents the Hopkins estate. Hopkins, who died last December, wrote the group's hits "Hey Jealousy" and "Found Out About You." His deal with Warner/Chappell terminated after he left the group, which continued its deal with the publisher.

SPRINGSTEEN WINS COURT ROUND Bruce Springsteen has won another round in his British High Court battle to prevent the release of unauthorized tracks from 1971. Indie label Dare International has been directed to withhold release of the material, which consists mainly of studio out-takes, pending full trial next year. The Boss's attorneys had warned only a temporary injunction.

GOSPEL ACCORDING TO JIVE Jive Records has a name and a leader for its new gospel imprint. The Verity label will be headed by Demetres Alexander, formerly an executive with Warner Alliance. The Verity roster has two big-name signees: John P. Kee and Vanessa Bell Armstrong.

FIRST SIGNING TO POLYDOR Graham McHugh, a British country singer, has been signed by Polydor, the new sister label to Mercury Nashville that will be run by Harold Shedd. The label will be a division of Warner Bros., the label that has recording country music since the '80s.

Curtis Mayfield Gets His Due With Tribute

LESS THAN A WEEK AFTER he received an emotional tribute at the Grammys, the legendary Curtis Mayfield is back on The Billboard 200, earning Hot Shot Debut honors with Warner Bros.' "A Tribute To Curtis Mayfield." The album features some of the artist's greatest songs, performed by the likes of Bruce Springsteen, Aretha Franklin, and the Isley Brothers, among many others, including Mayfield himself.


AND THE SIGN SAID: Twenty years ago this week, "Hooked On A Feeling" by Blue Swede was bulleted at No. 14, on its way to No. 1. The septet, originally known as Bjorn Skifs & Babbit (Blue Denim), became the first Swedish act to top the American Top 40 singles chart. Ironically, "Hooked" went to No. 1 April 6, 1974, the very same day that Abba, the second Swedish act to top the Hot 100, won the Eurovision Song Contest with "Waterloo." Fifteen years later, on April 8, 1989, Roxette became the third Swedish artist to reach No. 1 in America with "The Look." This week Ace Of Base becomes the fourth Swedish act to go to No. 1 in the U.S. "The Sign" bests the group's previous hit, "All That She Wants," which peaked at No. 2.

FEB SURE, Y'KNOW: The Sherman Oaks Galleria may have been damaged in the Northridge earthquake, but the shopping center still has a hit of its own. "Music From The Soundtrack 'Valley Girl'" debuts on The Billboard 200 at No. 155. Enthusiasts of modern rock music of the early '80s can thank Rhino for making tracks by artists like Joe Jackson, the Plimsouls, and the Payola available on CD. It's the first time the full soundtrack has been available, as many of the songs weren't available for licensing when the soundtrack was released in 1983.

CAREY ON: Mariah Carey will turn 24 in two weeks, but it will be hard to top this birthday present: She has the No. 1 single and album in the U.K. for the second week in a row. "Without You," No. 4 in the U.S., was the 35th single to enter the U.K. chart at No. 1, but the first by a female solo artist, according to Alan Jones of Music Week.

OLD SONG: "Young Love" is back. Written by Bill Carter and Carole Jaynes, it was first recorded by Car- ter for an RCA single. When the original flopped, Cart- ter played it for Sonny James, whose Capitol recording spent nine weeks at No. 1 on the country singles chart. James went to No. 2 on the pop chart, and a pop version recorded by Tab Hunter. Thirty-seven years and two months after the song made its first appearance, it's back on the Hot Country Singles & Tracks chart, courtesy of Mercury's Twister Alley.
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